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Intercultural dialogue in the city of Derry/Londonderry: openness indicators and practical advices for Intercultural Art projects.

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RÉSUMÉ

Les conflits de nature religieuse, politique et culturelle continuent à attirer l'attention du monde.

Depuis 1990, plus de 150 guerres se sont déroulées, la plupart récurrentes, de longue durée, et intérieures. Et il y a peu de preuves que le nombre de ces conflits va diminuer dans les décennies à venir.

Les "Troubles" ont conduit l'Irlande du Nord à devenir célèbre à travers le monde. Le conflit est responsable de plus de 3.000 morts, et plus de 30.000 blessés. Le total des morts est en proportions équivalent à 100.000 personnes tuées en Grande Bretagne, ou 500.000 aux Etats Unis.

Mais il ne s'agit pas seulement du nombre de personnes tuées; Les répercussions de ce conflit sont toujours présentes, et laissent un sentiment amer de traumatisme, désolation, frustration et haine au sein de la population Nord Irlandaise.

Le conflit en Irlande du Nord est causé premièrement par des conceptions incompatibles de l'identité nationale, et des moyens de la réaliser. Ces deux conceptions différentes sont l'Irlande unie, défendue par les Nationalistes et les Républicains, et la continuation des liens constitutionnels forts avec le Royaume Uni, que portent les Unionistes et les Loyalistes.

Historiquement, ces deux traditions ont été associées à deux religions - Catholicisme et Protestantisme. Ces deux étiquettes ont joué un rôle significatif dans le conflit, dans la mesure où elles ont rendu possible la poursuite systématique de la discrimination et de la ségrégation. Ceci implique des différences liées au langage, classe et culture.

Ce qu'ils ont tous en commun est d'avoir polarisé la société Nord Irlandaise pendant des décennies, laissant peu de possibilité de casser les clivages, et finalement aligné toutes ces dimensions du conflit derrière ces deux conceptions fondamentalement différente de l'identité nationale.

L'analyse du conflit a été déplacée d'une perspective coloniale vers un des "problèmes de double minorité": Les Nationalistes Irlandais vivent en minorité à l'intérieur de l'Irlande du Nord, alors

que les Unionistes Britanniques restent une minorité de l'île Irlandaise (Eire + Irlande du Nord). Si les Nationalistes ont subi une marginalisation en Irlande du Nord, les Unionistes ont peur de se retrouver dans la même situation dans le cas d'une Irlande Unie.

Les Nationalistes ont trouvé difficile de développer un accord durable qui reconnait leur identité Irlandaise, dans le même temps que les Unionistes ont trouvé difficile de trouver un accord durable pour sécuriser leur identité Britannique.

Cette thèse traite du dialogue inter-culturel entre les deux communautés qui existe en Irlande du Nord, par exemple à Derry. Le dialogue interculturel est entendu comme un processus qui comprend un échange de vues ouvert et respectueux entre les individus et les groupes de différents ethnies, culturel, religieux, langage et héritage, sur la base de compréhension et respect mutuel. Son but est de développer une meilleure compréhension des différents mondes, pour augmenter la coopération et la participation (ou la liberté de faire des choix), ce qui permet un accomplissement personnel et une transformation, et valorise la tolérance et le respect des autres mais aussi les processus de créativité¹.

Dans cette ville, un grand nombre d'initiatives porteuses de paix ont été mises en place, impliquant tous les secteurs de la société. La résolution du conflit est une des principales causes que le gouvernement cible dans ses lois, le secteur privé est encadré par l'égalité des droits, et les secteurs non-gouvernemental et civil sont les plus propices à la médiation, et ils sont les principaux agents de transformation considérés dans cette étude.

La tentative de résolution du conflit dans ce contexte est encouragée par le "European Union Special Support Programme for Peace and Reconciliation in Northern Ireland" (programme spécial de l'Union Européenne pour la paix et la réconciliation en Irlande du Nord), et les régions limitrophes depuis plus de 15 ans. Beaucoup d'améliorations ont été réalisées dans cette ville récemment, il y a eu des changements politiques et sociaux, mais l'important est de voir le changement dans l'esprit des habitants.

¹ La définition de Dialogue interculturelle selon l'UNESCO.

"Derry Londonderry UK City of Culture 2013" symbolise un nouvel événement, risqué et révolutionnaire, qui pourrait donner une grosse opportunité de changement, aussi bien qu'être une raison de retourner à des pratiques sectaires. . Cette étude va décrire leur médiation potentielle. Cela permet un changement transformationnelle par étapes dans: l'égalité, les bonnes relations et la cohésion sociale; la prospérité économique locale; ce que la ville a à offrir culturellement; les opportunités données aux citoyens de montrer et d'exprimer leur talent, et aux communautés de se connecter globalement à travers la créativité.

La nécessité de résoudre la problématique de cette thèse est très pertinente dans ce contexte; en même temps, c'est un sujet très compliqué, qui requiert l'association des forces de tous les secteurs et perspectives possibles. Je vais me concentrer sur l'hypothèse générale qui considère l'ART comme un outil de médiation pour le dialogue interculturel entre les deux communautés en conflit, dans la ville de Derry-Londonderry.

Le processus stratégique porteur de paix basé sur l'art proposé ici n'est pas supposé remplacer les efforts poursuivis pour alléger la souffrance directe dans des situations de conflit et post-conflit. Au lieu de cela, l'approche de construction de paix décrite ici est destinée à travailler en tandem avec ce genre d'initiatives, dans l'espoir de faciliter les processus de changement requis pour s'extirper du conflit, et se diriger vers les buts communs qui impliquent la notion de dialogue interculturel décrite plus haut.

L'art possède un potentiel considérable et souvent non reconnu pour améliorer les relations entre des groupes identitaires en conflit, et peut apporter de nouvelles perspectives pour les efforts de pacification en général. Du point de vue socio-psychologique des arts cela veut dire un individuel et collective ressource de bénéfices qui affecte la communauté. Traditionnellement, ces efforts tendent à donner une grande importance à la dimension cognitive du problème, excluant les approches de création et d'expression.

Une personne impliquée dans des pratiques artistiques est plus ouverte d'esprit et respectueuse pour les autres communautés. Les artistes montrent aussi de la tolérance et de la distance vis-à-vis du conflit dans cette ville.

Les processus artistiques peuvent engager divers participants et construire une communauté; l'art peut apporter un moyen de construction de paix potentiellement puissant, grâce auquel les acteurs de ce secteur peuvent rendre leur travail plus sensible, adaptatif et viable.

La construction physique d' une infrastructure de qualite est un element important a l accomplissement d une ville creative, et la qualite des gens talentueux d exploiter tout le potentiel des elements culturel et creatif que cette ville a a offrir. Dand la ville de Derry il y a une importante partie de la population impliquer Dans la pratique de l'art.

Le principe de penser et d etre creative, penser differement, voir la ville sous d autres angles, les voir d' une vision nouvelle, faire de nouvelles choses et explorer de nouvelles directions. L'art peut être utilisé pour présenter la multiplicité de perspectives qui soutiennent les situations de conflit, et pour offrir un moyen d'exprimer les histoires individuelles et collectives qui ont besoin d'être racontées.

C'est ce que cette these va explorer.

C'est L idée de pouvoir croire au pouvoir des gens et leur apporter des outils pour creer et partager des experiences a l interieur de deux communautes ou les problemas politiques et religieux disparaissent; et ou la puissance du langage de l art permet aux gens d etre ecouter et compris.

Une autre hypothese est que cette these traite egalement du sujet que l art peut permettre aux gens d etre plus ouvert et respectueux vis a vis des autres communautes; pour travailler sur la motivation des gens dans la creativite et ainsi augmenter leur tolerance et diminuer les conflits dans la ville. Afin de renouer le dialogues entre les deux communautes, un espace partage est necessaire pour rapprocher les gens et si cela a lieu dans expace ou la creativite est tres presente cela sera effectif et riche. Il y a un certains nombre de citoyensinteresse a la culture et qui se disent eux memes creative et qui part ce fait merite une chance dans la societe.

La diversite des differentes approches pour preparer des projets artistiques interculturels coincide avec la variete des buts qui peuvent etre atteint dans les objectifs; qui dependent egalement du contexte dans lequel ils ont ete developpe.

Les projets interculturels dans la religion ont utilisé beaucoup de façons pour rapprocher les groupes de personnes entre elles. Cela aide à briser les barrières et ouvre les portes à un dialogue plus subtil et plus courtois. Les méthodes incluent des parcours extérieurs, musique, danse, sport, projets de couture, confection de masque sculpture, jardinage au sein de la communauté et éducation.

Tout ceci sont juste quelques méthodes qui peuvent être utilisées, mais ce n'est pas une liste exhaustive et les managers culturels ne devraient pas se limiter à cette liste. L'innovation amène toujours un peu de risque, mais cela amène également un niveau d'impact potentiel qui n'aurait pas pu être atteint autrement.

Le projet d'art interculturel choisi pour cette recherche est "Théâtre de témoin" par Teya Sepinuck qui s'appelle "On traîne vos secrets". Ça a été développé par The Playhouse à Derry dans un projet intitulé: ICAN network project. Après une évaluation, il a été remarqué qu'à la fin du projet il s'était créé une forte unité au sein du groupe et que les personnes avaient travaillé et ensemble et avaient fait part de soutien les uns envers les autres pour atteindre un but commun. Quelques-uns des participants ont même exprimé que grâce à ce projet ils avaient désormais les qualités nécessaires de communications pour gérer leurs problèmes positivement.

Dans les efforts de construction de paix, le processus artistique est souvent aussi crucial que le produit final dans la construction de relations, compréhension, confiance, et respect nécessaires pour créer, guérir et imaginer collectivement.

Et la conclusion est que cela fonctionne, tant le nombre de projets d'Intercultural Art ayant donné de bons résultats est important dans cette ville.

Cela reste un nouveau champ à explorer, mais ce qui est sûr est que l'initiative artistique vectrice de paix devrait avoir un bon développement stratégique et impliquer le plus de monde possible pour élargir les répercussions.

À mon avis, le projet "Intercultural Art" entier devrait être orienté de façon à provoquer des discussions, des idées critiques, et de la compréhension informée. Il y a trois aspects généraux

principaux pour la ville de Derry qui ont l'air urgents: Partager l'Espace, Partager L'identité, Partager la Créativité.

*"La paix ne peut pas exister sans justice, la justice sans impartialité, l'impartialité sans développement, le développement sans démocratie, et la démocratie ne peut pas exister sans le respect pour l'identité et la valeur des cultures et des peuples"*²

Rigoberta Menchú Tum.

² Rigoberta Menchú Tum, Activist Guatémaltèques pour les Droits Humains, Prix Nobel de la Paix en 1992 et Prix UNESCO de l'Education pour la Paix 1990; b. 1952.

ABSTRACT OF THE THESIS

Conflicts of an ethnic, religious, political and cultural nature continue to dominate the world's attention. Since 1990, over 150 wars have taken place, most of which are recurrent, protracted and intra-state, and there is little evidence that such conflicts will decrease significantly over the coming decades.

The conflict in Northern Ireland is primarily caused by incompatible conceptions of national belonging and the means to realise them. These two different conceptions are the goal of a united Ireland, pursued by Nationalists and Republicans, and the goal of continued strong constitutional links between the province and the United Kingdom, desired by Unionists and Loyalists. Historically, these two traditions have been associated with two different religions – Catholicism and Protestantism. These labels have played a significant role in the conflict as they have made possible the systematic pursuit of discrimination and segregation. Yet, this has not made the conflict an ethno religious one. It involves differences related with language, class and culture.

What they all have in common is that they have polarized Northern Irish society for decades, leaving little room for cross-cutting cleavages, and eventually aligning all these various dimensions of the conflict behind two fundamentally different conceptions of national belonging.

This thesis deals with the intercultural dialogue between the two communities that belongs to Northern Ireland and Derry for instance. There have been done a big number of Peacebuilding initiatives which had involucrate the three sectors of the society. The conflict resolution is one of the main issues that the government includes in its policy, the private sector is framed on the equal opportunities rights and the non-governmental and civil sector have the bigger chance for mediation as the main transformational agent contemplated on this study.

Conflict resolution goal in this context is has been supported by the European Union Special Support Programme for Peace and Reconciliation in Northern Ireland and the border region since more than 15 years and still on. A lot of improvements have been done in this city, there have been some political and social changes in the city in the last few years, but the relevant chance we all hope to see is in people minds.

All efforts to solve the issue which this thesis concerns are very necessary in this context; at the same time that it is a very complicated topic which requires joining forces from all possible sectors and perspectives. I will focus on the general hypothesis that considers ART as a mediation tool for the intercultural dialogue in the city of Derry-Londonderry between the two communities in conflict. The strategic arts-based peacebuilding process proposed here is not intended to replace the traditional labor meant to alleviate immediate suffering in conflict and post-conflict settings. The approach to peacebuilding outlined here is meant instead to work in tandem with such initiatives in an attempt to facilitate the processes of change needed to move beyond conflict and toward the shared goals implied by the notion of Intercultural dialogue.

The arts have significant and often unrecognized prospective for improving relations between identity groups in conflict and can provide new perspectives for peacebuilding efforts in general. Traditional peacebuilding efforts tend to place strong emphasis on the cognitive dimension of problem-solving to the exclusion of more creative and expressive approaches.

Artistic processes are able to engage diverse participants and build community; art can provide a potentially powerful medium through which peacebuilding practitioners can make their work more meaningful, transformative, and sustainable. Art can be used to present the multiplicity of perspectives that undergird conflict situations and to offer means of expressing the individual and collective stories that need to be told. In peacebuilding efforts, the process of art-making is often as crucial as the end product in building the relationships, understanding, trust, and respect needed to create, heal, and imagine collectively.

And the conclusion is that ART works, there have been already developed so many Intercultural Art projects in the city (like the Theatre of Witness project), having a good response on their impact. It is still a new field to explore, but what it is sure is that art initiative for the peacebuilding should have a proper strategic development and involucrate as much people as possible to expand repercussions over the whole society.

In my opinion, what I found is that the entire Intercultural Art project should be designed to provoke discussion, critical thinking and informed understanding. There are three main general aspect specific for the city of Derry that looks to be an urgent experience to bring to their people: The experience of Sharing Space, Identity and Creativity.

CHAPTER 1 - APPROACH, THEORY AND RESEARCH METHODS

1.1. Introduction

The concept of intercultural dialogue has different connotations depending on the context that it is related to, its history, traditions, population structure, citizenship and the human rights distribution. Indeed, studies demonstrate that there is a lot of different ways to understand it: the culture of peace promotion; the dialogue between civilizations; cultural and cooperation diplomacy; the integration and social cohesion through community participation, etc. Also there is confusion with other terms as cultural diversity and multiculturalism, some authors defend that the concept itself is polemic and constitutes artificial barriers between cultures and its represents.

Different existing definitions of the term intercultural dialogue indicate the complexity of this concept. Experts contributing to UNESCO's World Report on Cultural Diversity³ interpret this term as *'recognition, celebration and acceptance of differences of opinion, viewpoints and values within each individual culture but also between different cultures lie at the heart of cultural diversity. Hence the importance of intercultural dialogue, which seeks to approach these multiple viewpoints, understands them and learns from them.'*

In the White paper on Intercultural Dialogue of the Council of Europe (CoE, 2008: 17) *'intercultural dialogue is understood as a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect. ... Intercultural dialogue contributes to political, social, cultural and economic integration and the cohesion of culturally diverse societies. ... It aims to develop a deeper understanding of diverse world views and practices, to increase co-operation and participation (or the freedom to make choices), to allow personal growth and transformation, and to promote tolerance and respect for the other.'*

³ Unesco's World Report in the chapter Understanding Cultural Diversity, 2008, Draft

The first definition puts emphasis on values, the second one on tradition, both of which form basic elements of intercultural dialogue.

According to the UNESCO:

Intercultural dialogue is a process that comprises an open and respectful exchange between individuals, groups and organizations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of different perspectives and practices; to increase participation (or the freedom to make choices); to ensure equality; and to enhance creative processes.

In order to write this thesis in a proper and deeper way, it is necessary to identify the agents involved in the specific meaning and practices of Interculturalism used in this paper. This term is very wide including the relation between different parts of the society with different cultural backgrounds. In the other hand first I need to explain the context of Northern Ireland and then it will be easier to understand the communities and agents involved in the concept.

Centuries of political and religious battles have been succeeded between Irish and British since the 17th Century with the arrival of William of Orange to Ireland, and the Battle of the Boyne in 1690. Northern Ireland is a multicultural country that belongs to United Kingdom, settled in the island of Ireland. NI was created as a separate legal entity on 3 May 1921, under the Government of Ireland Act 1920. The new autonomous country was formed from six of the nine counties of Ulster; in large part unionists, at least in the north east region, supported its creation while nationalists were opposed. Subsequently, on 6 December 1922, the island of Ireland became an independent dominion known as the Irish Free State but Northern Ireland immediately exercised its right to opt out of the new Dominion.

A number of separate systems of government exist or have existed in Northern Ireland. The UK Government is directly responsible for certain aspects of government in the country and this responsibility is largely exercised by the Secretary of State for Northern Ireland and the Northern Ireland Office. Other aspects of government are the responsibility of the Northern Ireland Assembly.

The main social problem that Northern Ireland suffers is the strong segregation that exists in this area between the two main communities: Irish/Republicans/Catholics and British/Unionist/Protestants. The necessity to approach this conflictive situation through intercultural dialogue is being an urgent issue.

This study is going to be focused on the specific relation between the two main communities which build the background society of Northern Ireland: Protestant and Catholic. This is the interest of my research because of the fact that Interculturalism (in a general term) just can happen in a peaceful environment where people feel free of expresses themselves. It is important first to threat this “peace without reconciliation” situation in Northern Ireland to talk about Interculturalism within other minority ethnics.

When I refer to the dialogue through the two communities as the Catholic and the Protestant, obviously it is related to the religion affair but I am not talking here about Interconfesional dialogue, as here in Ireland it goes farer. One of the common mistakes made by people outside of Northern Ireland is to believe that the conflict here is essentially a conflict of religion. The situation in Northern Ireland, as with all conflicts throughout the world is the result of a complex mixture of history and politics, of culture and tradition, of tensions over land and resources, of fear of those who are different and ultimately, of the need for each of us to belong to some cultural identity.

As pointed out in the Sharing Diversity study for the EU (2008), there are certain preconditions upon which intercultural dialogue depends, such as the full implementation of international laws and conventions on human rights and fundamental freedoms of expression, information and communication; efforts to address socio-economic inequalities within society and between societies; and actions to address racism and discrimination. This implies that environments are needed where a person and groups of people are guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear.

In my opinion, it is more urgent to solve the problematic in the actual society within the city in order to attract the attention from different ethnic minorities to make them choose this region as the ideal place to life and exchange the richness from other cultures. In the research the term

intercultural Dialogue is being referring to the relation between Protestant and Catholic as the way of possible mediation for the conflict resolution.

The use of the phrase ‘conflict resolution’ is a general term to encompass a variety of activities and approaches to resolve disputes and transforming conflict. The phrase ‘conflict resolution intervention’ is a general term referring to all initiatives developed to build peace, address the root causes of conflict, improve human security, increase recognition of human rights, bring equality, promote diversity or build new sustainable political institutions. The field of conflict resolution has matured into a new but stable discipline. However, one must accept the interdisciplinary nature of the field; while new doctoral programs in conflict resolution have emerged, these programs take an interdisciplinary approach to their curriculum. Like other new disciplines, conflict resolution and peace building will mature and change over time to be improved and to make a major contribution to universal knowledge about the world. An ‘impact’ is the positive or negative consequence of the outcomes of an intervention (either intended or unintended). By their very nature, conflict resolution interventions try to effect changes in intangible areas such as perceptions, trust, attitudes, levels of cooperation and relationships.

There are a large number of organization which deals with the local action in collaboration with public institutions and international and national fundraising. As it will be explained later on in the followed chapters, the peace and reconciliation initiatives has been developed from long time ago, the evaluation programmes shows their effectively but it still looks to need more efforts to improve the social situation. Nevertheless the resolution of this complex topic will takes long time to be solved, but we cannot lose the hope for it and do something for it.

The aim of this research is to analyze a different approach to decrease the segregation for progressing in the peacebuilding process using ARTS as a mediation tool. Once I describe the benefits that creativity could bring to the people and the whole society, I will identify the weak and the strong points of one intercultural art project done in the city so far and, finally there will be a serial of suggestions and advice for further projects and strategic development.

I consider necessary to talk about the public policies in this domain because the dynamic and the management of every initiative is determinate by the effectiveness of the public sector framework. Even so this research is going to be focused on the third sector initiatives by cultural

organizations taking some examples of intercultural Art projects, considering that the main importance relay on the non-profit sector and the civil society as the motor of change within the implementation of programs of social and cultural activities that promote inclusion and interaction between the two communities. The third sector normally promotes values and ideas, and introduces new initiatives in the existing cultural system⁴.

All this work is being done under the hypothesis that: Art projects as a mediation tool are successful to increase tolerance and bring understanding. To raise the dialogue between the two communities, a shared space is absolutely needed in order to bring people together, and if it is concerned to a creative environment it is going to be more effective and rich than when we talk about a shopping centre. I am talking about the idea of trusting the power of the people and bring them tools to create and share experiences within members of both communities where the political and religious issues disappear; and where the powerful language of art makes the people hear and being understood.

1.2. Theoretical framework and literature review.

After the research I have done so far, there is a necessity of doing a literature review. “The intercultural city, Planning for diversity advantage” (2008) wrote by Phil Wood and Charles Laundry is the book I choose at the start of the thesis as the theoretical framework in order to analyze the openness indicators of the context of the research. It is not enough for doing a complete analysis of this determinate context; and also it would suppose a big extension in the research which I consider useless in terms of effectiveness for the achievement of my goal (giving practical advices for further projects). The whole book threat the Interculturalism in terms of bringing together people from different countries focusing on the ethnic minorities in relation with a main one, and it describes totally different social situation from the Northern Irish reality.

⁴ The third sector - the non-profit sector/ the civil society also has three main functions. It guarantees, protects and ensures the right to free assembling of people around common interests. Milena Dragičević Šešić and Sanjin Dragojević; *Intercultural mediation*. 2004; 21.

Continuing with the same author - Charles Laundry, I found more interesting for my present research to follow the Study he did in 2006 called “Culture at the heart of transformation” for the Swiss Agency for Development and Cooperation (SDC) and the Arts Council of Switzerland – Pro Helvetia. In this report he analyzes cultural cooperation projects done in South East European countries and provides the results of his evaluation about the role that Culture plays in making things change. It says: “*Cultural works liberate enormous creative energy to the benefits of the entire society, [...] in many situations, cultural work is the best road to dialogue between conflicting groups and ethnicities- and sometimes, even the only*”.

The decision to follow this study on describing the effectiveness of cultural practices was done because it offers me the possibility to see the practical view for all the theory explained in the thesis. Also for this practical approach I will use the book from Milena Dragičević Šešić and Sanjin Dragojević, *Intercultural mediation in the Balkans* in order to re-do the evaluation criteria and indicators proposed in it for the evaluation of intercultural projects in Bosnia and adapt those indicators to mediation dialogue projects in Northern Ireland.

I based the theory of my research in the work of other authors which offer their views about culture, art and creativity as the motor of change; it is Elise Boulding (1990 and 1998), Lederach (2005), Shank and Schirch (2008) and Jan Cohen-Cruz (2002) selected between many reports and studies that describes the benefits of Arts activism to the society cohesion, community-based Art and the strategic art peacebuilding.

Otherwise to understand the context of the research, also to other notions: the social area of the civil society and the urban space should be explained. Apart from the direct observation and experience of myself living here for more than two years already (since September 2009), I will use numerous published materials (documents, reports, etc.) for the context analysis and its public policies to describe the situation and the political framework. Thus methods used in my research will comprise both empirical (observation, observation with participation, interviews, case studies) and desk analysis (content analysis, statistical data analysis, policy document analysis, etc.).

In order to make the problematic of the research understandable for the lector, a whole chapter is dedicated to the context analysis. It is relevant for the thesis to explain the multicultural area and

the conflict that exist in this city, its origins, the segregation and the lack of dialogue between the two communities. To enable me to talk about the situation nowadays in this society I need to base my research on numerous sources, like analysis of regional documentation such as it is the Reports from ILEX URC Ltd, the urban Regeneration Company for Derry-Londonderry, the Annual Progress Report (on section 75 of the NI Act 1998 and Section 49A of the disability Discrimination Order –DDO-2006) from the Equality Commission for Northern Ireland (2010-2011) and also the study of Population Change and Social Inclusion Study (2005) done by the Derry District Council Area. It will enable me a clearer situation of this society and their urban space.

Obligatory lecture is the Compendium from the Cultural Policy of United Kingdom (April 2011) and also the Intercultural Arts Strategy from the Arts Council of Northern Ireland (December 2011). On this way I will analyze what is the cultural policy framework of Northern Ireland. For the special placing of Derry-Londonderry UK City of Culture 2013 there will be a summary of the working group report (June 2009), the programming announced so far and its strategic cultural management with their aims, objectives and their approach of setting activities.

The conflict resolution issue is very new for me, and I did not have any formation related to this topic before, so it was relevant to learn about this wide topic, in general and in the specific context that all this is involved. The main document that is used in order to know the national policy for the conflict resolution and to describe the situation is the European Union Operational Programme for Peace and Reconciliation in Northern Ireland and the Border Region of Ireland called PEACE I, II and III. It is the bigger funder programme and it is being developed from 1995 to 2013 with more than 2 billion Euros budget.

Besides this desk research, in the month of June I participated in a seminar hosted by the UNESCO Centre at University of Ulster⁵ as a part of the INCORE⁶ Summer School 2012 called:

⁵ University of Ulster offers a MA in Peace and Conflict Studies in Magee Campus in Derry.

⁶ The INCORE Summer School provides a structured learning opportunity to analyze the dynamic and constantly changing field of conflict resolution and peace building. Focusing on the latest research and concepts in peace and conflict studies and practice; participants are invited to compare, contrast and learn from different perspectives. The INCORE Summer School is recognised by the Peace Operations Training Institute, and may form part of The Certificate-of-Training in Peace Support Operations (COTIPSO) Programme.

Education and Peacebuilding in Conflict Affected Situations. I used also some report from INCORE, it is a joint research institute of the United Nations University and the University of Ulster settled in Derry that in 2002 published *The Evaluation of Conflict Resolution Interventions* called *Framing the State of Play* done by Cheyanne Church and Julie Shouldice.

I revised some documents from international organizations which link conflict resolution with the necessity of intercultural dialogue, such as the United Nations report of *Intercultural Dialogue as crucial in preventing, resolving conflicts*, done in 2010. Related with the main topic of Intercultural Dialogue I went through several documents from an international point of view, like the report from ERICarts “Sharing Diversity, National Approaches to Intercultural Dialogue in Europe” (2008). Some report which goes more specific to the issue of the thesis like it is the IFACCA D’ART report N°39: *Archiving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices* (2009). An example of the theoretical approach of this topic is the meta-analytic assessment by Kseniya Khovanova-Rubicondo and Dino Pinelli “Evidence of the Economic and Social Advantages of Intercultural Cities Approach” (2012) and the work of Phil Wood “What is the Intercultural City and How can we create it?” which provides he article with some practical examples of Europe including Bosnia and Herzegovina (Tuzla) and Serbia (Subotica).

1.3. Research methods and data analysis

As it was already said, my research methods consist of combination of different theoretical and empirical approaches, comprising both desk research (combining theory and documentary sources for understanding of the context, understanding and analysis of the concepts, and also, for interpretation of the practices) as well as field research using numerous methods and techniques, such as observation, interviews, survey, case studies, etc.

During the research I used literature not only for background theory, but also as information resource about topics such as: conflict resolution, intercultural dialogue, and many useful categories I found in sociologic and psychological studies about the influence of creativity and the arts for the individual and the community benefits.

Internet, as one of the main information platform, has been used in order to find the strategic plan for intercultural dialogue in Northern Ireland, as well as a big amount of documents linked with the activity done in the key context for the conflict resolution. That is the way to research about the different approach for the intercultural dialogue. Also Internet is used to find all the documentation necessary to investigate about the context and the cultural policy as a legal framework of the thesis.

On the other side, most part of the research will consist on qualitative approach finding the information thought the direct contact with the cultural and civil organization of the city; and also with public institutions as it is the council. It includes interviews with artist, mediators, population, politicians and professionals in the arts field. I am in contact with the Peace and Reconciliation Group in Derry, where I will do an interview with John O'Neill, one of the members and who works in mediation cross-borders projects and Eilis Haden, social worker from the organization. Other number of semi-directed interviews will take place with Maurice Harron, local sculptor author of the Hands across the divide⁷; Dermie Mc Clannahan, sociologist human rights activist during "The Troubles". Interview also to Pauline Ross, director of The Playhouse, and relevant characters who participated in the Key Study Theatre of Witness: Jon F. McCourt, Chris McAlinden and Victoria Geelan: participants and Magdalena Weiglhofer, evaluator of the project.

A survey as a quantitative analysis is going to be done with the aim of knowing the cultural habits of the society in Derry and relate it with their level of tolerance for the reconciliation.⁸ It consists on six closed questions and one left for comments, in addition with the basic dates of age, occupation and national identity. It is going to be done in three public areas covering both sides of the city; Ebrington, Creggan, and Guildhall.

I chose a key study of an intercultural Art project done in the city, called Theatre of Witness, to analyze its impact and review the intercultural mediation projects already done in Northern Ireland so far in order to identify the impact of this approach.

⁷ See picture in page 66.

⁸ See the Annex I

The fact that I am living in the context of research facilitates me the possibility of doing a direct observation of the situation and be aware about the problematic straight away. Here I will participate in mediation program, art workshops, conference about peace building and seminars of conflict resolution directed by the UNESCO Centre at Ulster University.

As I mention before, the main hypothesis is that Arts practice has the power to bring together communities in conflict. I am conscious about the general aspect of this affirmation, it is too wide and do not make so much sense without an explanation. We know already that about the efficacy of Intercultural dialogue through art projects, but there are too many definitions for intercultural dialogue according with each socio cultural context and there are many ways and ideas to approach an Art projects. Art on itself is neither good nor bad, it depends the use of it. While the arts have the potential to challenge the status quo, they can also be used to preserve traditions and reinforce convention (Derry Murals). This paper, however, emphasizes the powerful potential of the arts to facilitate change with the acknowledgment that this force, if realized, can be so powerful that the arts could become problematic. That is, the arts can release potentially violent reactions. That fact necessitates the sensitive management and mediation of such possible dangers throughout the peacebuilding process, something that may best be done by the peacebuilding practitioner.

We will discover it through this work and I will find my own suggestions to find the mayor effectiveness in achieving the goal: Peacebuilding, mediation, social cohesion and intercultural dialogue.

Besides the main hypothesis there is a specific aspect to take in account along the study. It will enable me to argue the conclusion and build my theory. They are:

- People how participate actively in Cultural and art issues react more tolerant and ready for dialogue. Education and creativity development increase understanding.
- Local cultural organizations play a powerful role as agent to create social cohesion.
- The UK City of Culture 2013 brings to the city the chance to create a new shared environment favourable for the dialogue.

The main objective for this thesis is to offer an alternative point of view for the conflict mediation. In order to achieve this goal a serial of objectives have to be contemplated in this study; those are:

- Identify the main problems in Derry that make the peace state that difficult issue.
- Describe the socio political framework of Northern Ireland and the cultural policy.
- Study the benefits that Art brings to the people and the whole society.
- Analyze an Intercultural mediation Art project done in the city of Derry.
- Follow one example of good practice in other country which could be successful in this context.

Key terms

Arts: expressive vehicle for communication, which consists of a wide array of creative processes, including visual, literary, performance, and movement.

Conflict resolution: The process of ending a disagreement through conciliation between two or more people in a constructive approach for all parties involved.

Peacebuilding: it includes a wide range of efforts to prevent, reduce, transform, and help people recover from violence of all forms, at all levels, and at all stages of conflict; so much is linked with conflict resolution or Intercultural dialogue concepts.

Social cohesion: it refers the extent to which a society is coherent, united and functional, providing an environment within which its citizens can flourish.

Multiculturalism-Interculturalism: "Intercultural" is a term that is often confused with "multicultural". By multicultural we understand that a society encourages people to practice culture particular to their own heritage. Multiculturalism in itself does not necessarily promote engagement between different cultures, where as intercultural dialogue seeks to do so.

Mediation: intervening in an intercultural dialogue via artistic activism, programs of socio-cultural animation and media projects. It can also signify the translation of values, ideas

and messages generated in different cultural and artistic forms to a language known to some social group or wider public⁹.

1.4. Content structure

The thesis is divided in 5 chapters which contains different stages of the research. First, there is a whole chapter dedicated to the analysis of the context, there is going to be the explanation of the problematic, the actual situation of its society and the urban space description. This first stage of the investigation is crucial in order to understand the follow chapters of the thesis. The will be wrote the reason why the intercultural dialogue is an urgent issue to be threaten for the conflict resolution and the social cohesion.

Once we understand the context and the overview situation of the city, the next chapter is going to develop the different approach used for the conflict resolution in Northern Ireland and the governmental and international programmes that deal with this issue. I will use the sociological approach to describe the general stages to find the mediation between two communities in conflict during a long time. I will give some examples of mediation projects that have been done so far in Derry/Londonderry in order to give some conclusions about the strong and the week points of this programming. It will enable me to be focused on the results in order to describe the follow suggestions to improve program success.

As we formerly argument the necessity of solving the problematic which concern this thesis, I will focus on the general hypothesis of ART as a mediation tool for the intercultural dialogue in the city of Derry-Londonderry between the two communities. The strategic arts-based peacebuilding process proposed here is not intended to replace efforts meant to alleviate immediate suffering in conflict and post-conflict settings. The approach to peacebuilding outlined here is meant instead to work in tandem with such initiatives in an attempt to facilitate the processes of change needed to move beyond conflict and toward the shared goals implied by the notion of Intercultural dialogue described above.

⁹ Dragičević-Šešić, M. and Dragojević, S. *Intercultural mediation*. 2004:13

There will take place a theoretical approach for the socio-psychological point of view of the Arts as an individual and collective resource of benefits which affect to the community.

The next chapter, Intercultural art projects will be focused on the practical approach of how to do a good work on this area. There will be examples of good practices in Derry framed in the ICAN project by the Playhouse. And also the Case study will be chosen in order to evaluate the impacts and give recommendations

After the study and description of the context and the main theoretical framework, also after knowing how the people react to the Arts practices, I will achieve my goal giving a serial of suggestions and advices for further programs, projects, initiatives and cultural events of good practices and cultural policy that may help for the success of the social cohesion, the race of racism, the better understanding and peace building. Also I will explain one European project done in other country within a similar conflictive context. Nevertheless, It is sure that any context could be treated under the same conditions that one specific area, just because in different places happens different societies belonging to their determinate problematic, nevertheless there are common points that could be used as a reference.

There is space to present very briefly the idea of what could be a project proposal in the future as a good practice on the city of Derry, it will achieve and follow the recommendations given previously in order to facilitate a practical example of all the theory exposed in the study.

To conclude the thesis a general conclusion will try to build a theory with all the substantial assessments discovered during the research.

CHAPTER 2: CONTEXT

2.1. The City of Derry-Londonderry

The United Kingdom¹⁰ is made up of four nations/states - England, Wales, Scotland and Northern Ireland, each with its own distinct culture and history. Three of these - England, Wales and Scotland- together make up Great Britain. The population of England is significantly higher than the three other nations combined.

In Northern Ireland the total population in 2011 was 1,810,900, constituting about 30% of the island's total population and about 3% of the population of the United Kingdom. With a population of 110,000, Derry city is the second biggest city in Northern Ireland and the fourth bigger in the whole island of Ireland. The Greater Derry area, that area within about 20 miles (32 km) of the city, has a population of 237,000. This comprises the districts of Derry City and parts of Limavady district, Strabane district, and North-East Donegal.

The name Derry is an Anglicization of the Irish name Doire or Doire Cholmcille, (Old Irish "Dhoire") meaning "oak-wood of Colmcille". In 1613, the city was granted a Royal Charter by King James I and the "London" prefix was added, changing the name of the city to Londonderry. While the city is more usually known as Derry, Londonderry is also used and remains the legal name. Through this paper I am using mostly of the time the term Derry without any political intention.

The old walled city lies on the west bank of the River Foyle, which is spanned by one bridge and one footbridge, the called "Peace Bridge" built recently in 2011. The city now covers both banks: Cityside, Catholic, on the west and Waterside, Protestant, on the east. The city district also extends to rural areas to the southeast. The district is administered by Derry City Council and contains both Londonderry Port and City of Derry Airport. Derry is just five miles (8 Km) far to the border with County Donegal (Free State), with which it has had a close link for many centuries.

¹⁰ The United Kingdom of Great Britain and Northern Ireland or the UK for short.



2.2. Derry-Londonderry as a divided city (and society)

Derry is ranked as the third most deprived government district, and has some of the most deprived wards within the country. Sectarianism, racism, marginalization and lack of community cohesion are long term underlying problems in Northern Ireland. It is a deeply polarized and divided society in two communities, and this division is evident in terms of education and residential patterns. This has resulted in a lack of shared services, social spaces and **identity**. Many members of the ethnic community are living in areas that are coming out of conflict but still manifest differences.

Considering that Northern Ireland has a significantly smaller minority ethnic community than the rest of the UK, there are various ethnic and faith groups currently living in Northern Ireland. Therefore, this thesis will consider only needs of two ethnic and faith groups living in Derry/Londonderry which build the community background not taking in account the minority ethnic communities.

Community Background in Northern Ireland¹¹

Community Background	Northern Ireland Population Breakdown
All persons	1,685,264
Catholic	737,412
Protestant and Other Christian (including Christian related)	895,377
Other religions and philosophies	6,566
None	45,909

¹¹ Northern Ireland census of population 2001, Northern Ireland Statistics and Research Agency (NISRA).

Notwithstanding improvements in overall community relations, Northern Ireland remains a divided society. Indeed, it is important to highlight that the nature of the conflict can be more widely defined than the period of the armed conflict from 1968-1998. At its core, the problem is one of perceived national identity and national affiliation with origins that go back four centuries. Religion provides a powerful marker for national identity but is not, in itself, a cause of the conflict.



Protestant bonfire¹² in the Fountain, Derry.



Catholic bonfire in the Bogside, Derry.

Derry is emerging from the peace process and, whilst for many people the social and economic benefits of peace are very evident, the legacy of the conflict still shapes the experience of many. This legacy manifests itself in many ways – inequality, sectarianism, segregation, fear, and suspicion of others. This has created division between sections of their community which has led to a feeling of separateness and disjointedness within some parts of society. Some of the people here continue to experience trauma, long-term deprivation and high unemployment. Whilst the relative peace has made a contribution to improving the quality of life of many in the City, there are outstanding issues that need to be tackled if we are to build a better Community here.

¹² The bonfires of Northern Ireland have long been part of the rituals of the marching season. Traditionally for the Protestant, bonfires are lit the night before the Twelfth of July and the aim is to make them as big, and as brutal, as possible. Over the years, for many loyalists the fires were not complete without an Irish flag, a Glasgow Celtic shirt or a Catholic emblem on the top for a ceremonial burning. Republicans bonfires look the same with the Union Jack Flag.



The Bloody Sunday March.



The 12th of July March

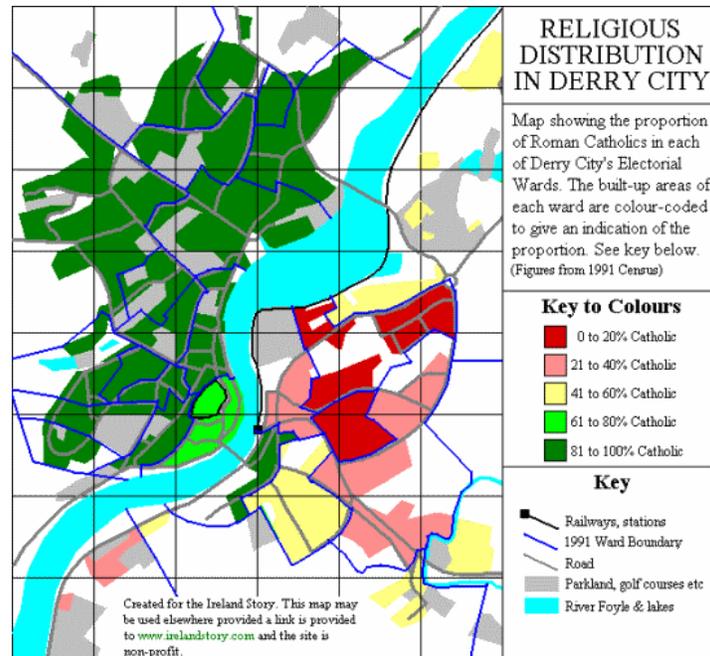
The analysis done by the Peace III Program in relation with the Northern Ireland Life and Times Survey 2005 outlines the extent of division in Northern Ireland and the scale of the challenge to achieve a shared society:

- Residential patterns and a lack of shared space. 37% of Census Output Areas in Northern Ireland (that is, 90% or more people are from one community background) are segregated. In addition, 10 of the district council areas have segregation levels greater than 38%.¹³

In many cases, residential areas and public spaces are often ‘marked out’ with flags, emblems and graffiti to define the territory as belonging to one community, making the other community feel unwelcome. Survey evidence shows that 24% of people feel that there are more Republican flags on display than five years ago and 33% of people feel there are more Loyalist flags on display than five years ago. However, although there are high levels of residential segregation, Northern Ireland Life and Times survey evidence shows a desire for change.

There is a significant religious/political breakdown in terms of the population spread within the city of Derry, with 95% of the population on the west bank of the river being Catholic and 65% on the east bank being Protestant. The physical divide present in the city can be seen in the map below:

¹³ These include: Ards (41%), Armagh (41%), Ballymena (38%), Belfast (50%), Castlereagh (49%), Craigavon (59%), Derry (60%), Moyle (51%), Newry and Mourne (56%), and Newtownabbey (42%). Northern Ireland Life and Times Survey 2005.



- Interface areas¹⁴: High levels of segregation have led to an increase in the number of boundaries between single identity areas and this in turn, leads to an increase in potentially contentious interface areas. The presence or absence of formal interfaces between predominately Protestant and Catholic areas can be highlighted as a key factor in influencing the likelihood of sectarian violence. The interface is often ‘signed’ by flags or hidden. In Derry there are two main interfaced areas: “The Fountain” is a protestant area situated in the Cityside and “Top up the hill” a Catholic area in Waterside.

¹⁴ Interface areas are those in which highly segregated Protestant and Catholic communities are located in close proximity to one another. The interface marks the common boundary between the predominately Protestant area and the predominantly Catholic area. An interface community is the residential population who live alongside that interface. Interfaces vary in their appearance with physical barriers or ‘peace-lines’ marking some. These are the most widely recognised interfaces such as the brick walls and steel fences. However, interfaces can also be identified by a turn in the road, a local landmark or a row of shops and many are invisible to all but the local residents



- Lack of shared services. As inter-community mobility is low in some regions, particularly in densely populated, socially disadvantaged regions, people are less willing to cross into areas perceived as dangerous to avail of public services. In response, policy and services in Northern Ireland have adapted to this context and some services have been duplicated in both communities. This includes, for example, community health centres, job centres, public housing and public transport. In Derry there is one of those centres in each side of the river, belonging to Waterside or Cityside.

- Sharing in Education. Most Catholic children in Northern Ireland attend schools maintained by the Catholic Church whilst the majority of Protestant children attend controlled schools¹⁵. There are currently around 5% of pupils attending integrated schools which aim to educate Protestant and Catholic children together¹⁶.

- Lack of cross-community contact. Segregation in public services also reduces the opportunity for cross-community contact. Survey evidence on the extent of cross community friendships, 63% of respondents said either 'all' or 'most' of their friends were of the same religion as themselves¹⁷.

¹⁵ Controlled schools are owned by the Education and Library Boards although boards of governors are increasingly taking over the role. These are essentially Protestant schools. The Protestant churches are represented on the board of governors.

¹⁶ Northern Ireland Statistics and Research Agency (2004) Attitudinal Survey, Special EU Programmes Body.

¹⁷ Northern Ireland Life and Times Survey 2005.

2.3. Cultural Policy in Northern Ireland

The fundamental aim of UK cultural policy is to make "the best things in life available to the largest possible number of people". Its goals are to increase and deepen access to and participation in the cultural (as well as sporting) life of the nation, to ensure the experience on offer is truly excellent and fulfils the potential that cultural activity has to change people's lives.

2.3.1. Organisational structure

No up to date organisational diagrams are available incorporating all four countries of the UK. The UK Parliament and Government have policy responsibility for all cultural issues in England and for some issues such as broadcasting across the whole of the United Kingdom. However, in Scotland, Wales and Northern Ireland, most cultural issues are now the responsibility of the Scottish Parliament and Executive, the National Assembly for Wales and the Welsh Assembly Government, and the Northern Ireland Assembly and Executive respectively.

The Northern Ireland Assembly was established as part of the Belfast Agreement and is the prime source of authority for all devolved responsibilities and has full legislative and executive authority.

Also, the Northern Ireland Executive was established as part of the so called *Good Friday Agreement*. It head eleven Northern Ireland Departments created in 1999, which is subject of our study is the department of Culture, Arts and Leisure that is explained below and specifically the Arts Council of Northern Ireland within its Intercultural arts strategy.

- The Department of Culture, Arts and Leisure. This department (DCAL) is responsible for setting policy, bringing forward legislation and resourcing the following areas: arts and creativity; museums; libraries; sport and leisure; inland waterways and inland fisheries; the Public Record Office (PRONI) the national archives for Northern Ireland; and language policy. DCAL supports a number of arms length bodies including the Arts Council of Northern Ireland, which became a statutory body in 1995; the National Museums and Galleries of Northern Ireland, established in 1998 by the merger of four major museums and heritage collections; and the Northern Ireland

Museums Council, which is the main channel of the Executive's support to local museums. DCAL also supports the Northern Ireland Screen Commission (NISC).

The Northern Ireland Executive's Programme for Government 2008-2011 and associated Budget, and the Investment Strategy for Northern Ireland 2008-2018, form the context for DCAL's Corporate Strategy. In contributing to the wider aspirations set by the Northern Ireland Executive, the challenge for the Department is to make best use of the available resources to promote culture, arts and leisure in Northern Ireland.

DCAL makes a significant contribution to the two cross cutting themes of the programme for government - a shared and better future and sustainability - which underpin the delivery of the Executive's priorities. The delivery of DCAL's key goals within each priority area provide a framework to address the key social, economic and environmental challenges and take advantage of the very real opportunities which devolution has presented.

DCAL's services are delivered largely by a number of arms length bodies and it seeks to ensure that they have the necessary support to provide effective and efficient services to their immediate stakeholders and wider public.

In Northern Ireland, the Department of Culture, Arts and Leisure (DCAL) published its Corporate Strategy 2008-2011 setting out its mission – "To protect, nurture and grow Northern Ireland's cultural capital by providing strategic leadership and resources for the promotion and sustainable development of the culture, arts and leisure sectors." DCAL seeks to achieve this by: ensuring the effective and efficient delivery of high quality culture, arts and leisure services; ensuring the effective provision of strategic leadership to the culture, arts and leisure sectors; ensuring effective governance, oversight, probity, and relationship management with its delivery partners.

- Arts Council of Northern Ireland: In Northern Ireland, one of DCAL's Arms Length Bodies, The Arts Council of Northern Ireland, consults regularly with district councils on the exercise of its functions through the Forum for Local Government and the Arts (FLGA). In this regard the Arts Council instituted a GBP 2.4 million Challenge Fund in 2004, over four years, to support local organizations and projects on the basis of priorities agreed with local authorities. The

primary purpose of the Challenge Fund, known as "The Art of Regeneration", was to encourage local authorities to work collaboratively by strengthening and deepening existing or new partnerships to help meet some of the social challenges facing Northern Ireland society. The Council is using the Challenge Fund to engage local authorities and to put the arts and artists at the heart of regeneration.

The Arts Council will continue to fund major arts bodies, but will no longer be responsible for funding local arts, which will be under the remit of a new tier of district councils at local level.

2.3.2. Cross-border intercultural dialogue and co-operation

The Arts Council of Northern Ireland works closely with its counterpart in the Republic of Ireland, An Comhairle Ealaíon/The Arts Council of Ireland, in cross-border co-operation. ACNI co-funds approximately 15 organizations with An Comhairle Ealaíon. These cover a range of art forms including literature, music and visual arts. Further co-operation and collaboration with the Republic involves undertaking joint research projects and sharing best practice. In addition, the Department of Culture, Arts & Leisure and ACNI devised a number of cultural events as part of the European Year of Creativity and Innovation in 2009, with themes focusing on European dialogue, co-operation and partnership. Such events provided practical assistance to the arts sector in developing cross-border engagements.

2.3.3. Social cohesion and cultural policies

Social exclusion, whether on the grounds of race, age, religion, gender, sexual orientation etc., has been identified as a key issue that creates division. There are a number of local and national policies that seek to promote social cohesion through social inclusion and, since the mid 1980s, culture in general and the arts in particular, have proved to be effective vehicles in this regard.

Within the UK Government's Home Office, the Community Cohesion Unit¹⁸ has set out a common vision for all communities in which:

- the diversity of people's different backgrounds and circumstances are appreciated and positively valued;
- those from different backgrounds have similar life opportunities; and
- strong and positive relationships are developed between people from different backgrounds in the workplace, in schools and within neighbourhoods.

In Northern Ireland, the Community Relations Council¹⁹ (CRC) was formed in January 1990 to promote better community relations between Protestants and Catholics in Northern Ireland and, equally, to promote recognition of cultural diversity. Its strategic aim is to assist the people of Northern Ireland to recognise and counter the effects of communal division. The CRC presented a Strategic Plan for 2007-10, in the light of the government's "A Shared Future" strategy.

After a consultation period, it was adopted as an interim strategy pending the outcome of the devolved Executive's Programme for Government. Among the Strategic Plan's objectives were to:

- challenge and support all sections of society to work together with each other to promote sustained trust and interdependence;
- communicate a vision of a shared society;
- extend the work of the Community Relations Council to reflect the developing cultural diversity of the community; and
- ensure that the legacy of violence and conflict is actively addressed, underpinning movement towards a peaceful future for all.

¹⁸ Available at: <http://old.homeoffice.gov.uk/comrace/cohesion/index.html> [June 2012]

¹⁹ More information can be found at: <http://www.community-relations.org.uk/> [July 2012]

2.3.4. Intercultural dialogue: actors, strategies, programmes

Although there is no explicit government policy to promote intercultural dialogue in the UK, it generally falls under the larger umbrella of cultural diversity, which is now a central issue to all key national and local cultural policies.

Championing cultural diversity, with the intention of promoting cultural dialogue, is one of the core ambitions of all four national Arts Councils and is integrated into their day to day work, with the aim of encouraging an environment where the arts reflect the full range and diversity of contemporary society, ensuring that everyone has access to quality arts activity. A major exception to this topic is Northern Ireland, where there have been a number of initiatives to promote intercultural understanding between the Protestant and Catholic communities.

The Arts Council of Northern Ireland, in association with the Community Relations Council, delivered a pilot programme for Black, Minority and Ethnic communities that tackled some of the associated characteristics of racial intolerance and marginalisation. This programme was an illustration of successfully encouraging and promoting integration and social inclusion.

Intercultural arts strategy

The Arts Council of Northern Ireland (ACNI) has been developing a minority Ethnic Arts strategy in recognition of priorities in its 2006-2011 strategic plan. ACNI seeks to foster a diverse arts programme, the expression of cultural pluralism, strengthen dialogue and promote understanding between local communities with the aim of tackling inequality and social exclusion.

This intercultural arts strategy has been prepared in recognition of the priorities set out in the Arts Council of Northern Ireland's (ACNI) five year strategy, Creative Connections for the period from 2007-2012; done under Theme 3: Growing Audiences and Increasing Participation.

The Arts Council has developed a number of artform and specialist policies. These policies address how each of the four themes within the five year strategy are implemented through the work of the Arts Council. Though not confined to the Community Arts practice, the Community Arts Policy articulates aspects of multiculturalism:

“Northern Ireland society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Community Arts plays an important role in understanding the variety of our own identities, celebrating the multiculturalism that exists in Northern Ireland.”²⁰

“Increasing numbers of people from around the world are choosing Northern Ireland as a place to live and work. Arts activity has the power to both express the richness and diversity of contemporary society and confront the challenges raised by prejudice. The Arts Council of Northern Ireland through its funding will continue to actively foster the expression of cultural pluralism, build dialogue and promote mutual understanding, through interchanges within and between communities and their cultures.”²¹

Key issues raised amongst consulters include:

- Barriers hindering minority ethnic communities from accessing and participating in the arts in Northern Ireland: language, financial issues, lack of awareness, generational factors, apathy and access problems.
- The need for development within the sector in terms of capacity building and training.
- Raising awareness of the existing funding and network opportunities for minority ethnic arts in Northern Ireland.
- The importance of integrating areas such as intercultural engagement, developing good relations, increasing awareness of diversity, tackling racism and developing community cohesion into the strategic direction of the strategy.
- The need for financial resources to develop work within the sector.

The six strategic themes include: Intercultural Engagement; Developing the Minority Ethnic Arts infrastructure; using the arts to develop Community Cohesion; using the arts to increase awareness of Diversity, and developing programmes that use the arts to develop Good Relations

²⁰ ACNI Intercultural Arts Strategy 2011-2012; 6

²¹ ACNI Intercultural Arts Strategy 2011-2012; 27

and as a vehicle to tackle Racism. The majority of consulters agreed that the following areas are important to integrate into the strategic direction of this document:

- Intercultural engagement: successful mechanism in forming friendships within and between minority ethnic and indigenous communities. As one consultant commented: “real exposure to other cultures and traditions.” However, another one stated how such engagement is not immediate and that trust has to be built first.
- Developing good relations: should feed into shared future, CSI and Racial Equality Strategy.
- Increasing awareness of diversity: this needs to occur in both directions, between ethnic and religious groups as well as with indigenous communities.
- Tackling racism: One consultant commented that “arts is an effective tool to tackle racism,” while another stated that “division exists within and between communities, therefore intercultural work is important.”
- Developing community cohesion: “extremely important on both inter and intra level.”

2.4. Derry-Londonderry as a city full of Creativity

Derry city has a deep wellspring of talent and creativity that is poised to be released. The big amount of local cultural organizations and centres that exist in the city mean that the cultural activity of the city is very high in relation with the size of the city. Investment in cultural venues is significant. They include the Verbal Arts Centre and its literary associations built into their very walls, unique collections of digital archive of Irish films at the Oscar nominated Nerve Centre and groundbreaking new art galleries and theatres such as Millennium Forum, Playhouse, Waterside Theatre pulsating with challenging contemporary productions. Just recently the new Irish Culture Centre, Cultúrlann Uí Chanáin was recognised as a building of distinction at the Venice Biennale, in addition the new An Gaelaras building brings an additional dimension to cultural diversity within the city. Once you cross the new iconic Peace Bridge there is a new area of Public Realm and series of performance spaces in the Ebrington Parade Ground.

The Ulster University at the campus of Magee (which is settled in the city of Derry) offers different courses in the field of Arts, Music, Drama, Dance and Creative Design. The creation of the University of Ulster's School of Creative Arts in 2006 perfectly complements the first ever UK City of Culture 2013 with the renaissance in the arts dovetailing with Derry historic cultural strength and their application for UNESCO World Heritage Status for their City walls.

Physical construction of a quality cultural infrastructure is one significant element in the achievement of a creative City, the other one in the quantity of talented people to exploit the full potential of the creative and cultural amenities which exist. In the city of Derry there is a big amount of population involucrate in art practices. There is a big sum of musicians, playing different instruments and kind of music; from folk to heavy, from ukulele to harp. Live music concerts happen every night along the pubs and it is very easy to find jam sessions run by street musicians. Also painters, sculptors, dancers, writers, actors come from the city of Derry. Few cities can claim one Nobel Laureate, yet Derry produced two, John Hume and Seamus Heaney, along with an internationally renowned playwright, Brian Friel, novelist Seamus Deane, songwriter Phil Coulter and actors Amanda Burton, Bronagh Gallagher and Roma Downey are some examples of what I am saying.

"So hope for a great sea change

On the far side of revenge.

Believe that a farther shore

Is reachable from here.

Believe in miracles and cures and healing wells.

"Seamus Heaney²², The Cure At Troy

²² Seamus Heaney is an Irish poet, playwright, translator, lecturer and recipient of the 1995 Nobel Prize in Literature. Born on 1939 in Bellaghy, Northern Ireland.

The intellectual and creative talent within Derry illustrates the extent to which this latent feature of life in Derry can be further developed as an economic catalyst in the fields of Tourism, Culture, Arts and Leisure. Increasingly, the lines between culture, knowledge and innovation are both intertwined and blurred. Countries now recognise that future economic growth in western societies will depend primarily upon the development of ideas.

The principle of thinking and acting creatively, thinking differently, positioning the City in a different way, seeing them in a fresh light and doing new things and going in new directions. That is what this thesis is going to explore.

2.4.1. Cultural practices in Northern Ireland

The Arts Council of Northern Ireland report *Arts and Culture in Northern Ireland 2007*, based on the general population survey of the same year, was the second major study on the attendance, participation and attitudes towards arts and culture, after the *Arts and Culture in Northern Ireland Baseline Study* of 2004. The survey was carried out amongst 1 211 adults aged 16 and over. The report revealed that²³:

- 76% of adults attended at least one arts or cultural event in 2006, an increase of 3% since 2004;
- the proportion of women attending an arts and cultural event was 78%, an increase of 4% compared to 2004,
- Individuals reported improvements in the personal attributes of "creativity" (53%) and self-confidence (50%) as a consequence of participating in an arts activity, with an overall increase in recognition of the benefits associated with participation in the arts compared to the 2004 survey.

²³ Source: Arts and Culture in Northern Ireland 2007, findings from the general population survey, Arts Council of Northern Ireland (2007). <http://www.artscouncil-ni.org/news/2007/files/ArtsandCultureinNorthernIreland2007.pdf>

Other findings were:

- 22% of the general population had taken part in an arts related activity within the previous 12 months. "Singing or playing a musical instrument" was the most popular pursuit (7%), with young women participating most often;
- 96% of respondents agreed that school children should have the opportunity to learn to play a musical instrument or participate in other arts activities;
- 84% of respondents agreed that arts and cultural activities help to bring visitors and tourists to Northern Ireland.

Living here one can tell how much art practices is present in the daily life of Derry citizens, it was one of the things that impressed me more when I came to the city for first time. Looking at the survey results, it is confirmed that Northern Irish cultural habits has a lot to do with the arts and creativity, which means a good chance to explore art benefits and the possibilities that art brings to the society. Also the survey reveals that women are more involved on cultural practices, (it could be associated with men are less tolerant and conflictive). Nevertheless the interest for cultural activities had increased from 2004 to 2007, and it is always a good finding.

2.5. Derry-Londonderry City of Culture 2013

Early in 2009, the then Secretary of State for Culture announced the creation of a working group to consider the feasibility of a UK City of Culture programme every four years, building on the success of Liverpool as European Capital of Culture in 2008 and the momentum of the 2012 Olympics in London. The working group's report, issued in September 2009, endorsed the concept and almost 30 cities and local areas expressed interest as potential candidates to become the first UK City of Culture in 2013. The winning city announced in July 2010, is Derry. I was here in that time and I could live the excitement of the people involucrate on it, but also the opposition from part of the Catholic community about this UK designation. I have to say that one month before, 15 of June 2010; the Prime Minister David Cameron apologized publically for the

actions of British soldiers during the troubles in the Bloody Sunday²⁴ episode in Derry. Personally I think that both events are linked with political purpose.

Nevertheless, the selection of Derry / Londonderry as the UK's first City of Culture in 2013 is expected to strengthen the social and cultural interaction of the local Protestant and Catholic communities and wishes to ensure that the opportunity exists for local arts, community and cultural organizations to avail of funding.

The UK City of Culture Program has an ambitious, inspirational, inclusive and challenging vision. It has several key principles:

- It connects to all of our local communities and is accessible to everyone;
- It reaches out to and connects with, communities outside Derry in NI, the rest of the UK, to their nearest European neighbour the Republic of Ireland and to the world beyond;
- It delivers a significant transformational series of step changes in: equality, good relations and social cohesion; local economic prosperity; the city's cultural offering; the opportunities available to its citizens to unleash and give expression to their talent and the ability of their communities to creatively connect globally.

The City of Culture mission is to create a programme characterised by four innovative components: Unlocking Creativity; Creative Connections; Digital Dialogue; and Creating a New Story. Artistic excellence underpins all their aim to do, to ensure programme quality and optimize the cultural impact.

The Cultural Programme resists the impulse simply to import 'culture' en masse to the City during 2013 but rather meshes and weaves together the very best of locally-based practice with equally excellent practice from across the world in connections that have true meaning and authenticity. There is also a substantial "Made in Derry-Londonderry" spirit, an inclusive, open source element to the Programme providing multiple platforms for unleashing creativity. This maximises the direct involvement of people, both those living in and visiting this vibrant and energetic City, as active makers and shapers and not just as passive audiences and consumers.

²⁴ See Chapter 3 about Bloody Sunday.

They support the idea of what culture is today and crucially, what it can be in the future: culture as a verb and not just a noun. Most of them intend to progress from a phase of conflict to tell a 'New Story' of open, generous, focussed, spirited and globally-connected investigation and re-imagination of histories, of identities and of civic and civil space, made possible through art.

Inclusion of all groups

The city cultural organizations and venues have an impressive track record and resume of programmes where inclusion is central to their activity, working with people from all age groups, community backgrounds, disabilities, abilities and sexual orientation. They believe that engagement has always been at the core of cultural and creative activity in Derry-Londonderry: there has been no other choice. In this regard other places have much to learn from the City and the pioneering ways in which it has addressed living in a troubled context over a long period of time. But the city has much further to go and 2013 represents an ideal opportunity to develop this proud history of close and deep engagement through the shift, inherent in the proposed cultural programme.

The official full programme of events is not public until autumn, and although I asked for it, (no formal information about it or about the decision making) I have not obtained. I must say that they did not make any effort to facilitate information for this research.

Nevertheless there is a brochure preview with just a few of the highlights of the calendar, in the last part of this paper there is the mention of one of those events very related with the topic of the research, called "The Conquest of Happiness". This case study in fact is a proof why my research thesis about Northern Ireland is so important for the Balkans, as the issue is obviously so similar, that collaborative artistic projects are done with the artists from the Balkans.

There is the brief information provided from the organization:

“The conquest of Happiness”

Prime cut productions (Northern Ireland), East-west centre (Bosnia–Herzegovina) and Mladinsko theatre (Slovenia) present “the conquest of Happiness”.

It is a unique theatre event which will have its world premiere in Derry in the summer of 2013 before its presentation in Belfast, Mostar, Sarajevo and Ljubljana. An international cast of artists from Northern Ireland, Republic of Ireland, Bosnia - Herzegovina and Slovenia will explore through music, dance and drama, the illusive and tantalizing possibility of happiness in our increasingly unhappy world.

Can we be happy? The piece is inspired by Bertrand Russell’s famous essay on happiness. It will be a multi-artform, large-scale, open-air event, which will be supported by a community chorus in every city in which it will be presented. This work will be led by internationally-acclaimed director Haris Pasovic whose recent work “Sarajevo Red Line Project” illustrated in the most heartbreakingly-poetic way how art can help people transcend the horrifying legacy of war.

UK City of Culture 2013 has high ambitions, but in truth they are not eminently realizable. I want to believe on it, but unfortunately the reality is that part of the citizens doesn’t want the chance to build a new future, evidence of that is the fact that the UK City of Culture organization office situated in Derry has been blow up twice in one year²⁵.

The staffs of this organization is 80% formed by people who comes from England, in my experience they does not look accessible to the citizenship and definitely a big part of the Catholic population do not like it. They have the resources; on their hands is the chance to use them properly, giving the chance to Derry population to participate actively and democratized the culture making it accessible for everyone.

Nevertheless, City of Culture will suppose a change in the region and it will be very interesting to stay here and see the process; Even more, if you believe on the art and creativity capacity to be a transformational social tool. I will be here to see what happen.

²⁵ A bomb exploded outside the office of the City of Culture in Derry on 12th of October 2011. Dissident republicans took responsibility for a similar attack on the same building earlier that year on 17th January. This office has been moved from the city center three times in less than two years; nowadays it is settled in Waterside.

2.6. SWOT analysis

The SWOT analysis is a strategic planning method used to evaluate the Strengths, Weaknesses/Limitations, Opportunities, and Threats involved in a project. It is a review of those factors belonged to the socio-economic context of Northern Ireland. It shows internal and external factors that are favourable and unfavourable for achieving conflict resolution goal. The weaknesses and threats presented in the SWOT analysis should be considered when devising strategies for the future initiatives.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Political progress towards establishing a power-sharing government • Good Relations Policies (<i>A Shared Future and Racial Equality Strategy</i>) in place • General decline in the number of deaths and incidents connected with the security situation in Northern Ireland • In 2005, both Protestants and Catholics were more positive about relations between the two communities than they were in 2000 • Consistently high proportion of both Catholics and Protestants in Northern Ireland prefer to work in a mixed workplace • Strong growth in employment in Northern Ireland and declining unemployment • High interest for cultural activities. • Increasing numbers of students attending third level education in Northern Ireland • Increasing levels of cross-border activity 	<ul style="list-style-type: none"> • Significant number of sectarian and racially motivated crimes • High levels of division and segregation exist in society in Northern Ireland, including a lack of shared spaces and shared services • Impact of conflict on cross-border economic and social linkages leading to isolation and exclusion in Northern Ireland • Significant number of victims and survivors of the conflict and displaced persons continue to experience acute problems • Overdependence on the public sector for output and employment in Northern Ireland as well as high levels of economic inactivity • High levels of long term unemployment and lower levels of earnings and income than the national averages (UK and Ireland) that contribute towards marginalisation and social exclusion • High level of suicide, trauma and desolation between the young and adult population.

Opportunities	Threats
<ul style="list-style-type: none"> • Derry-Londonderry UK City of culture 2013 • A power-sharing government established • Stability arising from continued developments in the peace process encouraging economic development • Building on cross-community and cross-border linkages, and utilizing capacity and skills resource base established under the PEACE Programmes • Increasing number of residents stating that they would prefer to live in a mixed religion neighbourhood • Joint delivery of Programmes, sharing best practice and creating synergies on a cross-border basis • Implementation of Good Relations Policies (A Shared Future and Racial Equality Strategy) 	<ul style="list-style-type: none"> • Other suspensions of the devolved institutions, political stalemate and instability will impact on community relations and economic growth, global recession. • Limited decommissioning of Loyalist paramilitary weapons and threat of Republican dissident groups • Significant unrest or return to violent community conflict destabilizing the peace process and increasing community tensions • Increase in sectarian and racist incidents and crimes • Increasing levels of disturbance and disorder over contentious parades • Increased levels of residential segregation • The need to meet the employment needs of a growing workforce

CHAPTER 3- MEDIATION CONFLICT RESOLUTION

„A conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The principles remain the same.“

(M.Nicholson: Rationality and the Analysis of International Conflict. 1992:11)

In Peace Studies we talk about ‘negative peace’ as that which is defined by the absence of war, and ‘positive peace’ as all the conditions that contribute to a sustainable peace²⁶. Northern Irish context belongs to the first definition being a state of “Peace without Reconciliation”.

3.1. The conflict in Northern Ireland

The conflict in Northern Ireland is primarily caused by incompatible conceptions of national belonging and the means to realize them. These two different conceptions are; a) the goal of a united Ireland, pursued by Nationalists and Republicans, and b) the goal of continued strong constitutional links between the province and the United Kingdom, desired by Unionists and Loyalists. Historically, these two traditions have been associated with two different religions – Catholicism and Protestantism. These labels have played a significant role in the conflict as they have made possible the systematic pursuit of discrimination and segregation. Yet, this has not made the conflict an ethno religious one. The same holds true for the issue of language. Although

²⁶ Negative peace refers to the absence of violence. When, for example, a ceasefire is enacted, a negative peace will ensue. It is negative because something undesirable stopped happening (e.g. the violence stopped, the oppression ended). Positive peace is filled with positive content such as restoration of relationships, the creation of social systems that serve the needs of the whole population and the constructive resolution of conflict. (Galtung, J. 1996)

less significant, the equality and preservation of Gaelic and Ulster Scots has mobilised some sections of the population in Northern Ireland, yet overall, the conflict is not ethno-linguistic in its nature either. Similar cases could be made for other dimensions of this conflict, such as class or culture. What they all have in common is that they have polarised Northern Irish society for decades, leaving little room for cross-cutting cleavages, and eventually aligning all these various dimensions of the conflict behind two fundamentally different conceptions of national belonging. So the problem is basically a **lack of common identity** as a “Northern Irish” people, different collective and individual memories, and different visions of development.

The concepts of identity and heritage long antedate the conjoined usage of these terms today. In the past, identity referred not to selfconsciousness but to likeness, and heritage was mainly a matter of family legacies. In the present, these terms swim in a self-congratulatory swamp of collective memory. Heritage is now that with which we all individually or collectively identify. It is considered the rightful (though sometimes unwelcome) legacy of every distinct people.

(Lowenthal 1994: 41)

Internal explanations, in contrast, see the roots of the conflict in a variety of factors within Northern Ireland itself by focusing on the implications of economic, religious, and/or cultural conditions in the province. Economically, deprivation and systematic discrimination of Catholics in Northern Ireland and their civil rights is the most common argument to account for the conflict alongside suggestions of economic opportunism of those who actually profit from the ongoing conflict. As an explanatory concept, religion is either seen as a phenomenon that deepens and aligns already existing social divides, making positive inter-communal relationships virtually impossible, or the religious fanaticism of certain sections within each community is interpreted as the driving force behind the conflict policies of each community. Cultural accounts, finally, treat the conflict as either inherited, that is, simply as the **tradition of being in conflict** with the other community and/or the authorities, or as an ethno-centrist clash of two fundamentally different cultures.

Adherence to political traditions crystallised into active political parties; it is of course a major component within the culture in Northern Ireland. As it is said before, Northern Irish culture is a culture of conflict affected by division and tension between the two dominant cultures. These attachments from two major blocks, alliances and political cultures are reinforced because of strong alignments. Traditionally Protestantism is aligned with Unionism and Catholicism with Nationalism in the province, bringing about two different political cultures. Their relationship and difference delineates them dynamically, defines their existence and to some extent, the form of the other; they being related by tension and reaction.

"Culture is the shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them"

From two elements in tension, element A (thesis) and element B (antithesis), as a result there is a new element that surges from its relation, element C (Synthesis). Thus Northern Irish Culture of Conflict is also a Culture of Change, where the interaction between both communities builds a new culture of system and values.

Social and political changes are also part of culture in Northern Ireland. Then we have to ask: Are those changes that are taking place creating new forms of social attachment leading to new cultural developments and therefore to new patterns of social behaviour and social structures? Talking to Dermie McClenaghan, sociologist and activist for the civil rights in Derry during the Troubles, he replies to me: "It is not that important to know the answer, it's more important people asks themselves the right question".

It is a mistake to consider the Culture as a static and rigid component; it is a social tool and fact that changes by its permission, it is dynamic along the interaction between the social structures. It creates a meaning system that put a constraint in people values system.

When we attend to both of those cultures separately, Unionist, as well as Nationalist; they have their own traditional and historical Ideology formatted according to their formal political culture. Religious and historical rituals are socialised to become important meaning systems. Those cultures are being reinforced by rituals, as vehicles for transmitting values that reproduces and celebrates a determinate culture. The 12th July march and the Bloody Sunday march²⁷ are examples of those rituals. These two rituals create more tension between the two communities.

²⁷ See Pictures Pp. 29

Considering socialisation as the process of transmitting culture, and that for many years in this segregated society there have been a lack of interaction between them; I conclude that these two communities do have completely different culture, with a determinate system of values, life habits and practices.

In the other hand, According to Durkheim he said that society was more than the sum of its parts. Therefore Individuals sometimes don't respond to the dominant culture that represents them; from an individual point of view, Protestants and Catholics can have the same life habits and also share some values once they are considered independent to their related community. Political tension can be pushed aside by other commonalities like class, sexual orientation, disabilities and what it is important for this conclusion, sharing common interest. Fortunately some individuals intermingle with others, sharing life habits and practices outside political constraints.

Some facts about the conflict in Northern Ireland²⁸:

Every day of the year marks the anniversary of someone's death as a result of conflict in and about Northern Ireland. 3,720 people were killed as a result of the conflict. Approximately 47,541 people were injured. There were 36,923 shootings. 16,209 bombings were conducted.

Between 1969 and 1998, 1,533 of the deaths as a result of the conflict were under the age of 25. 257 of those killed were under the age of 18. The largest age group (25% or 898 people) killed between 1969 and 1998 were those between the ages of 18 and 23. As of 1998, the largest group (54%) of the deaths as a result of the conflict were civilians.

As a consequence of this conflict proposed solutions have differences as well. They range from full integration of Northern Ireland into the United Kingdom, to devolution, independence, repartition, and eventually to Irish unification, with a variety of different models for each of the major proposals.

Integration into the United Kingdom, defined as direct government by Westminster, is an idea mostly supported by various streams within the Unionist community and based on an understanding of the conflict as caused by the "Irish dimension". Full integration, in one version, aims at making Northern Ireland part of the United Kingdom such that it would neither be treated

²⁸ Fay, M.T., Morrissey, M., Smyth, S., and Wong, T. (1999) The Cost of the Troubles Survey, Derry/INCORE.

any differently from any other part of the country, nor would it have separate, or independent, or different institutions.

In contrast, the idea of a united Ireland has always been very popular as a long-term goal in the Nationalist community. Republican paramilitary groups, most notably the Irish Republican Army (IRA), have tried since 1921 to force the issue through violence, and the response to that had been an extremely repression from the British government.

Derry has a long history of sectarian tension and violence. In particular, the city is known as the site of the Siege of Derry of 1689, in which the Protestant supporters of William III of England held out against the mostly Catholic supporters of James II of England for 105 days.

The city of Derry, Northern Ireland, was severely affected by the Troubles, a total of 227 people were killed in Derry during the conflict. The conflict is widely considered to have begun in the



city, with many regarding the Battle of the Bogside²⁹ as the beginning of the Troubles.

One of the Troubles' most notorious events is the 'Bloody Sunday', occurred in Derry on 30 January of 1972. On 30 January, 26 civil rights protesters were shot by members of the 1st Battalion of the British Parachute

Regiment. Most of the circumstances are disputed, and thus it is unclear exactly what happened and why, no soldiers were reported injured.

Bloody Sunday had a massive and negative impact on the Northern Irish conflict. Support for the IRA, and hatred for the Army became widespread amongst the Catholic community. The IRA and other republican paramilitaries used the events to justify a campaign against the British Army and other agents of the British state.

In Northern Ireland and the Border Region, growing ethnic diversity also presents new challenges for achieving greater integration and citizenship within a society which can no longer be

²⁹ The Bogside is an inner suburb of the city settled in the Catholic Cityside.

characterised as being bipolar. These challenges have been highlighted with the increasing numbers of racial crimes and incidents in recent years. This problem of racism is closely linked to sectarianism and the effects of the conflict and provides further evidence of the underlying culture of intolerance and violence. Victims and survivors of the conflict are suffering complex psychological problems and long term difficulties in terms of trauma and isolation and sustained efforts need to be made to address these effects to ensure individuals can deal with the past. This area is well known for the high level of suicides of the population, covering a wide range of age³⁰.

The effects of these problems are also particularly evident in those areas that experience the debilitating cycle of social exclusion and poverty that, in part, has been fed by violence and conflict. This was recognised in the Joint Declaration by the British and Irish governments in April 2003 which stated that;

“The substantial reduction in the security threat and the enabling political climate over recent years has contributed to the improved economic situation that is evident across many parts of Northern Ireland. However, both Governments recognise that many disadvantaged areas, including areas which are predominantly loyalist or nationalist, which have suffered the worst impact of the violence and alienation of the past, have not experienced a proportionate peace dividend. They recognise that unless the economic and social profile of these communities is positively transformed, the reality of a fully peaceful and healthy society will not be complete.”³¹

³⁰ Interim Commissioner for Victims Survivors (2006) Support for Victims and Survivors, Funding by the Government since 1998.

³¹ Joint Declaration by the British and Irish governments, April 2003:8. Available at: <http://www.irishtimes.com/newspaper/special/2003/blueprint/blueprint.pdf> [June 2012]

3.2. Peace and reconciliation programmes in Northern Ireland

In the national level there are a number of strategic commonalities across the Government agendas which include the promotion of racial equality and fairness, developing good race relations, tackling racial discrimination and promoting diversity and tolerance.

This is the example of Racial Equality Strategy³² (2005-2010); A Shared Future Policy and Strategy³³ (2005); and Programme for Cohesion, Sharing and Integration³⁴ (2010).

“Racism in our society is to an extent shaped by sectarianism.....the conflict in Northern Ireland over the past 35 years has created patterns and attitudes such as residential segregation and heightened territorial awareness that now impact upon minority ethnic communities.”³⁵

Increasingly, departments, agencies, the Equality Commission for Northern Ireland, the community Relations Council, the Northern Ireland Human Rights Commission and public authorities have made progress towards the aims outlined in the strategy. Actions vary according to specific areas of departmental/statutory body responsibility. However, much remains to be done.

Apart from all the governmental Strategies and initiatives, in this thesis, I will explain deeper the collaboration of the Council of Europe for the peace and reconciliation in Northern Ireland. The reason of that is simply because the PEACE programme developed in the region from 1995 until the next 2013 has the bigger impact in the programming with an estimated budget of two billion

³² A racial Equality Strategy for Northern Ireland- June 2005. Available at <http://www.ofmdfmi.gov.uk/race-equality-strategy.pdf/> [June 2012]

³³ A Shared Future - published on 21 March 2005. Available at <http://www.asharedfutureni.gov.uk/> [June 2012]

³⁴ Draft programme for Cohesion, Sharing and Integration – July 2010. Available at: http://www.community-relations.org.uk/fs/doc/CRC_Submission_to_CSI.pdf [June 2012]

³⁵ Office of First and Deputy First Minister (2005) A Racial Equality Strategy for Northern Ireland 2005-2010. Available at: www.ofmdfmi.gov.uk/race-equality-strategy.pdf [June 20012]

Euros. During my research I could realize that all the project that I could read were under this programme, PEACE III which is being developed nowadays.

The EU is a successful and significant actor in relation to cross-border relations in Ireland. Development, cooperation and peace are thus tied together in the ‘European ideal’ and, specifically, in the EU’s approach to borders. This is seen in the two major programmes of the EU relating to cross-border relations in Ireland, namely PEACE and INTERREG.

There has been less general interest in the INTERREG funds, although they have also been high value programmes. I am not going to explain those programmes, basically because it is out of the field of my research; Nevertheless, just say that some authors are critical of INTERREG’s failure to attain some of its goals in the past, noting that it was successful in the funding of border regional development but that it has been less successful in the creation of cross-border projects and partnerships.

Programme PEACE I, II, III

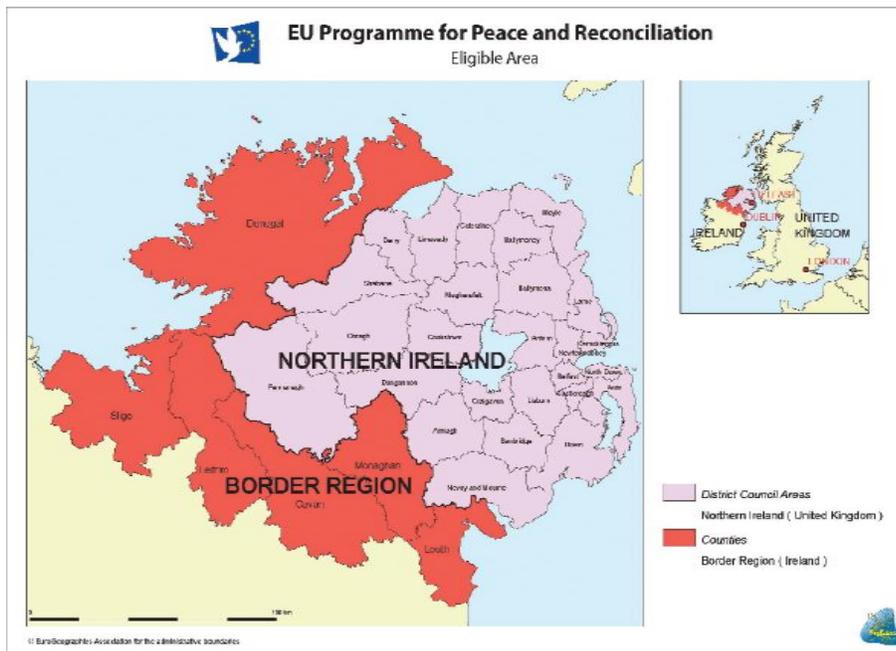
The EU Programme for Peace and Reconciliation in Northern Ireland and the Border Region of Ireland³⁶ is a distinctive European Union Structural Funds Programme aimed at reinforcing progress towards a peaceful and stable society and promoting reconciliation. It will promote social and economic stability in the region by supporting actions to promote cohesion between communities.

³⁶ The Border Region includes the counties of Cavan, Donegal, Leitrim, Louth, Monaghan and Sligo in Ireland and covers the same boundaries as the Border Regional Authority, one of eight Authorities established under the Local Government Act 1991 (The Irish Regions Office, www.iro.ie). The term border area refers to those areas adjacent to the border in both Northern Ireland and Ireland.

It assists Northern Ireland and the Border Region and specifically focus on reconciling communities and contributing towards a shared society. The III Programme will carry forward key aspects of the previous PEACE Programmes (PEACE I and II) and will have a continued and renewed emphasis on reconciliation.

The implementation of the PEACE I Programme (1995-1999) Special Support Programme for Peace and Reconciliation in Northern Ireland and the Border Region, was the direct result of the European Union's (EU) desire to make a positive response to the opportunities presented by developments in the Northern Ireland peace process during 1994, especially the announcements

of cessation of violence by the main republican and loyalist paramilitary organisations. The cessations came after 25 years of violent conflict, during which over 3,5003 people were killed and some 37,000 injured.³⁷



The PEACE I Programme was implemented in the form of a Community Initiative and committed €667m, including match funding (EU contribution of €500m) to the Programme over the period 1995 to 1999. The strategic aim of the Programme was as follows:

³⁷ Fay, M.T., Morrissey, M., Smyth, S., and Wong, T. (1999). The Cost of the Troubles Survey, Derry/INCORE.

*“To reinforce progress towards a peaceful and stable society and to promote reconciliation by increasing economic development and employment, promoting urban and rural regeneration, developing cross-border co-operation and extending social inclusion”.*³⁸

In March 1999, in recognition of the EU’s continuing support for the peace process in Northern Ireland, the European Council in Berlin decided to continue the PEACE programme for a further five years (2000-2004). The PEACE II Programme was established as an Operational Programme within the Community Support Frameworks of Northern Ireland and Ireland and incorporated into mainstream Structural Funds.

The overall aim of the PEACE II Programme remained the same as for PEACE I ‘*To reinforce progress towards a peaceful and stable society and to promote reconciliation*’³⁹. In an evolution of the strategic objectives and in an effort to carry forward the distinctive aspects of PEACE I, two specific objectives were identified in relation to the overall aim of the Programme. These included:

- Addressing the legacy of the conflict; and
- Taking the opportunities arising from peace.

In addition, the Programme had a sub-objective of promoting actions that will ‘pave the way to reconciliation’.

The PEACE II Programme was initially established for five years (2000 to 2004) but at the request of the Prime Minister and the Taoiseach, the European Council on the 18 June 2004, took note of the **difficulties in the peace process in Northern Ireland** and acknowledged the efforts of the two governments in seeking to re-establish the devolved institutions.

³⁸ EU Programme for Peace and Reconciliation 2007 – 2013 Northern Ireland and the Border Region of Ireland Operational Programme. Pp. 4.

³⁹ EU Programme for Peace and Reconciliation 2007 – 2013 Northern Ireland and the Border Region of Ireland Operational Programme. Pp. 4.

In order to support these efforts, the Commission agreed a two year extension to the PEACE II Programme in June 2005.

Further to the PEACE II Extension, the EU budget agreement of the 16 December 2005 included a proposal for the **PEACE III Programme** for the 2007-2013 Programme periods. This continuation of the PEACE Programme was granted in recognition of the special effort for the peace process in Northern Ireland. In particular, EU Regulation expressed that the PEACE Programme will be implemented as a cross-border programme and, in order to promote social and economic stability, will include actions to facilitate cohesion between communities.

In resume, the total budget of the programme is around 2 billion Euros. I describe this, not because of my personal interest on numbers. It is specify in order to make visible the big amount of money inverted on the Peace and Reconciliation in NI from the European Union.

- Peace I - €667 million 1995-1999
- Peace II - €995 million 2000-2004
- Peace II Extension - €160 million 2005-2006
- Peace III – allocated €225 million for the period 2007-2013

Programme Evaluation

The PEACE I and II Programmes have made an important contribution to peace and reconciliation by facilitating increased engagement on a cross-community and cross-border basis, increasing empowerment and developing understanding between communities. However, given that the core of the conflict is one of perceived national identity and national affiliation with origins that go back four centuries and that the armed conflict itself lasted for over 25 years, it is recognised that peace building is a process which requires long-term commitment and effort to achieve real and lasting progress and create a peaceful and stable society.

The PEACE I succeed in training and development, the creation of voluntary and community sector infrastructure, a high level of participation, increase in awareness of the impacts of the

conflict, increased cross-community interaction and innovative cross-border links, although the rate of employment following training was low. There was higher uptake of the Catholic population, explained by there being more deprived areas being majority Catholic, and, while social inclusion aspects of the programme were successful, some of the economic activity was considered to be going ahead anyway through other means. Whole long-term impacts were difficult to discern, the programme acted as a ‘catalyst for change’⁴⁰.

PEACE II While there was a difficult transition from Peace I, a reduction in social inclusion funding and the process was considered extremely bureaucratic, there was far more concentration on peace and reconciliation outcomes for Peace II⁴¹. While it has been difficult to attribute outcomes, qualitative studies have shown that peace building, economic renewal and capacity building have all been positively influenced by the programme, creating an impetus for change in how participants think about the ‘other’ community, recognition of the impact of the conflict and building of relationships to positively influence peace and reconciliation⁴². An attitudinal survey found that those who had participated in the programme were more likely to think positively about the ‘other’ community, have inter-community contact and perceive changes in society as fair, compared with those who had not participated⁴³.

A community uptake analysis found that, as with Peace I, the Catholic population was more likely to avail of Peace funds, although this was again due to skewing the programme towards more deprived areas.

PEACE III While detailed evaluations are not available because the programme is still under way and the strategic nature of the programme making impact difficult to assess, implementation analyses of Peace III show that, with the focus now entirely on peace and reconciliation, there

⁴⁰ Brian Harvey (2003), Review of the Peace II Programme, York: Joseph Rowntree Trust.

⁴¹ PricewaterhouseCoopers (2003), Ex-post Evaluation of Peace I and Mid-term Evaluation of Peace II, Belfast: SEUPB.

⁴² NICVA (2004), Telling the Story of Peace II, Belfast: SEUPB.

⁴³ NISRA (2004), Attitudinal Survey: A NISRA report for the Distinctiveness Working Group, Peace II Monitoring Committee, Belfast: SEUPB.

have been innovative approaches to peace building, with new relationships for partnership working between community and statutory sectors and cross-border working, however, some concerns have been raised with regard to sustainability of projects, understanding the meaning and value of ‘acknowledging and dealing with the past’ and some replication of statutory provision⁴⁴

Security situation and crime results, evaluation PEACE I AND II

Indeed, while there has been a general decline in the number of deaths and incidents connected with the security situation, significant barriers to peace and reconciliation still remain. This is particularly evident given the high number of sectarian incidents that have occurred in recent years in Northern Ireland. These trends indicate a significant reduction in the overall level of violence.

The trends also indicate a change in the nature of violence from incidents involving paramilitaries and security personnel, to broader sectarian violence and hate crimes. This demonstrates an underlying culture of intolerance and violence and suggests that while one of the major components of the violence data has been taken out of the equation, another component may have increased. This relates to particularly ‘low-level’ violence at the interfaces of residentially segregated communities⁴⁵.

Since 2001-2002, data shows that the general security situation in Northern Ireland has improved. For example, the number of deaths due to the security situation declined from 18 in 2000/2001 to 4 in 2004/2005, the lowest recorded since the ceasefires in 1994. In addition, while the number of security related incidents have fluctuated since 1994, these incidents

⁴⁴ ASM Horwath (2010), Review of the Implementation of PEACE III Theme 1.1: Building Positive Relations at the Local Level , Belfast: SEUPB; Deloitte (2010).

⁴⁵Morrissey, M. (2005) The Role of Economic Development in Peace Building: Some Thoughts on PEACE II, Prosperity: A Part of Peace?, Learning from the economic experience of PEACE II, Learning from PEACE II, Vol. 2, Community Relations Council.

have experienced a continuous decline from a peak of 355 shooting incidents and 349 bombing incidents in 2001 to 167 shooting incidents and 83 bombing incidents in 2005.⁴⁶

The number of casualties as a result of paramilitary style shootings also follows a similar trend, with the peak of 190 in 2001/2002 and a steady decline with 93 in 2004/2005. Reflecting this decline in paramilitary activity, the number of young people (aged 11-16) who agreed that they were worried about being threatened by paramilitaries fell from 53.1% in 2000 to 38.4% in 2003.

The effects of the conflict in Northern Ireland, however, are still strongly evident. The Northern Ireland Life and Times (NILT) Survey, for instance, found that in 2005, almost one fifth (18%) of respondents had been a victim of a conflict-related incidents and almost a quarter (24%) of respondents considered themselves to be a victim of the troubles.

While recognising that victims and survivors of the conflict are a diverse group, many are experiencing long term difficulties such as chronic pain, trauma and isolation. In addition, victims and survivors continue to face complex psychological problems, a lack of support and recognition, social exclusion, and do not feel they have a voice to express their views and share their experiences.

Many victims of the conflict also have fears of being subject to further violence and attack. I am myself witness of the violent sectarian attack and victim of intimidation during the summer of 2010. So I can probe with my experience the high level of violence lived in the city of Derry.⁴⁷

⁴⁶ Council Regulation (EC) No 1083/2006 (Annex II, Point 22) states that the eligible region for the PEACE III Operational Programme shall be Northern Ireland and border counties of Ireland.

⁴⁷ In March 2010 I was living on my own in Pump St, very close to the Fountain, the only loyalist area in the cityside of Derry. John Diver, a friend of mine, came one morning and he received a punch in-front of my house which broke his jaw in three places and tearing the muscle. This happened for no reason other than being a catholic outside the loyalist Fountain on Saint Patrick's Day. We made a police report and from that moment my friend and I suffered intimidation by a group of people from the Fountain. This included a legit bomb scare in his apartment resulting in all residents of the street being evacuated; the device was verified by police and also intimidation on myself by a group of people waiting at my home. The police "accidentally" deleted the recordings from the CCTV in the area just for the time that the incident occurred. The officer in charge of the case was soon removed after it was found he was

While the general security situation in Northern Ireland has been improved over the last number of years, 'lower level' sectarian crime is a significant problem in Northern Ireland. In 2005/2006, 'hate crimes' with a sectarian motivation were collected for the first time and 1,470 crimes were recorded. Of this total, 700 offences or 47.6% were violent sectarian crimes. Survey evidence also shows that sectarian violence is prevalent in Northern Ireland. The Life and Times Survey highlights that 93% of respondents feel that Northern Ireland is not a place which is free from displays of sectarian aggression.

colluding with the loyalists by giving them information, withholding information from the case and the loss of the footage which would have clearly showed the attackers. The case was then closed without any notice or reason given and was only subsequently opened again after a lot of effort. The case was not reopened until a member of the local parliament was notified and made a direct appointment with the area district manager (The district manager is in charge of the Derry area). Unfortunately this incident resulted in my friend having 4 operations on his jaw, which was wired shut for months, and a number of treatments in hospital along with numerous follow-ups with his regular doctor. At the time this happened he was training to be a member of the fire service and because of this he lost his position in the course. Indirectly this also leads to depression and he was put on anti-depression tablets, leaving a long term effect on his mental health. For me it just resulted in economic problems and the fact of living in constant fear and insecurity.

Project: Peace Bridge

As I described in the preview chapter, the city of Derry is divided physically in two areas by the river Foyle. From years it has been just one bridge which join both sides (apart from the other bridge at the border with Donegal County). The construction of the “Peace Bridge” by Ilex Urban Regeneration – Derry/Londonderry was finished on the winter of 2011 with the assistance of £14.6m. It is an iconic Peace Bridge which links the former military base at Ebrington in the Waterside to the Guildhall (Derry City Council) in the Cityside.

It means a physical symbol of change, encouraging greater level of cross-community engagement, peace and reconciliation. While before the bridge nobody from the Cityside went to the other side of the river and *vice-versa*; now I could see how the citizens use the bridge to have a nice walk around the city, and to St Columbs Park. This new area of Ebrington is being rebuilding as a new shared space neutral for both communities.



Also, and what its important for this research is the space created at the other side of the Foyle designated for concerts and other cultural activities for the 2013 and following years.

Personally I can tell that it had made a big change in the urban space of the city. Psychologically it means a new symbol and it is a physical manifestation of the new Derry.

Mediation Project: Conflicts Of Interest

Conflicts of Interest is a workshop-based programme that aims to enable participants to reach a more sympathetic understanding of all those affected by armed conflict. Given the history of violence on this island, this course focuses largely on the period of the ‘Troubles’, but also examines similar conflicts in other parts of Europe and the globe.

The Conflicts of Interest programme was devised by the Ex-prisoners Assistance Committee (EXPAC), an organisation that grew out of an initiative from republican former prisoners to provide mutual support to each other and assistance to their families in the post prison release period. The programme was created to address the need for different communities to understand the views and opinions of others in the context of the conflict centred in Northern Ireland. The programme set out to allow people to build their understanding of and explore the reasons for conflict and to then set them within a European and global context.

It must be added that while the Conflicts of Interest Programme follows an Adult Education model, personal experiences of the broad nature of conflict, happen in the form of contributions from participants. This constitutes a large part of the workshop experience and adds significantly to the impact.

Delivery of the programme has given facilitators and project promoters insights into the different communities that have participated. These insights have come about through engagement with both guest speakers and participants who ‘find their voice’ and are able to ask questions about them and others.

Significant key learning for the project has come through engagement with Loyalist community members who have expressed a keen desire to engage, the need to communicate with others about the richness of their cultural identity, a sense of alienation from state institutions and a desire to ‘move on’ from the past.

The programme has provided participants the opportunity to directly deal with difficult subject matter and has included incidents of former personally ‘sworn enemies’ coming together in discussion and has created opportunities for the continued engagement of such parties.

It is the belief of those involved that the Conflicts of Interest Programme is transformative and can play a key role in helping communities build confidence, explore issues of identity, develop community leaders and ultimately contribute to grassroots peacebuilding. The Conflicts of Interest Programme has also had considerable impact in terms of exploding myths, challenging perceptions and stereotypes and building knowledge of the universal nature of conflict.

An evaluation carried out by Greenhat included the following comment about the project: The balance between information delivered by the facilitator and the participation by the guest speakers was also highly praised. The quality and range of the guest speakers struck most representatives, giving ‘a richness in the programme that you don’t often get through training’.

During the second phase of the project under PEACE III funding, a strategic decision was made to develop the programme for a post-Peace funding environment. With this in mind, host organisations that might have the ability to pay for the programme have been targeted. This relationship building with target organisations has included local authorities, statutory bodies as well as regional development and delivery agencies. With an eye to sustainability, the organisation is also exploring the possibility of developing an E-learning model for distance learners and the development of a social economy business that would be in the position to deliver services to third level institutions, state agencies and businesses. The possibility of offering consultation services, using a wide and diverse network developed through the project has also been identified.

It is the belief of the project team that this programme has whetted the appetite of those who have participated and genuinely left many hungry for more. There is a clear need to continue both the existing programme, but also to develop and deliver follow-up programmes.

CHAPTER 4 - Art as an Intercultural Dialogue tool.

In this chapter I will defend the use of Art as an innovative and effective tool for the intercultural dialogue. As I explained before, it is very important to make clear the fact that the ordinary approaches for intercultural reconciliation are effective as well. Education is the basic space for archiving this aim, also Sports could be an alternative way, as well as inverted efforts in building shared public spaces or in commemorating cultural celebrations or rituals.

This study is describing the benefits that art can acquire to the consolidation of the peace building goal, as a complementary way to bring the people together for the dialogue. It is just an alternative way to heal the individuals and the society after or during a conflict situation, but it is not the problem solution on itself. While reconciliation after the conflict efforts could take many forms, one potential way to secure them is to incorporate artistic processes into peacebuilding labours.

According to the title of this chapter, “Art as an alternative tool for intercultural dialogue”; And in order to understand the meaning of dialogical practice, first I have to put aside the simplistic understanding of dialogue as a mere technique. Dialogue does not represent a somewhat false path that I attempt to elaborate on and realize in the sense of involving the ingenuity of the other. On the contrary, dialogue characterizes an epistemological relationship. Thus, in this sense, dialogue is a way of knowing and should never be viewed as a mere tactic to involve individuals in a particular task.

I engage in dialogue because I recognize the social and not merely the individualistic character of the process of knowing. In this sense, dialogue presents itself as an indispensable component of the process of both learning and knowing.

Unfortunately, as I could realize after talking with some participants of “Conflict resolution programmes”, many in the realms of both education and peacebuilding alike mistakenly interpret their conception of dialogue as merely a technique to be used rather than a complex “process of learning and knowing,” a mutual relationship that involves the authentic thinking, sharing, and listening of all involved.

These dialogic processes, whether for education or for peacebuilding, should encourage and enable a “freedom to create and to construct, to wonder and to venture,” which requires that community members should be active and responsible participants in the efforts in which they are engaged. That is the goal that this thesis explains in this chapter related with the benefits that Art in general and the creative process in particular generate for the society; when the participants feel free as a creative beings that they are who actively express themselves through art creations.

4.1. Culture of Peace

This chapter explores the cultural and artistic dimensions of conflict resolution, expressed in art. These creative and expressive areas of human activity provide a powerful source of peacebuilding energy and passion that is not always apparent in the formalized processes of political conflict resolution. At the same time creative conflict resolution both nourishes and defines the emergence of a culture of peace, which has been defined by the UN as ‘a set of values, attitudes, modes of behaviour and ways of life that reject violence and prevent conflicts by tackling their root causes, to solve problems through dialogue and negotiation among individuals, groups and nations’⁴⁸.

The potential for cultural activities to reinforce the effectiveness of conflict resolution programmes can be realized at two levels: first, at the macro-level by nourishing the more long-term evolution of peace values embedded in the idea of a global peace culture and, second, at the micro-level by the inclusion of cultural projects in the strategies of conflict resolution and peacebuilding.

Turning first to the macro-level, the idea of a culture of peace was founded during the 1980s on a number of important events and initiatives, which attempted to provide a unifying philosophy for the disparate strands of the work of the UN around promoting human rights and development, justice and solidarity, and gender equality, where peace was the unifying core value.

The main impact of the commitment to a global peace culture by UNESCO was twofold: first, to emphasize the value of peace as a positive experience and benefit in everyday life, not only as a

⁴⁸ Human development. Report.1998. Published for the United Nations, development programme (UNDP). New York. Oxford. Oxford University Press, Inc.

negative definition of the absence of violence; and, second, to accelerate and promote interest in the cultural dimensions of peacebuilding generally.

This brings us to the micro-level options for engaging cultural action in conflict resolution programming; that is the area of this research. There are many cultural programmes and arts-based initiatives, often sponsored by international organizations (European Union in our case study), to promote recovery at grassroots level after conflict.

4.2. “Anti-war art” and “Peace Art”

Artists emerge from their historical and political contexts. Some artists respond to the events of their time through art and by doing so can influence or help shape their societies by the imagery they produce. In other words, art reproduces society but can also help to change it. Anti-war and peace art can express: testimony or witness to war’s destruction; resistance to war; and/or transformation, inspiration and vision. Art can contribute to social change through the imagery it gives us and the ways it can be used to communicate our deepest feelings and needs (narrative art is creating). To create a culture of peace, we must first imagine it, and the arts can help us do that, later on it is in the people hands the chance to make it real.

As I said before in the previous chapter Peace Studies talks about ‘negative peace’ as that which is defined by the absence of war, and ‘positive peace’ as all the conditions that contribute to a sustainable peace. In parallel to that we have anti-war art (negative imagery) and ‘peace art’ (positive imagery). Anti-war imagery shows the destruction, horror and trauma of war while what I am calling ‘peace art’ is imagery and symbols of peace in a positive sense.

Northern Ireland is very well known for the big number of murals on their streets. Those murals can appear for different reason and following several aims, from the protest for the civil rights during The Troubles to the commemoration of the Bloody Sunday victims and IRA prisoners. This topic is too wide to be able to interpret this expression of anti-war art, but I still consider it interesting to show in the research in a briefly way.

I will show here some pictures of different murals as an example of what anti-war art could mean for the society in order to let the opportunity to wonder if it is right or not, to have in the street a mural which reminds the conflict lived years ago and which apparently they are not for forgiving

it. There is a huge debate of if it is considered art and if it is good for the city, while in my opinion it goes against the aim of this thesis in terms of art for reconciliation and Peace. Those pictures are in the city of Derry and those images can talk for itself.



Mural in Waterside.



Murals in Bogside.



It is interesting also that in the Bogside there is the replica of **Guernica** painted by Picasso in 1937. This example of anti-war art consist on a painting that represented complex and unsettling images of war, including one of a woman grieving over a dead child, representing an enduring condemnation of both war and repression during the Spanish civil war.

In Northern Ireland the "**Re-imaging Communities Programme**", introduced in 2006, aimed to provide grant-aid for the development of local community based projects with particular emphasis on the replacement of existing paramilitary murals, symbols and other offensive items with more positive imagery; helping communities to replace aggressive, sectarian images with art. This programme has sought to help all communities focus on broader expressions of civic and cultural identity and to create a more inclusive and welcoming society for everyone. The priority areas are housing estates, peace lines, interface areas and offensive public spaces. The objective is to engage local people and communities through, for example, residents associations, to find ways of developing imagery that the whole community can relate to. There is also the EU Special Support Programme for Peace and Reconciliation in Northern Ireland, which aims to address the legacy of conflict and build upon the opportunities arising from peace. <http://www.seupb.eu/> [July 2012].



Example of peace art mural situated in the Bogside and which is completely different than the rest of them. The most well-known image of peace is the dove, which comes from the biblical story of Noah's Ark. The dove, with olive branch, symbolizes new life after destruction. Likewise the rainbow symbolizes a new beginning.

What does this pictures project in the people who cross thought William Street in Derry and I look at the murals where the petrol bombs are showed? The conflict is still alive and it doesn't help to give a chance, but at the same time, it is part of the culture. I am sorry there is not enough space in this research to go deeper in studying public art expression, because it is an interesting example of the culture of conflict lived in the city.

4.3. Traditional peacebuilding methods vs. ART

The arts have significant and often unrecognized potential for improving relations between identity groups in conflict and can provide new perspectives for peacebuilding efforts in general. Traditional peacebuilding efforts tend to place strong emphasis on the cognitive dimension of problem-solving to the exclusion of more creative and expressive approaches.

Art field provide the existence of many languages besides those that are written or spoken, which are perfect to express ideas and feelings for those people who feel unable to express themselves in an ordinary way. "By learning a new language, a person acquires a new way of knowing reality and of passing that knowledge on to others. Each language is absolutely irreplaceable. All languages complement each other in achieving the widest, most complete knowledge of what is real"⁴⁹.

⁴⁹ Boal, Augusto, *Theatre of the Oppressed*. 1985: 121

Elise Boulding, sociologist and peace researcher, acknowledged the importance of institution building in peacemaking, but she also stressed the importance of imagination, creativity and human desire in creating what she called a global civic culture (Boulding, 1988). Boulding identified three ‘modes of knowing’ – the cognitive/analytic, the emotional/affective and the intuitive.

In a world increasingly governed by science and technology, the cognitive/analytic mode has come to dominate and the emotional/affective and intuitive modes have become relatively less used. For Boulding, it was important to find ways of ‘freeing the other modes for action by developing the skills of the imagination’ (Boulding, 1990: 95).

Traditional mediation processes also typically rely on linear, “rational” forms of communication. Due to the innate non-linearity of arts processes, the integration of creative methods into the peacebuilding process may provide an avenue for increased understanding of and positive interaction among communities in conflict (Zelizer 2003; 63).

Unfortunately, conventional peacebuilding practices often unintentionally reinforce patterns of domination by imposing on participants styles of negotiation and reconciliation that originated from the outside. By working with community artistic and cultural forms, peace-builders can illuminate the local knowledge and practices that have been suppressed. Arts-based work can also bridge the gap between official peacebuilding processes and people at the grassroots level. Because artists can reach diverse audiences, they can be, and often are, enlisted as “cultural ambassadors” for various peacebuilding efforts (Yalen and Cohen 2007; 4).

Since peacebuilding practitioners must nurture community members’ capacity to imagine different future, artistic processes can help to provide the platform needed to achieve this objective by fostering democratic decision-making and creative engagement with different community backgrounds members. These processes may also help to mediate the tensions that are inherent in peacebuilding work. These may include simultaneous contradictory impulses toward vengeance and forgiveness; between the value of individual choice-making and communal integrity and the recognition of interdependence; between the desire to respect traditions and to stimulate innovation; and between the desire to memorialize the past and to imagine a new future (Yalen and Cohen 2007; 3).

The arts community can be powerful partners in peacebuilding because artistic processes have the potential to challenge convention, defy expectations, and contribute to a new story with a different outcome, all of which can become key components of effective, sustainable peacebuilding efforts.

“Creativity is often obvious in young children, but it may be harder to find it in older children and adults because their creative potential has been suppressed by a society that encourage intellectual conformity”. R. J. Sternberg.

4.4. Benefits of Arts

The power of the arts to promote peace lies in their emotive nature; the arts can help people feel the pathos and waste of war and help to instil a desire and commitment to end war and work for peace. All of the arts have a contribution to make - music, drama, literature, poetry, dance, film – and the visual arts, such as paintings, prints, posters, sculptures, and photography.

“Art provides testament to its versatility and gives us a chance to view this work as an intimate work, it is a private experience to share with the society.” Maurice Harron.⁵⁰



⁵⁰ Interview with Maurice Harron, Artist and Sculptor from the city of Derry. Author of ‘Hands across the Divide’ at the west end of Craigavon Bridge in Derry. It is located strategically in the Catholic side of the bridge, at the bottom of the Fountain. (See picture above).

Dimensions of feeling, emotion, imagery and imagination, which are stimulated when peace and conflict are the subjects of the visual and other arts, as music or drama are clearly important but underutilized reservoirs and motivators for conflict resolution. They exist just as powerfully in the arts in general. Music can stimulate a whole range of emotions and perceptions, some forms of it uplifting and likely to work in favour of peace and harmony, other forms quite the opposite. The arts possess the potential to support, inform, and influence peacebuilding processes in profound ways.

Michael Shank and Lisa Schirch have called for more work to be done to strategize the potentials of arts- based peacebuilding. According to Lederach ⁵¹, the “moral imagination” is defined as “the capacity to imagine something rooted in the challenges of the real world yet capable of giving birth to that which does not yet exist” (Lederach 2005; 9). With regard to peacebuilding, the moral imagination is “the capacity to imagine and generate constructive responses and initiatives that, while rooted in the day-to-day challenges of violence, transcend and ultimately break the grips of destructive patterns and cycles” (Lederach 2005; 29). This theory places the creative process at the centre of conflict resolution, they argue for the need to understand the strategic ‘what, when and how’ questions – that is, what the arts contribute to peacebuilding, when in the conflict cycle different art forms can make a contribution, and how they make that contribution. They point out that communications theorists calculate that anything up to 93 per cent of all communicated meaning is nonverbal, yet the dominant mode of action adopted by conflict resolution is to encourage people to talk. If much of what is important in human interaction is communicated non- verbally, then arts- based peacebuilding, drawing on the creative arts commented on in this chapter, is clearly at present underutilized within the field of conflict resolution and provides exciting opportunities for engagement in the future (Shank and Schirch, 2008).

Arts and culture are important means through which individuals and communities “come to understand, express, and communicate their ideas, emotions, needs, hopes, concerns, and memories” (Yalen and Cohen 2007; 2).

⁵¹ Lederach, *Moral Imagination* 2005.

Art can open a space for critical thinking. Art can help create the consciousness that motivates people to form such blocs. Art can put people in touch with their desire. Art has the capacity for reflection and exploration of what one individual or group wants. Theoretical support for this position has been convincingly articulated by philosopher Herbert Marcuse, who spoke to the subversive potential of the imagination, with its ability not to be colonized by prevailing ideology, to generate new ideas and to reconfigure the familiar. Marcuse argued that art serves best as an imaginative space for freedom to regenerate the lost, hidden, creative, spiritual and intuitive capacities of human life. Art is subversive because it reminds people of what has been buried. There are nevertheless two conditions within Marcuse's concept of aesthetic dimension: 1) Art has a responsibility to help society deal with its hidden conflicts and contradictions; 2) The work must embody hope, the human ability to imagine what doesn't exist and give it shape.

4.5. Strategic art planned peacebuilding

Various approaches may be employed to integrate these potentially valuable arts contributions into peacebuilding efforts.

First, the art-making process can be used as a training tool to help participants develop communication skills, experientially explore conflicts, and increase trust. Examples of the arts as capacity building tools include education programs and projects that incorporate theatre-based techniques, such as those employed by Boal in his poetics of the theatre of the oppressed.

Second, product-based approaches make use of the arts as a way to produce something together. With this approach, it is the end creation that is emphasized and that may have a significant impact on the community or the present conflict. Examples of product-based arts approaches in peacebuilding include plays produced in war-torn countries where the main objective is to provide audience members with an escape from reality through entertainment.

Third, process-based approaches place considerable significance on the process of creating. During this use of the arts in peacebuilding, identity groups in conflict come together and address

tensions and issues through the creation of a shared work. Examples of processbased approaches may include Boal's *Forum theatre*⁵² or multi-ethnic or multi-creedal choirs.

Fourth, arts-based approaches may come in the form of social protest as a means of speaking out against conflict, protesting injustice, and/or raising popular awareness about a concern. Although it may be used at any time during a conflict, art is most widely used during climactic stages or when significant power imbalances are at play. Art has also been used as social protest through the creation of public murals, street theater performances, and concerts, all of which may evoke, challenge, and create shared identities even as they provide political commentary or protest specific actions or concerns (Zelizer 2003; 66).

Arts approaches, such as those described above cannot simply be incorporated into peacebuilding efforts as magical ingredients expected to result in sustainable success without proper thought, planning, and reflection on behalf of all involved. Arts-based peacebuilding methods should be conceptually grounded, coordinated with other approaches, infused with a long-term perspective about the nature of social change, and serious about evaluating effectiveness and impact.

The role of cultural initiatives in peacebuilding

It depends on the conflict context and determinate how the arts can contribute effectively. There is a general guide of what the arts can contribute to the peacebuilding process⁵³:

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

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

⁵² See Chapter 5.

⁵³ Source: Gakuin, 2009: 1; see also Japan Foundation, 2008

Post-conflict first stage, humanitarian aid: Culture as catalyst for care of trauma – through psychological and drama workshops, support for refugee and community sports, library and learning resource support.

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

Peacebuilding efforts in this stage may include education and training, development, and research and evaluation with the ultimate aim being to build just structures that nurture a “sustainable culture of peace” (Shank and Schirch 2008; 226). Since sustainability is a key element in peacebuilding, this stage requires long-term thinking and planning, the formation of productive relationships between people and place, as well as the human resources and abilities to oversee those processes for generations to come.

4.6. Art-making process

Artistic processes simultaneously engage bodies, emotions and spirits, as well as intellects, whereas more conventional peacebuilding methods rely solely or primarily on peoples’ reasoning capacities. Peace efforts that are able to integrate arts and cultural work can experience greater impacts because they engage people on several levels at once, allowing seemingly conflicting impulses to be presented throughout the same process.

In his book *Art and Upheaval: Artists on the World’s Frontlines*, William Cleveland observes that, “in the face of destruction, we are impelled to create” (Cleveland 2008; 9). This statement represents a powerful acknowledgment of the role of creativity, imagination, and the arts in the process of rising from the shadows of silence, oppression, and conflict. Inherent in the art-making process is the ability actively to engage diverse individuals, facilitate the discovery of new forms of expression, and present a platform from which people are able to begin imagining a different

future. These innate characteristics allow the arts to have the potential to influence and inform peacebuilding in profound ways.

Paulo Freire, (1921-1997) was a Brazilian educator, philosopher, and influential theorist of critical pedagogy. He is best known for his influential work, *Pedagogy of the Oppressed*, which is considered one of the foundation texts of the critical pedagogy movement. For Freire, every individual, when provided with the proper tools, is capable of thoughtfully engaging with the world, and through that engagement, developing a new awareness of self, a renewed sense of dignity, and a new hope (Freire 2007; 33). Every individual can realize his or her potential to act, to do, to make and can become the creator he or she always could be, understanding that his or her work has the potential to be creative, transformative, and meaningful, an awareness that can be realized through creative process.

In order for peacebuilding work to achieve those goals, a shared understanding is needed, a view grounded in the belief that both communities have something of value to bring to the society. The peacebuilding perspective include the condition of making the people feel free to develop the authentic nature of their ability to choose, to speak, to create, to act. It would be founded on trust, respect, and empathy in which all teach and learn, a system of mutual education that recognizes the importance of local knowledge and contexts in working through conflict and toward dialogue. Through the thoughtful integration of the arts into peacebuilding work, the creativity fostered by the artistic process may be harnessed and translated effectively into action, into social change. When people who have previously been silenced realize their ability to speak, they can begin to transform the conditions that have bound or oppressed them.

Arts-based processes also recognize the limitations of verbal communication, using other methods to gather information and convey meaning that is often too difficult to communicate with words, a capability that can be invaluable to peacebuilding efforts. Citizens previously silenced by fear or a lack of efficacy to express themselves and to trade a lack of hope for the future with renewed hope the conflicts now afflicting them might be overcome.

In this sense, art can help to “reclaim the body (alienated by oppression, abuse, violence) and is an important tool in liberating transforming, and revolutionizing individuals, relationships, and societies” (Shank and Schirch 2008; 236).

Furthermore, art can offer new perspectives and the possibility of transformation—through art we are able to imagine something else, something different. Art allows us to see the world from different perspectives, recognizing that there are multiple truths, multiple paths. Rather than serving up solutions, the arts offer new lenses through which to interpret conflicts (Shank and Schirch 2008). These new perspectives permit peacebuilders opportunities to consider ways of thinking that differ from their current ones and that suggest the essential tractability of the various claims at play in the conflict in which they are enmeshed.

Arts-based peacebuilding processes can provide opportunities for people to find commonality where there once was only difference, envision a path toward a different future where they once saw no path at all, and actively engage in a reality that once only inflicted wounds. Through this integrative process, conflict may give way to interdependence; silence may give way to expression; and despair and destruction may yield to new found hope and creation.

4.7. Conclusions

This chapter has argued for a place for the arts in conflict resolution as a means of energizing the field by liberating the imagination and the emotions in pursuit of creativity in peacemaking. Conflict resolution would become less significant as a field of academic and practical endeavour if this were ignored. This discussion has suggested that the arts community can inform peacebuilding efforts in significant ways. Even if it is directed with a strategy according to the context it is developed. There is when the effective and the efficacy of art initiatives take place.

Because artistic processes are able to engage diverse participants and build community, art can provide a potentially powerful medium through which peacebuilding practitioners can make their work more meaningful, transformative, and sustainable. Art can be used to present the multiplicity of perspectives that affects conflict situations and to offer means of expressing the individual and collective stories that need to be told. In peacebuilding efforts, the process of art-making is often as crucial as the end product in building the relationships, understanding, trust, and respect needed to create, heal, and imagine collectively.

The very act of art-making brings a series of personal benefits to the practitioner, but it also can open minds to different realities, dissimilar perspectives and alternate ways of knowing. Creative processes can expand the scope of the imagination and challenge the status quo, allowing individuals and communities alike to envision the future and develop processes that effectively transition them from their current realities to new, more hopeful ones.

As I said at the introduction of the paper, in order to apply lessons learned from the arts community to peacebuilding effectively, it is important also to recognize that the arts are not an universal remedy. They are simply one of a number of approaches that can add considerable value to the peacebuilding process if integrated in a strategic manner in collaboration with the traditional approach or simply like an alternative way to bring the people together and let them express themselves and create relations of friendship. It is also the way to create an intercultural mediation, which starts from the basic base of the society.

According to the context that this study is being done, I think that the Art could suppose the creation of a common identity out of politics and religious labels. For all the people involved in art practices I could speak with I realize about the majority of them don't feel belonging to any of the communities established. They are open for the change and they need the tool to express their reaction against the conflictive situation and also they need to be heard, because those people have a lot to teach to the society. Practitioners and artists must begin addressing the tough questions, thinking critically about how exactly to integrate the arts and/or lessons from art-making processes into peacebuilding efforts.

As with most complex processes, it is important to find a balance that not only allows the creativity engendered by the contribution of the arts to develop freely, but that also harnesses those flights of imagination and translates them into sustainable action.

But to retain its vitality and to ensure its continued relevance and possibility, the field must also continue experimenting.

What is needed now is a way to begin merging the work that community-based artists are doing with "official" peacebuilding work. An approach by which artistic processes can be better

translated and melded with peacebuilding work and by which peacebuilding work can be better translated and melded with artistic processes is needed. In order to ensure the contribution that arts can do for the society, it is still necessary to continue experimenting in the field and make possible that those imagination efforts will be transformed into sustainable action.

I want to finish this chapter with the words of Johan Galtung, he is a Norwegian sociologist and the principal founder of the discipline of peace and conflict studies. He talks about the relation between art and peace:

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

CHAPTER 5: INTERCULTURAL ART PROJECTS

5.1. Introduction

The diversity of different approaches to design Intercultural Art projects coincide with the variety of aims that could be archived in the objectives; which also depends on the context that those are being developed.

Intercultural projects in the region of Northern Ireland have used many ways of bringing groups of people together that help to breakdown barriers and open doors to dialogue in gentler, subtler ways. Methods include using outdoor pursuits, music, dance, sport, group needlework projects, mask making, sculpture, community gardening/allotments and education.

All of those are just some of the methods that can be used, but this is not an exhaustive list and cultural managers should not be limited to such a list. Innovation always brings risk, but also potentially brings a level of impact that might not have been otherwise achieved.

For intercultural projects, such as those using arts and/or storytelling as the vehicle for taking groups of people together, openness, the relating of experience and the expression of emotion, is fundamental to bring the people in a comfortable atmosphere. There are always concerns when one is working with groups of people examining difficult issues. Discussions of experienced pain, violence and exclusion can bring to the surface feelings such as sadness and anger among other emotions.

During my studies in advertisement and public relation I learn that “it is better to do well something wrong rather than do wrong a good thing”; well, I am not agree with that marketing principle, even less regarding to Intercultural art project strategy. The ideas itself as well as its development are both important when we are talking about people feelings and how to heal society illness.

5.2. Strategic Planning, Managing and Evaluating for Intercultural projects.

A project is an idea designed in the form of a process that leads us to a certain result.

Further, results based planning, management and evaluation involves an ongoing strategic planning process where project members and stakeholders design and implement a series of planned steps aimed at achieving specific results. These organizing steps are often called a logic plan, and when completed, provides a roadmap to plan, track and assess progress towards effecting long-term change.⁵⁴

The process of decision-making start choosing the adequate strategy plan designed for a determinate context. It consists on the selection between different optional methods, task and program activity that need to be completed during a longer period.

In order to achieve the organization goal it is necessary to research the environment (strategic analysis), the problems and needs of the community and also, the whole sector with the analysis of the socio political e institutional framework (the legal status, cultural development, international programs, initiatives and previous ideas) where the project is going to be developed.

⁵⁴ Based on definition developed for participating organisations in the *Networking Partnership Initiative of The Community Health & Social Services Network*, Quebec.

A strategic plan must pay attention to overall problems and relations in the social community: from the public system of authorities (the local assembly and the government) to the educational system, to the mass media system (arguably the most powerful mean of influence and delivering messages). This is important because these factors present a basis for the establishment of cultural needs and habits, as well as, inter-cultural understanding and tolerance.⁵⁵

Strategic planning should be made to respond to what is going to be the program, actions and activities (culture and artistic creations); the target public and the necessities that desires to be covered; the relations with other sectors and the society (authorities, funders and partnership); employees and participants; and, basically the whole orientation of the project and the socio economic impact that it expects.

Key elements which should be appear in the strategic planning are vision/mission; goals, programs and activities; as well as, evaluation criteria and methods. As it was said before the planning should include the strategic analysis which defines the external and internal factors of the organization and its environment; and also the implementation of a sustainability strategy to come up with resources from the fundraising.

“Project Management is the application of knowledge, skills, tools and techniques to project activities in order to meet project requirements. Project management is accomplished through the application and integration of the project management processes of initiating, planning, executing, monitoring and controlling, and closing” Burke (2003:8)

As project work signifies essentially team effort and shared responsibility, issues such as communication, leadership, team management, motivation, decision taking routines and conflict resolution are also of essential importance to this work.

The evaluation of the project management relates to the planning (time efficacy), the budgetary balance (cost-effectiveness) and the teamwork and its effectiveness.

⁵⁵ Dragičević-Šešić, Milena and Dragojević, Sanjin. *Intercultural mediation..* 2004:30

In the evaluation of the program and its quality the following will particularly be taken into consideration:

- achieved influence on the quality of communication, dialogue and development of tolerance: effects on primary and effects on secondary target groups.
- cultural and artistic quality of the program (innovations in the approach, methods...),
- quantity and balance of the program in relation to the planned one,
- achievement of specific goals of the project.⁵⁶

I could say that the evaluation of an intercultural project is the most interesting part in order to measure the impact and learn for further initiatives. It is the way to get the feedback necessary to improve the effectiveness and the efficacy of the management and in general the quality of the whole socio-cultural and cultural-artistic project goals.

In the past, project planning in Northern Ireland did not always draw a direct line between social analysis, action planning, resource management and intended impacts. Most certainly, little thought was given to measuring and recording these impacts so that this information could be used to improve the way a group or organisation did its work and thus contribute to achieving better outcomes for the people they worked with and for. Today, what many groups and organisations are being asked to do is a report of the Results-based Management aimed to ensuring that in an Intercultural project social change remains the core objective; any actions contribute to social change; all the resources used are well targeted to the objective; the data appropriate to measuring how well the objective is being met is collected; and that the desired social impact has been achieved. It is very useful for the evaluation goal, to make sure about the social impact of the programme.

*Not everything that
can be counted
counts, and not
everything that
counts can be counted.*
- Albert Einstein

⁵⁶ Dragičević-Šešić, Milena and Dragojević, Sanjin. *Intercultural mediation in the Balkans*. 2004:34

5.3. The role of civil society in intercultural initiatives

In the previous chapter 2 there is a description of the public sector institutions and international programmes developed in Northern Ireland, in order to know the goals and priorities identified by the cultural policy.

The framework, the dynamics and the management of a cultural system are to a great extent determined by the quality and effectiveness of the public sector. The other two sectors can contribute to the development of the cultural system only if the public system is constituted in a stable and democratic manner. Only then will they also have the stimulation and the interlocutor and partner for the forming of their own actions, either in the direction of including or redefining a cultural system⁵⁷.

In this society, any initiative by the public sector is considered partisan, partial and subjective, therefore identified as British and is rejected by the Catholic community. That is what have happened with public schools in a general context and what happens nowadays with the UK Derry-Londonderry City of Culture. That's is why the transformation power relays on the third sector⁵⁸ as the motor of change, the non-profit sector/ the civil society, as an agent that fight for

⁵⁷ Dragičević-Šešić, Milena and Dragojević, Sanjin. *Intercultural mediation in the Balkans*. 2004:20

⁵⁸ Dragičević-Šešić and Dragojević identify a variety of other goals of the organizational development:

- capacity building of cultural organizations and key individuals so that they are able to design, determine and resolve the problems in their surroundings, their organizations and the cultural system in general;
- introducing strategic planning to help the organizations to become self-sustainable by re-positioning in their local/regional community and providing the conditions for the permanent and sustainable organizational development;
- creating a horizontal connection between the cultural policy actors from all sectors;
- increasing ambition and competitiveness within the cultural sector, developing the entrepreneurial spirit, and creating conditions for wider recognition of the social value of the culture;
- capacity building of the cultural organizations within their own artistic and cultural field of activity, raising the level of excellence in all aspects of the organization;
- formalizing and codifying the knowledge and skills within the organization in order to achieve a higher level of self-sustainability and to enable the diffusion of the knowledge and skills in the local environment;

common interest inspiring fairness for the citizens. It promotes new values and ideas, and introduces new initiatives in the existing cultural public sphere, framed in a system which sometimes looks rigid and outdated.

*Non-governmental organisations in multiethnic environments have, as a special and permanent task, the goal to promote dialogue and communication between the different groups. Thus, it is necessary that all the activists of non-governmental organisations master the methods and the techniques of intercultural mediation. The purpose of inter-cultural mediation is to create the pre-conditions for mutual understanding, exchange information, artefacts, values and, as their ultimate goal, to enable common projects that would promote cultural diversity as a special value.*⁵⁹

There is a large and vibrant NGO sector in Northern Ireland that provides a diverse range of services to local people. There are a number of approaches to intervening in the conflict whether it is through working with the communities together, separately and simultaneously, or by trying to build the capacity of one side alone. The work programs of these non-governmental organizations are extremely diverse and vary from seminars and conferences, compiling and disseminating information, to organizing discussions and debates, exhibits, educational programs and workshops, etc. but also include very ambitious events such as, festivals. For example: *One World Festival* by SEEDS organization.

The kinds of projects employed depend largely on what the organization sees as the roots of the conflict and there a number of methods of addressing these issues. However, attitudes towards some of the work being done provides an obstacle to the operation of these groups, while the

-
- developing awareness of the importance of acting in the cultural market, defining special programs and services and expanding the group of users;
 - expanding local platforms and starting local initiatives so that the other relevant artistic and cultural organizations could become involved in the aforementioned processes;
 - encouraging the understanding of the cultural diversity and insisting on creation and realization of intercultural projects;
 - active work on defining the national/regional/local cultural policies, as well as creation of such forms of action that include other cultural actors in the process on continual basis.

⁵⁹ Dragičević-Šešić, Milena and Dragojević, Sanjin. *Intercultural mediation in the Balkans*. 2004:38

success of an organization in engaging with the local people can also rely on *who* they have representing them. Finally, past funding has been extremely generous. However, with highly reduced European funding and inevitable cutbacks from the British government, organizations are going to find that the days of employing several projects and employing a team of employees are over.

5.4. Possibilities of Theatre for peacebuilding.

As we have seen before the possibilities that Art can bring for Peacebuilding efforts are very wide. The instruments for mediation goes from street theatres, carnivals, installations projects, murals and sculptures in the public space, as well as, debates, series of interviews, workshops, exhibitions, plays, film productions, etc. This chapter is going to be focused on the theatre participative forms as an example of how arts processes could play an important role in peacebuilding efforts that strive to stir the imagination, envision a new future, and discover the agency needed to take action.

Theatre can be used as a therapeutic form of mediation toward individuals who have certain health, psychological, emotional problems, damage and trauma. This population is not perceived as people unable to express themselves generally, but rather as individuals unable to express themselves in a particular language. Theatre practice acknowledged the existence of many languages besides those that are written or spoken and was guided by the view that “by learning a new language, a person acquires a new way of knowing reality and of passing that knowledge on to others. Each language is absolutely irreplaceable. All languages complement each other in achieving the widest, most complete knowledge of what is real”. Boal (1985; 121)

According to Boal, in order for spectators to be able to “act” for themselves, to inform the means of theatrical (or real) production, they must first be fully aware of their bodies and how to control them. Only then can they, in stages, free themselves from the condition of always being spectators. Only then can they cease being objects, can they move from being passive witnesses of the action (on stage and in reality) to being active protagonists who can tell their own stories and act for themselves.

Those activities work to make the body expressive and also to allow participants to discover new ways to speak. Once they have discovered new, or previously suppressed, means of expression, participants transition into the “theatre as language”, theatre as a language that any person, with or without artistic talent, may use and understand.

Theatre, as well as other art forms, can be used to overcome differences and misunderstandings that often arise in cross-cultural settings, aims to change people into actors within creativity and imagination in order for participants to realize their potential to be agents of change and transform the world around them. Arts processes may be used to stimulate and nurture the imagination, creativity, and sense of efficacy of those engaged in them. When applied to peace-building, this insight suggests that the arts may help participants grasp their essential agency, an integral step in the change-making process.

Theatre of the Oppressed. The Theatre of the Oppressed (TO) was developed by Brazilian theatre director Augusto Boal during the 1950's and 1960's. In an effort to transform theatre from the "monologue" of traditional performance into a "dialogue" between audience and stage, Boal experimented with many kinds of interactive theatre. His explorations were based on the assumption that dialogue is the common, healthy dynamic between all humans, that all human beings desire and are capable of dialogue, and that when a dialogue becomes a monologue, oppression ensues. Theatre then becomes an extraordinary tool for transforming monologue into dialogue. "While some people make theatre," says Boal, "we all *are* theatre."

From his work Boal evolved various forms of theatre workshops and performances which aimed to meet the needs of all people for interaction, dialogue, critical thinking, action, and fun. While the performance modes of Forum Theatre, Image Theatre, Cop-In-The-Head, and the vast array of the Rainbow of Desire are designed to bring the audience into active relationship with the performed event, the workshops are virtually a training ground for action not only in these performance forms, but for action in life.⁶⁰

⁶⁰ Webster's World of Cultural Democracy The World Wide Web centre of The Institute for Cultural Democracy. Available at: <http://www.wgcd.org/action/Boal.html>

Forum theatre is a type of theatre created by the innovative and influential practitioner Augusto Boal as part of what he calls his "Theatre of the Oppressed." While practicing earlier in his career, Boal would apply 'simultaneous dramaturgy'. In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on-stage in an attempt to change the outcome of what they were seeing. This was an attempt to undo the traditional actor partition and bring audience members into the performance, to have an input into the dramatic action they were watching. In 2006 it has been recorded as the most used way to help new people in the theatre.

Theatre of Witness is a form of performance developed by founder and artistic director Teya Sepinuck in which the true life stories of those who have been marginalized by society are performed by the storytellers themselves as a way for audiences to bear witness to significant social issues. Theatre of Witness invites audiences to put a face and heart to societal issues of suffering, and celebrate the power of the human spirit to grow and transform. Teya Sepinuck, MS Counseling, has been creating Theatre of Witness productions in the United States, Poland and Northern Ireland since 1986. Performers have included; refugees; immigrants; survivors and perpetrators of war and conflict; prisoners, their families and victims; people living in poverty or without homes; those healing from domestic abuse; teen parents; people in recovery; and teenage runaways.⁶¹

Theatre of Witness is a unique form of performance that gives a voice to those who have been marginalised, forgotten or is invisible in society. Theatre of Witness works intensively with people who have experienced extreme trauma to create a performance piece whereby people re-tell their own stories, using spoken word, song, music and imagery. By performing in public, Theatre of Witness brings diverse audiences together to collectively bear witness to our shared human condition and to give a face and heart to issues of suffering, inequality and injustice.

The finished productions, performed by the people themselves in public venues, create safe public forums for audiences to move beyond entrenched positions and ideologies towards

⁶¹ Visit www.theatreofwitness.org for more information.

understanding and healing. Theatre of Witness has at its core the ability to create a safe and secure environment where conflicting histories, pain and conflict are discussed, explored and reconciled, between previously divide people and communities.

5.5. The Playhouse in Derry

The Playhouse is an Art center located in two recently renovated former schools located on a neutral site on Artillery Street within the historic Walled City of Derry. Since it was founded in 1992 by Pauline Ross as a charity (Social community business), The Playhouse has become one of Ireland's leading award-winning, multi-disciplinary community art resource centres.

The Playhouse contains an intimate Theatre, an Education and Outreach Department, a Dance Studio, and Context Art Gallery. As well, it provides a home for several cultural art based groups and tenants. Since its inception, The Playhouse has filled what was an absence of a venue to provide all facets of The Arts to residents of the northwest segment of this island. It also is one of only a handful of venues that commissions plays then produces and launches them on tours. . It has grown to become one of the largest, most productive and vibrant Art Centers on the island of Ireland with a remit to simply *"Make arts accessible to all"*. Their work is about engaging, entertaining, educating, empowering, challenging, confidence building and an even wider range of services to the community.

The Playhouse is a well-used and trusted neutral venue, and we have used the arts as a tool to promote positive Community Relations since our inception during 1992. It has significant experience of working in difficult interface areas, using the arts to address contentious issues, and working with 'hard to reach' groups such as prisoners, long term unemployed, homeless, disabled, perpetrators and survivors of violence.⁶²

'People here have been through so much over the years. We are crying out for whatever can help ease that pain and hurt of the past,' explains Pauline Ross.⁶³

⁶² There is a video available online where Griff Rhys Jones congratulates the Playhouse on its new state-of-the-art building. <http://www.derryplayhouse.co.uk/media/video:12> (Accessed on August 2012)

⁶³ Interview with Pauline Ross, Funder Director of the Playhouse in Derry.

They also work internationally, and have relationships with artists who work in post conflict situations in other parts of the world, including Rwanda, former Yugoslavia, El Salvador and Israel / Palestine. They deliver projects that encourage skills and experience sharing amongst international and local practitioners.

5.5.1. Networking ICAN

Since 1992, The Playhouse has nurtured numerous collaborative partnerships at the local, national and international levels that have produced a range of pioneering outcomes.

The International Culture Arts Network (ICAN) is an innovative arts programme that builds on the successes of previous projects undertaken by The Playhouse, Derry-Londonderry, Northern Ireland. In its latest venture, ICAN has been devised by The Playhouse Derry-Londonderry. During the next three-years ICAN will facilitate numerous residential conferences and collaborative projects in various cross-border venues.

In this newest venture, the ICAN project will draw upon the international connections of The Playhouse with the aim of bringing world-renowned artists to the counties at the interface of Northern Ireland and the Irish Republic. The aim of ICAN is to facilitate the exchange of skills and knowledge between international and local community arts practitioners who use The Arts, in all its form, as the neutral vehicle to bridge barriers between current and formerly conflicted areas world-wide.

Thus this visionary project will encourage interactions between participants with the aim of fostering networks of international artists to further enable and facilitate their efforts to promote conflict resolution within their respective communities.

ICAN is a three-year project which has been part-financed by the European Union's Regional Development fund through EU Programme for Peace and Reconciliation (PEACE III) managed through Special EU Programmes Body.

5.5.2. Examples of projects The Playhouse – ICAN in Derry

There are two examples of intercultural workshops done by the Playhouse as a part of the ICAN project part-financed by the European Programme for Peace and Reconciliation PEACE III. There is a very brief description of two examples that use theatre as a mediation tool. The Case study is also other project that comes from the same organization, network and funder.

- Dijana Milosevic, Co-Founder of Dah Theatre, Serbia.

Dijana Milosevic Co-Founder of Dah Theatre⁶⁴, Serbia lead a master class at the Playhouse as part of the ICAN project in September 2011. During this master class Dijana demonstrated how theatre methods and techniques can be used to bring about social change. The skills-building master class was aimed towards all those theatre practitioners, educationalists, peace builders and the general public.

Secondly Dijana Milosevic and Cynthia Cohen co-facilitated ‘Acting Together on the World Stage: Resilience and the Moral Imagination’. Cynthia is Director of Peace Building and the Arts Brandeis University, Boston and has devoted her career to evaluating tools available to artists and peace builders in areas of conflict.



⁶⁴ DAH Theatre Research Centre is a professional and experimental theatre group in Serbia born in early 90's to be an independent non-governmental group in this country. Through their work the members of DAH Theatre have strongly opposed the war and violence. "In the contemporary world, destruction and violence can only be opposed by the creation of sense" is the founding and continuing motto of DAH Theatre.

- Tools of imagination, Hector Aristizabal, Colombia.

Colombian theatre practitioner Hector Aristizabal has extensive experience of using theatre as a tool to combat community tensions. Hector has worked extensively throughout the world in areas of conflict, former conflict and areas suffering from severe social breakdown. He has taught skills to people and groups of all ages and backgrounds enabling them to use drama and theatrical tools to aid social transformation.

During this one month residency he will deliver a project entitled “Tools of ImaginAction” offering a laboratory for local community workers / youth workers / theatre & arts facilitators and volunteers to learn through experience the use of several techniques and philosophies, e.g. Theatre of the Oppressed & Playback Theatre. These are skills that local workers will be able to use in their daily work.

Hector embraces the idea that a community is a large, living organism and uses the language of theater to help that organism symbolize and tell its own stories. Once the story is acted on the stage, the living community engages in interactive, Forum Theatre, creating a true community-based dialogue.



5.6. Case Study: Theatre of witness, “We carried your secrets”

5.6.1. Introduction, explanation. Aims & objectives

The Playhouse delivered the Theatre of Witness project between January 2009 and December 2010 funded by EU PEACE III Programme, managed for the Special EU Programmes Body by the Community Relations Council/Border Action consortium.⁶⁵

The project brought USA Theatre worker Teya Sepinuck to Derry/Londonderry to deliver her Theatre of Witness programme with communities and people from Northern Ireland and the Border Counties of the Republic.

Theatre of witness had over 100 people participating in workshops, and a core group of seven people rehearsing and performing the production “We Carried Your Secrets”. The seven participants included former members of Republican and Loyalist organisations, a former RUC and current PSNI Officer, and relatives / children of people severely affected by the Troubles. All participants gained qualifications in OCN Performance. The production premiered at The Playhouse in Derry and toured to Portstewart, Omagh, Ballybofey, Bunrana, Coalisland, Ballymena and Belfast.

The introduction of the Theatre of Witness model in Northern Ireland and Border Counties sought to address the legacy of violence through the medium of drama and the public telling of personal and collective stories by developing, creating and touring two original productions throughout Northern Ireland and border counties and therefore to build bridges across divided communities and for the future. It is an example of therapeutic forms of mediation. The need for the Programme was identified through an extensive consultation process carried out by the Programmes partners - The Playhouse and Holywell Trust - in which 42 local community organisations were invited to discuss the Programme and its validity as a mechanism to address local community issues. This consultation represented 12% of the local community group presence within the local area and cross border representation (Derry LSP Community Mapping

⁶⁵ There is a multimedia production of Theatre of Witness programme which shows its first original production We Carried Your Secrets. Available online: <http://www.derryplayhouse.co.uk/media/video:6>. (Accessed on August 2012)

Project). Groups consulted included Reach Across Youth Project, Shared City Project, Peace & Reconciliation Group, PSNI, Creggan Community Health Project and Galliagh Women’s Group.

The Theatre of Witness Programmes overall goal was to give the communities a medium to portray their own journeys towards reconciliation, reconnection, healing and service. It sought to allow communities to speak the unspoken, to give voice to the voiceless and thereby developing a deeper understanding and acceptance of the violence of the past.

The group of participants⁶⁶ was very heterogeneous composed by Jon-who talks about his past as an Irish Republican Army (IRA), combatant in the streets of Derry/ Londonderry; James-who tells of his confusion and lack of direction, which drove him to join the Ulster Defence Association (UDA); Robin who in his function as a Royal Ulster Constabulary (RUC) officer had to collect the human remains of two bomb-attacks; Kieran-who serves to give voice to all those who remain silent. There is also Victoria-who grew up as daughter of a protestant police officer and a catholic mother, Fionnbharr-whose father was murdered by loyalist paramilitaries and suspected RUC collusion, and Chris, who, through anti-social behaviour, tried to create an identity for himself.



⁶⁶ The pictures show the participants during the performance; Victoria in the left and Chris, Kieran, Fionnbharr and Victoria again in the right picture.

The Programmes“ aims were to:

- Present the “Theatre of Witness” as a communal vehicle for understanding and reconciliation
- Present positive change agent models for re-imagining heroism, courage and civic responsibility
- Humanizing the other side; putting a face and heart on people who have been seen as the “other side” or the enemy in the past
- To train “Theatre of Witness” practitioners who will be able to use this form to further healing and reconciliation
- Create a video record of the “Theatre of Witness” performances to allow future groups to see the model in action
- Create a documentary to examine the stages of the “Theatre of Witness” model development to assist others in replicating the model as appropriate.
- Presenting a lasting mechanism to address the legacy through the vehicle “Theatre of Witness”.

5.6.2. Evaluation

Holywell Consultancy was contracted to facilitate an independent evaluation of the Theatre of Witness Programme. This evaluation was primarily carried out by an individual with intimate knowledge of the project, Magdalena Weiglhofer. I could have access to her report and I could speak with her about the evaluation. As well, I have done an interview to Jon F. McCourt (organizer) and two of the participants Chris McAlinden and Victoria Geelan. They all agreed with the success of the project. Here is the project impacts described in the evaluation report:

Nonetheless, all of them were prepared to be open as part of this experience. By feeling that everybody went into the group sessions with the wish for honesty and truth and that the purpose of this work was not to make political statements, they could let their opinions just be and meet each other on another, human, level. They all felt that the project provided the space and a forum of acceptance for whatever feelings, to look at and explore them.

For the younger participants the project meant an opportunity to put their own lives into context. Through the exchange and discussions with their fellow performers they could put a face to historical events, which they had only heard of.

“We all learned a lot from each other”.

Jon F. McCourt.

We carried the passions and emotions of our family. But no one explained the actual story. So many things were never talked about. This project gave me the freedom to ask the questions.”

Chris McAlinden.

“Having your story being played out separates it from you and puts it into a bigger picture. This is liberating and a huge relief.” Victoria Geelan.

All participants expressed to have experienced the following through the project:

- Learning from each other
- Being able to ask the questions, getting answers, hearing new perspectives
- Feeling safe enough to be completely honest
- Being part of a group that supported each other, however different their backgrounds and political opinions might be
- It was remarked that as a result of the work of the project that there was a real sense of unity within the group and that they were working together and supporting each other to achieve a common goal.
- The participants felt that through the project the stereotypes and assumptions that they held about „the other“ were challenged through the personal experiences and discussions held.

The experiences participants had during the process of the Theatre of Witness Programme had a significant impact on them. In interviews with each of them after the closure of the project, terms like “life -changing”, “liberating” or “Rite of Passage” were brought up.

In terms of personal impact participants talk about: Personal development, gaining confidence, work through personal conflicts, getting to know other views and perspectives, appreciating the human connection rather than ideologies, friendships and improving trust and tolerance within their own community

In the post-performance discussions, people expressed appreciation about the performer's honesty and courage in letting down all defences. Many were very moved. Participants talk about their experiences with the audience:

"To see, what impact my own story can have on other people, that was life-changing for me!"

Victoria Geelan.

All of them agree that it was important to have discussions as a way to give people a platform to express their own feelings and thoughts. Participants voiced worries about the significance of their individual story when the gravity of other people's life stories weighs heavy by comparison

Hundreds of reflection sheets were handed in after the performances in order to get feedback of the project impact of the audience. An overwhelming majority of them expressed very positive feedback.⁶⁷

"Tonight I came here with views on things I thought I understood, I made judgements on things I thought I understood but tonight I realized I had no idea about things except through a sort of narrow, clinical, microscopic tunnel vision based on facts and figures and dates in subjective history. Tonight these judgements have been shattered and I have been left, not knowing how I feel but I hope that now I can look at things in the future with new eyes based on hope and forgiveness and new awareness. Thank you"

"Very powerful, very necessary, the pure truth."

Many express the opinion that this form of theatre would invite people to break with the tradition of just getting on with things without talking them over, and that it would encourage them to express themselves, in fact, to talk to each other.

Also a survey questionnaire was designed and was posted on the Holywell Consultancy, The Playhouse and Theatre of Witness websites. Just to resalt that 97% of the respondent affirmed that the quality of the performance was "very good" and "good". Many of those consulted agree that the performance made them think of their own life, challenged their perception of others, was difficult emotionally and introduced new views. Nearly 60% of the respondents strongly agree

⁶⁷ See www.theatreofwitness.org

that the performance helped them to learn about the views of others, a quarter agrees that it changed their attitude towards cross-community and cross-border activities, some others state that they already were committed to the value of such work and were only reaffirmed through this performance.

“My understanding of other community has been changing and this was affirmation of further to go.”

“Cross-community and cross border activities - I have worked for several years in these activities so I am firmly convinced of value and need for.”

“It is always difficult to put yourself in someone else's shoes but somehow the performance gave you that opportunity.”

5.7. Conclusion

As reflected in the project observations and findings above, the Programme was very successful in delivering the Theatre of Witness model as a communal vehicle for understanding and reconciliation. The Theatre of Witness model has been acknowledged by participants and audiences as a mechanism to address the legacy of the past.

The project deliberately sought to involve persons who would represent communities and groups that have been affected as a result of the conflict or sectarian and racial tensions, e.g. victims of the conflict; displaced persons; people who have been excluded or marginalised from economic, social and civil networks; former members of the security and ancillary services; and ex-prisoners and their families (Peace III target).

The Programme had a direct impact on those who participated in it. This ranged from gaining confidence and strength over personal healing to empathy with the pain of others who have been seen as the enemy in the past. The non-judgmental manner in which the project was done created a positive and trusting atmosphere in which they felt able to be open and honest.

The participants came from very different community backgrounds ranging from Loyalist/Unionist and Republican/Nationalist communities to two members of former and current

security forces. Some members of the audience felt that there was an imbalance between the backgrounds portrayed in favor of the Catholic/Nationalist community. Project staff and partners sought to address this through additional efforts to engage with participants from a Unionist background.

It was remarked that as a result of the work of the project there was a real sense of unity within the groups and that they were working together and supporting each other to achieve a common goal. Some of the participants also expressed that as a result of the project they now have the communications skills to address these issues positively.

Many memorable dramas have been written over the last 30 years dealing with the Troubles, some even based on the experiences of those who have suffered during them, but unlike most others, this had real people taking to the stage to tell their own story in a dramatised context. *We Carried Your Secrets* broke the mould and made a profound impact on our understanding of what theatre can achieve in healing too. I was there, in that premiere at the Playhouse on October 22nd 2009, and what I remember is that it created a great expectation and I could see how much the people got involucrate and emotional after the performance.

Every effort should be made to ensure the continuation of the Theatre of Witness Programme. This approach offers an important and innovative approach to improving trust and tolerance in divided communities and contributes positively to a transformation process. In addition to initiating new Theatre of Witness theatre projects, an educational programme could be incorporated into project delivery.

The purpose of work and activities of a non-governmental organisation in intercultural area is to achieve a result trying with innovative methods to promote a community of dialogue and understanding. Theatre of Witness production is just one example of what can be done for the peacebuilding goal. At the start of the project everybody was doubting its effectively and wondering the security of the performance and the participants.

It is perhaps understandable that one might wish to avoid sensitive ‘fault line’ subjects; after all, these are the places where conflict is most likely to arise. However, in tackling these issues, one

also finds the places where the greatest potential for change lies. What is meant here is to work in creative and innovative ways to deal with political, physical, social and emotional conditions are often more effective than the traditional methods. For some, using conferences and presentations might be useful in opening the door to meaningful dialogue. For others, any number of arts processes might be a useful entry point.

Drama has been used successfully by some to bring hidden experiences and life realities to light, providing a high impact experience for not only those ‘acting out’ their experiences, but also for those who act as audience to their performances. And I repeat, Drama is just one example of what can be done, there is a huge number of possibilities to create space for the Intercultural dialogue.

*Proper to right thinking is willingness to risk, to welcome the new, which cannot be rejected simply because it is new no more than the old can be rejected because chronologically it is no longer new.*⁶⁸

CHAPTER 6: PRACTICAL ADVICE

Intercultural Art Projects should have a clear and substantial aim and set of objectives that can have a significant impact on the cultural situation and specific context within which they are working; they should seek to affect social development and involve a broad range of people; they should promote discussion about the future of culture where they operate so impacting on politics; they should seek to connect regionally and internationally and clearly focus on leaving a legacy and being sustainable after their funding ends.

The intervention in the arts and culture done with Intercultural is considerate from a point of view of what organizations and projects can do separately from institutionalized initiatives. It gives more possibilities with autonomy to foster independent thought, brings communities together, helps civil society develop and spark the imagination. Institutions use to manage on a rigid way

⁶⁸ Friere, Paulo, 1998. Pedagogy of Freedom: Ethics, Democracy and Civic Courage, Rowman & Littlefield.

with a uniform perspective; also in Derry, any public action reminds automatically the British power and it's inevitably rejected by the Catholic community.

There is a serial of advice I consider important to take in consideration for the strategic planning of an Intercultural Art Project:

1. In order to advance and strengthen civil society, the process should encourage debate and conversation to create a critic society within their surroundings. Art shows or structured discussions can often be better at bringing out differences than heated political debates.

It is far easier to bring people together for cultural activities sake than to exhort them to communicate. So to celebrate the intercultural richness we move one step beyond and focus on what we can do together as diverse cultures in shared space. To treat Interculturalism as a natural process has a lot of advantages. Some projects have implicit the sense of dialogue across communities, it forms part of the philosophy without making it their main theme. Then the participants feel more comfortable in this atmosphere and ready for the dialogue.

2. Programmes for the youth. The young in the region in principle can be less prejudiced and more open-minded and throw away the restricted mindset as a legacy of the past with its untold uncreative consequences.

3. Educational programmes for the cultural sector. The strength of cultural institutions and their arts programmes depends increasingly on their capacity to understand a set of disciplines: Strategic planning, budgeting, marketing, etc. There are options of educational courses which involve creativity skills, but there are not any specific educational courses for this issue. Thus the major part of the workers in UK City of Culture comes from abroad, mainly England. There are a lot to learn about cultural management that could be very useful to ensure the development of a vibrant civil society passionate and participative in culture.

4. Understand the need to encourage individual creativity and the imagination. The idea is to think of community building or city making as creating a living work of art, where citizens can involve and engage themselves in the creation of a transformed place. It can only be done in a

very open-minded society. But for the start the effort to make the people imagine the reality through a different filter will bring positive reactions for the future. It enables the citizens to address the emotional and psychological dimension of change.

5. Create an alternative, independent and shared structure. The legacy of the past has made that public cultural institutions are directed for one community, leaving the other one a side. Also there is a duplicated service centre for each one of the two sides of the river. Cultural organizations are developing apace with very few taking a critical stance on politics, the economy and the region's culture. Those are organizations that embody the values of openness, democracy and transparency. The creative industries are recognized as one of the fastest growing sectors of the economy. It is very important to develop properly the capacity building⁶⁹ of the organizations.

6. Networking aim is to share ideas, project approaches, successes and failures between people. Cultural activity is transportable and it implies joint discussion of aims, it involves giving and taking, working in partnership and open communication. The fact of being open within the rest of the world (other places with their own history) makes the people to be more critical with their own reality. The population in Derry should be aware about what happens in the rest of the world and realize that there is not any logical reason to keep the conflict alive.

To be in contact with people from other countries is always a perfect way to open the mind for the tolerance and respect.

7. Sense of teamwork. A whole project development requires the effort of a number of persons involved on the achievement of the goals. It means that the human team should be motivated, energetic and positive in order to create a strong team to do a good practice of what is supposed to be an excellent idea with the best of the intentions.

8. Flexibility in the planning. Procedures in the project programming requires a prediction that it is impossible to happen in reality, that is why it is necessary to leave some aspect open for

⁶⁹ Capacity building refers to the inherent ability of an organization to change itself according to its mission and vision, developmental goals and priorities, to apply this changes at the right moment, to fulfill the demands of self-sustainability and needs of the relevant surrounding (Dragičević-Šešić and Dragojević 2005:56-57).

unexpected changes. It implies the budget assessment, time planning and other elements that can change once it is implemented in the practice. The beauty of the reality is that it requires responsiveness and that each project works as an organism alive besides it.

9. Big goals for a big change. The long term aim of intercultural Art Projects is to build social cohesion, peacebuilding in a tolerant society (and the end of the conflictive behaviour). Those are big goals, having it as the long term objective of the project will bring the chance to success. Developing a good project in those terms is more important than the artistic quality where the social cultural change could be more primordial than the Art. There are more possible social cultural aims and artistic interventions that one could imagine. Intercultural projects should have a transformative impact and it should create this effect along targets minds.

10. Long term sustainability. The perfect condition for a project is that it could have long term financial viability to be prolonged as long as it needs to achieve the objective proposed. It is not necessary sometimes, but in a good initiative there is always the option to prolong it or give somehow continuity to the idea.

11. Keep it simple and use a clear terminology. Project descriptions should be completely clear so that when they are communicating to the outside world there cannot be a chance for misunderstanding. Simplicity is always a good way to present a good project, from conception and inception, to initial planning, to agreement on goals to implementing the project, to evaluating, report writing and monitoring. Therefore its goals must be shortened using a clear language to make sure it will be well interpreted.

12. Reflecting the daily context with personal style and sense of humour. In order to build a common identity the projects should reflect the local spirit and the soul of the people. The city has a personal character that should be contemplated on the philosophy that is behind the project development. And the sense of humour just makes the process more simple and acceptable from the participants and the public.

13. Visibility of the project. It is as important the good development of a project as the fact to know how to communicate it. The visibility of the results implies the success of it and the achievement of the social impact. Projects that work well build critical mass, they have timing, they organize momentum and they are visible.

14. Revitalize the urban space. The environment around creates a physical environment that uplifts in a way, this has an effect on the emotions and individual psychology. Like the example of the murals in Derry that keeps reminding negative stages of the conflict. It is important to be aware about the aspect of the environment and try to make it as positive and colourful as possible.

6.1. Example of good practice in Europe

The example of good practice in Europe is a cooperation project developed by the Swiss Agency for Development and Cooperation (SDC) and the Arts Council of Switzerland – Pro Helvetia. Both institutions have been working hand in hand in Eastern Europe. It is also one of the examples of Intercultural dialogue good practice from the survey done in 2005 that appear in the Cultural Policies network⁷⁰



Youth Cultural Centre Abrasevic

Country / region or city: Bosnia-Herzegovina, Mostar

Name of Cooperation Project: Capacity building of
Youth Cultural Centre Abrasevic

Partner organization: OKC Abrasevic (Mostar)

Coaching-/Monitoring Partner: Eni Kurtovic

Duration of project: August 2004 – July 2007

⁷⁰ available at: <http://profiles.culturalpolicies.net/web/files/19/4/en/ICDGoodPractises.pdf>

The Youth Cultural Centre Abrasevic in Mostar was founded in August 2003. It has become a lively meeting place with regularly ongoing cultural activities and offers a space for young people to develop their creative skills. The cooperation project of SCP concentrates on the organizational development and the capacity building of the young people in charge of the centre.

OKC Abrasevic is an open network of NGOs, informal groups and individuals. Young people get space and support in realizing ideas and are encouraged to work together in order to enlarge the cultural offer. They discuss social questions of importance for Mostar and its surroundings and develop creative solutions to existing problems.

To reach the objectives OKC Abrasevic has set up in an efficient way, it is important to strengthen the organization and the abilities of the young people in implementing projects and developing best usage of their resources.

Young people in Bosnia-Herzegovina have very few spaces where to express themselves creatively. Many of the former houses of culture have been destroyed during the war 1992-95 or are used for other purposes. In Mostar a group of 11 NGOs, various associations and individuals, launched a campaign in February 2003. They joined together to demand from the local authorities a space open for all young people of the town, a centre, where they can realize their ideas and implement their socio-cultural and cultural ambitions. For Mostar, such a space is even more important, since the city is still divided not by physical borders, but the mental ones, which go along the ethnic lines.

The project encompasses the following action-lines:

- Training courses and workshops for the management team of the centre as well as for members from partner-organizations. In a first phase strategy and internal decision-making processes were defined, followed by issues such as project-management, public relations and fundraising.

- Exchange and study-visits: OKC Abrasevic is building up its network with similar organizations in France, Germany, Italy and Switzerland and of course the region. HERO project

is a Global Exchange project that was designed to promote sharing and understanding between countries.

- Fund for activities: A jury decides which activities are being supported. Besides individual events like concerts, exhibitions, public debates. OKC Abrasevic also organizes various festivals with regional and international participants, i.e. the Short Film Festival Mostar.

Abrasevic in essence plays a role in animating the city of Mostar operating in an entrepreneurial way that city institutions would find difficult; it has developed a network of supporters and activists independent of official structures.

I chose this example as a referent in Europe because of the similitude of the context situation that can be related with Derry. Of course the history and the conflict has different reasons to be, but still it is a divided society by ethnicity and the situation for the young people has common points. In my opinion this initiative could work very well in Derry, responding to the necessity to find a common meeting point apart from the conflict where young people could be expressed without fear and where the dialogue and creativity could be shared between communities. I liked the idea very much and in this point I want to congratulate the effort made for the Mostar society. I believe on the art community and its social action transformation power.

6.2. Conclusions

Here has been described some advice that I consider useful to take in account to develop an intercultural project idea. All of them could be resumed in three main principles that I have concluded once I studied the context of Derry and the possibilities of Art. Those are the necessity to Share space, share creativity and share Identity.

Sharing space: The first stage for mediation is the creation of public space as a platform from where the meeting of different ethnic groups can take place. In Derry there is a lack of those common spaces so it makes the dialogue impossible or almost a miracle. The necessity to bring people together physically should be a primordial issue to achieve through a capacity building project.

The completion of the Peace Bridge is the major achievement in the recent years of Derry. It makes more accessible to cross city river banks, and also the restructuring part of Ebrington as a neutral space secure for both communities. But still these spaces don't encourage dialogue between them because there is nothing else to do than walk through it without any intention of interaction.

Sharing Creativity: It is obvious the benefits that creative process brings to the people. Derry is a place with a big amount of people involucrate on art practices, but the shame is that they do not have any space where they can create art productions and interact between them. After talking with a lot of young people from Derry they all agree about the idea of having an interdisciplinary space or platform where they could work in company of other practitioners. And in this creative atmosphere nobody will take in account the ethnic background of the other. Somehow the intercultural art projects should be focused on bringing the people together to create Art. This could have very positive feedback from all the benefits that working on a creative atmosphere could give for the intercultural dialogue.

The goal is to link NGO activists, intellectuals and artists who, in different environments, belong to complementary intellectual and artistic circles and are also bonded by a common interest directed towards surpassing prejudices, hate, isolation and all other obstacles established during all the past years of conflict and tension.

Sharing Identity: This is the most complicated issue but the relevant one. There is not identity of Northern Irish by any of the two communities. There are British or Irish. That's why there is the necessity of belonging somehow to some identity of all those people how doesn't feel Irish Republicans neither British Loyalist. Fortunately there are more people that I thought at the start who do not feel to belong to any of those labels.

City of Culture is the key opportunity to show to the region and to the world that Derry has a distinctive offer and a changing identity. The City of Culture project can become a catalytic event for the citizens to be proud, for the peace process to be strengthened and for the city to become a

regional cultural, leisure, and retail hub, for the United Kingdom and Ireland to put the city on the map again, and for Europe to hear something positive about Derry.

In Derry there exist a big amount of unemployed people getting jobseekers benefits that has a lot of free time with no expectations about build a future. This society has to deal with a lot of social problems as the adolescent pregnancy, the low index of people who finish their basic studies and the high index of suicide that this place suffers. All of that comes from the lack of motivation and hope for the expectations that this society affront. Also the alcoholism and the conflict has their reason to exist in the excessive free time that the young has with no other alternative than go to the pub or prepare petrol bombs and bonfires. It can sound dramatic, but as far as I know it is the cruel reality.

I think that Art can do a lot for those people, and it is a fact. As we show in the evaluation of the Case Study, the achievement is very positive.

The idea of project proposal that I could see as possible and effective in this city is the development of a capacity building project in Ebrington area of Derry. This is the new neutral space created in the last year and still on rehabilitation. The idea is to build a free space for local artist where they could go voluntary to work on their creations. It would be an interdisciplinary creative open house where people from both communities share the space and Art practices experience; it means a way for the democratization of the culture where the Intercultural mediation goal is implicit on it. It should be a long term project in order to give time for the people to build a personal identity of the building; also, to make an impact in this society. The complexity of the conflict situation in the city requires a long term project.

This space, designated to local young artist, would be the perfect place for the explosion of artistic creations from different fields. This can looks as a very risky proposal, but nowadays things in the city has changed a lot, and I feel like it is time to believe on the transformational power of people, trust them and give a chance to the local artist, who generally are more open mind than the rest of the population and claim for the end of the conflict (acting like pioneers for

peace-building). On the other hand, there is a big amount of people with big talent and creative skills that need to be explored deeper and in different fields.

What aim could join the people better than create Art?

What better place than art, with its fertile questioning, its nomadic beauty and utopian anticipations, to forward (the) dialog of equals?⁷¹

CHAPTER 7. CONCLUSION

This study has been focused in the use of the ARTs as a mediation tool in the city of Derry. Once the context has been analysed, the cultural policy and the political framework examined; after doing a theoretical and practical review about conflict resolution and the benefits that Art can bring to the society; afterwards it can be possible to answer the questions planted at the start.

So many efforts look to have been done by the national government and the European Union involving the UK, Republic of Ireland and Northern Ireland institutions. A diverse amount of programmes has been done with the conflict resolution as their main issue being aware that developing social cohesion is extremely important on both inter and intra level. All of that had used a huge budget to cover all those peacebuilding initiatives; also in the urban and economic development of the country there has always been present the intercultural mediation topic thought an equal opportunities development .

Definitely, the change is being done in the city and in all the surrounds. I could feel it from the first day I was back in the city in relation to three years ago. It is all about the atmosphere one breathe in and the feeling of more security walking through the city streets. There is still a long way to walk.

In other hand I must say that there has been three significant changes in the last couple of years that have made this place and its people ready for the chance of transformation, those are: The

⁷¹ West, Alan. (1994)

public recognition of the Bloody Sunday fault in June 2010 by the Prime Minister David Cameron, the winning candidature in July 2010 of UK City of Culture 2013 and the construction of the new Peace Bridge and Ebrington in November 2011.

The first one is settled in a political level, the second one looks to be a cultural one, but being a bit critical one is able to see that it concerns to political issues as well. And the last one is all about the urban space distribution, which is one of the main problems detected in this segregated area.

In relation with the context of the city, my personal opinion is based in ordinary things I could observe. Facts like the police going in bike thought the new part of the city, while I just saw them on armoured car; the bonfires are forbidden now (It was supposed to be illegal but the police didn't do anything before, so there used to be big bonfires all around the city); and basically there has not been any booming during this summer, either a boom scare or any other terrorist act. Some rumours around the city talk about the union of all the organizations that belongs to the Irish Republican Army (IRA) those like RAAD and Provisional IRA have planned the ceasefire for a period of time and strings their capacity for the next year 2013 UK City of Culture. It sounds scary.

I cannot prove it anyway so I couldn't take it in consideration. I hope it is just a false gossip because of all the bad repercussions it will have. But considering that the City of Culture organization has been blow up three times in this last year, everything could happen in 2013. I will be here and I wish all the best for the city, because it deserves to stop with all this conflict and it is time to move beyond. That is why I cannot affirm **that UK City of Culture 2013 brings to the city the chance to create a new shared environment favourable for the dialogue**. It could be very interesting to give continuity to this research along the same hypothetical framework in order to analyze the impact of the cultural programming of CoC and its social change effects during the next year 2013.

What it is certain is that any governmental initiative has not well recognition from some people from the Catholic community. The change is in hands of the third sector as the neutral part which look after the rights of the society, with the harmonized action of all three sectors together in

resolving the most important issues of local environment and the citizen's necessities. **Local cultural organizations play a powerful role as agent to create social cohesion.**

There is an increase in the social distance and the sentiment of social marginalization and exclusion. There is a disappearance of manifestations and celebrations organised by the public sector in which all the inhabitants of a certain area, without any differentiation, would participate. Consequently, it is the civil sector that has been left with the responsibility to develop new mediation programs that would, not only bring together different social groups and integrate the community, but would, at the same time, also develop the critical awareness and give the underprivileged groups a possibility to express their opinions, become visible and actively engage and free themselves in the processes of social communication⁷².

The excess of spare time is what makes the some people in each community kept the conflict alive. That is for sure. Also, this place has some other social issues which make the conflict more alive between the population, those are high level of unemployed people⁷³, which is compensated with the high benefits that the citizens receive for being in jobseekers situation. The bad conditions for finding a job and the easy way to live from the state social benefits makes the people lose their motivation for getting better conditions. To leave the school early, teenager's pregnancy, alcoholism, high index of suicide and trauma are important problems this society has to deal with. It is the reality that we affront in Derry, what is not our issue, but Art can do a lot to solve this hopeless, disillusioned and disappointed new generation.

The survey I did between the population in Derry used two variables in order to probe the hypothesis: "Interest for cultural activities and Art practice increase the level of tolerance⁷⁴." It showed me very interesting dates which proved some conclusions:

⁷² Dragičević-Šešić, Milena and Dragojević, Sanjin. Intercultural mediation in the Balkans. Oko, Sarajevo, 2004:41

⁷³ In July 2012 there were 6,046 unemployment claimants in Derry, this represents 8.5% of the working age population in the area (the rate for NI is 5.5%) Source: DETI Claimant Count, July 2012.

⁷⁴ See ANEXO I.

- The people employed (67%) or active in Art practice (34%) showed more respect for the other community.
- There are an amount of people who doesn't identify with any national identity (18%), very small percentage of those who feel Northern Irish (11%), the majority Irish (42%) and the rest of them British (29%).
- All the British support UK City of Culture next year but it is not that popular between the rest of population (total 56% is proud of CoC).
- The people who are open to meet friends from different background (69%) look at the city as a friendly place to live.

All of this confirms the third hypothesis that this research is following:

- **People how participate actively in Cultural and art issues react more tolerant and ready for dialogue.**

Following the main hypothesis of this research, Art practice is one good way to keep the people motivated and what can be a useful tool to keep the society away from the conflict and give them a chance to explore new skills and stimulate their imagination to create new ideas and facts. The universal language of art is an extraordinary approach for express ideas and feelings that in the normal way could be impossible. Culture and Arts can uniquely transcend a range of issues of diversity be it religion, gender, ethnicity, or age, creating the space and medium for people to embrace difference and explore intractable issues of their identity and that of others. So I can affirm that **Arts practice has the power to bring together communities in conflict**. Creativity brings individual benefits as well as for the whole society.

The art initiatives that are developed in the city of Derry must deal with volume, quality, openness, and productivity of the communication of individuals and groups that are in conflict. It means that the Intercultural mediation is implicit in every social cultural project; otherwise without such mediation projects and events those people who belong to different communities would not be in contact.

Dragićević-Šešić and Dragojević suggest that carefully devised actions of intercultural mediation⁷⁵ can reduce the distance by providing the society with such artistic programs that bring together different social groups and integrate the community. At the same time, these actions should raise critical conscience and give right to the neglected groups to express their attitude, become more visible and more involved in the processes of social communication. The main tools of the intercultural mediation are the following: Informatics and media resources; establishment of projects; direct exchange of experiences (seminars, workshops, debates...); artistic interventions; use of the city locations and suburbs; organization of events and festivities.

By doing any kind of project that involves people and creativity the intercultural affair will probably be effective because the difference between the cultural background is not relative when the participant are spending good time doing what they like and sharing interest on one common activity, so the intercultural mediation works as the behavioural philosophy framed on the respect to create and afterwards the freedom to be. **Art Projects as a mediation tool are successful to increase the tolerance and bring understanding between the two communities in the city of Derry/Londonderry.**

Peacebuilding is all initiatives developed to build freedom and reconciliation, improve citizen security, increase recognition of human rights, bring equality, promote diversity and create harmonic atmosphere between people. So I conclude: the Art is a powerful tool for conflict resolution with a positive impact for the intercultural mediation between the two communities of the city of Derry. It has the power to effect changes in intangible areas such as perceptions, trust, attitudes, levels of cooperation and relationships.

⁷⁵ These authors identify several important forms of intercultural and sociocultural mediation:

- 1) mediation directed towards wide groups of population
- 2) mediation directed towards establishing a dialogue and cultural exchange
- 3) mediation directed towards breaking interethnic and ideological prejudices and exclusions
- 4) mediation among different social models
- 5) therapeutic forms of mediation
- 6) mediation directed towards groups with special needs
- 7) mediation directed towards groups with minority and special identities
- 8) mediation directed towards groups which are spatially marginalized or isolated.

Reinventing a society or nursing it through transition is a creative act so an engagement with or through the arts helps.

Engagement with arts combines stretching oneself and focusing, feeling the senses, expressing emotion, self-reflecting and original thought.

*The result can be: to broaden horizons, to convey meaning, with immediacy and/or depth, to communicate iconically so you grasp things in one without needing to understand step by step, to help nurture **memory**, to symbolize complex ideas and emotions, to see the previously unseen, to learn, to uplift, to encapsulate previously scattered thoughts, to anchor **identity***



*and to bond people to their community
Or*

by contrast to stun, to shock by depicting terrible

images for social, moral, or thought-provoking reasons,

*to criticize or to create **joy**, to entertain, to be*

***beautiful** and the arts can even soothe the **soul** and **promote popular morale**.*

*As the arts can speak the **language** of the senses and feelings it has*

immense power

that the 'scientifically' minded should understand and use as it can help them achieve their aims.⁷⁶

Charles Landry

⁷⁶ Charles Landry, *Culture at the heart of transformation*, 2006:15

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1. Art Council of Northern Ireland Website. <http://www.artscouncil-ni.org>
2. Community Arts Network. www.communityarts.net
3. OKC Abrasevic Cultural Centar, Mostar. <http://www.okcabrasevic.org/>
4. DAH Theatre Research Centre Website. www.dahteatarcentar.com.
5. Interculture map art projects. <http://www.interculturemap.org>
6. Special EU Programmes Body website. <http://www.seupb.eu/>
7. The International Network of Peace Museums. www.museumsforpeace.org
8. Theatre, peace and conflict at Theatre Without Borders,
www.theatrewithoutborders.com/peacebuilding
9. Theatre of Witness website. <http://www.theatreofwitness.org/>
10. UNESCO Intercultral dialogue. <http://portal.unesco.org>
11. UK Derry/Londonderry City of Culture 2013. Official website.
<http://www.cityofculture2013.com>
12. Intercultural Dialogue. <http://www.interculturaldialogue.eu>

ABOUT THE AUTHOR

Laura Fuertes Mato was born in 1984 in the Spanish city of Valladolid, Castilla y Leon County.

She graduated in Advertisement and Public Relations by the Faculty of social Sciences, law and communication of the University of Valladolid, Segovia Campus in 2008.

From that time, Laura has been travelling around Europe, being involucrate on the NGO sector in Scotland, Northern Ireland and Spain.

During 2010 and 2011 she had been participated in the European Programme Gender and Intercultural Awareness Network (GIAN) travelling around France, Italy and Ireland. Also has been working on Forum Theatre Sessions from “Schools without racism” programme of Cooperation Assembly for the Peace organization (ACPP) in Spain.

She has a title of International Cooperation Development Projects done in Guatemala and El Salvador in 2011.

In October 2011, she started the Interdisciplinary postgraduate studies, UNESCO Chair: Cultural Management and Cultural Policy, at the University of Arts in Belgrade organised in collaboration whit the Université Lyon 2 from France.

Music, Theatre and People are her passions.

ANEXO I_ Questioner used in the survey done over Derry population.

Hello, this is a survey realized by an independent student who is researching about Derry/Londonderry cultural practice. I will be so happy if you collaborate with it; it is completely anonymous and confidential.

1. Age:
2. Occupation:
3. National identity:

Northern Irish Irish British None of them

1. How do you consider cultural and art activities and festivals done in the city?

Very interesting Interesting I do not care about it

2. How often do you attend any Art event? (Concert, exhibition, museum visit, theatre play, etc.)

At least once a week More than two times a month I am not interested

3. Do you consider yourself as a creative person?

Yes I do I could be more No, I don't

4. What do you think about Derry-Londonderry UK City of Culture 2013?

I feel proud of it I am not happy about that I don't care

5. Do you feel that DerryLondonderry is a friendly place to life?

(Very friendly) 1 2 3 4 5 (No friendly at all)

6. Do you have friends from different areas than yours?

Yes, I am open to meet people from everywhere Yes, I know just a few No, I don't

7. Comments:

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Thank you very much for your collaboration, have a good day ☺.

Laura Fuertes Mato