Coexistence International at Brandeis University

Complementary Approaches to Coexistence Work

Focus on Coexistence and the Arts

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Lesley Yalen and Cynthia Cohen

Coexistence International Staff

Jessica Berns, Program Manager

Kristin Williams, Program Coordinator

Cynthia Cohen, Director of Coexistence Research and International Collaborations

Coexistence International

Mailstop 086

Brandeis University

Waltham, Massachusetts

02454-9110

781-736-5017

781-736-5014 fax

www.coexistence.net

coexistenceintl@brandeis.edu

Artistic and cultural productions offer important resources for strengthening inter-group relations and promoting social inclusion. Performances, exhibitions, publications, films, and festivals can both strengthen distinct cultural communities and also build bridges of understanding and respect among them. Artistic works and adaptations of traditional ritual can be crafted to mediate tensions between the need for historical justice and the need for a better and different future. Creative works can be crafted to non-violently call attention to injustices, acknowledge unheard stories, and can sustain hope in contexts of cultural and political repression. They can invite civic dialogue that acknowledges complexity.

This focus paper discusses the ways in which artistic and cultural work on the one hand, and coexistence theory and practices on the other, are complementary and mutually enhancing. It presents examples of effective and innovative arts-and-culture-based peacebuilding efforts, ranging from grassroots artist-peacebuilder collaborations to official efforts that have effectively integrated creative approaches. It raises questions for practitioners, offers recommendations to policy-makers, and points to resources for further exploration

Methodology

This focus paper synthesizes learning from an on-going inquiry at Brandeis University called "Creative Approaches to Coexistence and Reconciliation." The inquiry involves artists and peacebuilding scholar-practitioners in documenting and reflecting on creative practices in conflict regions and divided societies. In particular, this paper draws on "Recasting Reconciliation through Culture and the Arts: A Virtual Collection,"[1] the writing and creative works of a group of ten peacebuilders, artists, and cultural workers living and working in communities torn

Lesley Yalen has an MFA in Creative Writing from the University of Massachusetts and has worked as a program assistant for Search for Common Ground and the Slifka Program in Intercommunal Coexistence; Cynthia Cohen is the Executive Director of the Slifka Program in Intercommunal Coexistence and Director of Coexistence Research and International Collaboration at Brandeis University.

by violence and divided by oppression. This paper also includes insights from "Performance and Peacebuilding in Global Perspective", a collaboration between Coexistence International at Brandeis University and Theatre Without Borders that engages theatre artists and peacebuilding scholar-practitioners in conversation, documentation, writing, and reflection.[2] It also incorporates theoretical frameworks from the growing literature on the contributions of arts and cultural work to coexistence.

Artistic and cultural work can enhance coexistence efforts

Artistic and cultural work—including processes and forms usually associated with the art world, such as painting, sculpture, and dance, as well as those generally associated with communities, such as ritual, narrative, and folk arts—can foster and enhance coexistence efforts. Arts and culture are important means through which people and communities come to understand, express, and communicate their ideas, emotions, needs, hopes, concerns, and memories. By incorporating artistic and cultural forms into their practices, peacebuilders at the local, national, and international levels can increase the effectiveness of conventional peacebuilding efforts.

Here's how it works:
Arts-and-culture-based peacebuilding practices simultaneously engage people's bodies, emotions, and spirits, as well as their intellects, whereas more conventional practices such as dialogue and negotiation rely solely on people's rational capacities. This is critical because rational processes alone cannot transform relationships of enmity or indifference into relationships of acknowledged interdependence, respect, and trust.[3] In the aftermath of violence, to be convincing, communication and learning must reach people's bodies and spirits, as well as their minds. Methods involving arts and cultural work are uniquely suited to enhance coexistence, precisely because they engage people on all these levels simultaneously. Through them, one can learn not only the facts about one's former adversary, but also how to listen to him, how to imagine her experiences, and how to express oneself so the other can hear.

Ghanaian master drummer Nicholas Kotei Djanie has seen first-hand the effectiveness of drumming—its sensory elements of rhythm, movement, and sound—in helping people who have survived violent conflict learn new ways of relating to one another. Djanie writes of his drumming circles, workshops, and performances in Rwanda, Burundi, and South Africa: "When two people are breathing differently, if they play the drum for a while, their breath will synchronize… The drums will balance their breathing. In the drumming process, many things happen to the group. People experience their interdependence with each other. The drumming creates an embodied experience of how we are connected to each other."[4]

Djanie's colleague, Lena Schlachmuijlder, currently the country director of the Search for Common Ground program in Democratic Republic of Congo, gathered stories from many drummers in Burundi and South Africa. She found that, during periods of violence and in its aftermath, drumming supports people mentally, psychologically, and spiritually, and does indeed play a unifying role. In fact, she found many instances in which Hutu and Tutsi drummers risked their lives to save each other, preferring to emphasize their commonality as drummers instead of the ethnic identities that threatened to divide them.[5]

The bounded nature of artistic and cultural processes and forms affords people who have been traumatized by violence a safe and indirect approach to painful memories and feelings that are sometimes too difficult to put into words. Whether bounded in space (a painting on its canvas, a monument on a historic site) or bounded in time (a song, a lighting of ritual candles), artistic and cultural processes have structures and limits that allow for composition and communication to occur. The forms themselves help composers, musicians, and audience members, for example, to find an expressible and comprehensible shape for seemingly inexpressible feelings, perceptions, or experiences. The boundaries of an artistic or cultural production create an aesthetic distance between the emotional material of the form and the person engaging with it, which can help survivors work through painful feelings and traumatic memories.

Bev Hosking and Jenny Hutt have worked in divided communities using "playback theatre," a form of improvisational, community-based theatre now practiced in over sixty countries. They write: "These structures of the stage and the performance, and the theatrical enactment of the story itself, contribute to the creation of aesthetic distance, which enables both feelings and reflections to be present at the same time… This is an important asset in working with the painful and difficult events encountered in situations where reconciliation is needed."[6] Indeed, playback theatre has been used in Burundi, Fiji, India, the United States, and the Middle East, among other places, to help people who have experienced violent conflict and oppression to reflect upon, process, and communicate past traumas and to listen empathically and open-mindedly to the traumatic memories of their adversaries.

Museums and memorials similarly demarcate spaces that can invite citizens to engage with painful memories in constructive ways. Notable examples include the thirteen museums that form the International Coalition of the Historic Site Museums of Conscience, in South Africa, the United States, Russia, Bangladesh, Senegal, Argentina, England, and the Czech Republic. The coalition members commit themselves to harnessing the intensity of experience evoked by the sites themselves to "stimulate dialogue on pressing social issues and promote humanitarian and democratic values."[7]

Arts and cultural work can restore and nourish people's capacities to listen, to empathize, to communicate, to receive, to hope, to imagine, to trust, and to act compassionately—the very capacities required for sustainable coexistence and reconciliation. These capacities—which may be underdeveloped among people living in even the most stable and supportive environments—are often severely compromised or damaged among people who have lived through violent conflict. For people who live in fear of being harmed, for example, the focused and receptive presence required for good listening might be hard to maintain; for people who feel betrayed by neighbors or colleagues, the ability to trust—and even the ability to discern when trust might be warranted—may be diminished.

Well-crafted artistic and cultural processes invite people to remember, develop, and employ these capacities. To write or enjoy a play, we must empathize with the characters in it. To contribute meaningfully to a drum circle, we must listen carefully to the rhythms of fellow drummers. To paint a powerful picture, we have to be receptive to the sensibilities of our subject, our audience, and ourselves. Many artistic and cultural forms, regardless of content, have the potential to nourish these capacities that are essential for coexistence work. By strengthening these capacities, people open up to new ways of perceiving, comprehending, and communicating their experiences and needs, and they can break out of

"stuck" patterns of action and reaction and out of the "conflict-habituated discourses" that often dominate everyday communication.[8]

Especially where violence and poverty have constrained lives for generations, coexistence and peacebuilding practitioners often must nourish people's capacity to imagine a future different from the all too familiar, violent order. In the "Walls of Hope: School of Art and Open Studio" in Perquin, El Salvador, artist Claudia Bernardi engages community members of all ages and political persuasions, themselves survivors of brutal massacres, in mural projects. The art-making process provides opportunities for democratic decision-making and creative engagement with conflict. The murals both memorialize victims and imagine a future of well-being, opportunity, and respect.[9]

Artistic and cultural processes and forms help to mediate the many tensions that are inevitable in coexistence work. These include the tension between impulses toward retribution on the one hand and forgiveness on the other; between the value of individual and communal integrity, on the one hand, and the recognition of interdependence on the other; between the desire to respect traditions and the desire to stimulate innovation; between the desire to memorialize the past and the desire to imagine a new future. Artistic and cultural forms and processes can mediate these tensions; that is, they can acknowledge and embrace the tensions without necessarily resolving them. Because art symbols communicate simultaneously on several levels, seemingly conflicting impulses can be honored by the same process or production.

Traditional Native American and aboriginal rituals, for instance, are being adapted to facilitate reconciliation rituals among the descendents of settler communities and indigenous peoples in North America and Australia. According to peacebuilding scholar-practitioner Polly Walker, herself part Cherokee, these rituals are more effective than usual conflict-resolution methods because they honor the worldviews and cosmologies that were violated by colonization. Careful and thoughtful adaptations of traditional forms create spaces for innovating new and respectful inter-group relations. While acknowledging injuries and injustices, the rituals simultaneously repair the torn social fabric, weaving relationships that allow former adversaries to construct a more just future. Significant practical changes, such as access rights for indigenous people to visit sacred burial grounds, are emerging from these rituals of reconciliation.

The social, spiritual, and religious practices of many communities are infused with artistic and cultural forms that peacebuilders can draw on in order to make coexistence work more empowering, sustainable, and beneficial for communities. Many conventional peacebuilding efforts unintentionally reinforce patterns of domination by imposing on people throughout the world styles of negotiation,

jurisprudence, and reconciliation that emerge from the West. Working with artistic and cultural forms that are indigenous to a community is one way that peacebuilders can amplify systems of knowledge and practice that have been subjugated, and thus decrease the likelihood of unintended chauvinism and injustice, and increase the likelihood of trust

While it may sometimes be hard to identify resources for peace within communities that have been devastated by violence, often they are there, embedded in traditional cultural and religious practices. Cambodian visual artist and cultural leader Ly Daravuth, for example, writes about how the Khmer Buddhist ritual Pchum Ben—in which individuals contribute balls of rice to a collective offering to the dead—has the spirit and practice of reconciliation built into its very form. Pchum Ben is a form, he writes, "in which the expressions of individuals find their meanings as part of the whole and, in return, the whole collective ceremony is dependent upon the contribution of each individual."[10] In Pchum Ben, individuals mourn for and honor not only their own deceased loved ones, but the deceased of the whole community; they remember not only those who lived virtuous lives, but mourn for the souls of evil-doers as well.

> *…We must always remind ourselves that, from the human side, what happened during the Khmer Rouge era was a tragedy for those who passed away, but also, and especially, for those who remain. The quest for responses cannot be simple or simplified, reduced only to legal action. It requires a complex and subtle approach, integrating religious, ethical, cultural, social, and psychological dimensions…. Living and deeply rooted in Cambodian society, [the Pchum Ben] draws its strength from the religious and spiritual strata. It can constitute a resource, a reservoir of possibilities for investigating creative approaches that can reach the depths of human needs in the face of such tragedy.*
> – Ly Daravuth, Director, Reyum Institute for Arts and Culture, Phnom Penh.

Artists can bridge the gap between official peacebuilding processes and people at the grassroots, generally those who have suffered the most from human rights abuses and whose voices are all too often marginalized. In many intra-state conflicts, members of local communities are caught in the crossfire among armed groups or between armed factions and the central government. In Peru, for instance, members of hillside villages suffered numerous human rights abuses at the hands of those involved in the armed conflict between The Shining Path and the government's military forces. The Truth and Reconciliation Commission entered the villages following the conflict and the TRC's president turned to Yuyachkani, an independent theatre ensemble that had already been working for 15 years to learn the languages and performance practices of Peru's indigenous communities and to publicize human rights violations. With the tools of local languages and cultural forms, Yuyachkani's performances and workshops served as

a bridge between the TRC and the villagers, helping prepare members of rural communities to testify and to understand the significance of their testimony. During demonstrations Yuyachkani members would sometimes dress in costume, accompanying villagers with the full cultural and spiritual power of the characters they portrayed.

After testimonies had been given in the rural communities, Yuyachkani provided a different kind of bridge by bringing the indigenous communities' experiences of war back to the capital city, Lima. Their performances challenged stereotypes and promoted understanding between urbanized Peruvians of European descent and their indigenous, rural fellow citizens. In this way, the group was able to create understanding between people of different socioeconomic and cultural groups. The strength of Yuyachkani's political commitments, coupled with the ensemble's dedication to artistic production of the highest quality, allowed them to be a significant force in Peru's recovery from years of violence.

The capacity of some artists to reach audiences of different cultures at all social strata informs the relatively common practice of enlisting artists as cultural ambassadors, spokespeople, and champions for human rights, coexistence, and social justice.

Applying coexistence frameworks, practices, and collaborations to artistic and cultural work

For artists and cultural workers living and working in communities divided by conflict, there are many benefits to engaging with the theories and practices of coexistence and peacebuilding. They can discover helpful frameworks for analyzing the contexts in which they work, and concepts that support them to articulate and design their practices in powerful ways.

Artists involved in the "Creative Approaches" inquiry expressed interest in a framework developed by peacebuilding scholar and practitioner Lisa Schirch. She articulates four distinct—albeit non-linear—stages of peacebuilding: waging conflict non-violently, reducing direct violence, transforming relationships, and building capacity. She explores the ways in which the arts and cultural work can and do play critical roles during each of these phases.[11] Artists can "wage conflict non-violently" by, for example, raising awareness of social injustices or helping the disenfranchised voice their grievances; they can "reduce direct violence" by interrupting harmful actions with constructive, peaceful ones; they can "transform relationships" by helping people give shape to and express difficult memories and receive and honor the memories of others; and they can "build capacity" by strengthening self-confidence and creative problem-solving skills. Upon assessing their work through this framework, many artists

working in conflict regions recognize that, even without ever consciously deciding to do so, they are already making contributions to coexistence. These contributions can often be strengthened through intentional collaborations with peacebuilding and coexistence organizations.

A second framework that artists and cultural workers have found useful is John Paul Lederach's idea of the "moral imagination." Lederach, a prominent peacebuilding educator, practitioner, and theorist writes that effective peacebuilding requires the active engagement of the moral imagination, which consists of four disciplines: to act with awareness that all human beings (including those who are "enemies") are in fact bound together in a web of inter-relatedness; to structure spaces for creativity; to take risks into the unknown (especially because what is familiar is violence and related structures of self-protection); and to consistently embrace a paradoxical curiosity, resisting the dualities that often characterize discourse in situations of violence. Lederach notes that these are the very disciplines that artists cultivate as a matter of course and that "the artist's way," therefore, holds great promise as a path toward peace.[12]

What really takes place in the process that Schirch refers to as "transforming relationships"? What does it mean to, in Lederach's phrase, "remember and act on the web of inter-relatedness"? Coexistence educator Cynthia Cohen's conception of reconciliation outlines seven elements that characterize the transformation of relationships of hatred into relationships of interdependence and trust. Whether directly or indirectly, and not necessarily in this order, reconciliation processes generally include the following:
- rehumanization of "the other";
- telling stories, listening to stories, and increasing narrative complexity;
- mourning losses;
- empathizing with the suffering of the other;
- acknowledging and addressing injustices;
- expressing remorse, apologizing, letting go of bitterness, and forgiving; and
- imagining and substantiating a new future.

Artistic and cultural processes and forms can help accomplish these tasks and also can be crafted to strengthen the capacities required to do transformative work of this kind.[13]

Improving creative approaches to coexistence

Artistic approaches to coexistence have their pitfalls and ethical dilemmas, as do all peacebuilding practices. Practitioners are often faced with compelling but conflicting imperatives: to write a play that simultaneously advocates for the rights of the oppressed *and* brings the oppressed and the oppressor into relationship with each other; to run an arts organization in a stratified society in a manner both democratic *and* efficient; to strive for aesthetic values at the highest level or utilize art-making processes that are inclusive. The "right" action can sometimes be very difficult to discern. Like all coexistence practitioners, practitioners of creative approaches have to grapple with difficult questions about how best to craft, administrate, and assess their work. Artists and cultural workers must grapple also with the knowledge that too much of an instrumental approach—rigid pre-established goals, over-emphasis on measurable outcomes, etc.—can undermine the very spontaneity and inventiveness that gives great art its transformative power. While there are no perfect answers to these questions, thoughtful reflection can help practitioners to maximize the benefits of their work and minimize any potential harms. Questions for reflection include:

1. What happens when you bring an artistic or cultural form from one cultural context into another? What is the effect, for example, of using as a tool for peacebuilding a sacred form of drumming from one culture in a culture where the drum is not sacred? How will this harm or benefit both the "giving" and "receiving" communities?

2. Similarly, what happens when you build on and transform a tradition for the purpose of peacebuilding? For example, if men are traditionally the actors in a community, is it appropriate and useful for peacebuilders and artists to convene men *and* women in an intercommunal drama group? How do you balance the desire for innovation—and the desire to build peace in participatory, egalitarian ways—with the desire to respect traditions and their purposes in people's lives?

3. How can peacebuilders and artists avoid repeating and reinforcing in their work the destructive power dynamics that inscribe the conflict itself as well as much of mainstream culture? How, for example, can a cultural exchange among Israeli and Palestinian artists be crafted in an egalitarian way despite the fact that the Palestinian partners may not have the resources or freedom to travel or the access to technology and supplies that are available to most Israelis?

4. How might artistic and cultural work—which is often in-depth and small in scale—reach a larger audience without compromising the power achieved through intimacy? If a community works painstakingly to

articulate its stories of suffering, for example, what risks and benefits would there be in publishing those stories in hopes of affecting a wider audience and perhaps changing the larger political dynamics?

5. How can we create the time, space, and resources for artists and cultural workers to learn about the theories and practices of peacebuilding and to document their work, assess both its aesthetic power and its social efficacy, and strategize about how to responsibly extend its impact? If artists engage in peacebuilding work without having the resources and opportunities to support them, they will quickly experience "burn-out," and run the risk of doing more harm than good.

6. How do we facilitate artistic and cultural processes that are powerful without being didactic, that have strong ethical, moral, and political dimensions without being utilitarian or preachy? Does a poem, for example, gain or lose power if its condemnation of injustice is one-dimensional and thus becomes a slogan for a cause?

7. In their collaborations, how can peacebuilders, artists, and cultural workers negotiate the tension between product-oriented and process-oriented approaches to their work? Many artists believe that important discoveries can only be made if they focus on their process without presupposing an end result, while many peacebuilders are searching for the right process with which to reach their pre-established goal (coexistence). How can the tension between these seeming cross-purposes be used productively to create works that pay careful attention to both process and product, and that prioritize open-endedness and identifiable contributions to peace?

In reflecting on these difficult questions, it is important to remember that the facilitators of any coexistence process—those who support the communication, growth, and transformation of individuals and communities—must be highly experienced and skilled. It is critical to note, too, that a skilled artist is not necessarily a skilled coexistence facilitator, and a talented facilitator is not necessarily a talented artist. Out of conversations and collaborations among artists, cultural workers, and peacebuilders emerge the experience and skills required to craft productions that are both beautiful and effective.

Recommendations for funders and policy-makers

Funders and cultural policy-makers are critical allies of practitioners exploring arts-and-culture-based approaches to coexistence. Without their proactive support, significantly fewer people around the world would have the resources with which to make and sustain peace. Peacebuilders, artists, and cultural workers—and the institutions with which they are affiliated—will benefit from collaboration with those economic and political decision-makers who are committed to coexistence. Likewise, funders and policy-makers can learn from practitioners' recommendations about the most effective ways to invest resources aimed at building sustainable peace, including:

- Develop cultural policies using a coexistence lens, for instance by investing in the expressive forms and processes of all the cultural groups that comprise a society, by supporting collaborations that cross boundaries of cultural and political affinities, and by sponsoring translation projects and international exchange.
- Support coexistence initiatives that engage not only people's intellectual and rational faculties but also their bodies, their emotions, and their spirits.
- Create and support opportunities for peacebuilders, particularly those working with artistic and cultural forms, to exchange ideas and practices, and to explore the ethical dilemmas of their work with others in their field and in related fields.
- Prioritize arts-and-culture-based coexistence initiatives that are organized along principles of collectivity, democracy, and egalitarianism, as they are better able than overly hierarchical initiatives to inspire the trust, respect, empowerment, and receptivity that are required for coexistence.
- Prioritize arts-and-culture-based coexistence initiatives that are ongoing and sustainable rather than one-time events, recognizing the persistence of conflicts and the depth and breadth required for coexistence processes to be effective.
- Prioritize initiatives that draw on local concepts and traditions and strengthen local institutions, as these initiatives are more likely than "imported" ones to be resonant within communities and sustainable over time.
- Create and support opportunities for peacebuilders, artists, and cultural workers who do not currently engage in arts-based coexistence work to learn about and experience its potential power.
- Invest in the ongoing education of artists, cultural workers, and peacebuilders who are working with communities affected by violence and oppression, ensuring that interveners have the skills necessary to facilitate groups in which difficult feelings and traumatic memories may arise, and to develop and advocate for cultural and coexistence policies.
- Create opportunities for artists, cultural workers, peacebuilders, and sensitive evaluators, to explore in depth the possibilities of specific genres—e.g. music, theatre and ritual, visual arts, poetry, film—for supporting coexistence.
- Invest in the effective monitoring and evaluation of arts-and-culture-based coexistence initiatives. Create opportunities for artists, cultural workers, peace-

builders and sensitive evaluators to do research—including through focus groups, interviews, and surveys—with the beneficiaries of these initiatives. This work is critical in helping practitioners better understand how the initiatives are working and how they could be strengthened and revised; it will support the advancement of the field as a whole.

In the war against moral obtuseness, the artist is our fellow fighter, frequently our guide.

– Martha Nussbaum, moral philosopher, University of Chicago

Additional Resources on this Topic

Many documents cited in this paper can be found on Creative Resources for Coexistence and Reconciliation, a virtual resource center, at www.brandeis.edu/go/createcoexistence

Organizations and Web sites
- *Animating Democracy*: www.artsusa.org/animatingdemocracy
- *Artist Proof Studio:* www.artistproofstudio.org.za
- *Artists for Humanity:* www.afhboston.com
- *The Barenboim-Said Foundation:* www.barenboim-said.org
- *Centre for Playback Theatre:* www.playbackschool.org
- *Clowns without Borders:* www.clownswithoutborders.com
- *Community Arts Network:* www.communityarts.net
- *Creative Resources for Coexistence and Reconciliation:* www.brandeis.edu/go/createcoexistence
- *Cultural Agents Initiative:* www.culturalagents.org
- *El Grupo Yuyachkani:* www.yuyachkani.org
- *European Culture Portal:* ec.europa.eu/culture/portal/index_en.htm
- *Fulbright Commission:* www.cies.org
- *In Place of War:* www.inplaceofwar.net/index.htm
- *International Coalition of Historic Site Museums of Conscience:* www.sitesofconscience.org
- *International Networks of Museums for Peace:* www.museumsforpeace.org
- *International Peace Research Association Commission on the Arts:* http://soc.kuleuven.be/pol/ipra/about/commissions/art.html
- *The Legacy Project:* www.legacy-project.org/
- *The Panos Network:* www.panos.org/
- *Prince Claus Fund for Culture and Development:* http://www.princeclausfund.org/en/index.html
- *Radio for Peacebuilding, Africa:* www.radiopeaceafrica.org
- *Reyum Institute for Art and Culture:* www.reyum.org
- *Seagull Foundation for the Arts:* www.seagullindia.com/sfa/sfahome.html
- *Search for Common Ground:* http://www.sfcg.org/
- *The Silk Road Project:* www.silkroadproject.org
- *Theatre Without Borders:* www.theatrewithoutborders.com
- *UNESCO:* www.unesco.org/culture
- *Walls of Hope/School of Art and Open Studio:* http://www.wallsofhope.org
- *Words Without Borders:* http://www.wordswithoutborders.org/links.php

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- Anheier, Helmut and Isar, Yudhishthir Raj,ed. The Cultures and Globalization Series: Conflicts and Tensions, (Los Angeles, California, Sage Publications, 2007).
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- Lederach, John Paul. *The Moral Imagination: The Art and Soul of Building Peace.* (Oxford: Oxford University Press, 2005).
- Schirch, Lisa. *Ritual and Symbol in Peacebuilding.* (Bloomfield, Connecticut: Kumarian Press, 2005).

Endnotes

1   www.brandeis.edu/programs/slifka/vrc

2   www.coexistence.net

3   Long, William and Brecke, Peter. *War and Reconciliation: Reason and Emotion in Conflict Resolution.* (Cambridge, MA: Massachusetts Institute of Technology, 2003)

4   Djanie, Nicholas Kotei. "Touch of the Drums," *Recasting Reconciliation through Culture and the Arts: A Virtual Collection.* Cynthia Cohen, ed (Brandeis University, 2006): www.brandeis.edu/programs/Slifka/vrc/portfolios/nicholas.

5   Schlachmuijlder, Lena. "The Rhythm of Reconciliation: A Reflection on Drumming as a Contribution to Reconciliation Processes in Burundi and South Africa," *Recasting Reconciliation through Culture and the Arts: A Virtual Collection*, Cynthia Cohen, ed (Brandeis University, 2006): www.brandeis.edu/programs/Slifka/vrc/papers/lena/index.htm.

6   Hosking, Bev and Hutt, Jenny. "Playback Theatre: A Creative Resource for Reconciliation," *Recasting Reconciliation through Culture and the Arts: A Virtual Collection*, Cynthia Cohen, ed (Brandeis University, 2006): www.brandeis.edu/programs/Slifka/vrc/papers/hosking_hutt.

7   http://www.sitesofconscience.org/eng/about.htm

8   Diamond, Louise. "Multi-Track Diplomacy in Cyprus." *People Building Peace*, Paul van Tongeren, ed. www.gppac.net/documents/pbp/part1/6_multit.htm.

9   www.wallsofhope.org/

10 Daravuth, Ly. "Notes on Pchum Ben." *Recasting Reconciliation through Culture and the Arts: A Virtual Collection*, Cynthia Cohen, ed (Brandeis University, 2006): www.brandeis.edu/programs/Slifka/vrc/papers/daravuth.

11 Schirch, Lisa. *Ritual and Symbol in Peacebuilding.* (Bloomfield, Connecticut: Kumarian Press, 2005).

12 Lederach, John Paul. *The Moral Imagination: The Art and Soul of Building Peace.* Oxford: (Oxford University Press. 2005).

13 Cohen, Cynthia E. "Creative Approaches to Reconciliation." In Fitzduff, M. and Stout, Eds. *The Psychology of Resolving Global Conflicts: From War to Peace.* (Westport, CT: Greenwood Publishing Group Inc, 2005).

About Coexistence International

Based at Brandeis University since 2005, Coexistence International (CI) is an initiative committed to strengthening the resources available to policymakers, practitioners, researchers, advocates, organizations, and networks promoting coexistence at local, national, and international levels. CI advocates a complementary approach to coexistence work through facilitating connections, learning, reflection, and strategic thinking between those in the coexistence field and those in related areas.

What is Coexistence?

Coexistence describes societies in which diversity is embraced for its positive potential, equality is actively pursued, interdependence between different groups is recognized, and the use of weapons to address conflicts is increasingly obsolete. Coexistence work covers the range of initiatives necessary to ensure that communities and societies can live more equitably and peacefully together.

About the Series

Fragmentation within the coexistence field, as well as divisions between coexistence and related areas, impede the achievement of effective, sustainable peace. Without cooperation and a recognition of complementarity, key players often work in isolation from one another—a situation that leads to missed opportunities or incomplete responses to conflicts.

With this publication series, Coexistence International examines where and how certain fields intersect with coexistence work. What challenges and opportunities exist when disciplines work together toward the common goal of a more peaceful, just world? This series illustrates the possibilities of effecting positive coexistence through cooperation among related fields.

Other CI Publications

Complementary Approaches to Coexistence Work

What is Coexistence and Why a Complementary Approach?
Focus on Coexistence and the Arts
Focus on Coexistence and Democracy-building
Focus on Coexistence and Natural Resources
Focus on Coexistence and Security

Country Studies

This series describes the state of coexistence within different countries around the world—including the Czech Republic, Ecuador, Latvia, Mauritius, and Poland—and compares their diversity and coexistence policies.

Publications can be accessed online at www.coexistence.net/pubs/publications.html.

Coexistence International
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Brandeis University
Waltham, Massachusetts
02454-9110