

Drawing the line: a Media Analysis of the Relationship Between Art and Peacebuilding and  
Conflict Resolution in Colombia

by

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## Table of Contents

<b>List of Tables</b>	iv
<b>List of Figures</b>	v
<b>Abstract</b>	vi
<b>Personal Acknowledgements</b>	vii
<b>Chapter 1: Introduction</b>	
1.1 Statement of the Problem	1
1.2 Art and the Colombian Conflict	3
1.3 Historical Background	4
1.4 Purpose Statement	6
<b>Chapter 2: Literature Review</b>	
2.1 Introduction	9
2.2 Art's Restorative and Transformative Power	12
2.3 Art and Memory	14
2.4 Art's Role in Sustainability	17
<b>Chapter 3: Research Methods</b>	
3.1 Introduction	19
3.2 Literature Review of Chosen Qualitative Research Method	21
3.3 Questions	23
3.4 Interpretivism	24
3.5 Data Collection for Media Content Analysis	25
<b>Chapter 4: Results</b>	
4.1 Introduction	27
4.2 Results and Analysis	28
<b>Chapter 5: Conclusion, Discussion, and Recommendations</b>	
5.1 Conclusions and Discussion	54
5.2 Recommendations	59
<b>References</b>	61

## List of Tables

Table 3.1 A table from Sapienza et.al (2015, p. 607) that shows multiple variations of Lasswell's Construct from 1940 to 1979	23
Table 4.1 Table of Content Media Analysis using Lasswell's Method (1948) of first 3 media sources	29-30
Table 4.2 A table of a Content Media Analysis using Lasswell's Method (1948) of last 3 media sources	39-40

## List of Figures

Figure 4.1 Anonymous painting from “The war we have not seen” art exhibit in Bogota's Museum of Modern Art	32
Figure 4.2 Anonymous painting from “The war we have not seen” art exhibit in Bogota's Museum of Modern Art	33
Figure 4.3 Anonymous painting from “The war we have not seen” art exhibit in Bogota's Museum of Modern Art	33
Figure 4.4 Anonymous painting from “The war we have not seen” art exhibit in Bogota's Museum of Modern Art	33
Figure 4.5 Artwork made by young participants in TAAP (Taller de Aprendizaje para las Artes y el Pensamiento program in Colombia	38
Figure 4.6 Child posing with art project created by participant in TAAP (Taller de Aprendizaje para las Artes y el Pensamiento) program in Colombia	38
Figure 4.7 Picture of members from Social Lab Castilla gathered outside at the Castilla Urban Gallery	43
Figures 4.8 Picture by Social Lab Castilla of graffiti art depicting eyes	44
Figure 4.9 Picture taken by Social Lab Castilla of a view of bridges with graffiti that connect the comuna	44
Figure 4.10 Picture of graffiti taken by Social Lab Castilla	44
Figure 4.11 Picture by Social Lab Castilla of urbanization and reclamation of space by graffiti artists	45
Figure 4.12 Picture taken by Social Lab Castilla of graffiti and nature reclaiming bridge	45
Figure 4.13 picture by Social Lab Castilla of graffiti depicting nature	45
Figure 4.14 Image captured from video taken by CGTN of man painting a bird mural	49
Figure 4.15 Image captured from video taken by CGTN of mural depicting indigenous peoples	49
Figure 4.16 Image captured from video taken by CGTN of mural depicting two older man	50
Figure 4.17 Image captured from video taken by CGTN of mural depicting woman and a child playing	50
Figure 4.18 Image captured from video taken by CGTN of mural depicting bird	50
Figure 4.2 Image captured from video taken by CGTN of man painting a mural of plants	51
Figure 4.20 Image captured from video taken by CGTN of mural depicting man fishing with net	51
Figure 4.21 Image captured from video taken by CGTN of mural depicting family of three with domestic animals	51
Figure 4.22 Image captured from video taken by CGTN of mural depicting eyes	52
Figure 4.23 Image captured from video taken by CGTN of mural composed of multiple paintings	52
Figure 4.24 Image captured from video taken by CGTN of mural depicting a gun violence	52
Figure 4.25 Image captured from video taken by CGTN of mural depicting parrot	53
Figure 4.26 Image captured from video taken by CGTN of mural depicting a head of a man and woman	53

## Abstract

Art has been used as a means of resolving conflicts, building peace, and mitigating the aftermath of trauma and violence all over the world. This is no different in Colombia, a country that had one of the longest and most brutally violent civil conflicts in the world, which resulted in the death of thousands and the displacement of millions. Although the conflict officially ended in 2016, extreme violence and lingering trauma that stems from the conflict still persist across the country. The role of art in Colombia has not only contributed to helping citizens cope with their traumas but has also played an important role in sustainable and ethical peace building, conflict resolution, and has helped raise awareness of different conflicts and pressing social issues in the country. This study examines the role of art in Colombian society in the framework of conflict resolution and peacebuilding. A qualitative research method was used in this research, which resulted in a better understanding of the role of art and art-based initiatives in Colombia. The research includes a media analysis of 6 media sources that reported on art as a peacebuilding tool in Colombia. The objectives of this research were to garner a better understanding of how and why art is used to promote healing and social change in Colombia and to explore if art is incorporated into formal and informal conflict resolution efforts. Through the application of 3 of the 5 questions in a method known as Lasswell's Model of Communication (Who? Said What, In Which Channel) it was found that art: 1) helps preserve memory and represent stories of victims by making a tangible visual representation 2) helps heal individuals and communities by transforming pain and trauma into power and control 3) enables any Colombians from all walks of life to participate in peacebuilding efforts 4) initiatives were also more common and impactful in communities with extreme violence and trauma, which resulted in collective healing and social rehabilitation through art and artmaking 5) serves as powerful tool for many communities to pursue peace and engage the community members, beautifies and uses walls to convey a powerful message, and bringing to the area tourism as well as domestic and international attention 6) serves as a means for reconciliation aimed at preventing violence and other atrocities, and keeps morale high for what the future holds 7) serves as an accessible and compelling tool in peaceful activism to hold the government and other actors accountable for their actions and draw attention to pressing social issues. This research is also an attempt to shed light on informal conflict resolution methods that can help conflict resolution practitioners as well as government and social leaders from all levels in their conflict resolution efforts.

## **Personal Acknowledgements**

I am honoured to dedicate this thesis to the millions of Colombians who have desired for the establishment of long-awaited and many times promised peace. You have cried out for justice, given your life, and risked everything by daring to protest and demand the peace and end to violence you justly deserve. Your sacrifices have not been in vain: We hear you.

Don't desist, keeping fighting and never give in!

I would also like to thank my supervisor, Dr. Nissim Mannathukkaren, for all the advice, expertise, and guidance I so desperately needed throughout this journey. Lastly, I would also like to thank Melanie Zurba and Steven Mannell for their patience, willingness to assist in any way they could, and exceptional mentoring. This research would not taken place without the help of each and every one of you, thank you so much.

## **Chapter 1: Introduction**

### **1.1 *Statement of the Problem***

“Art-making is a universal activity, present in all human cultures from the earliest humans on... Artmaking is, among other things, a form of meaning making, a form of communication, and a form of emotion regulation” (Drake and Winner, 2012).

As Drake and Winner (2012) state, humanity has used the visual arts as a tool for communication and as a form of expression for tens of thousands of years and continues to be an important means of self-expression, conflict resolution, and as a method of healing and learning as well (Marshall, L. (2014). One theory, known as transformative learning, that may explain how art and/or artmaking can lead to a person not only being more inclusive, open-minded, reflective, and less discriminatory but also being more willing to take action due to the aforementioned changes of their perspectives (Bang 2016). This concept and theory will be explained in more detail throughout this thesis. If art has the capacity to change perspectives and lead to taking action by way of transformative learning, it may be a useful and accessible tool in conflict resolution and peacebuilding processes. Due to its remarkable versatility and therapeutic qualities, it is no wonder that it is used by both amateur and seasoned artists as a tool to communicate, and express their sentiments about trauma, conflict, and other pressing social problems (Sloboda & Bergh, 2010; Zelizer, 2003; Fairey & Kerr 2020; Bornstein, 2008; Salom, 2017). It is not limited to artists, however; civil society groups, local groups, non-profit organizations, teachers, etc., have all used art as a tool in the past and continue to use it in the present because of its versatility and effectiveness.

This is no different in Colombia, a country with a violent and traumatic past, a country that the World Report (2019) reports to have displaced millions and has led to the



death of thousands. Due to years of systemic violence and bloodshed, Colombia is a country filled with citizens desperate for a sustained peace, justice, and reconciliation. However, many citizens are optimistic and eager for the future and are dedicated to fight for peace using any means necessary. There have been peacemaking efforts made by the populace that range from taking up arms and physically fighting back (Schultze-Kraft, 2017) to non-violent alternatives such as music, sports, and various forms of art (Rodríguez-Sánchez et al, 2018; Sobotová et al, 2016; Rolston & Ospina, 2017). The use of art in particular has allowed Colombian artists (both amateur and professional) to create social change through nonviolence and creativity (Fisher-Yoshida, Lopez, 2017). Despite the popularity of the use of art as a way to heal trauma, resolve conflict, and facilitate peace, the relationship has been understudied and there is a need to build upon the existing knowledge especially with regards to Colombia (Rolston & Ospina, 2017, p.15). With regards to this thesis project, I am determined to make even a slight contribution through writing this undergraduate thesis by examining the dynamics of the relationship in order to bring more attention to the influence of visual art in the field of conflict resolution in Colombia.

The Colombian conflict in question is an extremely complex issue that involves a multitude of players and has had lasting effects that impact many Colombians to this day. The conflict began in 1967 and was not officially “over” until a peace agreement was signed by the two main adversaries; the Colombian government and the Revolutionary Armed Forces of Colombia (FARC), making it “the longest-running internal conflict in the Western Hemisphere” (Center for Justice and Accountability, 2017). Despite the peace agreement, there are still other players involved in the conflict who are still actively contributing to more conflict-related violence and other atrocities that still plague the civilian population (World Report 2020: Rights Trends in Colombia, 2020). Like with most conflicts, the majority of the negative consequences that result from this violence has been unjustly placed

on the civilian population and casualties will inevitably continue until a sustainable peace is established. The road to successfully implementing lasting and sustainable peace in the country is one that has countless obstacles but we must learn from previous attempts at reaching peace agreements and combine the knowledge and ability of a diversity of actors to achieve a common goal. There are countless different strategies that can and should be utilized in conjunctions with one another, as peace is a multifaceted and complex process, but this research will focus specifically on the role that art plays in the peacebuilding process. As will be discussed in greater detail later in this thesis, the use of art as a tool for conflict resolution and healing has been observed to have many benefits and has had positive impacts on communities within areas of conflict (Marshall, 2014). Through examining the relationship between artistic expression using the visual arts and conflict resolution, I intend on contributing to the fields of conflict resolution and societal sustainability by providing an analysis of an alternative means to help mitigate and resolve conflict and heal from the resulting trauma.

## ***1.2 Art and the Colombian Conflict***

The Colombian conflict is an ongoing violent civil dispute between the government, communist guerrilla groups, crime syndicates, and paramilitary groups. The sheer number of individuals that have been victimized by this decades long dispute is staggering, and, although extremely tragic, has inspired many to want to resolve this conflict in creative and violence-free ways. One such example is artistic expression, which I will explore by diving deeper into the subject and taking a look at how conflict resolution may result through the projection of civil discontent about violence, mostly against civilians, expressed by works of art produced in the twenty first century. Taking into account the fact that conflict continues to flourish in Colombia despite countless futile attempts by the government to achieve peace,

civilians have found imaginative ways to create social change and contribute to peacemaking efforts that are alternatives to traditional conflict resolution options (Rubiano, 2018). The analysis will not only cover the content of the art, but also the context of its creation and the fashion in which it was displayed due to the importance of symbolism and interpretation. Art is extremely versatile and has many functions, including; physical, social, and personal, a topic that will be discussed in more detail in the literature review. There are many theories and arguments about the meaning of art and its function in society, which will also be explored in more depth later on in this thesis, yet its power to heal and resolve many different kinds of conflict is a characteristic that I will focus on due to its potential to benefit the field of conflict resolution. Therefore, understanding how artists are using their art in an attempt to bring awareness to conflict, keeping the realities of violence and trauma endured by civilians in the public conscience, and contributing to social change is a discourse that needs further examination.

### ***1.3 Historical Background***

In order to better understand the current predicament of the Colombian conflict and to be better equipped when beginning to approach ways in which to resolve it, some historical context is needed. Beginning in the late 1500's, the Spanish Crown's granting of vast swaths of land and native peoples to conquistadors "for their efforts" and loyalty (Duff, 1968). After Colombia's independence from Spanish rule, little was done to bring about land equality, instead, the state and the Catholic church opted to establish unclaimed or unused land as *baldios*, or state-owned public lands (Jackson, 2011). The combination of insufficient state agricultural structures and the eminent domain that entitled the Colombian government to steal land has provoked conflict and societal shortcomings that still have a lingering effect to this day. This behavior conducted by the government has

resulted in consequential violence and suffering by the civilian population. There are both direct and indirect consequences from land grabs that bleed into modern societal issues; farmers who still are in need of reproductive and fertile land to the assassination of civil society leaders. Other tragic outcomes resulting from the acquisition of land are; the mass genocides of indigenous peoples for their land resources during Spanish territorial expansion; the assassination of banana farmers protesting for better pay and working conditions in the 1920's that worked in what are known as Banana Republics; the assassination of the well-loved left-wing politician and supporter of agrarian reform, Gaitan, in 1948 (Braun, 1985); and the assassination of thousands of Colombians in the 20th and 21st centuries. These atrocities have all been orchestrated by different groups and individuals in order to squash resistance with varying results yet they all have the same roots from colonial times.

Colombia, like most of Latin America, is not only a country of great inequality in terms of distribution of arable land, but has also been plagued by violence and bloodshed, all of which are characteristics remnant of the country's colonial and imperial history (Tapia, 2018). Since even before its independence in 1821, issues of land tenure have largely dominated Colombia's political economy and agenda (Barthel, et. al, 2016), which has led to multiple attempts from the government to implement nationwide land reform and peacebuilding efforts. Within the most recent peace accord agreements in 2016 between the Colombian government and the communist insurgent group FARC, a goal of the state was to redistribute 3 million hectares of land through reform programs. However, past and current state-lead redistribution initiatives have not changed the fact that Colombia still holds one of the world's highest rates of land inequality (LeGrand, et. al, 2017). This is largely due to the fact that various armed opposition groups have been fighting for political and economic power over areas of the country that are rich in resources, regardless of

whether the land was previously occupied. In the last few decades, arable land has been converted into coca and other illicit drug plantations, displacing large numbers of people and leading to violence, which, in turn, has displaced millions more (Summers 2012).

In response to land tenure insecurity and corruption within the government, various left-wing armed groups have emerged to fight for their long-awaited land rights and continue to do so. These left-wing armed groups originally started off fighting alongside the Liberal party against the Conservatives in a bloody and violent civil war promptly named La Violencia or “The Violence”. This civil war, one of eight general civil wars and fourteen local civil conflicts (Sanches & Bakewell, 1985), was the country’s longest ever civil war (lasted from 1948-1958) but did not resolve Colombia’s land inequality. On the contrary, conflict and corruption remains rampant and the country has become what Sánchez calls “a country of permanent and endemic warfare” (1985). Apart from mass violence and deaths within paramilitary groups, government, and left-wing guerrilla groups, it has been civilians who have taken the brunt of the conflict. As of 2017, LeGrand reported that in the last 50 years there have been more than 7 million displaced peoples, more than 60,000 disappearances, and hundreds of thousands of deaths (2017).

#### ***1.4 Purpose Statement***

Art has been used throughout human history as a tool to communicate a variety of different emotions and beliefs ranging from economic, religious, social, and/or political. Due to the potential dangers of taking part in controversial topics or actions, art has given individuals the freedom to communicate their views and criticisms in relative safety. This is why art has the potential to be a safe and effective means to peacebuilding efforts in hostile environments. Moreover, art has also been used as a means to heal and mend conflicts among individuals. The Colombian Conflict is extremely complex and has

undergone multiple failed peace attempts, so any alternative tools that may help in areas of active conflict and post- conflict may assist in current and future attempts at sustainable peace.

In order to establish a better understanding of the role of art as a sustainable peace-building tool, it is vital to examine the relationship between artists and conflict resolution in Colombia using a qualitative research method. It is also essential to construct a more detailed picture of the role art plays in peace-building efforts by exploring the perspectives of the various participants who partake in visual art expression as a way to create social change and contribute to sustainable conflict resolution. The objective of this thesis is to have a better understanding of how and why art is used to promote healing in communities and how it can be incorporated into official conflict resolution efforts by the government of Colombia and all other actors in the peacebuilding process. Due to the fact that transformative leaning via art and/or artmaking may be able to cause a shift in perspective and, possibly behavior, this concept will also be taken into account and further examined in this research. This will be explored by conducting a media analysis known as Laswell's Method on newspaper articles, online videos, documentaries, online articles, and preexisting interviews. The interviewees will mostly consist of local artists using art to engage in peace-building and conflict resolution as well as other striving for the same or similar goals using the same method. There are some studies that already explored the role of art or other alternatives such as music and sports in conflict resolution but there is not enough research on Colombian artists specifically, which played a major role as the inspiration for this project.

As a researcher, it is important to also include the possible consequences and flaws of the research. One such problem that may emerge in this research is research bias from me, the author. I am a Colombian native and I may unwillingly be bias when it comes to

the conflict as I am one of the millions of Colombians who was displaced (although indirectly) by the conflict. In order to avoid this bias, I will use my own personal experience as motivation to contribute to current knowledge about the relationship between art and conflict resolution so as to provide alternatives to the current efforts being made to establish a lasting peace. Furthermore, having brought to light the possible bias helps to dispel it from the research as I am aware of its possible impact in possibly tainting the research and will avoid it as much as possible.

## **Chapter 2: Literature Review**

### ***2.1 Introduction***

This chapter is a review of existing literature about art, conflict resolution, and how these two concepts, when combined, may aid in peacebuilding and conflict resolution in communities within areas of conflict. The role artists play in peacebuilding efforts will also be explored. This section will include research and different perspectives from the fields of conflict resolution, the arts, and social sciences in order to gain a clearer understanding of how and why they are interconnected and how this integration can be used as a violence-free and sustainable method to conflict resolution and peacebuilding. Although this review will cover some aspects of these fields individually, the focus will be on literature that is interdisciplinary to gain a better understanding of the dynamics between both art and conflict resolution and to strengthen the argument of this paper. There will be examples from Colombia and their efforts at conflict resolution, however, other countries and communities will be explored. Furthermore, some research about different conflict resolution methods will be covered, as well as research that challenges this research.

Art as a means to conflict resolution is not a new idea, it has been previously explored through literature, word of mouth, media, etc. (Chauveron, 2012; *Art in Response to Conflict*, 2016; Desta, 2015; Branagan, 2005; Leibman, 1996; Bang, 2016; Tselika, 2018; Cabrera, 2007). Although each method has its merit and valuable information, this review will focus exclusively on the literature. The literature explored in this review spans from as early as 1996 to 2018 in order to be credible and to reflect the recent and past discoveries and theories. There are various artistic styles and art-based approaches that have been used in peacebuilding and conflict resolution efforts that range from classrooms (Gibbons 2010) to countries devastated by conflict and extreme violence. This all allows for a better understanding of the evolution of art-based approaches to conflict resolution while also



providing more diversity (i.e different environments/examples and time periods).

The arts have been used to portray not only conflict (paintings and photographs from wars for example) but also to challenge social norms and affairs in attempts to transform and advance the development of the society (Curtis et al, 2007). Studies published in 1996 by Marian Liebman in her book *Arts Approaches to Conflict* exemplifies the role of the arts in resolving conflict in several different scenarios. The book covers various different arts that are using as a tool in conflict resolution; this includes drama, visual arts, music, story telling, movement, and combined arts. In part II of the book, Liebman focuses exclusively on visual arts as a tool in therapy for bullied children, homeless people, and explores conflict through art. Her experiences with meditation and conflict resolution inspired her to use it in her therapy and discovered through experiments in her meditation workshops that art “adds a dimension that was not easily available through words, and for some people, provided real insights and ways forward in conflicts” (Liebman, 1996, p.1).

Liebman argues that the arts can contribute to conflict resolution efforts in the six following ways:

- “They involve participants actively, so that they can actually experience-in role play, for example- someone else’s point of view.
- The engagement in an external activity can provide a ‘distancing, which can help people to gain a new perspective, which in turn may then help to resolve a particular situation.
- People can try out different options and ways of being, whether using drama, movement, music or painting, in a frame of reference which is parallel to everyday life.

- Involvement in the arts engages the whole person, ‘speaking from the heart’ and using their creativity and emotions. This can lead to learning and insight which can pave the way for the personal change needed to resolve any conflicts.
- Cooperative projects can teach participants skills of working together to resolve conflict, and arts activities provide a tangible forum in which to achieve this.
- In many situations, people in conflict with themselves or others do not have the communication skills to resolve situations verbally, and arts approaches are extremely helpful here (Bang, 1996, p. 2-3).

Conflicts, Liebman explains, are not always a bad thing and are very convoluted because not all of them can be resolved (1996). Instead, she argues that conflict is commonly a sign that change needs to occur and we need to “distinguish between conflict itself and how we handle it” (1996, p.3) in order to approach and manage it in a constructive and rewarding manner. Using arts as an instrument to contribute to conflict resolution, however, is not always an easy task. It may lead to negative experiences or even more damage because tensions and emotions may be high and volatile because of the consequences that impact the individual or group. Liebman stresses the importance of first trying out the activity to make sure the results are successful and that those working in this field and those that they are working with are provided with resources to help deal with any trauma or negative consequences (i.e. counseling) so that the activity is constructive and rewarding instead of contributing to further conflict (1996). Also suggested is to have supervision of the workers and to have relevant training and insight on the issue at hand (1996). In terms of the activity and the form of art chosen to approach conflict resolution, each form has been observed to have positive outcomes when it comes to conflict resolution and peacebuilding though

various studies such as the study of music in in Nepal (Risal, 2019), theater in Nigeria (Kafewo, 2007), and visual arts in Colombia using murals (Rolston et al, 2017). However, this project and this literature review will focus on the role of visual art in peacebuilding in order to contribute to the limited knowledge of art's role in Colombia.

Liebman conducted her research to observe participants and see how and if they resolve conflicts by placing them in a situation where they studied then approached the problem with the intent to resolve it using art in a safe environment. Her goal by conducting these types of experiments was to introduce participants to an interpersonal conflict, provide them with art as a means of resolving it, and observing them as they went about completing this task in order to identify the different aspects of conflict and how they mended their relationships. However, her main focus was not on the resolution of the actual conflict but on providing art as an instrument that participants can explore the conflict with and observe their behavior. This is because Liebman was interested in the aspects of conflict that are not seen at face value, instead she was focused on the hidden parts of conflicts (1996). Her finding was that art has the capacity to make people aware of the existence of the non-verbal attributes of conflict resolution and that art can be used as a peaceful means of resolving conflicts that can be rewarding and can potentially lead to cooperation, constructive engagement and new perspectives.

## ***2.2 Art's Restorative and Transformative Power***

Similar to Liebman's (1996) argument that access to art as a means of exploring conflict can lead to cooperation and non-verbal understanding of the aspects of conflict, Bang also observed that "exposure to the arts can facilitate transformative learning and the development of skills and capacities for constructive conflict engagement across cultures and contexts" (2016, p.365). This is because "participating in the arts is frequently a collaborative process that can help people reframe conflict in a way that fosters cooperation" (Bang, 2016,

p. 365). Transformative learning is described as a when people:

“transform [their] taken-for-granted frames of reference (meaning perspectives, habits of mind, mind-sets) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more true or justified to guide action” (2016, p.357).

Transformative learning that arises from participating in the arts is particularly valuable to the field of conflict resolution and peacebuilding because it encourages “people [to] critically examine their habitual expectations, revise them, and act on the revised point of view” (Bang, 2016, p.357). Through art, this can bring transformation to any kind of conflict as examining behavior, revising this behavior and acting on the revision of habits or behavior can ultimately lessen or resolve the conflict. Through transformative learning, Bang emphasizes the importance of cooperative relationships as well as behaviors by introducing Deutsch’s Crude Law of Social Relations which in short theorizes that “cooperative relationships tend to generate cooperative relationships” (2016, p.357) and the aspects of those relationships such as “attitudes, perceptions, level of openness in communication, and orientation toward shared or individual advancement” (2016, p.357) tend to be continued into new relationships or help restore previous relationships.

Tselika (2018) found that art can and has been used as an instrument by examining art-based projects that are aimed towards addressing conflict and ethno-national division in “three ethno-nationally divided cities at different stages of conflict resolution – Jerusalem, Nicosia, Belfast” (p. 281). All of these cities have been territories of previous empires and have conflicts fueled by the divisions this created. This is a common theme in areas of conflict and must be taken into account when undergoing processes of peacebuilding and social restoration. Tselika She strengthens this argument by including the statement by one of the founders of conflict resolution and peace-making, Johan Galtung, that “peace-building

and creativity are similarly ‘located in the borderland between the intellectual and the emotional’ (2004, 160), where knowledge and emotions fuse to facilitate ‘transcendence’” (Tselika, 2018, p. 282). Conflict resolution through the use of art is complex and must be used alongside other strategies and information in order for it to be impactful and effective in restoration and social change.

Tselika (2018) observed that the objective of art projects in areas of conflict is to facilitate conflict resolution and build safe spaces that promotes social transformation. However, she also argues that social change and conflict resolution cannot be created by art alone, policy changes and the will to make political changes must be part of the process as well. In combination with taking historical and cultural contexts into consideration, diplomatic peace efforts, and other types of conflict resolution, art can promote relationships and facilitate regeneration by promoting interethnic contact (Tselika, 2018). With regards to art’s specific role in the peacebuilding process, the examination of the three different cities Jerusalem, Nicosia, Belfast- and research from other scholars uncovered that it “can facilitate inter-group contact, encourage collaboration and build social bonds and relationships...” (Tselika, 2018, p. 282). Tselika (2018) also finds that the role of interethnic contact (via the arts) is vital to constructing the personalized conflict resolution method and the transformation of territorial and social divisions into shared environments. Lastly, Tselika includes three types of social arts that are used to elicit conflict resolution and social change in any situation: “arts for peace-building, in which the two opposing groups conduct joint artistic endeavors; social protest art, which is art utilized as an act of resistance; and creative therapies, which involve healing through art” (2018, p. 280).

### **2.3 Art and Memory**

In her article *Representing Violence in Colombia: Visual Arts, Memory and CounterMemory*, Cabrera (2007) explores works of art in the 1990’s by two Colombian

artists- Doris Salcedo and Fernando Botero- that portrayed the social climate in Colombia during the height of drug related hysteria that contributed to unsurmountable violence and conflict. Throughout her research she argues that the visual arts- namely public art, artworks, other similar images“are sites of contested, ambiguous, and multiple meanings which shape public discourse and memory—as much as they are shaped by them [and when] [p]laced within the public sphere, these visual artifacts are capable of evoking or denying memory, a key piece in the making of identity” (Cabrera, 2007, p. 51). Furthermore, she explains that these artists’ work about violence, trauma, and conflict play an important role in preserving the memory of the occurrences that inspired the art and reminds or teaches both international and domestic audiences of the violence in Colombia and of the horrific realities faced by the victims of violence. This is achieved by the artists, she argues, by “focusing on the commemoration of events that have profound links to Colombia’s recent history and memory of violence, and therefore to collective memory” through art” (Cabrera, 2007, p.42).

Despite the benefits of preserving memory, Cabrera (2007) also warns of the possible negative consequences that may arise from using art as a means to achieve the preservation and memorialization of memory. Cabrera (2007) adds that some critics of Botero’s collection claimed that his works that depict violence and carnage only worsens the image of the country by international audiences. Botero’s work, specifically his series on violence, can also be problematic because of that fact that it’s monumental status- “an expression that points to a clear intention of inscribing in the public sphere (via the media, in the first instance, then via the international tour, and, finally, via the donation to a “national” museum)” (p. 41) - “faces a crisis of legitimacy, relecting both aesthetic and political revolutions, as well as wider crises of representation, such as the ones regarding Latin American art in the 1980s and 1990s” (p.42). She also draws attention to the exclusion of some people due to the art being exhibited in museums and other institutions that only some

people have the privilege to view. Due to Botero's art being "in an intersection between public art and political memory, this collection also represents politics of memory sustained on a relationship of power, which allied to the institution of the museum and of the art critic" (Cabrera, 2007, p. 41-21) results in the aforementioned exclusion of others.

Rolston, & Ospina (2017) address the question of how art can be used to protect against "cycles of retributive violence and the repetition of dangerous patterns of behavior" (p. 40) by asserting that the answer lies in the power and "agency of those who use the opportunities provided by such mechanisms and indeed the space provided by transition to seek acknowledgement and justice" (p. 40-41) and, perhaps most importantly, can prevent the past from reoccurring. In the section about victims, art, and transformation, the authors explain that the creation of memorials (using murals, graffiti, or other artistic methods) does not simply mean that the participants are dwelling on the past or are in a constant state of melancholia. Their findings of exploring memorial murals and the victims' accounts from different regions in Colombia impacted by the conflict were that it was quite the opposite, painting and viewing the murals triggered memories that inspired "agency, not stasis" (Rolston, & Ospina, 2017, p.41). The groups of victims of the conflict keep their memories and past experiences of trauma and violence alive through memorialization using art and therefore become "harbingers of a society radically different from the one which gave rise to the abuse" (Rolston, & Ospina, 2017, p.41). The memorials are created with the purpose of contributing to a different world based on justice, human rights, and their right to a violence free society, leading the authors to conclude that the arts have an important and clear role in conflict resolution and transformation. In fact, this argument does have enough legitimate merit and substantial evidence supporting it that the Colombian government has incorporated symbolic compensation in their reparation efforts for victims of the conflict throughout the country. What began as reparation efforts that included a park and a mural painted by a

Kurdish-Dutch artist in the town of Trujillo in 1995 later lead to the inclusion of symbolic reparations (usually consisting of art) a decade later in Article 8 of the Justice and Peace Law 935/2005 on the Demobilization of Paramilitaries throughout the entire country of Colombia (Rolston, & Ospina, 2017).

#### ***2.4 Art's Role in Sustainability***

Art, in its many forms, has the capacity to inspire agency from all kinds of participants. Despite art being used as an instrument to propagate harmful propaganda in an attempt to push political or other detrimental and manipulative agendas (Kidd & Jackson, 2010), it also can be used constructively as a means to unify communities and resolve conflict in a non-violent and impactful way. In his article, Branagan supports this argument by expressing that the arts play an important part of nonviolent action by portraying messages to a large audience, which in turn influences public opinion, builds cohesive and sustainable movements and helps prevent violence (2005). In another article about the role of art in activism and environmental education, Branagan also asserts that art can expose certain covert processes and promotes factual open debates (2005). He argues that under Gramsci's concept of hegemony, such "processes of government and law are largely an empty performance designed to draw attention away from their real work, which is to establish the rule of one group and maintain their wealth and privilege" and, similarly, he draws from other scholars', Danaher et al., (2000) research that states that "clouds of information emanate largely as rhetoric and marketing tools from corporate interests which obscure their agenda and power, and act as a steam-release device for the general public" (Branagan, 2005, p. 37). If art can be used to expose these covert processes to the masses and provoke action towards environmental sustainability, it is not unreasonable to incorporate this power into other conflict resolution and peacebuilding efforts as well.



In chapter 26 “Art and Sustainability” of the book, *Sustainability Science An Introduction*, Lineberry and Wiek (2016) “focus[ ] on the confluence of our heightened sustainability challenges with an increasing willingness among artists to address them and social practice as a particularly conducive art form” (312-313). They argue that art is used to address sustainability and environmental conflict because it “engaged diverse, urban communities around pressing social, economic, and political concerns...” (Lineberry & Wiek, 2016, p. 313) which was either not possible or limited by traditions and systems of the times. During the 1960s and 1970’s, eco-artists artists used art to draw attention to environmental problems that were largely ignored by portraying the natural world as a utopia and objectified nature which brought environmental issues to light but failed to “address the web of ecological, social, political, and economic issues” (Lineberry & Wiek, 2016, p. 314). However, Lineberry & Wiek explain that art has evolved over time and more modern artists have moved past the objectification of nature and addressed the issues that their predecessors failed to incorporate in their art (2016). They accomplished this feat by “bridging figures, exemplars of successful collaborations across disciplines and communities, and offer interventions into stalled or dysfunctional processes” (Lineberry & Wiek, 2016, p. 314).

## **Chapter 3: Research Method**

### **3.1 Introduction**

Although there have been some studies exploring the use of art as a tool intended for peacebuilding in situations of conflict (i.e the Middle East, Kenya, Bosnia, Herzegovina, Ethiopia, Nigeria, etc.) there is very limited documented research based in the conflicted country of Colombia. Moreover, the vast majority of the existing literature on art's role in Colombia in relation to conflict resolution is about the preservation of memory through the creation and existence of art-based memorials or relating to the work of famous Colombian artists who demonstrated Colombia's violence and trauma through their art. With this in mind, it is evident that there is a need to conduct more studies that cover more diverse styles of visual arts as well as critically analyzing the role they play in peacebuilding processes and conflict resolution throughout Colombia.

As previously discussed, this study aimed to contribute to the existing literature about art's role in peacebuilding and conflict resolution in Colombia in an attempt to lessen the knowledge gap and bring more attention to the topic. The researcher conducted a media content analysis and applied a qualitative research approach in order to collect and analyze the necessary data and information to realize these objectives as best as possible with the limited time of an undergraduate honors thesis and equally limited expertise of an undergraduate student. More specifically, this study used Lasswell's Model of Communication to critique, analyze and deconstruct the elements involved in mass communication. The mediums of mass communication that were examined in this research are newspapers, the online articles, and online videos. This is due to a few reasons: 1) they are easily accessible to the researcher, 2) they are a common and well-known way for humans to express and share their perceptions and stories on a massive platform, 3) the content can be analyzed using a valid research method without much complexity, 4) there is

a diversity of options available for the researcher to choose from and filters available to narrow down the results.

A qualitative approach was chosen due to the fact that qualitative research provides the researcher with the ability to explore experiences and concepts in greater detail. Since the purpose of this study was to explore the role of art, which is highly subjective and its meaning and purpose depends on the individual, the best way to gather and analyze data was by using a research method that allows for "... analyzing subjective meaning or the social production of issues, events, or practices by collecting non-standardized data and analyzing texts and images rather than numbers and statistics" (Flick, 2014, p.2).

A media content analysis, Lasswell's Model of Communication to be exact, was selected for this study because any form of communication can be analyzed, regardless of what media channel is doing the communication, the identity of the sender or audience, or what the message is. It also allows the researcher to observe how a negative problem, in this case conflict and violence, is perceived by the media and those willing to share their stories. Using this method also enables the researcher to analyze the presence, meanings, and relationships of themes, concepts, and words in media in order to better understand what impacts art has on peacemaking and conflict resolution efforts of Colombians. Moreover, media is an important and (usually) reliable source of news stories as well as information that reflects commonly held beliefs and positions of the society where it is based out of. Even if the media is compromised by government or other powerful actors, it can be analyzed for bias and propaganda as well, a fact that will be taken into account when analyzing the data in this study. Lastly, this method "represents a simplistic broadcast conception of communication with one sender, one message, and one or more receivers, but no interaction." (Wilson, 2001, p. 76), which is highly beneficial to this study because it allows the researcher to gather important data from secondary sources ethically while also

wielding very useful insight and valuable information. In order to better understand the research method used in this study, relevant literature about media analysis, qualitative research, and Lasswell's Model of Communication is reviewed and examined.

### ***3.2 Literature Review of Chosen Qualitative Research Method***

This study applies a media analysis because it provides the researcher with the means to explore and understand the media's impact on individuals and society as a whole. As explained by Macnamara (2005), media analysis is "... used to study a broad range of 'texts' from transcripts of interviews and discussions in clinical and social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines" (p.1). One of the first definitions of media analysis is by Lasswell, et.al where they explain that it is the study of "what is said on a given subject in a given place at a given time within the context of media (Lasswell, et.at, 1952, p.34). A more recent and detailed description of media analysis is that it "is a research technique that is based on measuring the amount of something (violence, negative portrayals of women, [etc.]...) in a representative sampling of some mass-mediated popular form of art" (Berger, 2005, p.5). It is "a technique for gather and analyzing the content of text" (Neuman, 1997, p.272) that systematically looks at the two core elements, text and context, it allows the researcher to analyze and gain insight about the role of art in conflict resolution in Colombia by allowing the researcher to study some of the various mediums of communication and reflect on what media 'texts' (i.e. movies, books, videos, newspapers, blogs, online articles, etc) collectively say about the issue.

One reason a qualitative research method was selected because it allows the researcher to provide more detailed explanations using what anthropologists Gilbert Ryle (1949) and later Clifford Geertz (1973) coined as "thick descriptions" of data. Thick

description “refers to the researcher’s task of both describing and interpreting observed social action (or behavior) within its particular context” (Ponterotto, 2006, p.543) and “... is not simply a matter of amassing relevant detail. Rather to thickly describe social action is actually to begin to interpret it by recording the circumstances, meanings, intentions, strategies, motivations, and so on that characterize a particular episode. It is this interpretative characteristic of description rather than detail per se that makes it thick.” (Schwandt, 2001, p.255). Additionally, since human communication and artwork can be very difficult to measure quantitatively, a qualitative approach is useful to note subtle social, political, and cultural messages in media also and allows the researcher to holistically examine and understand the human experience’s (Rahman, 2020, p.104) through media. Additionally, because this study is intended on analyzing humanistic content, a qualitative analysis is the best option because “[r]educing large amounts of text to quantitative data ... does not provide a complete picture of meaning and contextual codes, since texts may contain many other forms of emphasis besides sheer repetition” (Shoemaker & Reese, 1996, p. 32). Lastly, this approach allows for the researcher to use “... participant-observation, unstructured interviews, direct observation, [the] descri[ption] [of] records ... for collecting data” (Rahman, 2020 p.104).

The Lasswell Model of Communication (Lasswell’s Method) is the specific framework used in this research to analyze ‘text’ by critiquing and deconstructing the elements and concepts in mass communication. This model asks five simultaneously simple yet complex questions: Who? Said what? In which channel? To Whom? With what effect? (Lasswell et al., 1948).

Although there have been multiple variations of the model from its first iterations in 1940 to 1979, the example used in this study was developed in 1948 and yet stayed the same in 1979, which is why it was chosen as it was the most recent. Lasswell’s Method is

arguably put forward by Harold Lasswell, an American communication theorist, political scientist, the founding father of political psychology, and late professor at Yale Law School, where he developed the model (Wenxiu, 2015, p.246). This method is used in this study because it enables “researchers ... [to] effectively describe the communication process and plan for the study of communication” for the reason that “it explicitly divides the communication process into five parts or elements, and correspondingly limits to five research areas” (Wenxiu, 2015, p 246). As there is a limited time frame for this research and the researcher intends on conducting a thorough analysis in order to achieve the objective of this study to the best of their ability, only three of the five questions will be answered in great detail: Who? Said what? In what channel?. This will be discussed in more detail in section 3.3 of this chapter.

Multiple Variations of Lasswell’s Construct From 1940 to 1979

1940	Who, and with what intention, said what, to whom, and with what effects? (Bryson et al., 1940b)
1943	What is said? Who says it? What effect does it have on whom? (Lasswell, 1943)
1945	Who says what, to whom, with what effect? (Lasswell, 1945)
1946	In what channels do communications take place? Who communicates? What is communicated? Who is affected by the communication and how? (Smith et al., 1946)
1948	Who, says what, in which channel, to whom, with what effect? (Lasswell, 1948)
1952	Who, says what, how, to whom, with what effect? (Lasswell et al., 1952)
1968	Who, with what intentions, in what situations, with what assets, using what strategies, reaches what audiences, with what result? (Lasswell, 1968)
1979	Who/says what/in what channel/to whom/with what effect? (Lasswell et al., 1979)

Table 3.1 A table from Sapienza et.al (2015, p. 607) that shows multiple variations of Lasswell’s Construct from 1940 to 1979

### 3.3 Questions

The three questions used to analyze the media selected for this study are: Who (as in, who is the communicator)? Said what? In what channel?. These were chosen based on three things: (a) there is a time constraint imposed on the researcher that limits both the amount of ‘text’ that can be analyzed and also how many analyses can be conducted, (b) the available resources (or lack thereof) the researcher has access to, and (c) the descriptions and uses of

the questions given and explained by Lasswell (1948). Lasswell (1948) identified that “[s]cholars who study the "who," the communicator, look into the factors that initiate and guide the act of communication. We call this subdivision of the field of research control analysis. Specialists who focus upon the "says what" engage in content analysis. Those who look primarily at the radio, press, film, and other channels of communication are doing media analysis...” (p. 603). These three questions allow the researcher to garner a better understanding of the role that art plays in conflict resolution in Colombia by looking into and analyzing who initiates the conversation regarding art and conflict, what is said through the communication, and to analyze the form of media in which the communication is broadcasted. Although this research will not have a main focus on who the audience is or what the effect is, there will be a brief mention of these two concepts within the analysis because it is important to address them in order to reach a more complete and accurate conclusion.

### ***3.4 Interpretivism***

Goldkuhl (2012) explains that “[t]he core idea of interpretivism is to work with these subjective meanings already there in the social world; i.e. to acknowledge their existence, to reconstruct them, to understand them, to avoid distorting them, to use them as building blocks in theorizing.” (p. 5). For the reasons mentioned above, this study will use an interpretivist approach. More specifically, it sought to understand how and which members of the Colombian society take part in social transformation and peacebuilding efforts through art and/or artmaking, what efforts are being made toward achieving those goals, and what role media plays in these efforts.

### ***3.5 Data Collection for Media Content Analysis***

The data for this research was gathered using the Google search engine. The reason for using Google is because it is the most used search engine in the world and

provides users with a wide variety of results from many different sources. It is also user friendly and accessible to anyone with access to Internet, allowing anyone to post their content, including artists and media, and providing users with the best results that match their inquiries. This makes Google a suitable option for this study, which aims to explore and examine the media's reporting of art being used as a tool in peacebuilding efforts in Colombia. Due to the time constraints, between 1-3 sources that were the most relevant to the study were selected of each media type (online articles, magazines, online videos).

The online articles and videos were selected using a keyword search of "art for peacebuilding in Colombia". On Google, this search resulted in 834,000 results when the results were filtered to only online videos. However, the grand majority of the videos had little to no relevance to the use of art as a means to peace and conflict resolution in Colombia, only showing up in the results because they were about Colombia's conflict or other themes that are not relevant to this specific study. The results were filtered by most relevant to the keyword search, which sorted the most appropriate sources to the first page. Two of the most relevant sources to this study were selected from the first page by process of elimination based on the specific coverage of the use of visual art in peacebuilding efforts. These are: 1) *In Colombia Artist Come Together for Peace* produced by teleSur and 2) *Colombia's street artists paint mural for peace* by the China Global Television Network (CGTN). The search for online articles uncovered 3,320,000 results, however, after sorting for most relevant to the keyword search, one article was selected from the first page based on relevancy to the study: *The untapped potential of visual arts and innovative education for peace* published by Peace Direct. The same was done for the search for newspaper articles and magazines using Google, which resulted in 349,000 results. Some articles did not pertain to Colombia, which narrowed down the search. The first three most relevant sources to the study were chosen: 1) *Colombian Art Exhibit Depicts the Horrors of War* by



Americas Quarterly 2) *Graffiti Gallery in Medellin Offers Lessons From a Conflict-ridden Landscape* by the Columbian Climate School and 3) *Art Versus Violence* published by Development and Cooperation (D+C). A qualitative media analysis was then used on all 6 sources by applying the three questions (Who? Said what? In what channel?) chosen from Lasswell's method in order to explore the role of art in peacebuilding and conflict resolution in Colombia. Online media sources were manually inputted and organized using the table below. Following each table was an analysis as well as various figures which demonstrate artwork associated with peacebuilding and conflict resolution efforts taken from the media sources.

Title/Year ▾	Who(Communicator)? ▾	Said What? ▾	In what channel? ▾

Table 3.2 Manual chart used to display and organize data.

## Chapter 4: Results

### 4.1 Introduction

The following section is a review and analysis of the findings from the content media analysis of the 6 online media sources that discuss the use of art in peacebuilding and/or conflict resolution chosen for this thesis project. The content media analysis is conducted by applying 3 of the 5 questions of Lasswell's method (Who (as in, who is the communicator)? Said what? In what channel?) to each source. An interpretivist approach was used in this analysis in order to understand how and which Colombians contribute to social transformation and peacebuilding efforts through the use of art, what role media plays in these efforts, and what actions are taken in order to achieve those goals. The questions and results are displayed in Tables 4.1-4.2 then later followed by a discussion interpreting and analyzing the findings that result from the application of the 3 questions to 1 online article, 3 online magazines, and 2 online videos. The discussions and results will be supplemented by direct quotes that highlight and explain the role of art and artmaking in peacebuilding processes and conflict resolution as well as examples of artwork taken from the sources when available.

Media sources were checked for reliability, accuracy, affiliations, and background on Bias/Fact Check (<https://mediabiasfactcheck.com>) and Charity Navigator (<https://www.charitynavigator.org>). Bias/Fact Check is an American fact-checking website that was founded in 2015 by editor Dave M. Van Zandt and used by well-known institutions and media outlets such as *The Economist*, *Psychology Today*, *BBC News*, *Politico*, *The Washington Post*, etc. Charity Navigator is an organization founded in 2001 and headquartered in New Jersey, USA that assesses and evaluates hundreds of thousands of charities and non-profit organizations. They also rate these organizations in order to help

users find credible and legit non-profits that best align with their values and passions. Education, work backgrounds, and personal information about communicators were gathered using the LinkedIn Corporation (<https://www.linkedin.com>), a well-known American company that is an employment-based online platform founded on May 5, 2003. It is mainly used as a networking and career development tool for professionals primarily used for professional networking and career development.

#### ***4.2 Results and Analysis***

For the sake of organization and presentation, the 2 tables (Table 4.1-4.2) that display the results of applying 3 questions from Lasswell's Method to the 6 chosen sources, an analysis, as well as figures 4.1-4.26 are divided into two parts, Part 1 and Part 2. In Part 1, the first 3 sources are recorded in Table 4.1: 1) *Colombian Art Exhibit Depicts the Horrors In Colombia of War* posted by Americas Quarterly and 2) *In Colombia Artist Come Together for Peace* produced by teleSur 3) *The untapped potential of visual arts and innovative education for peace* published by Peace Direct. This table is followed by an analysis and Figures 4.1- 4.6. Part two consists of the second table (Table 4.2) and contains the last 3 media sources and are listed in the table as follows: 1) *Graffiti Gallery in Medellín Offers Lessons From a Conflict-ridden Landscape* published by the Columbian Climate School 2) *Colombia's street artists paint mural for peace* by CGTN and 3) *Art versus conflict* by D+C. It is also followed by another analysis and Figures 4.7- 4.26.

## Part 1

Table 4.1 A table of a Content Media Analysis using Lasswell's Method (1948) of first 3 media sources by Title/Year, Who (communicator), Said What, and In What Channel.

Title/Year	Who (Communicator)?	Said What?	In What Channel?
<i>Colombian Art Exhibit Depicts the Horrors of War</i> (2009)	<p><u>Author:</u> Anastasia Moloney (Non Colombian)</p> <p><u>Work Background:</u> freelance journalist based out of Bogotá, contributor to Financial Times, contributing editor at the Washington DC-based website World Politics Review, Latin America and Caribbean correspondent for the Thomas Reuters Foundation, The London Times, The Guardian, The Independent.</p> <p><u>Education/Specialties:</u> University of London-Bachelor of Arts (B.A.) Secondary Education and Teaching, History. University College London-Masters in History and Anthropology</p>	<p>Described and commented on art exhibit organized by Colombian artist Juan Manuel Echavarría in Bogotá's Museum of Modern Art called "The war we have not seen". Stated that exhibit composed of paintings by 35 men and women who fought for the Revolutionary Armed Forces of Colombia (FARC), the National Liberation Army (ELN), right-wing paramilitary groups, and Colombia's armed forces "offers a unique and moving insight into Colombia's armed conflict", "thought provoking", and "raw and intimate ". Used words such as "horrors", "hostage" "massacres", "mass graves", "torture", "corpses", "simplistic", "not censored or diluted", "special", "striking" to explain artwork. Described artists responsible for artwork in exhibit as "ex-fighters" "soldiers", and "demobilized fighters", "ex-combatants". Included quotes and sentiments from exhibition's curator (Ana Tiscornia), a workshop helper, demobilized fighters and former government soldiers, and museum guide. Recounted feelings about what the art evokes in herself and provided visuals through examples of artwork (shown in figures 1-4) and descriptive language. Did not mention any particular political agenda.</p>	<p><u>Medium:</u> <b>Online Magazine</b> (Medium Traffic) <i>Americas Quarterly</i>. Magazine founded in August 27, 2007 that proclaimed itself as a source of "Politics, Business &amp; Culture in the Americas" and that their main goal is "promoting free trade, democracy, and open markets throughout the Americas. This included Canada, Mexico, and the Caribbean, as well as South America." Right/Center bias. US connections. Rated HIGH by mediabiasfactcheck.com for factual reporting due to proper sourcing and a clean fact checks record. mediabiasfactcheck.com also uncovered that publisher of this magazine is home to major banks, tech giants, extractive corporations, and are also the main platforms used to propagandize on Latin America in the interests of its patrons, such as Bloomberg,</p>
<i>In Colombia artists come together for peace</i> (2015)	<p><u>Reporter:</u> Natalia Margarita Parada (Colombian)</p> <p><u>Work Background:</u> teleSUR correspondent, freelance work for National Geographic, audiovisual producer for RTVC Sistema de Medios Públicos de Colombia (Colombian Public Media System)</p> <p><u>Education/Specialties:</u> Undergraduate degree in Anthropology from the University of Los Andes-Colombia and a specialist degree in Cultural Studies from the Pontifical Javierian University-Colombia</p>	<p>Reported on hundreds of diverse Colombian artists and cultural groups that participated in the World Art and Culture Summit for Peace in Bogotá. Stated that "all of them aiming to contribute to peacebuilding through art and culture" and that "it is crucial to understand the role of art and culture in conflict resolution and peacebuilding... the objective of this summit" (Natalia Margarita). Reporter gave artists and citizens option to their stories through 2 means: 1) in- person interviews 2) short biographies of artists told by reporter. Reported story about: *displaced woman who used music to cope and "leave behind, at least for a while, the forced displacement she was a victim of" (Cristina Mendoza) * citizen/victim of war who share that "we are willing to, we want to play a part in peace through art, through culture, through social justice, that is why we are here [the art and culture summit]" (Julian Marin) *director of Bogotá's Art Institution, Santiago Trijillo who insisted that "we artists want to retell the conflict but we also want to tell the story of the peace we are about to build. We want to play an active role in that peace process, which is not just about... signing a piece of paper" * an artist and peace activist who said that "we, who have many years of working with victims, know that through art creation its possible to transform sorrow into power, into poetry, into a song, among many other things (Patricia Ariza). No direct mention of politics or political affiliations. Use words "victims", "healing", "wounds", art", conflict", "peace", "peacebuilding", "united" throughout video.</p>	<p><u>Medium:</u> <b>Online video</b> (traffic info not available) created and posted by teleSUR and hosted by Dailymotion. teleSUR is a left-leaning/socialist Latin American terrestrial and satellite television network based out of Caracas, Venezuela, founded in 2005 and sponsored/funded mainly by the Venezuelan government as well as the governments of Nicaragua, Ecuador, Uruguay, Bolivia, and Cuba. Ranked as a questionable source by mediabiasfactcheck.com as MIXED on factual reporting due to it being a questionable source with extreme bias, poor to no sourcing whatsoever to credible sources, consistent promotion of propaganda and conspiracies, and complete lack of transparency. Daily Motion is a French video-sharing technology platform mostly owned by Vivendi and founded in March 15, 2005. Partnered with North American companies including Bloomberg, Vice Media, and Hearst Digital Media. Available all over the world in 183 different languages and 43 localised versions that feature local home pages as well as local content.</p>

<p><i>The untapped potential of visual arts and innovative education for peace (2019)</i></p>	<p><b>Author:</b> Celia Carbajosa Murciego  <b>Work Background:</b> Current Development Impact Analyst at The Private Infrastructure Development Group. Development worker with experience in program management in: conflict and South-South collaboration, social protection, reproductive health. Worked for Peace Direct, Development Pathways, Innovacion para la Gestion, Atipay, The Children's Investment Fund Foundation (CIFF).  <b>Education/Specialties:</b> Undergraduate in Politics, Philosophy and Economics, Political Science and Government from University of York (UK). M.A. in Conflict Resolution in Divided Societies, Peace Studies, and Conflict Resolution from King's College London (UK).</p>	<p>Mentioned in article are textiles, drawings, videos, sculptures, photography, and other art forms to achieve goal of changing way in which communities' approach, deal with, and think about violence. Mention of violence in Colombia and informed reader "not to underestimate the role that informal processes can play in brokering and sustaining a peace deal" (Murciego). Mentioned exclusion of informal processes such as art in higher-level and formal negotiations in politics as well as statistics for lack of support of peace referendum in 2016 as well as link to said referendum. Used words such as: " neuroscience", " art", " pedagogy", "development", "communication", "promote", "problem-solving", "creative", "empathy", in relation to workshop. Asked questions in article that: 1) allowed Arenas to explain how physical and structural violence negatively impacts creativity and wellbeing of young people and how art can inspire peaceful problem solving 2) importance of community cooperation to solve community problems 3) how model contributes to peace 4) How model could contribute to peace in Colombia 5) What impact program has had in public policy, peace, and community wellbeing 6) how program could be applied to other situations and where else model is being implemented. Stated that program has had tangible impacts through some small policy changes and changes of perception and livelihoods of participants through this training to disengage culture of violence.</p>	<p><b>Medium:</b> <b>Online article</b> (traffic info not available) published by Peace Direct on official website. Peace Direct is a London Based charity that supports/funds local grassroots peacebuilders living in conflicted areas. On website, they claimed to do the following: prevent conflict, build livelihoods, tackle extremism, support ex-combatants, tackle issues women face in conflict, justice and human rights, map peace, advocacy, research and publications, and train. Scored overall score of 93/100 on Charity Navigator for their finance and accountability, total revenue and expenses, and impact and results.</p>
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### *Colombian Art Exhibit Depicts the Horrors of War*

By looking at the communicator, one can critique how they exercise control and/or power over the message that is being proposed. This is especially important in a world with access to the internet, where anyone can publish and send information online through online media to very large audiences, regardless of whether they are right or wrong. However, by examining the author of the article *Colombian Art Exhibit Depicts the Horrors of War* (2009), Anastasia Moloney and their credentials, it was possible to conclude that Moloney does have authority on the topic due to having degrees in anthropology and history from credible universities. They also have a history of honest and accurate reporting, which can be extrapolated from their previous work in credible and well-known institutions such as the Thomas Reuters Foundation, The London Times, The Guardian, and The Independent. They also have experience in Latin America, being a Latin America and Caribbean correspondent for the Thomas Reuters Foundation as well as being based in Bogota, the capital of Colombia, for over a decade. The institutions they have worked with in the past do tend to be

left-leaning but are sources known for taking their information from credible sources as well as having journalistic integrity.

With regards to what is being said, Moloney not only shares her own interpretation and insight but also includes direct quotations from individuals that are qualified and knowledgeable about the exhibit and workshop she is reporting on. Individuals with first-hand experience and expertise shared their insight in this article. The individuals and the quotes themselves are: 1) Colombian artist Juan Manuel Echavarría who claimed that his intentions were to create “a historical memory” of a nation at war and raise awareness 2) Ana Tiscornia, the exhibition’s curator, who states that “It’s clear that these testimonies would not have been possible without the mediation of art” 3) unnamed workshop helper who said that “It [ art workshop attended by ex-fighters of Colombian conflict] gave them a chance to get a lot off their chests,” said one workshop helper 4) unnamed museum guide who states that “There are no lies here ... what you see is reality,”. Furthermore, the message being conveyed, which is that exhibit and the art workshop itself not only resulted in an intimate and raw retelling of the horrors of war by those who actually experienced it first hand, provided the participants a positive and cathartic experience through art therapy, but also serve as a reminder that rural violence still occurs in Colombia, a fact that is either ignored or hidden by many Colombians and the world in general. Moloney also introduces the kind of participants, demobilized fighters and government soldiers, and throughout the article does not criticize, dehumanize, or attacks anyone, instead Moloney implies that their work is powerful and plays an important role in retaining memory of the brutality of war and conflict. Lastly, the article consists of descriptive language that explained the artwork such as: "horrors", "hostage" "massacres", "mass graves", " torture", "corpses", "simplistic", "not censored or diluted", "special", "striking". This article also includes link to official website where all painting from the workshop, *The War We Have Not Seen*, and the exhibit are

available, as well more information on the objective of the workshop

(<https://laguerraqueno hemos visto.com/en/>).

The channel in which this message was transmitted from the sender to the receiver is through an online magazine. Access to article was free, as long as reader has access to internet and device with which to view it. Magazine was featured and published by *Americas Quarterly*, an American magazine founded in 2007. Proclaimed itself to be as a source of "Politics, Business & Culture in the Americas" and that their main goal is "promoting free trade, democracy, and open markets throughout the Americas. This included Canada, Mexico, and the Caribbean, as well as South America." (*Americas Quarterly*, n.d.). Has a right/center bias, medium traffic to the magazine by viewers, and rated HIGH by *Media Bias/Fact Check* for factual reporting due to proper sourcing and a clean fact checks record. However, *Media Bias/Fact Check* also uncovered that the publisher of this magazine has connections to major banks, tech giants, and extractive corporations. Also accused of propaganda relating to Latin America in the interests of its patrons, such as Bloomberg by *Media Bias/Fact Check*. Traffic on the internet, the medium in which it was uploaded, is extremely vast, with estimates of 3.5 billion or more (Roser et al., 2015).



Figure 4.3. Picture taken by Anastasia Moloney for *Americas Quarterly* magazine of artwork in art exhibit called "The war we have not seen" in Bogota's Museum of Modern Art (2009).



Figure 4.4 Picture taken by Anastasia Moloney for *Americas Quarterly* magazine of artwork in art exhibit called “The war we have not seen” in Bogota’s Museum of Modern Art (2009).



Figure 4.5 Picture taken by Anastasia Moloney for *Americas Quarterly* magazine of artwork in art exhibit called “The war we have not seen” in Bogota’s Museum of Modern Art (2009).



Figure 4.6 Picture taken by Anastasia Moloney for *Americas Quarterly* magazine of artwork in art exhibit called “The war we have not seen” in Bogota’s Museum of Modern Art (2009).



*In Colombia artists come together for peace*

Reporter Natalia Margarita Parada, a Colombian native, is the communicator of the message in the video *In Colombia artists come together for peace* (2015). Prada is currently a teleSUR correspondent but has done freelance work for National Geographic, and was an audiovisual producer for RTVC Sistema de Medios Públicos de Colombia (Colombian Public Media System). Prada has an undergraduate degree in Anthropology from the University of Los Andes-Colombia and a specialist degree in Cultural Studies from the Pontifical Javerian University-Colombia, both reputable educational institutions of higher learning. These degrees, and where they earned them, as well as work history from well-known and reputable companies qualified this reporter as a reputable and appropriate communicator of a message about Colombian issues, especially when it comes to issues associated with culture and society.

What is said in this video appertains to the World Art and Culture Summit for Peace in Bogota and the significance of the role of art and culture in peacebuilding and conflict resolution in Colombia. Through the narration of the reporter and interviews of 4 different Colombians, the message communicated is that artists and cultural groups play a vital role in peacebuilding and conflict resolution by providing a peaceful outlet to express and cope with trauma and violence, retell the story of conflict through artistic expression, create and tell stories of the future that is desired, play an active role in peace processes, and convert sorrow into power. Those relaying their stories are a diverse group of individuals including: 1) Natalia Margarita, the reporter 2) Cristina Mendoza, a displaced woman who used music to cope with the forced displacement she was a victim of 3) Julian Marin, a citizen and victim of war 4) Santiago Trujillo, the director of Bogota's Art Institution and 5) Patricia Ariza, an artist and peace activist. No direct mention of politics or political affiliations. This article used words such as "victims", "healing", "wounds", "conflict", "peace", "peacebuilding",

"united" throughout the video to describe participants, what made individuals resort to using art, and the role of art in peacebuilding and conflict resolution.

The means in which the message was transmitted was through a video on the internet. More specifically, it was posted by teleSUR, a Latin American terrestrial and satellite television network, on a free French video sharing platform called Daily Motion. TeleSUR, founded in 2005, is a left-leaning and socialist network based out of Caracas, Venezuela, founded in 2005 and sponsored mainly by the Venezuelan government but also the governments of Nicaragua, Ecuador, Uruguay, Bolivia, and Cuba. It is rated by *Media Bias/Fact Check* as MIXED on factual reporting due to it being a questionable source with extreme bias, little to no sourcing to credible sources, consistent promotion of propaganda and conspiracies, and a complete lack of transparency on many of their shows. Daily Motion, on the other hand, is mostly owned by Vivendi and founded in March 15, 2005. They have partnered with North American companies including Bloomberg, Vice Media, and Hearst Digital Media. It is available all over the world in 183 different languages and 43 localized versions that feature local home pages as well as local content. Each company is free of charge and available on the internet to those who have access to it and who have devices with which to watch programming with. Traffic to the platform is not available on *Media Bias/Fact Check* nor on the Daily Motion Platform. As mentioned in previous analysis, traffic on the internet is estimated to be 3.5 billion or more according to Google.

*The untapped potential of visual arts and innovative education for peace (2019)*

Celia Carbajosa Murciego, is the author and therefore the communicator who wrote the article titled, *The untapped potential of visual arts and innovative education for peace (2019)*. Murciego's is currently employed as a Development Impact Analyst at The Private Infrastructure Development Group but has a work background as a development worker with experience in program management in conflict and South-South collaboration, social

protection, reproductive health. Murciego has also worked for Peace Direct, Development Pathways, Innovacion para la Gestion, Atipay, and The Children's Investment Fund Foundation (CIFF). They have an undergraduate degree in Politics, Philosophy and Economics, Political Science and Government from University of York in the United Kingdom (UK) and a master's degree in Conflict Resolution in Divided Societies, Peace Studies, and Conflict Resolution from King's College London in the UK, both accredited and trustworthy institutions. Murciego's educational and work background makes them a qualified and appropriate communicator because the subject matter they write falls under their expertise and knowledge gained from their education and work experience. The organizations and institutions who they have worked for are well-known and credible.

The message in this article is that art, in all its forms (textiles, drawings, videos, sculptures, photography, etc.) has the ability to achieve the goal of changing the way in which communities' approach, deal with, and think about violence. The article stresses that the role of art in peacebuilding and conflict resolution efforts should not be overlooked and states "not to underestimate the role that informal processes can play in brokering and sustaining a peace deal" (Murciego, 2019). It says that art is often excluded in informal processes such higher-level and formal negotiations in politics such as the Colombian Peace Referendum in 2016 despite the ability of "informal peace initiatives [to] create a bottom-up demand for peace and a shared vision for the future" (Murciego, 2019). In addition, it is implied that the exclusion of such informal initiatives results in lack of support for government attempts at achieving peace from many Colombians. Words such as "neuroscience", "pedagogy", "development", "communication", "promote", "problem-solving", "creative", "empathy", were used throughout article when referring to the workshops offered by TAAP ("Taller de Aprendizaje para las Artes y el Pensamiento"), a foundation that promotes peaceful living and learning through art. This article also indicates

that this program has had tangible impacts through some small policy changes and changes of perception and livelihoods of participants through this training to disengage the culture of violence, although example is of a policy change in a public school in Venezuela, not Colombia, where as a result of the advocacy of the program, “individual training to become a public-school teacher in Miranda [,Venezuela,] must receive peacebuilding training before they can formally qualify” (Murceifo, 2019). The article also features a detailed and informative interview with the founder of TAAP, Maria Gabriela Arenas. Arenas is a social entrepreneur, activist and Rotary Peace Fellow. Murciego asks Arenas direct and open-ended questions that: 1) allowed Arenas to explain how physical and structural violence negatively impacts creativity and wellbeing of young people and how art can inspire peaceful problem solving 2) highlighted the importance of community cooperation to solve community problems 3) how this model contributed to peace 4) how this model could contribute to peace in Colombia 5) explained what impact program has had in public policy, peace, and community well-being 6) explained how this program could be applied to other situations and where else this model is being implemented. Links are available on the article for more information from BBC News about the violence in Colombia (<https://www.bbc.com/news/world-latin-america-46904683>), information from the New York Times about the 2016 peace referendum (<https://www.nytimes.com/2016/10/03/world/colombia-peace-deal-defeat.html>), access to the website for TAAP (<https://fundaciontaap.com/en/home/>), information about the highest homicide rates from *small arms survey* (<https://www.smallarmssurvey.org/resource/global-violent-deaths-2017-time-decide>), access to another interview by Arenas on a Colombian source called *Mundo* (<https://www.aa.com.tr/es/mundo/la-colombo-venezolana-que-trabaja-por-la-construcci%C3%B3n-de-paz-y-los-migrantes-en-colombia/1305257>), and a YouTube video on TAAP (<https://www.youtube.com/watch?v=4PZrjHmk53E>).

This article was transmitted via the internet available on the website of the charity called Peace Direct. No information about how much traffic the website has. Peace Direct is a London Based charity that supports and funds local grassroots peacebuilders living in areas of conflict. Their intentions, as posted on their official website, are to prevent conflict, build livelihoods, tackle extremism, support ex-combatants, tackle issues women face in conflict, promote justice and human rights, map peace, advocacy, research and publications, and provide training. This charity had an overall score of 93/100 on Charity Navigator for their finance and accountability, total revenue and expenses, and impact and results and so can be considered a credible and reliable source of information. In terms of the internet, as mentioned in previous analysis, it is a medium that has billions of active users and is therefore a medium can potentially reach a massive audience (Roser et al., 2015).



*Figure 4.7* Artwork made by young participants in TAAP (Taller de Aprendizaje para las Artes y el Pensamiento program in Colombia taken from Peace Direct (2019).



*Figure 4.8* Child posing with art project created by participant in TAAP (Taller de Aprendizaje para las Artes y el Pensamiento) program in Colombia taken from Peace Direct (2019)

## Part 2

Table 4.2 A table of a Content Media Analysis using Lasswell's Method (1948) of last 3 media sources by Title/Year, Who (communicator), Said What, and In What Channel.

<p><i>Graffiti Gallery in Medellín Offers Lessons From a Conflict-ridden Landscape (2020)</i></p>	<p><u>Authors:</u> Joán Lopez &amp; Social Lab Castilla Initiative (Colombian)  <u>Work Background:</u> ethnographer and practitioner of peacebuilding in Latin America, program manager of the Youth Peace and Security (YPS) program at Columbia University's Advanced Consortium on Cooperation, Conflict and Complexity, Columbia University Adjunct professor of Anthropology, Adjunct Lecturer at The City College of New York, Adjunct Lecturer at Lehman College, Educator at Linden Public Schools  <u>Education/Specialties:</u> B.A. in Cultural Anthropology, B.A. in Philosophy at Rutgers University-Newark, M.A. (not listed) from City University of New York. Certified Human Subjects Protection SBR</p>	<p>Spoke of Social Lab Castilla and their actions in Medellín, Initiative led by community members in community plagued by violence/insecurity. "Seeks to address in a systemic way some of the most pressing issues that affect their lives individually and the life of the community". Brought to light importance/power of community-led initiatives. Used statistics from reputable local source and pictures and examples of art and artmaking. Used words such as "transformative", "exuberant", "colorfulness", "peace building," "social transformation," "violence," "de-escalation" "reconstructed" "collaboratively" and "social conflicts" to describe actions by members of Social Lab Castilla. Criticism of government throughout article for lack of engagement. Gave opportunity to members of Social Lab Castilla to voice views of their role and the role of art. Used words such as: "dreamers", "profound transformation", "multiplicity of perspectives" "social transformation", "opens new paths", "re-making", "beautiful", "visible", "gives voice to the voiceless", "Urban transformations", "coexistence", "construct peace" "inclusion", "resilience" to describe their work, art, and efforts. Members mentioned Collective Environmental Rights and humanity's consumption and attempts to domesticate nature instead of appreciating it. Members criticized failure of economic and educational systems but optimistic about social change due to resilience and capacity of change by learning to coexist, be resilient, and build peace. Figures, statistics, numbers, or police reports, do not represent people, instead reminded us that "center of our exploration of conflict and peace should be the people and their representations of the world" and we should pay attention to people's stories.</p>	<p><u>Medium:</u> <b>Online magazine</b> (Medium Traffic) published by Columbia University's Climate School on their official website. The Columbia Climate School is a new school at Columbia University in New York, USA. Mediabiasfactcheck.com rated Columbia University journalism as HIGH for factual reporting as a result of proper sourcing and clean fact check record. Have left-Center biased due to editorial positions that moderately favor the left. Organization is a non-profit and sponsored/funded by: Maria Moors Cabot Fund, Craig Newmark Philanthropies, the George Delacorte Center for Magazine Journalism Fund at The New York Community Trust, the Saul and Janice Poliak Center for the Study of First Amendment Issues, Puffin Foundation, Rockefeller Family &amp; Associates, Schumann Media Center Inc., and R. Ted Weschler.</p>
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<p><i>Art versus conflict (2012)</i></p>	<p><u>Author:</u> Cletus Gregor Barié (non-Colombian)  <u>Work Background:</u> researcher and practitioner in the fields of indigenous rights and social dialogue with a focus on the Andean region. Worked in Bolivia in development cooperation programs from 2000 to 2009, and completed additional field research in 2013, 2015, and 2016.  <u>Education:</u> PhD in Faculty of Social Sciences, Social and Cultural Anthropology from Vrije Universiteit Amsterdam and the Centre for Latin American Research and Documentation (CEDLA) in Amsterdam.</p>	<p>Reported on alarmingly high rates of violence Colombia has endured for years and the successful local creative/art-based peace initiatives communities have established to cope and overcome violence. Reported on innovative methods Colombian state agencies use when approaching victims of violence, commitments to compensation, and reparations. Used statistics from reliable and credible sources to back up argument that Colombia is one of the most violent and unequal countries in the world and referred to Colombian media sources. Interviews of artists and research used to demonstrate that many Colombians are choosing to use art and creativity to overcome violence and trauma and find other options in lieu of resorting to violence. Politics and government action to resolve conflict and social issues mentioned throughout paper, especially cooperation for the goal of peace between government and artists and activists. Brought attention to corruption allegations against political figures and skepticism against government action. Used quotes and views from a diverse selection of important and well-known figures, both Colombian and foreign, to 1) strengthen argument for benefits of art and 2) possible drawbacks against use of art as a peacebuilding and conflict resolution tool. Stressed importance of using art in COMBINATION to other peacebuilding and conflict resolution methods.</p>	<p><u>Medium:</u> <b>Print and online Magazine</b> (traffic info not available) D+C Development and Cooperation, whose motto is: "Sustainable development requires global awareness and local action", is an English language magazine sponsored and funded by Germany's Federal Ministry for Economic Cooperation and Development. D+C claimed to provide credible sources and platform for debate about civil society, government and academia on a local and international level. Reports on the fields of policy-making, such as security, peace, trade, business, public health and education. All articles are available both online and in print. Claimed that what they publish is pertinent to how the UN's Sustainable Development Goals (SDGs) can be achieved. Mediabiasfactcheck.com did not have data on this magazine.</p>
<p><i>Colombia's street artists paint mural for peace (2018)</i></p>	<p>No presenter or spokesperson heard or seen. No credentials provided on video (on YouTube platform). Video showed artwork/graffiti with bystanders and artists with closed-captioning only. Communicator is therefore CGTN.  <u>Communicator:</u> CGTN (China Global Television Network) is a Chinese run cable TV news service based out of Beijing but presented in the English-language. 1 of 6 channels provided by China Global Television Network, owned by Chinese media company-China Central Television. Sponsored and under control of the Publicity Department of the Chinese Communist Party.</p>	<p>Reported on First International Mural Festival for Peace in San Carlos, Colombia. Explained that San Carlos was once a very violent battleground for territorial control between guerrilla and paramilitary groups during Colombian conflict. Explained town is now more peaceful and community is attempting to change perception of town by exhibiting artwork and murals that locals have created. Mentioned community wants to show tourists what locale has to offer. Interviewed social leader, Pastora Mina, who claimed murals have capacity to join tragic past with unsurmountable trauma and violence with the modern-day version that is magical and full of life and hope.</p>	<p><u>Medium:</u> <b>Online Video</b> (low traffic) on YouTube platform. Created by CGTN, a channel with 2.72 million subscribers founded in 2016. mediabiasfactcheck.com rated China Global Television Network (CGTN) news as Questionable based on the promotion of pro-state propaganda and heavy censorship by Chinese Government. Left/Centered bias and seen as propaganda due to extreme bias, little to no credible sources or information, consistent promotion of conspiracies, and lack of transparency.</p>

*Graffiti Gallery in Medellín Offers Lessons From a Conflict-ridden Landscape (2020)*

The communicator of the message in the article, *Graffiti Gallery in Medellín Offers*

*Lessons From a Conflict-ridden Landscape (2020)*, is Joán Lopez in conjunction with Social

Lab Castilla Initiative. Joán Lopez is a Colombian ethnographer and practitioner of peacebuilding in Latin America. Lopez also has a work background as a program manager of the Youth Peace and Security (YPS) program at Columbia University's Advanced Consortium on Cooperation, Conflict and Complexity and educator at Linden Public Schools. In addition, Lopez also worked as an adjunct professor and lecturer of Anthropology at Columbia University, The City College of New York, and Lehman College. They have two Bachelor's degree in Cultural Anthropology and Philosophy from Rutgers University in Newark, New Jersey as well as a Master's degree. from City University of New York that is not listed. They are a Certified Human Subjects Protection SBR. Due to educational and work experience and expertise, Lopez is an expert and professional that is qualified for speaking on the subject of the article and is a reliable source. As for Social Lab Castilla Initiative, it is an initiative led by community members in a community plagued by violence and insecurity in Medellin, Colombia that "seeks to address in a systemic way some of the most pressing issues that affect their lives individually and the life of the community" (Lopez & Social Lab Castilla, 2020). Due to being composed of local community members that participate in creating graffiti art, they are a relevant and fitting communicator for the message of the article in question, which is explained in detail in the next paragraph.

This article introduced and spoke about Social Lab Castilla (SLC) and their actions in, Castilla, an insecure and violence prone community in Medellin. The article explains that SLC is an initiative led by community members that "seeks to address in a systemic way some of the most pressing issues that affect their lives individually and the life of the community" (Lopez & Social Lab Castilla, 2020). The main message portrayed in the article is that community-led initiatives, especially in areas plagued by physical and structural violence, specifically violence against young people, is a powerful and extremely important tool in peacebuilding and conflict resolution. In order to back up the claims made in the

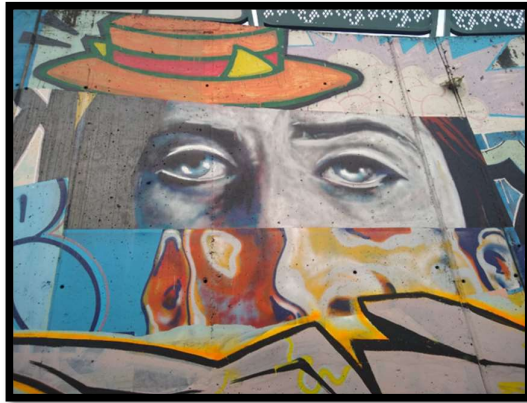


article, Lopez and SLC used statistics and direct quotes from reputable local sources as well as pictures and examples of art and artmaking such as Medellin's Sistema de Informacion para la Seguridad y Convivencia, or Informational System for Security and Coexistence and a report by the SCL group, which was linked in the article ([https://ac4.climate.columbia.edu/sites/default/files/content/INFORME%20%201%20DOBLE%20PAGINA%20\(1\).pdf](https://ac4.climate.columbia.edu/sites/default/files/content/INFORME%20%201%20DOBLE%20PAGINA%20(1).pdf)). Words such as "transformative", "exuberant", "colorfulness", "peace building," "social transformation," "violence," "de-escalation" "reconstructed" "collaboratively" and "social conflicts" were used throughout article to describe actions taken by members of Social Lab Castilla. The government was also criticized throughout the article for not engaging enough with community nor seeking their consent before building infrastructure. The members of Social Lab Castilla were given an opportunity to voice their views of what their role and the role of art was. They used words such as: "dreamers", "profound transformation", "multiplicity of perspectives" "social transformation", "opens new paths", "re-making", "beautiful", "visible", "gives voice to the voiceless", "Urban transformations", "coexistence", "construct peace" "inclusion", and "resilience" to describe their work, art, and efforts. Members also mentioned Collective Environmental Rights and humanity's consumption and attempts to domesticate nature instead of appreciating and valuing it. In addition, the members also criticized the failure of economic and educational systems yet were optimistic about social change because people are resilient and capable of change by learning to coexist, be resilient, and build peace. Lastly, authors claimed that figures, statistics, numbers, and police reports, do not represent people justly, instead they reminded reader that the "center of our exploration of conflict and peace should be the people and their representations of the world" and we should pay attention to people's stories (Lopez & Social Lab Castilla, 2020).

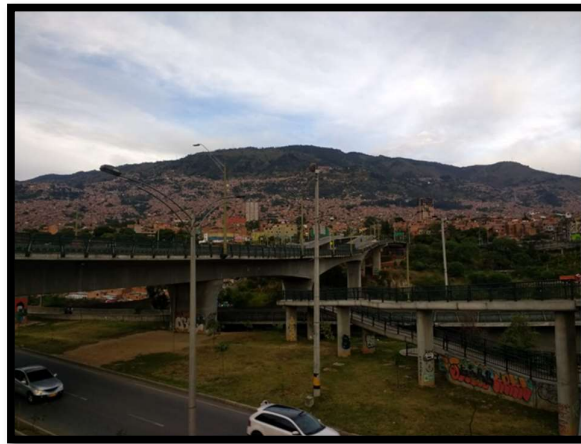
The medium used to convey the message was a magazine available on the internet. It was published by Columbia University's Climate School on their official website. The Columbia Climate School is a new school of transdisciplinary climate research at Columbia University in New York, New York USA. The website, *Media Bias/Fact Check*, rated Columbia University journalism as HIGH for factual reporting as a result of proper sourcing and clean fact check record. It has a left-center bias due to editorial positions that moderately favor the left. It is also a non-profit organization sponsored and funded by the Maria Moors Cabot Fund, Craig Newmark, Philanthropies, the George Delacorte Center for Magazine Journalism Fund at The New York Community Trust, the Saul and Janice Poliak Center for the Study of First Amendment Issues, Puffin Foundation, Rockefeller Family & Associates, Schumann Media Center Inc., and R. Ted Weschler. It can be considered a credible and reliable source of information due to its status as a well-known and legitimate institution and non-profit organization. The internet, where the article can be found, is a medium that has billions of active users and is therefore a medium that can potentially reach a massive audience, as mentioned in previous analysis (Roser et al., 2015).



*Figure 4.9* Picture taken by members of members of the Social Lab Castilla gather outside at the Castilla Urban Gallery, graffiti art seen in the background, in Medellin, Colombia (2020).



*Figure 4.10* Picture by Social Lab Castilla of graffiti art depicting eyes (2020)



*Figure 4.11* Picture taken by Social Lab Castilla of a view of the other end of the bridges with graffiti that connect the comuna (meaning municipality in Medellin, Colombia) (2020)



*Figure 4.12* Picture of graffiti taken by Social Lab Castilla (2020)



Figure 4.13 Picture by Social Lab Castilla of urbanization and reclamation of space by graffiti artists (2020)



Figure 4.14 Picture taken by Social Lab Castilla of graffiti and nature reclaiming bridge in Medellin, Colombia (2020)

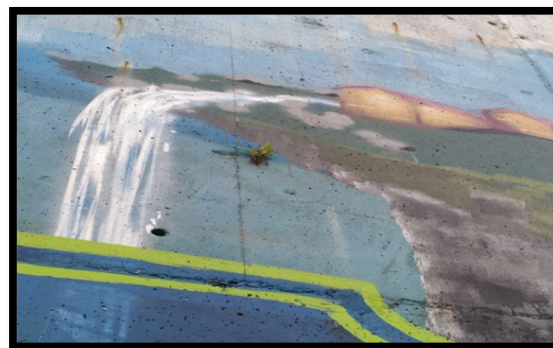


Figure 4.15 picture by Social Lab Castilla of graffiti depicting nature (2020)

### *Art versus conflict*

This article's communicator is Cletus Gregor Barié, a non-Colombian researcher and practitioner in the fields of indigenous rights and social dialogue with a focus on the Andean

region. Barié worked in Bolivia for development cooperation programs from 2000 to 2009 and completed additional field research in 2013, 2015, and 2016. They earned a PhD in Faculty of Social Sciences, Social and Cultural Anthropology from Vrije Universiteit Amsterdam and the Centre for Latin American Research and Documentation (CEDLA) in Amsterdam. No information was provided about their undergraduate degrees. Based on educational and work credentials and qualifications, this author is well versed and knowledgeable about the subject matter of the article, *Art versus conflict* (2012).

The overall message in this article was that local creative and art-based peace initiatives have provided vulnerable communities with an accessible means to cope and even overcome violence and insecurity, regardless of the violence that these communities have faced in the past and continue to endure. It demonstrated the prevalence and history of the alarmingly high rates of violence in Colombia through the use of reputable sources such as the *Global Peace Index* and a Colombian weekly magazine called *La Semana*, who said that “Colombians resolve their conflicts more and more often with bullets, clenched fists and broken bottles” (Barié, 2012). Additionally, direct quotes from artists, government representatives, and other authors were used to stress importance and success of art as a tool for peacebuilding and conflict resolution. These quotes strengthen the argument for the benefits of art as well as to point out the arguments against use of art as a peacebuilding and conflict resolution tool. One government official was quoted saying that “I have witnessed the impressive impact of cultural work time and again...A good example is the Theatre for Peace in Tumaco, a port city, where youth help the public come to terms with a traumatic past through amateur dramas.” (Barié, 2012). However, another source claimed that “It is an illusion to believe that art has a calming effect on violence...On the contrary, music was originally meant to incite people to war.” (Barié, 2012). This article also stressed the importance of using art in COMBINATION to other peacebuilding and conflict resolution

methods for the best results. Innovative methods Colombian state agencies use when approaching victims of violence, commitments to compensation, and reparations was also discussed. The efforts of the government to resolve conflict and social issues was mentioned throughout paper, especially cooperation for the goal of peace with the help of artists and activists. Lastly, this article brought attention to corruption allegations against political figures and skepticism against government action.

The channel through which this message was transmitted was both a print and online magazine. The magazine, D+C Development and Cooperation, whose motto is: "Sustainable development requires global awareness and local action", is an English language magazine sponsored and funded by Germany's Federal Ministry for Economic Cooperation and Development. D+C claims to provide credible information and a trustworthy platform for debate about civil society, government and academia on a local and international level. It reports on the fields of policy-making, such as security, peace, trade, business, public health and education. All articles are available both online, for free, and in print. They also publish articles pertaining to how the UN's Sustainable Development Goals (SDGs) can be achieved. *Media Bias/Fact Check* did not have data on this magazine nor could information about traffic to the online magazine or popularity of the print version. As mentioned previously, the reach of the internet to a massive audience makes it a useful and successful medium to transmit information (Roser et al., 2015).

#### *Colombia's street artists paint mural for peace*

In the video, *Colombia's street artists paint mural for peace* (2018), neither a presenter nor a spokesperson was used. No credentials were provided in the video or on the platform on which it was posted. This video showed artwork, specifically graffiti, with closed-captioning only. In this case, the communicator is CGTN (China Global Television Network) because it was the network that created the video and communicated the message

through subtitles. Founded in 2016, CGTN is a Chinese run cable TV news service based out of Beijing but presented in the English-language. It is only 1 of 6 channels provided by China Global Television Network, a company owned by China Central Television. The YouTube platform advised viewers that the network is sponsored and under control of the Publicity Department of the Chinese Communist Party. Due to proven media censorship by the Chinese government (Bamman et al., 2012), this source may not be reliable or credible and should be viewed with caution.

What is said in this video through the subtitles is that the process of creating and viewing murals has the ability to unite the violence and trauma filled past of the town of San Carlos, once a very violent battleground for territorial control between guerrilla and paramilitary groups during the Colombian conflict, with the modern-version, which is now full of life and hope. This message was conveyed by using footage of murals and an interview with a social leader, Pastora Mina, who insists that a “mural has the ability to join together a tragic, painful past- a place where a paramilitary commando ordered executions and coordinated a war, with the place that it is today, which is a magical place full of hope, full of life” (CGTN, 2018). The video strengthened its argument by explaining that the town is now more peaceful and the community was attempting to change the perception of the town by exhibiting artwork and murals that locals have created. It also mentioned that the community wants to show tourists what the locale has to offer.

As to which channel the message was transmitted through, it was through a video on the YouTube platform with 702 views. It was created by CGTN, a channel which at the had 2.72 million subscribers. As previously explained, CGTV (China Global Television Network) is a Chinese run cable TV news service based out of Beijing. It is 1 of 6 channels provided by China Global Television Network, a company owned by China Central Television. The website *Media Bias/Fact Check* rated China Global Television Network (CGTN) news as

QUESTIONABLE based on the promotion of pro-state propaganda and heavy censorship by the Chinese Government. The website also states that CGTN has a left/centered bias and is seen as propaganda due to extreme bias, little to no credible sources or information, consistent promotion of conspiracies, and lack of transparency. Videos online have the capability to reach a massive audience and is therefore a powerful medium to use to convey a message due to popularity of the internet (Roser et al., 2015).



Figure 4.16 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.17 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)





Figure 4.18 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.19 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.20 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.21 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)

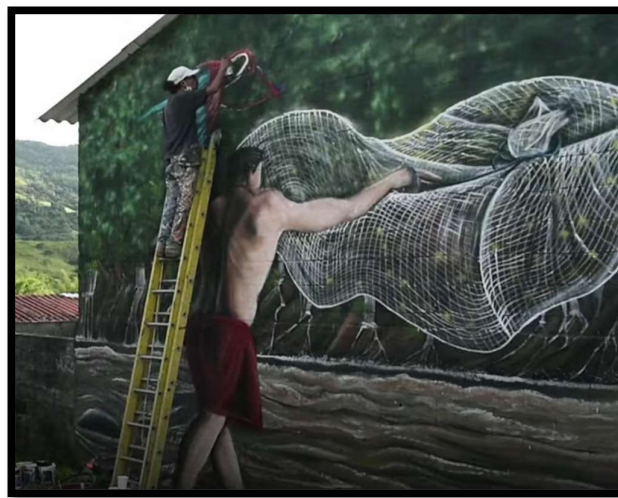


Figure 4.22 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.23 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.24 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)

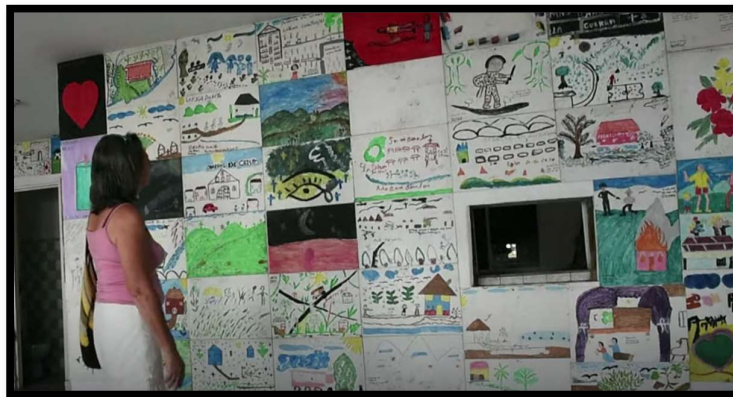


Figure 4.25 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



Figure 4.26 Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



*Figure 4.27* Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)



*Figure 4.28* Image captured from video taken by CGTN of mural in San Carlos, Colombia (2018)

## **Chapter 5: Conclusion, Discussion, and Recommendations**

### ***5.1 Conclusion and Discussion***

So far, this research has examined the role of art as a peacebuilding tool by focusing on 6 different media sources that reported on how art and artmaking in Colombia has impacted conflict resolution and peacebuilding efforts. After reviewing all of the chosen media sources, some common themes as well as some unanticipated yet compelling findings were observed. This chapter will cover these findings and observations as well as provide recommendations for conflict resolution practitioners, government and civil society leaders from all levels, and researchers interested in conflict resolution and peacebuilding efforts.

Through this research, it was found that art not only portrays conflict but also plays a role in challenging social norms and drawing attention to pressing social issues. Furthermore, art and artmaking were found to be a useful tool to peacefully criticize and hold the Colombian government and other powerful actors accountable by not allowing their actions to be forgotten and publicly making reclamations through the creation and demonstration of art. Additionally, art and artmaking, when used as a tool for peacebuilding and conflict resolution in Colombia, played a vital role in the following; the conservation of memory and history; served as a means for reconciliation aimed at preventing violence and other atrocities; served as a form of therapy for healing and coping with trauma; helped individuals and communities to develop resilience and empathy; served as a collaborative process that can assist in reframing conflict in ways that foster cooperation and coexistence within communities and other groups; enabled anyone, regardless of social standing, to take part in peacebuilding and conflict resolution efforts; beautified communities by “generat[ing] a better livelihood (buen vivir, or the good life)” and establish[ing] the physical conditions that allow humans to inhabit places, transforming them into areas to walk, meet, co-exist, and therefore construct peace.” (Lopez & Social Lab Castilla, 2020) by way of murals, graffiti,

and other public and private art; and helped convert trauma, pain, feelings of vengeance, violence, anger and other negative/tragic sentiments into nonviolent outlets and power for victims. Lastly, art and artmaking were found to evoke thought, emotion, and even action from participants and audiences due to changes in perception. As explained by a member of an art-based initiative in Colombia, Social Lab Castilla, "... [art is] an invitation to look at things from another perspective. It opens new paths, it gives landscapes a special touch... makes them look different. Something that may appear small, simple, ends up making great transformations" (Lopez & Social Lab Castilla, 2020).

These different roles demonstrate art and artmaking's capability to fill a variety of niches within peacebuilding and conflict resolution efforts in Colombia. Furthermore, art and artmaking can be used in a variety of different conflict resolution efforts across contexts and cultures because it facilitates learning, especially transformative learning, that can result in "... the development of skills and capacities for constructive conflict engagement..." (Bang, 2016, p.365) and "create a bottom-up demand for peace and a shared vision for the future" (Carbajosa Murciego, 2019). This is important because it can potentially lead to sustainable peace in communities and among individuals if these skills and capacities are consistently applied to the conflicts that may arise. This can result in community resilience and empowerment. It was also found that a shared vision of the future and a bottom-up demand for peace is vital to the implementation of sustainable peace agreements, otherwise such efforts will result in instability and uncertainty, as was demonstrated in recent peace efforts by the Colombian government that failed to appease over half of the population (Cobb & Casey, 2016).

Although there were many similarities in the messages that were conveyed by the media sources analyzed in this research, there were some discrepancies. Notably, in the video by CGTN, "Colombia's Street Artists Paint Mural for Peace", the community in San Carlos,

Colombia, wanted to demonstrate to tourists what the locale had to offer, something that was not mentioned in any other source. However, it is important to take tourism into consideration because tourism is important to many communities due to its ability to bring about economic opportunities as well as national and international attention. Moreover, the majority of the sources only provided supportive arguments for the benefit of art and artmaking in conflict resolution and peacebuilding. Only one source, *Art versus conflict* (Barié, 2012), included arguments, in the form of direct quotes, that warned against the excessive expectation of art's role in peacebuilding. For example, Antonio Caballero, a well-known columnist, argued that “[i]t is an illusion to believe that art has a calming effect on violence,” because some art forms, like music, “... was originally meant to incite people to war” (Barié, 2012). Similarly, Fabian Sanabria, an ethnographer, warned against the excessive expectations of art and artmaking's role in conflict resolution and peacebuilding by stating, “[l]et's be realistic: we cannot save anyone through art, not even ourselves!” (Barié, 2012).

There were some sources that overlooked or were unable to demonstrate the impact of art and artmaking on public policy and formal peace attempts by the government in Colombia. Two of six sources, *Colombia's street artists paint mural for peace (2018)* and *Colombian Art Exhibit Depicts the Horrors of War (2009)* failed to mention any impact that art may have on public policy or formal peacebuilding processes. On the other hand, the online magazine article, *Graffiti Gallery in Medellín Offers Lessons From a Conflict-ridden Landscape (2020)*, did mention government efforts in peacebuilding in their claim that the community of Castilla “continues to be one of the most insecure sectors of the city” (Lopez & Social Lab Castilla, 2020) despite governmental efforts, but did not include any examples of those efforts. In the print and online magazine article, *Art versus conflict (2012)*, Barié states that peace processes can benefit from art, and includes examples of state and aid organizations using art in their peacebuilding efforts. For example, Barié claimed that “[s]tate

agencies too are turning to artistic measures in order to tackle people's traumas and to support of the repatriation of IDPs, for instance" and that "cultural expression [is] indispensable for addressing violence, raising public awareness of hushed-up subjects and strengthening young people's sub-cultures [and] arts can serve to undo stereotypes and to overcome thinking in terms of black and white in highly polarized contexts" (2012).

However, Barié also discussed the shortcomings of aid agencies and state actors, stating that they "...have not grasped yet just what a difference cultural activity can make in peacebuilding... [because], [t]raditionally, state action tends to take more of a normative approach rather than a cultural one," (2012). The online article, *The untapped potential of visual arts and innovative education for peace* (Carbajosa Murciego, 2019), addresses art's impact on public policy by asking the question: "What impact have you seen through your education programmes that indicate a change in public policy, community well-being or steps towards peace?" However, this question was only answered with relation to Venezuela, not Colombia: "[a]s a result of our advocacy, now every individual training to become a public-school teacher in Miranda [Venezuela] must receive peacebuilding training before they can formally qualify" (2019). However, Carbajosa Murciego argues that using art in peacebuilding and conflict resolution processes "could lead to more inclusivity when shaping peace policies and negotiations going forward, rather than this being restricted to political elites" (2019). Lastly, the online video, *In Colombia artists come together for peace* (2015), addressed the impact and role of art in public policy and formal peacebuilding processes through an interview of Santiago Trujillo, the director of Bogota's Art Institution. In this interview, Trijullo argues that art can be used to retell the conflict, tell the story of the peace Colombians are about to build, and allow Colombians to be a part of the peace process, "which is not only about giving demands and signing a piece of paper" (2015).

These findings were found as a result of the analyses of the messages (Says What)



presented in the 6 media sources examined in this research. As for the findings of the examination of who the communicator of the message was and in which channel, there was some valuable data that resulted from these analyses. The data gathered from the analysis of who the communicator, for example, provided some valuable insight about how reliable and trustworthy the message was based on their authority on the topic, their qualifications, and whether they seem to have a political agenda or bias. Although most of the sources were written or reported by reputable communicators, there was one source that was created by a Chinese-run media company, which is infamous for censorship and propaganda. Another factor that I personally believe to be important is the representation of Colombians in easily accessible mass media that report on the role of art in peacebuilding and conflict resolution in Colombia. Only 1/3 of all communicators in this study were Colombian, the rest were foreign, which in itself was an interesting observation because the topic was specific to Colombia. Furthermore, the results from the analysis of which channel the message was transmitted through allowed for a better understanding of the bias and agenda, reliability, and effectiveness of the mediums. These are all essential factors to take into consideration when deciding how trustworthy the message is and how efficiently the message is being transmitted to an audience. However, these types of analyses would be a better fit for other research topics because this study focuses more on the message being conveyed, not the channel in which it was transmitted through or who the communicator was. Furthermore, all of these results were not analyzed in detail because it would surpass the scope of this undergraduate thesis, however, they would all be interesting and important topics for further research in the future.

Similar research should also examine relevant media sources from more diverse databases, unlike this thesis, which only used the Google database. This would ensure more diversity in the sources that are analyzed and potentially provide a wider range of data. Future research should also focus on only one question in Lasswell's Model of Communication, as each individual question

would provide the researcher(s) with enough material and data to conduct an entire study. Finally, although examining three of the five questions contributed valuable insight and information to this research, it was arguably too ambitious for the scope and time restraints of an undergraduate thesis.

## **5.2 Recommendations**

Art alone cannot solve a conflict. However, art, in combination with other activities, such as other types of cultural and creative means and normative peace approaches, can transform conflict into peace. Perhaps even more importantly, artistic engagements, as exemplified by the various art initiatives presented in this research, can serve as a model from which politicians, social leaders, educators and scholars can all gain valuable insight from the important lessons about the multifaceted dynamics at play in art-based peacebuilding processes. These dynamics all play a role in the establishment of many progressive, humanitarian, and efficient outcomes when using art as a means to resolve or mitigate conflict and social instability, which is why I recommend the incorporation of art (or other creative means, into conflict resolution and peacebuilding processes. In spite of the many benefits of the use of art in peacebuilding and conflict resolution, it is important to take into consideration the advice and recommendation of researchers and leaders studying or working with art-based approaches in conflict resolution and peacebuilding.

The focus of this research was peacebuilding and conflict resolution in Colombia, and, although the information can be a valuable asset to those interested in informal peacebuilding methods, it is important to take cultural and historic context and social norms into consideration. As Carbajosa Murciego stress in their article covering the art-based initiative, TAAP, the methodology and effort of incorporating art-making into peacebuilding and social rehabilitation needs to be adjusted and adapted to each specific context because their "... aim is to give clients the resources and support they need to continue their work sustainably" (2020). As a program or initiative progresses, it is also vital to adapt the method based off of lessons learned from that specific instance (both negative and positive

consequences). Additionally, Lopez & Social Lab Castilla highlight the importance of paying close attention to the experiences of people when it comes to trying to facilitate peace: “there is no conflict and peace at work without the experience of people. In studying violent conflicts and peace building it is important to pay attention to the *stories* people tell about their experiences in conflict and peace, as much as we pay attention to the *instances* of conflict and peace building, i.e., wars, homicide rates, etc., and peace treaties, truces, disarmament, etc” (2020). Another important factor to take into consideration when using art in peacebuilding approaches is the responsible and ethical use of this tool as to not incite more violence, cause more damage and trauma, and avoid propaganda, as discussed by Barié (2012). In conclusion, adapting art-based peacebuilding methods to each context (location, culture, history, etc), being mindful and avoiding causing further trauma and violence, learning and adapting as the method progresses (learning from mistakes and successes), and paying close attention to the experiences and stories of people can potentially be a recipe for a sustainable peace in any conflict, regardless of context.

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