Tampere University

Yelyzaveta Glybchenko

A VISUAL ARTS-BASED APPROACH TO PEACE MEDIATION:

Exploring the Conceptual Potential of Visual Art-Making in Peace Mediation

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ABSTRACT

Yelyzaveta Glybchenko: A Visual Approach to Peace Medation: Exploring the Conceptual Potential of Visual Art-Making in Peace Mediation
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The study explores the conceptual potential of developing a visual arts-based approach to peace mediation. An analysis of literature in mediation research points to such gaps as lack of the disputing parties' understanding of positions, interests and values as well as the inefficiently explored and utilized potential of mediation for creativity. Employing the grounded theory methodology, the study bridges the fields of mediation, graphic recording and art therapy to explore whether visual art(-making) could address the gaps and practical challenges of mediation. Combining analysis of related literature and of empirical data gathered through semi-structured intensive interviews with experts in the fields of mediation, graphic recording and art therapy, the study explores what elements and qualities of visual art(-making) could serve as basis for the development of the concept of visual arts-based mediation.

Visual arts-based mediation emerges as an approach to peace mediation implying the utilization of visual art-making throughout the mediation process, with concrete stages and degrees of employment of visual art-making left to the discretion of the mediator. A visual approach to mediation would imply bringing the experiences of the conflicting parties to the forefront of mediation research and practice, thus contradicting the current emphasis on the role of the mediator in literature. The study further discusses the possible risks and limitations of visual arts-based mediation, including those of visual art serving to aggravate the conflict, not answering to the needs of the conflicting parties of different cultural backgrounds, age groups and gender as well as overriding the purpose and goals of the mediation process. Further avenues for research regarding visual arts-based mediation and implications for its applicability are outlined. Visual arts-based mediation is found to not be directly generalizable, but to be a potentially effective approach for mediators to have as an option in designing peace mediation processes which would answer to the specific needs and wants of the disputing parties. In the realm of peace and conflict research, the study also touches upon the possibility of peace having visual qualities and of visualization contributing to peace through legitimizing the search for and visions of it.

Keywords: mediation, peace mediation, visual arts-based mediation, visual art, peace, art therapy, graphic recording.

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Then, I would also like to express my utmost gratitude to the *International Center for Peace, Human Rights and Development- IPHRD Africa* for the scholarship to participate in the 2020 *Young Women in Mediation Forum: Women in Arts for Peace* in Nairobi, Kenya. I had the opportunity to meet experienced mediators and artists across disciplines to discuss how mediation could possibly benefit from art-making. Although we were just brainstorming and did not reach any conclusions, the discussions were utterly motivating.

Another 'thank you' also goes to the libraries of Tampere University, Uppsala University and the University of the Western Cape, where I spent a lot of time looking for books, getting lost between book shelves and seeking help from the librarians.

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List of figures

List of abbreviations and acronyms

CPM	Center for Peace Mediation
IPHRD-Africa	International Center for Peace, Human Rights and Development- Africa
IPI	International Peace Institute
NGO	Non-Governmental Organization
UN	United Nations
UN Guidance	United Nations Guidance on Effective Mediation

CONTENTS

“The ideas are already out, hiding behind people’s eyes, waiting in their thoughts.
They can be whispered.
They can be written on walls in the dead of night.
They can be drawn.”

Neil Gaiman, *Art Matters* (2018)

1. INTRODUCTION

Stressing the need for peaceful settlement of disputes, the *Charter of the United Nations* states (ch.iv, article 33.1):

> "The parties to any dispute, the continuance of which is likely to endanger the maintenance of international peace and security, shall, first of all, seek a solution by negotiation, enquiry, mediation, conciliation, arbitration, judicial settlement, resort to regional agencies or arrangements, or other peaceful means of their own choice."

Out of these, mediation has gained particular practical prominence in the last thirty years (Wallensteen & Svensson, 2014, p.315, years adjusted to 2020) and became a popular topic of research in peace and conflict studies. At the time as mediation was gaining momentum as a means to address conflict, visual media and visual communication were also on the rise. *The New York Times* welcomed its readers to a "post-text future" characterized by an abundance of visual material (Manjoo, 2018), where visualization could alter both the ways people perceive the world and engage in social practices (Boticci, 2014). Such alterations happened with respect to visual legitimization of violence, while peace efforts (including mediation) have not embraced visualization (Möller, 2020). So far, mediation research has largely focused on spoken and written language-based communication and has not effectively addressed such gaps as the often lacking understanding between the conflicting parties and the insufficiently utilized creative capacity of mediation. In an attempt to connect mediation to the visuality of the times and possibly utilize visualization for the purposes of peace work, this study explores whether a visual arts-based approach to mediation, complementary to language-based communication, could potentially address the gaps and the originating from them practical challenges. By contrasting mediation with the novel practice of graphic recording and a well-researched field of art therapy, the study aims to develop the concept of visual arts-based mediation.

1.1. **Background in visual arts**

I came into the topic of this study with extensive, albeit rather one-sided, experience, which led me to wonder how a visual approach to mediation could possibly intellectually materialize. I spent years in art classes, worked for a flagship initiative bringing artists across disciplines to contribute to the implementation of the Sustainable Development Goals through arts, interned as an illustrator for a science start-up, volunteered for an art therapy project,

created graphic designs for multiple events and causes, and initiated some art-for-peace student projects (which I can only hope contributed to peace, but have no tangible evidence thereof). One can therefore infer that I am everything but neutral or impartial to visual art. This experience, to a degree, is an extensive 'pre-study', described by Richard Swedberg as an intensive encounter with data with the aim of drafting creative ideas to explain phenomena (2014, p.26). In this case, however, the encounter happened with what *could* potentially be data for the study I then did not know I would conduct. The idea emerged as a result of multiple conversations and art-for-peace presentations within the international youth peacebuilding networks I have been part of and a related workshop I have organized: there was always a lot of enthusiasm for (visual) art to be part of peace- work and conversation as well as brainstorming about the concrete ways to employ arts in peace work. A few organizations offered further opportunities to see what the initiative I was working on could yield. Such interest made me think whether visual art is sought for in the area of peace work and whether it could assist in achieving the goals of the field. Overall, these experiences allowed me to develop "theoretical sensitivity", especially important for studies employing the grounded theory methodology (Birks & Mills, 2011), to conceptualize something which does not yet exist on the basis of practical experiences.

From creating graphic designs for international teams I understood that the visual and cultural environment we grow up in influences the way we see and understand phenomena. Someone from my or neighboring cultures would most of the time understand and appreciate the first draft. Gaining the same appreciation and understanding from representatives of further-away cultures would require discussions and a series of drafts, before the whole team could agree on the final design. The work showed me that visuals could be a common ground for understanding within a group of people with similar cultural experiences and perhaps a useful tool to see why understanding may be lacking between people of different backgrounds. And for me it was a challenge to create a design that would somehow connect to visual and cultural environments I never inhabited to gain the teams' approval. This way, I followed Lederach's call for not ruling out the personal in social science, peace work and the search for understanding (2005): both my personal and the personal of the others.

In a slightly more particular way, the inspiration for the development of visual arts-based mediation came from the project I have been conducting for about three years, *Color Up Peace*. It invites people to submit photos of what peace represents to them, and I turn the photos into coloring pages. The idea is to form and share visions of peace. Artistic

intervention into the photos (my turning them into coloring pages and others' coloring them in) allows for their transformation into an active forward-looking continuous peace process, rather than a passive one-time retrospective depiction. The submissions now come from over fifteen countries (as per where the photos were taken), and a curious tendency has become apparent. Despite the different backgrounds of photographers and the various places the photos were taken at, the photo submissions can be divided into themes rather clearly. This taught me that people across countries and cultures may visualize peace along similar lines. I have to acknowledge that I am aware of the political aspect of the pictorial representations, which may account for the similarities. Another reason for shared visions may be the availability of content on the photo submissions through the social media presence of *Color Up Peace*. Having seen what has already been featured, participants may choose to submit visuals along similar lines. At the same time, I acknowledge that peace is not the same as mediation, which renders the project not directly applicable to this study. Yet, having the chance to visualize values may help conflicting parties explore the positions of their own and the other party and find common ground in mediation processes. I mention the project because it made me understand how worthwhile it is to examine the potential of a visual arts-based approach to mediation.

I was lucky to receive a scholarship to participate in the *2nd International Young Women Mediation Forum: Women in Arts for Peace* in Nairobi, Kenya, in 2020 and, among other activities, to present *Color Up Peace* there. The forum thematically drew on the recommendations from the first one: the participating mediators had identified a need for more creativity in mediation (although it was paired with social media strategies) (IPHRD - Africa & GIZ APSA Project, 2019, p.34). The title of the event already highlights the difference in the degrees to which art has been introduced into and utilized in mediation and peace work. The discussions reflected the same: the forum was more of a platform to brainstorm how arts could contribute to mediation, rather than a training on best practices or a highlight of artistic impact in the field – because arts have not been integrated into mediation. Many participants discussed the role of arts in conflict prevention, conflict transformation, conflict resolution, peacemaking, peacebuilding, dialogue facilitation, and healing-oriented practices. To me, it signaled a potentially harmful conceptual confusion on the ground and a wide area of search for insights into what arts could offer to mediation. Sharing related experiences and flights of imagination, senior and emerging mediators, artists, curators and academics discussed the potential benefits of bringing art into mediation to set up dialogue-conducive ambiances and use displayed art as a platform for opening activities to highlight

differences in understanding. To me as a participant, this projected role of art still appeared marginal, passive and somewhat reductionist. To contrast such take on art, this study explores whether visual art-making could be actively incorporated into mediation processes and what it could mean to the field of peace mediation.

1.2. **Research aims and scope**

This study aims to develop, i.e. outline and fill with content, the concept of visual arts-based mediation employing the grounded theory methodology in the context of peace mediation. In this work, visual arts-based mediation appears as a structured attempt to explore the potential of visuals to enhance mediation processes. The study asks the following research question:

> ***What is the conceptual potential of developing a visual arts-based approach to peace mediation?***

As the study of concepts (Scott, 2009), the grounded theory methodology allows for the development of the concept of visual arts-based mediation through analysis of empirical experiences of individuals and related literature. This explorative endeavor thus bridges three fields of practice - mediation, graphic recording and art therapy - as well as respective and related strands of literature. The three fields of practice are not examined to their fullest, but only in as much as they contribute to the development of the notion of visual arts-based mediation. In the process of constant contrast of empirical data pieces against one another and the literature, this study asks the following sub-questions:

1. *What gaps and practical challenges can be identified in peace mediation and how could a visual arts-based approach address these?*
2. *What are the elements and qualities of visual art(-making) upon which the notion of visual arts-based mediation can be built?*
3. *What can the introduction of visual arts-based approach add to peace mediation and what are the risks and limitations involved?*

In discussing visual arts-based mediation throughout the study, I attempt to explore the potential of visual art-making to enhance mediation processes, rather than to evaluate the role of visual art in conflict settings. The relative recency of explicit presence of visual art in mediation, and the comparatively low degree of research engagement with visual art in peace work account for such research approach.

The concept of visual arts-based mediation is not in any way tested practically within the scope of this study. The only somewhat practical consideration necessary for the discussion of its possibility is what visual arts I refer to in envisioning visual arts-based mediation, since this drives the selection of data. Similarly to the work in the fields of graphic recording and art therapy, I refer to visual art-making by hand or digitally as in drawing, painting or collaging. And in developing the concept of visual arts-based mediation, I am interested specifically in the process of working with and creating visuals throughout mediation processes, and *not* in visuals as products or results of visual artistic engagement.

Another important aspect to consider from the start is who would make art in visual arts-based mediation, since it channels the discussion of related literature. I envision for art-making not to be an elitist practice reserved for a specially trained individual, but an activity available for all actors involved in a mediation process, without expectation of prior experience with arts. Further defining suggestions about the concept of visual arts-based mediation, at this point, would be mere speculations limiting the discussion of the concept development and its potential.

1.3. **Researching mediation and visuals: state of the art and a way forward**

'Mediation' refers to a process whereby "a third party assists two or more parties… to prevent, manage or resolve a conflict by helping them to develop mutually acceptable agreements" (*UN Guidance*, 2012). 'Peace mediation' is a more comprehensive term that encompasses "the entire structured process of supporting negotiations, from initial contact between mediators and conflict parties to ceasefire negotiations and the implementation of peace agreements" (*Peace Mediation Germany*, n.d.). As a conflict management technique, mediation becomes a particularly plausible and attractive choice in interdependent multi-state systems marked by cleavages, competition and frequent unwillingness of conflicting parties to engage in constructive dialogue independently (Bercovitch, 1991, p.4). And so, mediation has enjoyed wide popularity in research and practice over the last thirty years. Yet, researchers have struggled to answer a variety of questions around the practice, especially concerning the often lacking understanding between the conflicting parties and creativity within mediation processes. With the definition left quite ambiguous, the notion of mediation puzzles my mind and makes me wonder what it could comprise besides the defined and the arguable mediation tenets.

Prominent in mediation is the challenge of helping parties, with their consent, to engage in dialogue and find a common language. It drives the notion and its practice. The *United Nations Guidance for Effective Mediation* points out that, while following its own logic, mediation exists "alongside facilitation, good offices and dialogue efforts" (2012, p.4). According to the *Guidance*, the logic of mediation holds that "in the right environment, conflict parties can improve their relationships and move towards cooperation" (p.4). However, mediation research barely brings the parties and their needs into discussion. If it does, the discussion seems to conveniently jump from one definitive statement to another, skipping the necessary processes in between. This way, the encouragement for the parties to "know what you want, and what the other side wants" (Sumbeiywo, 2009, p.8) in a negotiation manual comes without sufficient advice on how to come to that understanding of one's own interests and those of the other party. Similarly, the advice to "state your wishes directly and clearly" (Sumbeiywo, 2009, p.8) does not mention the ways to clarify for oneself and the other party what the positions are and to ensure the other party can understand them just as clearly as the quote would ideally imply. Understanding of interests, positions and values appears as a fundamental requirement for a mediation process to progress (Sumbeiywo, 2009; Lewicki & Tomlinson, 2014). At the same time, conflict-related communication appears in research to be charged with emotion (Herrman, 2008; Kulkarni, 2017). Therefore, it becomes exigent for the conflicting parties to know how to communicate through emotion and establish trust, which is necessary for the creative brainstorming processes (Arai, 2009) within mediation spaces. And if conflicts are multi-faceted and issues within them are complex, finding a common ground for collaboration may be especially challenging. Words may not be sufficient, and complementary approaches may fill the gaps that the spoken word cannot. From this premise, I decided to turn to visual art for possible solutions.

To so consider visual art requires thinking in two directions: about visual art(-making) and about visuals, and bridging respective and related strands of literature to explore the potential meaning of a visual arts-based approach to mediation. Without being directly introduced into mediation, arts have been used and researched to a limited extent in the field of peace and conflict studies. In their pioneering survey of 100 artists globally, Noam Latar, Jerry Wind and Ornat Lev-er act on the premises of there not being words or words not being enough (2018, p.87) to explore whether art can aid in creating bridges between adverse positions and contribute to resolution of conflicts. The scholars interviewed 100 artists across the disciplines of visual arts, architecture, choreography, poetry and others to see how they would

reflect on the potential of art for conflict resolution based on their unique artistic experience. The work illustrates through personal experiences and imaginative projection that, for instance, arts have the capacity to create understanding between adverse positions by advocating for empathy, compassion and unity (p.121-123); that combining conflict resolution education and art could reinforce positive peace values (p.120); and that art helps to re-think environments and try on different perspectives (p.88). This study takes the question further to ask whether visual arts-making, employed actively throughout mediation processes, could contribute to the parties' understanding of one another's interests, positions and values, inter-party communication as well as brainstorming processes - and thus also contribute to the effectiveness of mediation.

In academic literature, visuals and mediation have both been in the center of attention in their respective areas, albeit in a non-intersectional manner. Mediation research has investigated ways of guiding and facilitating dialogue as a key to peaceful solutions, while the study of visuals has helped to understand human communication and social functioning (Abu-Nimer, 2001; Duncum, 2002; Feldman, 1976; Kindler, 2003; Zeki, 1999). Numerous grassroots non-governmental organizations (NGOs) have recognized the potential of visuals in conflict transformation and utilize visual art-making to inspire dialogue between conflicting communities. Examples of such work include, but are not limited to, the projects by such NGOs as *Creativity for Peace* in Israel and Palestine as well as *Artolution* around the world. Nevertheless, the potential of visuals in official multi-track mediation efforts has not been either widely recognized or researched. This may lead to difficulties in understanding and collaboration between actors on different levels and hinder mediation processes, since the multi-track approach to mediation calls for coherence in efforts across societal groups and by a variety of stakeholders (*UN Guidance*, p.18).

In their very limited scope of research, visuals as results of engagement with visual arts mostly appear as means of passive exhibition-like representation directed at seeing the future through the past or possible peace through past violence (Chaplin, 2019; Mitchell, 2019; Kim, 2019). And so, visual arts are not an active, instrumental and forward-looking part of peacebuilding processes. Opposite in scope and similar in manner, violence of conflict has enjoyed wide visualization in practice and affluent attention to those visuals in research (Amoore, 2009; Latar, 2018, p.vii; Sontag, 2002). If one chooses to see mediation as a structured movement from a situation of violent conflict toward a situation of constructive change (without claiming 'peace' is necessarily reachable), the current state of the art would

have the situation of conflict deeply visualized without providing visuals for the movement to constructive change or imaginable peace. Thus, parties to a mediation process arrive to the negotiation table having clearly seen the violent conflict, but having had virtually no possibility to visualize a way out, which the mediation process could 'sketch'. Mediation has not addressed this gap. According to Garoian and Gaudelius (2004), visuals can 'teach' people how to comprehend the world and so mediate social relations. If so, such visualization of violence and conflict may aggravate adversity and impede understanding of parties' positions, interests and values in mediation. Without mediated dialogue, visualized violence is the predominant environment. However, mediation has the potential to let the participating parties see one another's positions, interests and values as well as collaborate through a conversation they otherwise would not have. Therefore, I envision the concept of visual arts-based mediation to be an active response to the lack of attention to and employment of visuals in mediation processes by exploring the potential of visuals to assist in clarifying the interests, positions and values of conflicting parties and coping with their complexity (including with relation to emotion and the need for collaboration), the conflict and the mediation process. This way, a visual arts-based approach would be complementary to the traditional mediation processes.

Out of the visual artistic fields this study draws upon, graphic recording (also referred to as 'instant drawing' or 'live illustration') refers to the process of instant drawing or recording of ideas and thoughts in the form of digital sketches while a speaker presents them.[1] One may now often see an illustrator create images live while a speaker is on stage at different events such as TEDx talks, business meetings or thematic workshops. The increase of the popularity of graphic recording points to a turn in comprehension of ways people process information: speakers and organizations of various backgrounds seem to have realized that engaging visual processes assist audiences in navigating in rapid and complicated information flows. The other visual artistic field considered in this study - art therapy - is a mental health practice that employs art-making for therapy, i.e. increasing the overall wellbeing of the client and their wellbeing in connection to an identified issue which triggered the need for therapy (Rubin & Rubin, 2010; Gussak & Rosal, 2016). Art therapy requires an equally profound understanding of such fields as visual arts, psychotherapy and psychology and it can only be performed by a specially trained professional (Rubin & Rubin, 2010). While I do not consider the healing

[1] The terms 'graphic recording' and 'graphic facilitation' are often used interchangeably despite differences in meaning. Graphic recording is about documenting what is said in text, images and color. Facilitation requires more engagement with the client in driving an event and its message forward and making sure that audiences transition smoothly from one step/message to another (ConverSketch, 2017).

capacities of art in the development of visual arts-based mediation, art therapy provides an understanding of how a structured encounter with art could proceed and what the role of the 'third party' there could be.

For the purpose of bridging the fields of mediation, graphic recording and art therapy, I have collected relevant data through interviews with professionals. I consider interviewing to be the most beneficial way of exploring the insights these fields could offer into the possibility of visual arts-based mediation. The interviews are advantageous in this case since they allow me to ask the professionals, especially the mediators interviewed, to *imagine* whether or not visual art-making could enhance mediation processes. The imaginative acts, amplified by a rigorous analysis of the three fields of practice as well as respective and related strands of literature against one another, result in a discussion of the potential of developing a visual arts-based approach to peace mediation as well as its possible risks and limitations.

2. METHODOLOGY AND RESEARCH DESIGN

This chapter discusses the grounded theory methodology as it was employed in the study. It begins with an overview of the method, the unique connections between practical experiences and theory, and the possibilities grounded theory creates for concept development. Then, the choices regarding data collection and analysis are explained in the light of grounded theory's unconventional prescriptions.

2.1. **Methodology: grounded theory**

This study employs the ***grounded theory*** methodology to construct the concept of visual arts-based mediation from practical premises of the fields of mediation, graphic recording and art therapy. The grounded theory methodology was developed in 1967 by Barney Glasser and Anslem Strauss. It emerged as an innovative method to identify and develop concepts in social science by using data gathered through fieldwork (Corbin, 2017, para.1). The methodology allows for construction of concepts and theory based on practical experience-based data. At the time of its emergence, grounded theory was a break-through which showed that qualitative analysis followed its own logic and could generate theory (Charmaz, 2014, p.7). Grounded theory follows a set of systematic, yet flexible guidelines for data collection and analysis, whereby the researcher repeatedly moves between data and analysis (Charmaz, 2014). The key to such concept and theory construction is inductive reasoning. With the emphasis on theory development, the grounded theory methodology has several unique features which this study will adhere to.

Firstly, the ideas which lay the grounds for the development of core concepts and theories are not chosen before the research process starts. Instead, they emerge in the process of data collection, when the research process is well underway (Corbin, 2017, para.3, building on the idea of Creswell, 2013). Out of a plentitude of visual artistic practices and approaches, I selected the fields of graphic recording and art therapy as insightful for the study. Theoretical sensitivity, defined by Birks and Mills as "insight into what is meaningful and significant in the data" (2011, p.58), helped me in the selection (see 1.1). Further ideas for the development of visual arts-based mediation emerge from interviews with professionals in the sphere of mediation, graphic recording and art therapy as well as related literature.

Secondly, researchers employing the grounded theory methodology do not contextualize their studies within a theoretical framework, since doing so would be counterproductive to the

innovative aims of the method (Harris, 2015, pp.35-36). Such unique feature explains the absence of the *Theoretical Framework* chapter in this study. All related previous studies and ideas are discussed in the *Mapping Theoretical Grounds* chapter.

Thirdly, data collection in the grounded theory methodology happens in stages. The researcher analyzes the data and concepts derived in the initial data collection process, which is followed by another process of data collection. Overall, data collection and analysis are intertwined and continue simultaneously or in turns throughout the research process, which is called 'theoretical sampling' (Harris, 2015, p.33). In this study, interviews were conducted in stages. First, I interviewed art therapists and graphic facilitators to see whether the fields would give any insights into the possibility of developing the notion visual arts-based mediation. The first two stages consisted of two interviews: one with an art therapist and the other with a live illustrator. These interviews created a roadmap for further exploration and analysis, which was further developed during the second stage of the interview process. Having preliminarily identified the possible benefits and risks of a visual approach to mediation, I found it crucial to interview mediators. The interviews gave me the opportunity to learn if mediators ever saw the need for a complementary approach and if they would see any use of visual artistic methods in the field.

Furthermore, the grounded theory methodology does not simply represent the individual cases which it derives data from. Instead, each case contributes to the development of concepts, which are the primary driving force of analysis (Charmaz, 2014; Corbin, 2017). This study draws upon interviews with professionals, with each individual and their activity arguably being a unique case of development within the field. Yet, the study does not take the experiences at face value and for granted. Rather, I, as a researcher, am looking for tendencies and concepts that the individuals work upon and that they even may point out themselves. Consecutively, this information contributes to the development of visual arts-based mediation.

Finally, the grounded theory methodology sees research design as flexible through the research process, since it is meant to respond to the findings emerging from theoretical sampling (Corbin, 2017, para.3). Similarly, this study saw changes in approaches to data analysis and generally research design. For instance, the idea to ask the interviewees to comment on the preliminary description and outline of the concept of visual arts-based mediation emerged well into the study and served to refine the concept.

Overall, the grounded theory methodology shows that theorization and conceptualization can be deeply rooted in practical experiences. Theory can connect to practice not only in origin, but also, according to Richard Swedberg, in the way it is constructed beyond the experience it is based on. One learns to theorize by doing, by practicing theorization and conceptualization skills over and over again (Swedberg, 2014). This way, research initiates, clarifies and reformulates concepts (Swedberg, 2014, p.35). An example of this in the study would be the analysis clarification the concept of mediation as the ground for developing the concept of visual arts-based mediation.

2.2. **Concepts and concept development**

With the research goal being the development of visual arts-based mediation as a novel approach to peace mediation, it is important to highlight why grounded theory is helpful for concept development and why concept development is relevant for designing an approach. According to Wayne Hoy, concepts are structural components of theory and terms which have acquired a generalized abstract meaning (2010, p.11). Therefore, developing theory, including through the grounded theory methodology, would happen through the development and refinement of relevant concepts. As part of theories, concepts serve to systematically explain phenomena through identifying relationships between the components of those phenomena. Theories and concepts are not evaluated as right and wrong, but rather as "useful or not useful" in explaining phenomena (p.9). Hoy elaborates that concepts may be explained through or against other concepts (p.11). In this study, the concept of visual arts-based mediation is constructed and explained not through or against, but on the basis of practical and theoretical data in and related to the fields of mediation, graphic recording and art therapy.

While by definition abstract, concepts can vary in their degree of abstraction. Hoy highlights that the most promising for theory development concepts are somewhere in the middle of the abstraction range, i.e. they are "somewhat limited in scope" (p.11). The level of abstraction of the concept of visual arts-based mediation forms not on the basis of its usefulness to further theory development, but to explaining how visual art-making could benefit mediation without making the concept too prescriptive or diving into the potential practicalities.

Visual arts-based mediation is imagined and viewed in this study as a complementary approach to mediation. Mediation itself is a relatively well-developed concept. A new

approach to mediation would mean a new way of 'taking steps towards' the identified goal (based on the definition of 'approach' in *Merriam-Webster Dictionary*), resolving a given conflict or dispute in line with the context-specific goals. Indeed, visual arts-based mediation implies employing visual art-making throughout the mediation process as the conflicting parties move towards understanding and solutions. Concept development is nevertheless relevant for designing a visual arts-based approach to mediation since mediation has not been bridged with or contrasted against graphic recording or art therapy, conceptually or practically. Doing so would require breaking up the concept of mediation into its elements, examining them separately, and re-assembling them with new qualities and inter-relationships. This study, particularly, so looks at the role of the conflicting parties, the role of the mediator, the role of mediation in establishing peace, and the principles of mediation. Concepts are abstractions from particular instances and experiences and they are ideas preserved in the mind (based on the definition of 'concept' in *Merriam-Webster Dictionary*). This study first creates the instances of bridging the fields by engaging with related literature and data gathered through interviews. Then, the study abstracts the patterns emerging across data to explore the conceptual potential of a visual arts-based approach to mediation.

Regarding the research goal of concept development, I acknowledge the ethical risk of a visual arts-based approach to peace mediation possibly not working out at all or in specific contexts as well as bringing more negative than positive features to the mediation space. The risks and limitations of the approach are discussed in Chapters 4 and 5. The consideration of risks and limitations helped to think of visual arts-based mediation as having the potential to eliminate them in design. However, how exactly these risks could be countered is a practical discussion, which the study does not engage in. Exploring the potential and limitations of a visual arts-based approach to peace mediation required a careful design of the data collection process, which is analytically discussed in the next section.

2.3. **Data collection**

In the grounded theory methodology, the relationship between the researcher and the data creates a space for innovation through early analysis and the leading role of data in shaping the ways for the researcher to proceed (Charmaz, 2014). The pivotal role of data in grounded theory requires special attention to the kinds of data the researcher collects. The grounded theory scholars suggest gathering rich data which encapsulates a range of contexts and perspectives in time and space and has profound value for comparison and category

development (Birks & Mills, 2011; Charmaz, 2014). Grounded theory fosters follow-up on data through concurrent processes of data collection and analysis (Charmaz, 2014). Data collection follows the principles of theoretical sampling, described before, and saturation, when concepts and categories are developed in sufficient specificity and detail as per research objectives (Harris, 2015, p.37).

As a means of data collection, interviews are especially effective for those researchers who study the meaning of a phenomenon as experienced by other subjects (Englander, 2012) – which this study set out to do. Recognizing the popularity and efficacy of interviewing as a means of collecting qualitative data in general, Kathy Charmaz highlights the preference of grounded theory researchers for what she specifically calls "intensive" interviewing (2014, p.18). Intensive interviewing implies both control and flexibility, an open space for issues and ideas to emerge, an opportunity to explore them in greater detail if needed, and co-construction of the interview conversation by the researcher and the participants (p.58-59). The grounded theory methodology and intensive interviewing share such characteristics as structured open-endedness, heuristics and creativity. When combined, grounded theory and intensive interviewing result in an incisive analysis (Charmaz, 2014, p.86).

In this study, choosing interviews as a data collection technique also provided me with the opportunity to see how professionals from related fields would *imagine* their practice change, if at all, with the introduction of a visual arts-based approach to peace mediation. Since the fields of mediation, graphic recording and art therapy have not been bridged before, the insight of the experts into the possibility of collaboration between the fields provided possible road-maps for the development of the idea in general and this study specifically. Building up on empirical experiences and imagination, interviews also appeared advantageous when it came to possible evaluation. Since the study is not linked to a specific conflict or mediation process and since visual art-making has not been widely implemented in mediation, evaluating the potential and effect of visual art on the field poses a challenge. In this situation, the interviewees may be the only people capable of assessing their work as well as the importance and efficacy of their field in connection to the possibility of a visual arts-based approach to peace mediation. However biased such (self-)assessment may appear, it nevertheless presents valuable data, given the data scarcity in relation to visual arts-based mediation. Especially insightful in this regard was the interviewees' reflection on the possible risks and limitations of a visual approach to peace mediation (see Chapter 5).

With the potential of the methodology and the data collection technique in mind, I conducted semi-structured 'intensive' interviews with two live illustrators, two art therapists, and five mediators to collect primary-source data. The greater number of mediators reflects the central role of mediation in this study - as the practice into which visual art-making may potentially be introduced. As a data collection technique, intensive interviewing allowed for a systematic exploration of a lived reality while leaving space to study certain experiences or features deeper, if they could contribute to the concept of visual arts-based mediation. In this, my interviewing practice followed the notion of 'responsible interviewing' introduced by Herbert Rubin and Irene Rubin to highlight the need to explore and hear what is important to those studied (Rubin & Rubin, 2005, p.15).

The interviewing process was equally responsible in terms of ethics. Throughout the data collection process, I committed to the principles of 1) non-malificence - by ensuring no harm is caused to the participants in the research topic in intentions, thought or actions; 2) beneficence - by making research useful to the participants and the wider community through sharing of research results, 3) autonomy - by stressing that participation in the interviews is voluntary and participants can withdraw at any time; and 4) justice, by selecting interviewees in such a way as to represent society to a greater extent and reflect on voices of different power (without compromising the objectives of the research).

Administratively, semi-structured interviews consist of several key questions to define the area of study and the importance of the interviewee's experience to the study. They also allow for deviation from the preliminary questions to elaborate on a response or a detail of consequence to the study (Gill et al., 2008). In particular, the questions I asked ranged from the definition and assessment of the respective fields as well as the potential and limitations of visual art in communication and conflict settings to the experts' vision of development of their fields (see lists of questions in Appendixes 1-3). I was searching for information which is true to the best of the interviewees' knowledge and assumed that the interviewees bear the responsibility to abstain from 'manufacturing' data. All participants read through the *Informed Consent for Research Interviews* form (see Appendix 5), where they could learn more about the purpose of the research, interview arrangements, their rights to pose questions to the researcher or the supervisor, as well as the ethical issues pertaining to the research process.

Considering the fields of art therapy, graphic recording and mediation are vast and include various methods and approaches, one hour of interviewing could not possibly cover all the

potentially important aspects. To ensure I utilized the opportunity as well as I could, I asked the following question in the end of each interview: "Was there something I did not ask about… [mediation, graphic recording or art therapy], which I absolutely need to know?" Some intellectually intriguing discussions unfolded as a result, covering such topics as: future development of mediation, hostility of legal structures to mediation efforts, mediation training, international mediation practices, significance of this study, and the value of graphic recording. The question allowed the interviewees to share what was on their minds, what bothers them professionally from day to day, what they value in work, and what they hope to achieve personally within their fields. So the question helped to better contextualize the interviews and the study as a whole as well as to pin-point the salient aspects of the interviewees' practice. Having answered all the questions, four interviewees commented on the questions as being "good", "interesting" and curious to ponder about. One interviewee even suggested I ask more questions than those I had on the list and composed as the interview went - because of how instructive and reflective the interview was for them.

While most of the interviews were conducted via Skype and Messenger (video call), one interviewee preferred to answer the questions in writing due to time and distance constraints. The majority of interviews were conducted in English, despite the fact that it is not the first language of the majority of interviewees. One interviewee asked to work in a combination of languages (English, Ukrainian, and Russian) for better clarity, and two other interviewees chose to respond to the interview questions in Ukrainian. I found it appropriate to translate their quotes into English, since, being bilingual in the other two languages, I could provide precise translation without taking away from what the interviewees shared. The information on whose quotations were translated can be found in the introduction to Chapter 4.

The background of the interviewees had not only such practical, but also conceptual implications for the research process and concept development. The conceptual implications refer to the kinds and scope of experiences the interviewees were bringing in to the study. Although the organizational affiliation of the interviewees is not revealed for ethical purposes, I consider their various experiences described further to add richness to the data in terms of professional and cultural perspectives on the development of a visual arts-based approach to peace mediation.

The interviewees from the field of graphic recording come from and are based in Finland, although they work with different, often international audiences. One of them works independently, and the other both independently and for a related to graphic recording

company. One of the live illustrator shared that they have illustrated more than 200 events. One of the art-therapists interviewed heads a U.S.A.-based non-governmental organization (NGO) working in such countries as Liberia, Uganda and South Africa, among others. The other art-therapist works for an international organization somewhat based in Switzerland and conducting missions all over the world (for instance, Sri Lanka and New Zealand).

The interviewed mediators have had experience in most or all of the following areas: business mediation, family mediation, partnership mediation, public dialogue, dialogue facilitation, mediation and negotiation training, peace and conflict research, law. One of them has been using visualization and advocating for visual techniques at their work place. With substantial international academic experience in the field, the mediators mostly work in the Ukrainian context. One of the mediators interviewed described the Ukrainian mediation context as hybrid and still developing (against structural hindrances), which sometimes results in a mix of approaches. Another mediator identified the practices employed in Ukraine as following some of the best international standards, which also points to a mixed practice. The mediators referred to different mediation approaches, out of which transformative mediation featured deeply in each interview (which may have been prompted by the nature of my questions). Such collective diversity of experience and knowledge of mediation only helps the conceptualization endeavor through providing a rich in detail and perspective practical ground.

Taking all the interviews and interviewee backgrounds, I am aware of the differences between contexts where the interviewees and their activities originate from, and how those are different from the context where this study unfolds. Yet, as the grounded theory methodology holds, data is not about individual cases or personalities, but about the concepts these experiences provide. My research logic is to make patterns salient and discernable. In this case, the diversity promised a rich ground for the development of the concept visual arts-based mediation. The multitude of perspectives relates to the research question in a beneficial way: the interviews and my contrasting of them against one another illuminate not only the potential benefits of visual art-making in mediation, but also the potential risks. Overall, the diversity in sampling resulted in a more comprehensive discussion to follow in the upcoming chapters.

After the initial round of interviews, I once again contacted the interviewees to ask for feedback on the preliminary description of the concept of visual arts-based mediation. The idea was to find out whether, from their professional point of view, visual art-making had the

potential to enhance the parties' understanding of the positions, interests and values present in mediation processes. The question was open: "In your professional view, would visual arts-based techniques enhance the conflicting parties' understanding of the positions, interests and values present in mediation processes?" (for more details, see Appendix 4). To encourage thoughtful answers, the length of response was not restricted. When considering the question from their position of expertise, the interviewees were offered to think along the lines of the following questions:

a. what kind of limitations or risks could be involved in the integration of visual techniques into mediation?
b. what kind of potential could you envision visual arts-based methods to have?
c. what situations would visual arts-based mediation work for or not work for?

The informed commentary of the interviewees allowed me to further clarify and shape the concept of visual arts-based mediation and to understand what kind of potential it could have on the ground. Five out of nine interviewees, from across the three fields this study draws upon, gave feedback on the preliminary concept description. However, concept development would not have been possible only based on the data from the interviews and without a thorough and continuous engagement with respective and related literature. The following section explains the peculiar role which previous research work plays in the grounded theory methodology and this study specifically.

2.4. **Literature as data**

Grounded theory requires sampling of data to serve the primary purpose of the method – concept and theory construction (Charmaz, 2014). Sampling in this study refers not only to the choice of interviewees, but also to the previous research on the related topics and the resources I chose to examine to map the theoretical grounds for concept development. The areas of research explored include mediation, arts in peace and conflict studies, visual art-making in clinical and educational settings as well as art therapy.

Methods other than grounded theory require the researcher to study scholarly literature (articles, theoretical and philosophical discourses and more) to frame their study theoretically and establish the state of the art. In contrast, grounded theory may proceed to literature review already in the process of theoretical sampling in search for links between ideas to bridge any gaps that may have emerged (Birks & Mills, 2011, p.80). The degree to which a researcher

would rely on literature as data would depend on the nature on the study (Birks & Mills, 2011, p.81). The overall agreement between the grounded theory scholars is that the researcher should avoid systematic overviews of literature within the broad area of scientific inquiry, since such an approach may frame the research too much and, by so suppressing ideation and creativity, prove counter-productive to original concept development (Birks and Mills, 2011, p.61). In this study, preliminary review of related literature was necessary to understand whether or not visual arts-based mediation could be needed and useful. And so, literature played a twofold role. Firstly, it helped me establish the context for the study, understand what research of the considered fields has achieved so far and what it has missed. Secondly, literature served as data to highlight what potential visual art-making may have in mediation based on what potential and effect it has been demonstrated to have in other fields. The review of related literature, as it is now, is a result of a deeper engagement with the existing knowledge in respective fields and of a thorough analysis of the gaps, where the concept of visual arts-based mediation originates from.

The boundaries between the traditional and data-like roles of literature in this study, as in grounded theory in general, are not clearly delineated. I also did not approach literature as only playing one of the roles at any point of the study. Reviewing the existing literature allowed me to establish the gaps in mediation research and explore theoretically whether those gaps could be addressed through some of the elements of the discussion on visual art-making. Because establishing the concrete gaps justifies the search for a complementary approach and is the preliminary part of concept development, I consider the literature pointing to the gaps to be data-like. Similarly data-like are the fragments of literature that allow for the discussion of how qualities and elements of visual art could aid in bridging the gaps and practical challenges in mediation. The literature, which contributes to the general overview of the fields of mediation and visual art-making, is functionally closer to the traditional 'literature review'.

Studying the literature happened concurrently with data collection and initial coding, with each process co-shaping the other two. The relationship between the interview data and the literature, especially that on mediation, is of circular nature. Investigating the field of mediation research was the first step of identifying the potential for a visual arts-based approach and an inspiration for the interviews with the live illustrators and art therapists. If those interviews were built upon throughout further reading and the interviews with the mediators, no additional stage of data collection followed the interviews with mediators. In

order to answer any questions that arose in that interview, I had to turn back to the literature in the process of data analysis.

2.5. **Data analysis**

Data analysis unfolds according to two rules: everything in the grounded theory methodology is a concept and the process of data analysis proceeds with regards to the research question and aims developed in the initial research design (Birks & Mills, 2011, p.89). The rules account for the focus and required degree of abstraction to formulate a grounded theory. The analytical procedures of grounded theory methodology include constant comparisons across data and asking of such questions as '*what is happening here*?' and '*what does this contribute to concept development (*in this case - *to the concept of visual arts-based mediation)*?'(Corbin, 2017, para.6). Comparisons serve to identify similarities and differences to construct concepts on, while the questions direct theoretical sampling (Harris, 2015, p.33). Throughout this study, I contrast the fields of mediation, graphic recording and art therapy against one another and interpret them in the light of mediation to identify the relationships between them as well as their relationships to the concept of visual arts-based mediation.

According to Harris (2015), the data analysis process unfolds in a particular way in the grounded theory methodology – through different stages of coding. The researcher starts with initial coding, moves to intermediate coding and concludes the process of theory development with advanced coding of data. ***Initial coding*** refers to the act of "fracturing" data to compare individual cases, identify apparent patterns and phenomena and lay the foundation for the subsequent comparison of the codes applied (Birks & Mills, 2011, p.95). Initial coding is a reflective process for the researcher, when they pose questions to the data to understand what it is really about and what categories it may point to. Yet, too rigid of questioning may force data into a theoretical framework, counterproductive to concept construction (Glaser, 1992, as cited in Birks & Mills, 2011, p.96). At the stage of initial coding, I organized the information produced during interviews into broad themes in the form of a transcript and identified general relationships of the themes to literature. This helped to establish a logical flow between facts and experiences that may have otherwise emerged in a rather disconnected manner during spontaneous speech by the interviewees. Initial coding ends when categories begin to form. The categories I formed at this stage include: *understanding positions, interests and values in mediation processes*; *communicating (through) emotion*; *collaboration: trust,*

creativity, brainstorming and *the role of a visual arts-based approach to mediation in establishing peace.* They are presented and analyzed in Chapter 4.

Intermediate coding sees the focus switch from identification of themes to generating codes around a core category (Birks & Mills, 2011, p.97). The core category, according to Glasier, is the "main concept to which all other concepts relate… it names a pattern of behavior" (Scott, 2009; Jillrhine, 2010). In this study, *introducing visual art-making into mediation* is the core category, around which the research evolves. And the conceptual explanation of the core category in grounded theory is the concept that is developed using the method – here the concept of *visual arts-based mediation*. As Birks and Mills (2011) point out, core categories are selected throughout and by the end of initial and intermediate coding, when the researcher establishes connections between a frequently occurring variable and the other categories and their components (p. 100). Having fractured the data, I put it back together in a new way that identifies relationships between categories on a higher conceptual level, as advised by Birks and Mills (2011, p.97).

Equally important at this stage is to identify sub-categories and properties. The former serve as building blocks of categories, whereas the latter define categories and sub-categories and give them meaningful essence (Birks & Mills, 2011, p.95, building on the idea of Strauss & Corbin, 1998). The sub-categories are the themes that emerged across the interviews and include the following: *difficulties in communication; positions, interests and values; ways of presenting and processing information; emotion in conflict; mediation goals; the role of the conflicting parties* and *the task of the mediator*. The themes formed by creating connections between the salient messages behind the interviewees' words. These messages are not necessarily answers to interview questions, but underlying topics and concerns shining through the responses. The names of the themes are chosen to highlight the relations between the data gathered (both through interviewing and analyzing literature) and the concept the study aims to outline: what are the gaps for the concept of visual arts-based mediation to emerge?, what would visual art-making change in the role of the mediator?, how could conflicting parties possibly benefit from visual art-making?, how can mediation processes be (more) creative?. The properties include: the role of the mediator, success in mediation, the role of the conflicting parties, limitations of mediation, parallels between mediation and visual art, future development of mediation. The properties emerged from the interview questions and answers and were analyzed against the literature. Generating codes around the core category required for other categories to be integrated. In the process of integration, new gaps

emerged. They drove further data collection and analysis throughout theoretical sampling, up to the stage of advanced coding.

Advanced coding refers to the process of theoretical integration around and of the core category. Theoretical here refers to the way Birks and Mills define theory – as an "explanatory scheme comprising a set of concepts related to each other through logical patterns of connectivity" (2011, p.113). They emphasize the explanatory nature of theory. As articulated before, this study develops the *concept* of visual arts-based mediation. Yet, using the grounded *theory* methodology to develop a *concept* is not a mismatch of goals and means, as the former builds on the latter. At this stage of coding specifically, theoretical integration refers to analyzing the connections between the fields of mediation, graphic recording and art therapy and what the introduction of visual art-making (as in graphic recording and art therapy) could mean for mediation.

To perform theoretical integration, Birks and Mills (2011, p.115) point out, I needed to have identified the core category (analyzed above) and reached saturation in contributing categories. Having accomplished that, I moved to create a storyline, summarized by Birks and Mills as a conceptualization of the core category (building on the definition of Corbin, 1990) which offers coherence and flow (2011, p.118). Storyline is a means of arranging the research findings, the relationships between properties, categories and the core category as well as addressing the identified gaps in a systematic manner. Making the core category 'flow' in the storyline and appear simple, yet profoundly logical to actors other than the researcher requires a very high degree of conceptual analysis. Although the use of storyline in grounded theory has been occasionally criticized or underemphasized (Briks and Mills, 2011), this study employs this means of theory integration and concept presentation because of the clarity, coherence and implied development it presents. This way, the thematic categories presented and analyzed in Chapter 4 appear in storylines which unfold according to the research question and sub-questions: from identifying the gaps and practical challenges in mediation, through exploring the elements and qualities of visual art that may address the gaps, to mapping the concept of visual arts-based mediation and its possible risks. Chapter 5, particularly section 5.1, presents an integrated across the four thematic categories storyline and builds up on it through the exploration of further risks and limitations of visual arts-based mediation as well as a critical perspective on this study's research endeavor.

The final stage of advanced coding, which unfolds after the storyline, is ***theoretical coding***. Grounded theory is not about theory or concepts, if the analysis does not reach a high level of

abstraction (Birks & Mills, 2011). In this study, theoretical coding takes place in the process of bridging the three selected strands of literature and practice and identifying openings for the emergence of the concept of visual arts-based mediation as a novel approach to peace mediation. Although theoretical coding is the final stage of data analysis, it starts already in the next chapter – *Mapping Theoretical Grounds* – as I identify gaps in mediation research and explore the conceptual potential of a visual arts-based approach to address those.

3. MAPPING THEORETICAL GROUNDS

Following the logic of 'literature as data' (Birks & Mills, 2011; see Chapter 2), this chapter presents a critical overview and analysis of research work in the fields of mediation and visual art-making. The chapter opens with a discussion of mediation, its principles and variations, and questions left unanswered in the field. Consequently, the discussion moves to explore how visual art-making could address the gaps identified in mediation. For this purpose, the chapter analyzes the role visual art has played in peace work and the concrete effects it had in a number of other fields (child education and development, medicine, art education). The search for conceptual connections between mediation and visual art-making brings the review of theoretical grounds to the field of art-therapy as an example of art-making combined with psychology and psychiatry to explore the conceptual and practical meaning of the combination. Finally, the chapter explains why a visual art-based approach to peace mediation could be conceptually beneficial. In light of concept development, the purpose of the chapter is to map the theoretical potential of visual arts-based mediation, which would further enable the discussion of the notion as a novel approach to peace mediation.

3.1. **Peace Mediation**

3.1.1. *Peace mediation and approaches to it*

The former United Nations Secretary General Ban Ki Moon referred to peace mediation as "one of the most effective methods of preventing, managing and resolving conflicts"[2] (*UN Guidance*, 2012, p.1). Mediation is defined as a conflict management activity, through which the conflicting parties seek the help of or accept an offer of help from a third party (state, organization, individual) to resolve a given conflict (Wallensteen & Svensson, 2014, p.316). In a more over-arching manner, Kenneth Kressel (2014) refers to mediation as a 'social psychological' process. Peace mediation includes a wide variety of context-specific activities directed towards resolving a dispute without force or establishment of authoritative rules (Bercovitch, 1991). Mediation is based on the premise that "in the right environment, conflict parties can improve their relationships and move towards cooperation" (*UN Guidance*, 2012, p.4). That environment involves the conflicting parties' willingness to voluntarily engage in a

[2] I acknowledge that these are conceptually different and also different from the further references of mediation literature to conflict management. Discussing the differences does not serve the goals of the study. Therefore, I generally see and further refer to mediation as part of peace work, defined by Galtung as "work to reduce violence by peaceful means" (1996. p.9), which aims at establishing peaceful relations between the conflicting parties.

dialogue with the 'other' under the guidance of a professional mediator. Such communication allows for a win-win solution as opposed to zero-sum or mutually hurting military or economic measures of addressing conflict (Hampson et al., 2007, p.35). The concept of mediation is closely linked to the concept of negotiation. Negotiation is a process in which two or more parties communicate to resolve their disagreement (Lewicki & Tomlinson, 2014, p.795). In a mediation setting, the parties still 'negotiate' – but in the presence and under the guidance of a third party, the mediator, who 'mediates' the negotiations. Negotiation became a preferred option of peaceful settlement of disputes in the light of the international community coming closer and becoming more interconnected due to globalization (Hampson et al., 2007, p.35). Such conditions make (protracted) conflicts more costly and harmful to both parties, while also creating many points for different interests and values to meet and clash (Hampson et al., 2007, p.35). To foster a peaceful resolution of conflicts, the mediator creates an environment for "an open dialogue" and ensures the conflicting parties are able to practice "freedom of speech and, above all, autonomy in decision making" (Horowitz, 2007, p.51). The *United Nations Guidance on Effective Mediation* also emphasizes the importance of inter-party communication through the description of the mediator's role (2012, pp.3-4):

> "A good mediator promotes exchange through listening and dialogue, engenders a spirit of collaboration through problem solving, ensures that negotiating parties have sufficient knowledge, information and skills to negotiate with confidence and broadens the process to include relevant stakeholders from different segments of a society".

Mediation may happen in various contexts such as family mediation or corporate mediation, to name a couple. However, this study focuses on 'peace mediation', which is not always differentiated from 'mediation' in research, or the terms are used interchangeably – potentially causing conceptual confusion. The difference lies in the importance of contextualizing mediation efforts in relation to peace and conflict, which reflects on the goals and the scope of mediation efforts. While every mediation effort by definition aims to help the parties involved to constructively overcome a difference, peace mediation considers the mediation effort, through the lens of peace work as a transformative process, in a larger time frame and in relation to the wider society's movement from conflict towards peace. A more comprehensive view presents an opportunity to examine if and how mediation processes contribute to the establishment of peaceful relations within the wider community where the conflict took place. In particular, Marko Lehti stresses that the goal of peace mediation is not

to produce an agreement, but to aid the conflicting parties in designing ways of moving towards peaceful relations (2018, p. 40). In the words of Louis Kriesberg, "a major service of mediation is helping adversaries communicate with each other, even when they are engaged in deadly conflict" (2015, pp.13-14, also quoted in Lehti, 2018). To perform this service, Kriesberg indicates, a mediator may help the conflicting parties to "reframe" the conflict and possibly see commonalities (p.14). In exploring the conceptual potential of a visual arts-based approach to mediation, the study explores whether visual art-making could aid in so reframing the conflict.

According to the *Center for Peace Mediation* (CPM), peace mediation "aims to prevent, manage or resolve intra- and interstate social, societal and political conflicts and to prepare the ground for building long-lasting peaceful relations" and the approach is often part of a comprehensive peace process (n.d., para.11). CPM elaborates on peace mediation as incorporating various methods such as mediation, mediation support, and dialogue processes on different tracks and as overall conducted by a range of actors "with differentiated functions and roles" (para.11). Timewise, mediation starts when a mediator first engages with the conflicting parties (including at preparatory meetings) and may extend well beyond making an agreement, whereby the implementation stage would be facilitated by others (*UN Guidance*, 2012, p.4). The comprehensive nature of peace mediation implies a variety of contexts and stages, where a visual arts-based approach could potentially be beneficial. And further research could show whether or not visual art-making would aid in achieving mediation goals in some contexts more than others (if at all), without making the claim that it could be a panacea to the research gaps and practical challenges. Furthermore, peace mediation, depending on conflict specifics and complexity, may encompass the contexts where, for instance, business or family mediation would normally apply.

Overall, a mediation process considers the causes and dynamics of a given conflict, positions and interests of the parties, the needs of the society where the conflict unfolds and its regional and international backgrounds (*UN Guidance*, 2012, p.4). In mediation research, the term 'mediation' is rather broadly and arguably vaguely defined. The definitions focus on the presence of the 'third party', i.e. the mediator (Bercovitch, 1991; *UN Guidance*, 2012; Wallensteen & Svensson, 2014), often downgrading the importance of the conflicting parties' actual negotiation. The goals of mediation are also portrayed as conceptually different in relating to conflict management (Wallensteen & Svensson, 2014; CPM, n.d.), conflict resolution (*UN Guidance*, 2012; CPM, n.d), conflict prevention (*UN Guidance*, 2012; CPM,

n.d.) or conflict transformation (Horowitz, 2007; Wallensteen & Svensson, 2014). Yet, the importance of such an ambiguous definition lies in the opportunities it provides: to study a wide range of mediation actors, circumstances, techniques and the relationships between the three (Bercovitch, 1991, p.4). Similarly, this study recognizes the opportunity of the broad definition to include non-traditional mediation approaches, which a visual arts-based one would be an example of.

Peace mediation has proven to be an effective tool of "transforming destructive conflicts into constructive ones", although the particular circumstances under which mediation becomes effective are still debated (Wallensteen & Svensson, 2014, p. 315). While every peace mediation case is unique, the *UN Guidance* lists and explains a series of "good" practices and principles that, according to Ban Ki Moon, "should inform the approaches of all mediators" (p.1). These practices include preparedness (extensive individual skills and knowledge as well as expertise of the assisting team of professionals), establishing consent of the parties (mediation is voluntary), impartiality (fair and balanced process, no material interest in the outcome) and inclusivity (integrating views and needs of the parties into the process). Impartiality deserves particular attention due to the apparent in mediation research confusion of the notion with neutrality. The notions of neutrality and/or impartiality have been central to mediation research (overview by Wallensteen and Svensson, 2014, pp.320-321). While both the *UN Guidance* and Wallensteen and Svensson (2014) agree on bias having the capacity to undermine mediation processes, the former points out impartiality as a "cornerstone of mediation" (p.10). Impartiality there refers to the ability to run a "balanced" process which treats all actors involved "fairly" (p.10). Neutrality, while stressed on by Wallensteen and Svensson, appears as highly unlikely in the *UN Guidance*, since mediators are often mandated by organizations and thus enter mediation processes upholding the values of their employers. For the purposes of this study, neutrality and impartiality are important to consider in terms of ensuring that visualization represents the views of both parties and serves to foster peaceful communication. The list of mediation principles in the *UN Guidance* continues with safeguarding national ownership (commitment of the national parties and the wider society to the mediation process) and abiding by international law and normative frameworks (the legal environments within which mediation takes place). Finally, it is crucial to design coherent, complementary and well-coordinated mediation efforts (collaboration between mediation efforts of different tracks) and quality peace agreements (inclusive, coherent, and potentially long-lasting). Overall, the *UN Guidance* suggests building substantial support for mediation efforts within the conflicting parties, who may be initially against such intervention, and

securing political, technical and financial support within the wider local and international communities.

Mediation research has given considerable attention to establishing the role of the mediator, which nevertheless remains rather unclear. The lack of precision in this area is an opportunity to explore whether the role of the mediator could include something different or complementary to what it has been previously understood to comprise, including a visual arts-based approach. What is established is that the third party, i.e. the mediator, does not have the authority to impose an outcome, but may be a source of inducements in helping the conflict parties find and/or create a solution which they would otherwise not have reached (Wallensteen & Svensson, 2014, p.316). Bercovitch stressed that mediators take on multiple roles at a time, which are expressed to different extents: "communication facilitators, conduits of information, translators of information, promoters of specific outcomes, direct agents of influence and supervisors or guarantors of an outcome" (Bercovitch, 1991, p.4). Sara Horowitz outlines the goals of mediators as developing trust and cooperation between the parties, improving communication, assuring all perspectives are heard, reducing tension, assisting in the selection of relevant information, ensuring confidentiality where needed, and reaching a reasonable agreement (2007, p. 54, based on the ideas of Landau et al., 1987). Otherwise, mediation is highly context-specific and the mediator is expected to respond to the context where the technique allows for more specificity.

One way of adjusting to the specificities of the conflict is to choose a concrete approach to mediation. Horowitz (2007) makes an overview of three approaches to mediation: process-oriented (with the power of mediation vested into the parties), outcome oriented (resolution of problems as main task of the mediator), and the transformative approach, with the latter being the most fruitful for the development of the concept of visual arts-based mediation. First articulated by Bush and Folger in 1994, transformative mediation highlights the need to promote empowerment and recognition in mediation (Horowitz, 2007, p.58). Mediators within transformative mediation focus on assisting the parties in understanding each other's positions and defining the key issues in negotiations to reach a mutually desired outcome (Horowitz, 2007, p.58). This way, the approach is framed to put a greater emphasis on the experiences of the conflicting parties, which are nevertheless largely missing from mediation research and related discussions.

Despite the established principles of effective mediation and a variety of approaches available, peace mediation has also been criticized for not having adjusted to the changing

dynamics of conflict and the changes in actors involved (Lehti, 2018). Particularly, the peace mediation tools existing today were designed in accordance with the traditional understanding of the development of inter- and intra-state conflicts, overlooking the ever more complex dynamics within the conflicts of today as well as the ever growing and diversifying groups of actors involved (Lehti, 2018, pp. 4-5). One of the reasons why peace mediation has not been as effective as one would hope is the over-rationalization of conflict dynamics and subsequently the approaches to addressing it (Lehti, 2018). Based on the mismatch between the methods of mediation and the nature of today's conflicts, Lehti identifies the need to rethink mediation as an adaptive approach and correspondingly the role of the mediator in it as well as to expand the definition of mediation (2018, p.5, drawing on the idea of de Coning, 2018). In the midst of questioning whether peace mediation could *still* be effective in addressing conflict, the community of scholars and practitioners in the field have established that peace mediations may foster significant constructive change even when conflicts are not (fully) transformed and prepare the ground for lasting peace (Lehti, 2018, pp.4-5). In considering the potential of developing a visual arts-based approach to peace mediation, this study too looks into the practice of visual art-making as possibly beneficial for enabling the conflicting parties to realize constructive change by examining the conflict dynamics and engaging different actors in a non-conventional way – through visual art-making.

Lehti argues that the peace mediators fostering constructive change now have a different profile and have changed the nature of mediation through their unique practice (2018). Private mediators in the field of "informal peace diplomacy" have brought about a "dialogic turn" shifting their methodological focus to dialogue as a tool "better enabling a transformative approach and allowing for greater inclusivity of the peace process" (p.6). Lehti argues that focusing on dialogue as a complementary approach to classically rational peace mediation has placed the practice "in the interface of mediation and peacebuilding as well as in reconciliation" (p.6). From these premises, the study looks into the potential of visual art-making to not only facilitate the negotiations within mediation processes, but also to contribute to the establishment of sustaining peace between the conflicting parties and in the wider community after the negotiations are over.

One of the more non-traditional ways of assisting the conflicting parties to move towards peaceful relations through dialogue is storytelling, as the narrative mediation approach holds. Building on Cobb (1994), Toran Hansen (2003) explains that people think through stories and that in mediation these stories can build links between actors, actions and outcomes (para.2).

The stories narrated by individuals fit into the frameworks of group stories, which a given story-teller is a member of, and the societal stories on the larger scale (para.2). The narratives from both sides are challenged and somewhat transformed in the mediation process and the conflicting parties discover the view of the other side, make meaning of themselves and the 'other' in the conflict and move towards a solution (para.3). In narrative mediation, language appears as a medium of story-presentation and as its co-creator, while also transmitting and contributing to the power of the speaker (para.6). Overall, narrative mediation is believed to challenge the dominant discourses that may have contributed to the conflict development (para.9). The narrative approach to mediation was once a novel and exciting idea (and still somewhat is despite its share of criticism), which signals the demand and search for new ways of engaging conflicting parties in the mediation processes. The search, however, does not have to stop on storytelling. Language already plays the central role in the traditional approaches to mediation, and even more so in the narrative approach. Given the potential negative charge of language during conflict, I consider it useful to look for other ways of expression that would support language or act in its stead when the words are not enough or are too emotionally charged.

3.1.2. *(Re-)Focusing on the conflicting parties: positions, interests, values*

In the pursuit of the most effective mediation approach or arrangement, mediation research has put unnecessarily excessive emphasis on the role of the mediator. This way, the role of the conflicting parties and the view from their side are usually discussed insufficiently for a balanced understanding of the process. The breakthrough in bringing attention to the parties happens in Lazaro Sumbeiywo's *To Be A Negotiator: Strategies and Tactics* (2009), which comes from the field of negotiation. Sumbeiywo still references mediation and gives advice to the conflicting parties regarding their expectations of themselves and the mediator. In doing so, Sumbeiywo draws on his personal experience of serving as a chief mediator in the process between the Government of Sudan and the Sudan People's Liberation Movement to help parties prepare for peace negotiations.

According to Sumbeiywo, conflicting parties should define the issues at stake and their interests to first reach an agreement and an understanding of where they stand within their own team before the negotiation process starts (2009, p.8). Furthermore, parties should focus on the objective and always look towards the future while using the conflict as a point of reference in the past. To know what both parties want is one of the key strategies: "If you

proceed only based on assumptions as to what you want, you may negotiate for the wrong reason, and the wrong cause" (Sumbeiywo, 2009, p.9). The other key strategy is communicating wishes and needs directly and clearly: "You must clearly articulate what you want, otherwise your statement will not be of use to the other party, or the mediator will not be able to help you get what you want" (Sumbeiywo, 2009, p.9). While definitely a helpful manual for conflicting parties, Sumbeiywo's text appears to lack conceptual clarity about what needs to be understood by the parties before they start negotiating - their interests, positions and values (although the three are alluded to). In investigating the common reasons of mediation failure, Jack Marcil and Nicholas Thornton identified underdeveloped and incomplete mediation statements of positions and interests as one of the factors causing mediation processes to be unsuccessful (n.d., p.4).

Joan Mulholland stresses that negotiation is about disagreement and that it would not be necessary if there was no difference (1991, ch.4). The same by definition applies to mediation. Mulholand continues (1991, ch.4):

> "Moreover, the differences must become the focal point of the interaction, must be addressed, dealt with, and somehow incorporated in the final outcome. Some participants might have to make serious adjustments to their goals, and to accept compromises in accommodating themselves to an agreed settlement."

Similarly, in mediation communication is based off and revolves around the differences between the parties in relation to a mutually desired outcome. The differences are manifested through the positions, interests and values of the conflicting parties. Thus, communication in mediation moves from the bases of positions, interests and values towards brainstorming of mutually beneficial solutions. Thinking about positions, interests and values in developing a visual arts-based approach to mediation is once again choosing a(n) (overly) rational side – so far. Yet, a consideration of the tree maps the ways in which visual art-making may become useful in mediation spaces. Overall, understanding and differentiation between positions, interests and values lead to effective inter-party communication in the ways discussed below.

Overall, Fisher et al. (1991) outline such steps for the parties in negotiation as identifying what the party wants and why, communicating that to the other party, brainstorming solutions, eliminating those that either party rejects, selecting solution that would satisfy both parties and finally agreeing on how the solution would be implemented (as in Kaplan, 2007). Roy Lewicki and Edward Tomlinson (2014) indicate defining interests as a critical step in

negotiation and say that parties, knowing that a given conflict has to be resolved, often struggle to understand and articulate what could satisfy their concerns (p.799). However, how to explore and come to an understanding of these interests is a completely different question. Sumbeiywo does not go beyond a superficial "make a plan" guideline on the matter (2009, p.8). It opens the mediation space for exploring different approaches, including visual arts-based ones, to building that understanding.

Lewicki and Tomlinson (2014) differentiate between positions and interests in conflict: the former refers to what parties say they want and the latter to why they want those things (this way 'interests' are similar to 'needs'). Positions appear rigid, whereas interests are flexible as long as the goal can be reached (p.799). Positions change throughout the negotiation process as parties make concessions and move towards an agreement. Discussing interests-based negotiation, Oliver Ramsbotham compares positions to 'records' of what has been said by a party and how it has changed throughout the mediation process. As such, positions record elements of disagreement (2010, p. 63). It is therefore crucial to understand what exactly the positions in a mediation process are to move beyond the disagreement towards a potential agreement. Ramsbotham refers to positions as "superficial and obstructive" (p.64) and emphasizes the need for ruling them out of the communication from the very beginning of the negotiation process. Instead, he suggests focusing and basing communication off of interests as the underlying reasons for why the positions are different. While emphasizing the need to differentiate between positions and interests, the text does not point out ways for the conflicting parties to build an understanding of and differentiate between those. Although mediators would know the difference based on their training, the conflicting parties do not arrive to the mediation space with the same knowledge. With the mediator having the guiding role, this knowledge would also benefit the primary actors and thinkers within mediation – the conflicting parties.

Another factor that needs to be considered when approaching difference in conflict is values: "The differences between the parties originate in fundamental differences in personal and social values" (Lewicki & Tomlinson, 2014, p.808). Values are essentially beliefs about what is 'right' or 'wrong' as well as 'true' or 'false' (Ramsbotham, p.61), which influence decisions and worldviews. Values stress and are stressed by norms, identities and beliefs (Harinck & Druckman, 2017, p.30), which are formed throughout lifetimes and are therefore difficult to influence. Conflicts of values are usually harder to resolve in comparison to conflicts over resources (Harinck & Druckman, 2017, p.30), since conflicting parties are

highly unlikely to make concessions based on their values. Discussing coping with conflict, Ramsbotham suggests that conflicting parties set aside their values, as in understanding of right and wrong within the conflict, to communicate towards an agreement (2010, p.60). The move requires an understanding of subjectivity in conflict and a motivation to search for common ground. Again, the text does not clarify how exactly to find out what one's values are and how to set them aside. Neither does the text build up on what exactly 'setting the values aside' would mean, if they are fundamental parts of worldviews and identities.

From the start of a mediation process, it may seem to the parties that there is an understanding[3] between them, which, untrue as it often is, can significantly hinder the mediation process. Ann Porteus lists the "deadly assumptions" in mediation: that the others have understood us, that "we can understand others if we just listen hard enough", that people perceive the world the same way, that different people attach the same meanings to the same words, and that people will have uniform reactions to same phenomena (n.d., para.4). Once again, within- and between-party understanding appears crucial to Porteus as it does to Sumbeiywo (2009). The implication that "listening hard enough" is not sufficient invites to explore other ways of coming to an understanding of positions, interests and values – and possibly visual arts-based ones.

It is also crucial to note that not all parties or members of the parties enter mediation with the intentions to understand the 'other' and design solutions. Some, on the contrary, may negotiate in bad faith or have clear intentions to disrupt the mediation process (also identified as a reason of mediation failure by Marcil and Thornton, n.d.), especially if the principle of voluntary engagement was not carried through efficiently when the parties were formed. It is also possible that the conflicting parties study and develop a sufficient understanding of one another's positions, interests and values with the specific intention to prevent effective interactions. In other words, an understanding of positions, interests and values does not necessarily lead to 'success' and an establishment of peaceful relations between the parties. Conflicts are complex, and so is peace work, which mediation is one example of. However, the lack of guidelines for the conflicting parties and their demonstrated struggle to grasp positions, interests and values (Lewicki & Tomlinson, 2014) make the study focus on the three and explore the potential of visual art-making to clarify them.

[3] The understanding does not have to be 'shared'. Negotiation based on positions, interests and values implies that the parties should understand where the differences lie. This, however, is not necessarily connected with sharing worldviews or having the same ideas about the future.

To take negotiations out of impasses caused by great differences, Lewicki and Tomlinson advise improving on the accuracy of communication and, among other techniques, creating common vision statements (2014, p.810, 811). They emphasize the role of language while also stating that it becomes more polarized and hurtful as parties move to an impasse. It is therefore worth exploring whether visual art-making could serve to neutralize the charged language and so foster communication though collaborative visual art-making.

3.1. 3. *Towards Understanding in Mediation*

Donohue et al. (2019) stress how "communicatively intensive" conflicts usually are (para.1). Language-based communication in the form of exchanges, interviews with leaders, negotiations and the like shape the public understanding of the conflict (para.1). Even if mediation implies a guided dialogue, language-based communication may also serve to aggravate conflict. In exploring conflict through language as a "communicative, informational, or representational system" (Wilce, 2009, p.20), Ramsbotham identifies radical disagreement as a manifestation of political conflict once the parties to that conflict are formed (2010, p.17). Each side constructs a way to talk about the conflict and aspires for their discourse to be dominant (p.17). Reflecting on discourses in conflict settings, Mulholland (1991) identifies inter-cultural communication to be especially susceptible to discourse-based misunderstandings. In Mulholland's work, members of the same culture "share perceptions of all the factors of discourse, from the macro level of speaking itself, to the micro-level of the meanings of their words and grammatical forms, and the value of the length of a pause between utterances" (ch.4). Therefore, in inter-cultural communication misunderstandings may occur at any and every level. The initial positions presented by the conflicting parties at the start of a mediation process would be an expression of the competing discourses. And so it does not come as a surprise them that Ramsbotham (2010) recommends setting the positions aside as soon as they are stated.

Even if the positions and dominant discourses are ruled out, language-based communication still involves risks of misunderstanding due to imprecision, differences in intended and literal meanings and the values communication is based on.[4] Moore et al. (1988) further stress that

[4] It is not my objective to show the failures of languge in communication, which the following overview of related research would not have been enough to do anyway. In the scope of this study, the discussion only aims to show that language might be insufficient and that the uncertainty of its continuous efficacy opens the space for consideration of complementary approaches to mediation, such as a visual arts-based one. The discussion could continue to great lengths beyond the scope of the study.

people normally expect too much from language, when it is just a "fragile bridge" between those using it (p.14). The fragility is due to how ambiguous and imprecise language can be and how mutual understanding based on communication through language is hence not guaranteed. Robert Krauss and Ezequiel Morsella (2014) point out such communication mishaps as discrepancies between the meaning encoded by the person producing an utterance and the meaning decoded from it by the person receiving the information (pp.169-170). To overcome the obstacle, they recommend restating the same idea in several ways and forms. Visual arts-based mediation would employ visual art-making to follow the advice and restate ideas visually.

Krauss and Morsella continue to demonstrate that meanings change from context to context, including the cultural ones of the communicators, and that they can be literal or intended (pp.171-174). The latter refers to the speaker's ability to imbue highly context-specific and personally filtered meaning into the words which would otherwise or in other people's understanding mean something completely different. The scholars recommend listening for the intended meaning and considering how the listener would understand the communicated information. To follow the advice, it is worth to explore whether visual art-making could serve to illustrate the intended and perceived meanings and serve as basis for further communication.

Another language-related obstacle pointed out by Krauss and Morsella is the dependency of meaning on the perspectives of speakers as departure points of their thinking. They state that conflict makes differences in perspectives more salient (p.175) and that those are hardly self-evident (p.176), yet encourage communicators to listen to perspectives behind utterances (p.175). Building up on ideas of Krauss and Morsella, Mulholland indicates the historical basis of language as a possible hindrance to mutual understanding: "Since experiences of language vary, a negotiation can involve the use of words which are differently understood by the participants, and so cause misunderstanding" (1991, ch.3). Along the same lines, James Wilce stresses the context of language: "Speaking is always a historically, culturally situated form of social action" (2009, p.97). Differently understood and contextualized social actions of the sort may result in disagreement. It is therefore worth exploring whether visualizing messages may reveal additional information that could point to fragments of perspectives and foster a better understanding of those perspectives.

While being 'historically and socially situated', language may be insufficient in communicating the complexities of the very social and historical environment of the speaker.

Wanjoong Kim (2017) started his discussion of the limitations of language from the premise of it being too linear to effectively communicate complex messages (in that study – religion-related messages). The linearity may become a hindrance to effectively communicating identity-related issues and multi-layered feelings and thoughts. Furthermore, in criticizing (American) mediation (of international conflicts) and explaining its inability to ensure sustainable peace in the 21st century, Dilip Kulkarni (2017) points out the overall narrow vision of mediators and peacebuilders as regards language. Building on the idea of Jawaharlal Nehru, Kulkarni suggests looking not at language, but at "language of the mind" (p.3). The extension embraces not only the way people speak, but the way they think and approach life. The study therefore explores whether complementary visualization may serve to somewhat clarify the complexity of the stances of conflicting parties in mediation through giving expression to such 'language of the mind'. However, the study reserves that even visual art-making may not suffice to add precision, clarity and room for expression of complex ideas to language-based communication.

Even having reviewed the possible shortcomings of language based-communication in presenting and processing information, I have no reasons or grounds to state that language always hinders peace-oriented communication. And neither is there a reason to expect it to. However, the very possibility that it *might* contribute to or aggravate misunderstanding creates a need to have a complementary approach ready and available in case of an (anticipated) impasse in mediation. Although not risk-free, language is indispensable. And a visual arts-based approach to mediation implies supporting language-based communication through the difficulties in understanding which the conflicting parties may experience. From that premise, I turn back to negotiation research to explore how language-based communication is framed to enhance understanding within and between the conflicting parties.

Despite the possible shortcomings, negotiation and mediation researchers focus on inter-party dialogue through language as a way to ensure successful solutions. Transforming conflict dynamics means moving from competitive debate based on disagreement to a constructive dialogue oriented towards mutual understanding (Ramsbotham, 2010, pp.52-53). Discussing basics of negotiation, Nicholas Dorochoff states: "Negotiation is communication that allows two or more parties with differing goals to arrive at a resolution" (2007, p.57). He continues to say: "Successful communication requires a thorough understanding of the other party" (2007, p.16). Similarly Martin Ramirez calls for "better knowledge of ourselves and our

neighbors" in peace work, which can be achieved through exploring values and cultural contexts (2007, p.65). In constructive dialogue, parties discuss their differences with a specific goal to clarify them and find a solution comprised of the best thoughts brought up in the discussion (Ramsbotham, 2010, p.53, drawing on the idea of M. Deutsch). Hence, understanding comes about through the processes of brainstorming as well as clarification and synthesis of complex information flows in a relatively non-hostile atmosphere. Mediation is the space in which these processes are possible and, according to Bercovitch (1993, p.4) and Horowitz (2007, p.54), guided by the mediator. As discussed in the previous section, disagreements originate from and are manifested through positions, interests and values of the conflicting parties, which form the basis of structured communication within mediation. Therefore, it is the understanding of the three that fosters communication within mediation processes.

According to Dorochoff, negotiations proceed towards understanding when the parties "communicate, withdraw, reconsider, and communicate again" (2007, p.24). Mulholland identifies one of the challenges of the communication process this way: "the need to maintain good social relationships during the kind of encounter which, by its very nature, must put them at risk" (1991, ch.4). The risk comes in the beginning of the mediation process when the parties express initial positions as, in Ramsbotham's (2010) view, reflections of competing discourses and records of radical disagreement. Even after they are set aside following Ramsbotham's advice, conflicts and disputes are still challenging to resolve within mediation because people do not negotiate based on facts. Instead, they are driven by their feelings about, perceptions of and interpretations of those facts (Ramsbotham, 2010, p.59). Thus, conflict also involves subjectivity and emotional charge. Focusing on emotions, complementarily to the consideration of positions, interests and values, signifies a move away from the over-rationalization of conflict dynamics and mediation efforts, which Lehti (2018) criticized. Rather, such focus allows for the recognition of complexity and non-linearity of conflicts, which in turn call for adaptive peace mediation approaches.

Tricia Jones emphasizes that "emotional communication is the essence of conflict interaction" (Herrman, 2008, p. 279), where, according to Wilce (2009) the intersections of language and emotion are an "ongoing site for the clash of values" (p.89) with pertaining to them politics (p.98). Similarly, speaking the "language of the mind", for Kulkarni, also means to be aware of the emotional existence of people within conflict spaces (2017, p.3). In other words, communication in conflict situations is not about language alone, since emotion itself

concerns "the relation of body, action, and mind; of embodiment and society; of biology and culture; of brain, body, action and cultural meaning" (Wilce, 2009, p.28). In all these dimensions, the parties' understandings of what is disputed differ. And the ways mediation goes about fostering understanding need to speak to the emotional, perceptional and interpretational aspects of communication. Ramsbotham further suggests that mediators put more emphasis on the "conceptual preparation" for mediation, namely "encouraging a fresh "mind-set" – new attitudes and approaches to a problem" (2010, p.59). Thus, the mediator and the conflicting parties need to be creative in designing, trying out and offering new ideas.

Bultena et al. (2010, 2011) identify such grounds for mediation success as building trust, managing conflict and perceptions, listening, emotional intelligence and visualizing mediation. The last point referred to a tool visualizing interpersonal awareness that has been used "for developing high levels of trust and openness" (2011, p.45). Developing trust between conflicting parties appeared crucial also to Ramsbotham (2010, p.61). To set people at ease and so develop trust, Dorochoff suggested asking questions and showing personal interest (2007, p.59). Trust involves "feeling heard and understood, being able to talk about perceptions and feelings", which also requires a consideration of emotions (Herrman, 2008, p. 287). Within communication in conflict situations, trust is also connected with empathy as the ability to project oneself into the shoes of the 'other' while retaining "a clear differentiation between self and other" (Head, 2012, p.39). Emotional intelligence, as per Bultena et al. (2011), expands on the notion of empathy to include self-awareness, social awareness, self-management and management of relations (p.49). Due to emotional intelligence, parties are able to engage in "promoting information-sharing, trust, healthy risk-taking, and learning" (p.48). Trust, empathy and emotional intelligence refer to Mulholland's call for the establishment of "good social relations" between the parties, which would ideally include voicing and hearing out opinions as well as developing a cooperative spirit (1991, ch.4). Having seen how important understanding of emotion and the formation of trust are in conflict settings, I turn back to exploring the role of language in communicating and fostering those.

The interconnections between language and emotion in general require further research (Herbert, 2018; Wilce, 2009) and discussions which go beyond the scope of this study. However, generally insightful for the development of visual arts-based mediation are the arguments of Cornelia Herbert (2018) and Mario Braun (2015) that words elicit emotions. At the same time, "emotional meaning is not radically separate from denotative-referential

meaning" (Wilce, 2009, p. 19), which implies misunderstandings of one type of meaning would likely result in a misunderstandings of the other. The implications of Herbert's and Braun's research for this study are that charged language may cause conflicting parties distress, which in turn may hinder collaboration. In this case, a complementary means of communication would benefit the conflicting parties if it can assist in clarifying the message, expressing it differently or separating the emotion from the message. At the same time, Affleck et al. (2012), in their investigation of the effectiveness of interviewing men in qualitative health research, pointed out the limitations of language when it comes to expressing emotions. Based on the above discussed findings, language may be effective in eliciting emotion, but may not be sufficient in communicating it and dealing with it. Again, there is no reason to think the discrepancy would always be the case, partially or fully, or to expect language to be generally inadequate for communicating emotions. Yet, the facts that language alone may not suffice to effectively communicate and address emotion and that language-based communication prevails in mediation create an opening for a complementary approach such as a visual arts-based one. Affleck et al. (2012) suggested, among other techniques, visual storytelling as a relevant mode of emotional expression. The fundamentality of emotions to effective communication in conflict (Hermann, 2008) and such suggestion further open a possibility for a consideration of a complementary approach. Based on this premise, the study discusses the potential of visual art-making to contribute to an understanding of emotions and their management in the upcoming section 3.2 (in particular, the insights from art therapy). Meanwhile, the following sub-section explores mediation's creative nature and potential to employ modes of communication other than language.

3.1.4. *Creativity: the potential of mediation for a new (visual arts-based) approach*

As a way of addressing conflicts, mediation is both an "obvious" and an "ingenious" choice (Bercovitch, 1991, p.3), which is inherently inventive as opposed to military and economic measures of conflict management. It is obvious because it does not require (heavy) losses for a win-win solution. And it is ingenious because the solution requires for the parties to come together, brainstorm and engage their creative capacities to imagine a mutually acceptable and beneficial arrangement (based on *UN Guidance*, 2012; Hampson et al, 2007). Peter Coleman and Morton Deutsch argue that conflict itself has a creative function – to incite a problem-solving process, which otherwise may never unfold (214, p.478). As a problem-solving process, then, mediation is a creative answer to conflict. For Johan Galtung, creativity is

hardly possible when parties are oriented towards victory (Arai, 2009, p.ix). And mediation, by design, requires collaboration, a move away from the drive for one-sided victory to imagining of peaceful relations. Galtung indicated the necessary conditions for creativity: non-violence and empathy (Arai, 2009, p.ix), the latter of which was identified as central to inter-party understanding by Head (2012) and Bultena et al. (2011). He further highlighted the creativity of the mediator's job in the 10-item list he designed for mediators to self-reflect (Horowitz, 2007, p.60):

> "*7. Creativity: Can I get detached from the problem and project a positive future? Do I find it appealing to challenge logics? Can I understand the positive and healing aspects of the conflict? Do I like and enjoy finding original and different solutions?*"

Essentially, Galtung calls for creating distance from the conflict reality, seeing opportunity in conflict and imagining ways of bringing about peace through that opportunity. Such an outlook on conflict is prevalent in conflict transformation, according to Lederach (2003). Lederach identifies creativity as one of the disciplines without which peacebuilding would not be possible, along with curiosity, risk-taking and relationship-building (2005, pp.33-34). Yet, in Galtung's view, creativity is "a major missing element in so many processes" (Arai, 2009, p.ix). For Lederach, the creative process "feeds the building of peace" (p.6), which seconds Galtung's opening of *Peace by Peaceful Means*: "Peace is nonviolent and creative conflict transformation" (1996, p.9). In Lederach's view, the essence of creativity in peacebuilding is transcending the conflict dynamics and envisioning an arrangement where former enemies could live side by side and enjoy peaceful relations (p.6). Imagining a peaceful arrangement with the 'other' is risky due to a possible lack of trust and implies building a relationship where trust could be possible. Such creativity requires rigorous contact with and an analysis of the conflict reality to design both technically functional and artistic solutions in line with peacebuilding, viewed by Lederach as both an art and a skill. It requires informed, collaborative problem-solving, which also forms the core of mediation (*UN Guidance*, 2012).

What creativity is comprised of is not lucid in research, and definitions vary. However, it has been established that conceptually creativity is built on such pillars as novelty and meaningfulness to the task (Helfand et al., 2016, para.1). The latter implies that what counts as creativity in one situation, would not necessarily be creative under different circumstances. If mediation is context-specific, so will be creativity within it. Following the classification of creativity proposed by Helfand et al. (2016), it would not be useful to see creativity as an elitist feature resulting in prominent accolades-deserving achievement within mediation.

Instead, creativity in mediation would be understood in its smaller expression described by Helfand et al. as creativity of the everyday performed by everyone (2016, para.6). Galtung also elaborates on creativity as individual and collective, which could possibly relate to the conflicting parties in mediation. Individual creativity develops through making comparisons, establishing difference and placing situations on the same level (Horowitz, 2007, p.62). And collective creativity "can be worked on doing brainstorming, pasting sheets of paper on the wall and giving pencils to people, debating, discussing, imagining, writing on cards" (Horowitz, 2007, p.62). In case the smaller acts of creativity do not work, Galtung (in line with Lederach, 2005) recommends exercising "meta-creativity", i.e. "searching for a compelling image of a new reality to which the parties nod and say, "Yes, I could live in that one"" (Arai, 2009, p.ix). This way, without mentioning the term 'creativity', Sumbeiywo was advising the conflicting parties to exercise meta-creativity when he stressed the need to always look and negotiate toward the future (2009, p.8). The fact that Sumbeiywo did not (at least in the text) recognize that what he called for was 'creativity' points to the inherent creative nature of those mediation efforts which lead to satisfying solutions. And the fact that he had to call for it supports Galtung's statement that creativity is, in fact, largely missing from mediation (research).

Tatsushi Arai points out that creativity within conflict resolution, of which mediation would be part, is "highly specialized" in comparison to artistic and scientific creativity (2009, p.3). If the former focuses on developing a product and the latter is concerned with theory development, creativity in conflict resolution aims at both tasks. Envisioning peace is theoretical, while translating the vision into reality can be compared to 'product' development.[5] Peace mediation would similarly call for creativity in envisioning the conflict dynamics transformed. Even if Arai (2009), in the beginning of his study, refers to that as "scientific" creativity, such focus does not imply a conflict with visual art-making. Creativity in conflict resolution is scientific and artistic at the same time because the resolution process is complex and calls for different approaches and actions depending on the stage and context. The division itself is not thorough because it is result-oriented and overlooks the actual process of creativity unfolding. In contrast, visual arts-based mediation would engage creativity holistically for brainstorming of possible solutions and developing relevant visualizations in the process. In the conclusions of his study, Arai moves to distinguish between outcome and process creativity, whereby the latter is concerned with "transforming

[5] The expression is not meant to objectify peace or reduce its magnitude. Rather, a 'product' here means a 'creation'.

ways of inter-part communication" (2009, p.201). The conflicting parties materialize process creativity when they "commit themselves to the given unconventional modes of inter-party communication and relationship-building", which would ideally (but not necessarily) generate viable solutions (p.201). Process creativity as a way of building understanding of positions, interests and values is the focus of the visual arts-based mediation approach.

In terms of its effects, Mark Runco connects creativity to becoming flexible and breaking free from routines (2004, para.5). In mediation, flexibility would serve to move away from the initial positions and values, as advised by Ramsbotham (2010), and to try on fresh ideas in collaboration with the 'other' and to transcend the routine of the conflict. Reflecting on the themes of the 16 studied cases, Arai shows that creativity can be practiced in the following ways in conflict resolution: "analogizing for sensitizing one's mind across contexts", "combining known elements in a new way", "envisioning unconventional resolution options", being open to findings unfolding in "unanticipated ways", and engaging in a "sustained process of searching" (2009, p.199). Runco identifies the traditional view on creativity as reactionary innovation on a basis of a problem, while also stressing the pro-active potential of the notion (2004, para.5). Problem-solving lies at the core of mediation, so a thorough engagement with such innovation would benefit the field. Yet, traditional official mediation measures have not expanded their creative potential beyond words. Mediation's barely explored capacity for creativity can serve as a ground for the concept of visual arts-based mediation to develop.

As discussed in the opening of the sub-section, mediation is inherently creative, without its creative potential having been sufficiently engaged. As pointed out by Helfand et al. (2016), creativity requires understanding of the task. However, the conflicting parties may not understand the task since they may lack the skills to effectively communicate, identify and separate positions, interests and values which form the basis of communication in mediation and they may not have the resources explicating strategies of developing such understanding. Without a thorough understanding of the task, the focus of the conflicting parties may fall through or result in an inadequate solution, as suggested by Sumbeiywo (2009, p.9). Therefore, mediation may benefit from an activity that could uphold the creative drive while also providing insights to build understanding of the positions, interests and values present in the mediation process. As implied by Helfand et al. (2016), the smaller daily creative tasks, which mediation brainstorming could be seen as, are often not popularly understood as creativity because of their scale and frequency of occurrence. So to emphasize the creative

nature of mediation, it could also help if the activity upholding the creative drive could be universally understood as creative and in Arai's words "unconventional" one. As prompted by Galtung (Horowitz, 2007, p.62), the following section explores the potential of visual art-making to become such an activity.

3.2. **What elements and qualities of visual art could contribute to bridging the gaps within mediation?**

3.2.1. *(Visual) arts in peace and conflict studies*

In the chapter "Peace and the arts", Patrick McCarthy explores the relationship between the arts, artists, war and peace (Webel & Galtung, 2007). He highlights that art is a means to transmit emotions and that artists have throughout centuries engaged in war propaganda and anti-war art. Prominent appears the role of violence in art: "Art is one of the safest possible havens for society's accumulated, explosive rage" (p. 364). Although mentioning prisoners making art and the general human need for art-making, McCarthy separates artists from everyone else in the way they approach violence and peace, which renders art-making rather elitist and irrelevant for popular practice. The chapter ends by highlighting the capacity of art to "make life both more intelligible and endurable" through conveying "the violent peacefulness of human existence" (p. 366). Thus, the *Handbook of Peace and Conflict Studies*, does not go far beyond an acknowledgement of the fact that art does play *a* role in peace work and does not suggest specific applications of artistic practice to the pursuit of peace.

The most vocal call for arts to be integrated into peace work comes from John Paul Lederach (2005), although he focused primarily on haiku poetry in his practice. To Lederach, peacebuilding overall is an art, not only a skill, - and one that requires creativity and imagination. It is possible specifically through the moral imagination, defined as "the capacity to imagine something rooted in the challenges of the real world yet capable of giving birth to that which does not yet exist"(ix) and has "a foot in what is and a foot beyond what exists"(x). Thus, moral imagination connects to Galtung's view of meta-creativity as imagining a mutually desired reality. And, seemingly without realizing it, Sumbeiywo was calling for the conflicting parties to exercise their moral imagination when highlighting the need to see the conflict as departure point while focusing on the future (2009, p.8).

If peacebuilding is somewhat an art, then artistic techniques are also organic within it, along with technical aspects of the process. Similarly, they may extend to mediation as a peace-oriented activity. In attending to complex conversations in peacebuilding cases, Lederach himself doodles to see what people are talking about: "If I can see it, I can understand it better" (pp.72-73). Lederach's approach falls along the lines mapped by Galtung who emphasized the potential of audio-visual media, witnessing and paper- and pencil-based exercises to develop imagination, empathy and perseverance (1996, p.36). In concordance with Galtung, Lederach calls for peacebuilders to envision themselves as artists and to return to aesthetics. By being attentive to images and metaphors, listening to the core messages, striving for clarity and following intuition, peacebuilders will be able to envision "the canvas of social change" (Lederach, 2005, p.74) and fulfill the purpose of peace work. Similarly, Galtung had pointed out that creative conflict resolution requires peace workers to possess and exercise imagination, compassion and perseverance (1996, p.35). Furthermore, Lederach does not appear to view artistic expression as only pertaining to trained artists. On the contrary, wide artistic practice by engagement of the creative capacities of a wide range of actors, not to say all possible actors, appears to be the performing group and the audience of Lederach's 'moral imagination'. His call for the recognition of the artistic side of peacebuilding and practicing artistic approaches to it opens the space to explore whether a visual arts-based approach could make mediation more effective in bringing about peace.

A pioneering work on art and conflict emerged in 2018. In *Can art aid in resolving conflict?: 100 perspectives* Noam Latar, Jerry Wind and Ornat Lev-er asked a hundred emerging and established artists to reflect on the potential of art across disciplines (visual art, architecture, poetry, choreography, music, museum curation and others) to contribute to conflict resolution. The project was inspired by the Bilbao effect, balanced museum exhibitions contributing to discord resolution in the town of Bilbao, Spain. And it explores whether art can build bridges between discording parties in other settings too. The book generally focuses on the political power of art to shape the political and emotional landscape (p.ix) and on art being created and displayed in public space. Therefore, art here emerges predominantly as a means to create the setting for a conflict-resolution action to take place or to inspire/ trigger it, but it is not an instrumental part of that action. Art may serve as a way of political expression of will, values and opinions and, if displayed in public and political spaces, shape political discourses and invite masses to participate in political conversation through artistic expression (pp.xxi-xxvii). This way, art has shown to be effective in expressing difference and discussing it, which, according to Mulholland (1991), is the essence of negotiation (and mediation). The findings

prompt and exploration of whether art can foster such exchanges not only in general public, but specifically in mediation spaces.

One of the latest works on arts and peacebuilding, *Peacebuilding and the Arts* (2019), focuses on art representing peacebuilding while acknowledging that some of the considered work "attempted to show concrete ways in which peace can be built" (p.50). Interestingly, Jolyon Mitchell in the chapter "Peacebuilding through the Visual Arts" states that peacebuilding is a complex process and that depicting it may be just as complex. Although probable, this statement once again renders visual art adjunct to peacebuilding processes and somewhat retrospective in the act of bearing witness of what has unfolded. Many pieces of the artwork analyzed involved art being made at the end of a conflict transformation process and creating a symbolic landscape for a peace arrangement to consolidate. Especially curious for this study is the example of transformation of arms into art in Mozambique after the civil war of 1976-1992 (p.51), which is an example of envisioning a different reality while rooted in conflict, referred to by Lederach as the 'moral imagination'. According to Mitchell, looking at a painting depicting a peaceful act or one created as a peaceful act is not the same as building peace. Yet, visuals of this kind may invite spectators to imagine a different reality, with the concrete result of the creativity and the imaginative act being hard to predict (p.61). Similarly, creating visuals in visual arts-based mediation would not be the same as negotiating towards a mutually desired outcome. Rather, it would be a way of imagining a reality where peaceful relationships are possible and so of exercising what Lederach (2005) called the 'moral imagination' and what Galtung called 'meta-creativity' (Arai, 2009).

Studying art in or as part of peace work is already a huge stride towards realizing and utilizing its potential in the effort. However, one-time and one-visual artistic engagement does not perform much beyond depiction, which can further be interpreted in the interests of both pro-peace and pro-conflict forces. For peace efforts and visual art-making to work well together, both need to be seen as processes: one reduced tension at a time in the process of peace work and one visual at a time in the process of visual art-making. Peace itself, for Lederach, is not an "end-state" or a state at all, that one could depict in an act of bearing witness through visual art-making. Instead, it is a "continuously evolving and developing quality of relationship" (2003, p.24). Such nature of peace would also call for visualization to be constantly developing to relate to peace and contribute to it.

3.2.2. *Visuals in use for peace*

Unlike the majority of the studies in the previous section, visual arts-based mediation does not focus on the interactions with a piece of visual art as a depictive 'image' and incorporates visual art-making aiming beyond depiction. In further contrast to the works discussed previously, the concept of visual arts-based mediation would not reserve the art-making process only to the artist (which, of course, would have quality and content implications if the art was considered elsewhere). What is more, this study adopts a more nuanced approach to discussing visual art-making in the realm of mediation than the works analyzed so far. Instead of examining the role of 'art' in general or placing visual art-making under this umbrella in argumentation, the study explores specifically visuals and visual art-making as a process of creating the visuals. The change of perspective on who creates visual art in visual arts-based mediation requires a clarification of what their work is called and why. Even more important such clarification is in the context of the frequently interchangeable and interrelated use of the terms 'art', 'visual art', 'image', 'visual image', 'visualization' and 'visual' in research overall and in the works analyzed so far – which, if not clarified, may create conceptual confusion as the reader moves further through the study.

In discussing visuals in visual arts-based mediation, it is particularly crucial to differentiate between 'images', which are often viewed as results of art work and so considered in peace work and conflict resolution, and 'visuals', which serve a different purpose while also created in the process of artistic engagement. This study follows the idea of Stocchetti and Kukkonen (2011) that images themselves are not agents and therefore do not possess and do not serve as on origin to power, which is a political perspective. Instead, images are tools in the process of meaning-making and negotiation of values (p.11). Here it is crucial to differentiate between the terms 'visual' and 'image'. A 'visual' is what gives grounds for the concept visual arts-based mediation. The *Cambridge Dictionary* defines the term as "related to seeing" and "something such as a picture, photograph, or piece of film used to give a particular effect or to explain something". In this study, the term points to a relationship that unfolds between the participants and their visual artistic expressions, whereby the participants channel the use of their creation to support the content of mediation. However, if decontextualized and separated from the creator who could emphasize their purpose, these visuals become 'images'. The term 'image' is defined as "a picture or photograph, especially one shown on a computer or television screen" (*Cambridge Dictionary*), which in generalized terms means a pictorial

representation. What would happen to visuals at the end of a visual arts-based mediation process when, taken out of the context, they become images is beyond the scope of this study.

When Stochetti and Kukkonen (2011) highlight the use of images as a source of their effect, their 'images' also become 'visuals' which serve to illustrate or add a visual effect to the ideas and intentions of their creators. As such, visuals can either support or challenge the way values are negotiated and distributed in a society (Stocchetti & Kukkonen, 2011, p.11). And as events and products of imagination put to use, visuals become a threat to status quo, patterns of power relations and social values. Imagination itself is "potentially the single most serious threat to control" (Stocchetti & Kukkonen, 2011, p.19). In this sense, visual expression creates a possibility for a break with reality through mediated pictorial representation and an opportunity to visually re-design one's reality (Stocchetti & Kukkonen, 2011, p.19), of which the latter is required for 'meta-creativity' (Galtung in Arai, 2009) and the 'moral imagination' (Lederach, 2005). Among others, the scholars point out such gap in visual studies as the lack of attention to and investigation of the reconstructive potential of visuals (2011, p.21). They focused on the potential of visuals to challenge the political, i.e. the disruptive and destructive potentials, whereas the building and nurturing potential of visuals has not been highlighted. This gap is a window of opportunity for the emergence of visual arts-based mediation. Visuals in use and conscious action, and specific ones in mediation, may become one of the first practical examples of visuals fulfilling their nurturing potential by contributing to constructive change.

Visuals have been generally considered as having potential to contribute to constructive change, and what is especially significant for this study - to peace work. Frank Möller (2020) argues that visualizations of peace not only demonstrate what peace has come to mean, but also challenge the meanings, ultimately influencing the definition of peace (p.29). What is visualized and visible appears legitimate, and it has long been the case for violence (p.29). Möller refers to an "obsession with violence in both popular culture and peace research" (p.29). The popular culture element in particular, has negative implications for mediation. The heavy visualization of violence means that the conflicting parties arrive to mediation spaces having clearly seen what violence is and, following Möller's argument, believing that it is legitimate. At the same time, they have had virtually no opportunity to visualize peace and so break the cycle of the visual content they have been receiving to imagine peaceful relations. However, visualizing peace, according Möller, is challenging because there are many understandings which may compete (p.29) and because peace can be defined differently

(p.33). Similarly, in mediation the conflicting sides could see the ideal peace arrangement differently, e.g. as one that satisfies all their needs without having to make concessions. Visual arts-based mediation, then, would create an opportunity for a dialogue, in which visual art-making would aid the conflicting parties to negotiate the qualities of desired peace. In this light, Möller comments on the importance of trying to visualize peace (2020, p.29):

> "Searching for images of peace aims at undermining appearances of violence as inevitable or legitimate, an important step in the search for more peaceful social relations in our everyday lives and in world politics."

What Möller refers to can be understood as part of Arai's (2009) "sustained process of searching" as a way of practicing creativity in conflict resolution. However, 'searching' here implies that there is a body of imagery that could serve to visualize different ideas about peace, or that there already exist some elements of peace that could be found and visualized. In case the former is not readily available or does not serve every understanding of peace and in case the latter exists to a minimal extent, it would be even more important to have the opportunity to *create* such visuals with the aspiration to build more peaceful social relations. The concept of visual arts-based mediation would be about presenting conflicting parties with such an opportunity. Visualizing peace specifically is not identical to potential visualization within mediation processes (unless the mediator would explicitly prompt the parties to 'create a visualization of your understanding of peace'). However, it would ultimately serve the same goal – building understanding and resolving a given conflict. And while legitimizing peace, it would also legitimize the non-violent means of bringing it about, which mediation can be considered to be.

The perspective of Möller (2020) is saliently different from the majority of perspectives on the role of visual art in peacebuilding presented in *Peacebuilding and the Arts* (2019). One of the aspects of the difference is in the fact that, for Möller, visualization of peace is forward-looking and active, while *Peacebuilding and the Arts* considers visual art as primarily a means of retrospective depiction and creation of a conducive to mind shifts ambiance. Visualization itself appears to be a peacebuilding tool as it is capable of "shifting emphasis from violence to peace" (Möller, 2020, p.29), which implies a process and makes visualization useful in mediation settings. Essentially, this line of thinking also connects visualization to Lederach's 'moral imagination' and Galtung's 'meta-creativity' as shifting thought and action from the conflict realities to a possibility of peace. In addition, Möller presents a different connection between visual arts, peace and imagination (p.48):

> "Imagination is the act of forming a mental concept of what is not actually present; it can be triggered not only by the absent but also by the invisible."

Besides summarizing what this whole study essentially is, the passage implies that visualization breathes life into what is imagined from the absent and the invisible. In mediation, visualization could breathe life into the possibility of peace which is absent and likely invisible at the time the conflicting parties arrive to the mediation space: "Peace, even if absent in fact, can be imagined as a principle possibly guiding future human interaction" (Möller, 2020, p.48). Important would be the continuity of the process of searching for and creating peace-oriented visualizations. The continuity would ensure an exchange between different visualization of peace as well as visualizations of peace and violence while enabling brainstorming and dialogue between the visualizers. The process of mediation, if employing visual art-making (selectively) throughout, would add the character of a process to visualization thus changing the perspective of one-time retrospective depiction to continuous pro-active imagining of peaceful relations.

3.2.3. *(Visual) Art-making: insights into visual arts-based mediation*

In order for visuals to come to use discussed in the previous section they first need to be created. Contrary to most of the discussion in *Peacebuilding in the Arts* or the *Handbook of Peace and Conflict Studies*, this study considers visuals in their making and the experiences of mediation participants creating those visuals. Thus, the process of (visual) art-making provides insights of what exactly the concept of visual arts-based mediation could be about.

Directly linked to this study is such area of visual art-making as graphic recording. As a fairly new phenomenon, graphic recording has not been popularly researched. The one study I managed to find considered graphic recording in more literal terms as a means of documenting content of meetings and events, which was suggested as an effective tool in their evaluation (Dean-Coffey, 2013). More insightfully, a graphic recording company *ImageThink* portrays the practice as serving to increase "engagement and memory-retention for the audience" and promote "creative thinking, collaboration and deeper engagement" (n.d.). The latter happens due to the graphic recorder's synthesis of ideas during brainstorming sessions and the establishment of effective visual links between them. In mediation, brainstorming has been identified as crucial for designing solutions (Horowitz, 2007; Ramsbotham, 2010; Dorochoff, 2007; Lederach, 2005), and effective links between ideas would help the conflicting parties discuss the best thoughts (called for by Ramsbotham, 2010) as a basis for

designing solutions. Another graphic recording company *Visual Facilitators* claim: "Those who see more, make better decisions." (n.d.). For *Visual Facilitators*, graphic recording as a live visualization activity creates a connection within the audience and between the audience and the speaker allowing everyone to see a bigger picture and thus be able to make 'better' decisions. As such, graphic recording generates insight and encourages collaboration (*Visual Facilitators*, n.d.). These qualities of graphic recording would be indispensable in mediation as the conflicting parties "communicate, withdraw, reconsider, and communicate again" (Dorochoff, 2007, p.24) to reach understanding and design solutions. Nevertheless, the effects of graphic recording which the companies refer to have not been proven true in academic research. The graphic recording companies may use these claims more to popularize the practice than to factually ground it, and they do not refer to related research work or explicate their statements. Therefore, it is necessary to explore what effect visual art-making has been proven to have as it is and in different contexts.

Art-making has been researched in such contexts as, for instance, medicine, (art) education, child education and development, psychology, and their intersections. These areas, of course, are different from mediation, also rendering the findings not directly applicable to the purposes of this study. Yet, the below examined research works connect to the field of mediation through the notions of learning, meaning-making (which conflicting parties are engaged in when exploring the views of the other side) and coping with emotions (which conflicting parties are advised to do by Bultena et al., 2011). The studies highlight the role of (visual) art-making plays in the above-mentioned processes, and which it by extension could (and I am not claiming it actually *would*) play in mediation. In the absence of visual art-making in mediation and therefore research of it, examining the following works is the best avenue I could find to proceed with exploring the conceptual potential of developing a visual arts-based approach to peace mediation.

Through interviewing artists and stroke survivors, Morris et al. (2016) explored whether a participatory visual arts program could aid in rehabilitation. They found out that engagement in visual art-making generated confidence, self-efficacy, improved mood and self-esteem though the achievement of creative communication in visual arts. Such effects of art-making would be important for the parties when shifting focus from conflict to peace (the 'moral imagination' and 'meta-creativity') and retaining confidence that peace is possible. Also in the medical context, Reynolds and Prior (2006) researched the role of visual art-making in identity maintenance of patients with cancer by examining whether visual art-making helped

in maintaining the "flow" in patients' lives. The flow, in the patients' experiences, refers to "sensuous vitality, responsiveness to art materials and evolving imagery, and creative adventures" (para.2) as well as clarity of goals which the patients did not refer to. Based on the accounts of three patients, the scholars established that visual art as a meaningful activity afforded the patients opportunities to upkeep personal and social identities and find ways of coping with illness (para.1). In mediation, such potential of visual art-making would help the conflicting parties have a healthy understanding of what concessions are appropriate and what the core of the argument is according to their identity-rooted values and interests, as called for by Harinck and Druckman (2017) and Ramsbotham (2010).

In the area of art education, Gardner (2008) researched the role of art-making and reflection through it in teachers' exploration of who they are and what they value. The study showed that the reflective activities including art-making brought out in students "freshness of ideas, confidence in themselves as emerging artist teachers, and trust in community" (p.100). Being open to new ideas and building an awareness of oneself would also aid conflicting parties in mediation, as pointed out by Ramsbotham (2010), Harinck and Druckman (2017), Ramirez (2007) and Bultena et al. (2010, 2011). Investigating the role of art in child education in schools, Malin (2009) looked at art-making as a "way of exploring ideas, discovering new possibilities, making meaning and transforming yourself and your world" (p.iv) and found that children made art activities meaningful by connecting to external world and to their peers through art collaboration, building upon their culture through expanding on the imagery seen outside of the art-making space, and imbuing reality into the things that are in their imagination (pp.234-235). Such collaborative meaning-making through visual expression would help conflicting parties to explore values as well as develop trust and empathy, which Ramsbotham (2010) and Hermann (2008) pointed out as crucial in overcoming disagreement. Moreover, collaborative visual art-making processes could eliminate the deadly assumptions in negotiations which hold that people perceive information the same way, that listening only would suffice and that there is an understanding from the outset (Porteus, n.d.).

Further researching the intersections of art-making and learning sciences, Halverson (2013) investigated art-making as a process of representation and found that the learning process of young artists could be traced through the analysis of their art as representation over time. In mediation, the record could serve to build legitimacy to the mediation processes and the peace arrangement the parties envision, as pointed out by Möller (2020). Cox et al. (2016), also employing the grounded theory methodology, explored the effect of visual arts on education

of medical students. When analyzing their art statements, the scholars identified the following themes in relation to the effect of arts: "enhancing learning, escaping constraints, balancing life and work, surviving, expressing self-identity and discovering professional identity, bearing witness, healing self and others, and advocating change" (para.1). Overall, Cox et al. found that visual art assisted the participants of the study in comprehending their developing professional identity and clarifying their values within the profession (2016, para.1). The mediation setting would benefit from such qualities of visual art-making in terms of the activity's potential to help the parties clarify their stance within the conflict, overcome heightened emotions and work towards constructive change, which was pointed out as crucial by Ramsbotham (2010), Lewicki and Tomlinson (2014), Horowitz (2007) and Sumbeiywo (2009).

Across the fields, visual art-making has been a way of exploring new ideas, one's values, making sense of the world and oneself within it, connecting with the community, establishing a safe space and expressing knowledge. Some of these findings come from studies that by design intersecting art-making with another area of knowledge and practice to gain a different kind of understanding than it would be possible with the chosen fields discussed separately. This has two kinds of implications for this study. First, the studies reinforced my initial believe that the intersection of mediation and visual art-making may provide new perspectives onto both fields. And second, they make me understand that it would serve the study well to also explore a structured visual arts-based field in addition to examining short-term collaborations between (visual) arts and other fields of knowledge and practice. Therefore, I turn the discussion toward art therapy to explore how the field practically and conceptually combines visual art-making with psychology and psychiatry.

3.2.4. *Art Therapy*

Along with graphic recording, art therapy is one of the fields of visual art this study draws upon to develop the concept of visual arts-based mediation. While graphic recording has barely been researched, art therapy has for decades enjoyed popularity among researchers. According to the *American Art Therapy Association*, art therapy is a mental health practice that uses creative expression methods to "enhance physical, mental and emotional well-being of all ages" (Gussak & Rosal, 2016, p.1). The practice combines visual arts, psychiatry and psychology and it is based on the premise that artistic self-expression aids internal conflict resolution, self-exploration and esteem, and management of emotions. While art has been

widely claimed to possess therapeutic qualities, Judith Rubin stresses that art therapy is a specially focused field that requires rigorous training and "combining a deep understanding of art and the creative process with an equally sophisticated understanding of psychology and psychotherapy" (2010, p.26). That means that the main factor in art therapy is *why* visual art activities are offered – and they are always offered for therapy (Rubin & Rubin, 2010, p.27). While I do acknowledge that the focus of art therapy falls on the healing potential of art, exploring the field presents an opportunity to see what a structured encounter with art and the process of art-making could be like and what effects such encounter may have. Further insightful in the field of art-therapy is the premise of visual art-making assisting in internal conflict resolution. I wonder if, detached from therapy, the conflict resolution processes facilitated through visual art-making can transcend the 'internal' framework to also apply to inter-party communication in mediation settings, which this section discusses in as much detail as the scope of the study allows.

Art therapy follows several theoretical threads, out of which Gestalt art therapy, for instance, emphasizes the potential of creative and artistic resources to "expand" consciousness (Gussak & Rosal, 2016, p.6). Other prominent ideas of the field include those of Naumburg, who saw art therapy mainly as a means of non-verbal image-based communication, and of Kramer, who emphasized the healing qualities of creative processes (Gussak & Rosal, 2016, p.13). Overall, art therapy has been understood in research to increase well-being and mindfulness while moving beyond the personal through artistic means. The factors that contribute to a thorough art therapy process include knowledge of art materials and their effect on individual experiences of clients, understanding of art-making as a process of creating art as well as expressing creativity, recognition of the centrality of the art product, consideration of the atmosphere and dynamic between the professional and the client, knowledge of psychodynamics and development, and a deep understanding of the process of change (Rubin & Rubin, 2010, pp.69-76).

Lisa Hinz (2016) points out that the field of art therapy is based on three assumptions about visual art-making and art media. Firstly, the content of art can serve as a "window into the soul" of the clients (p.1). While artwork as a whole can be considered, it has been established that the use of artistic elements (including color and shape) and patterns points to specific diagnoses, strengths and challenges (p.2, p.5). Following the prompt for a creative task, a healthy person would include all elements and the "problem-solving" process, while the latter would be missing from the art-work of a suffering client (p.2). Mediation being a problem-

solving activity, it could benefit from a record of the process in visual art, some techniques of which Galtung pointed to (Horowitz, 2007, p.62).

Secondly, art media properties influence therapeutic processes in art therapy (p.1), which Rubin (2010) also discusses. Fluid media foster expression of emotion, while resistive media stimulate cognition (p.5). The significance of media makes visual art different from some other forms of art-making. If, for instance, dance and theatrical performances do not necessarily require materials (and even music is not indispensable), visual art necessarily implies an interaction with artistic media. In art therapy, the media or combinations of them are carefully chosen to fit each client's needs. Overall, visual art-making through careful choice of artistic media has been found to reduce stress, improve mood, release tension, work as a distraction, foster emotional expression and cognitive restructuring, as well as aid in mastery of symbols (pp.8-9). The idea of an art medium's effect on behavior is critical for the development of a visual arts-based approach to mediation. This study's research question presupposes and the studies discussed in the previous section highlight the positive potential of art-making to enhance learning processes and emotional states. However, visual art-making may also be designed, through the choice of media, to be counterproductive to mediation goals. Although this discussion is practical and so is beyond this study, the idea is important to keep in mind when arguing that visual art-making *could* enhance mediation processes (with some conditions and reservations discussed in Chapter 5) and not that it necessarily *would*. Although art therapy is built on the premise that artistic self-expression aids internal conflict resolution, self-exploration and esteem, and management of emotions (Gussak & Rosal, 2016), visual art-making is not portrayed as a panacea. Instead, it is *made* to be helpful, implying that art therapy can still work as long as the associated risks are recognized and countered. Similarly, this study does not propose a visual approach to mediation to be a panacea solution to the shortcomings of mediation, and the possible risks and limitations are also carefully considered (see Chapter 5).

And thirdly, art therapy is "an effective, evidence based treatment" (Hinz, 2016, p.1). Hinz suggests that further research is needed to establish how effective art therapy can be in different settings, since so far is has been proven effective in mostly non-clinical settings (p.8). An example of an effective non-clinical art therapy intervention may be the use of art therapy to create "peace zones" in schools in Cuenca canton, Ecuador. There, art-making contributed to the establishment of ethical values and behavioral patterns to ameliorate the difficult integration process for migrant children. Furthermore, art therapy served to promote

"tolerance, dialogue, respect for diversity and interaction" in the context (López-Martínez & Dolores, 2016). Mediation undoubtedly represents a non-clinical setting, where the effects of visual art-making, let alone art-therapy itself, would need to be further researched to make viable connections and parallels. Yet, an emphasis on the same values as in the schools in Ecuador would serve to improve communication between conflicting parties in mediation too, as suggested by Lewicki and Tomlinson (2014), Ramsbotham (2010) amd Dorochoff (2007).

Supplementary to the goal of therapy in art therapy is the goal to educate the clients (helping the client acquire the necessary art skills to create for the sake of achieving the main goal) and so nurture their growth (again, helping the client grow towards the goal) (Rubin & Rubin, 2010, pp.27-28). The goal of education is also important for a visual arts-based approach to mediation, where the mediator and conflicting parties would likewise need to know how to visualize to achieve mediation goals and how to channel visual art-making towards peaceful growth. It would be part of the advice by the *UN Guidance* for mediators to ensure the conflicting parties have the necessary knowledge and tools to problem-solve (2012, pp.3-4). Rubin acknowledges that art-making for fun or other purposes could indeed have therapeutic effect, but that nevertheless would be different from art therapy. The scholar shares: "Art is intrinsically healing for many reasons, such as: discharging tension, experiencing freedom with discipline, representing forbidden thoughts and feelings, visualizing the invisible, and expressing ideas that are hard or impossible to put into words" (2010, p.28). The therapeutic effects of visual art-making, while being a whole separate discussion beyond this study, nevertheless make it applicable to mediation as movement from conflict (and associated worries and traumas) to peace in the process of what Herrman (2008) refers to as 'emotional communication'.

If compared to the great amount of attention mediation research gives to the role of the mediator, art therapy literature is mostly about the content of the process and the client. Art therapists do not feature as much beyond the absolute need for special training. This could be due to the depth of knowledge needed to treat trauma in the process of art therapy and the fact that the context shapes the approaches and processes within art therapy, rather than the art therapist. Such research focus of art therapy makes me wonder whether an introduction of a visual arts-based approach to mediation would similarly bring the experiences of the conflicting parties to the forefront of research and discussions around mediation (discussed more in Chapters 4 & 5). Nevertheless, it is also crucial to examine what the field of art therapy does say about the role of the art therapist in greater detail.

To encourage and guide young art therapists, Maxine Junge and Kim Newall (2015) decided to ask pioneers in the field of art therapy to write letters to art therapy students sharing insights into becoming an art therapist (pp.113-156). Elaborating on the role of an art therapist and the skills and mindsets needed to thrive in and for the field, Sandra Graves-Alcorn recommends practicing problem-solving and looking for underlying knowledge. Junge calls for deep respect of the creative process and product, being a person of action, leading, questioning, discovering the underlying dynamics of the profession and making it more equitable, loving art. And Frances Kaplan used the opportunity of the letter to emphasize what art therapy is and is not in relation to its sometimes questioned theoretical foundation. Taken out of the art therapy context, the advice could just as well, although to different extents, apply to mediation, as prompted by Horowitz (2007), Ramsbotham (2010) and Lewicki and Tomlinson (2014). It would include the call for distinction between what the field is and is not about, and what it could be with the introduction of visual art-making into it.

Thinking of the relations between art therapy and other fields, Rubin (2010) emphasized the potential of team work between art therapists and other (art) professionals to expand the scope of application of art's therapeutic effects (pp.35-37). For Rubin, there cannot and will not be enough trained art therapists to serve all those in need of such an approach. However, art educators and artists, for instance, could also work with visual arts in a therapeutic dimension, and Rubin does not necessarily limit such practice to a specific field other than art therapy. Such a call for collaboration serves to amplify the potential of visual art (and not necessarily the therapeutic potential of it) in other fields of knowledge and practice, one of which could be mediation.

So far, art therapy approaches have been applied in the fields of conflict resolution and generally social change. While visual arts-based mediation is to no extent about the application of art therapy to mediation, the potential of art therapy to conflict resolution could serve as an example of a field incorporating a structured process-like encounter with visual art. Frances Kaplan (2007) explains that reconciling art therapy with social change through a theoretical framework has been a challenge, also given that even connecting art and therapy theoretically had been a difficult process from the start (p.21). The solution came in the form of an image as a tool to "bring to consciousness the reality of a current collective predicament, as well as the universality and timelessness of an individual's suffering" and thus mediate between the individual and the collective (p.22). The coming together of the individual and the collective, in Kaplan's view, is the basis of social action. And so, for

Kaplan, "awakening to a shared predicament" can be regarded a transformative experience and "serve as a basis for social action" (p.22). By comparison, the awakening is double in mediation: first within the conflicting parties (stressed on by Sumbeiywo, 2009) and then between them (stressed on by Dorochoff, 2007). What Kaplan calls an 'image' and what this study calls a 'visual' (see 3.2.2) can serve as a basis for action in Möller's (2020) terms: as legitimizing peace and the search for it to ultimately contribute to the establishment of peaceful relations. This study explores whether visual art-making in the mediation setting could similarly be a tool of bringing to consideration different visions of the conflict reality and aspirations for the possibility of peace. The personal nature of the visualized understandings and the act of brainstorming toward a common solution based on the visuals in mediation would also be an example of interaction between the individual and the collective, thus potentially reconciling visual art-making and mediation conceptually (discussed in greater detail in Chapter 5).

For art therapy to expand to the areas of conflict resolution and social change, Kaplan (2007) explains, it first has to be freed from the inherent biases that cause even the healing process to arguably support the uneven power dynamics in the societies where art therapy is practiced (p.24). The goal of art therapy is to help people cope with stressful situations, and so arguably to adapt to (unjust) social and political structures (p.24). And art therapists have questioned the ethical premises of their practice along these lines, while wishing for knowledge of social and political contexts of their work (p.24, based on ideas of Junge, 1993). The gap identified by art therapists is an opening for the visual arts-based mediation to emerge. A specialist trained in peace, mediation and conflict studies as well as visual art-making would have the necessary skills to employ (and encourage others to employ) artistic visualization towards establishing peaceful relations. Peace work, particularly work towards positive peace, in the understanding of Galtung (1996) would include transforming the unjust social and political structures Kaplan referred to into just and inclusive ones.

When it comes to conflict resolution, Kaplan (2007) comments on the process the following way: "One of the first steps in the peaceful resolution of conflict is to look behind the obvious and learn what each party *really* wants" (p.90, italicized as in original). This way, Kaplan's argument goes in line with the calls for a thorough knowledge of interests made by Ramsbotham (2010) and Lewicki and Tomlinson (2014). Concurring with Lewicki and Tomlinson (2014), Kaplan continues to say that parties to a conflict usually struggle to identify what it is that they want and why they want it as well as to brainstorm possible

solutions (p.94). In explaining how art may help in the process, Kaplan traces the history of art-making and states that for the most of history arts were not a separate activity, but a central and cross-cutting part of being human (expressing and transforming emotions, communicating and learning). Given how fundamental arts have been in evolution, they still significantly influence human functioning (pp.95-99). A major role visual art has played in the development of humanity is assisting in problem-solving activities. Being somewhat permanent, visual art allows for a tracing of records of thoughts and serves as a basis for invention, thus being vital for brainstorming (pp.99-100). Here, Kaplan's thoughts connect to Galtung's (Horowitz, 2007) and Lederach's (2005) take on creativity in peacebuilding as requiring brainstorming and imagination, which visual arts can aid in.

Anndy Wiselogle (2007) took Kaplan's ideas further to develop the *Drawing Out Conflict* workshop based on an attended art therapy workshop. *Drawing Out Conflict* was a series of drawing exercises about conflicts that "bothered" the participants, whereby they explored drawing and art materials through squiggle drawing, drew conflict aspects individually, discussed each other's drawings, and finally drew the personal 'toolkit' to work with the conflict (pp.103-106). According to Wiselogle, who is a mediator by profession, the art therapy techniques employed allowed for the creation of a neutral and non-judgmental space, clarification of confusion, introduction into other perspectives, empowerment and consideration of emotions, which is presented as a parallel to mediation (pp.109-111).

Interestingly, when Kaplan and Wiselogle discuss the intersections of art therapy and conflict resolution or specifically mediation, they do not talk about art therapy itself – they analyze art-making and its benefits for the processes of meaning-making and exploration of self within a given context. To make the distinction between art therapy and art when discussing the potential of the two for conflict resolution is indispensable for the understanding of what the fields can actually offer, in this case for the concept of visual arts-based mediation. Art therapy is different from art-making; and art, as discussed in the previous sub-section, has therapeutic effects outside of the art therapy context. The therapy part of the field and the way it is combined with art-making in art therapy offers a lot of food for thought necessary in the development of the concept of visual arts-based mediation. Particularly important are such aspects of art therapy as the deep knowledge of the fields brought together and the focus on the client which assigns a back-stage guiding role to the art therapist.

3.3. **A visual arts-based approach to mediation – why?**

From a constructivist perspective, this study follows the ideas developed by Eduardo de la Fuente in *Why Aesthetic Patterns Matter: Art and a "Qualitative" Social Theory* (2014). For de la Fuente, art is central to the formation of systems of human knowledge, communication and economic relations. And according to Kaplan (2007), it has been so throughout centuries. If art is a way of "world-making" (de la Fuente, p.169, 2014, drawing on the idea of Goodman, 1976 & 1978), it becomes instrumental in peace work as a set of activities directed at a transformation of dynamics and reality. Art offers an insight into the qualitative dimensions of social life and its transformation (de la Fuente, 2014, p.169), and by providing a common ground for understanding and dialogue may add value to mediation. Particularly significant for mediation is the principle of artistic ornamentation: to make sense of the world, humans "coordinate patterns" (de la Fuente, 2014, p.179, drawing on the idea of Valsiner, 2008). Therefore, 'patterning' mediation processes through visual art-making may help to (re)construct a world where a given conflict would cease to unfold.

The study focuses on mediation activities which, as Horowitz points out, ensure the "continuity and successful conclusion" of the mediation process through building trust between the conflict parties and enabling them to negotiate a mutually acceptable and desired solution (2007, pp.51-63). Thus, mediation becomes part of an inclusive process of creative non-violent conflict-focused transformation oriented at establishing socially just structures and ultimately peace (Galtung, 1996).

In the process of its creation, peace permeates all levels of society and life: social relations, economics, politics, family dynamics, health, education, relations between humans and nature, imagination, as well as context-specific spheres of interaction with the environment, thought and action. These domains may follow organizational patterns, one of which – the spectacle of visual culture – is particularly consequential to the study. The spectacle holds that images "mediate" social relations, especially so now – when information media are unprecedentedly visual-heavy (Garoian & Gaudelius, 2004, pp. 298-299, referring to the idea of Debord, 1967/1994). Visuals show their ideological potential by teaching us what to see, how to think and what to say while at the same time having the transformative potential to resist social injustice (Garoian & Gaudelius, 2004, p.299). If visuals can transmit so much power, mediation as a field of research and practice as well as those in need of it will benefit from considering the conflict- and peace-related visual expressions, if not using them to help bring about peace.

Especially insightful such consideration will be in connection to the possible causes of the conflict a mediation process works to manage. In his *Peace by Peaceful Means: Peace and Conflict, Development and Civilization* (1996), Johan Galtung discussed, among other topics, the reasons of emergence of destructive conflicts and directions of escalation of violence. Galtung pointed out that the prominent causal trajectory of violence in conflict is from cultural to structural and to direct violence. Cultural violence, here, refers to the process of legitimization of direct and structural violence through aspects of surface culture (p.40, 212). Therefore engaging with the culture that has legitimized violence, including visual culture, and transforming it constructively is crucial to mediation. Culture sets the standards of right and wrong in societies and becomes a symbolic aspect of human development (p.211). If surface culture, for Galtung, meant superficial conscious visions of the world, deep culture referred to the sub-consciously held collective ideas about the reality (p.211). Conflict, then, is a deep culture's development being disrupted (p.223). And to non-violently transform a conflict, one must take into account the structure and deep culture pertaining to the case, although these categories usually remain unspoken of (p.265). Thus, visual arts-based mediation emerges to bridge the discrepancy between the nature of conflict and its development and the means applied to mediation. The concept could potentially address the gap through visual engagement with the surface culture, which in turn emerges from and feeds into the deep culture that gave rise to conflict.

To explore how exactly a visual approach to mediation could facilitate the movement from conflict to peace, I first summarize the state of the art in mediation research with regards to the possibility of visual art-making within mediation. Mediation research has largely focused on the procedure and the role of the mediator - at a detriment to the needs of the parties participating in mediation. The traditional role of the mediator, among other tasks, includes fostering communication and trust between the parties, making sure perspectives are heard and tension is reduced (Horowitz, 2007, p.54). In moving from disagreement to understanding and ideally resolution, communication between conflicting parties in mediation is based on the expression and understanding of their positions, interests and values (Ramsbotham, 2010). Failure to express positions and interests clearly is likely to result in the failure of the whole mediation process (Marcil & Nicholas, n.d., p.4), while differences in values often cause impasses (Harinck & Druckman, 2017). Difficulties in identifying and understanding those also stems from the disregard for emotion and value-based interpretation of information, especially in conflict (Ramsbotham, 2010), as well as lack of trust between the parties (Bultena et al., 2010, 2011). At the same time, mediation has not engaged its

potential for creativity, which Lederach (2005) and Galtung (Horowitz, 2007; Arai, 2009) called for to foster inter-party collaboration and trust. In particular, Galtung, Lederach (2005) and Wiselogle (2007) call for integrating visualization and artistic approaches into the fields. A visual arts-based approach to mediation could bridge the gaps of lack of attention to the experiences of the parties within mediation, lack of understanding between them and of under-employed creativity in mediation through the introduction of visual art-making into mediation spaces along the lines discussed below.

Firstly, visual art-making has the potential to contribute to the parties' understanding of their positions. Those are superficial statements the conflicting parties make in the beginning of mediation processes to express what they want (Lewicki & Tomlinson, 2014) and records of disagreement (Ramsbotham, 2010) which should be left out of negotiation from the start. Malin (2009) found visual art-making to aid in exploration of the world, oneself, relations with others, and developing openness to new ideas. As such, visual art-making could assist the conflicting parties in understanding where they and the 'other' are standing in the conflict situation and developing empathy from the start of the process. Visual art's therapeutic effects of tension discharge and experience of freedom (Rubin & Rubin, 2010) would also foster emotional intelligence and help in building trust between the parties (Gardner, 2008), which is necessary in mediation (Bultena et al., 2016).

Secondly, once the original positions have been set aside, the parties would move to negotiating based on interests, which visual art-making could also aid in clarifying. Interests are what the parties really want to achieve and what they often struggle to understand and articulate (Lewicki & Tomlinson, 2014). Once again, visual art-making has been shown to foster (self-) exploration (Morris et al, 2016; Gardner, 2008), brainstorming (*ImageThink*) and connection to external world (Malin, 2009), which would aid in exploring the interests. And when it comes to their formulation and communication, visual art-making could aid in navigating complex information (*ImageThink*) and building connections between the parties and ideas (Malin, 2009). As a creative activity, visual art-making would also foster understanding (Runco, 2004), relationship-building and inter-party communication (Arai, 2009) as well as clarify confusion (Wiselogle, 2007). Moreover, visual art-making at this point in the mediation process would support the advice of Lewicki and Tomlinson (2014) to create common vision statements. If otherwise vision statements could be a not-so-well-connected outlier activity, visual art-making throughout the mediation process would build up and upkeep the focus of and on creativity. Since creativity is task-oriented (Helfand et al.,

2016), it would require a thorough understanding of the positions, interests and values throughout the process to really move towards solutions.

Thirdly, visual art-making may prevent delays and impasses which are believed to be caused by differences in social and personal values underlying inter-party communication throughout the mediation process (Lewicki & Tomlinson, 2014; Ramsbotham, 2010; Harinck & Druckman, 2017). Visual art-making has been demonstrated to aid in exploration and upkeeping of identities which values are connected to (Reynolds & Prior, 2006; Cox et al., 2016) and of values themselves (Gardner, 2008; Malin 2009). Deeply ingrained throughout lifetimes, values may be hard to pin-point, understand and express. And visual art-making can aid in expressing what is difficult to put into words as well as prohibited thoughts and emotions (Rubin & Rubin, 2010). Value-based discussions are also likely to stir emotions, because of how challenging it is to let go of them and how rigidly they may orient individuals between the concepts of 'right' and 'wrong' as well as 'true' and 'false' (Ramsbotham, 2010). Overall, emotional communication can be considered the core of interactions in conflict (Herrman, 2008; Ramsbotham, 2010). To deal with heightened emotions and foster emotional intelligence, trust and empathy, conflicting parties could benefit from the therapeutic effects of visual art-making. The activity contributes to overall emotional well-being, self-esteem (which is important when concessions are made) and internal conflict resolution (Gussak & Rosal, 2016; Wiselogle, 2007).

The positions, interests and values discussed above are at the core of inter-party communication in mediation settings – and so the basis of their movement from conflict to peace through creative brainstorming. It is therefore important to further summarize how visual art has been demonstrated to aid communication in general, as well as brainstorming. In particular, McCarthy (2007) highlights the capacity of visual art to transmit emotions, which could help to upgrade mediation's language to what Kulkarni (2017) referred to as the 'language of the mind' embracing emotion. Once emotions are embraced, visual art-making, as emphasized by Gussak and Rosal (2016), would aid in managing them for constrictive pro-peace changes which mediation settings imply. Understanding of how emotionally charged conflict-related communication is and how important trust is for collaboration would build a good foundation for collaborative brainstorming, which visual art-making may further enhance. Latar et al. (2018) demonstrated the potential of (visual) art to trigger discussions, exchanges of opinions and values and expression of political will as well as to set the context for conflict resolution. Such qualities of visual art would aid in collaborative brainstorming,

whereby, as called for by Arai (2009), the conflicting parties would explore different contexts, combine elements in new ways and envision various solutions. Similarly to Latar et al. (2018), Mitchell (2019) also highlighted the capacity of visual art to invite the spectators to imagine a different reality, which for Galtung and Arai (2009) would be the core of creativity and for Lederach (2005) - an invaluable element of peace work.

With peace mediation being a peace-oriented activity, the ultimate goal (beyond case-specific objectives) is to establish peaceful relations between the conflicting parties. Artistic visualization can contribute to that as well. Following the idea of Möller (2020), the conflicting parties would purposefully challenge the visually legitimized violence by visualizing the mediation process and creating peace-oriented visuals. While different from establishing peace, such visualization contributes to understanding and definitions of it. Visualizing peace means legitimizing it (Möller, 2020). Visualization within mediation would add weight to the process and make it more accepted among the wider communities. This way, a visual arts-based approach to mediation would create opportunities for the parties to exercise 'meta creativity' (Galtung in Arai, 2009) and the 'moral imagination (Lederach, 2005) in envisioning a peaceful reality and legitimizing it through visualization. That alone is a step towards implementation of the creative solutions conflicting parties arrive at in the process of mediation.

The overview of literature has shown that visual art has the potential to help the conflicting parties come to a better understanding of their positions, interests and values for better communication and designing of more creative task-oriented solutions. However, artistic visualization has not been researched in mediation settings. It would not be surprising if the reader considers the potential of visual art-making to bridge the identified gaps in mediation to be some sort of a theoretical coincidence or a far-reaching stretch of imagination, which may not work out as well in practice as this chapter shows theoretically. A stretch of imagination it definitely is – as any process of concept development; but it is not a coincidence. The exploration of the possibility of visual arts-based approach to mediation with experts, presented in the following chapter, supports the so far mapped theoretical grounds for the emergence of a visual arts-based approach to peace mediation. In particular, the upcoming chapter presents the findings of nine intensive semi-structured interviews with mediators, art therapists and live illustrations to explore the practical challenges in mediation, how those relate to the above identified research gaps, the elements and qualities of visual art that could serve as basis for developing a visual approach to peace mediation, some possible

risks of employing visual art-making in peace mediation, and the potential role of a visual arts-based approach to peace mediation in establishing peace.

4. TOWARDS A VISUAL ARTS-BASED APPROACH TO PEACE MEDIATION

This chapter reflects the movement from thinking about a visual approach to peace mediation conceptually based on the mapped theoretical grounds to thinking of visual arts-based mediation as a novel approach to peace mediation. First, the chapter presents the results, which are organized and analyzed according to the thematic categories that emerged from across the two datasets - literature and interviews - in the process of initial and intermediate coding. The first three categories are: *understanding positions, interests and values in mediation processes*; *communicating (through) emotion*; and *collaboration: trust, creativity, brainstorming.* They serve as different lenses for the exploration of the potential of developing a visual arts-based approach to peace mediation as well as its possible limitations and associated risks. Since the ideas within the categories are interrelated through what the grounded theory methodology calls 'sub-categories' and 'properties', those emerge throughout the categories and link the discussions under different sub-headings. The difficulty in dividing the discussion strictly also highlights the complexity of conflict-related communication within mediation spaces and the fact that over-rationalization of it will not allow for a holistic exploration of mediation and the potential of visual art-making in it. Consequently, the chapter presents a summary of the elements and qualities of visual art(-making) upon which the notion of visual arts-based mediation can be built. The definition of the notion of visual arts-based mediation follows, together with the explanation of what kind of approach visual arts-based mediation would be. Then, the chapter presents the fourth and final category - *the role of a visual arts-based approach to mediation in establishing peace* – to situate the notion of visual art-based mediation deeper in the realm of peace mediation. A critical perspective onto concept development adds a final touch to the content and focus of the notion. The chapter overall reflects the processes of advanced coding and theoretical integration according to the grounded theory methodology.

The quotes of the interview participants appear italicized. The interviewees are referred to as 'profession #', whereby the numbers reflect the order in which the interviews were conducted:

Interview participant 1 – art therapist 1;
Interview participant 2 – live illustrator 2;
Interview participant 3 – art therapist 3;
Interview participant 4 – live illustrator 4;
Interview participant 5 – mediator 5;
Interview participant 6 – mediator 6 (quotes translated);
Interview participant 7 – mediator 7;
Interview participant 8 – mediator 8 (quotes translated);
Interview participant 9 – mediator 9 (quotes translated).

4.1. **Understanding positions, interests and values in mediation processes**

The overall sentiment among the interviewed mediators was that of excitement and enthusiasm about the possibility of introducing visual art-making into the realm of mediation. "*Actually, I am convinced that mediation can be connected with visual arts*" – excitedly stated mediator 8. They have been looking for complimentary ways of delivering information and envisage visual art to be such a way. Mediator 8 wishes for relevant training and for someone to "*open this creative channel and help understand how to select visuals – that would be wonderful*". Referring to the project of mediator 5 (visualizing oneself and 'the other' in perceived conflicts), mediator 8 shared: "*The project turned my understanding upside down about the fact that we need to push the boundaries* [of mediation]". Mediator 8 thus referred to the so far unrealized potential for creativity within mediation, which Galtung (1996) and briefly Bercovitch (1991) also referred to. In the idea of visual arts-based mediation, visual art-making would not necessarily be about pushing the boundaries, but about closing the gaps of mis- or a lack of inter-party understanding by engaging the creative potential of the conflicting parties. In this section, I present the findings of interviews with mediators, live illustrators and art therapists that shed light onto whether the gaps identified in mediation research also translate into practical challenges and whether visual art-making could aid in coping with those challenges. I start by exploring whether conflicting parties in practice experience difficulties in understanding of positions, interests and values and whether language has been sufficient to communicate those. Then, I explore the potential of a visual art-making to complement language-based communication in clarifying the parties' positions, interests and values on the basis of the theoretical connections established in section 3.3. The possible associated risks and limitations are also presented.

Mediator 8 shared: "*the parties do not always comprehend their interests because they come with positions and do not always understand that it is not what they really need*", which concurs with the concerns of Lewicki and Tomlinson (2014) and Sumbeiywo (2009) as regards negotiation. Mediator 8 added that "[the parties] *are surprised to hear the other side*". The surprise may come from the difference in the parties' respective discourses that shape the way they see the conflict, pointed to by Ramsbotham (2010). The experience of mediator 8 highlights the importance of understanding the 'other' in mediation, discussed by Dorochoff (2007) and Ramirez (2007) with regards to negotiation. Furthermore, mediator 9 shared an experience of mediating parties who lived in the same space for twenty years and still did not understand each other. The mediator shared another example of a mediation process

involving a married couple, who, despite living together, chose to come to the mediation sessions separately claiming they cannot talk. Both cases are failures of communication and understanding of the mediation process. "*What to do with that – books do not say*" – somewhat frustratedly concluded mediator 9. This way, mediator 9 identified the same gap I found within mediation research: the excessive emphasis on the technical aspects of the mediator's job combined with an omission of the discussion of the parties' needs and experiences within the process.

Mediator 8 pointed out that the situation becomes even more difficult when different values are involved: "*The deepest conflict in practice is that of values*". This goes in line with the work of Lewicki and Tomlinson (2014) who also identified difference in values as the origin of mis- or a lack of understanding. Overall, "[the parties] *don't speak the same language*" (mediator 7). Although the quote here was meant a metaphor to misunderstanding, it also has a literal meaning since the parties do not negotiate based on facts (Ramsbotham, 2010). Instead they negotiate based on interpretations, which would be guided by personal and social values as beliefs about 'right' and 'wrong', as well as perceptions and emotions (Ramsbotham, 2010).

In a more overarching manner, mediator 7 pointed towards *why* a visual arts-based approach could be beneficial (building on the discussion in 3.3) by reflecting on mediation from the point of view of negatively and positively defined human rights as well as freedoms and liberties. Although it is not how they approached argument, mediation, discussed in that light, appears rather limiting with regards to freedom of thought, means of thinking and processing information, and means of expression. Mediation as an approach of addressing conflict introduces a procedure into what could possibly be a heated inequitable argument; and it introduces a framework to guide the participants on how to think and act. When this framework only offers a certain way of thinking and a toolkit for it, it becomes repressive and insensitive to possible differences in understanding of the world and means of building that understanding. Then, instead of giving the parties equitable opportunities to express themselves, the mediation process structurally favors those who happen to think through the tools used by the mediator. And so, mediation structurally violates its own principle of impartiality (*UN Guidance*, 2012) by failing to create equal chances for the parties to understand and participate.

A visual approach to mediation has the potential to correct this shortcoming by introducing visual art-making to complement language-based communication, thus creating choices of

how the conflicting parties could communicate their ideas and engage in brainstorming. Mediator 8 referred to the lacking variety of such choices: "*I have been looking for new forms of delivering information*". Practically, this means that language-based presentation of information has not been sufficient for mediator 8. By the way the mediators approached the questions, I could gather that they are the ones ultimately defining their role in details beyond the established "third party" working towards dispute-specific goals (Wallensteen & Svensson, 2014, p.316). The mediator has considerable freedom to decide how exactly to go about achieving those goals, how to present information, and how to foster the parties' journey within the information flows. Such freedom of the mediator opens the space for a visual arts-based approach, especially given the fact that some of the interviewed mediators have already employed visualization techniques and have wished for complementary training in visualization. They have recognized that there are different types of communication, that they cannot know in advance which type would be most beneficial for the conflicting parties and that they need to be prepared in case language is not sufficient. From this premise, I turn to explore if and how visualization has helped the interviewed mediators overcome the challenge of a lack of understanding between the conflicting parties (based on positions, interests and values) and what potential a systematic visual art-based approach could further have based on the experiences of the interviewed live illustrators and art therapists.

In discussing how the mediator could help the conflicting parties understand each other better, mediator 5 stressed the importance of explaining what the conflict is about (in line with the recommendations of Sumbeiywo, 2009):

> "*The more a mediator acts as a mirror to the parties, the better that mediator is… The main purpose, I think, is to show the parties how the conflict looks to make sure they see their needs and the needs of the other.*"

The mirror metaphor can be taken in more literal terms: one can visually show what a conflict looks like, which is something mediator 6 already practices in their mediation efforts. Mediator 6 also used the mirror metaphor in the interview - in reference to visualization. They may use visualization to "*note*" what was discussed and check with the parties whether the ideas noted really reflect the conversation: "*Is that it*?" The approach of mediator 6 goes in line with the principles of graphic recording, described by live illustrator 2 as a means of "*altered documentation*". However, there is a difference between showing what the conflict looks like and what the needs of the parties are. The former could refer to the parties' positions as "records" of radical disagreement, and therefore they need to be ruled out from

the beginning (Ramsbotham, 2010) to ensure the parties can think beyond the conflict realities to imagine a network of peaceful relations (the 'moral imagination' of Lederach, 2005). And the latter connects to the interests and values of the conflicting parties that inform what they seek in and from the mediation process. Those would be useful to visualize continuously throughout the process to make sure that the creativity of the parties is task-oriented (as highlighted by Helfand et al., 2016, in the research of creativity): oriented towards designing a solution that speaks to what they want and why they want it. The approach of mediator 6 could be an example of following Galtung's suggestion for creative brainstorming using comparison, debating and visualization (Horowitz, 2007, p.62).

Interestingly, art therapist 3 also used the mirror metaphor explaining the role of visual art in art therapy. If in mediation the mirror is the mediator who strives to show the parties what the conflict looks like (mediator 5), art therapy assigns the mirror function to the artwork a client creates to express themselves. Thus, visual art-making is another doorway to seeing a situation from the outside and analyzing one's positions, interests and values within that situation. Possibly reducing the need for the mediator to serve as a mirror, visual art-making may help the parties build a better understanding of the conflict to (re)claim the problem-solving processes and the solutions designed within those. In this sense, visual art-making itself would 'mediate' the experiences of the conflicting parties and the exchange of personal and collective ideas. Such exchange would not only enhance the parties' understanding of one another's positions interests and values through, as Krauss and Morsella (2014) advise with regards to language (im)precision, restating them in several forms and ways. It will also help the mediator direct the brainstorming process towards solutions once the parties provide content to the discussions.

In explaining the value and innovation of graphic recording for spoken presentations, live illustrator 4 started with "*the concept of… one person talking and others listening is ancient*" and live illustrator 2 highlighted people "*think visually*", especially now that the environments are becoming increasingly visual (thus referring to the 'spectacle of visual culture' discussed by Garoian & Gaudelius, 2004, with regards to art education). Interestingly, mediators 6 and 7 also highlighted visual thinking, also in relation to themselves. "*Some people, they get information better if they see it. For example, if I see something, I will remember it. If I hear it – I'm not sure…*" - shared mediator 7, turning their camera to show me a flipchart that has become an important part of their office. They also use a blackboard to visualize information for reference of the parties: "*It's much easier*". Mediator 5 further suggested that visualization

may help understanding if it synthesizes "*a lot of words*" into one visual. If this way of re-stating ideas is not hurtfully reductionist, it may help the conflicting parties to clarify their otherwise complex value- and culture-informed positions. In this, the practices and thoughts of mediators 5, 6 and 7 also relate to the doodling experience of Lederach (2005, pp.72-73) in understanding the 'canvas of social change' as the basis of peace work. In mediation, this canvas would be useful to succinctly note and give the conflicting parties an opportunity to see and understand the positions, interests and values involved in the process. These insights of the mediators are telling not only in terms of how people prefer information to be presented, but also in terms of what is required and what works for mediators as professionals. The fact that visualization has worked for some mediators opens the space for the consideration of a visual arts-based approach on a bigger scale to see whether other mediators and conflicting parties would benefit from a visual approach to mediation.

Mediator 7 discussed a different level of experience where visual art-making could be useful in mediation processes. When referring to older generations in Ukraine and their Soviet past, mediator 7 said that some people were not brought up to understand that they actually have needs because "*nobody told them to care about their needs*". Not being culturalized into understanding one's needs or understanding *that* one can in fact have needs would be a major hindrance to negotiation and mediation on the basis of expressing interests, positions and values since those are connected to needs. If thinking out and articulating needs goes against life experience and upbringing, a visual reminder may be one of the very few means of making the conflicting parties concentrate on the otherwise 'foreign' to their head ideas. Visualization in this case would serve to legitimize the needs, as pointed out by Möller (2020, p.29). Furthermore, the words of mediator 7 would be an example of one of Porteus' (n.d.) deadly assumptions in negotiation – that listening (and even hearing) alone could be enough – at least with regards to needs in conflict.

I must note that, on the other hand, it could be a hurtful exaggeration to suggest visual art-making without critical distance to the subjects, objects and methods involved. After all, not every member of every conflicting party may practice visual thinking and expression to the same degree and have the same levels of confidence in visual art-making (art therapist 1). Visual art may also not be as prominent in some cultures as other forms of art, resulting in the conflicting parties not having had the necessary experience to express themselves effectively (art therapist 1). Visual art-making, especially by the parties who know very little of it, may stir up traumatic experiences (which art therapist 1 warned against), reveal too much from the

parties 'inner worlds' (which may later cause them to feel violated) or keep them later responsible for a visually recorded thought they may no longer stand by. Imposing visualization or suggesting too much of it would violate one of mediations main principles - inclusivity (*UN Guidance*, 2012). The solutions include treating visual art-making as more "*symbolic*" (visualizing "*what peace feels like*", as suggested by art therapist 1) and finding a balance between visual art-making and language-based communication and ensure complementarity of the two, which the interviewed live illustrators gave insights into.

Graphic recording is not completely pictorial; rather the practice builds upon both entextualized language and visualization to improve understanding of the presented information. Live illustrator 2 pointed out that, depending on the event, text may constitute 10-60% of the final drawing. Live illustrator 4 shared that the more difficult the topic is for them, the more text appears on the illustration. Similarly, if something cannot be drawn in a way everyone could understand, live illustrator 2 would write it down. This is an example of pictorial and textual material working together to enhance understanding of encoded messages through improving on precision and restating the messages in different ways, as called for by Krauss and Morsella (2014). While visual arts-based mediation is not about incorporating graphic recording into mediation, a similar relationship between language and visualization would benefit the parties' understanding of one another's positions, interests and values as well as the collaborative brainstorming processes.

Even so, understanding and differentiating between the three may not be enough to overcome the difficulties in inter-party communication which the interviewed mediators referred to. And the conceptualization of the mediation practice along the lines of positions, interests and values overall featured in the interviews to a minimal extent. Instead, the mediators talked about mediation as a much more nuanced process than the almost linear and rational communication from disagreement to creative brainstorming as the literature portrays it (see 3.1.2 and 3.1.3). The nuances appear in light of conflict communication being emotional (as pointed out by Herrman, 2008) and rooted in cultural and historical contexts (as stressed by Mulholland, 1991), which is highlighted in the research of language-based communication. Then, a critical factor to consider in the attempt to enhance inter-party understanding is the emotional charge of conflict-related interactions.

Figure1.Visualizing Peace.

Along the line of thought of art therapist 1, visualizing "*what peace feels like*" and thus exercising 'the moral imagination' comes close to the goals of *Color Up Peace*, the project that indirectly inspired this thesis idea (see Introduction). This is a coloring page I created based on my own photo submission (selected among others for

this thesis based on ethical considerations), which a couple of years ago (but no longer) symbolized peace for me. (Digital drawing, numbers of the houses and text of the signs were removed for ethical reasons.)

4.2.**Communicating (through) emotion**

The mediation setting itself could paradoxically hamper (effective) communicate between the parties: "*parties often feel constrained because they are not used to open dialogue and generally to the fact that someone is ready to hear them… they are already alarmed just by that*" (mediator 8). The emotional unrest of the parties invites considerations of complementary approaches to 'dialogue' and means of expression, which, as the section further discusses, visual art-making could serve as. Recognizing that "emotional communication" is at the heart of conflict (Herrman, 2008, p.279) and consequently mediation, I explore the potential of visual art-making to aid the conflicting parties communicate (through) emotion – related to positions, interests, values and beyond – to constructive solutions. Also explored are the possible associated risks and limitations.

Art therapist 3 highlighted the potential of visual art for clarification of complex emotion-charged information and thoughts:

"*By expressing themselves and transferring their images and emotions into an art form - physically downloading the images from their brain – both children and adults can find their own way to make sense of the chaos* [referring to such events as, for instance, natural disasters and war atrocities]."

The quote highlights the complexity of emotional communication in which language alone may not be enough to make sense of events and phenomena, which Wilce referred to in his research of the interconnections of emotion and language through body, mind, action, society and culture (2009, p.28). Coming to understand something emotion-related may thus require a physical action, like engaging in visual art-making. This way, visualization falls along the same lines with the work of de la Fuente (2014), for whom art is a means of constructing the world and the understanding of it through coordinating patterns (in this case, including physical coordination). In mediation, such quality of visual art-making may aid building emotional intelligence by developing self-awareness, social awareness (Bultena et al., 2011) and exploring the values of self and others as orienteers of 'right', 'wrong', 'true' and 'false' (Ramsbotham, 2010) in understanding of the world. Here, the physical action of 'downloading' the values from the brain onto an art medium may be one of the very few ways of quite literally 'setting the values aside', which Ramsbotham (2010) suggests to the conflicting parties in negotiation without elaborating on how to do it. The fact that an art therapist highlighted such effect of visual art-making also implies that setting values aside this way would not be traumatic for the parties' identities and beliefs upheld by values (as in Harinck & Druckman, 2017) – since art-therapy is designed to enhance well-being of the clients (Gussak & Rosal, 2016).

Further on making sense of the world and actors within it, live illustrator 4 stated that visualization helps to liven up spoken presentations and "*create a connection between the audience and the speaker by inspiring an emotional response to the topic*". This way, visual art-making fosters empathy, which is crucial for constructive conflict-related communication and inter-party collaboration (Bultena et al., 2011). However, there is also the risk of the opposite: creating a deeper emotional connection to the initial positions, thus aggravating disagreement. Managing this risk would require a consideration of what exactly in conflicting flows of information would be productive to build emotional connection to – in light of the overall and case-specific mediation goals. This way, it would be beneficial to create emotional connection to the interests which Lewicki and Tomlinson identify as more flexible in negotiation – as long as the goal is reached (2014, p.799). The flexibility would allow for

creative brainstorming (Runco, 2004), especially since the parties' participation in mediation would normally already signal a common interest in (or even a goal of) establishing peaceful relations. Live illustrators 2 and 4 stressed that graphic recording can help to highlight the information worth building an emotional connection to and provide an opportunity for the audience to develop their own ideas about and against what is discussed and visualized. This way, graphic recording can be made to work to achieve the goals of the mediator to "help parties appreciate relevant information" (Horowitz, 2007, p.54) and brainstorm.

Mediator 6 stressed that another goal for a mediator is to be an effective "*filter*" or a "*neutralizer*": mediators take the sometimes acidic words of the parties and neutralize them making sure the overall atmosphere supports non-violent dialogue and collaboration. "*We intercept all the arrows flying from one side to another… We unpack them in more neutral terms*", - shared mediator 6, thus referring to the charged language expressing radical disagreement in positions discussed by Ramsbotham (2010). They suggested that if someone was to create visualizations based on the words of the parties directly, the visuals could aggravate differences instead of fostering understanding. Mediator 5 pointed that out as a potential risk of a visual approach to peace mediation:

> "*I would never use art, when the parties are very emotional at first and very negative in their relations. So it could be used when they are relaxed and open towards the discussion - that could be an enhancement*."

Visuals created out of all that negativity could be an example of visual art's potential to harbor and channel "society's accumulated, explosive rage", as discussed by McCarthy with reference to negative effects of art in peace work (2007. p.364). Somewhat in line with mediator 5, live illustrator 2 continued discussing possible risks along the lines of the negative impact visual art has had in conflict settings: "[D]*rawings … are a great tool for propaganda too.*" Indeed, McCarthy also pointed out the role of art in supporting violence, as in the case of works sponsored by the Third Reich to glorify war and "unleash homicidally jingoistic emotions" (2007, p.357). Along the same lines, mediator 6 further explained: "*Visual art is not about framing, it is about giving people the opportunity to act as they would like*". Of course, there is a general risk of the parties negotiating in bad faith and thus using the opportunity of mediation to aggravate conflict visually and further legitimize violence.

Then, the key for visual art-making to work for mediation would be thorough knowledge of the effect visual art-making can have on the process and its participants. A vital insight came

from art therapist 1: "*Different art materials elicit different behavior*", which refers to one of the pillars of art therapy discussed by Hinz (2016) and Rubin (2010). This implies that the process of visual art-making in mediation, if carefully designed, can foster a productive for mediation emotional atmosphere and behavior. Mediator 6 further brought up an example of a simple visual on the table working as "*a point that keeps the attention*" channeling it towards constructive emotional reactions. Mediator 6 continued: "*If you are in contact with the sides and the environment, there won't be any negative aspects* [of visual art-making in mediation]". And if the mediator educatedly follows the 'images/visuals in use' approach (Stocchetti and Kukkonen, 2011), visual art-making would productively challenge the ways values and interests are negotiated within the conflicting parties and engage the nurturing potential of visuals to foster the inter-party dialogue.

Once the emotional charge is neutralized, "*art can provide a space to share cultural stories and identities, reduce tensions, and explore similarities*" (art therapist 1). This does not necessarily call for art therapy, but could build upon the therapeutic aspects of art-making highlighted in art therapy research by Rubin (2010) and by art therapist 3 in the quote below:

> "*When two or more communities can't see a reality in the same way, which can bring separation and sometimes violence, and when words have not been suitable to solve the problem, arts therapy can provide a time when we avoid words which can be hurtful, a time when colors and shapes can express in an indirect and more respectful way different opinions, different perceptions of a same reality.*"

'Same reality' here can refer both to the realty of conflict which the conflicting parties are initially embedded in as well as the peaceful reality they come to the mediation space to create. In case of the former, art therapist 3 highlighted the usefulness of art therapy to express difference (in mediation communication - through positions, interests and values) in a non-violent manner. And in case of the latter, art therapist 3 pointed towards the potential of art therapy to help the conflicting parties practice 'meta-creativity' (discussed by Galtung in Arai, 2009) and the 'moral imagination' (discussed by Lederach, 2005) in imagining peaceful relations. Interestingly, art therapist 3 assumes a failure of language-based communication to express respect, difference and complexity, which connects to the ideas of Ramsbotham (2010) and Rubin (2010). At the same time, art therapist 3 implies that visual art-making can foster connection with the outside world and with oneself, along the arguments of Malin (2009) with regards to the role of visual art in child education and learning.

According to art therapist 3 (quote above), neutralization of what otherwise would be charged language is not performed by a third party (the art therapist in this case). It happens as a result of the client's interaction with visual art and expression through visual art-making. The role of the art therapist remains fundamental, partly in that it is quite limited, as seen in another quote by art therapist 3:

> "*Arts therapy implies a process of creation by the patient in the presence of an arts therapist… The arts therapist asks sensitive and open-ended questions, non-threatening, and invites the patient to reflect on their art piece which is a mirror of themselves, but also on what can be changed and transformed for the better, for the patient self but also for the community around.*"

This quote is insightful in several ways. Firstly, it further points to visual art-making under the guidance of an art therapist as a way of practicing Galtung's 'meta creativity' and Lederach's 'moral imagination'. Secondly, it highlights the complementary relationships between visual art-making and language-based communication (here - questions). Thirdly, it builds on the idea of Kaplan (2007) who saw visuals as a way to connect the individual to the collective (also in line with Malin, 2009). Kaplan so presented 'the image' (in this study understood as 'visual') as a theoretical connection to bring together the fields of therapy and visual art-making. Connecting the individual and the collective through visual art-making in visual arts-based mediation could happen through building "knowledge of ourselves and our neighbors" (Ramirez, 2007, p.65, discussing fundamentals of negotiation) based on interpretation of visuals. In his research on visual peace, Möller stressed that those interpreting visuals may see their act of interpretation as "an individual act but they inevitably act as part of social groups" (2019, p.60). Möller concludes that "individual acts of interpretation are, therefore, at the same time collective and social acts" (2019, p.60). One's visual art-making is therefore connected to visual art-making of others in building a collective knowledge base and understanding of the world. Furthermore, art therapist 3 highlighted the potential of visual art-making to create safe environments, which was indicated as important in mediation by the *UN Guidance* (2012), Dorochoff (2007), Ramsbotham (2010) and Bultena et al (2010, 2011). Finally, art therapy highlights the client as the primary agent of the process, with that primary role being supported by and through the process of visual art-making. If extrapolated to the realm of mediation, visual art-making could correspondingly highlight the experiences of the conflicting parties and legitimize them in mediation research.

Fostering an emotional connection between the parties and between the parties and selected content of negotiations would ideally refer to building trust and empathy, understood by Head (2012, p.39) as an ability to see the world through the other's eyes without merging the other's vision with own. Mediator 9 specifically pointed out that visual art-making would be an effective tool to build trust. In this light, the following section presents the potential of visual art-making to support collaborative brainstorming in mediation spaces by fostering trust and creativity.

4.3. **Collaboration: trust, creativity, brainstorming**

In mediation research, trust is one of the grounds for mediation success (Bultena et al., 2010, 2011; Ramsbotham, 2010; Herrman, 2008; Dorochoff, 2007; Horowitz, 2007; and Head 2012). Through interviews, trust appeared just as crucial: "*There were cases where I couldn't even think of a possible solution because the conflict was very complicated… When parties regained trust, they were able to solve the conflict just like that*" (mediator 5). Mediator 8 referred to that as *"the magic of mediation*" (mediator 8). Also exigent for mediation as a peace effort is creativity in transcending the conflict realities and imagining a peaceful arrangement, as highlighted by Arai (2009). Arai's work further emphasized the importance of trust in enabling creativity, while Bultena et al. called for visualization "for developing high levels of trust and openness" (2011, p.45). Practically, such creativity is important because, while surely relying on procedures, mediation is "*not a technical process you can predict*" (mediator 6). Thus, mediation, in Lederach's (2005) terms of peacebuilding, is both an art and a skill, with success requiring complementary approaches. In peace work, creativity allows for the preservation of the "sight of ourselves, our deeper intuition, and the source of our understandings—who we are and how we are in the world" (Lederach, 2005, p.viii) and the 'moral imagination'. In this light, I explore the potential of visual art-making to foster collaboration between the conflicting parties at different stages of brainstorming for solutions, as well as the possible associated risks and limitations. Within this exploration, I also consider the potential of visual art-making to foster trust and support the creative potential of mediation.

To begin with, mediator 9 pointed out the creativity of the effort "*to engage in mediation a party that hates the other party*". And visual art-making has the potential to enable conversation between the conflicting parties by changing the ways they see one another, the present and the possible future – that is, by establishing a basic level of trust towards the

mediation effort and those involved in it from the start. Similarly to the role of art in mediation suggested during the *2nd International Young Women Mediation Forum* (discussed in 1.1.), mediator 5 thought of visual art as a tool to re-shape the visual environment in which the mediation process will take place in contrast to the environment its participants are used to. Mediator 5 would use "*peaceful arts*" to "*to go from the context of war to the context of peace*" because "*the rhetoric of the parties will change if you change the context*". This way, visual art in mediation can also create the symbolic landscape for thinking peace, which Mitchell (2019) identified as a contribution of visual art to peacebuilding. In the realm of peace photography, Möller further emphasized that "[m]oving the discursive focus from war to peace is a necessary precondition for the political move from war to peace" (2019, p.26). Mediator 5 explained it like this: "*When you speak from the position of war, you usually are very concentrated on how you suffered and every particular detail that made you suffer*". An example could be the practice of mediator 9, when "*parties draw themselves*" to show associations and sometimes say that the drawing is "*associated with that monster sitting on the opposite side*". However, working from the context of peace would inspire parties to focus on "*how to grow understanding*" (mediator 5). Mediator 5's line of thought also connects to Möller's (2020) argument of a search for peace visualization contributing to the establishment of peaceful relations through influencing our understanding of peace and its definition. The mediation effort itself, if employing a visual approach, would challenge the "obsession" with violence which Möller identified in peace research (2020, p.29). Moreover, the 'growing understanding' is an example of Galtung's 'meta-creativity', in this case is aided by visualization. As passive of a role as visual art is assigned here, it could make a difference in mediator 5's imagination. And if combined with active art-making in visual arts-based mediation, it could strengthen the fostering and nurturing effects of visuals (which Stocchetti & Kukkonen, 2011, claim are overlooked in visual communication).

After the initial possibility of seeing the present and the future differently is introduced, visual art-making can show its fostering and nurturing potential by aiding the conflicting parties to further establish trust, which necessary for exploring and building (common) visions of the future. Mediator 6 highlighted the qualities of visual art-making which can foster trust as "feeling heard and understood" (Herrman, 2008, p.287):

> "V*isualizations provide the opportunity for the parties to feel heard because people continue saying the same thing until they see others have heard them and the information is noted* [in the form of a drawing]"

Feeling heard, in mediator 6's view, is crucial because it helps the parties to realize how important they are in the process, that they are receiving attention and that they are overall in a safe space. Mediator 6 highlighted that "*what is visualized somehow appears more serious*", thus concurring with Möller (2020) and stressing the need to legitimize each party's feelings in the process. Through harnessing this feeling of the conflicting parties, mediator 6 also works to emphasize – through visualization - that the parties are the primary actors of the process and that they are responsible for the content of discussions in mediation spaces.

When the parties feel heard, they can also focus on exploring where the 'other' stands in the conflict situation and so expand their own understanding of the conflict. In line with the take of Gardner (2008) and Malin (2009) on art as a tool for learning (also crucial for trust and empathy development as per Bultena et al., 2011), mediator 9 reflected on the usefulness of visual art in the exploration of fresh ideas when the conflict causes the parties to have a limited view of the situation:

> "*Visual art is useful to convey information about the fact that the world is actually not what you see it is… There is a panoramic view that can show you something more interesting, more useful and may help you progress*"

Visuals foster understanding and creativity on the mediator's part the same way they foster it on the part of the conflicting parties, as pointed out by mediator 8: "*often mediators put themselves into rigid frameworks and start thinking in clichés*" while visualization helps to "*transform consciousness and create associations and abstractions*". This way, mediator 8 has pointed out the potential of visualization to address the creativity gap in mediation processes, also highlighted in literature by Ramsbotham (2010), Galtung (Arai, 2009; Horowitz, 2007), Arai (2009), Runco (2004), and Helfand et al (2016).

Once the different understandings of the conflict situation and visions of future are explored, the parties can move to transforming them together for the sake of designing solutions. Interestingly, mediator 6 particularly emphasized that visual art-making has the potential in mediation when the interests, needs and positions are already clarified – to generate and develop options. At this point in the mediation process, mediator 6 highlighted the possibility and the benefits of having the conflicting parties work on a piece of visual art together: "*If both sides take part in the creation of the drawing, it is collaboration on a joint product. And if the sides did not notice, we point their attention to it*". Collaborative visual art-making is an example of "unconventional modes of inter-party communication and relationship-building"

Arai identified as crucial for creativity to materialize (2009, p.201). It can serve to fulfill the need for common vision statements identified by Lewicki and Tomlinson (2014) as a way to ensure progress in negotiation. Furthermore, collaborative art-making itself is a metaphor for inter-party collaboration in establishing peaceful relations after the negotiations are over. Stressing the importance of collaboration, mediator 5 mapped the connections between mediation and other fields of knowledge and practice: "*if you do a collage in art… you can compare that to mediation*". So, from where mediator 5 stands, collaborative art-making is practically similar in nature to mediation itself. And all of the mediators interviewed concurred on the fact that the conflicting parties are responsible for the content (creative solutions), whereas the mediator is responsible for the process (flexibility, creative approaches to asking questions). Here, the stress on the parties' principal role in designing solutions speaks to their ultimate ownership of the process. However, the mediators also agreed on the fact that it is part of their role to foster dialogue when brainstorming processes may reach dead ends or particularly complicated situations.

In case inter-party collaboration and communication reach a standstill, visual art-making may also work to help the negotiations progress. One way of employing visual art-making for this purpose is to visualize metaphors. Mediator 6 fosters inter-party communication this way: "*Okay, let's see what it resembles – and so we play metaphors*". This is an example of creativity as making comparisons, establishing difference and placing situations on the same level, as discussed by Horowitz (2007, p.62) with regards to mediation. According to Wilce, (cultural) metaphors are especially effective in communicating emotion since they reflect embodied experiences (2009, p.41), and so connect emotion, creativity and trust (based on Wilce, 2009; Arai, 2009; and Horowitz, 2007). Mediator 5 reflected on the potential of visualizing metaphors for the negotiations to progress:

> "*If the parties or the mediator are using a metaphor which could be easily visualized and it could be a breakthrough in negotiations, it might be a good idea to draw it and… to return to it in the course of the discussion*."

Mediator 9 already draws some metaphors: "*I can draw a cookie, a broken glass… You can draw water because it can enter three states like the stages of conflict*". Interestingly, they have developed a specific visual language to use in mediation, which the live illustrators gave feedback on. Live illustrator 2, for instance created an image bank in their head and extracts information from there for convenience in fast-paced work. They would draw a light bulb the same way all the time as an equivalent to writing down 'light bulb' (a symbol for an idea),

while live illustrator 4 always draws a jar full of brains when speakers mention 'artificial intelligence'. The acquisition of such visual language could have negative implications if purposeful visual art-making becomes part of mediation.

Live illustrators 2, 4 and mediator 9 themselves developed within cultural and political environments where certain visuals were already used to negotiate values, as in the 'images in use' approach (Stocchetti & Kukkonen, 2011), and to frame social relations, as in the culture of the visual spectacle (Garoian & Gaudelius, 2004). In the formation of the (visual) communication skills of the interviewees, those visuals may have laid the foundation for their personal visual vocabularies. This way, the visual cues may be different from culture to culture, which would be problematic in an inter-cultural mediation process, just as Mulholland (1991) pointed out with regards to the spoken and written language in intercultural negotiation. A broken or a whole cookie may indeed be a valid and relatable metaphor for conflict dynamics. Or it may not be – if it is not culturally sensitive. The iconic association (at least in my visual experience) is with the somewhat formless chocolate-chip cookie, which looks dramatically different from, for instance, the cookies baked in my relatively Eastern culture of origin. This highlights the same short-coming of communication through visuals as was pointed out in Chapter 3 with regards to language and discourses: meaning-making depends on the cultural and historic contexts of the communicators and their personal experiences (Mulholland, 1991; Krauss & Morsella, 2014; Wilce, 2009). This way, what in one context may be a peace-oriented visual, could have been used to depict conflict in another.

Even cultural sensitivity - and visual cultural sensitivity in visual arts-based mediation - may not be enough for the mediation effort to be successful. Baum (2007), for instance, reflects on cultural sensitivity not performing to the needs of social work in the Israeli-Palestinian conflict, where the small every-day political clashes of warring cultures may negatively affect the professional performance of the social workers (p.874). Baum recommends for the social workers to develop an awareness of the constant presence of the political frameworks in their work, the strong emotions a conflict may cause to all stakeholders, the conscious and unconscious associations with the perceived 'other', and cultural differences (pp.882-883). In visual arts-based mediation, the visual art-making component – also influenced by political frameworks and possible clashes of cultures in conflict - may just as well have a negative effect on the mediator, preventing them from being professional and rising above the conflict realities in brainstorming and visualization. Art therapist 1 warned against focusing on trauma

(here, that would mean focusing on the conflict) when creating art within art-therapy spaces to avoid further aggravation of the client's state. Similarly, mal-informed visual art-making may stir the emotions connected to the political frameworks within which the mediator had been developing or conflicts they have been part of (even if unrelated to the mediated conflict). To eliminate negative effects, Baum (2007) suggests diverting from traditional cultural sensitivity through focusing first on the culture of the professionals (instead of that of the community) and managing their feelings towards the conflict situation (pp.883-885). Visual arts-based mediation would also call for the mediators' exploration of self within conflict environments, including visual ones, to cultivate impartiality within professional identity, which art-making itself could aid in (Gardner, 2008; Cox et al., 2016). This way, the mediators would not only practice cultural sensitivity, but also cultural mindfulness, described by Thomas and Inkson (2017, ch.2, para.8), as the ability to interpret situations and facts in light of previous and related situations and ideas. Such mindfulness is crucial, especially if culture is the dominant factor in the escalation (Kulkarni, 2017) and legitimization (Galtung, 1996) of conflict.

Another way of assisting the conflicting parties to build understanding and overcome difficulties in brainstorming processes is asking curious questions, as mediator 6 does:

> "*I know how to and am not shy to ask 'stupid' questions… such questions provide new perspectives and potential solutions*."

This way, mediator 6 follows the advice of Ramsbotham (2010) to encourage a 'fresh mindset' and prepare the conflicting parties for a creative process of brainstorming. The experiences of mediator 6 also connect to Galtung's call for mediators to challenge the logics of conflict and to brainstorm for solutions (Horowitz, 2007). It is important to note that here mediator 6 employs spoken language to foster creative problem-solving, which could potentially be advanced through visual art-making. In that case, visual arts-based mediation would also call for a deepened extension of the meaning of preparedness of mediators (one of mediation principles, *UN Guidance*, 2012) to understand what elements and qualities of visual art could be beneficial for peace mediation. If seen as a structural element of mediation, visual art-making would need to be studied, practiced and explained to the parties by the mediator: *"It is also important, that the participants have some skills on how to "read" pictures"* (live illustrator 2).

With that taken into account, the practice of mediator 5 in question-asking and its possible translation into visual art are especially curious. If one party is more vocal than the other, mediator 5 often asks more questions from or dedicates more time to the marginalized party, so that their interests could be heard too: "*That might look like I'm being partial – it's on the contrary, I'm trying to balance*". This could potentially become a problem in light of the neutrality / impartiality principle (*UN Guidance,* 2012; Wallensteen and Svensson, 2014), especially with the introduction of a visual arts-based approach to mediation. If mediator 5 was employing visual art-making, this search for balance could reflect in the dominant visual presence of the marginalized party and possibly become an ethical issue and a risk. If considering visualization as a way to alternatively document the process (live illustrator 2, mediator 6), the mediation effort would appear unfair and unbalanced through the visualizations, whereas the visualizations themselves would not be rooted in the realities of the conflict or the mediation process. To avoid that, it would be important to not view visual art in mediation processes as bearing witness and therefore claiming some degree of truth of representation, as visual art has been viewed in the work of Mitchell (2019). Although the scholar suggests that such representation could also build a symbolic landscape for peace work, this would hardly be the case in partially depicted mediation processes.

Graphic recording offered further insights into the possible benefits and risks of not sufficiently rooted visualization. According to live illustrator 4, live illustrators possess the power to determine what voices are reflected in the drawings (if there is more than one speaker), to what extent and how. Live illustrator 4 uses their power to highlight gender equality. For example, if a speaker mentions a CEO or a leader, the illustrator would often draw a woman to highlight female leadership. While in mediation settings this may be an example of the 'moral imagination' (Lederach, 2005) in designing what the future inter-party relations would ideally be like, such representation is not rooted in the conflict realities. A lack of the roots may result in a lack of legitimacy of the visualized. Even if what is visualized becomes more legitimate through visualization (Möller, 2020), mediation implies a complication with regards to the example above: the peace imagined would ideally be translated into reality by the conflicting parties and the wider community (see CPM, n.d.). If the conflicting parties are so mis-represented in the visualization of the mediation process, their role in bringing about peace may lack (visual) legitimacy and possibly impede the parties' work towards peace. Unbalanced visualization may also result in the fact that the interests of one party become more visually apparent than those of the other. In that case, the latter party may not feel committed enough to realize the designed solutions and advocate for

peaceful relations in the wider community. Apart from possibly de-legitimizing the specific mediation effort, such visualization could also cause a general loss of trust in mediation as a way to address conflict.

Then, it would be important to view visual art-making as a process throughout the mediation effort, so that different stages are reflected in the visualization. This process could at times portray the normally marginalized party as occasionally dominant for the sake of ultimate equality within a mediation space, which mediator 5 referred to. This kind of visualization would, as pointed out by Möller (2020), legitimize the voice of the marginalized party. However, the overall visualization experience must be balanced in terms of how much space and attention it dedicates to each party. Most importantly, it must be forward-looking to avoid the perpetuation of the initial difference between the parties. What is reflected would need to be decided upon consensually between the parties and under the supervision of a specially trained mediator. Recognizing that power dynamics may still not allow for a true agreement on what is visualized, the ultimate responsibility would lie on the mediator's integrity and professionalism to make sure the visualization is fair.

Visual art-making itself may also aid in upkeeping the integrity and professionalism of mediators, which is also crucial for supporting inter-party collaboration. Reflecting on becoming a mediator by transitioning into the practice from another field, mediator 8 notes:

> "*My strategy is to keep track of my resources: for some it means … music, books, etc., to expand horizons…*"

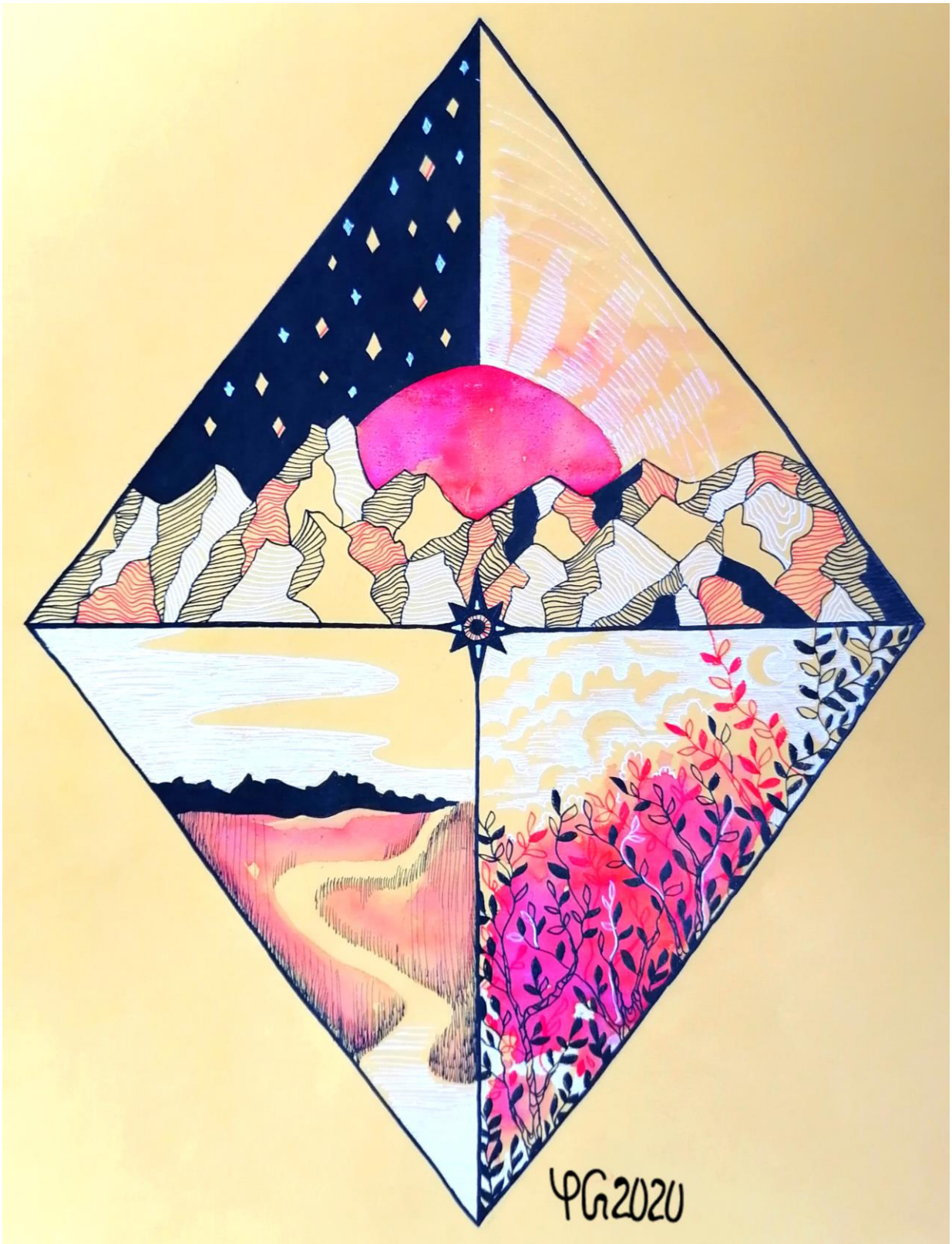
I found it curious that the activities for keeping the balance are in one way or another creative. It made me wonder whether visual arts-based mediation, instead of giving a hard time to the mediator to combine different practices, could see the creativity of visual art-making as a way of smooth transition between the activities, as the findings of Cox et al. (2016) suggest. This, however, can only be considered after and if the concept translates into practice.

This question of balance can similarly be extended to the expectations of the conflicting parties' stepping into one another's shoes and thus building empathy. As Head stresses, it is crucial to maintain "a clear differentiation between self and other" (2012, p.39), which the balance-fostering qualities of visual art-making could assist in – both to the mediator and the conflicting parties. These qualities of visual art-making were particularly highlighted by Reynolds and Prior (2006) in rehabilitation settings and by Gardner (2008) in art education and teachers' professional development. Having so examined the potential and possible risks

of a visual arts-based approach to peace mediation, I summarize the challenges of mediation practice and possible responses to those through visual art-making to build the foundation for the notion of visual arts-based mediation as a novel approach to peace mediation.

Figure 2. Collaborative Art-Making.

Below, I created a possible example of a result of the conflicting parties collaborating on the same artistic project and depicting four positions as ways of seeing the same reality (in this case all done by myself). These ways may (the two above) or may not (the two below) have anything in common, but could be brought together in artistic ways, which in this case is reflected through the diamond composition. (Painted/drawn with watercolors and fine-liners.)



4.4. **Towards visual arts-based mediation**

A visual arts-based approach to peace mediation is meant to respond to the following challenges identified by the interviewed mediators in their mediation practice:

- general lack of inter-party understanding (mediators 6, 7,8 & 9);
- lack of understanding of and differentiation between positions and interests (mediator 8);
- general difficulties in inter-party communication (mediators 7 & 9);
- conflicts of values being harder to resolve than others (mediator 8);
- lack of theoretical guidance and practical tools for mediators to cope with difficulties in inter-party understanding and communication (mediators 7 & 9).

Out of these challenges, the first four were predicted and indicated as crucial to overcome in mediation research as well, particularly by Lewicki and Tomlinson (2014), Ramsbotham (2010), Kaplan (2006), Sumbeiywo (2009), Harinck and Druckman (2017), Marcil and Thornton (n.d.), Dorochoff (2007), Ramirez (2007), Mulholland (1991), Herrman (2008) and Bultena et al. (2010, 2011). The last point highlights that mediation research has not sufficiently addressed the gaps of inter-party communication and understanding, leaving mediators and me to search for complementary approaches.

While a gap in mediation research (see Chapter 3), creativity was not highlighted in the interviews as a corresponding challenge. Rather, it emerged as an answer to the challenges identified above, and specifically in the form of visual art-making. Having analyzed the two data sets, I identify the following ten elements and qualities of visual art upon which the notion of visual arts-based mediation could be developed. They are listed in clusters below, with mapped connections to the theoretical grounds established in Chapter 3:

a. visual art as means of clarification of information, synthesis, making sense of complex events and phenomena (live illustrators 2 & 4, mediators 5 & 7, art therapist 3);
b. visual art-making as complementary means of expression and explanation when words are not enough (mediators 5 & 7, art therapist 3);
c. visual art(-making) as a way of exploring fresh and different to one's own ideas, including the positions, interests and values of the 'other' (mediators 8 & 9, live illustrators 2 & 4, art therapist 1);

In the points above, the effect of visual art(-making) was sought and its importance for inter-party communication and understanding was highlighted by Lewicki and Tomlinson (2014), Sumbeiywo (2009), Marcil and Thornton (n.d.), Ramsbotham (2010), Horowitz (2007), Harinck and Druckman (2017) and Kaplan (2007). At the same time, the research of the role of visual art-making in other fields (see Chapter 3) also demonstrated the content of the above-listed points (Gardner, 2008; Malin, 2009; Cox et al., 2016; Rubin, 2010; Kaplan, 2007; and Wiselogle, 2007). Further elements and qualities of visual art forming the basis of the concept of visual arts-based mediation include:

d. visual art as a record of ideas, discussions, solutions (live illustrators 2 & 4, mediator 6 & 7);
e. visual art(-making) as means of legitimization (mediator 6);
f. visual art(-making) as means of purposeful pro-peace depiction to facilitate shifts of focus from conflict to peace (mediator 5);

Out of the points above, Galtung pointed towards ***d*** when discussing ways of creative brainstorming (Horowitz, 2007), and Möller (2020) highlighted the potential of ***e*** to contribute to peaceful relations. Apart from Möller (2020), Latar et al. (2018) and Mitchell (2019) highlighted the content of point ***f***. Yet further qualities of visual art utilized for concept development include:

g. visual art(-making) as means to create safe spaces for inter-party exchanges (mediators 5, 6, 7, 8, & 9; art therapists 1 & 3);
h. visual art(-making) as a way to neutralize emotional charge (mediator 6, art therapist 3);

In literature, these points were indicated as crucial for inter-party communication by Dorochoff (2007), Ramsbotham (2010), Horowitz (2007), Herrmann (2008), and Bultena et al. (2010, 2011). Such roles of visual art were also demonstrated in research of visual art-making by Gardner (2008), Malin (2009), Cox et al. (2016), Rubin (2010), Kaplan (2007) and Wiselogle (2007). The final qualities and elements of visual art that are part of the study's findings include:

i. visual art-making as means of promoting collaboration (art therapist 1, mediators 5 & 6);
j. visual art-making as means for the mediator to find balance in their work (mediator 8).

Arai (2009) and Galtung (in Arai, 2009; Horowitz, 2007) emphasized the necessity of the effect of visual art-making in ***i***. As for point ***j***, it has not explicitly featured in the research works examined in this study. Nevertheless, it may be generally understood as part of the 'wellbeing' concept in art therapy pointed toward by Rubin (2010) as well as Gussak and Rosal (2016).

As discussed in 3.1.2, communication in mediation settings develops from the difference manifested through positions, interests and values toward brainstorming for mutually beneficial solutions. The elements and qualities of visual art(-making) outlined above based on the interviews with the experts do not directly speak to the understanding and differentiation of positions, interests and values as mapped in 3.3. Rather, they speak to the overall movement from difference to solution which would include (but not be limited to) understanding and differentiating between positions, interests and values in light of the emotion pertaining to conflict communication and the need for creative brainstorming. The interviewees, while referring to some of the concepts discussed in the literature (see Chapter 3), did not conceptualize their work along the same lines as outlined in the literature. A reason for that could be the mediators' focus on the experiences of the conflicting parties, the discussion of which is largely absent from the mediation literature analyzed in Chapter 3. Thus the findings overall point to a discrepancy between the theoretical grounds of mediation and the practical experiences of the interviewed mediators[6], which a visual approach to mediation could potentially reconcile.

From the findings, a visual created in the process of visual art-making emerged as the conceptual link between the explored fields of mediation, art therapy and graphic recording. Similarly to how an 'image' conceptually links art and therapy in art therapy, a 'visual' has the potential to connect the individual and the collective (intra-party understanding and communication) as well as one collective to another (inter-party communication). Considering that peace mediation is organized and performed with relation to the wider society (*UN Guidance*, 2012, p.4), connection to the collective is especially important. A purposefully created 'visual' has the potential to extend the intention of the creator to other actors through performing peace work as well – changing the understanding of peace, its definitions and ultimately the ways those will be acted upon (based on Möller, 2020). Answering to the research gaps and practical challenges of mediation, visual art-making appears conceptually organic within peace mediation and by extension peace work.

[6] Without claiming the discrepancy is universal.

4.5. **Defining visual arts-based mediation**

The processes of advanced coding and theoretical integration led to the following definition and outline of the concept of visual arts-based mediation:

> Visual arts-based mediation is an approach to peace mediation which implies active employment of visual art-making by the parties and the mediator, individually and collaboratively throughout the mediation process. Visual art-making would thus be a structural element of mediation, employed at different stages without restriction and as deemed beneficial by the mediator. Visual art-making would serve to accomplish the tasks including, but not limited to the following: creating individual and collaborative vision statements as well as visualizations of position, interests and values of oneself and the 'other'; cross-checking otherwise expressed information; providing a complementary way of expression; and creatively recording the process for reference and accountability purposes[7]. Visual arts-based mediation would not require the parties to have previous practical or academic experience in visual arts. The mediator would be trained complementarily in mediation and visual art-making.

The concept is of a moderate degree of abstraction, which allows for clarity as regards the objectives of this study and gives insights for possible future studies. Not being rigid, the definition and outline of the concept do not curtail its potential and allow for flexibility and adjustment to the specificity of conflicts. It only contains what Bryant (2007, p.23) calls "essential" properties, i.e. those without which the concept would not be meaningful. And those described by Bryant as "accidental" (2007, p.23), i.e. the lack of which would still allow the concept to exist and function, could perhaps form during experimental application of visual arts-based mediation.

The goal of visual arts-based mediation would be to *support intra- and inter-party communication towards establishing peaceful relations* (conflict-specific and general). The objectives would include the following:

a. ensuring that negotiating parties have sufficient knowledge and skills to participate in mediation (in line with the *UN Guidance*, 2012), including of visual art-making;

[7] These options are not meant to be rigid prescriptions, but rather examples of what visual art-making could serve for – especially for those who may read only the definition without reading the rest of the thesis.

b. ensuring that negotiating parties have the freedom to think, communicate and brainstorm in a variety of ways (based on the need identified by the interviewed mediators), including through visual art-making;
c. and ensuring that negotiating parties communicate not only between themselves, but with the (visual) culture(s) legitimizing conflict (based on Galtung, 1996), including through visual art-making.

Throughout the study, the discussion often referred to the *United Nations Guidance for Effective Mediation* (2012), which outlines the fundamental principles of (effective) mediation. The introduction of a visual arts-based approach to mediation would imply changes in principles along the following lines. The principle of preparedness for the mediator would come to include knowledge and training on visual art-making and expand to the conflicting parties in terms of a required introduction into or explanation of visual art-making for mediation purposes. As regards the principle of consent, visual arts-based mediation would still be voluntary; and participation in visual artistic activities, while encouraged, would not be enforced. The principle of impartiality would remain key in visual arts-based mediation, including impartial visualization. Visual arts-based mediation would also adhere to the principle of inclusivity in reflecting as wide of a range of views as possible, throughout the process and particularly in visualization. The principle of national ownership in visual arts-based mediation would slightly change the focus to 'ownership' in general, recognizing that the conflicts peace mediation engages with are not necessarily inter-state ones. Moreover, the stress on the parties as the ultimate 'owners' of the process, including through visual art-making, would serve to bring their experiences to the forefront of possible further research and discussions on (a visual approach to) mediation. In terms of visualization, ownership would connect to the mode and style of artistic representation that would need to reflect the ways and views of the conflicting parties without visually imposing those of the mediator. And here visual arts-based mediation would include another principle, not mentioned in the *UN Guidance*, – of cultural mindfulness. It refers to the mediator's ability to think and visualize based on previous and related ideas and visualizations of the conflict and peace within the present cultural traditions as well as to understand the mediator's own visual cultural stance (based on Thomas and Inkson, 2017, see 4.3). Returning to the *UN Guidance*, the principle of coherence, coordination and complementarity of the mediation efforts would be vital in visual arts-based mediation in establishing when, at what stage and at what level to engage in visual art-making.

Basing a concept on certain practices is doubtlessly different from incorporating a practice into an already formed concept. Why is visual arts-based mediation exactly 'based' on visual art-making? Some of the mediators interviewed already use, i.e. incorporate, visualization (also different from visual artistic expression) into explanations, notes-taking, neutralization of emotions, atmosphere-setting and reference-creation. While those are invaluable steps towards better understanding, the limited and occasional use of visualization is only adjunct to mediation and, not being systemic or rigorous, does not engage the full potential of visual art-making. To fully engage that potential, visual arts-based mediation implies active and thorough use of visual artistic expression by the parties and the mediator, individually and collaboratively, at any stages of the mediation process (as considered beneficial by the mediator). This way, visual art-making takes on the same process-like nature as peace, understood as a "continuously evolving and developing quality of relationship" (Lederach, 2003, p.24). That relationship would be continuously peaceful in its visual reflection and co-construction too. Visual art-making would not outweigh or decrease the importance of the more technical aspects of mediation, since the practice involves both creativity and technique and is an example of peace work as an 'art and skill' (in the words of Lederach, 2005). Rather, it would contribute to a more balanced range of approaches to suit different conflicts, contexts and needs of the conflicting parties.

Also important in visual arts-based mediation is the idea of visual art-making being *complementary* to communication through the spoken and written word. Indeed, the logic behind visual arts-based mediation is that visual art-making would be combined with language so that the two enhance one another and correct the shortcomings which each could have on its own. At times, the interviewees referred to the role of visuals in understanding and communication as superior to that of the spoken and written word. In this, their experiences would follow the notion of ocularcentrism which originates from the works of Aristotle and Plato and ranks vision higher than other senses, especially in connection to the spread of the printed word and visualization technologies (*A Dictionary of Media & Communication*, 2016, referring to the work of M. McLuhan). However, this study does not follow the ideas of ocularcentrism to elevate vision above other ways of perception in mediation and building of understanding. Quite in line with Jacques Derrida's critique of ocularcentrism, discussed by Martin Jay (1993), this study recognizes that a concept is only built on the basis of another. And so, vision is built on and supported by other senses and ways of interaction with the world. For Derrida, vision appeared as a "textual construction" and not a "perceptual experience", given that perception as such did not exist in Derrida's philosophy anyway (Jay,

1993, p.497). In this study as well, the emphasis on the importance of visualization of information has been constructed largely through the spoken and written language (e.g. interviews, this manuscript). While honoring the data gathered through the interviews by reporting the emphasis on vision, this study nevertheless interprets vision as complementary to other senses and ways of meaning-making. For the concept of visual arts-based mediation, these conceptual and practical grounds mean that spoken / written language and visual art-making can only be complementary to each other for the process to have the potential to enhance the understanding of positions, interests and values present in mediation spaces and help the conflicting parties move to creative brainstorming. Overall, the introduction of a visual arts-based approach would not be a radical change of the mediation practice, but rather a complimentary touch.

Although visual art-making is complementary to language-based communication, a 'visual' is not complimentary to a word (or a phrase, or a sentence) in the sense that it serves as an illustration. In visual arts-based mediation a 'visual' also actively works to achieve mediation goals by presenting an opportunity to express forbidden thoughts and ideas that cannot be expressed with words as well as to visualize the invisible (based on Rubin & Rubin, 2010, p.28). Even if first a 'visual' serves to add effect to the intention of the creator (see Stocchetti & Kukkonen, 2011) to address conflict, it then acquires another function – of serving to legitimize the vision of its creators, challenge the common vision and shape understanding of the visualized and the invisible (based on Möller, 2020). This way, visuals both continue the message invested into them by their creator (Stocchetti & Kukkonen, 2011) and somewhat independently shape a new point of view for those seeing them (Traue et al., 2019). This way, visuals foster communication between the individual and the collective.

The coming together of the fields of mediation and visual art-making would encourage and demand all actors involved to exercise 'systems thinking', which in social sciences is based on the work of Niklas Luhmann. The scholar established that a system is created through the fostering of its internal environment as a difference to the outer environment (Villadsen, 2008, p.66). Visual arts-based mediation would be possible as a product and a construct of the interactions of the actors within it, as a difference to the outer environment of conflict and its cultural legitimization. The parties and the mediator will exercise systems thinking by holistically analyzing the present constructs of the conflict, positions of the parties, their reflections in visual art, the underlying interests and values, and the role of emotion in communication. Ideally, the parties and the mediator would also critically asses their ways of

expression through language and visual artistic means, recognize the multiplicity and relativity of the conflict-related constructs, and be ready to creatively and critically transform those.

Visual arts-based mediation would thus imply a re-thinking of the traditional roles the conflicting parties and the mediator play as well as a change of perspective on both. As indicated in Chapter 3, mediation research has so far focused on the role of the mediator, whereas the role and experiences of the conflicting parties appear marginal in discussions around mediation. In salient contrast to that, the interviewed mediators predominantly focused on the conflicting parties and their experiences when answering the various interview questions (see Appendix 1). The mediators came to their role mostly after having discussed the role of the conflicting parties and they recognized the conceptual and practical limitations of their role to guidance and facilitation, as in the quote of mediator 8:

> "*The parties are like musicians, and they may be very talented, but without a kapellmeister they will not create a masterpiece… There is a need for someone to direct this process.*"

The very need of mediator 8 to talk about art in explaining mediation is already intriguing. It points to a possibility of an artistic, including a visual arts-based, approach to bring the experiences of the conflicting parties to the forefront of mediation and thus address the so far misbalanced nature of discussions in mediation research. The concrete ways in which visual art-making may shift the focus to the experiences of the conflicting parties, as this study has shown, is through the visual legitimization of their understanding of the situation, brainstorming and their role as post-negotiation peace workers as well as though employment of visual art-making as a means to connect one collective to another while also linking the individual to the collective. As pointed out by mediators 5 and 6, the conflicting parties "*know best*" and design ingenious solutions once they develop an understanding and feel reasonably comfortable within the space. This way, the concept would resemble the facilitative variation of mediation, whereby the parties would ideally come to an agreement based on "information and understanding" (Zumeta, n.d., para.3).

As the definition of visual arts-based mediation holds, the conflicting parties would not be required to have a formal education in the (visual) arts or to have practiced (visual) artistic expression professionally. In so adhering to Kaplan's (2007) and de la Fuente's (2014) arguments, visual arts-based mediation would see visual artistic activity as a cross-cutting and

central part of interaction with the world and between actors. This way, everyone would be a visual artist to a sufficient degree to participate in and benefit from visual arts-based mediation. Nevertheless, the concept would require a thorough explanation to the parties of why and for what purposes visual art-making is employed within mediation processes as well as a safe space to become acquainted with it. Such preparation will be ensured and guided by the mediator, thus becoming an addition to the already numerous responsibilities listed by mediator 6 as "*a translator, a shoulder to cry on, a lightning conductor, the one to say it's time for a coffee break, a timekeeper, a cheerleader… somewhat a Shiva with multiple arms* ".

During the *2nd International Young Women Mediation Forum: Women in Arts for Peace*, one of the senior mediators-mentors, Florence Mpaayei, reflected on a possible way of incorporating arts into mediation through the background and personal style of the mediator. So Mpaayei suggested that if a mediator is an artist, the mediation process may somehow reflect that, with the particular ways of arts' incorporation being left as food for thought for the forum's participants. In this light, studying visual arts and mediation separately, combining them or changing hats would not necessarily work for the notion of visual arts-based mediation. The central role assigned to visual art-making within the concept would require mediation and visual art-making to be studied complementary to each other and against one another – identically to how these activities would be practiced and similarly to how mediation, graphic recording and art therapy have been discussed in this study.

The focus on the parties as the primary actors, especially in the light of visual art-making, would further require of visual arts-based mediation to have a similarly interdisciplinary focus as the one of art therapy. As highlighted by Rubin (2010), art therapy combines the fields of psychology, psychiatry and art-making and studies them equally thoroughly. And the interaction of the client with the process of art-making is crucial in art therapy. Correspondingly, visual arts-based mediation as an interdisciplinary concept would require a focus on the parties' needs not only from the perspectives of peace, mediation and conflict studies, but also from the perspectives of visual art-making (including insights from art therapy). Shall visual arts-based mediation be researched further, the research would also need to dedicate more attention to the conflicting parties in an interdisciplinary framework.

The interdisciplinary perspective will allow for the possible risks of a visual arts-based approach to peace mediation to be reduced. The following risks were identified during the

analysis of the two datasets and the interviewees' feedback on the preliminary concept description[8]:

- aggravating the emotional and charge and disagreement by visualizing divisive information;
- imposing visual art-making insensitively and disproportionately to the needs of the conflicting parties;
- undermining the legitimacy of the conflicting parties as future peace workers through insufficiently rooted visualization;
- aggravating disagreement through culturally insensitive visualization or imposition of the mediator's visual experience;
- making art for the sake of making art and thus forgetting that creativity is meant to support inter-party dialogue (live illustrator 2);
- creating confusion due to the possibility of different interpretations of the same visual (mediator 6);
- making art with the deliberate aim to perpetuate division (live illustrator 2).

The need to be sensitive to cultural differences and contexts as well as visual discourses would not allow for the concept of visual arts-based mediation to be directly generalizable. It cannot be blindly applied to any conflict and substitute other variations of mediation. Nevertheless, sensitively and sensibly designed visual arts-based mediation processes would be beneficial as a choice for mediators if they experience difficulties similar to the ones pointed out by the interviewed mediators and if they identify the same shortcomings of mediation research – the literature not addressing how to cope with a lack of understanding and occasionally failing language-based communication.

Several questions about visual arts-based mediation arose from the additional round of interviews which map avenues for further thought and research on visual arts-based mediation as outlined in this study or a visual arts-based approach to peace mediation in general. They are listed below without answers, since thoughtful reflections could require writing entire other theses:

? *What would visual arts-based mediation potentially have to offer to different age groups? Different genders? Conflicting parties of different backgrounds?*

[8] Some of the risks are not cited because they emerged through the analysis in the previous sections, where the connected ideas are cited. The risks that were not fully discussed, although at least alluded to, and emerged through the feedback round of interviews are cited.

- ? *What could a visual approach to mediation bring into the conflicts where the cultures involved are not very familiar with visual arts?*
- ? *What could guarantee the positive impact of visual art-making in mediation as opposed to its equally possible negative impact?*

4.6. **The role of a visual arts-based approach to mediation in establishing peace**

In line with CPM's (n.d.) definition of peace mediation and Lehti's (2018) differentiation between 'mediation' and 'peace mediation', the study considers the ultimate goal of visual arts-based mediation to be the establishment of sustaining peaceful relations between the conflicting parties. This way, the approach incorporates elements of peacebuilding and reconciliation – a change, which, according to Lehti (2018), results from focusing on inter-party communication in contrast to the overly rationalized approaches. In this light, the section explores what the introduction of a visual arts-based approach (as outlined in this study, and also in general) could add to peace mediation, in particular with regards to establishing peace.

The notion of 'sustaining' peace was introduced by the *International Peace Institute* (IPI) (2017). It claims the importance of strengthening what is already known to work for peace and of including into the peace practice those actors who already work to promote peace, even in the contexts where conflict is not evident (p.2). Thinking of visual art-making and peace, McCarthy (2007), Lederach (2005), Latar et al (2018) and Mitchell (2019) have shown that visual art has contributed to peace through facilitating shifts of focus from conflict to cooperation as well as changes of symbolic landscapes. Therefore, it makes sense to build on visual art-making as a basis for an approach to peace mediation since it has been already working for peace. As established in section 3.3, introducing a visual approach to mediation would engage the capacity of visual art to provide insights into the qualitative dimensions of social relations and formation of knowledge (see de la Fuente, 2014). Thus following the principle of artistic ornamentation in making sense of the world, a visual approach to mediation would enable the conflicting parties to create a new (cultural) reality where a given conflict could cease to unfold. This change is what mediation aims for with regards to peace, as articulated by mediator 6: "*We have a very ambitious task – we want to change the culture of negotiations*".

In so reflecting on the meaning of mediation, the interviewed mediators conceptualized their practice according to Lehti's (2018) understanding of 'peace mediation', although none of them referred to experience of direct work in the field of 'peace mediation'. The mediators talked not about making agreements, but about supporting communication as a basis for peaceful inter-party relations within and outside of the mediation and negotiation spaces. Mediation appeared to the interviewees as: "*a way of life, a way to assist people in conflict to get along, to be in contact with their needs and to bridge their relationship*" (mediator 5); "*helping people to understand each other*" (mediator 9); and "*the way of thinking, culture of behavior, culture of dialogue…*" (mediator 8). For mediator 5 in particular, a mediation effort would be successful even if an agreement is not reached, but all the steps were conducted professionally and the parties "*carry on with their lives knowing it's impossible to agree*". The fact that the parties have engaged in mediation is far more important than the presence or type of an agreement they have made, mainly because mediation is not a one-time tool to use in a particular situation. A more lasting effect of mediation would be cessation of hostile attitudes between the conflicting parties once they build understanding of their differences, which is a definite success for mediators 5 and 9.

Superficially, one could infer that mediation in the interviewees' eyes is not about sustaining peace or peace at all, if the conflict does not have to be 'resolved' for a mediation effort to be 'successful'. However, sustaining peace contradicts the conflict-centric perspective of peace, which implied peace efforts were predominantly reactionary to an overt conflict situation and did not take place in relatively 'peaceful' spaces (IPI, 2017, p.2). Despite appearing effective in a limited time frame, ending a mediation effort with an agreement is also a reactionary approach. While somewhat addressing the specific dispute, such a mediation process may overlook the underlying causes of conflict and fail to change the overall dynamics between the parties into constructive ones. The emphasis which the interviewees put on culture invites for an exploration of whether active interactions with culture, specifically through visual art-making, could aid in changing the dynamics of inter-party communication and ultimately in establishing peaceful relations between them. In particular, the theoretical connections established in section 3.3 show that, since visuals shape social relations by teaching what to see and how to think about what is visible (see Garoian & Gaudelius, 2004), mediation research and practice would benefit from using peace- and conflict-related visual expression to address conflict.

The culture, in which the conflicting parties communicate and work to establish peaceful relations, in Möller's words, "is image-based" and the parties generally "live in a world that is dominated by an ever increasing number of images produced by an ever increasing number of image-makers and disseminated in real-time by digital media"[9] (2019, p.63). And in so talking about culture, the interviewees and Möller (2019, 2020) generally relate to the conflict development ideas of Galtung (1996), who believed that culture legitimizes violence. In their limited experience with using visual art-making in mediation, some of the interviewees have joined the 'ever increasing' number of visual-makers and already work to challenge the surface culture legitimizing misunderstanding. Drawing the 'other' or the conflict, put to use in the understanding-seeking endeavor, legitimizes the search for and the possibility of that understanding.

A step forward in addressing conflict, which the concept of visual arts-based mediation would imply, is to also engage the deep culture, defined by Galtung as a series of sub-consciously held collective ideas about the world. Deep culture may also be understood in terms of values, which mediator 9 as well as Lewicki and Tomlinson (2014) identified as factors that, if miscommunicated or too divergent, aggravate misunderstanding. It also maps the need to work with consciousness, identified by mediator 8. Following Galtung's idea of conflict being a manifestation of disrupted deep culture and building on the surface one, the concept of visual arts-based mediation would become a platform allowing the conflicting parties to (re)construct the disrupted elements under the educated guidance and support of the mediator. Therefore, culture will be restored through cultural means – visual artistic engagement – recreating the 'patterns', as de la Fuente (2012) would articulate it, that may have been disrupted. Since the patterns would be highlighted visually and the visuals will work to legitimize them, the relations thus restored would also have visual characteristics. In other words, the peace which visual arts-based mediation would aim to establish would also be somewhat 'visual'. And so it relates to the notion of 'visual peace' explored by Möller (2019) along the following lines.

Möller explains that visual peace research, in essence, is "interested in one dimension that is regularly missing from International Relations and security studies: the visualisation of peace" (2019, p.65). Peace processes are embedded "within conditions shaped and communicated increasingly by means of visual images" (Möller, 2019, p.59). As one of such peace processes, visual arts-based mediation would actively contribute to shaping the visual

[9] Once again, this study would consider the 'images' to be 'visuals' according to the arguments in section 3.2.2.

environment it is embedded in to visually claim the importance of peace and of the efficacy of the approach in achieving it. Claims, as discussed by Möller (2019), are related to truths. Particularly, claims accepted and understood by a large enough number of people become part of "knowledge" as an "objective reality" and "truth without doubt" (pp.61, 69). Based on their relation to truths, claims may also contribute to establishing common values between the conflicting parties, including values oriented toward peaceful relations. This way, what is visually claimed may contribute to a transformation of value-based conflicts, which Harinck and Druckman (2017) identified as especially challenging to address. Because of how context-specific the creation and interpretation of visuals would be in visual arts-based mediation, the knowledge those visuals construct, following Möller's logic, would be "always limited and almost always ambivalent" (2019, p. 70).

While this undetermined imprecision may hamper the development of the definition and understanding of 'visual peace' (and 'peace' generally), it presents good news for the concept of visual arts-based mediation. The news is good primarily because it once again highlights the complementarity of vision and visual expression to other senses, ways of expression and means of constructing reality. In a more specific way, visual art-making may serve to ameliorate the imprecision of spoken and written language by adjusting the otherwise somewhat general discussions to specific contexts of conflict and peace, including visual contexts. The limitations of knowledge transmitted through visuals can thus be seen as an opportunity to contextualize mediation processes and reinforce mediation's logic of flexibility in adjustment to specific conflict situations. It also points to the difference between the goal of a visual approach to mediation and the interests of visual peace research, which it would otherwise be logical to connect visual arts-based mediation to. Visual arts-based mediation would not be about visualizing peace or mediation as a way of achieving it, but about *actively* using visual art-making in designing solutions, inter*acting* with the visual environment perpetuating violence, and *purposefully* restoring through visual-artistic means the disrupted by conflict cultural patterns.

The interviewed mediators were primarily concerned with the *quality* of communication and understanding by the conflicting parties, which a visual approach to mediation aims to improve in the ways discussed above. Such an approach connects to Peter Wallensteen's understanding of peace as "quality peace", i.e. a post-conflict arrangement that moves beyond the elimination of violence to develop particular qualities. These qualities would prevent the conflict from recurrence (2015, p.3). A visual approach to mediation would add a visual

quality to peace too. According to Möller (2020), the search for visualizations of peace ultimately contributes to bringing it about by visually legitimizing it, changing the understanding of peace and violence and the definitions of peace. So the peaceful relations, which a visual arts-based mediation process would ideally lead to, would have a visual quality to them. The peace will not necessarily be 'visual peace' which Möller is interested in, but peace with 'visual qualities'. Describing peace this way emphasizes the importance of visualization within peace processes and peace, without necessarily claiming the superiority of vision or that this peace could be profoundly different. Rather, considering possible 'visual qualities' of peace could result in a more comprehensive understanding of 'peace' and a broader range of possible ways to bring it about, including through purposeful visual art-making in the realm of mediation.

While acknowledging the ways in which visuals influence people's understanding of reality and social interactions, Möller (2019) and Mitchell (2019) come to those acknowledgements through the discussions of ways to see and depict peace, thus ascribing a somewhat passive role to those interacting with the visuals. Considering peace with visual qualities, it would be important to explore what such peace would 'look' like to those 'watching'. However, visual arts-based mediation puts an emphasis on the *creation* of visuals as the origin of the visual qualities of peace, thus once again highlighting the primary role of the conflicting parties and their imagination in creating those visuals while searching for and establishing peace. The active creation is also a way to ensure peace is 'sustaining' – by providing the actors who already promote peace (or seek peaceful solutions) through mediation with the opportunities to continue their work, including by means of supported and guided visual art-making.

4.7. **Critical remarks**

While researching and somewhat advocating for the use of arts in peace work, such scholars as Lederach (2005) and Hawksley (2019) have also questioned the very ways in which 'soft' artistic approaches are conceptually and practically introduced into the realm of peace work. Traditionally, the 'hard' frameworks of rationalization, implementation and evaluation dominate the field and may appear as a hostile to the softer approaches environment. As Hawksley explains, all too often advocates of arts in peacebuilding end up infusing their proposals with the same strategies of "measuring, generalizing, quantifying and abstracting" they had set out to create more comprehensive alternatives to (2019, p.120). Contrary to Lederach's advice on the 'moral imagination', the process of introducing arts-based programs

seems to also involve "a move towards generalization and the generating of transferable insights, and the elision of the personal and irreducibly particular" (Hawksley, 2019, p.120). Throughout the research process, I have been asking and warning myself against thus reducing the potential role of visual art-making, considering I had set out to highlight its possible benefits in the realm of mediation. And the selected research method seemed to pose a similar threat.

Despite starting from rather personal experiences of the interviewees in this study, the grounded theory methodology nevertheless requires abstraction and thus a loss of touch with that type of personal. In particular, my task included not just introducing the idea of visual art-making possibly being part of mediation, but a conceptualization of why it could be needed and what it would serve for. I was to look for patterns within and relations between the data, which inevitably includes some generalization and undoubtedly requires abstraction. This (and much more intellectual work) is required for concept development, so that the scientific model could later be translated into enhanced practical experiences of conflicting parties within mediation processes. Not to frame the concept of visual arts-based mediation too rigidly and possibly so curtail its further development, the study does not even allude to how the effectiveness of visual arts-based mediation could be measured.

Despite the requirements of the grounded theory method, the personal and particular is also not 'lost'. Throughout the work, the personal of the interviewees shines through their quotations, which I purposefully tried to include in their full form, where possible. The personal was further present in the sketches the live illustrators created based on our interviews, the conversations the interviewees and I had after the official interview part and off the audio recordings, and the shared by all participants excitement to read this thesis. On my part, this study always had personal significance: from the previous experience discussed in the introduction to everything I learned and got to do during the research process.

In discussing the relationship between peace and photography, Möller noted that, in the context of lacking research attention to the connections between images and peace, it was a professor of photography who initially wondered about the content of peace photography - and not an international relations scholar (2017, p.316). Similarly, I wondered about the potential of visual art-making for mediation without any practical experience in mediation, based on rather limited interactions with 'peace' as I understand it, and with considerable experience in visual art. A researcher of a different background might have just as well proposed to explore the potential of something else for mediation. And their case may have

been equally compelling, curious and insightful. What this study demonstrates is perhaps that (social) scientists need to look into concepts and practices from interdisciplinary perspectives, that more connections between different fields of knowledge could be beneficial to knowledge in general, and that we still have some distance to cover toward the understanding of 'peace' and ways of bringing it about (including mediation).

Anyhow, a visual approach to mediation it is, and the discussion of it does not end this far in the study or in this study at all. In particular, Lederach's and Hawksley's calls for the personal are best highlighted by closing another gap of this study referring to Jay's (1993) criticism of occularcentrism based on Derrida's philosophy. So far, the concept of visual arts-based mediation has been constructed and articulated mostly through written and spoken language, with two illustrations. As the grounded theory methodology prescribes, I have been creating mind-maps throughout the research process. Those were helpful to me, but would offer little value to the reader this far in the reading process. What I hope would enhance the reader's experience, in addition to the previous two illustrations, follows on the upcoming two pages. Following de la Fuente's (2014) idea of using patterns to make sense of the world, I have decided to employ visual art-making to make visual sense of the research process and the concept of visual arts-based mediation.

I created a visual depicting the research process and its connection to peace, conflict and visual art-making in the form of digital art. Möller emphasizes that creativity should be "an ingredient of the job description for peace researchers" (2019, p.42). And so I attempted to creatively place the research process of this study into an imaginary visual bubble of peace, mediation and conflict studies (not that there is one in reality) at Tampere University (see the face icon on the laptop). And what is somewhat new to me, I summarized the concept of visual arts-based mediation in a way similar to graphic recording. As Möller highlights in connection to Foucault's philosophy, "[t]here is something elusive in images that we cannot grasp by means of language, however much we try" (2019, p.61). Creating the visuals, I tried to reverse the logic to see whether visual art-making could complement the written and spoken language I have so far employed to express what visual arts-based mediation is about. The visual highlights what to me appeared as key points within the concept: building an understanding of positions, interests and values; creativity and brainstorming; the role of mediation in establishing peace; the conflicting parties as primary actors and the mediator as their supporter and guide; as well as empathy and trust. The visual, I hope, could be an example of peace and conflict studies succeeding in one of their goals articulated by Möller as

peace education with regards to visualization – "to teach [students] to become viewers – and producers – of images of peace" (2019, p.85). Apart from so summarizing the process and results of concept development, the visuals are also intended as a ground for further brainstorming on the concept by the reader (as they would be in visual arts-based mediation). If the visualizations spark thoughts different to those I have presented, I will be even more delighted than I would have been otherwise. If visual arts-based mediation is ever put to practice, the second visual may also serve to explain to mediators and conflicting parties what they are about to embark on.

Figure 3. Research Process.

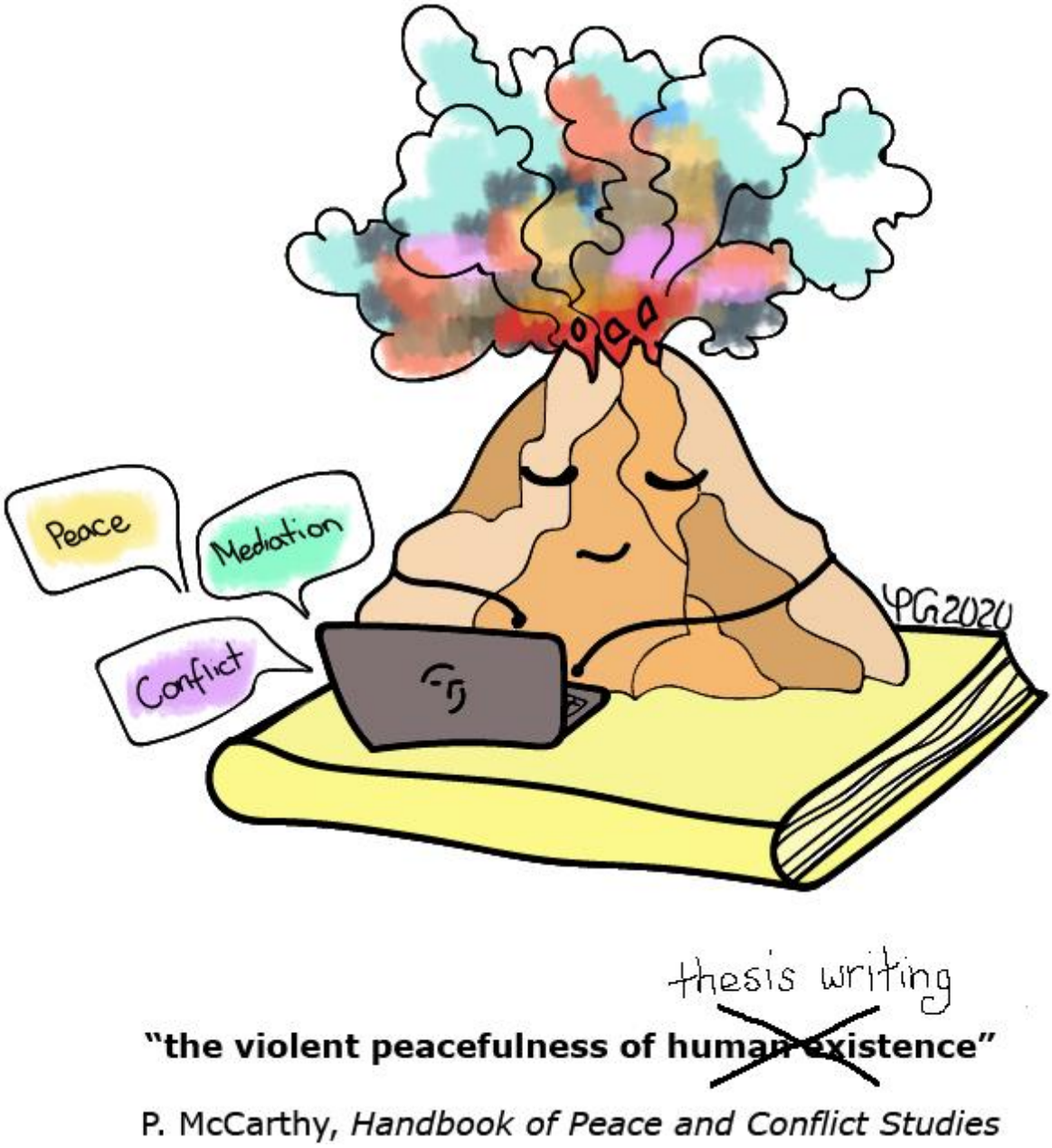
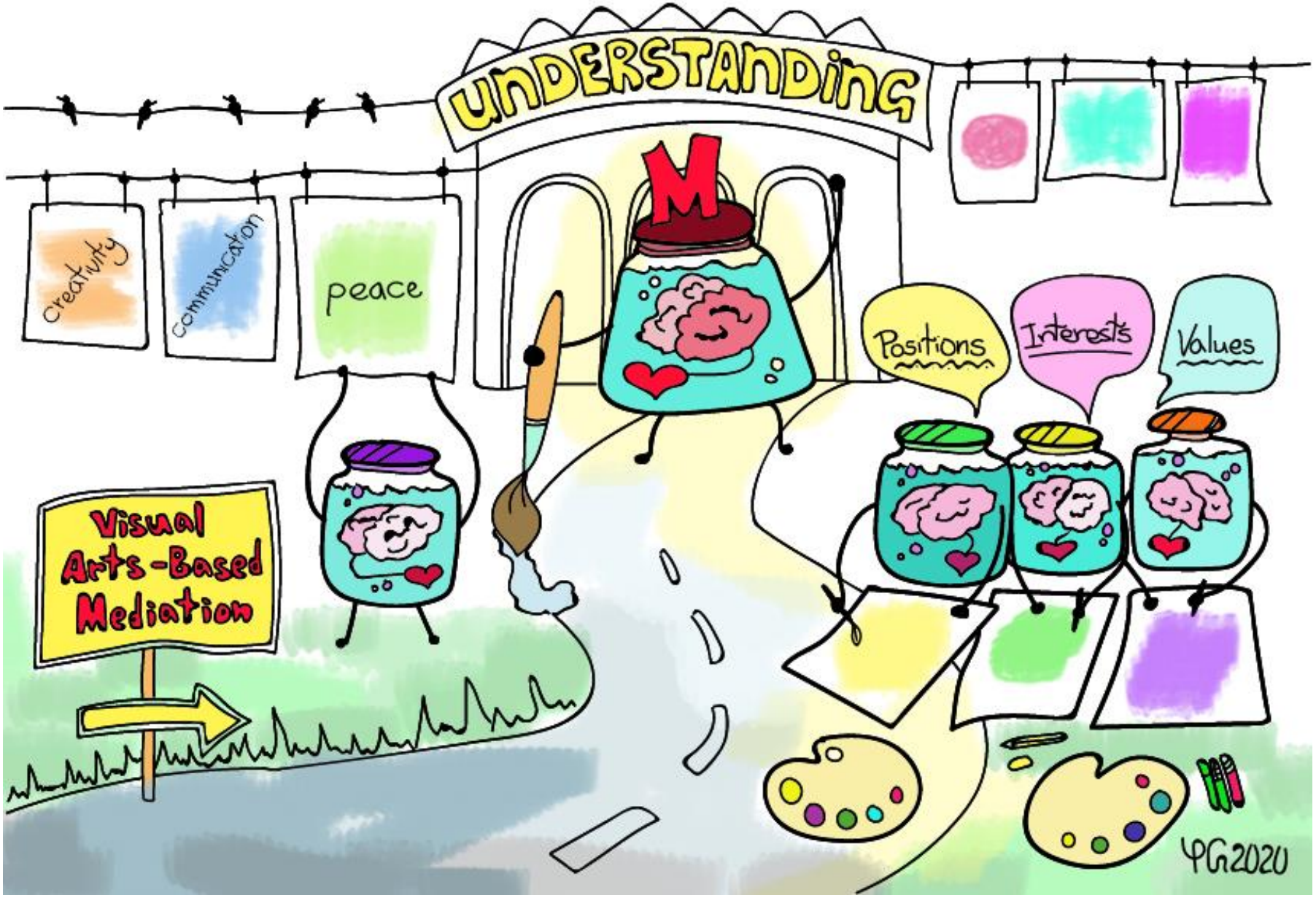


Figure 4. Visual Arts-Based Mediation.



5. CONCLUSION

In *Peace Photography* (2019), Frank Möller remarks: "Peace and conflict studies are not particularly interested in the visual construction of peace and conflict. …they should". Believing that the fields indeed should investigate visualizations of peace and conflict as well as the relationships between them, I discussed the conceptual potential of visual art-making in peace mediation as a process of moving from conflict toward peace. In particular, the study aimed to explore the potential of developing a visual arts-based approach to peace mediation.

Analysis of literature on mediation led to the identification of such gaps as lack of understanding of positions, interests and values by the conflicting parties, along the lines of which communication in mediation proceeds, and an insufficient engagement of the capacity of mediation for creativity. The former corresponded to such practical challenges identified through the interviews with mediators as: a) general lack of inter-party understanding; b) lack of understanding of and differentiation between positions and interests; c) general difficulties in inter-party communication; d) conflicts of values being harder to resolve than others; and e) a lack of theoretical guidance and practical tools for mediators to cope with difficulties in inter-party understanding and communication. And the latter, creativity, emerged as a response to these challenges. The study explored the conceptual potential of visual art-making to address the research gaps and practical challenges in mediation by aiding in clarification of information and making sense of complex events and phenomena, expressing and explaining thoughts and feelings when words do not suffice, exploring fresh ideas and perspectives (including the positions, interests and values of the 'other'), creating safe spaces for brainstorming, encouraging collaboration, and neutralizing the emotional charge in conflict communication. Furthermore, visual art-making was found to have the potential to aid in visual recording of brainstorming processes in mediation, legitimization of the search for peaceful relations through their visualization, and in facilitation of the change of perspectives from those of conflict to those of peace. Finally, the interviewed mediators reflected on visual art-making as helpful in establishing a balance necessary for their job.

Based on these findings, the concept of visual arts-based mediation emerged with the goal of supporting intra- and inter-party communication to establish peaceful relations. The concept implies active employment of visual art-making by the parties and the mediator, individually and collaboratively throughout the mediation process. Visual art-making would thus be an active and structural element of mediation, employed at different stages without restriction and as deemed beneficial by the mediator. It would serve to accomplish the tasks including,

but not limited to the following: creating individual and collaborative vision statements as well as visualizations of positions, interests and values of oneself and the 'other'; cross-checking otherwise expressed information; providing a complementary way of expression; and creatively recording the process for reference and accountability purposes. Visual arts-based mediation would not require the parties to have previous practical or academic experience in visual arts. The mediator would be trained complementarily in mediation and visual art-making.

The consideration of the possible risks and limitations of a visual approach to mediation rendered the concept of visual arts-based mediation to not be directly generalizable. Visual art highlights the personal and the particular. The familiarity with visual art-making and so its potential effectiveness in mediation would vary cross cultures and contexts. And not every conflicting party would be comfortable with or would be willing to engage in visual art-making during mediation to similar extents. This way, a visual approach to peace mediation could not be universally applied; and it could not substitute other approaches to mediation. However, visual arts-based mediation can still be a valuable and effective option for mediators to design mediation processes which would be sensitive to the needs and wants of the conflicting parties.

"One needs to try how [visual arts-based mediation] really goes. Research is good – but how would it work in reality?" – one of the interviewed mediators suggested. However, before peace mediators opt for trying out visual arts-based mediation practically, they need to consider the following factors. To begin with, the participants of the mediation process would need to have sufficient knowledge of the visual discourses around the conflict to ensure the visualizations they create are pro-peace and do not further perpetuate the violence of conflict. Then, the degree of the conflicting cultures' familiarity with visual arts as compared to other art disciplines would be insightful in terms of how much visualization would be helpful for and understood by those parties. And to conclude in a rather inconclusive at this point manner, some more research, contrary to the drive in the quote above, would certainly benefit those mediators who would like to adopt the developed visual approach in their mediation practices.

Further research on the applicability of visual arts-based mediation could be conducted along the following lines: a) the potential and limitations of the concept in work with conflicting parties of different age groups, genders, occupations; b) the usefulness of the concept for mediation within cultures where visual arts are not very developed as opposed to other

disciplines of art; and c) the ways of ensuring that visual art-making brings only its positive effects into the realm of mediation. In terms of research design, further studies could benefit from asking the conflicting parties to reflect on the potential of a visual approach to mediation in general and visual arts-based mediation as developed in this study. Furthermore, mediators from the field of peace mediation specifically could give valuable feedback on the concept and its future. Another possible avenue of further inquiry into the possibility of a visual approach to mediation could be an interview with a mediator whose background is connected to the visual arts. Their input may highlight the possible benefits and obstacles in combined or complimentary training, which, at least as outlined in this study, visual arts-based mediation would require. While beyond the scope of this study, such considerations could provide a more balanced view on (visual arts-based) mediation, the experiences of the conflicting parties and the mediators, as well as the role of mediation in establishing peace.

One thesis, despite embodying a great opportunity to conduct independent research and develop as a researcher, presents rather limited space for such tasks as concept development and the related discussions. I had to leave out many ideas that were useful to me in the research process and that could be useful for others thinking about a visual approach to mediation. Nevertheless, this research has contributed to peace and conflict studies in a number of ways. As pointed out above and throughout the text, the primary contribution of this research to peace and conflict studies is the development of a visual approach to peace mediation. And within peace and conflict studies, the thesis contributes to a number of discussions and research strands in more particular ways.

Firstly, the study problematizes the emphasis which mediation research puts on the role of the mediator while losing sight of the needs and experiences of the conflicting parties. By elevating the conflicting parties to that level of importance in mediation research which they enjoy in mediation practice, this thesis makes mediation theory more relatable to the parties and more reliable for mediators striving to design party-centered processes. Such shift of attention may also foster a better understanding of what mediation is and how it could help potential conflicting parties, which, as it has been found in the study, is often lacking.

Secondly, the thesis adds a new perspective to the research of visual art within peace and conflict settings. It extends the understanding of visual art-making from an elitist practice by the trained few to an activity available to and beneficial for many. This way, the thesis tries to reconcile the stereotypical visual art-related division of actors into a small group of creators and a mass of spectators as well as (although not necessarily respectively) the visualizers and

the visualized. Such perspective emphasizes the role visual art-making plays in making sense of the world and learning – for anyone interested in employing visual art-making to those ends. A visual approach to mediation thus provides an opportunity for the conflicting parties to assert their role as creators of visuals and active (co-)constructors of the visual environments they inhabit.

Thirdly, the thesis contributes to visual peace research by exploring the potential of purposeful pro-peace artistic visualization to bring about peace in mediation settings. This study approached the matter through the lens of legitimization by visualization, while acknowledging that visualization within visual arts-based mediation is not necessarily the same as visualization of peace. With 'visual peace' remaining undefined and even 'peace' having context-specific understandings, it has also been challenging to discuss how such efforts of peace work as visual arts-based mediation could potentially contribute to peace acquiring visual qualities. Nevertheless, connecting the idea of peace possibly having visual qualities to the potential ways in which and environments where peace could attain those qualities adds scope to our overall understanding of what peace is and is not as well as what it could and could not be.

Finally, the thesis adds to research in general by being one of the first studies to consider graphic recording. In a more overarching manner, the study highlights how insightful contrasting of fields of knowledge and practice may be for our understanding of those fields. And for a deeper understanding of mediation specifically, it would perhaps be beneficial to consider yet other approaches besides the existing ones and visual arts-based mediation as outlined in this study.

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7. APPENDIX

Appendix 1: Interview Questions for Mediators

1. What is mediation? (Although formal definitions are available, your personal one will bring more insights into the field)
2. Why would a third party in a mediation process agree to act as a mediator?
3. What makes a good mediator?
4. What is a mediator's mandate? What is a mediator to do? What is a mediator to be?
5. How does a mediator prepare for a mediation process?
6. Would you somehow change the mandate based on your experience?
7. In a mediation process, how much can the two conflicting parties be involved? When do limitations to their activities come in?
8. How do you approach the question of ownership of the mediation process?
9. How do you know that a mediation effort has been successful?
10. What are the limitations of mediation?
11. Would you consider mediation to be a creative endeavor? Or is it rather technical? Why?
12. Does mediation have anything in common with any other fields of inquiry or practice?
13. Have you ever felt the need for alternative means of mediation? If yes, what would those be?
14. Do you see or can you imagine any connections between visual art and mediation? If yes, what would those be? If not, why?
15. Have you yourself ever used visual arts in mediation processes? If yes, how did that go?
16. How do you see the field of mediation develop in the future?
17. Is there something I have not asked about mediation which I absolutely need to know?

Appendix 2: Interview Questions for Live Illustrators

1. Why did you see the need in facilitating information-heavy events visually?
2. How does the process of graphic recording proceed? How do you choose what you draw and how you draw it?
3. What needs to be taken into account when doing live illustration?
4. Do visuals help understanding? How?
5. Are there specific elements that are especially useful in enhancing understanding?
6. How do you know that the message has been well received after you have produced the intended body of imagery?
7. Is it only you creating visuals? Or is the audience sometimes invited to co-create?
8. How do you adjust your graphic style to different audiences, if at all?
9. Have you ever compared results of the same events conducted with and without graphic facilitation?
10. What kind of feedback do you receive from the audience on visually facilitated learning?
11. What kind of situations or events you see graphic facilitation being applied?
12. What are the limits of using graphic facilitation in various situations?
13. What do you think about the relation between image and text?
14. Can visuals be seen as a form of dialogue? How or why not?
15. Is there something I have not asked about live illustration which I absolutely need to know?

Appendix 3: Interview Questions for Art Therapists

1. How do you connect art and traumatic experiences?
2. What exactly is the role of art therapist? How involved is the art therapist in a process of healing through art?
3. As far as I have learned by now, art therapy is mostly an inward-oriented experience by an individual for themselves. Is that so? Why, why not?
4. Is art therapy applicable for inter-personal collective engagements? Why, how, why not? Could you provide some examples of art therapy being used for groups of people?
5. Do you think art therapy could be used at an inter-community level? How would the practice perhaps change? What kind of issues would need to be taken into account? (Why not?)
6. How to know which reality to depict in art-therapy activities for healing and for building a healthy relationship with the other in a conflict situation? How would you know that participants are not being re-traumatized?
7. How do you know that there is a need for an art-therapy program in the areas where the Red Pencil is working?
8. How do you know when is the right time to stop the program in a particular setting?
9. How do you know that the participants have healed?
10. What are the limits of art therapy?
11. Would you connect art therapy to conflict resolution processes? If yes, how? If no, why not?
12. Is there something I have not asked about art therapy, which I absolutely need to know?

Appendix 4: Second stage of Interviews

Dear Interview Participant,

The study you kindly gave an interview for - *In Search of (Visual) Peace: Visual Arts-Based Mediation* - is coming close to its end. To make effective iterations and conclusions, I would once again ask you to kindly respond to a short open ended-question regarding the concept the study aimed to create – that of visual arts-based mediation. The concept description is preliminary, and your comments will help to shape it further.

Consider the concise description of the concept below and type a short response to the following question: "**In your professional view, would visual arts-based techniques enhance the conflicting parties' understanding of the positions, interests and values present in mediation processes?**" The response should reflect the perspective formed by your own area of expertise.

Here is the description of the concept, purposefully brought to this level of generality and abstraction, to allow for creative consideration of the question above:

> *The concept of visual arts-based mediation arises from the need for a better understanding of the positions, interests and values within mediation processes. The concept implies active employment of visual art-making by the parties and the mediator, individually and collaboratively, at all stages of the mediation process. Visual arts-based techniques would serve to create individual and collaborative vision statements as well as visualizations of positions of oneself and the 'other', to cross-check otherwise expressed information, to provide a more neutral way of expression in comparison to potentially loaded language, and to creatively record the process for reference and accountability purposes. Visual arts-based mediation does not require the parties to have previous practical or academic experience with visual arts. The mediator would be trained complementarily in both mediation and visual art-making.*

When you consider the question, you could, for instance, think along these lines:

- what kind of limitations or risks could be involved in the integration of visual techniques into mediation?
- what kind of potential could you envision visual arts-based methods to have?
- what situations would visual arts-based mediation work for or not work for?

It is not necessary to answer all of these sub-questions. They are only meant as avenues for thinking. Your response should reflect *your* vision and *your* thoughts on the concept.

Thank you so much for your intellectual and practical input into the study! It has been an invaluable explorative and learning experience.

If you have any questions, please do not hesitate to contact me.

Best regards,
Lisa

Appendix 5: Informed Consent Form for Research Interviews

Informed Consent Form for Research Interviews

Researcher – Master's Student Yelyzaveta Glybchenko
yelyzaveta.glybchenko@tuni.fi, +358403217014
Tampere University, Master's Degree Program in Peace, Mediation and Conflict Research

Title of the Project: In Search Of (Visual) Peace: Visual Arts-Based Mediation

Advisor: Eeva Puumala, Ph.D, Tampere University, Kalevantie 4, Linna 6076, +358 050 318 6758.

Purpose of the Research: The purpose of this research is to explore whether arts and visual communication enhance mediation and conflict-resolution processes. The research draws on the insights from psychology, visual culture and communication, and mediation theories to bridge visual arts-based expression and mediation practices. The interviews provide expert knowledge and insights into field experience in the areas of graphic facilitation, art-(for)-therapy and mediation.

Duration/Time: The interviews are expected to last from 30 to 90 minutes. You may be contacted for an additional interview at a later date, if you would agree to be interviewed once more.

Confidentiality: The interviews will be anonymized. It will not be possible to identify the interviews of this research.

Right to Ask Questions: Please contact Eeva Puumala at +358 050 318 6758 with questions, complaints or concerns about this research. You can also call this number if you feel this study has harmed you.

All the participants have received written and oral information regarding the scope and focus of research and have been able to ask questions concerning it.

The participants understand that participation is entirely voluntary and that they can at any time interrupt the interview and/or withdraw their given consent later. If they withdraw their consent, all data they have given that has not yet been published, will be destroyed.

The research material will be stored appropriately and no personal details will be given to outsiders. The data will only be used for the purposes of this research and not given to third parties.

Check all that applies:

____ I have read this form through.

____ I agree to participate in the study.

____ I agree that the interview is recorded.

____ I would like to check the interview transcript.

You must be 18 years of age or older to take part in this research study.

You will be given a copy of this form for your records.

_____ _____

Participant's Signature Date

_____ _____

Researcher's Signature Date