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**Collaborative Art Making: Finding the Presence of Peace within
Adolescents of the Amani Community**

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**Collaborative Art Making: Finding the Presence of Peace within
Adolescents of the Amani Community**

by

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Dedication

To all those seeking to know deeper than the surface.

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Deep gratitude to my family who has given me constant support. Dad thank you for always encouraging me to float against the river, Mami thank you for teaching me to be strong and always meet life's obstacles head on, and my dear sister thank you for keeping me grounded with your wisdom and humor. Thank you to my close knit group of friends, who consistently reminded me of my purpose and abilities. Without you all I would not be where I am today.

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Abstract

Collaborative Art Making: Finding the Presence of Peace within Adolescents of the Amani Community.

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The University of Texas at Austin, 2017

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This case study immersed the researcher in the lives of ten members of the Amani community located in Meru, Kenya for the duration of a month, during which she examined how dialogue and collaborative art making foster understanding of peace. In addition to examining literature on community-based art education, collaboration, dialogue, and developing perspectives of peace, the researcher conducted a collaborative art workshop centered on the theme of peace with nine adolescents. Through dialogue with the adolescents and the founder of the Amani community, Dr. Karambu, several themes relating to peace were generated, along with a “toolbox” with instruments art educators may utilize when facilitating community engagement.

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Chapter 1: Mimi Ni

“My friend asked me to pray with her, for her mom. When we went we found her mom sleeping outside the hut, outside on a cardboard and was rotten from the waist down. She had bed sores, and there was no one to look after her. Where she was lying there were red ants and maggots that I could see. She was really rotten alive...she said to me “I am dying worse than a dog”

Dr. Karambu Ringera

2007 POST-ELECTION VIOLENCE

Kenya had high hopes for where the country was heading when a new multi-ethnic group took office. Many believed that this political party was going to change the face of Kenya and revive the country from corruption. However, after the fall of the National Rainbow Coalition the new 2007 election brought out years of frustration for many Kenyans. Two political candidates emerged: Mwai Kibaki, of the Kikuyu tribe, and Raila Odinga, of the Luo tribe. Both men were members of the two largest groups in Kenya. When Kibaki was declared the new president of Kenya, violent protest broke out (Ringera, 2014, p. 176). Within two weeks, more than 1,500 citizens were reported dead, 3,000 women raped, and 300,000 people displaced (Maupeu, 2008). Much of the violence that occurred in Nairobi came from individuals living in slums. Feeling as though they had little to lose, youth engaged in crimes in exchange for diminutive amounts of money. The violence that occurred steamed from the frustration many

Kenyan's felt due to corruption and gang violence. Citizens grew tired of relinquishing their land to the wealthy, earning wages of less than \$1 a day, and the placement of power in incompetent hands (Ringera, 2014, p. 178). In response to the post-election violence, many organizations emerged with the purpose of encouraging individuals to serve as peace agents for change (Collier, Lawless, & Ringera, 2016, p. 402). According to the USAID 2013 report, "In 2013, over 2.3 million women took part in peacebuilding and reconciliation events. Women built bridges across ethnic lines; acted as mediators to foster compromise; and helped other women cope with trauma" (2013).

THE INTERNATIONAL PEACE INITIATIVES

Among these organizations stands the International Peace Initiatives (IPI). IPI serves women and children affected by AIDS, and individuals who have survived violence and impoverished communities. IPI's mission is to "promote cultures of peace by supporting sustainable initiatives that improve livelihoods and enhance quality of life" (2017). IPI makes this mission attainable by prompting others to reflect on themselves as peace holders through dialogue and reflection. IPI strives to empower others to improve their lives by providing opportunities through building sustainable communities. The Amani community, which serves as IPI's headquarters, includes several dwelling spaces, art studios, kitchens, farming areas, a computer lab and large spaces to host educational programming (see figure 1).



Figure 1: View of Studios/Education Building Image courtesy of the author.

The Amani Home provides children who have lost both parents due to AIDS or HIV a home and financial stability to enable the continuation of their education. Founded in 2003 by Dr. Karambu Ringera, IPI emerged as Meru's leading non-profit organization during the 2007 post-election outbreak. In response to the violence, Dr. Karambu Ringera facilitated several initiatives that placed women in roles as peace holders. Women led peace forums that brought communities around the city together to participate in dialogue to discuss topics such as elephant migration, methods to promote unity, and increasing the voices community members. More so, IPI serves individuals on personal, local, national, and global levels by hosting workshops that prompted dialogues centered on peace building (Ringera, 2014, p. 191).

Dr. Karambu and the Four Women

Dr. Karambu Ringera grew up in Meru, Kenya with a mother and father who encouraged education, spiritual values, and high morals. Her father was a well-respected educator in the Meru district, who ensured his children went to school. Although it was not common, and to this day is still uncommon for girls to continue their education, he wanted his children to succeed. Her father ensured they could afford school fees, and education was attainable for his family.

Throughout her life, Dr. Karambu learned the value of community through individuals she encountered. Among these interactions were four women, in particular, that inspired Dr. Karambu to take action. Through training she was encouraged to become a self-sustaining individual and to improve the lives of those in her community. The stories of the four women are shared at the beginning of each chapter. Each of the four stories serves as a representation to demonstrate the societal view of women, and common situations Kenyan women face. From a young age, Dr. Karambu knew she needed to pursue higher education in order to escape the realities many women faced. She went on to seek a bachelor's degree in Education at the University of Nairobi, a master's degree in Media from Natal University, and another in Theological Studies from Iliff School of Theology, in Colorado, and finally graduated from the University of Denver with a Ph.D. in Intercultural Communication. During her studies, Dr. Karambu began reflecting on how she could not only improve her life but the lives of individuals in her community. However, it was not until a visit to Kenya during her graduate studies that she was confronted by women who asked her to help them create a sustainable

income for themselves and their children. It was from this moment that The International Peace Initiatives (IPI) emerged as an organization to promote peace by creating self-sustaining individuals and communities.

Connecting IPI to Art Education

Dr. Karambu's focus on peace and her approach to partaking in dialogue are both factors that inspired my research. Through my background as a public educator I have witnessed the lack of cultural empathy, and the need for educators to engage as cultural activists (McClure, 2012, p. 59). It is the duty of educators to provide students with sufficient tools and knowledge to forge relations with diverse populations through dialogue. It is also our responsibility to provide spaces for meaningful dialogue to occur and foster participation in these conversations. Through this thesis I hope to serve educators and provide them with a "tool box" they may implement with students in any given space.

CENTRAL RESEARCH QUESTION

The intention of this research rested within a central question: How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participants' knowledge about peace?

Sub Questions

- What tools can art educators utilize to help build relationships with members of a given community?

Motivations for Research

The motivations that fueled this study come from a deep rooted passion that developed through personal experiences. Growing up I faced an internal struggle as an adolescent, feeling ashamed of my dark hair and brown skin. I was raised in a Mexican-American home, and often disregarded my Mexican culture. I neglected the language, refused to learn custom dishes perfected by my great grandparents, and had little regard for the value of *la familia*. The concept of cultural loss never crossed my mind until I became a young adult and still struggled with the ability to self-identify. All my life I felt like Selena Quintanilla, and from the honest words of her father, “We have to be more Mexican than the Mexicans, and more American than the Americans,” which described the exact reason I felt the need to fill both roles. It was through dialogue with other diverse human beings that I found clarity and healing. I began exploring cultural empathy not only from myself, but from others and developed a heightened awareness for culture. This study was one of my many encounters with diverse populations and my journey to build a depend connection with a community and myself.

Research Methods

The location of this study took place in Meru, Kenya, specifically the headquarters of the International Peace Initiatives (IPI) in the Amani community. Situated at the base of Mount Kenya, Meru is a thriving city filled with wildlife, spirituality, nature, and ancient culture. Located in the heart of Meru is the Amani community, which houses members of IPI. Within this community there is a single hotel, a church that also serves as a school for elementary school students, two garden

community centers, artist studios dedicated to single mothers, a children's home, and huts for individual family dwelling.

For the purpose of this study, the participants included nine adolescents who are members of the Amani community. Four of the participants were females and five males, all ranging in age from ten to fifteen. The participants were all bilingual; they spoke Swahili as a first language and English as a second language. Dr. Karambu, founder of IPI, also served as a participant during a semi structured interview.

This research was a single case study. It entailed placing the researcher, myself, in a real world situation to look at the lives of others, to record and represent the views of others, and to utilize several sources of evidence to convey findings (Yin, 2013). The essence of my study coalesces in Yin's definition of a case study, which is to record the voices of the participants when making art pertaining to a given topic. My ultimate intention was to experience the dialogue that occurred during the workshop, and record it as a single case study so that it may serve a larger audience.

The duration of my study included four days of research and data collection. The first day consisted of a journal entry that captured my initial interaction with Dr. Karambu, and the Amani community, and the process of acquiring art materials that were essential to the collaborative art project that would occur with Amani adolescents on day four. The second day of data collection I met potential participants and provided them with consent forms. The following day I explored the grounds of the Amani and met with various members of the community. On the fourth day I implemented a sixty-minute collaborative art workshop with adolescents in the Amani community. Participants were

prompted to engage in dialogue through questions regarding peace while making peace panels using fabric dye, paint brushes, wax, and cloth (see figure 2). The activities undertaken on these four days are discoursesd thoroughly in Chapter 3.



Figure 2: Workshop Materials Image courtesy of the author.

Before beginning this study, I spoke with the participants in a group and discussed the purpose of creating the peace panels. The participants were then asked a question about peace and after brief discussion, the students and I engaged in creating personal fabric panels. The students worked on their panels while they engaged in dialogue with the other participants regarding their peace panels. By utilizing materials that were common to the students, and asking open ended questions, the students were prompted to discuss experiences, stories, and dialogue regarding peace and how it correlated to their

life (Vella, 2008). At the end of the workshop each student was given an “exit slip,” which was used to gather their responses to the workshop.

Following the art making workshop I individually interviewed four of the nine participants. The interviews included questions regarding the process of the collaborative art workshop, their journey as art makers throughout the sixty minutes, and how their story played a role in the final product (see appendix F). After completing the collaborative art workshop, I conducted a semi-structured interview with Dr. Karambu to better understand IPI and the Amani Community (see appendix E).

DEFINITION OF TERMS

The following terms are found throughout the study:

- 1. Amani Adolescent Boy:** individuals who have undergone circumcisions, and participated in dialogue regarding physical, mental, sexual, and spiritual health
- 2. Amani Adolescent Girl:** individuals who have participated in dialogue regarding physical, mental, sexual and spiritual health
- 3. Amani Community:** group of individuals involved, living and working near the IPI headquarters
- 4. Case Study:** according to John Gerring (2006), characteristics of a case study include: (a) that its method is qualitative, small-N; (b) that the research is holistic; (c) that it utilizes a particular type of evidence; (d) that its method of evidence gathering is naturalistic (a “real-life context”); (e) that the topic is diffuse; (f) that it employs triangulation (“multiple sources of evidence”); (g)

that the research investigates the properties of a single observation; (h) that the research investigates the properties of a single phenomenon, instance, or example (pp. 18).

- 5. Collaborative Art:** the process of making art with more than one individual, for the process of this thesis, the process of art making with nine Kenyan, adolescents and myself as the researcher
- 6. Dialogic Learning:** There are a total of seven principles that encompass dialogic learning: “(a) egalitarian dialogue, (b) cultural intelligence, (c) transformation, (d) instrumental dimension, (e) meaning creation, (f) solidarity, and (g) equality of difference. These seven principles constitute the premise for improving the learning process and increasing the range of knowledge acquired” (Dahlgaard-Park, 2015)
- 7. International Peace Initiative:** developed in 2003, IPI is a worldwide community organization that serves children, youth, and single mothers through self-help activities that empower individuals through creating opportunities to become self-sustaining (Ringera, 2014, pp. 190-191).
- 8. Meaningful Dialogue:** a form of communication in which individuals gain insight to another's views, beliefs, experiences, and ideas.
- 9. Peace:** often measured by the lack of war, however, Brauch, Spring and Tidball (2014) argue that peace is a state of “tranquility, calmness, and freedom from any disturbance, oppressive thoughts or emotions” (p. 2).

LIMITATIONS OF THE STUDY

For the purpose of this study I focused on one program, the International Peace Initiative, which is located inside the Amani community in Meru, Kenya. Conducting research in a foreign country comes with various challenges. The most prevalent obstacle I encountered was the presence of a linguistic barrier. Although the participants were all fluent in English, Swahili was their native language. A factor that added to this challenge was my time in Kenya. I arrived in Meru on June 6th and only two days later conducted the collaborative art workshop with the adolescents. The participants did not have a relationship with me, therefore resulting in some hesitation to speak out.

I selected nine individuals to participate in the art workshop based on the adolescents who volunteered, thus reflecting the views of a small percentage of the community. I then selected four names at random, based on the adolescents who participated in the workshop, to partake in a short five minute semi-structured interview about the workshop. For the purpose of collecting data that reflected the history, makeup, and insider view of IPI, I decided to only interview the founder, Dr. Karambu. Although I spent a total of twenty-eight days in Kenya, which resulted in a deepened relationship with Dr. Karambu and the adolescents, I was unable to use conversations that occurred later in my time in Meru due to the limitations placed on the timespan of the study.

Due to the qualitative nature of this study, I, as the researcher, served as the primary “instrument” for both data collection and analysis, thus injecting my own personal biases into the process. However, instead of neglecting my subjectiveness, I have both acknowledged and utilized these views as a means of adding uniqueness to my

study (Merriam, 2009, p. 15). Through my experiences of working as a teacher in bilingual education I have experienced the power of building relationships with individuals from diverse backgrounds through dialogue. Time and time again, dialogue has served its purpose in my life in building relationships with students and individuals around me.

BENEFITS TO THE FIELD

My purpose in conducting this study was to provide benefit to individuals in and outside of art education. Art educators who are interested in cultural immersion and traveling to diverse populations can utilize the tools implemented in this study to build relationships with members of the community through dialogue. Museum and school educators can implement dialogic learning in their spaces through an artistic approach. Fields such as sociology, anthropology, arts, and humanities that are interested in peacebuilding through community engagement may utilize this study to build on skills that will enable meaningful relationships through dialogic participation.

OVERVIEW OF CHAPTERS

The first chapter, *Mimi Ni*, serves as an introduction to the study. The chapter begins by providing readers with a brief overview of the International Peace Initiatives, the founder Dr. Karambu, the connection between art education and IPI, and the research question and implications.

Chapter Two contains relevant literature pertaining to Community Based-Art Education, Collaboration as a Community Act, Dialogue, and Developing Perspectives of Peace.

Chapter Three outlines the methodology of qualitative research as a single case study. In this chapter I outline the implications of conducting the collaborative art workshop and interviews.

Chapter Four Data Analysis, presents the findings of the collaborative art workshop, written feedback from students who attended the workshop, and interviews with four adolescent participants and Dr. Karambu.

The conclusion, titled *Lala Salama*, ends with a holistic view of the study, including a review of prominent themes, a toolbox for community engagement, possible future research directions and a discussion of personal findings.

Chapter 2: Literature Review

“My beginning with her was my mom sending me to get something from her and finding her eating corn, like dry plain corn...I asked my mom, why was she eating corn? And then I made it my business to take food from my mom's house to her when I could. And one day she told me that she had heard a popping noise and she couldn't see what made that noise...but the next day she found a crack on her breast, and that was the beginning of her battle with cancer....I remember visiting her and finding her breast open, like this ugly wound, and she at that point stopped going to the hospital because they knew she wouldn't survive, she was so malnourished...they stopped giving her medication. When she went to the hospital they would wash her with the remains of the water they washed other patients with. She told me she felt very dehumanized, she died shortly after.”

-Dr. Karambu Ringera

INTRODUCTION

My first interaction with Dr. Karambu was through a phone conversation. I began the conversation by introducing myself as an art educator, student, artist, and lastly a researcher. I explained to her my fascination with communities and my interest in exploring components that come together to create the dynamic of unity. The roles I play in my life are all based on the idea of working with individuals to cultivate effective community engagement.

The following literature review encompasses tools that educators may consider utilizing when facilitating community engagement. During my time in Kenya, I observed occurrences that fostered community engagement, including a Youth Forum, which gathers youth and leaders from the Amani community and opens a space for discussion. During this time, members of the community gathered in a non-hierarchical environment and worked together to create solutions to improve their community. I was also asked to photograph the Women's Pot Ceremony, which celebrated the success of a fundraiser

used to purchase pots to begin a culinary business. I participated in a Village Walk, Children's Peace March, and hosted an art exhibition that displayed the work of the children in the Amani Home. In all these situations I took on the role of an observer, listener, and participant, which aided me in compiling a tool box of four instruments that I utilized in answering the following research question: How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participant's knowledge about peace? The instruments discussed in this literature review include: Community-based Art Education, Collaboration as a Community Act, Dialogue, and Developing Perspectives of Peace.

COMMUNITY BASED-ART EDUCATION

According to Borrup (2011), a community consists of individuals, natural and built environments, located inside a geographically defined space (p. 4). However, communities extend beyond a physical space and into the ideologies, endeavors and shared experiences of a group of people. For the purpose of "unity, cooperation, similarity... space, and energy" individuals come together as a unit (Collins, William, & O'Brien, 2011, p. 87). Art education in itself fosters countless benefits, Bolin & Hoskings (2015) compiled a list of fifty purposes of art education that have accumulated since the mid-19th century (pp. 41-42). Below are a few purposes outlined by both Bolin and Hoskings (2015) that relate directly to community based art education:

- Provide social and emotional growth
- Experience a universal language spoken by all people
- Build skills in problem solving and critical thinking

- Recognize international connections through art and contribute to world peace
- Exploration of cultural values
- Benefit the community and one's self through service learning
- Investigate Big Ideas, Critical Themes, Essential Concepts, or Big Questions in the world

Communities are so much more than their physical makeup. The heart and soul of the community lies within its members. Community based art education is defined as “any form of art education that is negotiated beyond school walls in geographical neighborhoods or in and of communities more broadly defined” (Collins, William, & O'Brien, 2011, p. 88). The importance of community art education stems from its ability to utilize art as a tool to identify, acknowledge, and react to social justice issues (Kaneda & Fischer, 2010, p. 195).

Kids’ Guernica Peace Mural Project

An exceptional example of community based art education in practice is the Kids’ Guernica Peace Mural Project founded by Professor Takuya Kaneda. He was inspired by Pablo Picasso’s piece, “Guernica,” a work of art utilized to depict the harsh realities of the Spanish Civil War in 1936 (see figure 3). Pablo Picasso created the piece, which was hung in the Spanish Pavilion at the International Exposition in Paris, to protest the brutal and dehumanizing realities of the war. He utilized “muted colors, the intensity of each and every one of the motifs and the way they are articulated are all essential to the extreme tragedy of the scene, which would become the emblem for all the devastating tragedies of modern society” (Leal, n.d.).



Figure 3: Picasso Guernica

The Kids' Guernica Peace Mural Project mirrors Picasso's intention of creating murals for the purpose of questioning social issues and bringing to light harsh realities in the world. In 1995, Kids' Guernica became a worldwide project, challenging communities around the world to come together and create large works of art that displayed the entity of peace. This informal project has proven to be successful in the aesthetic of the murals, and its ability to promote dialogic inquiry and foster participation in the decision making process. Children and adults came together to plan, design, create, and reflect on a mural that visually represents their interpretation of peace. Specifically, a peace mural created by the Blind Boys Academy in India incorporates threads utilized to create a coding system for colors to create their peace mural (Anderson, Gussak, Hallmark, & Paul, 2010, p. 197). This is a real life example of how communities use community-based art education and employ it to challenge others to consider the artistic

process and alter stereotypical ideas. Another mural created by the Izmir-Chios/Turkish-Greek community began with symbols of nationality, but as the week progressed turned into a massive tree that symbolized the tree of life and unity amongst all participants regardless of race or citizenship. This project encouraged collaboration amongst community members through dialogues surrounding peacebuilding and social activism by creating spaces where communities can create art together. Community based-art education is the umbrella that fosters and engages collaboration among community members (Anderson, Gussak, Hallmark, & Paul, 2010, p. 196).

COLLABORATION AS A COMMUNITY ACT

The following section outlines the meaning of collaboration as a community act. This is done by first defining collaboration within the context of community settings, then outlining the benefits of collaboration, and lastly presenting an example of organizations who have utilized collaboration effectively.

Defining Collaboration

Collaboration is the act of coming together and bringing individuals to both work and think as a single unit. It requires more than one participant working towards a common goal (Billing, Lind, & Nilsson, 2007, p.17). However, before collaboration can occur, Maron and John-Steiner (2004) argue that collaboration begins from a place deep inside the individual. It is about individuals coming together and expressing their own ideas, philosophies, and experiences. Through the use of art, these ideas serve a greater audience and give cultures a way of both expressing and recognizing important values in their communities (Kaneda & Fischer, 2010, p.195). Collaboration is essential when

promoting community engagement. It not only challenges individuals to think and work together but provides space for personal growth. John-Steiner (2000) describes various benefits individuals receive from working in partnerships, including rediscovering, broadening, redefining, and changing individual perspectives (p.189). Collaboration also allows human beings to take on various roles in groups, i.e., teachers, students, observers, participants, leaders, and followers, making the dynamics of the group relevant to many walks of life (p.192). Creative collaboration fosters individual development, strengthens community, and challenges participants to move beyond themselves and into a space of understanding.

Five Principles of Collaboration

In the book *Making Art Together: How Collaborative Art Making Can Transform Kids, Classrooms, and Communities*, Cooper and Sjostrom (2016) describe various ways in which they have implemented collaborative art projects among their students, and provide educators with applicable skills to utilize within this context. The authors argue that the collaborative process is essential to a community; it enables participants to project their voices through art, prompts meaningful dialogue, and aids them in developing relational skills and emotional intelligence. Cooper and Sjostrom (2016), outline five basic principles for facilitators to consider before engaging in the collaborative process:

Principle 1: The teacher serves as a master artist.	<p>This principle refers to the readiness of a facilitator, the teacher must:</p> <ul style="list-style-type: none"> - Have confidence as an artist/teaching skills - Provide framework/knowledge of project - Serve participants with openness, respect, and compassion - Osmosis:teach by example ei: ethics
Principle 2: Use a framework to maximize the likelihood of success.	<ul style="list-style-type: none"> - Choose a topic that speaks to participants/collaborators - Provide sturdy framework for students to work in - Teach in a step-by-step manner
Principle 3: Work collaboratively throughout	<ul style="list-style-type: none"> - Allow decision making - Collaborative warm ups (mini assignments to get students working together) - Provide an atmosphere for ample amount of dialogue to occur
Principle 4: Draw on the perspectives and techniques of contemporary art	<ul style="list-style-type: none"> - Inspire students before art making begins - Praise diversity among participants - Honor the process each participant brings to the table
Principle 5: Tie the artwork to the larger world.	<ul style="list-style-type: none"> - What skills can you implement that will aid participants in life? - How can you make this meaningful and relevant to the lives of the participants?

Table 1: Five Basic Principles for Collaboration: by Cooper and Sjostrom (2016)

The above principles may be utilized in any given collaborative art process, with children, adolescents, or adults. Although the principles are universal and applicable in diverse settings, the author urges readers to be mindful of the community and consider approaches unique to a given group. Collaboration further engages the community by challenging members to create meaningful art that displays their experiences, interpretations, and feelings.

DIALOGUE

Dialogue used in social settings enables community-building and engagement, personal development, collaborative growth, and a deepened connection and understanding of another individual (Dixon, 1996). Dialogue connects individuals

through the exchange of ideas, stories, memories, and knowledge. Even the quiet that occurs between responses in the exchange of verbal dialogue holds importance and is sacred (Vella, 2008). In, *The SAGE Encyclopedia of Qualitative Research Methods*, Given (2008), defines the term dialogue as a means of communication during the exchange of ideas between individuals. However, Parker (2005) defines dialogue as not only a means of communication in which a listener and speaker are present, but also an action of change occurring between participants. All parties are engaged on a level of communication where there is an exchange of ideas, thus evoking the evolvement of causal sequencing within the frame of the conversation. Like Parker, I have witnessed the potential of meaningful dialogue in community settings. When utilized effectively, dialogue brings the ability to cultivate compassion and understanding. Youth participants have reported that after meaningful and effective dialogue they feel a sense of “relational, expressive, intercultural, analytical, and personal development” (Ungerleider, 2012, p. 386).

When facilitating dialogue, there are three essential stages to consider. The first stage is planning to engage in meaningful dialogue, the second is engaging in dialogue, and the third is reflecting on the process. The dialogue unfolds in the following way.

Preparing for Dialogue

Before engaging in dialogue it is essential that facilitators explore “conceptual models, practical skills, and effective strategies” in order to gain a better understanding of methods used to create effective dialogue (Sekimoto & Sorrells, 2016, p.1). Facilitators must consider what type of dynamic engagement best meets the needs of a given

community. In his book, *Dialogue Gap: Why Communication Isn't Enough and What We Can Do About It, Fast*, Nixon (2012) argues that when preparing for dialogue, it is critical to consider even the slightest details such as where to foster space for the dialogue. It is important for facilitators to consider the following when selecting a location:

- Is the space effective?
- Will it provide physical space for everyone to engage comfortably?
- Is the space culturally in tune with the audience (p. 240)?

One should also consider the elements that will coincide with a trusting environment through considering enjoyment, openness, and security. Participants must feel their voice is being heard, and although mistakes may occur there is no backlash. An environment that is open engages others to express unique, controversial, and even extreme ideas without ridicule (p. 241). Thinking about the physical space is key to creating a comfortable environment. However, facilitators must also consider the intention of the space and dialogue.

Setting an intention with well-defined goals is crucial before facilitating dialogue. Considering the purpose for the conversation as well as the most effective practice and process to get to that outcome will define the dynamic of the group (Baraldi, 2009, p. 13). Empowering dialogue is the ability to communicate with others on both a positive and effective level. When setting an intention, Baraldi (2009) encourages facilitators to consider the following three elements: equality, empathy, and empowerment:

- The promotion and fair distribution of active participation in the interaction (*equality*).
- The display of sensitivity for the interlocutors' interest and/or needs (*empathy*).
- The treatment of disagreements and alternative perspectives as enrichments in communication (*empowerment*) (p. 13).

Engaging in Dialogue

Despite differences of opinion as to the definitions of dialogue and categorization of qualities of dialogue, experts agree that dialogue can help people communicate about complex issues (Bohm, 1996; Isaacs, 2001). Facilitators must consider the content of the dialogue and also the processes that enable profound dialogue (Ungerleider, 2012, p. 385). Facilitators must first practice and model active listening, which involves both verbal and nonverbal cues to let the individual talking know that their voice is being heard and listened to. The act of dialogue must be understood as a balance beam, listening on one end and speaking on the other. By listening deeply and challenging the community in the space to do the same, participants feel more comfortable and are more willing to participate in dialogue (Ungerleider, 2012, p. 388). When engaging in dialogue, groups must learn to listen together despite knowing the background and history of an individual. When individuals listen collectively, dialogue has the potential to foster deep and extensive understanding as well as the formation of a human connection (Isaacs, 1999, p. 103). The act of posing open ended questions creates space to practice deep listening. These loosely structured questions encourage unique and authentic responses engaging participants in zestful learning. By asking open ended

questions facilitators indirectly set a mood of respect and acknowledge that the experiences and stories of the participants have value (Vella, 2008).

In the book *Beyond Tourism*, Kushner describes a summer program that brought together American youth in order to discuss conflicts and stereotypes associated with the Middle Eastern culture. The facilitator, Mohammed, challenges youth through a simple request. He questions if they have the ability to listen to others while setting aside preconceived stereotypes of an individual or situation. After proposing this question, students began to share stories with each other about how they developed their own ideas towards a community of people, specifically the Arabian demographic. After much deliberation, including attendance of several meetings that included intense dialogue, the students realized that many of them knew very little about Middle Eastern culture. The students concluded that without dialogue they would have not come to this realization, and through reflection understood the power of stereotypes. Without true dialogue that enables listeners to listen deeply to the other party and share ideologies in an open and honest manner, there is little room for understanding (Baraldi, 2009, p. 13).

Reflecting on Dialogue

According to Isaacs (1999), all people have an “inner ecology,” which is “the system of interlinked patterns of feelings and thoughts running through individuals....it includes our individual and collective memories....our culture--the assumptions, the habits of thoughts, and ways of working out problems...”(p. 301). Our inner ecology is a composition of our memory and awareness, which is directly influenced by individuals

we encounter. Through dialogue there is an exchange that occurs, evoking interpretation of the given encounter (Isaacs, 1999, p. 302).

When exercised with the elements discussed above, dialogue has the ability to promote, a space for discovery and experimentation, understanding, and individual reflection (Ungerleider, 2012, p. 401). Parker (2005) states that dialogue changes interactions between individuals and their ability to relate to each other. She argues that it is through the tool of meaningful dialogue that relationships, connections, and the ability to share space becomes attainable. More so, dialogue grants us the ability to build bridges between individuals with differing backgrounds, ethnicities, beliefs, ideologies, and religions. During dialogue, adolescents are able to practice how to develop qualities of confidence and comfort that enable both individual and collective cultivation of “voice” (Ungerleider, 2012, p. 388). As facilitators, the ability to engage students in effective and meaningful dialogue lies within our hands. It is through preparing for dialogue by both space and intention setting, deliberation of dialogue, and finally reflection that we foster conversations that will resonate with individuals on a deeper level.

DEVELOPING PERSPECTIVES OF PEACE

It is impossible to define peace and give it a concrete description. This is due to the varying ideas of peace, as this concept rests within the context of “historical period, the nature and intensity of the violent conflict and crucially the socio-political and ideological position of the individual, group or entity” (Ginty, 2006, p.16). There are many factors that contribute to the varying interpretations of peace, including cultural and linguistic. For example, the definition of peace for a specific culture is often found by

dissecting the word through the context of language. Peace, written in chinese, 和平, consists of two symbols, one meaning harmony the other equality. The Hebrew and Arabic words for peace, *shalom* and *salaam*, derive from the root *shalev*, meaning whole. Although peace has innumerable interpretations around the world, it is often measured on the lack of war. However, Brauch, Spring, and Tidball (2014), argue that peace is a state of “tranquility, calmness and freedom from any disturbance, oppressive thoughts or emotions” (p. 2). For the purpose of this study the definition put forward by Brauch, Spring, and Tidball (2014) here will be utilized to describe peace as both an inward and outward entity.

Peace as an Inward Entity

The idea that “peace begins with me” is a guiding factor throughout this study. The importance of the cultivation of values that create a more peaceful being is the foundation for creating peace on both an inward and outward level. Zsifkovits (1973), defines inward peace as a basic value that amplifies and enables a more just world. The cultivation of peace begins with self-care and a willingness to exercise compassion, love, and peace, with openness. Turkle (2014) argues that “when we carry caring, compassion, love, and peace we radiate, vibrate, and give out caring, compassion, love, and peace” (p. 174). The ability to cultivate peace stems from understanding core values of love and compassion. When individuals both acknowledge these values as a way of being, instead of doing, then that is when peace is cultivated.

Peace as an Outward Entity

The occurrence of peace as an outward condition embodies the cultivation of peace on an interpersonal, community, national, and global level. It is essential that individuals foster peace that extends within and into relationships with other human beings with the goal of unity. Peace mediation is a humanistic and creative process that challenges individuals to engage in discussion over an issue with a peaceful approach. Participants must be willing to listen with patience, and exercise understanding in order to relate to others (Fritz, 1941, p. 152). How individuals respond to others is demonstrated in actions of compassion and understanding. When people react out of love then there is space for peace to surface.

IMPLEMENTATIONS OF THIS STUDY

Community based art education is the umbrella under which this study results. Community based art education, utilizes art as a tool to identify, acknowledge, and react to social justice issues while promoting unity amongst community members (Kaneda & Fischer, 2010, p. 195). For the purpose of this study, community based art education engages “unity, cooperation, similarity... space, and energy” for individuals to come together as a unit (Collins, William, & O'Brien, 2011, p. 87). In the practice of community based art education, effective collaboration amongst participants is key. Utilizing methods that effectively foster collaboration enable expression and recognition of important values within a community (p.195). During collaboration, dialogue naturally occurs, which enables understanding, education and reflection. All these conditions,

community based art education, collaborative art making, dialogue, and peace worked together and overlapped in this case study.

Chapter 3: Methodology

“Beatrice was HIV/AIDS positive, she was my Sunday school teacher. I remember her, she was a faithful wife and like the story of many women, their husbands go out, they bring AIDS. So her husband, his second wife, they all died...and at that time Beatrice’s last born, Vincent, was digging outside the hut, when I went to go visit her. I didn’t know that Beatrice was dying, she couldn’t talk, but she just whispered to me, please make sure my son goes to school. I said I would, I told her I would be back in three days, and on the third day I received a call that she had passed on. I knew it was going to be my responsibility to make sure Vincent stayed in school”

-Dr. Karambu Ringera

INTRODUCTION TO QUALITATIVE RESEARCH

This chapter provides an in depth description of the methodology utilized in answering the following research question: How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participants’ knowledge about peace? The framework for my research is that of a qualitative study. Yin (2003), the author of *Qualitative Research from Start to Finish*, outlines five key features of qualitative research:

1. A view into the lives of individuals in relation to real world situations
2. Observing how people live through direct observation
3. Insight into pre-existing or developing concepts revolved around social human behavior
4. The researcher records and represents the views of others
5. The usage of multiple sources of evidence to convey findings

Yin (2003) argues that if each feature is met, then the research embodies that of a qualitative study. Yin’s five keys directly mirror the foundation of my study in the

manner that I, the researcher, embody the role of a megaphone. Taking in direct observations, daily journal entries, semi-structured interviews, writing responses, and visual art, and in exchange amplifying the voices of the participants.

SINGLE CASE STUDY

A case study is an “up-close and in-depth inquiry into a specific, complex, and real-world phenomenon” (Yin, 2010). For the purpose of this study, a single case study was conducted to explore a specific event that would serve a larger phenomenon (Shuttleworth, 2008; Soy 1997). Case studies are set apart by one distinguishing feature; they are intrinsically bound, focusing on a single entity (Merriam, 2009, p. 41).

According to Moore, Lapan, & Quartaroli (2008), the process of conducting a case study involves:

1. Identifying a case
2. Setting boundaries and limitations
3. Developing research question/s
4. Employing methods of data collection analyzing and synthesizing data results (p. 243)

The nature of my study places myself, the researcher, in the lives of ten participants who live in the Amani community. This focused approach bounds my study, fencing in both the location and individuals pertaining to it. By creating a conceptual framework and honing in on the study, the researcher ensures focus and provides time for an in-depth observation, enabling a richer investigation (Moore, Lapan, & Quartaroli, 2001, pp. 245-246). When conducting a case study it is imperative that researchers utilize

various data collection methods, this is known as triangulation, which is conducted to increase accuracy. In this study I utilized five methods of data collection: observations, field notes, audio and video footage, written feedback, and artwork. These forms of data were collected and analyzed in an attempt to answer the following research question and sub question:

- How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participants' knowledge about peace?
- What tools can art educators utilize to build relationships with members of a given community?

When conducting a case study it is essential that a researcher participate as an active listener and observer. Observations serve a study by providing rich in-depth accounts of real world phenomena; knowledge of content or background information; and a fresh perspective (Merriam, 1998, p.96). These observations are then turned into field notes that a researcher can later use to analyze findings. To ensure quality field notes, it is imperative that a researcher understands observation as a process. The researcher must first practice observing by utilizing it in their daily life, then engage in the "entry" stage by gaining access to a site. This can be done by finding a contact who is also known as the "gatekeeper," and receiving consent to observe phenomena at a given location. A researcher must become familiar with the location and gain trust by showing genuine interest in the community. According to Merriam (1998) by finding common interests with a group, participating in community events, being friendly and approachable, and

fitting in with the participants, a researcher can build trust amongst community members (pp. 98-99). Once the researcher has gained consent, it is then possible to engage with participants through interviews, and in depth observations.

A semi-structured interview in a case study is defined as “conversations with a purpose” (Dexter, 1970, p. 136). Semi-structured interviews enable researchers to draw information from participants regarding their feelings, experiences, and perceptions (Merriam, 1998, pp. 71-72). This structure of this interview is also open, enabling the researcher leeway to pursue various avenues during the interview (Gagnon, 2010, p. 61). When conducting an interview or observing a situation it is nearly impossible for researchers to remember and notice every action and phrase that occurs. Therefore, it is imperative that researchers secure the voices and record body language of the participants, whenever possible. With video and audio records, researchers are able to capture the complex social interactions by segmenting the various occurrences in a space. Researchers then have a rich source to later transcribe and notice elements that may have been missed, along with documenting “fine details of conduct, talk, interaction, and comportment as well as the features of place, bodily adornment, and material objects” (Given, 2008). Listening to more than what the participant is saying verbally is essential when collecting data. It is through one's body language and unspoken words that we learn about the full range of responses, and perhaps secure an otherwise unknown response (Gelder, 2016). Along with capturing the voices of participants through visual footage, written feedback is an essential tool for data collection especially when there is no established relationship between the participants and researcher (Gillham, 2010, p. 59).

Overall, case studies enable researchers to fully engage with participants through well developed and thoughtful immersion into a phenomena, resulting in a rich, descriptive, and meaningful study.

LIMITATIONS TO CASE STUDY

Case studies are often criticized for being an “abstract” context-related investigation, with their reliance situated on the researcher as the primary source of data collection (Rendtorff, 2015). Guba and Lincoln (1981) argue that humans are biased and rooted in their own ideas, which can lead them to paint false images of occurrences within a study (p. 378). Researchers must examine any preconceived ideas regarding the study and reveal their researcher position as well as their biases. By becoming aware of these preconceived ideas, the researcher is then in a position where he or she can move forward with heightened awareness. To maintain accuracy in my study I took several measures that included:

- Selecting adolescents for a one-on-one interview on a volunteer basis and at random. The purpose of random sampling is to avoid biases from the researcher and give every participant an equal opportunity to be a part of the study (Lapan, Moore, & Quartaroli, 2012, p.254).
- I avoided leading questions, and instead asked open ended questions, leaving the response open to the participants’ interpretation (Gillham, 2010, p. 66).
- I utilized in vivo coding when transcribing all interviews to maintain the voices of Dr. Karambu and the adolescents (Given, 2008).
- I increased validity by utilizing triangulation, a process of collecting data from a

variety of methods, for the purpose of my study, field notes, interviews, and written feedback (Lapan, Moore, & Quartaroli, 2012, p. 265; Rendtorff, 2015). Overall, a case study is beneficial to many fields because it requires the researcher to be immersed in a specific case, thus paving the way for a richer, more in-depth exploration of a real life phenomena. (Lapan, Moore & Quartaroli, 2012, p.243; Merriam, 1998, p. 42).

LOCATION OF THE STUDY

This study took place at IPI, located inside the walls of the Amani Community in Meru, Kenya. The history of Kenya played an essential role in defining IPI, which serves not only women and children affected by AIDS, but also individuals who have survived violence and impoverished communities. IPI's mission to "promote cultures of peace by supporting sustainable initiatives that improve livelihoods and enhance quality of life" is rooted in response to Kenya's history. By examining Kenya's history, and reflecting on the result of violence due to corruption, inequality, oppression, and poverty, the importance of peace and its role in Kenya becomes clear (Karambu, 2014). This section contains a brief overview of Kenya's journey to become an independent nation, and express some of the struggles associated with the political, social, and economic stances that led up to the 2007 post-election violence that resulted in a national awakening to build a peaceful Kenya (Karambu, 2014).

The Path That Led Kenya to Peacebuilding

Jamhuri ya Kenya, Republic of Kenya, is made up of 224,960 square miles and is located on the coast of East Africa, west of the Indian Ocean. It is bordered by Ethiopia,

Uganda and Tanzania (Kenya, 2012). The equator divides Kenya into two parts, with the tip of Mount Kenya sitting almost perfectly in the center (Oppong, 2003, p. 11). Filled with beautiful wildlife and elaborate cultural practices, Kenya serves as home to over 42,000,000 residents composed of four main ethnic groups: Bantu, Nilotic, Nilo-Hamitic, and Hamitic (Kenya, 2012). Due to Kenya's history under the British rule, Kenya is an anglophone African nation. Although there are several ethnic groups residing in Kenya, the official languages are Kiswahili and English (Jean-Jacques & Falola, 2015, pp. 610-611).

Kenya as a Colony

For decades the Republic of Kenya remained under British control and was among the last provinces in Africa to gain freedom. Great Britain claimed much of Kenya and distributed the most fertile land in the region to the white settlers. In response, the British settlers sold anything and everything that was valuable and quickly became wealthy from the sales, leaving Kenyan citizens with little resources and opportunities. Under British rule, Kenyan citizens had to abide to curfews, unfair taxes, and unequal pay. After WWII tensions in the country hit an all-time high. Fighting alongside the British settlers in the war, many Kenyans expected to come home and be treated with equality; after all, countless tribes in Kenya sent their best warriors into battle:

The military did not discriminate. When people are fighting on one side, they don't have discrimination. So they could live together, they could cook together and eat together. There's friendship in war. When the war ended in 1945, people reasons, 'Why-we were very good friends with these people. We helped them fight and to chase the Italians and Germans. What do we ourselves earn from them? How do they reward us? Still on our land.' (Huttenbach, 2015, p. 90)

As a response to the continuation of injustice, the Mau Mau Rebellion, also known as the Kenya Emergency, emerged. Although this movement fought against inequalities, the Mau Mau took on a violent approach, including purging small villages and killing anyone who disagreed with their methods (Kanopy Streaming, 2015). Hundreds of innocent British and Kenyans died at the hands of the Mau Mau, and although this movement did not directly result in immediate independence, it paved the way to freedom. At the time, British authorities described this group as “a barbaric response to the pressures of modernization, as a reversion to primitive superstition and blood-crazed savagery caused by the inability of the Africans to cope with the modern world” (Newsinger, 1981, p. 159). However, this racist rhetoric was a ploy to disguise the harsh realities the Kenyan people faced. Most Kenyans lived on less than a dollar a day, and grew tired of the elite increasing their wealth at the expense of the people. After decades of violent outbreaks, friction, resistance, negotiations, and countless lives, Kenya received its independence in 1963 (Koster, Kithinji, & Rotich, 2016, p. 1).

Kenya as an Independent Nation

Since 1963, Kenya’s time as an independent nation has not been simple. During my time in Kenya, many citizens expressed that Europe left Africa for self-destruction, erasing any possibility to maintain peace and prosperity. Europe distributed Africa by cutting up the country into pieces that appealed to them. Instead of aiding to establish nations, they created chunks of land in which the people who lived there had no affiliation with one another, resulting in a lack of cohesive national pride. Individuals had

profound devotion to their tribes and struggled to come together as nations for years (Kanopy Streaming, 2015).

When Kenya received its independence, the British helped Jomo Kenyatta gain a seat as president. Kenyatta was a man they previously imprisoned for his violence and involvement in the Mau Mau (Kanopy Streaming, 2015). However, after serving as prime minister, Kenyatta was voted at the first president of Kenya with the help of British officials. Only a year after Kenyatta's inauguration, the first of many political murders began with "the assassination of General Baimungi M'Marete, one of the main leaders in the anticolonial Mau Mau movement who had a falling-out with President Kenyatta soon after independence" (Maxon & Ofcansky, 2000, pp. 5-6). Autocracy was manifested in silencing the voices of anyone who opposed the administration, and was not limited to political figures but included common citizens as well. Those who supported the government received special privileges such as monetary rewards. For instance, a method utilized to distribute land that once belonged to the British settlers included distributing it to political favorites, which maintained inequality and extreme poverty for common citizens (Kanopy Streaming, 2015). Instead of focusing on building equality and a peaceful Kenya, Kenyatta and his administration paved the way for a corrupt nation. Their actions had lasting effects that would spiral into years of violence, poverty, and oppression. Proceeding Kenyatta's reign, Daniel arap Moi took office. Under Moi's administration a special secret unit was created by the police as a method to torture citizens, politicians, and anyone who challenged the police and Moi's administrative position and authority (Kithinji, 2016, p. 227). Moi focused on strengthening the power

of the government and police rather than creating reforms geared to promote a democratic society. Frustrated with repeated corruption and inequality, many Kenyans resorted to protest, which often turned violent due to police using excessive force (Koster, Kithinji, & Rotich 2016, p. 232). It was not until 2007, after yet another corrupt president, that Kenya had high hopes for the National Rainbow Coalition. This active body worked to unite various Kenyan tribes, served as a singular unit and limited the power of the executive branch (Adebayo, 2012, p. 69). However, after failure to keep promises due to corrupt leadership, the National Rainbow Coalition was not as effective as it could have been (Adebayo, 2012, p.70). Following this, two political candidates emerged: first, Mwai Kibaki, of the Kikuyu tribe; and second, Raila Odinga, of the Luo tribe, both members of the two largest ethnic groups in Kenya. When Kibaki was declared the new president, receiving the position over Raila Odinga, violent protest broke out due to suspicion of forged votes resulting in the 2007 Post Election violence (Adebayo, 2012, p.78; Ringera, 2014, p. 176). Within two weeks, over 1,500 citizens were reported dead, 3,000 women raped, and 300,000 people displaced (Maupeu, 2008). Instead of emerging as peacebuilders and instruments of safety, police officers added to the violence by using unlawful force on citizens.

Kenya as Peacebuilding Nation

Although Kenya has developed significantly throughout the past decade, over half the population still lives in extreme poverty. Much of the country remains underdeveloped with its inhabitants existing in dire circumstances. Although Kenya is the most prosperous country on the African east coast, most of its GDP relies heavily on

agriculture, leaving seventy-five percent of the population to rely on subsistence farming (Lansford, 2012). Traditionally, Kenyan women are seen as homemakers, which includes substantial farming making up most of the agricultural system. Women not only grow but produce and store food (Koster, Kithinji, & Rotich, 2016, p. 201). During the one-on-one interview with Dr. Karambu, she stated: “Our communities are very interesting because it is patriarchal, so there is a hierarchy of doing things. Men are the heads of the families. Women are supposed to come next, but really I feel as if women come after the children, the goats, the cows, and everyone else. The women are at the bottom” (personal communication, 2017). The manifestation of inequality due to gender is portrayed by the large number of women in low cadre jobs. Women make up 37 percent of the total labor force, yet only 1.3 percent of women have senior management positions and continue to be underpaid compared to males working equal positions (Koster, Kithinji, & Rotich, 2016, p. 202). Not only are women discriminated against in the workforce, but such prejudice is also seen through political representation. In 1997, “women constituted to 52 percent of Kenya’s population, but only a meager 3 percent representation in the parliament” (Koster, Kithinji, & Rotich, 2016, p. 201).

Moving Forward

A direct result of the 2007 Post Election Violence in Kenya was a heightened awareness for conflict resolution through peacebuilding. Several actions were taken, including thousands of citizens coming together and engaging in political protest, the emergence of non-profits that focused on peace as a tool for sustainable livelihoods, and mediators who sought reform. In February 2008 the U.S. Committee on Foreign Affairs

welcomed the Subcommittee on Africa and Global Health to discuss the political crisis in Kenya, and sought ways to implement justice and peace resolution (p.1). The outcome of the meeting was to provide the U.S. with recommendations (p. 105):

- Hold off on recognizing any Kenyan government until the people of Kenya are given the chance to vote in a truly fair, transparent, and legitimate election
- Join with the United Kingdom and European Union in urging all parties to the conflict to end the cycle of violence and agree unconditionally to accept mediation being offered by Kofi Annan, Graca Machel, and Benjamin Mkapa
- Urge full support for Kofi Annan's call for a Truth and Reconciliation Commission to address human rights abuses including gender-based violence
- Commit to development aid and support to help the Kenyan people recover and rebuild from the post-election violence, if the government abides by the terms of the mediation

The above recommendations reflect Kenya's approach to peaceful mediations and their desire to provide Kenyans with a space to express concerns and attain skills related to conflict resolution. Kenya's history in terms of violence as a result of corruption, instability, inequality, and various other factors plays an important role in shaping the nation's emphasis on peace. IPI is an example of a non-profit that was founded in response to the 2007 post-election violence. IPI seeks to transform an individual's livelihood through promoting non-violent approaches to conflicts (2017, n.d.). IPI makes this mission attainable by prompting others to reflect on themselves as peace holders through dialogue and reflection. This organization also focuses on values and practices as

themes that enable members of the Amani community to be empowered to improve their lives. Peace plays a vital role in my study, because it is the theoretical framework and the foundation on which the community's ideologies are built.

PARTICIPANTS

The following section describes in detail the roles that each participant took on during this study.

Dr. Karambu Ringera: The Blank Canvas

For the purpose of data collection, Dr. Karambu is portrayed as the “blank canvas.” As the founder of IPI, she is the structure that sets boundaries and upholds the community as a singular unit. She is the background yet the substance that enables the success of a community. Her teachings are upheld in the community and carried out by its members. She oversees all staff, volunteers, and is involved in every decision that affects the community as a whole (*TEDxDU - Karambu Ringera, 2010*).

Adolescents in the Amani Community: The Paint

The adolescents who took part in this study are individuals who live in the Amani community; they are the paint on the canvas. They make up the Amani community and add to the overall aesthetic, essence, and content of the community. They have lived in the community for most of their lives, therefore are influenced by much of Dr. Karambu's teachings. For the purpose of this study, there were a total of nine participants, five boys and four girls who ranged in ages nine to fourteen. Table 2

demonstrates the boy to girl ratio, while table 3 shows the variation in ages, contrasting the oldest and youngest participants.

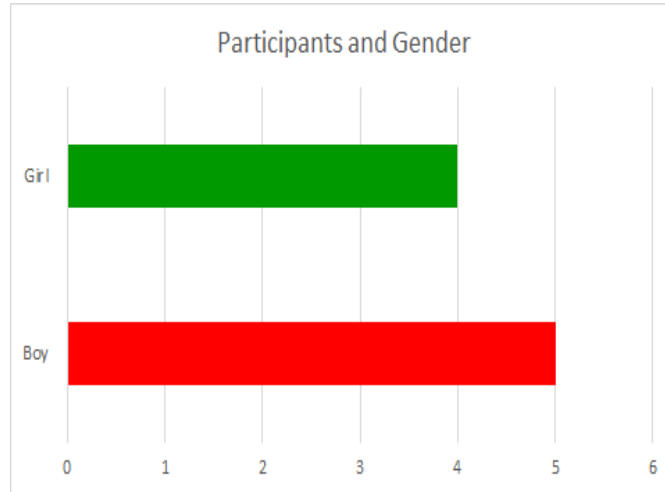


Table 2: Participants' Age

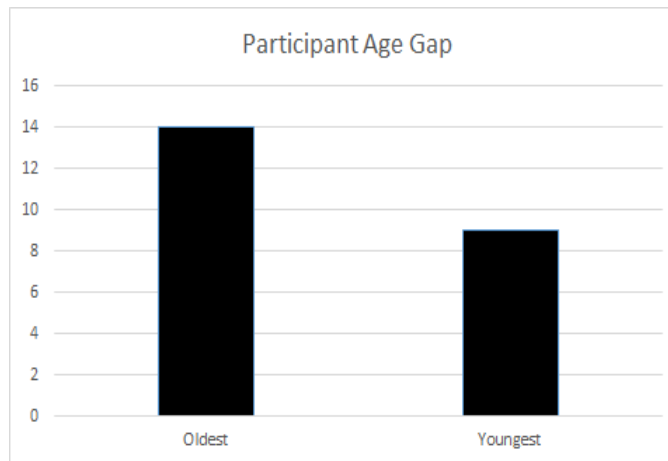


Table 3: Participants' Gender

Several of the adolescents are under the care of Dr. Karambu Ringera. They live at the headquarters of IPI due to losing their guardians to HIV/AIDS. They are looked after by several caregivers who ensure they continue their education by attending local schools. In the Amani Home students are taught self-sustaining skills to ensure lifelong success. The other adolescents who participated in the study reside in the Amani community and live with their families in huts built near IPI.

For the purpose of this study, the names of minor participants were substituted with pseudonyms to protect their identity and privacy (Given, 2008). The pseudonyms the students were given represent an aspect of who they are and the main characteristic they demonstrated during the collaborative art workshop. The following table provides a description of each participant.

Table 4: Participants' Pseudonyms

	Gender	Name	Kenyan Meaning	Justification
1	Female	Hadiya	Present	This participant exhibited presence during the collaborative art workshop. She listened to her peers and worked with focus.
2	Female	Dalila	Gentle	This participant carries herself in a naturally gentle form, although well-spoken she takes the time to listen and be reflective in her responses.
3	Male	Hali	Authentic	This participant is calm, gentle, and kind. Throughout the collaborative art workshop he shared authentic responses pertaining to his life and experiences.
4	Male	Kuende	Growth	After conducting a one-on-one semi-structured interview with this participant, he demonstrated growth while reflecting on his actions during the collaborative art workshop.

5	Female	Madini	Gem	This participant, although very quiet, used the space on her panel to be very reflective, vibrant, and outspoken.
6	Female	Hodari	Strength	Although this participant decided to speak mostly in Swahili, through her body language and interaction with the other participants the presence of strength was demonstrated.
7	Male	Moyo	Heart	This participant exhibited deep compassion for his peers throughout the collaborative art workshop, in the manner he shared materials and checked in with another peer.
8	Female	Bavana	Clear Knowledge	This participant is very knowledgeable about events and ideologies not only in her community but on a global level. She was curious about the world and asked insightful questions pertaining to social justice issues.
9	Male	Anasa	Joy	Although this participant was very quiet, he worked on his panel with such joy. His body language and energy brought positivity to the space.

Table 4 continued

STUDY DESIGN AND PROCEDURES

I began my study by reaching out to Dr. Karambu Ringera and having a conversation regarding the work she was doing at IPI. I took deep interest in learning more about the community, and began to ponder how community-based art education could play a role in the Amani community. Through extensive conversations with Dr. Karambu my study began to take shape. However, it was not until six months later, in June 2016, that I landed in Kenya.

Siku 1: The Start of My Journey

The first day of data collection occurred when I initially set foot in Kenya. In response to this experience, I created a journal entry describing my arrival in Nairobi, Kenya, the process of acquiring art materials that were essential to the collaborative art workshop, and my journey to Meru, Kenya. This information is important to my research because it establishes a picture of the community wherein study took place, thus providing context.

Siku 2: Meeting the Participants

The second day of data collection I met potential adolescent participants and discussed my research project with them. I notified the participants that being part of this study would entail a one-hour art making workshop. In this workshop participants would create “peace panels” and engage in dialogue regarding peace. Upon the completion of the workshop, every participant would then be given an “exit slip” that he or she would fill out answering the following question: How did this workshop enable you to talk to your peers about peace? Upon completion of the workshop, students would be given the option to volunteer to participate in a one-on-one interview with myself. If they volunteered to participate, then their name would be placed into a hat and if drawn they would participate in a five minute one-on-one semi-structured interview regarding the collaborative art workshop. In summary adolescent participation included:

- Making personal fabric panel with batik materials
- Collaboration with other students through dialogue
- Completion of “exit slip” with a single question regarding the workshop

- Possible participation in a one-on-one five minute interview

For the nine adolescents who agreed to participate, I provided their guardians with a parental permission form for them to review and sign. Once guardians granted permission for their son or daughter to participate in the study, the adolescents were given an Assent for Participation in Research form to read and sign.

Siku 3: Getting to Know Amani

The third day of data collection entailed exploring the Amani community and observing my surroundings, and then recording this data in the form of a journal entry. I visited various spaces that made up IPI, including artists and their studios, the culinary and beauty school, indoor and outdoor kitchens, greenhouses and farming areas, and the community computer lab. During this time I spoke with prominent leaders and community members that lived and/or worked in Amani.

Siku 4: Collaborative Art Workshop

On the fourth day, I implemented the collaborative art workshop with the adolescent participants. Before the participants arrived, I set up the art materials we would utilize. I used six clear plastic cups and mixed each of the following colors with water: green, brown, orange, red, gray, and yellow. I then placed the cups in a row at the center of the table. I turned on the heat plate and placed a pot that contained solid wax to melt on the burner. On the edge of the pot I placed ten batik pens ready to be used by the participants. At the front of the table I placed the peace panels in a stack, in order to ensure we began in unison. I then set up a video camera and voice recorder to capture

visual and audio data so that I could review the dialogue that occurred at a later time. When the participants arrived, I opened the workshop by welcoming everyone and reviewing the Assent for Participation in Research form, reminding them that participation in this study was optional. I also reminded students that this workshop would be recorded, but only I would view the footage. To begin the workshop, all the students and myself introduced ourselves. I then showed the art making material to the students and asked if anyone had any questions. According to Vella, clarifying a task by asking “Is the task clear?” and observing a small group to see if they quickly engage in the task, are great tools to check for understanding (Vella, 2008). The adolescents and I then used paint brushes and batik pens to create our own personal peace panels, while we engaged in dialogue regarding peace and how it related to us as individuals on a personal and cultural level. During this time I utilized several open ended questions to spur conversation (see appendix B for collaborative art workshop questions). After completing our peace panels, we linked our panels together by threading them through a unity string and hanging them together. The peace panels were hung together. Each participant was then provided with an “exit slip.” This slip consisted of a single piece of paper with a question for the students: How did this workshop enable you to talk to your peers about peace? Participants were encouraged, but not required, to fill out an exit slip. During the collaborative art workshop I used a brief lesson plan to aid in maintaining structure for the art workshop (see appendix B for lesson plan). Later that evening, I recorded my experiences that occurred during the collaborative workshop in the form of a journal entry.

Siku 5: Follow Up Interviews with Adolescents

On the fifth day, I conducted semi-structured interviews with four of the participants using an audio recorder, and ask them individual questions regarding the process of the collaborative art workshop (see appendix F for interview questions). The participants were selected on a volunteer basis. Because more than four students volunteered, I placed the participants' identification number, taken from their Assent for Participation in Research form, in a hat and drew four names at random.

Barabarani: Interview with Dr. Karambu

With a desire to increase my knowledge regarding IPI, I interviewed the individual who created this non-profit, Dr. Karambu. Purposeful sampling is important in case studies because it not only adds rich and meaningful information to the study but strengthens the data and is based on knowledge received (Moore, Lapan, & Quartaroli, 2001, p. 253). For the purpose of the interview, I took the Kenyan approach and let fate take its course. I knew I would cross paths with Dr. Karambu again, and when I did then that would be the time for the interview. Seven months after leaving Kenya, I met Dr. Karambu in Milwaukee, Illinois and conducted a one-on-one semi-structured interview. The interview lasted forty minutes and covered themes related to IPI and peacebuilding (see appendix E for interview questions).

The Researcher as a Megaphone

According to Yin (2003), researchers must first take on the characteristics of superb listeners and allow experiences to unfold before them. With this in mind, I made it my primary goal to operate as a listener, regardless of the position I was in (i.e., observer,

facilitator, interviewer, or participant). Doing so enables the researcher to dig below surface questions and ponder deeper meanings and inquiry (Yin, 2003). Vella's interpretation of listening is presented within the context of a teacher and student relationship, nonetheless I applied her ideology to my role as a researcher. Vella (2008) states:

When an open question has been asked of a group, it is imperative that the teacher sit still, be quiet, and pay attention. There is a great temptation to respond ourselves to the question just posed. This can mean our stealing the learning opportunity from the learners. The quiet that occurs before dialogue around a meaningful open question is sacred and essential to their learning. (p. 72)

Providing opportunity for participants to engage in deep reflection is crucial when asking contextual questions. It is imperative that researchers are active listeners in order to collect meaningful evidence (Gagnon, 2010, p. 59). My role throughout this process has been that of a megaphone, taking in the voices of the participants and amplifying their responses.

DATA COLLECTION

For the purpose of this study I utilized five methods of data collection, observations, field notes, audio and video footage, written feedback, and artwork in order to create a triangulated study and capture various perspectives from the Amani community. Each of these methods of data collection is discussed as follows.

Observations and Field Notes

Throughout my time in Kenya, I took opportunity at the end of each day to record accounts of the day's events. I recorded interactions that occurred during the day that had

to do with observations about the Amani community, my experiences, and my response to what I witnessed.

Collaborative Art Workshop: Dialogic Collaboration

During the sixty minute collaborative art workshop, I held space for creative dialogue amongst nine participants. Knowing it would be impossible to capture each individual's response I decided to audio and video record the occurring dialogue to capture both the voices and body language of the participants. The following questions served as guides when discussing the concept of peace with these adolescent participants (see appendix F for facilitation questions).

Art Work: Peace Panels

During the collaborative art workshop students created peace panels that exemplified their views regarding peace (see appendix C for images of completed panels).

Written Feedback: Exit Slips

After completing the collaborative art workshop, students were asked to provide myself, the researcher, with written feedback in the form of an “exit slip.” The exit slip contained a single question aimed towards measuring the effectiveness of the art workshop. See Figure 4:

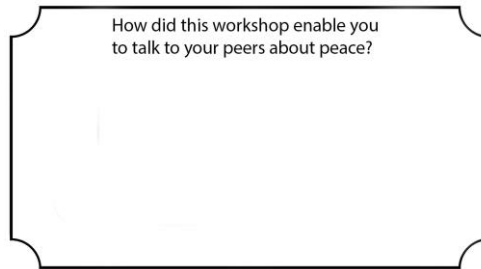


Figure 4: Workshop Exit Slip Image courtesy of the author

Semi-Structured Interviews

For the purpose of this study, I conducted five one-on-one interviews to draw information from the participants regarding their feelings, experiences, and perceptions (Merriam, 1998, pp. 71-72). I interviewed Dr. Karambu to gain a holistic view of IPI and her perspective on peace in the Amani community (see appendix E for questions).

Through this interview I hoped to better understand the following:

- How Dr. Karambu views peace
- How Dr. Karambu's views have impacted the Amani Community
- Similarities and differences between Dr. Karambu's views and views of the adolescent participants

I interviewed four of the nine adolescents for the purpose of collecting information about how they perceived peace and their secured feedback about the collaborative art workshop (see appendix F for list of interview questions).

DATA ANALYSIS

Data management is a key to securing high quality data analysis. Additionally, data is utilized to determine the foundational significance of the results of a study. Data management refers to how organized data results are maintained (Gagnon, 2010, p. 66). To ensure the safety of participants, I took several measures such as storing all data collected in a secure password protected portal (Gagnon, 2010, p. 67). Before engaging in data collection, I secured all files in preparation for transcription.

After viewing and listening to the five interviews and collaborative art workshop, I began by taking each individual unit and transcribing it into a written script. This process segments what the participant is saying and enables researchers to draw research findings. The process of coding occurs after the transcription is complete. Coding is defined by Gagnon (2010) as identifying and analyzing concepts connected to the phenomenon of interest. For the purpose of this study, I used in vivo coding, a method that keeps the voices of the participants by assigning labels to all interviews, scripts, or other documents (King, 2008). I began by first underlining important words or phrases, then using colors to organize prominent themes (see appendix G for key). I then grouped found concepts, ideas, and outcomes into themes (Gagon, 2010, p.72). For the purpose of this study, I utilized the top-down approach, beginning with thematic concepts and working towards deriving meaning from findings (Gagon, 2010, p.73).

CONCLUSION

This study utilized a case study methodology to collect information on how members of the Amani community perceive peace. In selecting a methodology, I

considered the importance of amplifying the voices of the participants. By using a case study methodology I was able to play the active role as a listener, observer, participant, and researcher. Through immersion and collecting data as direct observations, field notes, interviews, and art making several themes emerged when analyzing data. The following chapter reveals the findings I was able to draw from the data I collected.

Chapter 4: Data Analysis

“The fourth story belongs to a woman who used to run into our house every night when I was very young. And I remember my mom would tell us not to say anything and then I would hear footsteps and there would be a man, always outside asking questions, and my mother would say something and the receding footsteps of this person would follow...I remember every night she would hit the door and run to the back of my house....I figured out later that it was domestic violence. That man was her husband going to every house asking if anyone had seen his wife”

-Dr. Karambu Ringera

INTRODUCTION

Using a case study methodology I opened my heart, soul, and mind to any outcomes this study would bring me, including changes in ideologies, process, and expectations (Merriam, 1998, p. 121). Although my brain registered this idea, I was not prepared for the beautiful yet twisting journey awaiting me. I am a being of structure, my art supplies all have a resting place in organized bins, I appreciate Lee Newman introducing the world to highlighters, and I deeply depend on lists to get me through the day. Kenya, however, has a rather different flow. My arrival in Kenya was interesting, to say the least. With a delayed flight, and no cell phone service, I made my way into the arrival hall hoping the eco-lodge I was staying at received word of my late arrival. After searching through a crowd of a couple hundred individuals in a poorly lit street I came across Wildebeest Lodge. I was slightly concerned because of the laid back manner of Kalle, the driver from Wildebeest Lodge. I asked him to confirm my trip details. He smiled and said, “This is Kenya,” but nonetheless called the lodge and gave me the confirmation I needed to ease my mind. I spent the morning exploring the grounds of Wildebeest Lodge, and concern began to creep its way into my thoughts after two hours

of no Dr. Karambu. What if she forgot? I should have taken the time to learn Swahili. How will I make the six hour journey to Meru with no map or Internet? I waited patiently for what seemed like an eternity, and eventually a young woman showed up. Dr. Karambu sent one of the Amani community members to pick me up, her name was Joy. Little did I know I was meeting the human being that would walk with me through my journey in Kenya and teach me many lessons. The first lesson Joy taught me was “Kenya has no time.” One must learn this concept rather quickly; life in Kenya is about enjoying each moment and allowing life to unfold before your eyes. After arriving to Meru and meeting with Dr. Karambu, the timeline for the study and process was also adjusted to meet the needs of the participants. Africa taught me the meaning of “adjustivness” and learning to dance with life regardless of my own preconceived plans. Best put by Dr. K, “in life, one floats in a river and when obstacles arise, one can either float around the rock, or chip the rock out of the way, either way you have to get through it.”

COLLABORATIVE WORKSHOP STRUCTURE

On day four of data collection, I conducted the collaborative Art Workshop. Two hours before the workshop I began cleaning and preparing the workspace for the participants. I heated the wax and mixed the dyes, laid out the fabric panels and reviewed my questions. The participants entered eagerly. I was not ready but also not wanting to ask them to leave. I quickly set up my camera. The participants sat down without being asked and I began by reviewing the assent form. I introduced myself and asked the participants for their names. I then opened the floor by asking the participants what they knew about peace. But quite frankly they were more interested in the camera than the

question. To grasp their attention, I begin art making and invited them to participate. I challenged them to create a work that exhibited how they saw peace. After a few moments of quietness the students began to talk amongst themselves in Swahili. I did not want to ask the students to speak in English, but for the purpose of research I asked them to converse in English so that I could understand the conversations. The primary language of Kenya is English, and most of the participants' instruction at school is conducted in English. Due to my lack of prior relationships with the participants, they were hesitant to speak freely in English. During the art workshop I noticed two students were being hostile towards each other. As time passed they became more and more angry and this eventually led to one student leaving the space for a few minutes. Both individuals later reflected on this moment as a time they did not demonstrate peace. As the collaborative workshop continued the silence in-between conversations diminished, although many students continued to speak in Swahili instead of English.

CONTENT BREAKDOWN

The following chapter is an analysis of data collected through the duration of my time in Kenya. The data was compiled through conducting a collaborative art workshop, interviews, written feedback and field notes, and serves to answer the following research question: How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participants' knowledge about peace? The interviews and collaborative workshop data collection began with audio and video files, which were then transcribed into written scripts and later coded along with my field notes and exit slips. Using in vivo coding to stay true the

voices of my participants, I determined there were a total of fourteen prominent themes that emerged from my research: Advocacy, values, violence, education, inequality, unity, environment, nationality, stability, freedom, health, self-care, spirituality, and dehumanization due to poverty. The following Venn diagram further illustrates the breakdown of the sixteen themes into two categories: themes pertaining to the individual on an inward vs. outward level. This breakdown is important to my study because it exhibits how the Amani Community rates peace in relation to other profound and social configurations.

Inward vs. Outward

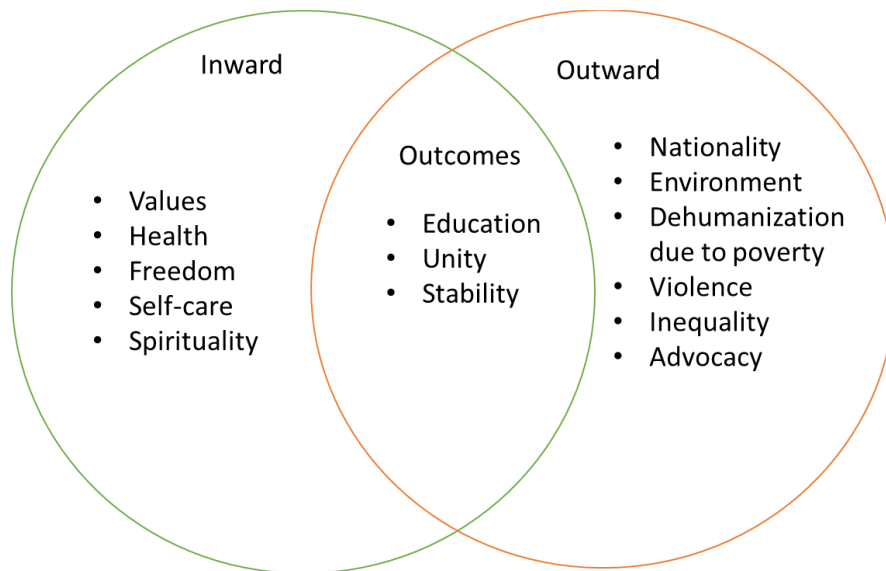


Figure 5: Inward, Outward, and Outcomes

The above Venn diagram serves as the theoretical framework for this study. The “Inward” circle represents the perception of peace in one’s personal life, while the “Outward” circle represents perception of peace in relation to society. Both Dr. Karambu and the adolescents acknowledged that peace is both an inward and outward component of life.

The following Venn diagram demonstrates a breakdown of the above themes in correspondence to themes discussed by the adolescent participants and Dr. Karambu.

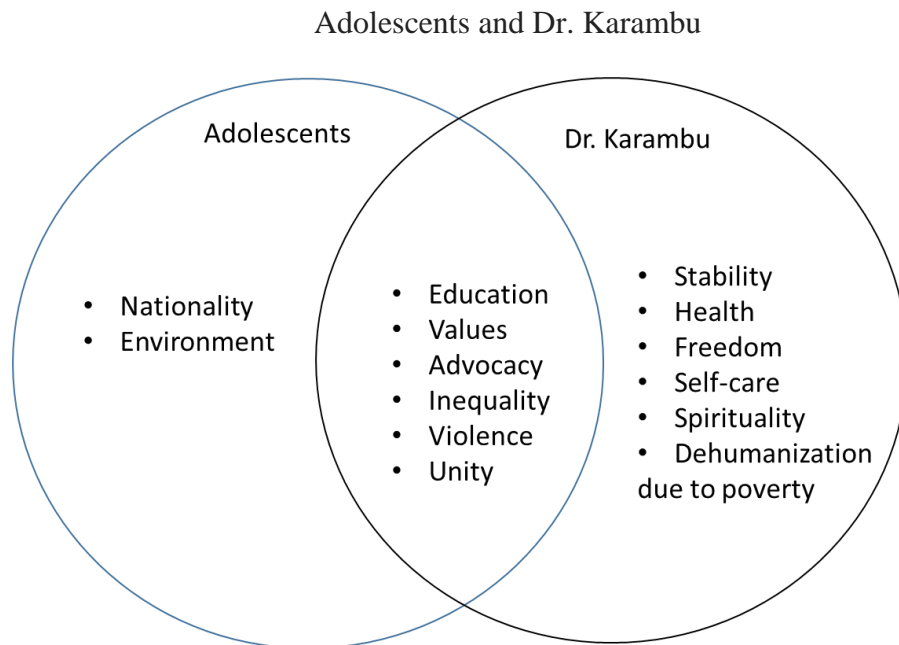


Figure 6: Adolescents and Dr. Karambu

Although Dr. Karambu and the adolescent participants had many overlapping themes, such as education, values, advocacy, inequality, violence, and unity, there were

themes the adolescents addressed such as nationality, environment, and material culture that Dr. Karambu did not. Dr. Karambu addressed stability, freedom, self-care, spirituality, and dehumanization due to poverty. In the following sections Dr. Karambu is the blank canvas, providing both the foundation and framework for discussing their themes. The adolescents are the paint on the canvas, showing the variation of voices and themes prominent in the Amani community.

Theme 1: Values

My first encounter with meeting adolescents in the Amani community was my second day in the Amani community. The adolescents walked through the community gates returning home from a long day at school. The children looked at me with curiosity as I approached them and introduced myself. Within minutes they had already learned my name and began asking me questions about my life. They were all well-mannered and respectful as they listened with patience to everything I said. Although our first engagement was wonderful it was brief. The children excused themselves and went to wash their uniforms, complete chores and prepare for the evening's events. I found out later while interviewing Dr. Karambu the importance of equipping people with values and how IPI strives to be a community that empowers individuals to be “respectable community members...through being responsible and being accountable,” hence the children having immediate responsibility over their belongings. Dr. Karambu then went on to discuss several values that enable peaceful settings in the Amani community. The first is for an individual to come from a space of understanding. When I asked Dr. Karambu how adolescents are defined in the Amani Community she responded with

describing two very distinct rites of passage for both males and females. Both genders go through a spiritual and mental journey where the community has “created [a] kind of space for young boys and girls to engage into what it means to become an adolescent.” During this time adolescents are reminded of the values upheld by the community and are challenged to abide by these values. The notion of values is important to IPI because it stresses to the community members that before you can build peaceful relationships you must begin from within through the practice of values. Dr. Karambu discussed several values that the students did not mention, including operating from a space of understanding, and having courage. Dr. Karambu stated:

Courage is a young person recognizing. I don't have parents and it's not my fault, but how they will overcome this obstacle. Courage is about looking at those things that stop you, they could also be the thoughts that you have the ways of stopping you, the fear in you. Whatever stops you from looking courage in the eye and saying, I'm going to wrestle with you, I'm going to dance with you. Then, that is courage.

IPI is about helping others develop skills that will enable them to operate from a space of peace. The importance of courage comes into play after IPI has supplied the community with tools and skills needed to better their lives. It is then up to the individual to take these skills and make use of them. Dr. Karambu also discussed the importance of operating from a space of understanding. Through teaching these values to community members it will enable individuals to,

operate from a space of understanding and knowledge rather than the stories that they will hear from outside. When we give them the facts as they are, we also want them to understand the responsibilities that go with holding that information. The choices that they make to use that, will either make or undo them.

When conducting the collaborative art workshop, I found the most discussed theme was of values. When first asked the meaning of peace, Havana described peace as the “presence of justice.” Similarly Dalila described peace as “justice and love.” Hodari built on her beliefs and responded with characteristics of a peaceful person, which are “to be honest, to be kind, and to be patient.” After a long, reflective pause Bavana added that peace can be used at home “by respecting each other.” Later in our discussion Mayo described his panel and explained he added a sun because being peaceful begins from within, “when you have peace you are shiny.” He explained that “when you have peace you have love and you shine.” Mayo also used words such as “love” and images relating to happiness to convey feelings of warmth.



In Madini’s panel, she wrote “Be Peace,” to further explain the idea of peace starting from within an individual. She drew a heart to represent love, and wrote the word joy, both as values that promote peace within a person.



Dalila, who took a similar approach, used images such as heart and the word “joy” as values that enable peace from within.



Bavana's artwork reflected values relating to loving others, kindness, and connection. During her one-on-one interview Bavana stated that "if you love, you have peace and if you have peace you can love." She sees love as a value that is dependent on peace, and peace on love both as an interconnected relationship. Bavana then went on to explain that "peace connects me with others." In her panel there are many symbols that are connected through a single line, as well as the word "love" and a heart.



Hodari, used symbols such as a heart and smiley face in her panel to demonstrate values of love and happiness.



Finally, both Anasa and Hali wrote the words “peace begins with me” on their panel. Doing so brings all the values addressed in the collaborative art workshop and shows an understanding that peace derives from a single point within the self.



Several students anonymously filled out “exit slips.” The following exit slips address values upheld by the student and what they learned from the collaborative art workshop. See green highlighted words.

It helped me how to help others when in danger.

It also helped me when you are not happy peace makes happy.

When you have peace you cannot beat others or bullying them.

1. It helped me to learn more about peace.

2. It has helped me to be a peace maker.

3. It has helped me to be creating peace with others and show others what peace means in our daily life.

1. It helps ~~me~~ us to learn more about peace and love each other.
2. It helps us understand the meaning of peace & colours.
3. It helps us to know the meaning of different colours.
4. Peace begins with us.
5. We have to respect each other.

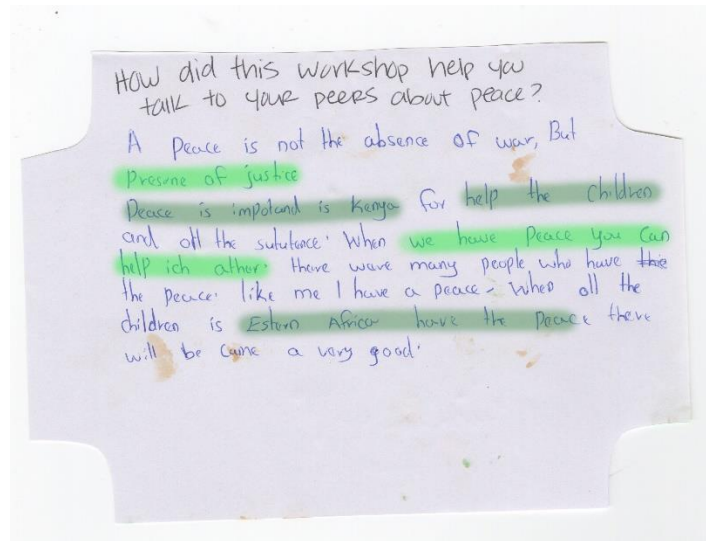
- It helped me know the colours which represents peace like white, the things you should do to show us peace
love
kind
humility
forgiveness
and
not fighting.

- So many people who did not finish their education they do not have peace any more.

Thank you!

It has helped in different ways:

- As for me being a peaceful person.
- Creating peace with other people.
- Help me to have joy always because of peace.



The most discussed value by the participants and Dr. Karambu was the value of love. Six of the nine students either drew a heart to symbolize love or wrote the word “love” on their panel. During the collaborative art workshop love was addressed twice, and during the one-on-one interviews three of the four participants addressed the value of love. During the interview with Dr. Karambu, she stated:

I see a lot of our people have no sense of self love. For me I have realized that loving myself enables me to love others and it gives me space to love others. Also, it opens a space for people to love me, and how I love is a significant component of how I get love in return. Love and light is something that all of us have and it’s something that all of us need to know to shine light upon ourselves so that we can shine it on others.

The importance of love and how Dr. Karambu upholds this value demonstrates her teachings that peace comes from within. During her interview, she refers to peace beginning from within, deriving within the self.

Theme 2: Education

Today is day three of data collection and I decided to solve a mystery. Dinner time in the Amani community is quite an experience. Everyone gathers at exactly 7:00 pm and eats together, the children however are always first to exit. I made it my business to finish dinner early as they did and discover where they went to afterwards. I quickly ate my potatoes, rice, and beans and followed the children past the green door into a large room with a broad square table. Immediately they all began opening their journals and reading. Oh of course they are all working on homework, finishing their studies. As I walked around and conversed with the children, many said they were simply reading and writing for the purpose of fun. In my short years as a public school educator, I have never once heard my students rave about the fun effect homework played in their lives.

The most prominent theme that emerged while interviewing Dr. Karambu was the theme of Education. Dr. Karambu referenced education in our conversation a total of twenty one times and connected much of her ideology and life purpose to education. Through observing women, such as the four women discussed in the introduction to each chapter that dealt with domestic violence, poverty, disease, and negligence, Dr, Karambu remembers thinking as a child:

I [will] read until I finished all education. I think I knew that the one thing that would save me would be if I had my own education. If I had education I would get a job, and I'll have my own money and I can take care of myself. I imagine that's how my mind was working. Even today, I see the situation with girls and women, I still know that...if you have your certificate, no one can take it from you. The knowledge that you have in your head, no one can take that from you. So why don't you equip yourself with something that you know, your understanding for you when things get rough? Education for me...is the husband that never lets you down

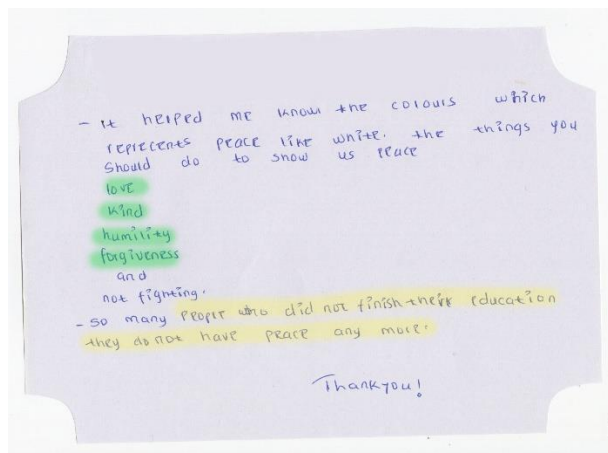
For members of the Amani community, especially women, the only outlet from a life of poverty is to become educated and learn a skill they can take with them. Dr. Karambu pushes the practice and pursuit of education through action.

In the Amani community education comes in many forms and is not limited to academia. As stated by Dr. Karambu,

The tools that I have used on a broader level at IPI is education and enterprise and empowerment. And now I talk of empowerment because education, whatever form of education doesn't have to be formal, gives you the information that you need to create some knowledge. That knowledge that you get, enables you to create solutions or to innovate. Solutions for whatever it is that you want to do and then empowerment is with the knowing now and the solutions that you have created, what are you willing to put in place to create something new that then, moves your life forward?

IPI begins with education as a foundation, and it is about “operating from a place of understanding...and using the knowledge in your head” to enhance your life by learning how to “respond not react.”

Dr. Karamu's teaching on the importance of education was demonstrated by one student's response through written feedback. The following participant addressed education in relation to peace (see yellow text).



Although education was not discussed during the collaborative art workshop, two of the four participants discussed education during the one-on-one interview. Participant one, Kuende, discussed education in terms of the learning process. He thanked me for teaching “about peace and how to make the panels.” He then went on to discuss his interest in materials and learning about how to use them together to create a work of art. Participant four, Dalila, said she liked “how you taught us...it’s good for you to be here.” Each of these responses mirrors the participant’s body language when I introduced them to the supplies and allowed them to explore the materials. Many asked me questions about how to use the materials, and were interested in learning how to utilize the tools properly. The willingness they demonstrated to engage in discovery and the learning process was demonstrated by the attention they held when working on their panels.

Theme 3: Unity

The most prominent theme I found while collecting field notes was the theme of unity. I found this in the method members of the Amani community interacted with me. There was one young woman, in particular, who became my immediate companion and friend. This individual showed me the meaning of unity through kindness. Any time I needed her she was there without hesitation. On day two of data collection we walked into town to purchase candles for the batik process. As I bought white vigil candles from a catholic shop, an elderly nun took interest in me and asked me why I was purchasing the candles. After explaining to her my plan for the collaborative art workshop she helped me break the candles into smaller pieces and gave me tips to avoid the candles catching on fire. On day three of data collection, I explored the community and stumbled upon a

tailoring workroom. The room was filled with several sewing machines and rolls of fabric. As I reflected on my non-existent sewing skills, I decided to ask the women to fix the fabric panels I had cut out for the students. Together we collaborated and decided they would sew along the edges and create a fold so the participants could thread the panels together. The women were so kind and when I told them I needed them in two days they told me they would have them ready by 3:00 p.m. that very day. When I asked them for the price they charged me less than .10 cents a panel, which is less than .30 cents in Shillings, because I was doing the work for the Amani kids. Later on that evening while working with the children on their “fun work,” one child turned to me and said, “You know I love when visitors come, they always walk us to school.” She then smiled at me and lifted her eyebrows... “I’m guessing you want me to walk you to school tomorrow?” And suddenly several little voices in unison shouted “YES!”

When interviewing Dr. Karambu, she spoke about the importance of community building and coming together. Dr. Karambu defines community:

Where everybody brings their knowing and they are not afraid to share because they know their contribution added to the contribution of someone else creates something for all of us. Simply said, community is home. A home is a place where a person is fully who they are. They know they are accepted no matter what.

This is the energy the Amani community has created within the larger population. It is a place of unity that brings individuals together through peace to create a community of peaceful individuals. Another component of unity that Dr. Karambu discussed is the importance of gathering in a circle: “Through the dialogue forum...we sit in circle and everyone is given a chance to say something about an issue that is in the center of the

circle.” This idea of gathering in a circle is important because it creates a non-hierarchical space, and allows individuals to equally voice their opinions. Similarly, the homes in the Amani community are circular huts that create a space of unity and togetherness. See figure 7.



Figure 7: Dwelling Huts in the Amani Community Image courtesy of the author

When the participants and I met, we began introductions in a circle. We then shifted to sitting in a circle to begin working on our peace panels. This circular formation was accomplished to promote a non-hierarchical space and allow everyone to equally voice their opinions and retain eye contact. When looking at each panel, many of the participants chose to mix and combine colors in the symbols to show themes of unity. They discussed that the merging of colors created a singular color, see panel below.



When interviewing Participant 3, Hadari, she described the importance of peace being an agent for promoting “happiness in the community. She believes that creating unity and togetherness can encourage members of the community to maintain peaceful relationships, which in turn connects to Dr. Karambu’s ideology of maintaining accountability amongst members of the community.

Theme 4: Advocacy

During the collaborative art workshop participants discussed advocacy as a form of being and doing. While discussing the importance of peace in one's life, one of the participants stated that by respecting others they could “create peace” and be agents for peacebuilding. After the participant made this declaration the children began telling each other to “shut up.” I noted before this occurrence that two students on my opposite end were bickering in Swahili. As time progressed, the other adolescents got involved telling

one of the students to “shut up” after she called the other student a “cow.” I took this time as a teaching moment and brought their attention back to peacebuilding by asking them what the best method for dealing with conflict. The participants turned their attention to the question by responding, “Oh, peace is not the absence of war, oh that is by Martin Luther King Jr.” Dalila responded, “He was tall. He made peace with the Americans and the Africans.” Immediately, another student explained how the “white people use to treat the black people like animals, as if they had no value.” Dalila responded, “But Martin Luther King Jr. created peace among them!” This comment then led into a discussion about inequality. After prompting them with the question, “Does anyone know any other people who talked or talk about peace?” In unison several children shouted, “YES! Dr. Karambu.” She did it “by opening up IPI, to make peace with others, to love others.” Another student responded that she did it “because she loved us. She wanted a place we could all live.” The participants then went on to talk about the ways Dr. Karambu is an agent for peace. One participant described how Dr. Karambu “always teaches us how to share.” The theme of advocacy is seen in Dalila’s panel as a reference to Martin Luther King Jr.



Hodari, wrote Dr. Karambu's name as an agent for peace.



When interviewing the adolescents, three of the four addressed the theme of advocacy. Kuende, began with a story, “When I was in school today, some people were fighting one another and I told them that they should have peace so they should not have to fight and they stopped and listened to one another.” This story reflects the need Kuende felt to intervene as an agent of peace. Later, Kuende stated that during the workshop, “I was thinking about how I will help people to gain peace and do art pieces.” Through Kuende’s statement he acknowledged two ways to engage as an activist, first by making others aware and helping them cultivate peace, and second becoming a peace advocate through artmaking. He connected what we did in the art workshop as a method to create works of art that educate others about the topic of peace and encourage them to be peaceful beings. Dalila made the same connection: “It has helped me in many ways to make peace with them [other adolescents in the Amani community], and like making posters about peace, I notice peace.” She talked about peace advocacy in three different forms: being peaceful towards others, creating art for the purpose of sharing the concept of peace with others, and noticing peace. When speaking with Bavana, she stated that it is important to “be peaceful with others.” As the conversation continued, she stated that peace connects to her life because it is important to “teach the small ones about peace.” Bavana revealed that being a role model by being a peaceful person helps teach the younger children in the Amani community about being peaceful individuals. Two students also wrote about the importance of being advocates for peace. See the “exit slips” (see brown text).

It helped me how to help others when in danger.

→ It also helped me when you are not happy peace makes happy.

When you have peace you cannot beat others or bullying them.

1. It helped me to learn more about peace.
2. It has helped me to be a peace maker.
3. It has helped me to be creating peace with others and show others what peace means in our daily life.

It helps me to know much more about
Peace and to share Peace with other people.
It has helped me to have people in Kenya
and here at KRACH, People loves Peace!
↓

It has helped in different ways:

- As for me being a peaceful person.
- Creating peace with other people
- Help me to have joy always because of peace.

Advocacy was also a prominent theme that emerged when interviewing Dr. Karambu. This is not surprising, as many of the themes the students addressed directly correspond with Dr. Karamu's ideologies. In the interview Dr. Karambu addressed several methods IPI utilizes in advocating for peace building:

- Drama-based practices in community centers i.e., skits in churches, high schools; the Amani community uses skits to demonstrate examples of conflict resolution

- Increasing HIV/AIDS awareness through dance and movement; the Amani community views peace as providing citizens with centers where they may receive quality health care
- Teach new skills to promote sustainability such as educational culinary and cosmetology programs, peace is the ability to have financial freedom and provide basic needs for one's self or family
- Host space for elaborate ceremonies to promote completion of a certification, this is about accountability and motivation inside the Amani community.

In conclusion, peace advocacy extends beyond defining the word “peace.” It is about providing solutions and empowering others to take learned skills and apply them to their lives for the purpose of creating the foundation of peace. Both the students and Dr. Karambu acknowledge that, firstly, peace comes from within. Then, peace development turns into a “doing” phase, where one must help the community by empowering themselves and others to be practitioners and advocates for peace.

Theme 5: Physical Violence

Both the students and Dr. Karambu described violence as a physical occurrence outside the human body. During the collaborative art workshop, Dalila stated that although other tribes view war as normal, the Amani community sees it as unacceptable. In this statement Dalila references the notion of war occurring as a result of conflict. She talks about how others may see peace as an absence of conflict. However, peace extends beyond this. It is not the absence of one principle and the presence of another. Peace is an active element on its own that must be practiced and emitted. During Bavana’s one-on-

one interview she stated that during the collaborative art workshop she reflected on a moment that peace can be actively attained: “If you see someone fighting with someone and you can stop it.” At the moment she did not discuss a specific moment or personal story, but she later revealed that at her school student confrontations often broke out in physical quarrels. As the interview progressed, Bhavana added that, “Peace is not the absence of war but the presence of justice and peace.” When interviewing Kuende, the most reoccurring theme he discussed in relation to peace was violence. He shared a story with me, “When I was in school today some people were fighting one another and I told them they should have peace.” This story manifests peace as being a solution to violence. Instead of reacting with violence, Kuende chose to respond to his peers by presenting them with the answer, which is to seek peace.

When interviewing Dr. Karambu, the topic of violence was referenced in a story she shared about a woman she encountered in her childhood:

[The] woman used to run into our house every night when I was very young. And I remember my mom would tell us not to say anything and then I would hear footsteps and there would be a man, always outside asking questions, and my mother would say something and the receding footsteps of this person ...I don't remember when the woman would get out of our house but I remember every night she would run, hit the door and go and hide in the back of my house. No one ever told me what it was, but I figured out later that it was domestic violence. That man was her husband going to every house asking if anyone had seen his wife.

Dr. Karambu later revealed that the presence of this woman in her life influenced how she addresses peace now and its importance as a solution to violence. In the Amani community, Dr. Karambu teaches that peace can overpower violence.

Theme 6: Inequality

Both Dr. Karambu and the participants addressed inequality in two different contexts. The children talked about inequality towards skin color and Dr. Karambu addressed inequality due to a hierarchy based on gender. During the collaborative art workshop the participants discussed Martin Luther King Jr. They brought up that he “made peace with the Americans and the Africans.” Dililah then went on to say that “the white people used to treat black people like animals, as if they had no value.” Another child added, “Not like people...like animals because of their color.” Bavana then stated, “They used to call us monkeys, black monkeys.” A child described that it made them feel “Bad! They had no heart.” The children then went on to ask me about the United States and the existence of current racism: “Does that still happen in the U.S? I heard it's a place where people dislike others if they are dark. Do people don't like you because you are brown?”

Dr. Karambu spoke about inequality in relation to gender roles in the community. As we discussed dialogue and its importance in the community she began by describing the traditional view of communities in Kenya:

Our community is very interesting because it is patriarchal, so there is a hierarchy of doing things. So men are the heads of the families. Women are supposed to come next but really I feel as if women come after the children, the goats, the cows and everyone else. The woman are at the bottom. I realized that, because the woman's voice is shut down by this hierarchy and also [the voices of] youth, because old people especially old men say, ‘You are the leaders of tomorrow.’ They don't have a chance right now, so they have to wait until these old people retire...I never was comfortable being in a barazza that was run by men because only men spoke and women even when they were given a chance to talk it was never considered something important or valuable.

Dr. Karambu described that growing up she struggled to have a voice as both a woman and minor in age, and as she matured both in age and education she began to think of methods to amplify the voices of both youth and women in order to create more equality amongst gender and age. In response to this hurdle, Dr. Karambu created Dialogue Forums that occur in the Amani community. A Dialogue Forum takes place when the community acknowledges that there is an issue, and in response everyone gathers for a meeting and has a chance to express their views, ideas, and opinions about the issue that is “in the center of the circle.”

Theme 7: Environment

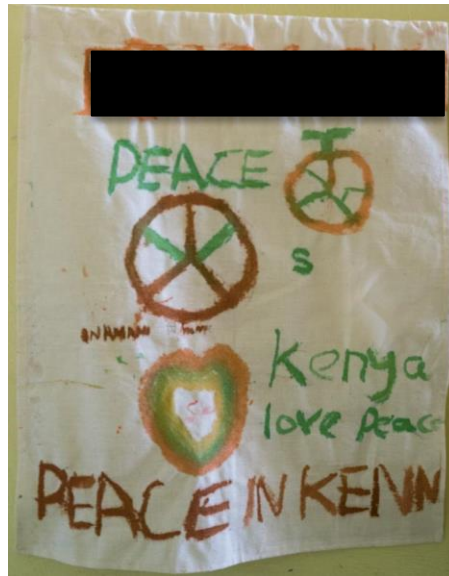
One student in particular, Kuende, related his physical environment to peace. During the one-on-one interview Kuenda described his panel: “I wrote peace in Amani home because I know we have all the best peace.”



Kuendo later explained that he would like to create artwork in the Amani home and install it so that he may “help people to gain peace” while they are in the community.

Theme 8: Nationality

During the collaborative workshop, Mayo discussed the importance of selecting colors for his panel to represent various meanings. He stated that he used the color white because “white means peace,” and when I asked him why, he responded “because we learned that in school, our flag is white.” Mayo then stated that, “red means independence.” Mayo mixed red and brown to create a darker shade; he then wrote on his panel, “Peace in Kenya.” Mayo finally stated that green means vegetation. In Kenya, vegetation correlates to success. It is the ability for one to grow their own food and sustain their income and family. Mayo wrote “Kenya love Peace” in green as a link to success and prosperity.



Mirroring this artwork, one student wrote the following response on their “exit slip” (view dark green text).

How did this workshop help you talk to your peers about peace?

A peace is not the absence of war, But
Presence of justice

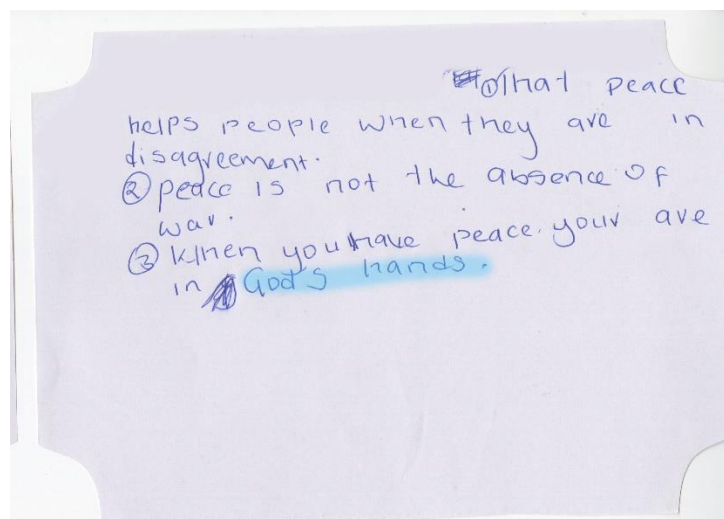
Peace is important is Kenya for help the children and all the substance. When we have peace you can help each other. There wave many people who have the peace. like me I have a peace. When all the children is Eastern Africa have the peace there will be come a very good.

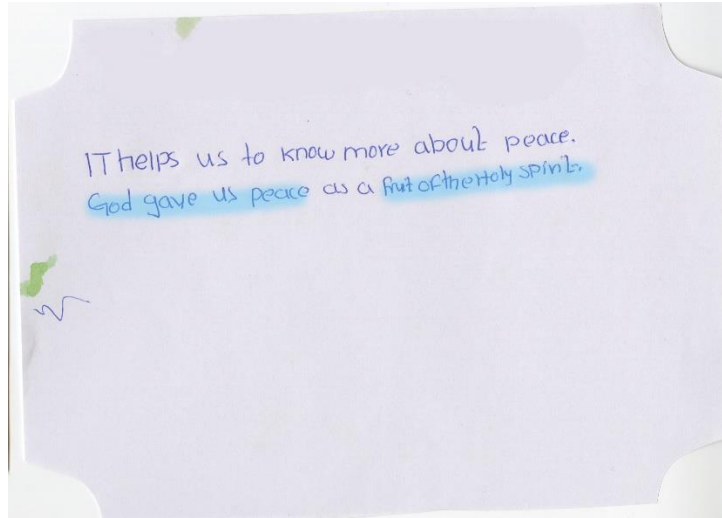
Theme 9: Spirituality

When interviewing Dr. Karambu, she discussed the process of what it means to become an adolescent in the community. In this process individuals go through “a mental and...Spiritual rite of passage of understanding.” Dr. Karambu explained that the community views spirituality as moving beyond one’s own ability and into a place of wisdom, hence the importance it has when individuals go through periods of transitions:

I call intuition like divine wisdom that enables me to move from living in my head all the time, balancing my head thoughts with divine wisdom that I am given through my inner voice, the spirit of God in me. Teaching me. Listening to that, many people don’t know how to listen to their inner voice.

Although the students did not discuss spirituality with me verbally, two participants expressed through written feedback how peace plays a role in their spiritual journeys (view blue text).





Dr. Karamu's Themes

When interviewing Dr. Karamu, she discussed several elements that are essential to peace in the community, which the students did not address. Coming from a place of wisdom, years of experience, and education, she has encountered the following elements and acknowledges them as agents for peace. Dr. Karamu addressed stability, health, dehumanization due to poverty, self-care, and freedom. Dr. Karamu discussed stability in several aspects of life. She first addressed the importance of creating a stable environment or home. Dr. Karamu related back to her childhood, stating the significance her consistent and loving parents had on her life. She then addressed how IPI works with members of the Amani community to “build a skill that will enable them [to earn] an income or create a job [so] they can support themselves. We talk to them about entrepreneurship, good communication, how to interact with people to market your

product.” Dr. Karambu expressed the importance of helping community members cultivate the ability to be self-sustaining individuals and provide for themselves and their families, which leads to freedom. When individuals can provide for themselves, that enables freedom from poverty.



Figure 8: Dr. Karambu Image courtesy of the author

CONCLUSION

As the founder and leader of the community, Dr. Karambu, with her experience, stories, and education, has molded Amani into a place of peace. Her teachings are upheld in the community as practices that enable a successful community through starting from within an individual. When interacting with the adolescents, I found that many of Dr. Karambu’s values are reflected through their views on how they perceive peace. After conducting the Collaborative Art Workshop, interviewing participants, and analyzing written feedback and observations, a total of fourteen prominent themes emerged: Advocacy, values, violence, education, inequality, unity, environment, nationality,

stability, freedom, health, self-care, spirituality, and dehumanization due to poverty. These themes reflect how the participants view peace based on their experiences, education, and community roots. Chapter 5 explores the key findings of this study, along with revealing a toolbox for community engagement, implications, and recommendations for future studies.



Figure 9: Peace Panels Hanging in Unity Image courtesy of the author

Chapter 5: Lala Salama

“The stories of these four women have impacted and influenced how I work, why I have chosen to work that way, and more importantly helped me become a better person in times of learning to listen more than to judge. Choosing to understand more than to be conclusive about a situation that I come across.... These women had a big impact on what I chose to do with my life and how I chose to live my life. And things I said to myself, I don’t care what society says, I am not going to go through that. I am not going to stand to let someone waste my life. I am not going to let someone abuse me. I am not going to let anyone stop me from attending an educational school, something that is going to help me when things get rough. I think watching their life and even observing the life of my mom, my aunts, and many other people in the community, I knew that the only thing that is available for a woman in my community is if that they have an education.”

-Dr. Karambu Ringera

INTRODUCTION

This chapter outlines key findings that were revealed in this study. Through engaging with the founder of IPI, Dr. Karambu and nine adolescents who live in the Amani community, I attempted to understand how these individuals perceive the concept of peace. The practice of peace is important to this community due to Kenya’s history of conflict and inequality. Through a collaborative art workshop centered on the theme of peace, I engaged with adolescents through artmaking and dialogue to discuss the concept of peace on an individual level.

LIMITATIONS TO CASE STUDY

Case studies are often criticized for being an “abstract” context-related investigations with their reliance situated on the researcher as the primary source of data collection (Rendtorff, 2015). Guba and Lincoln (1981) argue that humans are biased and

rooted in their own ideas, which can lead them to paint a false image of the occurrences of a study (p. 378). Researchers must examine any preconceived ideas regarding the study and reveal their researcher position as well as biases. By becoming aware of these preconceived ideas, the researcher is then in a position where they can move forward with a heightened awareness. To maintain accuracy in my study I took several measures that included the following:

- I selected adolescent for a one-on-one interview on a volunteer basis and at random. The purpose of random sampling is to avoid biases from the researcher and give every participant an equal opportunity to participate (Lapan, Moore, & Quartaroli, 2012, p. 254).
- I avoided leading questions, and instead asked open ended questions, leaving the response open to the participants' interpretation (Vella, 2008)
- I utilized in vivo coding when transcribing all interviews to maintain the voices of Dr. Karambu and the adolescents (Given, 2008).
- Increased validity by utilizing triangulation, a process of collecting data from a variety of methods. For the purpose of my study, I gathered field notes, interviews, and written feedback (Lapan, Moore, & Quartaroli, 2012, p. 265; Rendtorff, 2015).

Overall, a case study is beneficial to many fields because it requires the researcher to be immersed in a specific case, thus paving the way for a richer, more in-depth exploration of a real life phenomena. (Lapan, Moore & Quartaroli, 2012, p. 243; Merriam, 1998, p. 42).

SUMMARY OF RESEARCH

Segmenting the central research question: How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace reveal the participants' knowledge about peace?, the purpose of the study was to:

1. Listen to the voices of Kenyan adolescents in the Amani community, as they participated in dialogue regarding peace
2. Attempt to understand how the Amani community views the concept of peace
3. Reflect on how the findings from this study may be utilized by art educators

The Amani community provides an example of how to engage in meaningful and effective community exchange. Through the collaborative art workshop I had the opportunity to facilitate dialogue regarding peace, while the participants and I created peace panels. During this time the participants addressed various experiences and stories they found that connected to peace. I then conducted interviews with four of the nine participants regarding their experience in the workshop. Finally, I interviewed Dr. Karambu to gain a holistic view of the International Peace Initiatives and her perspective on peace in the Amani community.

FINDINGS

The following section addresses significant findings that resulted from conducting this case study. The findings reflect the views of how the adolescents and Dr. Karambu view peace. In this section I first outline the themes that emerged in response to how the

participants view peace, splitting the themes into two categories: outward conditions and inward conditions. I then outline the single most profound finding that surfaced when analyzing the fourteen prominent themes. Finally, I discuss general observations from this experience and the lessons learned from the individuals I encountered in conducting this study.

Themes: Outward vs. Inward Conditions

While engaging in conversation with the nine adolescent participants and Dr. Karambu, I discovered fourteen themes in response to how these individuals view peace. These themes are: advocacy, values, violence, education, inequality, unity, environment, nationality, voice, stability, freedom, health, self-care, spirituality, and dehumanization due to poverty. I organized the themes into three main categories: outward conditions, which reveal the participants’ view of peace in their personal lives; inward conditions the participants’ perspective of peace in relation to society; and the third category includes the outcomes of both the inward and outward conditions.

The adolescents and Dr. Karambu both discussed several themes that reflect how they perceive peace in their personal lives. The following themes: values, health, freedom, self-care, spirituality were all discussed as fundamental themes in the Amani community. These themes serve as the basis for peace and the foundation from which peace derives. The following table contextualizes the importance of each theme and its relation to the Amani Community:

Table 5: Values, Health, Freedom, Self-Care, and Spirituality

<i>Values</i>	<i>Values are essential to an individual because these are the foundations on</i>
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Table 5 continued:

	<i>which an individual will view themselves and determine how they respond to others; values derive elements of peacebuilding</i>
<i>Health</i>	<i>The right to be treated with dignity and brought to a stable place of health directly results in inner calmness and peace</i>
<i>Freedom</i>	<i>Inner freedom stems from the ability to respond and dance with life through the ability of personal decision making</i>
<i>Self-Care</i>	<i>Being at liberty to practice "adjustivness" in life, and fostering the dance with life due to one's love for the self</i>
<i>Spirituality</i>	<i>The ability for one to cultivate divine wisdom, balance, mindfulness and move outside one's own head and practice being present</i>

The following six themes emerged as occurrences outside the human vessel: nationality, environment (e.g., Amani community), dehumanization due to poverty, violence, inequality, and advocacy. These are the conditions related to peace that the participants' observed in society. These themes derived from the participants' experiences with and observations in society. The following table outlines each theme and its significance:

Table 6: Nationality, Environment, Violent, Inequality, Dehumanization due to Poverty, Advocacy

<i>Nationality</i>	<i>Throughout history nationality has been a primary cause of discord. However the context of nationality in this study was outlined as coming together and prospering as a peaceful nation.</i>
<i>Environment (e.g., Amani)</i>	<i>Looking at and deeply evaluating what a space that generates peace entails, the participants often referred to their space, the Amani community</i>

<i>Violence</i>	<i>The presence of violence in Kenya has directly resulted in a national and individual call for peace. The participants, however, revealed that peace extends beyond the absence of violence and entails other elements that aid in the cultivation of peace.</i>
<i>Inequality</i>	<i>The idea of inequality is discussed as two different entities: the adolescents address inequality in the context of racial injustice, and Dr. Karambu examines inequality in relation to gender roles. Although both discuss differing context, the adolescents and Dr. Karambu come to the same conclusion: the presence of peace derives from the absence of inequality.</i>
<i>Dehumanization due to poverty</i>	<i>Peace is the ability to exercise basic human rights regardless of financial or social stance.</i>
<i>Advocacy</i>	<i>Ultimately, peace is an entity that is shared in social settings, one role is that of a learner that receives what others have to teach, the other role entails an individual teaching and giving knowledge to others. Both roles are practiced as intertwining, shifting elements</i>

Table 6 continued:

Finally, the participants discussed themes of education, unity, and peace as conditions relating directly to peace. Utilizing the outward and inward conditions, as well as the outcomes, I have compiled a pyramid diagram that displays the conditions in sequential order.

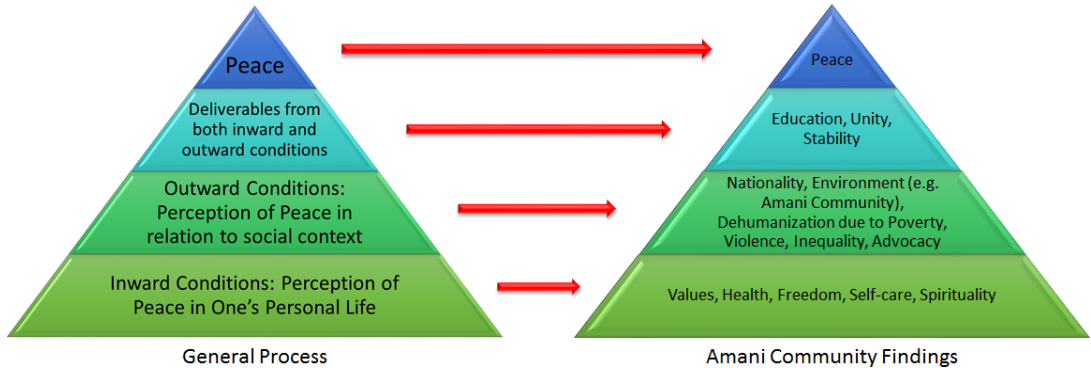


Figure 10: Conditions

The above figure is visual representations on how the fourteen themes directly amount to peace. Figure 10 demonstrates two triangles: one represents the cultivation of peace in a general sense, while the other is contextual to the Amani community.

A Single Emitting of Peace

The most profound and recurring finding that surfaced when conducting this study was that peace derives from within an individual. The participants and Dr. Karambu used the phrase “peace begins with me,” referencing that although the community has many values and philosophies it upholds, peace begins from within the individual. This is a fundamental concept on which peacebuilding is constructed. Through Dr. Karambu’s teachings, which are summarized as the above fourteen themes, she discussed that the cultivation of peace must come from a very deep place within the self, and then be utilized as a tool to resolve conflict and develop spaces of peace.

A Tool Box for Community Engagement

As a facilitator, there are several responsibilities one must understand when guiding community engagement. The following list compiled by Amnesty International (2011) outlines key goals that facilitators must execute when guiding community engagement:

- Promote inclusion and active participation of all members of the group.
- Promote dialogue in a constructive way.

- Emphasize process, as well as outcomes.
- Manage tensions.
- Recognize and address power imbalances.
- Inspire (pp. 20–22)!

The goals outlined above are the basis for effective facilitation, once these goals have been acknowledged and implemented into a toolbox that outlines features to enhance collective interaction. See figure 11. These conditions derived directly from the fourteen themes that surfaced as findings from this study

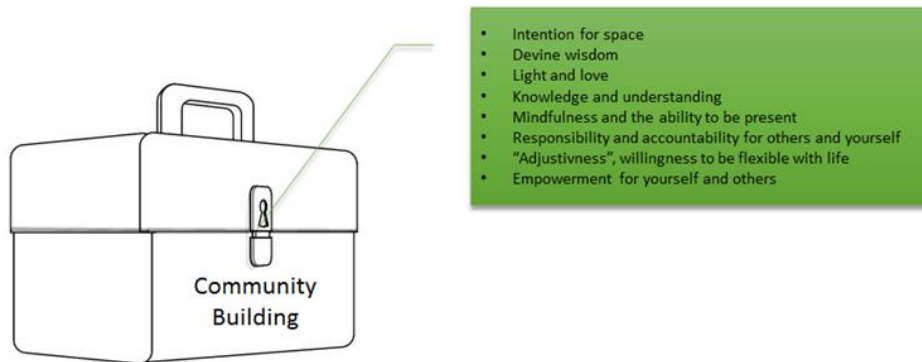


Figure 11: Community Building Tool Box

Personal Findings

By nature, I am an upbeat individual. I feel as if I am constantly climbing in every which direction. Meditation does not come easily, and being still in my thoughts rarely occurs. I walk too fast, speak too quickly, and react without hesitation all too often. The Amani community taught me many lessons about myself, but the most profound lesson

that I carry with me to this day is the practice of responding rather than reacting to life. For the duration of a month in Kenya, Dr. Karambu and I would stay up into the early hours of the morning sipping Kenyan tea and exchanging stories, ideologies, and philosophies. She often talked about life's dance and one's ability to understand the rhythm and move with it. One's ability to move with life is called "adjustiveness," which enables an unbreakable focus on a final goal, whatever it may be. In contrast, Dr. Karambu, discussed life's stillness and the human struggle to get out of one's own head and be present in life's moments. How people respond rather than react in these moments has vibrant repercussions for an individual. Finally, she taught me the need to cultivate love and light and emit those qualities through my actions and energy as a human being, thus enabling peace within myself and amongst others. To say the least, talks that extend into the morning hours have the power to be transformative.

IMPLICATIONS

The idea of coming together and participating in dialogue is the framework that structured this thesis. This study, small as it is, has the potential to serve educators on an extensive level. Art educators would benefit from the use of dialogue when engaging with others. Best put by Priya Parker (2005), "Dialogue is one way to contribute to increasing our tolerance for differences. It is a way of thinking (openly), listening (with compassion), and speaking (with truth), that helps build bridges between people (p. 1)". With this mentality, educators may facilitate dialogue that extends beyond the surface, and into a space of humanistic understanding.

The findings in this study may be applied in museums, schools, and other community settings. Museums might further develop themes that consist of creating an environment of understanding and inclusiveness. For example there are very few programs geared towards serving the LGBTQIA community in museums. (Allman, 1999; Benson & Grace, 2000). Too many museums are not engaging the community in complex dialogues (Coffee, 2003, pp. 163-164). However, if museums incorporated variables that promoted inclusiveness among its constituents, then members of communities may be more inclined to participate in these spaces. Thinking about this concept from a schools' perspective or classroom environment, educators may utilize themes discussed in this thesis as an introduction to further understand the conditions of their students. Using this thesis as a model, educators may implement the collaborative art workshops, but instead utilize themes prominent in the lives of their students.

Art educators who are interested in cultural immersion and traveling to other locations can utilize the dialogic tools implemented in this study to build relationships with members of the “new” community through dialogue. Finally, this study is an example of utilizing dialogue to gather information about a community. For example, the Amani community hosts forums where individuals can come together and present various issues that need to be addressed (Collier, Lawless, & Ringera, 2016, p. 404). During my time in Kenya, I had the opportunity to attend a forum that addressed the topic of entrepreneurship. Women in the community hosted a fundraiser, and through it secured enough money to buy twenty large pots. In turn, the pots were utilized to make food to sell. The meeting was held to discuss steps that would enable a successful business. We

gathered in a circle and together exchanged ideas on how to increase momentum for this newly found business. In the same way, communities could benefit by coming together and exchanging ideas for the betterment of life in their space.

RECOMMENDATIONS FOR FUTURE STUDIES

This study served as an introduction to exploring the benefits of utilizing meaningful dialogue during art making in communities. I would like to further develop the results of art making and dialogue with various demographics. A study I am interested in doing is implementing a similar collaborative art workshop cross continentally, and providing space for participants to create works of art that would circulate between the locations. The participants would all receive the same questions, work with the same materials, but it would be fascinating to conduct a comparative study to examine similarities and differences that emerged from each group of participants. The participants would then send their artwork to be exhibited at other locations, thus creating an exchange of artwork and ideologies.

I would also like to conduct a study that explores dialogues specifically between women over tea, during the late hours of the night. Motifs of vulnerability, understanding, and reflection could be utilized as explorative factors to discover the content that occurs. This study could also link to community forums in the Amani community. An interesting study would embody exploring occurrences within group forums and analyzing the effectiveness of each meeting. A study could entail, comparing and contrasting a community forum in the Amani setting and a community meeting in the United States.

DEPARTING THOUGHTS

When I first embarked on this study, my main goal was to find ways for facilitators to create more inclusive spaces. However, as this study evolved, it led me to question ideas about the cultivation of peace, effective community engagement, tools for meaningful dialogue, community building, and mindfulness. I truly hope that this study serves others questing to explore and understand society's rhythmic patterns.

On a personal note, this study means more than a two year project. The lessons I learned from the Amani community, my professors Christopher Adejumo, Paul Bolin, and Christina Bain, and finally myself, have transformed the way I view life. I truly treasure hearing the stories of each member of the Amani community. It was a privilege to cross paths and share a part of myself as well as receive pieces of those individuals. I feel deep gratitude for the openness, compassion, love and peace that surrounded me during this phenomenal process.

Appendix A: Participant Information

	Gender	Name	Kenyan Meaning	Justification
1	Female	Hadiya	Present	This participant exhibited presence during the collaborative art workshop. She listened to her peers and worked with focus.
2	Female	Dalila	Gentle	This participant carries herself in a naturally gentle form, although well-spoken she takes the time to listen and be reflective in her responses.
3	Male	Hali	Authentic	This participant is calm, gentle, and kind. Throughout the collaborative art workshop he shared authentic responses pertaining to his life and experiences.
4	Male	Kuende	Growth	After conducting a one-on-one semi-structured interview with this participant, he demonstrated growth while reflecting on his actions during the collaborative art workshop.
5	Female	Madini	Gem	This participant, although very quiet, used the space on her panel to be very reflective, vibrant, and outspoken.
6	Female	Hodari	Strength	Although this participant decided to speak mostly in Swahili, through her body language and interaction with the other participants the presence of strength was demonstrated.
7	Male	Moyo	Heart	This participant exhibited deep compassion for his peers throughout the collaborative art workshop, in the manner he shared materials and checked in with another peer.
8	Female	Bavana	Clear Knowledge	This participant is very knowledgeable about events and ideologies not only in her community but on a global level. She was curious about the world and asked insightful questions pertaining to social justice issues.
9	Male	Anasa	Joy	Although this participant was very quiet, he worked on his panel with such joy. His body language and energy brought positivity to the space.

Appendix B: Collaborative Art Making Lesson Plan

Name: Nohemi Rodriguez

Age: Adolescents

Title of Lesson: Collaborative Art Making with Adolescents

Establishing the Lesson Framework

Research Question:

How does dialogue that takes place with adolescents in the Amani community during an art workshop centered on the theme of peace, reveal the participant's knowledge about peace?

Sub Question:

- What tools can art educators utilize to help build relationships with members of a given community?

Applicable Student Expectations:

- The student will engage in collaborative art making by creating peace panels while engaging in dialogue with other students about peace.

Designing Supportive Learning Environments

Materials:

- wax
- wax heater
- batik pens
- fabric dye
- white cloth cut into panels
- scissors
- buckets of fabric dye
- bucket of water to clean fabric
- markers
- paint brushes

Setting:

- International Peace Initiatives headquarters in the Amani community

Instructional Strategies:

Introduction/Focus:

The children and I will meet together at the center of the classroom on the floor. We will all introduce ourselves using our names. The students will then be introduced to the materials and given time to explore the usage of the supplies.

Instructional Procedure:

While we are in the circle I will begin by asking the students what peace means to them. After volunteers have responded, they will all be given one piece of white fabric to utilize as a panel.

The students and I will then use paint brushes and batik paints to create our individual peace panels. Students may work together or individually while engaging in dialogue regarding peace and how it relates to us as individuals on a personal level. The following questions will be utilized to guide dialogue.

- What does peace mean to you?
- What does it take to be a peaceful person?
- What does it take to be at peace with others?
- What colors do you think of when you think about peace?
- How does peace affect your life?

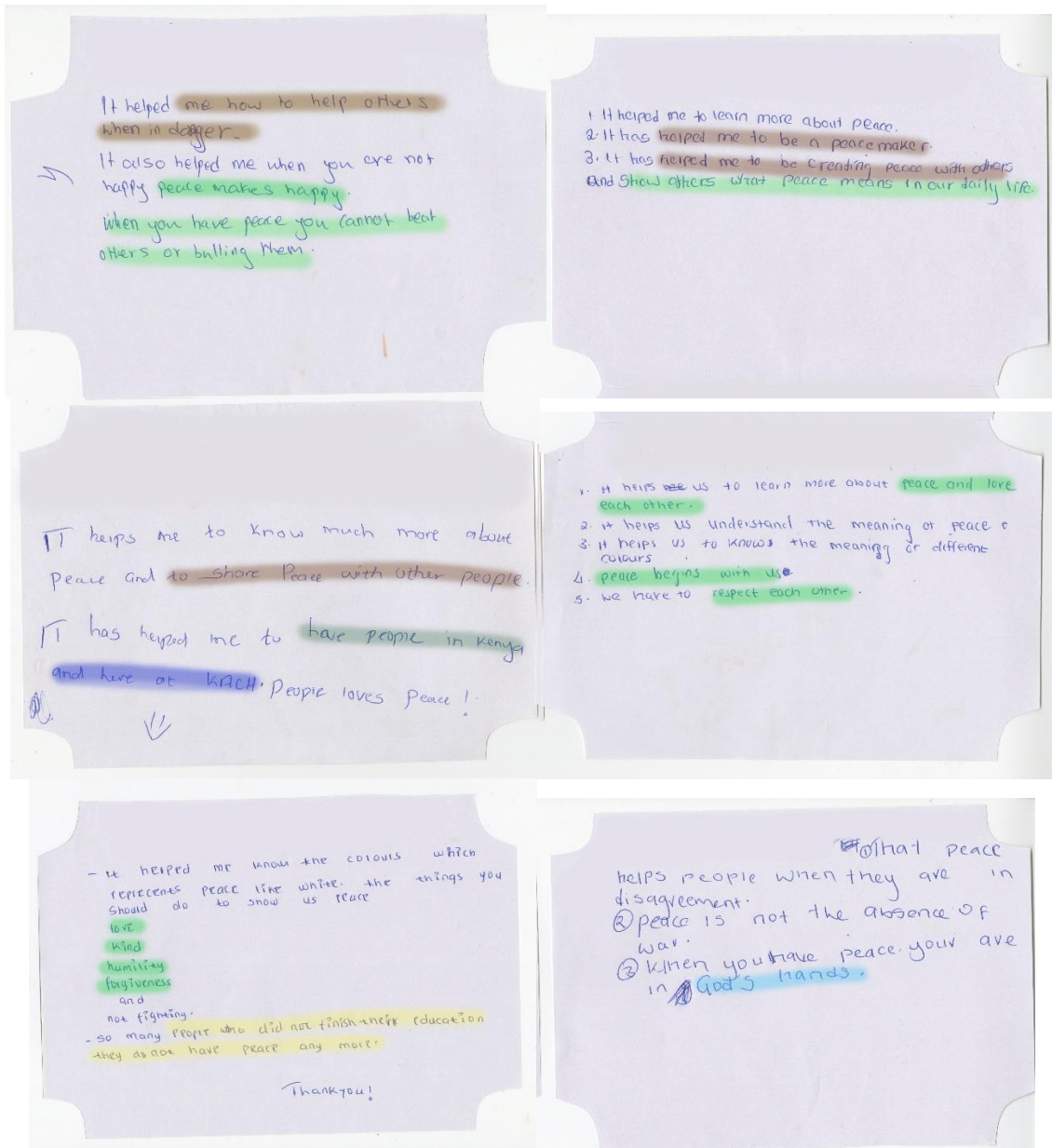
Closure:

Once students have finished their peace panel, volunteers will be asked to share their art peace panel with the group. We will then link our peace panels together by threading them through a string that unites them. The peace panels will be hung as a singular unity panel.

Appendix C: Collaborative Peace Panels



Appendix D: Peace Panels

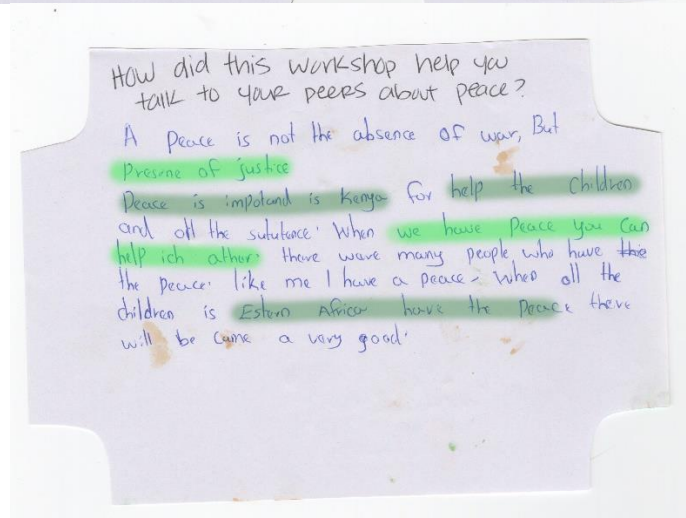




It has helped in different ways:

- As for me being a peaceful person.
- Creating peace with other peers
- Helps me to have joy always because of peace.

It helps us to know more about peace.
God gave us peace as a fruit of the Holy Spirit.



How did this workshop help you talk to your peers about peace?

A peace is not the absence of war, But presence of justice

Peace is important in Kenya for help the children and all the substance. When we have peace you can help each other. There were many people who have the peace. Like me I have a peace. When all the children in Eastern Africa have the peace there will be come a very good.

Appendix E: Dr. Karambu's Interview Questions

- What impacts, if any did peace or lack of peace in your environment have in your life as a child?
- In a TED talk, you mentioned the story of four women who profoundly impacted your life, will you please elaborate on these womens stories?
 - How did those women impacted IPI?
 - How do their stories influence the meaning of peace in IPI?
- Why does IPI place so much focus on peace?
 - How does peace relate to Meru? Kenya? Africa?
 - How does peace relate to the adolescents who are participants of IPI?
- In what ways does the IPI serve the participants in partaking in dialogue?
 - What role does dialogue have in IPI?
 - How do you present peace to children entering the Amani Community?
- What challenges does IPI face at the moment?
 - In terms of peace?
 - In terms of dialogue?

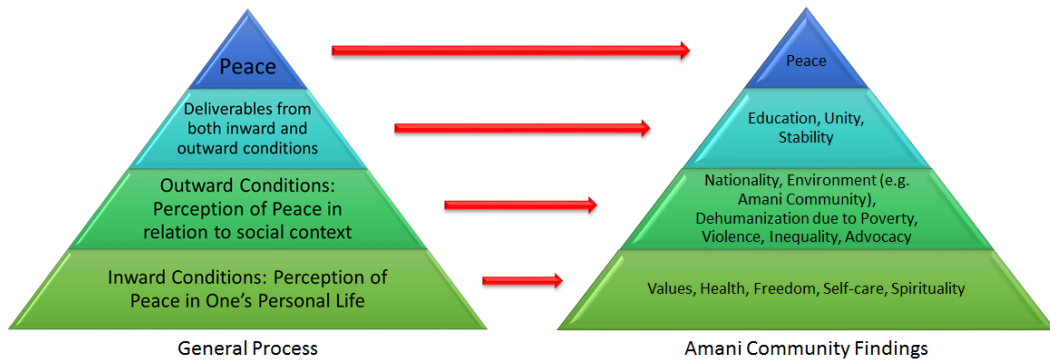
Appendix F: Adolescent Interview Questions

- What did you like about the peace project?
- How did this project help you talk to others about peace?
- Describe your peace panel to me.
 - How does this relate to peace?
 - How does this relate to your life experiences?
- What did you not like about this project?
 - What would you change?

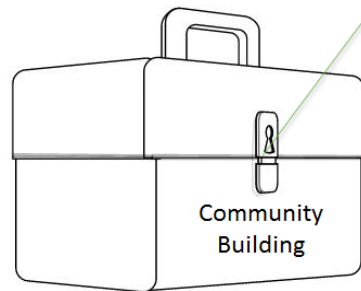
Appendix G: Data Analysis Code



Appendix H: Findings



Appendix I: Community Engagement Tool Kit



- Intention for space
- Devine wisdom
- Light and love
- Knowledge and understanding
- Mindfulness and the ability to be present
- Responsibility and accountability for others and yourself
- "Adjustivness", willingness to be flexible with life
- Empowerment for yourself and others

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