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# Breathing Life into the Ashes: Resilience, Arts and Social Transformation - PWIAS Inaugural Roundtable Final Report

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# **Breathing Life into the Ashes: Resilience, Arts and Social Transformation PWIAS Inaugural Roundtable**

## **Final Report**

January 2013

Professor Michelle LeBaron (UBC Law)

Dr. Cynthia Cohen (Brandeis University International Center for Ethics, Justice & Public Life)

### **I. EXECUTIVE SUMMARY**

#### **A. Overview**

This report summarizes the themes, components, results and projected impacts of the first PWIAS (Peter Wall Institute for Advanced Studies) international roundtable held in October 2012. The roundtable brought together 20 artists, scholars, and conflict transformation practitioners from around the world to:

- explore and deepen understandings and experiences of individual and collective resilience;
- develop an infrastructure to strengthen the resilience and the legitimacy of the Social Transformation via Arts (“STA”) field; and
- advance understandings of assessment and evaluation in STA.

In the report, we include a discussion of advance goals and planning, roundtable experiences, and ongoing effects of the roundtable based on the original application, feedback, experiences, and reports from participants. We also highlight ongoing related scholarly activities and research initiatives. Throughout the report, we refer to PWIAS roundtable objectives and how these relate to our achievements and our impact both among participants and with wider audiences. The PWIAS roundtable objectives and criteria are attached in Appendix I.

#### **B. Brief description of the event**

Professor Michelle LeBaron (UBC) and Dr. Cynthia Cohen (Brandeis University) convened 20 leading STA scholars and practitioners for a week-long roundtable “Breathing Life Into the Ashes: Resilience, Arts and Social Transformation.” Participants included world-class thought and practice leaders in performance arts, social transformation via arts, conflict transformation, neuroethics, education, and law, as well as four graduate students who also brought relevant experience and insights. Each participant led one or more sessions throughout the week.

The group engaged its inquiry through a variety of modalities, including storytelling, theatre, dance and movement, and writing, interwoven with presentations and discussions. Four small groups met several times to focus on questions related to the purposes of the gathering, namely 1) conceptual understanding of “resilience” and 2) its relationship to the arts and social transformation; 3) designing a resilient infrastructure for the STA field; and 4) the challenge of developing useful, respectful and convincing forms of evaluation for STA initiatives.

In addition, roundtable participants met for an evening of generative conversation with Peter Wall Associates, in a session that contributed substantively to the inquiry into meanings of resilience. They also performed and presented video clips of their work at a public event paired with a performance of Fairness in Financial Transactions hosted by Dr. Janis Sarra. The week ended with an overnight retreat on Bowen Island, where participants celebrated their work, laughed, strengthened friendships and made concrete plans for the future.

The work of the roundtable was documented in several ways: through striking graphic recordings of key events, video, note taking and report-writing. Following the retreat, all participants responded to a set of questions presented by the co-conveners. Details of all of these events and taken from all of these forms of documentation and reflection are presented in the body of the report.

### **C. Emerging insights and questions**

**Understanding resilience:** The first small group explored conceptions of resilience that emerged from 1) the various disciplines represented in our conversations (including materials science, ecology and psychology), 2) the stories of resilience that we heard, and 3) participants' experiences of being restored and nourished by the convening itself. One roundtable participant cautioned the group to be aware that, as a concept, resilience is ethically neutral: it can be a quality of injurious systems as readily as of beneficent ones. PWIAS associates and guests added several compelling ideas, including that resilience can refer to a system's capacity to generate a higher level of organization following a disruption, rather than simply a return to the steady state; and that the conditions that give rise to resilience can be understood as features of communities. This last idea focuses attention on questions of collective responsibility, public policy, and the equitable distribution of resilience-generating resources, in contrast to focusing on individuals' characters or qualities.

**Understanding how the arts contribute to social transformation and resilience:** The second small group concluded that art is directly relevant to resilience because it is participatory and inclusive: it emerges from the deepest layers of human beings; involves an implicit recognition of shared humanity and creativity; evokes imagination and creates alternative visions in collaboration with others; is spacious in accommodating mystery and spiritual aspects of people; and contributes to healing, empowerment, and self esteem for individuals and groups. In defining 'resilience,' another group suggested that a resilient system is one that continually updates itself about the stresses that it faces. The arts contribute to social transformation and resilience in part because they serve as social mirrors and generators of creative ideas.

**Envisioning an infrastructure for the STA field,** the third group developed a blueprint for an infrastructure for the STA field to improve networking of like-minded people, reduce isolation and provide mutual support. Key components and features of the infrastructure would be: anchor places which can act as hubs for organization and relationships including global centers for innovation and regional hubs (both physical and virtual); anchor individuals, who create and sustain network of relationships; regular convening of participants, to build relationships, maintain contacts, share work and insights from their regions; opportunities for cross-disciplinary fertilization of ideas; and articulation of principles and professional ethics. Such an infrastructure should be spacious enough to leave room for organic development, sitting on a spectrum between being completely self-organized, like the Internet, and fully organized with a proper constitution and governance structure. The network should value and participate in constant learning, and be a vehicle that serves its members.

**How might arts-based work be evaluated and what would strengthen evaluation resources now in use?** Drawing on disciplinary perspectives from neuroethics, public policy, expressive arts therapy, applied health, refugee studies, community cultural development, performance studies and education, the fourth group noted that evaluation varies a great deal according to its purpose; the (often contradictory) sense of rigour required by various stakeholders; and the potential uses of evaluation reports. Before embarking on an evaluation of an arts-based project/intervention, the group recommends address questions such as: What changes are we looking for? What changes (intended and unintended) actually occurred? How do we measure success/effectiveness? Whose values inform the process? How can we know we are not causing harm? What counts as evidence in evaluation?

## D. Results

In direct response to the goals established at the outset, the roundtable achieved the following results:

- The group proposed a blueprint for an infrastructure for the STA field, including virtual platforms anchored by centers that facilitate face-to-face gatherings, advancing two elements of this infrastructure:

It laid the groundwork for UBC/Vancouver to become an important practice/theory hub, focused on

- a. deepening understandings of resilience via expressive arts as informed by neuroscience
- b. developing robust approaches to evaluation

Two participants accepted responsibility for launching a peer-reviewed journal for the STA field.

- A wide-ranging and interdisciplinary exploration and texturing of the meanings of resilience has already informed proposals for research and project funding across diverse contexts.
- Participants from a wide range of disciplinary perspectives, each with their own conceptions of rigour, evidence and purposes for evaluation, brought their initially divergent views into generative relationships. These interdisciplinary understandings were brought forward to the Arts and Peace Commission of the International Peace Research Association in Japan in November 2012, laying the groundwork for future development.

In addition to these significant results for the field of STA as a whole, individual participants reported that the roundtable:

- **has advanced their understanding** of the roundtable's themes;
- **will influence research, teaching, art-making and community practice;**
- **has created a network** of colleagues to reach out to for support of various kinds;
- **clarified and addressed needs for a common vocabulary;**
- **provoked interest in collaborations with non-artists**

Given the breadth and depth of the roundtable participants' existing networks, the impact of this gathering will likely be far-reaching.

## E. Key recommendations from the co-conveners

To extend the impact of the roundtable, to widen awareness of the rich potential of multi-modal and interdisciplinary inquiry, and to highlight the power of graphic recording, we recommend that this report be circulated widely, including, among others, to the networks of the PWIAS, The International Center for Ethics, Justice and Public Life at Brandeis, and the International Peace Research Association.

To document on-going effects of the roundtable, and to motivate action on the ideas it generated, we recommend and plan as co-conveners to supervise graduate students to follow up with roundtable participants.

To advance theoretical and practical work begun in Vancouver, and to experience the restorative effects of multi-modal inquiry, and to seed additional regional theory/practice hubs, we recommend that one or more follow-up roundtables be scheduled in subsequent years.

To advance the STA field, we recommend offering moral support to participants Dr. Kitche Magak and Dr. MaryAnn Hunter to initiate a journal for the STA field.

To strengthen PWIAS roundtables, we recommend adapting successful elements of “Breathing Life into the Ashes” for future gatherings, including meeting with the PWIAS associates and incorporated aesthetic modes of learning and understanding.

### **F. Appreciation**

We wish to express our gratitude to the Peter Wall Institute for Advanced Studies for supporting the roundtable and affording us the privilege of co-convening it. We especially thank Dr. Janis Sarra for her vision, and Joanne Forbes, whose extraordinary energy and capability contributed substantially to the roundtable’s success. We also value the opportunity to bring this report to the attention of other University Based Institutes for Advanced Studies at the UBC-hosted conference in September, 2013.

Finally, we appreciate each other, for our willingness to embark on this adventure, for being present to the demands of the journey, and for the generosity of spirit which has informed our collaboration.

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## II. ROUNDTABLE THEME, PROCESS, AND PARTICIPANTS

### A. Theme

“Breathing Life into the Ashes” was situated within the overall PWIAS theme of “Life”. Life was chosen as the umbrella because it evokes vitality, health, thriving, and resilience—all important aspects of conflict transformation. We aspired to convene a roundtable that not only gathered research and practice understandings in relation to our chosen themes, but also contributed increased generativity, energy, and vision to researchers, artists, and communities pursuing social transformation. To achieve this goal, we designed the roundtable to incorporate active engagement in which theoretical and philosophical knowledge would be brought into dialogue with experiential, intuitive, and aesthetic modes of understanding the complex phenomena we were studying.

### B. Participants

Participants are world-class thought and practice leaders in performance arts, social transformation via arts, conflict transformation, neuroethics, education, and law, as well as four graduate students who also brought extensive relevant experience and insights to our conversations. Many participants knew of each other’s work before the roundtable, though several had never met. This made for a vibrant series of interactions where individual and collective capacities of participants contributed to complex dialogues, thoughtful testing of ideas, and committed action-planning. Participants commented that the alchemy of the roundtable brought new facets of STA theory and practice to light; it was a rare opportunity for world-class artists and scholars to be in sustained dialogue and experiential interaction for several consecutive days. In addition to significant ongoing initiatives generated by the roundtable detailed later in the report, several participants reflected that the engagement itself was renewing, inspiring, and productive in relation to their ongoing work. Individual and collective future work will shed additional light on concrete effects of this powerful gathering.

#### 1. Co-Facilitators

**Cynthia Cohen**, PhD. Director of the *Acting Together* project and of the Arts and Peacebuilding Program at the International Center for Ethics, Justice and Public Life, Brandeis University (Massachusetts, USA)

**Michelle LeBaron**, JD, MA. Professor of Law and Dispute Resolution, scholar of arts and conflict transformation, UBC (Vancouver, Canada)

#### 2. Participants

**Andrew Acland**, Principal, Andrew Acland & Associates; Conflict Resolution and Dialogue author, consultant and thought-leader specialized in public policy dialogue engagement (United Kingdom)

**Brooke Anderson**, UBC interdisciplinary student; Expressive Arts Therapist and visual artist working in federal prisons (Vancouver, Canada)

**Kim Berman**, PhD. Visual artist and development worker; Co-founder of Artists Proof Studio; University of Johannesburg. Author: *Agency, Imagination and Resilience: Facilitating Social Change through the Visual Arts*, core participant of Brandeis’ *Recasting Reconciliation through Culture and the Arts* fellowship. (Johannesburg, South Africa)

**Peg Campbell**, PhD. candidate, Professor of Culture and Community, Emily Carr University, documentary filmmaker with a focus on social engagement, gender and narrative (Vancouver, Canada)



**Mackie Chase**, UBC Professor Emeritus of Intercultural Communication and research collaborator, Dancing at the Crossroads Project (UBC, Vancouver, Canada)

**Aftab Erfan**, PhD. candidate, School of Community and Regional Planning, visual artist and deep democracy/graphic facilitator doing fieldwork in indigenous nations in BC and South Africa, UBC (Vancouver, Canada)

**Catherine Filloux**, Playwright, advocate for Cambodian and women's human rights, Contributor to *Acting Together* project. (NYC, USA)

**Margie Gillis**, Governor General Award-winning dancer and core participant in *Dancing at the Crossroads* project. (Montreal, Canada)

**Mary Ann Hunter**, PhD. Professor of Education and expert in youth and community engagement and evaluation (University of Tasmania, Australia)

**Linda Ippolito**, Lawyer and mediator, pianist, conflict resolution educator and Ph.D. candidate (York University, Toronto, Ontario)

**Kitche Magak**, PhD. Senior Lecturer, Department of Literary Studies; E.D. of Integrated Community Health Services; Co-creator of *Brookenya*, transcontinental peacebuilding project featured in *Acting Together*, Maseno University (Kisumu, Kenya)

**Maureen Maloney**, LL.M. Professor of Public Policy and expert in international human rights; Co-investigator of *Dancing at the Crossroads* Project, Simon Fraser University (Vancouver, BC)

**Carrie MacLeod**, PhD candidate, Professor of Expressive Arts and Social Change and community advocate for refugee resettlement, European Graduate School in Saas Fee, Switzerland (currently based in Vancouver, BC)

**Judith Marcuse**, Principal, Judith Marcuse Productions and faculty, Quest University and Simon Fraser University (Vancouver, BC)

**Melinda Meyer**, PhD. Director, Expressive Arts and Conflict Transformation Program (European Graduate School, Saas Fee, Switzerland)

**Dijana Milosevic**, Co-founder, Director, Dah Teatar; Contributor to *Acting Together* project. (Serbia)

**Peter Reiner**, PhD. Co-Director, National Core for Neuroethics, UBC (Vancouver, Canada)

**Rena Sharon**, MFA, Professor of Music and Artistic Director, Vancouver International Song Institute, UBC (Vancouver, Canada)

**Sabine Silberberg**, PhD. Expressive Arts expert and practitioner (Saas Fee, Switzerland and Vancouver, Canada)

**Catherine Soussloff**, PhD. Professor of Art History and scholar of performance art and visual culture, UBC (Vancouver, Canada)

### **C. Roles**

Dr. Cohen and Professor LeBaron conceptualized the roundtable, developed the operational plans for its activities, facilitated its sessions, curated the list of participants, and structured internal and public

presentations. Each of the participants had at least one specific leadership role in addition to participating in the roundtable activities. Some facilitated working groups, others led experiential sessions or debriefing conversations. Three participants gave public talks, one performed publicly, and several facilitated conversations at an event for Peter Wall associates and guests. Some participants were asked to give brief presentations to the group to link their expertise to the emerging shared knowledge of the group. Peter Reiner, for example, gave an overview of research on resilience and arts from a neuroethical perspective. Two participants took overall responsibility for photographic recording of the sessions. Each participant was asked to give extensive written feedback, and all contributed as requested. In addition, each working group contributed detailed reports of their activities. The 100% response rate, coupled with the depth and quality of participant reflections and reports, are evidence of the level of commitment the event elicited from those involved.

Support and coordination were supplied by Joanne Forbes, whose extraordinary energy and capability contributed substantially to the roundtable's success. Other members of the PWIAS staff also ably assisted including Marissa Bakos, Nicola Johnston, and Emma MacEntee. Andrew Dilts and Megan Coyle, law student assistants, played vital roles in all aspects of the planning and execution of the roundtable.

### **III. ROUNDTABLE ACTIVITIES, EVENTS, AND EXPERIENCES**

The overall experience of the roundtable was one of intensive engagement, productive exchange, and synergistic action-planning. It involved nearly a week of dialogue, experiential exploration, and in-depth examination of the three themes, as well as events for the general public and for Peter Wall Institute for Advanced Studies associates. The weekly schedule featuring a patterned series of collaborative events is on the following page.

#### **A. Preliminary Encounters**

Participants were introduced electronically before arrival, and were encouraged to share resources on the roundtable themes from their and others' work in advance. Resources were posted on a webpage accessible to all invitees at <http://internationalroundtableartsandresilience.pwias.ubc.ca>. Advance linking created opportunities for early engagement and made it possible for participants to come prepared to delve into material without a lot of preliminary stage-setting.

#### **B. Arrival and Schedule**

We began with an evening reception where people mixed with enthusiasm and energy. Many comments were heard to the effect that this was a "dream gathering", and there was a sense of excitement as people met colleagues whose work they had long-known and admired. The pattern of events was similar for the following three days, summarized following the table.

**Breathing Life into the Ashes: Resilience, Arts and Social Transformation**  
 PWIAS International Roundtable Discussion-October 21-27th, 2012

**WEEK AT A GLANCE**

Time	Sun, Oct 21	Mon, Oct 22	Tue, Oct 23	Wed, Oct 24	Thurs, Oct 25	Fri, Oct 26	Sat, Oct 27
7:30						Pick up boxed breakfast & coffee. Bus to Bowen Island departs @ 7:45am	
8:00 – 9:15		Breakfast & Overview of the Day	Breakfast & Overview of the Day	Breakfast & Overview of the Day	Breakfast & Overview of the Day	Ferry to Bowen Island	9:00 am: Bus pick up at Old Dorm Lodge
9:15 – 11:00		Exploration of Resilience Story 1: Through Theatre	Exploration of Resilience Story 2: Through Movement	Exploration of Resilience Story 3: Through Writing	Alchemy Within: Small Group Highlights	Next Steps	10:30am: arrive @ Peter Wall Institute
11:00 – 11:20		Break	Break	Break	Break	Break	
11:20 – 1:00		Disciplinary & Personal Reflections	Disciplinary & Personal Reflections	Disciplinary & Personal Reflections	Next Steps	Next Steps & Movement Wrap-up	
1:00 – 3:30		Lunch/break	Lunch/break	Lunch/break	Lunch/break	1:00 - 2:00pm: Lunch	
3:45 – 5:45	4:00 – 5:00pm: Hospitality 5:00 – 6:00pm: Reception & Official Welcome	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience Taxi to Sun Sui Wah @ 5:30pm (meet outside of Peter Wall Institute)	Bus to Roundhouse @ 4pm	2:00-4:30 pm: Sharing of Art Performances, Reflections and Evaluation	4:30pm: Travel to Lodge at the Old Dorm
6:00 – 6:30	Moving into Relationship	Break	Break	Moveable Feast	Fairness in Financial Services: Dance and Dialogue		
6:30 – 7:30	Resilience Story 1	Resilience Story 2	Resilience Story 3	Taxi back to Peter Wall Institute departs @ 9:30pm	Dinner	Dinner	
7:30 – 9:00	Dinner/Questions	Dinner/ Questions	Dinner/ Questions		"Rising from the Ashes" Conversation	Integration & Celebration	

**LEGEND**

UBC: Sage Bistro	UBC: Thea's Lounge	UBC: Peter Wall Conference Room	UBC: Peter Wall Lounge	Vancouver: Sun Sui Wah Restaurant	Vancouver: Roundhouse Community Centre	Bowen Island: Cates Hill Chapel	Bowen Island: Lodge at the Old Dorm
<b>CONTACT INFORMATION:</b>		<u>Joanne Forbes</u> PWIAS Program Manager & Roundtable Coordinator	Office: 604-822-6566 Cell 1: 604-671-4962 Cell 2: 604-970-0037	<u>Laura Moss</u> PWIAS Assistant to Joanne Forbes	604-822-8218	<u>Samantha Green</u> PWIAS Assistant to Joanne Forbes	604-822-0199

**Figure 1: PWIAS Roundtable Schedule.**

**C. Resilience Narratives, Experiential Explorations, and Working Groups: The First Three Days**

The formal roundtable commenced on Sunday evening with welcoming and introductions, followed by the first of three resilience stories presented by Dr. Kim Berman from Johannesburg, South Africa. As Dr. Berman was speaking, doctoral candidate Aftab Erfan created a graphic recording of images from her presentation. Following a brief question/reflection period, we continued dialogues over dinner at small tables.



**Figure 2: Graphic recording of Dr. Kim Berman's resilience story.**

Monday, Tuesday and Wednesday followed a similar pattern, with Dr. Janis Sarra, Director of the PWIAS, welcoming the group Monday morning. Following announcements and an agenda overview over breakfast, we commenced with an arts-based exploration of resilience in a studio space near the PWIAS. These explorations were led by Dijana Milosevic, Margie Gillis, and Catherine Filloux on the three days, respectively. For many, these experiences were highlights of the week as is evident from the summaries of participant reflections. Aftab Erfan did graphic recording of some of the sessions and posted the recordings in the roundtable's arts-exploration space, adding a sense of continuity and aesthetic inspiration to the room. Following the experiential work, we engaged in reflective dialogue as a large group, aiming to draw on our diverse disciplinary backgrounds to thicken and test emergent understandings of resilience and the roles, potentials and limits of arts-based practice in social transformation.

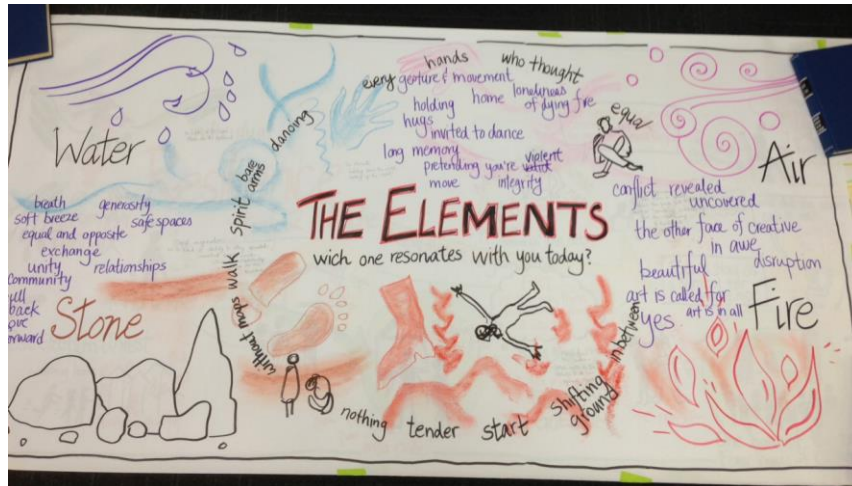
Following lunch and a break, each of the three days then saw two-hour working group sessions on one of the four roundtable themes: resilience, relationships among arts; resilience and social transformation; evaluation; and infrastructure for the STA field. Group composition had been determined and facilitators identified in advance by the co-convenors. The three days of consecutive work gave groups the opportunity to identify specific goals, canvass a variety of disciplinary and practice-based understandings, engage in reflective dialogue and produce useful reports (see Appendix III).

Monday evening proceeded in the same way as Sunday evening, this time with a resilience story shared by Dr. Kitche Magak of Kenya, followed by dialogue and dinner.



**Figure 3: Graphic recording of Dr. Kitche Magak's resilience story.**

Tuesday evening was to follow the same pattern, but the local First Nations speaker who had committed to share a resilience story did not arrive. In his absence, Carrie MacLeod and Michelle LeBaron led the group in an exploration of personal relationships to resilience via the elements (fire, stone, water, and air) which was again documented by Aftab Erfan.



**Figure 4: Graphic recording of Professors Carrie MacLeod's and Michelle LeBaron's elements presentation.**

#### **D. A Moveable Feast: Extending the Conversation to PWIAS Associates and Guests**

On Wednesday evening, all participants went to a local Chinese restaurant where Dr. Janis Sarra welcomed the wider scholarly community to the extension of the roundtable conversation. Participants Andrew Acland and Carrie MacLeod facilitated the evening after everyone was welcomed by Michelle LeBaron and introduced to the roundtable themes by Cynthia Cohen. The evening involved a challenging choreography of table discussions focused on specific questions after which half the attendees moved to new tables and continued to discuss roundtable themes. Each table was facilitated by one of the roundtable participants who maintained continuity in the conversations and later summarized them for the entire group.

Peter Wall associates and guests made substantive contributions to understandings of resilience from their own disciplinary perspectives. For instance, one scholar suggested that resilience might refer to incidents when a system that has experience trauma does not return to the previous steady state, but rather integrates new information and experience at a higher level of organization. Another argued that resilience should be understood not so much as a quality of individual persons but rather as emerging from opportunities offered by communities. This definition focuses attention not so much on extraordinary individuals, but rather on policies that give rise to the conditions that foster resilience and distribute them equitably across societies. Many roundtable participants noted exchanges at the Moveable Feast as highlights of the week.

#### **E. Group Reports: Alchemy Within**

Thursday morning, each working group reported their cumulative findings from three days of collaborative dialogue. The group reports are attached as Appendix III. Short discussions were held following each group report. Here is a summary of their findings as reported:

##### 1. Group A: Kaleidoscopic Resilience

- Key Questions:**
- 1. Which understandings of resilience are most reflective of interdisciplinary perspectives and most useful in social transformation or conflict engagement?**
  - 2. What are the qualities of resilience that art contributes to?**
  - 3. Taking resilience as morally positive, what insights are most useful in relation to it?**

The group referenced a range of definitions of resilience as a process and as a state. Resilience is:

- (drawn from materials science and engineering) the ability of a material to absorb energy when it is deformed elastically, and release that energy upon unloading—the maximum energy that can be absorbed per unit volume without creating a permanent distortion;
- (drawn from ecology) the capacity of a system to absorb disturbance and reorganize while undergoing change so as to still retain essentially the same function, structure, identity, and feedbacks but not stay fixed and unchangeable; and
- (drawn from psychology) an individual’s ability to cope with stress and adversity.

The group also canvassed a number of perspectives on resilience and underlined the importance of clarity on the difference between social transformation and social justice, including ethical dimensions. Some of their insights include about resilience are that it involves

- a sense of “ubuntu”: our wellbeing is intertwined;
- the willingness to take risks and step into the unknown;
- a space for creative acts even in confined circumstances;
- the cultivation of paradoxical curiosity; and
- adaptability to a wide range of experiences.

The group referenced ten ways to cultivate resilience according to the American Psychological Association:

- make connections;
- avoid seeing crises as insurmountable problems;
- accept that change is a part of living;
- move toward your goals;
- take decisive actions;
- look for opportunities for self-discovery;
- nurture a positive view of yourself;
- keep things in perspective;
- maintain a hopeful outlook; and
- take care of yourself.<sup>1</sup>

They also discussed the roles of arts in achieving resilience, and concluded that art is directly relevant to resilience because it:

- is participatory and inclusive;
- comes from our deepest selves;
- involves an implicit recognition of shared humanity and creativity;
- is a way to evoke imagination and create alternative visions in collaboration with others;
- is spacious in accommodating mystery and spiritual aspects of people; and
- contributes to healing, empowerment, and self esteem for individuals and groups.

## 2. Group B: Resilient Webs

**Key Questions:** 1. What are different kinds of social change that the arts can facilitate?  
2. What are the mechanisms to achieve this?

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<sup>1</sup> <http://www.apa.org/helpcenter/road-resilience.aspx#>

The group answered the questions by identifying various contexts/means in or through which the arts facilitate social change, including: community; professional artist-based performances; post-conflict and conflict settings; and education. They discussed the importance of acknowledging/identifying the wide repertoire of work already happening in various sectors. They also identified challenges to the application of arts in facilitating social change, including the need to:

- move arts-based initiatives beyond reliance only on volunteerism that limits sustainability;
- move beyond the “feel good” component in order to raise the arts’ profile across disciplines;
- document initiatives in ways that yield comparable information to inform ongoing initiatives;
- develop partnerships and explore multiple avenues for creative sources of funding;
- develop creative ways to work collaboratively in knowledge exchange;
- raise awareness within arts communities themselves about this work; and
- establish training programs specifically oriented to social transformation via arts as a professional field of study.

### **3. Group C: Sustaining Resilience**

**Key Question: What infrastructure is needed to sustain arts-based resources for social change and conflict transformation?**

The group defined resilience as the ability to bounce back from challenges. They also discussed two definitions, ecological and social/political. According to these disciplinary lenses, resilience is:

- created by the diversity of species and complexity of relationships among them, and not going beyond the limits that enable the system to recover from disaster;
- finding new methods of resistance (creative, humorous, etc.) that sustain the spirit of the individual and movement towards social justice.

Their key insights about resilience include that it is:

- morally neutral: it can be for good or ill;
- more than the sum of its parts;
- organic, but we can put in infrastructure to support it; and
- systemic and features learning: a resilient system constantly updates itself in relation to the stresses it faces.

They then discussed a blueprint for an infrastructure, with the purpose of creating spaces for better networking of like-minded people to reduce isolation and provide mutual support in relation to STA work. Key components and features of the infrastructure are:

- anchor places: which can act as hubs for organization and relationships including global centers for innovation and regional hubs (both physical and virtual);
- anchor individuals: who create and sustain the network of relationships;
- regular convening of participants: to build relationships and maintain contacts;
- opportunities for cross-disciplinary fertilization of ideas;
- opportunities to help artists go beyond their safety zones;
- articulation of principles and professional ethics to set out ownership and governance of this infrastructure (if desired);
- spaciousness to leave room for organic development, sitting somewhere on a spectrum between being completely self-organized, like the Internet, and fully organized with a proper constitution and governance structure;

- constant learning ; and
- a vehicle that serves its members, not vice-versa.

The group also discussed ways to resource the network, risks, and next steps, which include identifying:

- anchor places;
- individuals to acts as convenors and carriers of the core of the system;
- incentives for artists (and others) to participate; and
- its vision, purposes and structure.

#### **4. Group D: Supporting Resilience**

**Key Questions: How might arts-based work be evaluated and what would strengthen evaluation resources now in use?**

Drawing on disciplinary perspectives from neuroethics, public policy, expressive arts therapy, applied health, refugee studies, community cultural development, performance studies and education, the group discussed the specifics of evaluation methodology and questioned more generalized concepts of research goals and methodology. They noted that evaluation varies a great deal according to:

- the *purpose* of evaluation, i.e., that it can:
  - serve many purposes depending on the context: for example, for the purposes of external stakeholders, implementers, and participants related to transparency, accountability, and process learning; and
  - vary depending on whose knowledge, regimes of value, and perspectives are valued;
- the *rigour* required, i.e., that rigour is often:
  - ill-defined and undervalued in evaluation of arts work;
  - particularly elusive given differences in stakeholders’ understandings or misperceptions related to value, complexity, and multi-layered impacts of arts practices;
  - difficult to assess given that one set of stakeholders may approach methodology quite differently from another;
  - hard to assess in processes including aesthetic practices or acts of communication; and
  - expensive to achieve if mixed-methods and longitudinal evaluations are deemed the most legitimate approaches to evaluation.
- the *potential onward use* of evaluation reports.

The group emphasized the importance of collecting evaluation reports in a central way to create a critical mass of documentation and findings that could be inform meta-evaluation and improve the STA fields’ understandings of the impact and value of such work.

The group also articulated the questions they would want to consider before embarking on an evaluation of an arts-based project/intervention. These include:

- What changes are we looking for?
- What changes (intended and unintended) actually occurred?
- How do we measure success/effectiveness?
- What is ‘thick’ and ‘thin’ data and what are the limitations and advantages of each?
- How do we know if our measurement processes are rigorous?
- Do evaluation processes and reports need to be comparable across projects to enable a “critical mass” of documentation and findings to emerge? If so, how?
- Whose voices are (and are not) influencing both the questions and the answers?
- Whose values inform the process?



- How can we know we are not causing harm?
- If this (arts-based) project did NOT happen, how might life have been different? (How do we develop the tools that help us to understand this?)
- What counts as evidence in evaluation?

The group noted that evaluating resiliency is challenging, complex and diffuse, and that further work is needed to explore the feasibility and best approaches for proceeding.

Finally, in order to bring the perspectives of their various disciplines to bear on the question of evaluation in social transformation through the arts initiatives, the group considered how they might evaluate a particular hypothetical music project with 50 young people from diverse cultural backgrounds experiencing violence and conflict within their peer communities in an outer suburban region of a capital city. The hypothetical project aimed for young people to address the conflict and to develop peer leadership in alternative conflict transformation. They agreed that evaluation should:

- draw on a mixed methods approach;
- feature considerable advance work including an environmental scan and key-informant interviews;
- set objectives in advance of what primary outcomes the project wishes to achieve (for example, a percent reduction in violence);
- identify co-evaluators from within the “target group” or participants of the project itself (in this case, young people);
- identify and consider the potential of existing resources in the community to complete the evaluation. For example, in this hypothetical, a “resource” for information and for observing change might be the identified peers leaders, cultural leaders or artists in the project;
- document the process using a range of methods and modes;
- include meaningful debriefing with participants immediately after the project and at later intervals; and
- collect data on progress toward the objectives decided in advance of project activities, and the extent to which such progress can be attributed to the initiative under study (e.g., was there a decline in violence?)

##### 5. Weaving Themes Together, Receiving Group Reports

Group reports were given Thursday morning, which was videotaped. The tape can be viewed at: <http://www.youtube.com/watch?v=XQRsSFLYDbg>

Participants heard and discussed the reports as summarized above.

#### **F. Public Events: Alchemy Without**

The roundtable continued with two public events at the Roundhouse Community Centre in Vancouver on Thursday evening. The first, *Fairness in Financial Services: Dance and Dialogue*, involved a talk by Peter Wall Institute Director Dr. Janis Sarra and a dance on the theme of fairness by roundtable participant Margie Gillis. There was also an accompanying performance of a chamber music work on fairness by Wall Institute composer in residence Dr. Alfredo Santa Ana and three musicians. A dialogue with the audience followed. The second event included an overview of the roundtable by Dr. Cynthia Cohen as well as short presentations by three roundtable participants: Dijana Milosevic, Catherine Filloux, and Mary Ann Hunter, followed by brief commentaries by roundtable participants Catherine Soussloff and Kitche Magak. Again, a dialogue rounded out the evening, with various community members describing related initiatives and posing questions to the roundtable participants.

## **G. Integration and Wrap-up**

The group traveled to Bowen Island on the final day of the roundtable where we reflected through movement and theatre experiences on what had been learned. Both formal and informal discussions of next steps concluded the day, yielding the following commitments and suggestions:

- Follow-up gatherings that would allow participants to build on the relationships and common set of questions developed at the roundtable;
- In-depth work on the theme of “resilience” to be pursued by—among others—Michelle LeBaron and Peter Reiner in research project for which funds have been sought from the Social Sciences and Humanities Research Council of Canada and the Kanishka Project of Public Safety Canada.

Several roundtable participants who were already planning to attend the Arts and Peace Commission of the International Peace Research Association in Japan in November agreed to bring forward the roundtable’s work on issues of evaluation (Mary Ann Hunter) and infrastructure (Kitche Magak and Cynthia Cohen). As well, Kitche Magak and Mary Ann Hunter agreed to undertake a scoping exercise in relation to initiating a rigorous, peer-reviewed journal that would invite contributions from both scholars and artists, including in creative formats.

Participants departed Saturday morning.

## IV. ROUNDTABLE GOALS AND ASSESSMENT OF RESULTS

### A. Roundtable Goals

Following is a summary of the goals set in roundtable planning, and associated results.

1. To explore and deepen understandings and experiences of individual and collective resilience through:

- hearing and exploring stories of how resilience has been fostered by STA in the face of socio-political and economic adversity;
- gathering interdisciplinary perspectives on resilience based in theory, research and practice;
- engaging STA practitioners and resilience experts from several disciplines in dialogue to uncover precursors and markers of resilience in living systems of different kinds; and
- formulating a set of questions on resilience as the basis of ongoing exchange, practice and research.

**Results:**

The group engaged in a wide-ranging and interdisciplinary exploration of resilience, as evidenced by the report of the resilience working group, the resilience narratives and diverse experiential engagements related to resilience.

2. To develop an infrastructure to strengthen the resilience and the legitimacy of the Social Transformation via Arts (STA) field by:

- imagining and planning an effective and resilient network that will synthesize knowledge, develop and disseminate tools, conduct trainings, address ethical issues, advocate for and advance the field across contexts, and support the vitality and efficacy of its members, both individuals and groups;
- comparatively exploring approaches to this work including similarities and differences of practice developed in diverse world regions; and
- developing and laying the foundation for implementing a number of practice/theory hubs where ongoing work can be shared and used as the basis for learning.

**Results:**

Many concrete elements were identified by small groups during the roundtable, including the development of a global infrastructure including virtual platforms that are “anchored” by centers that facilitate face-to-face gatherings. The roundtable, and relationships established among and between participants and programs from UBC and from the Vancouver area, laid the groundwork for UBC/Vancouver to become an important practice/theory hub as part of a global network. This network will build on work already being done here by roundtable participants from the area including Brooke Anderson, Peg Campbell, Mackie Chase, Aftab Erfan, Michelle LeBaron, Carrie MacLeod, Maureen Maloney, Judith Marcuse, Peter Reiner, Rena Sharon, Sabine Silberberg and Catherine Soussloff. The UBC/Vancouver hub is poised to focus on deepening understandings of resilience via expressive arts as informed by neuroscience and on developing robust approaches to evaluation.

The feasibility of conceiving and launching a peer-reviewed journal for the STA field was explored during the roundtable, and is now part of an ongoing development led by Kitche Magak and MaryAnn Hunter.

### 3. To advance understandings of assessment and evaluation in STA by exploring questions such as:

- How do exemplary practitioners plan, implement and document their work? How do they gauge the effects and durability of transformations engendered by their work?
- How are the impacts of local efforts leveraged to engage larger populations and influence policy?
- How can aesthetic, sociopolitical influences, and accountability needs be balanced in assessing effectiveness?

#### **Results:**

Participants from a wide range of disciplinary perspectives, each with its own conceptions of rigor, evidence, and purposes for evaluation, brought their initially divergent views into generative relationship by contributing to a hypothetical evaluation plan for a particular STA project. The interdisciplinary understanding achieved laid the groundwork for future inquiries, perhaps a future roundtable focused primarily on the question of evaluation and assessment. Key insights relate to the acknowledgment of the range of stakeholders that evaluation reports need to address, each with its own values. Different kinds of data will be convincing to different stakeholders. A particular challenge remains how to gather and present data that is convincing to policymakers without violating qualities of presence and the artistic integrity that are the sources of STA's transformative power.

#### **B. Leveraging impact**

Participants numbered twenty including eight international and twelve local experts. We were able to bring together a larger number than contemplated by the PWIAS call for proposals through collaboration with two SSHRC-funded projects, *Dancing at the Crossroads* (Michelle LeBaron, PI) and *Fairness in Financial Transactions* (Janis Sarra, PI), through generous in-kind contributions from PWIAS and the UBC Faculty of Law, and through the Faculty of Law lecture series program. We were able to draw on the international networks of the co-conveners, and both of their home universities contributed their time in planning, convening and assessing the roundtable.

Gathering this group of twenty very accomplished participants enabled us to draw on their wealth of international experience, scholarship and thought-leadership in dialogic and productive ways. Together, we made practical progress on our three main roundtable goals while maintaining intimacy and immediacy only possible in a relatively small group. Because several of the participants are global experts in arts-based engagement, we were able to explore various approaches to social transformation in real time, employing experiential methods and reflective feedback loops to further inform understandings and next steps. Several participants mentioned that they hope future gatherings of this network include more diversity in gender, race, and ethnicity and under-represented world regions.

#### **C. Co-conveners' assessment: Reflections on Successes and Challenges of the Roundtable**

##### 1. Overall Successes

- Established collaborative scholarly and practitioner alliances leading to concrete projects and plans (see below for a summary of feedback from individual participants);
- Enriched and deepened understandings of the three key thematic areas of the roundtable;
- Advanced mapping and understanding the relative efficacy of diverse arts-based methods for social transformation;
- Increased understanding of the impact of graphic recording as a form of ongoing synthesis, post-process reflection and archival memory;

- Kaleidoscopic understandings of the relationships among roundtable themes from contributions by members of the Peter Wall Associates community;
- Increased public awareness and engagement in relation to arts, social transformation and resilience; and
- Proposals for future collaboration informed by knowledge/reflections/perspectives generated at roundtable (Kanishka; UBIAS; SSHRC; others)

## 2. Overall Challenges

### (a) *Logistical*

- Sustaining momentum of global network without ongoing web or in-person meeting support necessitating project-based funding in the interim; and
- Resources to maintain and continually vitalize hubs of global network as well as offer ways for local community members across contexts to become and remain engaged.

### (b) *Theoretical*

- Complexity, robustness and utility of the concept of resilience. This was discussed at length during the roundtable and continues to be a focus of ongoing dialogue.
- Balancing coherence and consensus-understandings of STA with the need for diverse forms and applications in different global settings.

### (c) *Practical*

- Developing and applying systematic evaluation approaches in ways that yield comparative data;
- Balancing qualitative and quantitative evaluation modes in ways that satisfy requirements of diverse funders across diverse contexts;
- Developing language that communicates convincingly to those skeptical of the efficacy of arts-based approaches to social transformation.

## **V. PARTICIPANTS' REFLECTIONS ON THE ROUNDTABLE**

Following the roundtable, participants were asked a set of questions designed to elicit their reflections on the week, including outstanding moments, key learnings, intentions for bringing their learnings from the roundtable into their lives and work, and suggestions for improving the roundtable. Their responses have been read carefully and organized. This section of the report consists of an overview of participants' responses, with illustrative examples. In some cases, respondents' precise words are paraphrased for the sake of brevity or to preserve their anonymity.

Without exception, participants reported benefiting from the roundtable in different ways and on many levels. They were stimulated intellectually; nourished emotionally, spiritually, and aesthetically; variously affirmed in their work direction and challenged to expand their perspective. The thoughtfulness of their responses attests to the calibre of the participants and to the extent to which the roundtable connected with their questions, concerns, ongoing work—and their spirits—in meaningful ways. What follows is a summary of their feedback organized according to questions posed to participants for reflection following their arrival home.

### **A. Stories of Resilience**

During the first two evenings of the roundtable, socially engaged artist/educators shared stories of resilience that have emerged from their communities and their work, as described above. Participants noted that these sessions were helpful in merging theory and practice, and offering rich practical, real-life material to inform our inquiry into resilience:

- “Kim’s resilience story brought art, social practice and real politik into dynamic counterpoint within the spacious theme of resilience.”
- “Kim’s case study provided examples of how resilience is an evolving process and not a definite place of “arrival” in a tumultuous socio-political climate. This was captured through a range of images (the charred ground after the fire and the artful rebuilding of lives afterwards; the etchings on the paper prayers after untimely deaths; the carved wooden portraits that began to re-locate dislocated lives); “ubuntu” (commitment to interdependence) rising from the ashes. Her story was evidence that art-making is possible in extremely confined and contentious circumstances.”
- “[What stands out for me is] Kitcher’s noble way of sitting as he told history, resilience personified.”

## **B. Morning Explorations through Aesthetic Inquiry**

As outlined above, each of the first three mornings, roundtable participants explored a story of resilience through a different artistic medium: theatre, movement, and writing. These activities stood out as particularly meaningful and significant for participants, on multiple levels.

As noted above, on the first morning, Dijana Milosevic lead a workshop in which participants moved across the floor to various points on a map of the globe we imagined was inscribed there. According to instructions, people positioned themselves in places of their births, first trips, places of sorrow, of their “grand opera”, etc., and repeated movements between them according to patterned instructions. As is clear from the comments below, participants noted new awareness of their own positions in the world, appreciating the opportunity to become visible to each other in many ways.

- “As we physically mapped our way home with one another, I felt more connected to the group.”
- “This exercise let us all appear in several dimensions to each other.”
- “By mapping our world together, I was stepping into other worlds.”
- “The theatre workshop sent me to a very deep place inside myself and made possible some of the most powerful interpersonal experiences I have had with people I barely know. The workshop balanced a structure that was given to us with spaces for creativity within that structure; this tension was explored several times during the week.”
- “In Dijana’s workshop, I felt that there is a vulnerability to my family’s place on earth; this vulnerability is in my very bones. To be on the map with others from the roundtable made me understand my profound responsibility even more deeply. And it allowed me to see that it is profoundly shared.”

By the time she wrote responses to our evaluation questions, one of the participants had already incorporated the mapping exercises into her classes at another university. Both she and her students were extremely moved by the process: “The discovery of emotion sometimes barely remembered or not even realized gives a deep-seated reaction and makes one contemplate one’s own resilience, experiences and aspirations.”

On the second morning, Margie Gillis offered a movement workshop. As one participant noted: “This workshop led to a deepening of connection through embodiment in a space of interconnectivity. It helped me reach more deeply: in my availability and now visibility to the larger group, in more fluid and ‘awakened’ ways. It helped me build a physical sense of ‘us’.”

Catherine Filloux’s writing workshop on the third morning led people to explore memories and stories at a very profound level. The depth of engagement around vulnerable stories allowed the group to feel both the power and the risks of arts-based interventions.

- “The writing workshop was the most memorable for the intensity and differing passions and perspectives it provoked and for the profoundly honest discussion of analysis and emotions it evoked. It led me to reflect on what surfaces through solitary writing as opposed to discussion, and to think about its potential use in the conflict regions where I work.”
- “Catherine’s exercise reminded me again of the need to keep connected to what makes me who I am, the memories of my experiences, both positive and negative. It strengthens my resolve to keep making films and teaching students from a place of resilience and heart.”
- “In this workshop I felt somewhat re-traumatized. But later, Melinda gave a presentation on the theme of re-traumatization, and she stood out for me as an exemplary reflective practitioner. These two experiences drove home the importance of spending a long time with the communities where we work, and this insight will influence the direction of my research in the future, and will inform a chapter of my dissertation. In [my field of] community practice there is no discourse around ‘taking care of the caretaker.’ This is a good example of how one discipline can offer something to another.”

### 1. Small groups

On the first three afternoons, participants were divided into four small groups, as noted above. Conversations in these small groups stood out for some participants as among the most memorable and significant in the roundtable:

- “Discussion in smaller groups led to the important insight that resilience itself could have a negative connotation.”
- “The small group on art and resilience blessed me with confirmation that art is part of our humanity. It confirmed that art is endangered in the US because it is not a priority.”
- “Peter’s contributions to the evaluation group made me think about the importance and value of research, and the danger of the slippage that often happens between personal benefits and collective/community outcomes.”

More information on individuals’ learning from the four groups is summarized below.

### **C. Connecting Outside the Roundtable Group: The Moveable Feast, Fairness Performance and Panel of International Artist/Peacebuilders**

Interestingly, the single event during the week that elicited comments from the most people was the Moveable Feast in connection with the Peter Wall associates held on the fourth evening of the roundtable. The evening involved a moveable dialogue over a Chinese meal with thematic prompts and facilitation followed by brief reports from each table. In part, its value was seen as providing a space of interested listeners. One participant wrote: “The dinner gave us an opportunity to engage with others outside of the field, requiring us to clearly and succinctly explain what we do, what we were exploring and how it is relevant and useful and both scholarship and practice, in ways that others could understand, so that they, in turn, could be able . . . to provide us with insights into the strengths and weaknesses of our explorations, and help us see how to bring more awareness and credibility to the field. Their input also helped to expand our thinking and encourage us to consider other angles/approaches to our work.”

The interchange was experienced as invigorating, offering new definitions of resilience and insights from different disciplines. One guest, for instance, strongly encouraged us to think of resilience not as a characteristic of individuals (as is often the case) but rather as a quality that emerges from the conditions of community life, a condition that leaders should be required to cultivate. Another PWIAS associate proposed that resilience be thought of not necessarily as a return to equilibrium but rather might sometimes involve finding a new equilibrium that was acceptable to the individual or community. These and other substantive contributions contributed to roundtable’s multi-modal and interdisciplinary exploration of the meaning of “resilience.”

In addition, the interchange among PWIAS scholars and their guests from many disciplines and the roundtable artists was profoundly meaningful to some participants. “How can we create these interdisciplinary networks so that we can better effect change?” asked one. Others wrote that the conversation with PWIAS associates allowed them to experience the:

- diversity of innovative thinking and collaborations between art and sciences can heal the sickness of the world. That possibility was held in that room for a moment.
- excitement of the inter- and trans-disciplinary “temporary research community” created at the dinner. There was an exchange of inspirational and clarifying reverberations.
- Insightful dialogue with others who clearly had much to contribute.

Some reported plans for follow-up meetings with Peter Wall associates encountered in dialogue at the Moveable Feast.

On Thursday, the group moved downtown for a public performance of *Fairness in Financial Transactions* and a panel of stories and clips of performances from international artist/peacebuilders involved in the roundtable. For some roundtable participants, these were among the most significant moments of the week. Their comments include:

- “The performance on fairness, as a collaboration between what might seem very distant fields, could show us a path for the future: how experts from different disciplines can join forces.”
- “Watching Margie dance I experienced in my body the transformative power of art.”
- “The performance of Margaret Gillis and Alfredo Santa Ana was the most inspiring moment because it marked a great punctuation to the conference concerns.”
- “The panel after the dance was significant for me because the visuals offered concreteness to what we had been discussing.”
- “The performances embedded the week into a larger community context, invited external comments, and therefore made our work all the more relevant.”

#### **D. Wrap-up sessions on Bowen Island**

On the final day of the roundtable, the group traveled to Bowen Island for a day of reflection and celebration. The element of humour was highlighted in an activity in which participants were invited to present, in pairs, a news report from the future about the success of arts-based resilience-promoting work. This stood out for many participants as a significant moment.

- “Traveling to Bowen Island was the perfect ending of this intense week – a journey to a new destination, a wonderful evening with fireplace and dinner, an overall ‘soft’ landing.”
- “Humour is a necessary ingredient to imagine change. At first I was resistant to the activity [described above], but then I experienced its usefulness: the envisioning of the future presented by each pair got to the core of what we want for the future faster and more effectively than we could have in discussing the issue.”
- “We laughed and laughed and that had the effect of de-toxifying fear, anger, seriousness and self-righteousness. Laughter cleanses the atmosphere to imagine and dream up outrageous possibilities. Humour gave us the license of dreaming outside of our framework of oppression, poverty, violence, conflict and the negativity of social injustice. We began from a place of possibility and humour. This stripped and cleansed our starting points. Upon reflection, in much of my work as an educator and artist, my motivation to work for social justice stems from the challenge of transforming situations of despair into opportunity. There has to be a belief in hope, or change, which is a necessary condition for resilience—an elasticity to return or renew.”



- “Building resilience through humour enables a group to process underlying narratives. It gives voice to what is ‘unsaid’ that might be driving a group process. Laughter contributes to overall health.”
- “On the last day, during the exercise where Margie encouraged us to move in a silly way . . . I became aware of a sorrowful anger, something I had been trying to hide for the previous hour. Movement in the right context can make emotions visible, allowing us to access part of ourselves we don’t otherwise access.”
- “What stands out for me are: the view of the mountains and ocean from the windows of the studio, maple leaves carpeting the wet walk to the beach, crossing to an island in a ferry, the aching in my body from laughing so much, Carrie embracing the energy in the room and letting it out with words and fragments.”
- “There was a chance for fireside conversation on the final day, and several ‘aha’ moments including one when we realized the need for a journal in this field.”
- “There are several phrases that I want to be sure to remember:
  - A sudden outburst of common sense [the title of one of Andrew Acland’s books]
  - Art takes over when everything else fails
  - Art reveals and unifies
  - Art allows us to speak the unspeakable
  - Principles do not have to be rigid; they have to be smart.”

## VI. PARTICIPANTS’ LEARNING AND RECOMMENDATIONS . . .

### A. . . . About Resilience

The co-convenors of the roundtable intentionally did not offer a definitive definition of “resilience” but rather left its meaning as an open question and offered a range of stories and experiences to stimulate creative thinking about the term. Although a couple of participants indicated that they would have preferred for us to offer a working definition to serve as a framework of discussions of a more practical nature, most appreciated the open-ended inquiry and the discoveries that they made:

- “The meaning of resilience is elastic and it needs to be pinned down for the Arts and Social Transformation context.”
- “The roundtable opened and problematized the term in really productive ways.”
- “We discovered that resilience is not always positive: like the resilience of dictatorships, or forces of evil; the resilience of the HIV virus; etc. But ‘resilience’ within a framework of hope holds infinite possibility.”
- “Understanding resilience as a morally neutral term enabled me to approach it from a more expansive frame. Approaching resilience with rigour became even more important after this realization.”
- “A new insight from the dinner with the Peter Wall associates is that resilience is not necessarily a return to equilibrium, but rather might sometimes involve finding a new equilibrium that was acceptable to the individual or community.”
- “Resilience is a process that takes place over time. It can ripple through communities and across generations, but cannot be taken for granted. Nurturing resilience requires constant readiness and attention.”
- “Our own resilience requires ethical anchors to uphold these practices in rough seas.”
- “Teaching in an art school, resilience is at the base of what I teach, although I had not recognized this before.”
- “I hadn’t used the word resilience before, but now I recognize that my work with music—and specifically how music can help people bounce back and persevere in the face of stress, anxiety and trauma—in fact *is* about resilience.”

- “I learned that resilience has many faces. Coincidentally, the goal of the program I run in the prison system is to reduce recidivism and to build resilience in inmates.”

## **B. . . About Art and Social Transformation**

For some participants, the roundtable served to convince them of, or confirm their belief in, the efficacy of the arts in relation to social transformation, and to expand their horizons about the breadth and depth of the field. Comments include:

- “I got a better sense of the relationship between the arts and social transformation through the stories and the case studies we heard. These were refreshing and useful and I feel more committed to the connections.”
- “The roundtable expanded my horizons about who is doing this work, where and how.”
- “What stands out for me about the roundtable are the examples of arts/peacebuilding work in different parts of the world.”
- “The conversation about process vs. product (i.e., long-term engagement vs. brief but deep inspiration) was huge for me. To hear others I admire so profoundly voice their knowledgeable opinions that short-term connections do not work had me both believing them but also saying to myself that my experience traveling the world and engaging with others in comparatively brief ritual rituals of performance had been real and had made profound differences in peoples’ lives.”

Participants already immersed in work at the nexus of the arts and social transformation reported new and nuanced insights about the precise nature of the relationship:

- “Change evolves from a social vision that often arises from shared experience. Art-making can create this convergent ‘third space’ where alternative social maps can be created and re-created. What matters directly correlates with what sustains us when everything falls apart. Art-making can make visible the protected values of a group; it can enhance resilience and capacities for survival.”
- “The aesthetics of art and the art of relationship-building are both at the heart of this work; transformation emerges from respectful and responsible relationships. The arts give us new language to ask some of the most compelling questions for our times. Through the senses we begin to grasp multiple languages for the unspeakable, the paradoxical and the contradictory. Social arts practices call us to engage with the common in an uncommon way.”
- “The roundtable cemented for me yet again the importance of arts-based experience for deepening and furthering dialogue; conversation becomes more authentic without compromising the rigour of analysis.”

For some, the roundtable underlined needs for further research, inquiry and evaluation:

- “The resilience stories and my own experience during the roundtable have shown how powerful and central a role that the arts can and do play in social change. What we need is more guidance, research and evaluation as to what works, how and why, and in what specific cultural, social and economic circumstances. These questions are urgent and crucial given the global crises we face: financial, religious, demographic, environmental, and in terms of growing inequalities.”
- “Arts professionals are already convinced of this connection. What is important now is to establish more precisely what is meant by social transformation.”

In the course of a group conversation during the roundtable, UBC participant and Professor of neuroethics Peter Reiner mentioned perceptions held by many outside the arts and social transformation paradigm of the “flakiness” of the field. Participants’ comments revealed a strong resonance with this worry:

- “ Art and social change is an age-old field. But it requires more intellectual rigour and support to ‘legitimize’ its importance. We need to ‘scientific’ arts and peacebuilding work to meet standards of academic rigour.”
- “We need to make this work comprehensible outside its paradigm. The roundtable—and the responses of my colleagues when I tried to tell them about it—highlighted for me the difficulties associated with this task. I loved the quality of resonant thinking throughout the roundtable, but I recognize that much would have fallen into a heap of crushed and wilted flowers if it had been invoked in another academic gathering. This is a collective problem, not a personal inadequacy. Collective problems need to be collectively addressed.”
- “What is needed is to combat the perceived ‘flakiness’ of this field while never trading on the fact that the meaning of this work is its refusal to be distilled into rational logic or linear approaches to conflict transformation.”
- “We are part of a powerful community to project, affirm and establish our passion as a field of scholarship that counts in an international context. The arts can access resources, opportunities and values as seriously as the sciences if we don’t perpetuate the prejudice of our sector as ‘soft’, lacking rigour, or ‘flaky’. During the roundtable I began to un-learn my own prejudices about the arts.”

### **C. . . . About Evaluation in the Arts and Social Transformation Field**

The members of the small task group focused on evaluation felt that their learning was best summarized in the report from their small group. People outside of that small group recognized both the delicacy and the urgency of developing approaches to evaluation and assessment that are both sensitive and rigorous:

- “I’m excited to meet people like MaryAnn who think seriously about this topic and I would like to learn more in this area. My impression now is the ‘documentation’ is more important than ‘evaluation’ for the people in the communities where we work. Good stories will support them in expanding into social transformation through the arts.”
- “This week I met many great people doing great work. It is ‘great work’ in that so many people’s lives are being transformed, supported, given the means to envision and evolve, to find succour through compassionate witnessing and through community grieving and public declamation. These are towering achievements, though they may be exceptionally hard to quantify. Interior healing or new perspectives maybe so subtle as to be indiscernible to a casual outsider, and possibly indescribable even to a researcher gathering data. What might seem like mad futility to the outsider was made powerful and profoundly purposeful through the astonishing stories recounted by our participants.”
- “The small group on evaluation was instructive on how to build a credible evaluation approach that blends both qualitative and quantitative methods of research. The ability to provide evidence of results is crucial to the advancement/credibility of the field and very important that we not approach the work with naiveté and good intentions, but rather with rigour and sound scholarly approach.”
- “The field requires both meta-analysis from an interdisciplinary perspective and also structured evaluation frameworks at a micro-project level. Holding this tension in evaluation frameworks is vital as we bridge both qualitative and quantitative approaches.”
- “It is important to consider whose values inform and influence the evaluation of the project. Participants can have a direct role in how a project is monitored and evaluated.”
- “Who is listening to us? And who are we listening to?”

#### **D. . . . About Building an Infrastructure for the Arts and Social Transformation field**

Building on a vision for a network of centers of innovation and regional hubs that had emerged from a series of conversations facilitated at Brandeis University prior to the roundtable, the small group on “infrastructure for the field” further elaborated this idea. Dijana Milosevic described a structure developed by another network of which she was a part: a literal physical red shawl passed among members, changing hands every three months. For the three months in which a person or group held the shawl, they were responsible for initiating concrete events that would strengthen the network. The shawl was named “Natasha.” This idea resonated strongly with roundtable participants as part of a plan to ensure shared leadership for the field. At the same time, people recognized the need for stability as well. Here are some of the highlights of their dialogues, and questions posed:

- “An infrastructure for whom? Where? To what ends: research, or practice? I endorse specificity and situationality.”
- “An infrastructure is essential, including for protection of practitioners.”
- “Dijana’s story of the red shawl offered a fluid symbol of collaborative/partnered research and new performance spaces, and the possibility of creating a network that can share aesthetic ‘centers of gravity’ as we find interconnected alignments across cultures and continents. Rotating leadership has the potential to rise the shifting tides, but we will need physical anchors and other sub-anchors to stabilize the overall structure. Each evolving group hub will aim to provide a well-spring of documented case studies and critical hope!”
- “Creating an infrastructure would involve a real weaving across many continents, arts, academics, cultures, organizations and also governments.”
- “The roundtable heightened my awareness of the need for an infrastructure – we need to gather information about how this work is being done: who, what, where, and how.”
- “I became more convinced of the importance of starting a concrete infrastructure, physical spaces around the world, hubs where people can go to find information, education, and tools.”

#### **E. What Will You Do Differently in the Future Because of Your Participation in the Roundtable?**

Roundtable participants indicated that the experience of the gathering, and the learning evoked by it, would influence them personally and their work in the world in many ways, including their teaching, research in their own regions, collaborations, creative work, and initiating related gatherings within and between their own institutions. The doctoral students among us mentioned ways in which ideas and experiences from the convening will influence their dissertations. A sampling of responses to this question follows.

- “I will turn to roundtable members for technical assistance and seeking resources for research and documentation.”
- “I am looking at hopeful collaborations with Michelle and Carrie, Rena, Kim, Judith, Catherine, and Brooke. Sabine and I are already Facebook buddies. I will be making a work based on Kim’s sunflowers as the image is seared into my heart.”
- “I will seek out the practice and the scholarship of the people I have met, and I will contact people in my own networks to initiate connections with people in the roundtable.”
- “I will bring movement, dance, and music into the teaching at Artist Proof Studio. I will re-examine my research methodologies and my ways of teaching.”
- “I intend to work with my colleagues so they understand the resilience needed by students to make quality and authentic art. I will continue to bring expressive arts into my own classroom.
- “I intend to write about resilience and assessment strategies.”
- (After the dinner with Peter Wall associates) “I intend to collaborate with experts from different fields, not only with artists and cultural workers. How can we develop new approaches for

solving problems in our fields and in our communities through this exchange of knowledge and experiences?”

- “I will deliberately seek out interdisciplinary alliances. I was moved by the richness of the Moveable Feast dialogue. A physicist there asked: Where can I find you all again?”
- “The roundtable will inform our research project on resilience. That project was substantially advanced.”
- “In my own practice in conflict regions, I am interested in working a more deliberative and central role for all forms of art that might be appropriate in a given situation. I will involve artists in creating the plan rather than bringing them on later.”
- “The roundtable encouraged me to be more bold and more careful about bringing art into my community practices.”
- “Since the roundtable, I have begun to make a film about expressive arts with refugee boys.”
- “I will write articles about my research, and use the roundtable network to find good journals to publish in.”
- “I hope to involve more conflict transformation and peacebuilding scholars in my program in expressive arts at the European Graduate School.”
- “I will contribute to research and scholarship on visual arts as a methodology for social transformation. I wonder how the insights from the *Acting Together* project might be of use in the visual arts. I might reach out to visual artist colleagues in my networks who might want to explore this with me.”
- “I’m inspired to complete my dissertation, and approach my questions from the perspective of social transformation of the legal profession through the use of the arts as a pedagogical tool and a new metaphor.”
- “The roundtable affirmed my plans and is now shaping my thinking about transitioning out of my long-term place of work. I’m inspired to see new entry points into larger community contexts. I’m inspired to combine my favorite modality (photography) with writing, hopefully contributing to our emerging ‘Natasha’ journal, now reaching more deeply into the body as well as across borders.”
- “The roundtable experience has changed me and will show up in my work in ways I cannot begin to define at this moment. I will be in touch with Kitchie and may visit Nairobi. I will see Kim in South Africa if I go in February 2013. A new art project that may develop as a result of the roundtable is a collaboration in the prison with Margie where we incorporate movement and simultaneous mural painting. Seeds are planted!”
- “The roundtable was an impetus for me to take the next steps toward living in harmony with my deepest sense of the truth.”
- “I think the next step is a move toward discovering how faith intersects with transformation through the arts. I have decided to contemplate and explore the role of spirituality in art more deeply and possibly write a paper addressing this subject.”

#### **F. What Would Be Most Significant Next Steps to Emerge from the Roundtable as a Whole?**

At our final gathering at Bowen Island, several roundtable members advanced the idea of a journal that would support creative and rigorous documentation of arts and social transformation practice. This idea resonated strongly for many participants, and two (MaryAnn Hunter and Kitche Magak) agreed to move the project forward, beginning with survey research to see whether journals already exist that meet the needs of this field. Concerns about research, documentation, connection, and advocacy were all represented in participants’ responses to our question about significant next steps:

- “We need to document the contributions of the arts to peacebuilding.”

- “In establishing a journal, we could find a common language through a focus on excellent themes like resilience, humour and other concepts we explored that are ripe for interdisciplinary investigation and inquiry.”
- “[We need a] praxis-oriented journal that is accessible on-line and linguistically plural.”
- “Continuing dialogue is the key: making conversations visible through works of art. I envision a transmedia project; there are myriad ways for people to access information or gauge responses including smart phone apps and interactive websites.”
- “We should produce digital splices of arts and social transformation projects around the globe.”
- “We should create something that could keep all of us connected with each other, creating opportunities for others to join in. We need a way to stay in touch to track the importance of ideas that emerged from the roundtable—a virtual network, database, but of course face-to-face meetings are the best.”
- “Is there a way we can keep each other up-to-date on our experiences and our learning? For instance, after IPRA (an international conference which took place in November, 2012), is there a way to field a report of key learnings to the rest of the roundtable?”
- “More joint projects by artists and non-artists would produce very interesting synergies.”
- “I would like a seminar on best practices in teaching about arts and social transformation to others.”
- “We should continue to explore links with neuroscience.”
- “I would like another opportunity to connect with this core group.”
- “We should pull together a list of schools, research projects, funding sources, and bibliographies where this type of work is being done.”
- “In relation to credibility and funding, it is very important to be aware of what has been done, what is being done, and not duplicate work, and be able to coordinate resources and knowledge.”
- “Policy needs to be addressed. Is there any way to make the urgency of our situation understood?”

## **G. What Would Have Made the Roundtable Better?**

In general, participants were very appreciative of the offerings of the roundtable, and the structure of the week. They commented on the friendly, restorative spirit; the long, fruitful hours of working and being together; and the opportunity to wind-down on Bowen Island.

- “It worked very well to begin with active art making and transition to reflection and dialogue. Movement, drama and writing allowed us to deepen connections with one another first. Graphic recording distilled key themes and create a generative point of reference for dialogue, reflection, and continued art-making.”
- “Compliments on the structure. This was one of the best gatherings I ever attended!”
- “The scheduling and the ‘pattern’ of the week were just superb.”
- “The duration was essential. I was sometimes pulled away by other duties, but when I was there I was totally present and engaged.”
- “The choreography of formats, activities and events was most effective. It is hard to imagine now going back to conventional, sensually anaesthetized ways of meeting others. I suspect new neuro-pathways were initiated in my brain.”
- “The week together was a rare gift and lives on!”
- “I initially worried about the intense schedule but felt energized and inspired throughout the week.”

As expected, and as we requested, participants did make several thoughtful recommendations for improvements. Participants who live locally not surprisingly found aspects of the schedule challenging.

- “I would have liked less of (local) people leaving, including myself!”
- “Lunch breaks were not so much of a break for local residents. Maybe offer residency to all participants?”
- “I would choose one night to interact with people outside of the group rather than two.”
- “Five days of morning, noon and night meetings bordered on being onerous. The free time in the afternoon was good, but mostly felt like stolen moments. Having major lectures occur in the early evening before dinner made for long days, even if people did stay for dinner. Two evenings out, in addition to a day at Bowen Island, made the roundtable feel more frenzied than need be.”

Several participants commented on the intensity, and the riskiness, of arts and social transformation practices:

- “I have concerns about the level of intimate interaction that crossed personal boundaries without adequate preparation, warning, consent or support for the result of those engagements. We are not immune from the powerful effect of these modalities, and one of our responsibilities is to adequately prepare participants and support them when we employ these modalities.”
- “I would have wanted to go deeper into the tensions in order to learn more.”

Several participants also commented on a wish for more diversity, along several different dimensions:

- “I would have liked presence of those living in Central/South America, Asia, northern regions, and more equitable gender representation as well.”
- “More policymakers!”
- “Greater representation of participants from the 30-40 year old age range.”
- “There was a sense in which the group was TOO cohesive. There were minor instances in which individuals challenged each other, but it seems as if most everyone was preaching to the choir. If a follow-up roundtable is envisioned, I think it would be most helpful and productive to have some individuals involved who could provide substantive critique of the approach that many members are taking to promote resilience. Of course, it would be most important that such critique be delivered in the form of respectful dialogue, but it seems to me that the overall experience would be richer for having a bit more debate.”

In addition, several participants suggested shifting the balance of activities in various ways. These comments related to the balance of the theoretical with the practical, and a wish for deeper engagement with more different arts modalities. There were also requests for more time for solitary processing.

- “I would have like to come to an agreement on a contextual meaning of ‘resilience’ and then engage more with what roundtablers are doing, to learn from their experiences and to puzzle together how to improve what they are doing. ‘resilience’ from other fields.
- “I would have liked less focus on body movements as a way of interpreting various presentations, to allow more engagement with other forms like music or media art. We could have collaboratively developed and performed pieces, for instance. What we did was great, but more performatory variations would be welcome.”
- “Unstructured free time, or a social trip like an afternoon “off” to see Vancouver, would have been welcome. Fewer working evenings followed by early morning events, and more exercise every morning.”
- “More time for reflection, for the deepening that takes place while involved in contemplative activities. Writing, walking alone, but while together.”
- “I would have liked a session for identifying opportunities for collaboration, exchange, brainstorming possibilities for joint projects and networks.”
- “An open space activity mid-week might have catalyzed our process toward next steps; it could have shifted dialogue into action groups mid-week.”

- “I would have liked more conversation and practical work related to artistic excellence in the realm of arts and social transformation.”
- “I would have liked an opportunity to create a ‘work of art’ together in a short amount of time with limited materials – interesting to measure and evaluate aspects of our own resilience through community art-making. This activity might have opened up new lines of inquiry.”
- “It would have been nice to learn more about the specific projects and research initiatives of each participant, through conversations, structured engagement, or a display in a common area.”
- “If we allow faith and spirituality into the conversation of social transformation and change we are able to tap into something profound or sacred that can lead us forward without our own conscious thought process being involved. It allows us to create works that speak the unspeakable.”

## VII. RECOMMENDATIONS FOR NEXT STEPS

The co-conveners recommend that the following steps be taken to build on the possibilities that have been generated through the roundtable:

1. That this report on the roundtable—including its innovative structure, the multi-modal nature of its inquiry, and the concepts and questions generated about its content—be circulated to important constituencies, including the PWIAS staff and community; the staff and community of the International Center for Ethics, Justice and Public Life at Brandeis; UBIAS (University Based Institutes for Advanced Studies); the Arts and Peace Commission of the International Peace Research Association; as well as at gatherings and in publications of the participants’ professions and networks. The purpose of this circulation would be to extend the reach of the roundtable and its usefulness to a broader network.
2. Co-conveners supervise a graduate student or volunteer to gather and collate reports from roundtable participants every 4–6 months on developments in their work that have emerged from the roundtable, including collaborations, publications, new initiatives, etc. The collated report would be distributed to PWIAS, and all round-table participants and other participants in the network. Its purpose would be to allow an on-going assessment of the medium and longer-term impacts of the gathering, as well as to inspire participants to follow through on plans generated during the roundtable itself.
3. If possible, a follow-up roundtable should be scheduled within two years. The list of participants would overlap with those who participated at UBC, but also include new voices. The purposes of the follow-up convening would be for participants to:
  - report on progress on the key issues and questions of the roundtable, and to advance the theoretical and practice work they have begun;
  - experience the restorative benefits of working, playing and creating with people who are like-minded but who also bring different perspectives to bear on common questions; and
  - seed or strengthen an additional regional theory/practice hub for the global arts and social transformation infrastructure
4. Offer moral support to efforts of roundtable participants Mary Ann Hunter and Kitche Magak to initiate a journal for the field of Social Transformation through the Arts.

As conveners of PWIAS’ first roundtable, we offer the following recommendations to the staff of PWIAS for future convenings of a similar nature:



1. Continue to offer exemplary logistical support to the gathering.
2. Create an opportunity for PWIAS evaluators to connect with roundtable conveners prior to the gathering, so that their evaluation can be planned with sensitivity to the dynamics of the gathering and their evaluations can focus on issues of concern to the conveners as well as to PWIAS.
3. Vancouver area participants found the roundtable schedule challenging, given the time required for them to commute from home and their ongoing responsibilities to family and to professional commitments. The different demands on local and international participants might be addressed by making some roundtable sessions optional, or creating sessions during some evenings that are designed exclusively for international participants.
4. In instances where roundtables are co-convened by local and international conveners, consider supporting costs associated with face-to-face meetings of the conveners for purposes of planning and follow-up.
5. Continue to provide for opportunities for roundtable participants to meet with PWIAS associates to enlist interdisciplinary insights into the key concepts, questions and problems of the roundtable inquiry.

## VIII. APPENDICES

### Appendix I: Terms of Reference

#### Objectives of PWIAS International Roundtable Discussions:

- To foster novel approaches towards engagement in fundamental research and idea exchange that may prompt advances in the sciences and humanities and have a significant impact on knowledge.
- To foster problem solving among the world's brightest scholars.
- To allow scholars, community leaders, artists and others to come together from different disciplines to explore a pressing social, health, economic or other problem or research question, creating the foundation for new innovative research.
- To encourage roundtable discussions focusing on timely and important broad themes.
- To foster exceptional collaborative research between international scholars and UBC scholars.
- The application must describe how the proposed roundtable will create a coherent forum for creative curiosity and the exchange of ideas that can lead to new discoveries.

#### Criteria:

All roundtables are open to scholars around the world to submit proposals for roundtable discussions that can explore creative and innovative ideas that will make significant contributions to knowledge. The roundtable must offer a unique opportunity for collaboration among scholars. The Institute will not fund meetings that would have otherwise happened, such as annual meetings.

#### Requirements:

- International scholars are eligible to apply, as are Canadian scholars. At least one principal investigator must be a university professor. Participants may include community activists, artists, policy makers and others involved in the research collaboration.
- Completion of the attached application, setting out in a succinct, non-technical manner: the context, research objectives, and the anticipated outcomes, contributions and follow up collaboration (one page maximum); the structure of the roundtable discussions; and a list of likely participants and where they are from (one page maximum).
- There are two specified periods during which all roundtable discussions will be held. For the coming academic year, the dates are October 22 to 31, 2012 and May 1 to 10, 2013.
- Proposals must include one event of public interest open to UBC community and broader public.

The Institute will provide all venues for the International Roundtable Discussions, accommodation for up to ten participants for up to ten days, and all meals in connection with the roundtables. It will also cover meals for an additional ten scholars from UBC or elsewhere, up to 20 participants in total, including faculty, graduate students, and post-doctoral scholars.

Participants must cover their own travel costs; however, if one of the principal investigators is a UBC tenure-stream or tenured professor, the proposal can include up to \$10,000 in travel costs for the international participants.

#### PWIAS Expectations:

- Roundtables will generate creative thinking and significant research outcomes.
- The public event at UBC organized by the roundtable principal investigators should advance knowledge in an area of public interest.
- The International Roundtable Discussion must afford opportunities for UBC graduate students and post-doctoral fellows to participate in some of the deliberations.

- Submission of a report featuring a summary of how the roundtable objectives and outcomes have been achieved, and an outline of plans for future collaborative work including actual contributions and impacts of the roundtable.

## Appendix II: Participants

- Co-Convenors:** Professor Michelle LeBaron (UBC Law) and Dr. Cynthia Cohen (Center for Ethics, Justice and Public Life, Brandeis University)
- UBC Artists/Scholars:** Professor Mackie Chase (Emeritus, Centre for Intercultural Communication)  
Dr. Peter Reiner (National Core for Neuroethics)  
Professor Rena Sharon (School of Music)  
Dr. Catherine Soussloff (Art History)
- BC Artists/Scholars:** Brooke Anderson (Independent Expressive Arts practitioner)  
Professor Peg Campbell (Emily Carr University, Film)  
Professor Carrie MacLeod (European Graduate School)  
Professor Maureen Maloney (Simon Fraser University, International)  
Professor Judith Marcuse (Quest University)
- Global Artists/Scholars:** Andrew Acland (Gloucestershire, UK)  
Kim Berman (Artist Proof Studio and University of Johannesburg, S. Africa)  
Catherine Filloux (New York)  
Margie Gillis (Montreal)  
MaryAnn Hunter (University of Tasmania, Australia)  
Kitche Magak (Maseno University, Kisumu, Kenya)  
Melinda Meyer, (European Graduate School, Saas Fee, Switzerland)  
Dijana Milosevic (Belgrade, Serbia)
- Graduate Students:** Atab Erfan (UBC School of Community and Regional Planning)  
Linda Ippolito (York University, Toronto, Law)  
Sabine Silberberg (European Graduate School, Saas Fee, Expressive Arts)
- Graduate Assistants:** Andrew Dilts and Megan Coyle, UBC Faculty of Law

## **Appendix III: Working Group Reports**

### **A. Report of the “Kaleidoscopic Resilience” Working Group (Group A)**

This group was charged with defining meanings of resilience as informed by resilience stories and aesthetic responses

**Facilitator:** Peg Campbell

**Participants:** Brooke Anderson, Kim Berman, Mackie Chase and Catherine Soussloff

#### **1. What is resilience?**

Consensus is that resilience cannot be a fixed word, but must be a possibility. Flexibility, creativity, imagination and choice are key, as is context. Resilience is organic and open to new entries with space for change. Have to know when to let go.

What it is not: Not giving up or giving in or hanging on past being healthy to do so.

Resilience is needed to survive; the human need for survival trumps the desire for even love or power.

Resilience could be thought of as a process and resiliency as a state

- Resilience = a process of developing resiliency in an individual, group, organization, community
- Resiliency = the trait existing within individuals, groups, organizations, communities

#### **2. What is its relationship to social transformation?**

- Three stages are needed for resilience: Imagine, Plan, Implement. These states give agency.
- Increasing self-awareness and emotional intelligence leads to purpose in life.
- The ability to believe can affect change. Once affect change in oneself then one can go into the larger arena of social change.
- The capacities of resilience for social transformation are the ability to recover and restore normality, to embrace the paradox and have capacity for dialogue.

#### **3. What are the qualities of resilience that art contributes to uniquely?**

Art can promote resilience and resilience can promote art. They feed each other through expression, validation, satisfaction and making the best of a situation.

Art transforms and gives purpose – e.g. art can change ‘garbage’ into something such as making paper or an art piece such as collage.

Being an artist requires resilience in order to survive and take risks. Risk taking is a necessary part of the artistic process. Artists go into uncharted territory, the unknown; they explore, experiment and research while being vulnerable. Artists risk censure from the public. They have to develop resilience to continue their work. Art making requires self-expression and plumbing the depths of ones own experiences. Many artistic pieces reflect what is going on in society back to its inhabitants.

Imagination is key to being an artist; artists have the ability to imagine a different choice. Being an artist requires having a sense of self and having a sense of what is possible. Art can transform an individual and a community.

As stated earlier, three stages are required for resilience and parallel what is required to make art: imagine, plan and implement.

The paradox of paradoxical curiosity: truth has multiple faces and artists feel for the 'right' answer to a problem they face, but there isn't necessarily only one 'right' answer. It has to 'feel' right for the project and for the artist.

Experiencing art leads to personal change and can be a catalyst for social change, for both the artist and the audience. The experience of viewing with others in an audience can increase the recognition of shared humanity, for the viewers and for the artist. This resonance can open the mind to other possibilities and ways of seeing and experiencing.

Art is a tool that can be used in an activist way as it is a tool for active participation and is a catalyst for possibilities for connection and for the creation of alternate realities or possibilities.

Should the word 'art' in this context be changed to creative practice? Debate within the group is intense about this question and there is no easy answer. Art can be seen as a loaded term with its connotations of high and low art and historic legacies.

Art can be a catalyst for social change. Art created for social change is purposeful. To get to social transformation one needs purposefulness. It needs both the process of imagining what is possible and the action of aspiring for change. Intentionality is key to activism. The creative process allows one to face the past so can make a change for the future while in the present. The act of making art can allow/help survivors to move forward.

Art speaks to the heart and can affect change that appealing to the intellect cannot.

Art can stretch the 'elastic' but sometime the elastic should break and one should move on.

Art crosses language and cultural boundaries so can affect change.  
Further notes from Catherine Sousloff:

When considering resilience in the context of art and social transformation we have to understand our underlying assumptions.

The terminologies of resilience led to thinking about the difference between social transformation and social justice. If social justice is intended by transformation this needs to be stated clearly and the ethics of a process or intention of social justice need to be articulated and decided upon. The issue of ethics is a concern, much as the underlying principles and intentions of a program of social transformation or social justice need to be articulated by the planners/researchers and by those on the ground in local situations. Thus, it was thought that there should be both a basic group of ethical principles articulated that could be adaptive to local situations and there should be in place a plan for local or situational ethics, articulated before any practical work on the ground begins.

Whose intentions or needs are articulated and primary - the needs of the researchers and organizers or the needs of the community? Who decides? These are major ethical questions, as we discussed, not all change or transformation is "good" or positive.

## B. Report of the “Resilient Webs” Working Group (Group B)

This group focused on linking arts and expressive arts work to resilience and social transformation. It was charged with the task of responding to the following questions:

- 1) What are difference kinds of social change that the arts can facilitate?
- 2) What are the mechanisms to achieve this?

**Facilitator:** Carrie MacLeod

**Participants:** Linda Ippolito, Margie Gillis, Catherine Fillioux, and Rena Sharon

### PROCESS

We employed the following process in arriving at our ultimate thoughts:

- 1) brain-storming on particular words associated with “resilience” and “social transformation”;
- 2) reflecting on our insights from Kim’s story in relation to these core questions;
- 3) transitioning from what “can” the arts do to the recognition that there are a myriad of initiatives that are actively being implemented locally and globally;
- 4) acknowledging that the arts are an integral part of being human with the capacity to bring humanity into human experience;
- 5) recognizing the historic continuum of the arts and social change from cultural perspectives and diverse and worldviews;
- 6) discussing the challenges of expanding outdated connotations of the arts and moving the field forward (diversifying funding sources, transitioning from negative/skeptical perceptions on the arts, working with the tensions between professional artist vs. community engagement – process vs. product); and
- 7) identifying the need to equalize rather than support hierarchies of knowledge and to elevate the perceived value of the arts (as they are often seen as being less rigorous in relation to other interdisciplinary fields).

### SUMMARY OF SUGGESTIONS

We then distilled our broader discussions from both questions into two categories:

- Practical *loci* within society where change is happening through arts-based interventions. We cited specific examples of arts-based interventions within those categories.
- A recast of “mechanisms” from a literal meaning of specific arts-based interventions to concrete ingredients necessary for the promotion and development of social transformation through the arts.

### Loci of Interventions

#### 1) Community

- schools – curriculum development in a variety of subject areas (anti-bullying, local and global social justice, conflict transformation and peacebuilding, violence prevention)
- after-school programs (youth engagement in community mural/theatre/dance productions etc.)
- workplace (fairness, diversity training, gender issues, equity)
- mobilize and inspire communities to partner in new ways – cutting edge university/community partnerships

- elderly (intergenerational initiatives to prevent social isolation)
- persons with disabilities/health challenges
- literacy training
- diverse communities – engaging with racial justice, cultural divides and cultural development in diasporic and indigenous communities
- gender and sexual orientation
- economic challenges, homeless populations, addressing cycles of poverty
- climate change and environmental education
- transforming public space into creative and collaborative spaces – site specific interventions
- labour/union issues
- health – individual and collective healing and nurture
- preservation of intangible heritage and culture

## 2) Professional artist-focused performances

- focus of interventions (process/ product in terms of artistic output)
- cultural diplomacy
- intercultural exchange, recovering cultural histories, cultural memory/social memory
- cross-cultural communication, civic dialogue
- bridging cultural and linguistic boundaries
- beacons of “collaborative partnerships” -training artists to collaborate with communities in ethical ways

## 3) Specific applications in conflict settings:

- arts as the agent of social change in pre-, during and post-conflict initiatives (examples: anti-bullying, anti-gang, youth initiatives, ways to address xenophobia, homophobia, etc.; to raise awareness of social issues; to provide neutral space for dialogue, cross-cultural diplomacy, cross-cultural exchange; a modality for visioning a shared future; modality for collaborative/cooperative engagement across lines of divide; as a form of advocacy and advancement of human rights; as a expressive way to address post-conflict reconciliation and healing; as a way to recreate meaningful metaphors; a way to preserve intangible heritage; to recreate documentation/record of events)
- arts as integrated in conjunction with other conflict resolution/transformation and peacebuilding processes – part of larger matrix of relationship building and improving community capacities

## 4) Educational function

- arts as a teaching and training tool – through sensory engagement and imagination
- opening up the imagination for what could be and giving voice to new narratives, challenging “master” narratives, providing counter-narratives
- advocacy and knowledge sharing for social justice issues
- Cross-disciplinary learning and exchange (arts and neuroscience, arts and physics etc.)

We discussed the importance of acknowledging/identifying the wide repertoire of work already happening in various sectors. Referencing existing projects and documenting new initiatives will demonstrate the expansive body of work and research in the field of arts and conflict resolution/social change/conflict transformation. We will all benefit if these initiatives are continually updated and consolidated into a succinct resource volume.



Accompanying lessons from the “field” and correlating evaluations would add to the rigour of this on-going documentation. A comprehensible on-line resource could help to prevent “reinventing the wheel”, dilution of funds and loss of credibility through duplication.

In terms of mechanisms/supports needed to make arts and social change happen, we identified the following challenges:

- the tendency of arts-based initiatives to rely on volunteerism. Creating a greater sense of legitimacy through documentation, endorsements and evaluations will help to ensure continued funding, social awareness and support.
- acknowledging the validity of the work by dispelling false/negative perceptions – that there is value to the work beyond the “feel good” component – in order to raise its profile across disciplines
- consolidating the research and on-going work to document and evaluate case studies more clearly
- develop partnerships and explore other avenues for creative sources of funding:
  - corporate funds, private funds as well as government funding through work with corporate and private organizations
  - interdisciplinary work with other organizations that may have more influence in particular areas
  - expose business and government to these ideas – harnessing the vast potential of cross-sectoral partnerships
  - educational/awareness initiatives
  - use of film/digital media/media as methodologies to increase exposure for a variety of audiences
  - need to educate to shift funding priorities (citing the statistic of war funding in one day vs. arts funding in one year in the US) and to acknowledge the inequality in distribution of funds within arts and countries
- creative ways to “get in” through another door – through interdisciplinary partnerships (medicine, law, business etc.) Invitations to create partnerships that are mutually beneficial. This collaborative work helps to “flatten” the notion of a hierarchy and creates a greater sense of knowledge exchange
- raise awareness within the arts community itself with respect to this work, and to establish training programs specifically oriented to the social transformation/change through the arts as a professional field of study

## C. Report of the “Sustaining Resilience” Working Group (Group C)

This group focused on the infrastructure needed to sustain arts-based resources for social change and conflict transformation

**Facilitator:** Andrew Acland

**Participants:** Kitche Magak, Dijana Milosevic, Aftab Erfan, Judith Marcuse, Andrew Dilts

### THINKING ABOUT RESILIENCE

- Resilience definition: ability to bounce back from challenges.
- Ecological definition of resilience: created by the diversity of species and complexity of relationships among them, and not going beyond the limits that enable the system to recover from disaster.
- Social/political definition of resilience: finding new methods of resistance (creative, humorous etc) that sustain the spirit of the individual and movement towards social justice.

### Key insights

- that resilience itself is morally neutral: it can be for good or ill.
- totality: that resilience is more than the sum of its parts.
- it is organic: but we can put in infrastructure to support it.
- a resilient system constantly updates itself in relation to the stresses it faces: so it is a learning organism or organization.

### INFRASTRUCTURE BLUEPRINT

#### 1) Purposes:

- to create spaces for better networking of like-minded people to reduce sense of isolation and provide mutual support (advice, contacts, exchanges, survival tips)
- to provide some protection against political oppression/prosecution through the reputation of the network (c.f. Amnesty’s protection of human rights activists)
- to increase the reach and influence of artists with people who are not typically touched by the arts (i.e. artists as leaders) so that non-artists can be encouraged to become involved in the arts
- to provide a strong organization with which that funding bodies can deal rather than with relatively powerless individuals

#### 2) Key components

- anchor places: physical places which can act as hubs for organisation and relationships including:
  - Centers for Innovation around the world for doing excellent work and reflecting on it, where knowledge can be gathered and synthesized, teaching can happen and mentors can be connected with learners, evaluation and documentation can take place, and the meaning of words can be worked out
  - regional hubs linking people in regions or countries for action and reflection, providing points of entry for newcomers to the field, resources, training and adapting knowledge from the field to local contexts
  - some diversity of spaces: physical spaces, but also cyber space and permanent and temporary spaces
- anchor individuals: who create and sustain the network of relationships

- regular convening of participants: to build relationships and maintain contacts
- opportunities for cross-disciplinary fertilisation of ideas
- opportunities to help artists go beyond their safety zones
- some articulation of principles and professional ethics to set out ownership and governance of this infrastructure (if this is desired)
- the infrastructure should not be 100% engineered; it should leave room for organic development
- the infrastructure should sit somewhere on a spectrum between being completely self-organized, like the Internet, and fully organized with a proper constitution and governance structure
- it should be a learning organism, constantly be updating itself
- the infrastructure serves its members, not vice-versa

### 3) Resourcing

- Grants for development and research
- Fees from work: through skills, teaching, consulting
- Membership fees
- We should look at existing networks such as women in the theatre
- How can we each support this infrastructure?
- What could artists be required to put into it?

### 4) Risks

- That somebody or some group 'take over'
- That the infrastructure/network does not have sufficient purpose/provide sufficient benefits to survive

### 5) Next Steps

- Identify anchor places
- Identify individuals to acts as convenors and carriers of Natasha the Shawl
- Identify incentives for artists (and others) to participate
- Articulate its vision, purposes and structure

## D. Report of the “Supporting Resilience” Working Group (Group D)

This group focused on evaluation of initiatives in the social transformation and the arts field.

**Facilitators:** Sabine Silberberg and Mary Ann Hunter

**Participants:** Melinda Meyer, Peter Reiner, Maureen Maloney

We began by sharing our individual observations, issues and questions about evaluation from our own discipline perspectives. These disciplinary perspectives included: neuro-ethics, public policy, expressive arts therapy, applied health, refugee studies, community cultural development, performance studies, education.

### 1) Key Issues in Evaluation of Arts and Social Transformation

Over the three sessions, our discussion overlapped the specifics of *evaluation* methodology and questioning more generalized concepts of *research* goals and methodology. However, when we identified and unpacked this overlap in the discussion, this ‘movement’ in our discussion proved quite valuable in focusing our ideas on a number of topics. Namely:

- the *purpose* of evaluation, i.e.,
  - that evaluation can serve many purposes depending on the context: for example, for the purposes of external stakeholders, implementers and/or participants for the purposes of transparency, accountability and/or process improvement
  - that in clarifying the purpose of an evaluation, the question of whose knowledge, regimes of value, and perspective is valued in the evaluation is important
- the *rigour* required, i.e.,
  - that rigour is ill-defined and, perhaps to date, undervalued in evaluation of arts work
  - that in evaluating arts projects/interventions, evaluation is a particularly vexed question due to stakeholders’ understandings or misperceptions as to the value, complexity, and multi-layered impacts of arts practices
  - that what counts for rigour with one set of stakeholders or one evaluation methodology might not necessarily be the same for other stakeholders or methodology
  - how do you account for rigour in aesthetic practices or acts of communication
  - that if mixed-methods and longitudinal evaluations are deemed the most rigorous and appropriate to multiple stakeholders, then this has serious financial implications (i.e. it costs a lot).
- the *potential onward use* of evaluation reports, i.e.,
  - that if evaluation reports in our field(s) were centrally collected, then it would create a critical mass of documentation and findings that could be collated (in a kind of meta-evaluation) to improve our field(s)’ understanding of the impact and value of such work.

### 2) Further Issues

Other issues that we discussed included:

- that listening and receptivity are crucial threads in evaluation: an understanding that the responsibility for content is with the listener
- that evaluation methodologies need to be inclusive and respectful of diversity and culturally-specific ways of knowing and communication
- that it is as important to document failures: as a contribution to process evaluation

- that the questions of what are truth and meaning underlie a range of evaluation technologies and techniques
- that conflict situations are often very dynamic, therefore processes of working and of evaluation need to be very adaptive
- that documentation is crucial: getting different people/communities to document the same processes often leads to surprising insights from each other
- whose values underlie the evaluation and how do they align with the values of the community with whom the project was implemented.
- that the effectiveness of quantitative research is that you are able to rule out something as a factor or an effect [Peter Reimer may be better to expand on this one].
- Evidence helps communicate efficacy to funders: it is important to know what you are going to measure as early as possible in the project (ideally before it starts). Yet these 'measurables' should not be the only indicators for project effectiveness or success.
- Is there a role for arts-based research AS evaluation? What role and potential benefit is there in presenting arts-based work in peacebuilding, for example, the public?
  - "Arts-based researchers are not 'discovering' new research tools, they are *carving* them. And with the tools they sculpt, so too a space opens within the research community where passion and rigour boldly intersect out in the open" (Leavy 2008, p.1).

### 3) Overriding Questions to consider when embarking on evaluation

To clarify some of our thinking about these issues, particularly given that we have divergent views and diverse experiences with quantitative and qualitative approaches to analysis and measurement of 'success' and 'impact', we sought to articulate what questions we would each want to consider before embarking on an evaluation of an arts-based project/intervention:

- What changes are we looking for?
- What changes (intended and unintended) actually occurred?
- How do we measure success/effectiveness?
- What is 'thick' and 'thin' data and what are the limitations and advantages of each?
- How do we know if our measurement processes are rigorous?
- Do evaluation processes and reports need to be comparable across projects to enable a 'critical mass' of documentation and findings to emerge? If so, how?
- Whose voices are (and are not) influencing both the questions and the answers?
- Whose values inform the process?
- How can we know we are not causing harm?  
If this (arts-based) project did NOT happen, how might life have been different? (How do we develop the tools that help us to understand this?)
- What counts as evidence in evaluation?

### 4) Evaluation in an ideal world...

Our group then tried to ground our discussions by considering how we might evaluate a hypothetical project. We based this hypothetical on the following project: a contemporary music project with 50 young people from diverse cultural backgrounds experiencing violence and conflict within their peer communities in an outer suburban region of a capital city. The hypothetical project aims for young people to address the conflict and to develop peer leadership in alternative conflict transformation.

Our collective evaluation (drawing from our various disciplines) would look something like this: an evaluation team with a mixed method approach...

#### **Before**

- Gather information regarding current levels of violence in the community, recognizing that such information is likely unreliable.
- Conduct an already validated pre-assessment environmental scan (used by peacebuilding practitioners) and/or use pre-determined conflict mapping tools to identify the current situation and enable a baseline for comparison after the project is completed.
- As part of the scan, interview a small number (~5) individuals who have been subjected to violence and/or are perpetrators of violence to allow for an outline of the issues at hand.
- Key informant interviewees may include:
  - participants (leaders, middle and lower end of ‘power-chain’ participants)
  - victims
  - police
  - involved cultural groups and organizations (any religious ones?)
  - leaders in community and school
- Set an objective in advance of what primary outcomes the project wishes to achieve (for example, a percent reduction in violence).
- Identify co-evaluators from within the ‘target group’ or participants of the project itself (in this case, young people)
- Determine how the implementers (including artists) and participants themselves might *define* effectiveness or success and embed this as another evaluation benchmark/indicator
- Determine how the implementers and participants would want to *communicate* this effectiveness or success (if relevant)
- Identify and consider the potential of existing resources in the community to complete the evaluation. For example, in this hypothetical, a ‘resource’ for information and for observing change might be the identified peers leaders, cultural leaders or artists in the project.

#### **During**

- Document the process, preferably with co-documentors who are working within the project (as implementers or participants) who have decided the best format for the documentation and communication of the project’s outcomes to peers. The means of documentation may include (and not be limited by) artistic means, reports, video, photography, blogs, other social media, etc.

#### **After**

- Debrief with participants. Utilize information obtained via the documentation to guide the discussion. In this hypothetical, ascertain if there are leaders and/or if people participated (i.e. align the discussion with the articulated project goals).
- Gather information regarding current levels of violence in the community at 3 and 6 month periods after end of program. Compare this information with the information gained prior to the project. [Note that the evaluation team needs to remain aware of the other contextual issues that may trigger violence and alter outcomes]
- Engage in follow-up interviews at 1 and 2 years. In the case of this hypothetical, the evaluation team might look for evidence that further social networks have emerged, that changes have taken place within existing networks, that the cultural infrastructure has improved, that more arts-based activity is taking place.

#### 5) Further questions: evaluating resiliency?

- The time and scope of our discussions did not allow for focussed attention to the concept of evaluating *resilience*. Questions that did come up included:

- when it comes to considering resiliency as a desired outcome, is there any chance that (aspects of) the conflict might actually be a sign of resilience?
- What 'qualifiers' are needed to surround the measurement of resilience as a desired outcome and/or as indicator for success?
- Can one simply collate a set of individual resiliency rates of success (or improvement) and generalise that the community to which those individuals belong has become resilient?
- Further investigation into the usefulness of the Wagnild and Young (1993) resilience scale as applied to research into arts-based interventions may be interesting.

## **Appendix IV: Moveable Feast Agenda**

6:00 PM Participants arrive at restaurant. Drinks are served.

6:30 PM Participants asked to sit at assigned seats at tables. Appetizers are served, and introductory comments made.

6:45 PM Short presentation on themes of roundtable.

7:15 PM Participants begin to discuss questions 1-3 at each table with the assistance of a facilitator (also seated at the table) Dinner is served in ongoing courses in the center of the tables.

7:45 PM Participants shift with 6 people, as a group, from each table moving to their second assigned table and discussing assigned topics. Dinner continues to be served and consumed.

8:15 PM The groups shift again, with 6 people from each table moving to their third assigned table and discussing assigned topics. Dinner continues to be served and consumed.

8:45 PM The group facilitators give short reports from each of the 10 tables, or some observations are communicated in ways other than direct "reporting out". Dessert and coffee/tea are served.

9:10 PM The discussion, dialogue, Dessert and tea continue.

9:30 PM Thank you and adjourn.

### Moveable Feast Facilitator Notes

#### **Set A**

1. From your perspective (life experience/discipline) how have you experienced, and how do you think about resilience?
2. What in your experience or research are the connections/resources that connect arts to resilience and social transformation?
3. Where you live –in your community, how have you seen creativity surface in ways that addresses deep-rooted or challenging conflicts, or issues?

#### **Set B**

Facilitator summarizes the discussion at her/his table that took place so far. And people who arrive report what has happened at their tables. Facilitators at each table will develop an agenda of no more than 3 items to discuss based on this discussion. Questions:

1. What stands out?
2. What surprised you in the conversation so far?
3. What do you most want to pursue in an ongoing conversation?



## Appendix V: PWIAS Roundtable Schedule and Website

*Breathing Life into the Ashes: Resilience, Arts and Social Transformation*  
 PWIAS International Roundtable Discussion-October 21-27th, 2012

### WEEK AT A GLANCE

Time	Sun, Oct 21	Mon, Oct 22	Tue, Oct 23	Wed, Oct 24	Thurs, Oct 25	Fri, Oct 26	Sat, Oct 27
7:30						Pick up boxed breakfast & coffee. Bus to Bowen Island departs @ 7:45am	
8:00 – 9:15		Breakfast & Overview of the Day	Breakfast & Overview of the Day	Breakfast & Overview of the Day	Breakfast & Overview of the Day	Ferry to Bowen Island	9:00 am: Bus pick up at Old Dorm Lodge
9:15 – 11:00		Exploration of Resilience Story 1: Through Theatre	Exploration of Resilience Story 2: Through Movement	Exploration of Resilience Story 3: Through Writing	Alchemy Within: Small Group Highlights	Next Steps	10:30am: arrive @ Peter Wall Institute
11:00 – 11:20		Break	Break	Break	Break	Break	
11:20 – 1:00		Disciplinary & Personal Reflections	Disciplinary & Personal Reflections	Disciplinary & Personal Reflections	Next Steps	Next Steps & Movement Wrap-up	
1:00 – 3:30		Lunch/break	Lunch/break	Lunch/break	Lunch/break	1:00 - 2:00pm: Lunch	
3:45 – 5:45	4:00 – 5:00pm: Hospitality 5:00 – 6:00pm: Reception & Official Welcome	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience	Kaleidoscopic Resilience, Resilient Webs, Sustaining and Supporting Resilience Taxi to Sun Sui Wah @ 5pm (meet outside of Peter Wall Institute)	Bus to Roundhouse @ 4pm	2:00-4:30 pm: Sharing of Art Performances, Reflections and Evaluation 4:30pm: Travel to Lodge at the Old Dorm	
6:00 – 6:30	Moving into Relationship	Break	Break	Moveable Feast	Fairness in Financial Services: Dance and Dialogue		
6:30 – 7:30	Resilience Story 1	Resilience Story 2	Resilience Story 3	Taxi back to Peter Wall Institute departs @ 9:30pm	Dinner	Dinner	
7:30 – 9:00	Dinner/ Questions	Dinner/ Questions	Dinner/ Questions		"Rising from the Ashes" Conversation	Integration & Celebration	

### LEGEND

UBC: Sage Bistro	UBC: Thea's Lounge	UBC: Peter Wall Conference Room	UBC: Peter Wall Lounge	Vancouver: Sun Sui Wah Restaurant	Vancouver: Roundhouse Community Centre	Bowen Island: Cates Hill Chapel	Bowen Island: Lodge at the Old Dorm
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Website for Roundtable: <http://internationalroundtableartsandresilience.pwias.ubc.ca/>