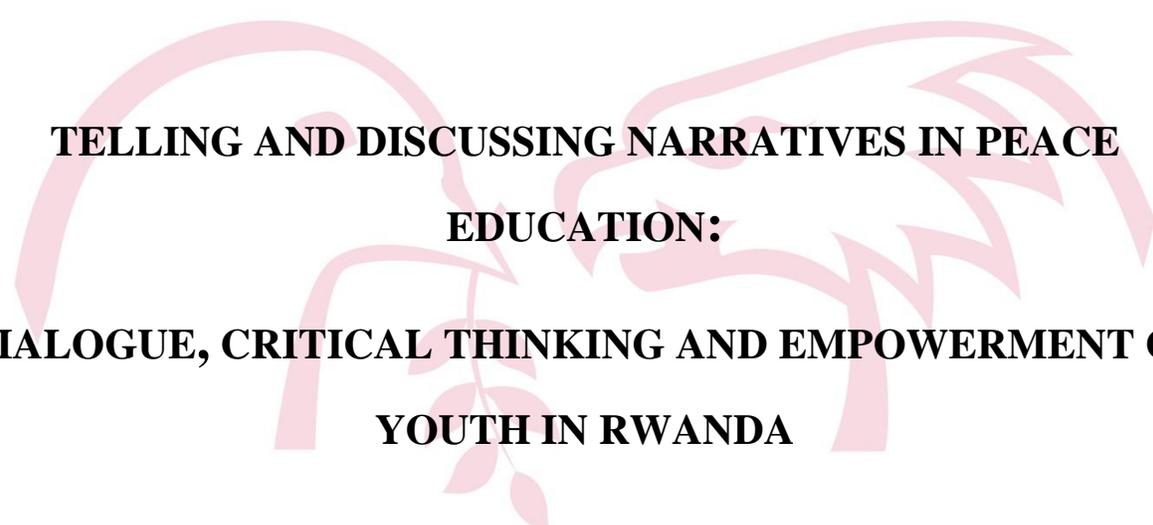


# **Working Paper Series n°5: Narratives of Peace and Conflict**

A faint, stylized illustration of a person's head and shoulders, rendered in a light pink color. The person appears to be looking down and to the right, with their hands near their face. The illustration is positioned behind the main title text.

**TELLING AND DISCUSSING NARRATIVES IN PEACE  
EDUCATION:  
DIALOGUE, CRITICAL THINKING AND EMPOWERMENT OF  
YOUTH IN RWANDA**

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## Abstract

In Rwanda, the history of the 1994 Genocide perpetrated against Tutsis continues to influence and shape society. In addition to this, on-going conflicts in the region as well as persisting forms of violence in communities challenge the process of peace building. As a result, various forms of expressing individual and collective narratives play an important role in the process of dealing with memories, overcoming violence and building peace. Due to their role in the peace process, these narratives, their expression and discussion have been integrated in different ways into the tools and mechanisms of peace education in Rwanda.

Not only due to a connection between peace education and schooling, but also due to the fact that in Rwanda 47.7% of the population are below 18 years, youth have become one of the main beneficiaries of activities in the field of peace education. One of the elements of these activities is the creation of spaces and opportunities for the youth to express their own views. In an evaluation of these created spaces and opportunities for youth, this paper intends to explore the contribution of youth's own generated narratives compared to their discussion of existing narratives, following three main dimensions of peace education: dialogue, critical thinking and empowerment. Hereby the main argument of this paper is that narratives play an important role in activities which are focused on building peace after violent conflict, most especially in the framework of peace education. Furthermore it is to be shown, how the impact of activities which give youth the possibility to generate and express their own narratives differs from the impact of activities which give youth the opportunity to discuss existing narratives. Hence the paper follows the main question: what is the contribution of youth generating their own narratives to peace education as compared to them generating ideas based on discussions around existing frameworks?

This study seeks to contribute to a body of literature and research on the role of storytelling within peace education in creating a link between the theoretical concepts and the practice. In this regard, the paper focuses on learning from experiences in peace education with youth in Rwanda through Never Again Rwanda (NAR) and the Civil Peace Service (ZFD). It evaluates and compares the narratives in essays and speeches which were developed by the youth themselves to movies which are being discussed with youth. The focus shall hereby be not only on a comparison of the narratives themselves, but rather on an evaluation of the different methods and their impact on the youth. Hereby three dimensions of peace education (dialogue, critical thinking and empowerment) guide the analysis as they were identified to be at the centre

of the given intervention logic in literature and practice. Through this, the paper contributes with a praxis-based analysis to the development of theories and methodological concepts in peace education.

Methodologically, an evaluation of practical examples is being conducted and supported by comparison. A comparison of given narratives is triangulated with analyses of the reactions sparked by these narratives as well as interviews with project staff. In this regard, the paper focuses on two approaches: The use of films in order to spark discussions among the youth and the use of writing essays and giving speeches in order to offer youth creative ways of expressing themselves. The former is done through an analysis of discussions among youth after watching different movies with relation to the 1994 genocide, while specifically focusing on Rwandan movie productions. The use of writing and talking about past and present conflicts as form of expression focuses on the analysis of three examples where youth were encouraged to express their own views (an essay writing competition as well as speaking competitions and public discussions).

The results suggest that movies can create a space for discussion on the past. The identification with characters in the movie as well as the safe space created in these discussions can help youth to express and discuss their feelings, experiences and stories. With regards to generating ones' own narratives in writing and speaking, creative forms of expressing oneself (e.g. in stories) can have a strong potential of empowerment while an analytical approach gives youth the opportunity to research about the past and its consequences on the present as well as encourage a debate about the past and current conflict issues.

All forms have their limit in history being a highly political and sensitive field. However different formats provide a diversity of spaces and opportunities for the youth to develop and share a variety of narratives. Despite specific challenges, the use of narratives in filming, talking and writing can create a space for dialogue on conflict issues among youth, foster critical thinking and empowerment, which all together support the process of peace building.

## **Acknowledgements**

This paper is based on experiences of peace building actors in Rwanda. Hence I would like to thank Never Again Rwanda (NAR) for their openness to engage with me in this reflection process and for sharing their experiences and expertise with me. The paper would not have been possible without them. I would also like to mention that the data used in this paper is almost entirely owned by NAR.

The activities which are analysed in this paper have been implemented by NAR in collaboration with the Civil Peace Service (ZFD) of the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH whereby I have been part of the process in the function of an International Peace Advisor. Hence I would like to extend my gratitude to the GIZ and ZFD for their support in this process.

*“(...) everyone has a story to share, and everyone is a storyteller by nature; stories portray peoples’ values, ideas and way of life and create engagement and solidarity between people to people and between the narrators and the researcher.” (Minachi 2011: 62)*

## **1 Introduction**

Stories form a part of our daily experience, we experience them, we tell them, we listen to them – and they become part of what we call our ‘reality’. Then, if they form part of this reality, why should we not also use them in our work? In fact, very often they are already part of the work we are doing, but maybe without us having analysed and reflected on their impact within this work.

Following this line of thought, the paper tries to understand how narratives are used specifically in the field of peace education in a post-conflict setting. As this framework is broad, the analysis focuses on two specific approaches to narratives in peace education in Rwanda: the use of movies to trigger discussions and the use of speeches and essays developed by the youth in generating and voicing their own narratives. Hereby the paper follows the question: what is the contribution of youth generating their own narratives to peace education as compared to them discussing existing narratives? We seek to identify the potential of essays and speeches on the one hand and discussions triggered through movies on the other, to achieve three main elements of peace education through fostering narratives: dialogue, critical thinking and empowerment.

In this analysis, we focus on the method of narrative inquiry. The scope of the analysis is the experience of Never Again Rwanda (NAR), an NGO active in peacebuilding in Rwanda – in framework of the cooperation with the Civil Peace Service (ZFD) implemented through the GIZ.

We define narratives in a wider sense, where we acknowledge the plurality of kinds of narratives, which includes “proper stories”, “habitual narratives” and “hypothetical narratives”. (Hyvärinen 2008: 454). A specific emphasis is put on stories, which may be defined as follows:

*“Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful” (Connelly, Clandinin 2006: 375).*

Narrative activity is hereby seen as a sense-making process rather than as a “finished product in which loose ends knit together into a single story-line” (Hyvärinen 2008: 452).

The paper starts with an analysis of the existing literature on the use of narratives in peace education in general; which is followed by the context of the study, taking the example of NAR’s

peacebuilding interventions in Rwanda. The third part of this paper gives an overview of the used methodology. The fourth and main section deals with results from the data analysis; while the last section discusses the main findings and provides a conclusion.

## **2 The use of Narratives in Peace Education**

While applying different approaches to peace education, we essentially agree to the definition, which was developed by UNICEF:

*“Peace education (...) refers to the process of promoting the knowledge, skills, attitudes and values needed to bring about behaviour changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level.” (Fountain 1999: 1)*

The goal of peace education can be described as promoting “a culture of peace by educating people to see themselves as peaceful people with norms that emphasize cooperation and the resolution of conflicts by dialogue, negotiation, and nonviolence.”(Salomon 2011: 4). This involves both, the peace education of young people as well as creating a more peaceful society in general (cf. *ibid.*). Hence peace education is to affect also the “social ethos” (cf. Salomon 2011: 4). Another element, which is crucial for the sustainability of peace education, is the ability to take-on the perspective of “the others” and be open-minded, which in itself is a part of critical thinking (cf. Salomon 2011: 10). Critical Thinking can be hereby understood as the encouragement to resist the “mainstream norms of social life” and to deconstruct historical assumptions in order to allow a cultural shift towards social justice and inclusivity (cf. Minachi 2011: 47).

Minachi (2011) summarizes this in three core elements, which should be at the centre of peace education: Critical Thinking, Dialogue and Empowerment to take own decisions. These three elements will also be at the core of our analysis, as they go hand in hand with Never Again Rwanda’s intervention logic. Dialogue is hereby seen as an effective tool which brings together people from different backgrounds to develop a mutual understanding. This plays an important role when working towards overcoming mistrust, fear and “collective hatred” in post-conflict societies (cf. *ibid.*: 62). Critical thinking and empowerment of youth to take their own decisions is important in a context where existing ideologies in the society influence the youth towards the use of violence against each other (cf. *ibid.*: 23). In this way a “critical consciousness”, which

includes critical thinking skills and empowerment, is needed in order to develop a positive attitude and behaviour towards each other (cf. *ibid*: 42). Empowerment becomes an important element of this, where it encourages those who are marginalized or vulnerable (in our case mostly the youth) to become active society members (cf. *ibid*: 46).

## **2.1 Narratives and History in Peace Education**

*“Critical pedagogy (...) commits itself to the development of a process that encourages the telling of stories and listening to the stories of others.” (Minachi 2011: 48)*

There have not yet been many systematic studies to review the use of narratives and storytelling in peace education. However, it is acknowledged that the use of stories in peace education is desirable. For example the writing down of family stories or the compilation of reading materials on local history, are activities which can not only be integrated in peace education, they also “help to promote exchange between the older and younger generations, and strengthen shared recollections of pre-war experiences.” (Schell-Faucon 2001: 16)

However working with stories of the past and remembrance can also bear the challenge of provoking feelings of uneasiness and resistance among some sections of the community. Hence, important issues to be considered when working with remembrance and stories are to bridge the gap between the generation which lived through the atrocities and the “new” generation born after; to create a safe space which may allow the sharing of stories, while taking into consideration the cultural context (cf. Schell-Faucon 2001: 16f.).

## **2.2 The importance of collective narratives**

When analysing narratives, it is important to be aware of the different horizons of existing narratives in a society. Hyvärinen hereby mentions the following: a “cultural script” or “shared cultural knowledge”, “master narratives presenting normatively privileged accounts”, “counter narratives” which are distinguishing themselves from the privileged accounts as well as “high narrativity of good stories that do not simply recount the cultural scripts” (Hyvärinen 2008: 455). This differentiation shall also guide our analysis.

Salomon shows the connection between narratives in (post-)conflict societies and peace education. He puts a specific emphasis on the role of collective narratives which creates a link to the three elements mentioned by Minachi: critical thinking, empowerment and dialogue. According to Salomon, collective narratives have many functions – among others the creation of identity – but most of all they are supporting the community as a form of coping strategy. They

provide meaning, can protect members of the community from collective trauma and assist the healing process (Salomon, 2004: 275). Salomon relates collective narratives to the socio-psychological aspect of conflict, and describes them as “a community’s sense of identity, the way it perceives itself, the story it tells about itself, its history, the way it portrays its role in the conflict, and its views of its adversary” (ibid.: 273). However, collective narratives can also, where unresolved “forcefully fuel the conflict”, especially where they exclude or negate other narratives and interpretations of events – which, according to Salomon is one of the key features of collective narratives (cf. ibid.: 274ff.).

Given this understanding of the role of collective narratives in a (post)conflict society, peace education should integrate an approach on how to deal with these collective narratives in a constructive way.

### **3 The Context of the Study – Peace Education in Rwanda**

In order to analyse peace education in Rwanda, it is important to understand the general context. The Rwandan society still undergoes a difficult process of reconciliation after a period of political instability, ethnic hatred and violence that culminated into the 1994 Genocide perpetrated against Tutsis. Twenty one years after the genocide, survivors and their children live in the same villages together with the families of former perpetrators, ex-combatants, returning refugees who had fled to different countries, and other groups which were affected in various ways by the genocide. Part of the reconciliation process is also a longer process of dealing with the past, which does not only include the justice mechanisms put in place, but also the ways members of the society deal with history and narratives, identity and ideologies.

This paper focuses on youth telling and discussing narrative as a tool in peace education in Rwanda, taking the example of one non-governmental organization which is Never Again Rwanda (NAR). NAR describes itself as:

*“(…) a human rights and peacebuilding organization that was founded in response to the 1994 genocide perpetrated against Tutsis. Guided by a vision of a nation where citizens are agents of positive change and work together towards sustainable peace and development, NAR aims to empower Rwandans with opportunities to become active citizens through peacebuilding and development. NAR places a particular emphasis on the youth as the future of a peaceful society. “ (Never Again Rwanda 2015)*

The activities analysed in this paper are implemented as part of the cooperation between NAR and the ZFD as well as the GIZ. This also provides the framework for this research, as the researcher herself works within this cooperation as an International Peace Advisor.

Within the context the following areas are discussed: a short overview on the conflict context, the intervention logic as well as the practical examples which will be at the focus of the analysis.

### **3.1 Overview of the conflict context with regards to the intervention**

Within NAR's intervention logic for activities in peace education, a number of issues are relevant regarding the conflict context in Rwanda and the Great Lakes Region.

Firstly, it is important to focus on youth, as they comprise a large part of the Rwandan population. According to the Statistical Yearbook (2014), a total percentage of 47.7 % of the Rwandan population are under the age of 18 years. The average age in Rwanda was calculated at 21.9 years for men and 23.5 years for women (cf. NISR 2014: 3). In addition to this, the history of the 1994 genocide as well as recent developments in the region showed the power of manipulation on the youth and their involvement in armed groups (such as the Rwanda Interahamwe or the recently active Burundian Imbonerakure) and widespread violence such as genocide (cf. Interview Project Officer 06-2015).

Secondly, within the political and social dimension the aspect of ideology is a re-occurring topic. A report of the parliamentary commission which was established in 2007 claimed that genocide ideology was still very strong in secondary schools. The worries with regards to the prevalence of this ideology and genocide denial have been significant within the Rwandan society, which was specifically expressed from side of the governmental bodies (cf. Freedman et al. 2008: 679). In this context a number of laws were put in place to eliminate ethnic identification, connected divisions and genocide ideology. This was connected to the definition of one collective narrative and an "identity reformulation" which aimed to overcome "parallel Hutu/Tutsi identities". It fosters "one version of Rwanda's past" and one unifying identity as Rwandans (cf. Duruz 2012: 15ff.).

Specifically with regards to the analysed interventions, it is also important to include the various efforts towards unity and reconciliation in Rwanda. These appear in form of governmental programs, civil society activities as well as grass-roots initiatives. As they influence the ways the Rwandan society is dealing with conflicts, they also influence the narratives given to the youth e.g. by teachers.

Thirdly, at a regional level, a relevant conflict issue is the prevalence of inter-group stereotypes and prejudices. These include identities and conflicting stereotypes related to nationalities, ethnicities, linguistic groups and political affiliations (cf. Interpeace 2013: 23ff.).

### **3.2 Intervention Logic: the Voice of the Implementers**

NAR's peacebuilding activities aim at promoting "mutual understanding, respect, and use of conflict resolution processes among youth in order to build sustainable peace" (Never Again Rwanda 2015). Along this objective, dialogue among young people from different backgrounds is prioritised as a way to deal with the past through peace education. Here youth can share their stories, which fosters the learning and healing process, as highlighted by a representative from NAR Management:

*"For instance you can't just expect people for sharing [to share] a past, if they don't give a room to hearing stories from different people with different backgrounds – and that's what we are doing." (Interview Management 06-2015)*

Another important goal is the empowerment of the youth. NAR aims at giving youth a voice and creating an opportunity for them to share their stories with a wider audience, which is confirmed by the project officer:

*"They [the youth] are not seen as children who are there to be fed and go to bed, but they are youth who are active, who are committed to be agents of peace in their communities." (Interview Project Officer 06-2015)*

At the same time NAR encourages youth to apply critical reflectiveness. This can be seen, for example where stories given by the youth diverge in their content and nature from the narratives disseminated via radio and TV (cf. Interview Management 06-2015).

A key element of NAR's project activities is the encouragement of research; analysis and reflection on the past and present situation as well as on how to contribute to positive change and take responsibility for ones' own actions (cf. Interview Project Officer 06-2015). Together with the element of including a variety of stories, experiences and perspectives, this can be summarized by the term "critical thinking". For NAR, this is also connected to provoking an "in-depth understanding and analysis of what happened in Rwanda" (Interview Management 06-2015).

### **3.3 Examples of Approaches used**

#### Giving youth the space to share their own narratives through speeches and essays

NAR is working since 2002 with peace clubs in secondary schools. The activities done with these clubs include public speaking events and essay writing competitions. In the public speaking, youth are encouraged to give a five minutes speech at a public event and then respond to questions from the audience. Public speaking events include a component of regional exchange. In the essay writing competitions, youth document their thoughts in form of essays which are handed to NAR. The best essays are published.

Public Speaking and also Essay Writing have a specific focus on encouraging secondary school students in Rwanda (and also in Burundi, DRC and Uganda) to do research and analyse conflict issues which hinder peace in the region. As a second step, youth provide ideas on how they can support the peace building process with regards to the identified conflict issues. Through this, youth are encouraged to reflect on the conflict context they live in, but most especially to take ownership of peacebuilding initiatives (cf. Interview Project Officer 06-2015).

*“We need a generation that is able to express their feelings about the past in comparison to the present. Because the past is where we come from but the present is where we live. So without providing an opportunity to the young people to share their opinions, both in the written manner but also dialoguing, can be a loss of opportunity.” (Interview Management 06-2015)*

In addition to the academic component, the public speaking and essay writing are creating awareness and space for the perceptions and experiences of the youth (cf. Interview Project Officer 06-2015). The publication of speeches and essays is an important part of the activities, whereby ideas are documented, used for advocacy with partners and policy makers as well as integrated in a continuous exchange among the youth (cf. Interview Management 06-2015).

#### Triggering discussions through movies

In order to encourage discussions, NAR uses the methodology of CINEDUC which combines feature movies with participatory methods that enable exchange and reflection. These discussions usually happen in the framework of a youth club or association, which is encouraged to further reflect on their reality through the movies. Identification with characters in the movie can help youth to reflect on their own reality (cf. Weinacht et al. 2009).

Movies give stories, which are then discussed and related to the reality of the participants. Thus the aim is to provide stories in order to spark reflections, dialogue and the sharing of own stories within a space where people know and trust each other. There are a number of different movies used which tackle various key issues. In this paper however, we shall limit ourselves to three movies which directly connect to the Rwandan past.

## **4 Methodology**

The study applies a narrative inquiry approach whereby youth are treated as agents and experts through telling of their stories. This gives them voices, which are strengthened through their empowerment and narratives (cf. Burke 2012: 1).

Narrative inquiry shall be understood as the study of experiences which are portrayed in stories which is “first and foremost a way of thinking about experience” (Conelly, Clandinin 2006: 375). This could also be described as the process of inquiring about a specific experience in order to develop a better understanding of it – which includes the awareness of the interaction between the researcher and the participants (cf. Clandinin, Huber 2010: 3). However, in our case, the narratives were constructed in a context of peace education and shall now be analysed from a different perspective. They are not created through an interaction between the researcher and participant, but rather between the intervening organization (NAR) and the participants of specific projects (the youth).

### **4.1 Justification and Ethical Considerations**

This research uses narrative inquiry in order to learn more through the stories provided by youth in the context of peace education. This is based on the understanding, that stories are important: “(...) lived and told stories and the talk about the stories are one of the ways that we fill our world with meaning enlist one another’s assistance in building lives and communities.” (Clandinin, Rosiek 2007: 35)

First of all, the study agrees with Minachi that the use of narratives in research allows the researcher to rise “awareness about the story tellers’ efforts in transforming their communities toward the development of trust and understand each other’s’ history, values and so on.” (Minachi 2011: 54). In this way the approach not only allows to tell the stories of participants, but also to show the meaning of these stories within the participants’ lives (cf. *ibid.*)

Secondly, the given approach of analysing narratives is based on a practical as well as a social justification (cf. Clandinin, Huber 2010: 8). The main reason for this study goes back to the observed use of narratives in peace education and the need to further analyse the nature and impact of these narratives with regards to the existing intervention logic. Thirdly, narratives have proven to be part of the process of “constructing memory”, which is one of the important elements of dealing with past violence (cf. Giordano 2004: 53ff). Hence in a context where peace education tackles also the issue of dealing with and overcoming past atrocities, it is important to analyse the use of narratives. Lastly, the use of narratives takes into consideration the complex reality of each participant as well as the general context of peace education (cf. Minachi 2011: 58).

A few ethical considerations need to be mentioned. When using narratives, it is encouraged to develop an attitude of empathic listening which is not judgemental or biased through disbelief. This in itself means that the researchers’ reflection should go beyond “do no harm”. When creating a research text out of narratives, it is important to honour the narrative authority of participants (Clandinin, Huber 2010: 15). Within this research, most of the data was not originally collected for the purpose of the research. While speeches and essays were published with the consent of the authors, especially minutes from movie discussions are internal documents not produced for the purpose of publication. Hence the consent of the implementing organisation as well as the anonymity of the utilised data, are necessary precautions.

## **4.2 Nature of the analysis and data**

The analysis of the existing data follows the conceptual framework that Clandinin and Huber (2010) elaborate. They draw importance to three dimensions: temporality, sociality and place. These dimensions are considered in the analysis of discussions triggered by movies and the narratives created by the youth.

In our analysis, we will use different forms of narratives, which were mainly documented in relation to project implementation. Hereby the given narratives are not necessarily linear but rather based on the temporal nature of what the participants experienced or thought in the very moment of them creating their narratives.

### **4.2.1 Discussions triggered by movies**

Within the analysed discussions, three different movies were used: “Long Coat” a Rwandan feature film directed by Edouard Bamporiki (2009); “Frontline, Ghosts of Rwanda” a U.S. TV-

Episode on the 1994 genocide in form of a documentary directed by Greg Barker and Darren Kemp (2004); and “A Love Letter to my Country” a Rwandan feature film directed by Thierry Dushimirimana (2006). Their content and themes will be analysed more in-depth in the results analysis below.

Original purpose of the data: The data used are mainly minutes from discussions, which were taken for documentation purposes of the implementing NGO. These documentations were used by the NGO in order to produce reports, provide evaluations of the impact created by the activities and facilitate the internal monitoring. Most of the minutes which were used were taken by the author herself and complemented with observations from the field, as well as interviews with the NGO staff involved at different levels (management, project implementation, internship) in the analysed activities.

Participants/Sample: The analysed activities tackled three different groups: Two groups, each of twenty university students and young professionals from various countries in the Great Lakes Region, Northern and Southern America and the European continent. Each group had a participation of four Rwandan nationals. These groups watched and discussed the “Long Coat” and the “Ghosts of Rwanda” within the framework of the NAR Peacebuilding Institute (PBI). The last group, which watched and discussed “A love letter to my country”, was a group of 15 youth out of formal schooling in the framework of CINEDUC.

Temporality: The two PBI discussions took place in July and December 2013, while the discussion with youth out of formal schooling took place in April 2015.

Sociality: All discussions took place within the Rwandan context and society in a peace building and post-genocide setting. All of them tackled issues relating to the past and most especially the 1994 genocide.

Place: The two PBI discussions took place in Kigali as part of the Peacebuilding Institute which was held there. The discussion around “A love letter to my country” took place as a separate activity, which was organized with an association partnering with NAR in Huye. The discussion was organised in the NAR office.

#### **4.2.2 Narratives created by the youth**

Original purpose of the data: The speeches and essays analysed had been produced by the youth and published by the NGO as part of the project activities. They are hence one of the main outputs of the public speaking events and essay writing competitions. Their purpose was to give

youth the opportunity to voice their concerns to an audience of other youth, civil society and decision makers. The data was complimented by interviews with the NGO staff involved at different levels (management, project implementation, internship) in the analysed activities.

Participants / Sample: A total of ten speeches from three public speaking events were analyzed. In addition to this, two speeches from a commemoration conference as well as the minutes of the discussions during one regional public speaking event were included in the analysis. With regards to the essays, eleven essays from two essay writing competitions were analyzed. All participants were students from secondary schools in Rwanda.

Temporality: The analysed public speaking events took place in 2012, 2014 and 2015. With regards to the commemoration conference, the speeches of the year 2013 were selected. The two essay writing competitions took place in 2011 and 2014.

Sociality: All of the analysed data was developed within the framework of the peace education program of NAR within secondary schools. Most of the students participating are part of peace clubs which are supported by NAR. The focus of the essays and speeches was on the current peacebuilding process with regards to conflict issues in the past and present in Rwanda as well as the Great Lakes Region.

Place: The public speaking events took place in schools in Rwanda with participants from Rwanda, Burundi, DR Congo and Uganda. The speeches selected for analysis were all developed by Rwandan students. The essay writing competition was held in various secondary schools in Rwanda.

#### **4.2.3 Limitations of the existing data**

The major limitation in the existing data is that the original purpose of the data was different. Hence the issues and statements recorded might not fully represent all statements and contributions raised during the discussions. In addition to this, the used sample is limited in time and number. This is why the original data was triangulated with guided interviews with NAR staff.

We acknowledge that the approach of using the existing data in the field has its clear limitations. However this can be justified by the diverse possible ways of gathering, composing and creating data. In this regard, Clandinin and Huber mention among others field notes, family stories, transcripts of conversations and participants to represent aspects of lived experience (cf. Clandinin, Huber (2010): 10f.). In feminist research it has been acknowledged that notes taken in

the participation to events can also become part of the research data and that the participation of the researcher in day-to-day activities can support the researchers' consciousness with regards to the research question(s) (cf. Minachi 2011: 56).

### **4.3 Method and Indicators of the Analysis**

The analysis will follow a coding system according to specific indicators developed below.

#### The intervention logic of the activities

Based on the previous discussions (see chapters 2 and **Error! Reference source not found.**) we shall follow three main elements which are at the focus of the intervention: Critical Thinking, Dialogue and Empowerment.

As an overall topic, all of them also look at whether the approaches give opportunity to narratives which are independent from the collective one. Herby we follow Hyvärinen's differentiation between forms of narratives and the focus on fostering a "high narrativity of good stories that do not simply recount the cultural scripts" (Hyvärinen 2008: 455). For example, when focusing in the intervention logic on "giving youth a voice" this follows the logic of empowering youth to create a "high narrativity" which gives an account of their own experiences, rather than re-telling the "cultural script".

#### Indicators for the Analysis

Based on the literature review as well as NAR's intervention logic, we identified four main indicators which will guide the analysis:

- Thematic analysis: Which main topics are tackled; do they focus on future peace, unaddressed needs or experiences?
- Critical thinking and independence of ideas: Which of the elements of the narrative can be identified as "independent ideas" (taking on or developing a new perspective or opposing view to the collective narrative), which are strongly relating to an overall collective narrative, which are showing a high level of reflectiveness on existing narratives and their relation to the personal narrative?
- Empowerment: Is there a relation to the personal reality of the participants in their contributions. Do they show a sense of empowerment in terms of the ability to share and discuss their own experiences?

- Dialogue: Does the narrative open a space for dialogue on own experiences of the different participants?

## 5 Results from the analysis

This section brings together the main observations and results from the analysis of the data. It hence provides an overview according to the indicators developed above.

### 5.1 Giving youth space for their own narratives (Public Speaking & Essay Writing)

#### Thematic Analysis

Public speaking events and essay writing competitions are led by an overall theme, which is broad and gives room for interpretation and the choosing of individual topics within that theme. When given the theme “How can we as young generation deal with the past to build peace in the Great Lakes Region”, youth came up with issues such as *the importance of love to everyone, forgiveness and unity, the relationship between poverty and violence and hence the need for development, youth manipulation as a conflict factor, the need to respect human rights and diversity, the importance of good leadership, justice and civil courage*. Solutions proposed by the youth mostly focus on *the role of the youth, their empowerment and the use of clubs and associations for education and dialogue* (cf. Public Speaking 2014).

In 2015, youth were given a theme on fostering non-violence in the Great Lakes Region. The issues they came up with were similar to the above mentioned. In general, they mainly focused on *the approach of non-violence and how it can be implemented through youth initiatives*. This included for them *dialogue, societal change, unity and inclusion, justice and education* (cf. Public Speaking 2015). A similar theme (“overcoming violence in our communities – how can we work together”) had been taken up by the essay writing competition in 2014. Hereby youth came up with their analysis of existing violence in their communities. They mentioned: *ethnic violence and divisionism in the past, sexual and gender based violence against girls and women in homes and communities, violence based on social inequality, domestic violence with a special focus on violence against and exploitation of children, e.g. in the case of domestic helpers, as well as the relationship between conflict and violence*. As solutions, they brought up, similar to the other themes the *youth engagement in clubs and associations, love towards each other, the importance of education in schools and families, dialogue as well as the importance of stronger security control and harder punishments* (cf. Essay Writing 2014).

In 2012, the focus was on commemoration, civil courage and rescuers as part of the reconciliation process. Contributions of youth were in this line and focused on *analysing the heroism of social courage in times of war as a form of role model*. This gave them the opportunity to reflect on the *importance of taking responsibility for their own actions and to reflect on disobedience to orders which go against human rights*. They talked about the importance of *love and unity* and the lessons which youth should take up from that.

In connection to the national commemoration of the 1994 genocide, youth speeches as well as essays were developed. Hereby youth mainly talked about *the importance of participation of the youth in commemoration for purposes of learning about the truth and education, overcoming ideologies of divisionism and genocide denial, the process of healing, restoring dignity, forgiveness and reconciliation and the creation of one identity*. They also talk about the importance of *patriotism* up to the level of personal sacrifice for the nation. As was the case for the other themes, also here in this case youth are referring to their contribution in terms of *clubs, associations, dialogue and education as well as social support* (cf. Commemoration Conference 2013 / Essay Writing 2011).

One re-occurring story in Public Speaking and Essay Writing is the story of the youth from Nyange, whereby a secondary school had been attacked in 1997 by returning perpetrators of the genocide. Students refused to divide in “Hutu” and “Tutsi” whereby they were all attacked as a group:

*“Omnia vincit amor pour dire l’amour triomphe de tout. L’amour que les élèves de l’école secondaire de Nyange portaient les uns envers les autres a vaincu le mal du génocide. Les génocidaires voulaient tuer les Tutsis. Mais il n’avait plus d’amour au Rwanda (Public Speaking 2012 : S.E.M.).<sup>1</sup>*

### Critical Thinking

Within their speeches and especially in their essays, youth proof that they base their opinions and conclusions on research and analysis, mostly of books and role models such as Mahatma Gandhi or Nelson Mandela. This shows the ability to analytically approach the subject, usually taking on a national or global perspective. Some are bringing the results from the research together with

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<sup>1</sup> “Omnia vincit amor – in order to say that love wins all. The love that the students from Nyange Secondary school had for each other won over the evil of the genocide. The genocidaires wanted to kill the Tutsis. But there was no love anymore in Rwanda.” (Translation by the author)

their own experiences, whereby they are able to provide a more holistic perspective on violence in general and specifically in their communities.

*“(…) dans notre communauté souvent dans notre village, on rencontre beaucoup de difficulté domestique, par exemple si quelqu’un est patron de la maison ou la supérieure de la maison, certains patrons se comporte mal envers les travailleurs du ménage qui restent à la maison lors de leurs absence pour préparer de quoi à manger la nettoyage de la maison et même la lessive. On trouve ses gens souvent mépris dans la société avec leurs patrons, alors qu’on dit que tout homme est libre et équitable alors que ces hommes sont maltraite. » (Essay Writing 2014 : C.H.)<sup>2</sup>*

The focus of speeches and essays on evidence and research is intended by NAR. The aim is to enable youth to analyse the current situation, think about their actions and look for evidence. For NAR it is important to foster research and analysis in order to strengthen the critical thinking capacity of the youth (cf. Interview Project Officer 06-2015).

With regards to independent ideas, in most of the cases it can be said that the narratives given by the youth are based on the overall, collective narratives, such as the narrative that ethnic hatred was installed and cultivated by the colonizers/ white people in the past, the importance of one common Rwandan identity and the great importance of participation in the commemoration events. However, some of the youth add to these overall lines their own perspective and thoughts which encourage their critical thinking, such as the importance to overcome political manipulation and to disobey orders, where they are directed towards human rights violations.

*“An example here would be Felicite Niyitegeka, hero in the category of Imena. She is known for having openly disobeyed her brother’s order of not protecting Tutsis. Her brother who was a soldier had promised her protection if she doesn’t get involved into the activity of saving Tutsis but she turned down the offer and decided to risk her life to save them. This choice lead to her death but today we know her as a hero because she stood up for the right even when she was at risk.” (Public Speaking 2012: I.M.)*

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<sup>2</sup> “(…) in our community (and) often in our village, many domestic problems are met, for example when someone is the head of the household (male or female), some heads are behaving badly towards the house helpers who stay at home during their absence in order to prepare something to eat and to clean the house and even to do the laundry. These people are often disrespected in the society, while we say that all men are free and equal – whereas these people are maltreated.” (Translation by the author)

Manipulation of the youth is a re-occurring topic which leads youth to a reflection on how they could overcome the danger of manipulation. This involves, among others a level of critical reflection on guiding values and principles.

*“(…) prendre le temps de discuter sur notre passé, dire non à la manipulation politicienne ; je le répète « NON A LA MANIPULATION POLITICIENNE », (…) les jeunes peuvent s’engager à créer des clubs pour la paix et le développement et refuser aux viols, violences, ethnisme, divisionnisme mais surtout la manipulation. » (Public Speaking 2014 : S.A.I.)<sup>3</sup>*

The issue of embracing diversity, which was brought up by one youth during the public speaking might be an indicator for open-mindedness and shows the process of reflection this youth went through when developing his speech:

*« La différence devrait être élément de complémentarité et non de discorde. Reconnaissons et acceptons l’autre tel qu’il est et aidons celui-ci à devenir meilleur. » (Public Speaking 2014 : S.N.)<sup>4</sup>*

When it comes to commemoration, most of the speeches and essays are in-line with the overall narrative of mobilizing for the importance of participation in the commemoration. However, some of the youth add their individual perspective to it by giving personal accounts of what they learned while discussing with others on the genocide and its commemoration:

*“When I was at Nyanza-Kicukiro (on 8<sup>th</sup> April 2005) at midnight, I was together with one of my colleagues who asked me this question: How does commemoration help people to get out of their troubles in which many of them get trauma?” Before giving him my opinion, me also I got a wonderful occasion to ask him what he thinks. He answered me that a human being has an exclusive value over other creatures.” (Essay Writing 2011: J.P.N.)*

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<sup>3</sup> “(…) taking time to discuss about our past, to say no to political manipulation, I repeat it “NO TO POLITICAL MANIPULATION”, youth can be active through the creation of clubs for peace and development and refuse violations, violence, ethnicity, divisionism, but always manipulation.” (Translation by the author)

<sup>4</sup> “Differences should be seen in terms of complementarity and not in terms of conflict. Let us recognize and accept the other as he is and let us help him to be better.” (Translation by the author)

## Empowerment

Especially in the speeches, but also in the essays, youth articulate a high level of empowerment in the sense of proposing what they can do themselves and requesting other youth to support them in their efforts.

*“Why can’t you join hands with me? Come on!!! No matter whether you are a scholar or not, what is important is that you are young. Let’s stand up together as youth for nonviolence, because ‘together we can’.” (Public Speaking 2015: C.N.)*

They talk about their empowerment in terms of developing ideas such as clubs, discussions, education of others, debates, using music, movies or theatre to disseminate messages. Through using expressions like “we are future leaders” they show that they believe in their own capacity to contribute to societal change (cf. Public Speaking 2012: I.M.).

As described above, in speeches and essays youth mainly focus on research and a broad analysis of the topics. Through this they show an ability to analyse the situation. In some cases youth create a connection between their analysis and their own, personal stories, as described above when discussing critical thinking. One example of a story of empowerment which was given is the following:

*“(…) un jour en causant avec ma grand-mère, elle m’a dit des belles paroles : « Mon enfant, je rêve le monde plein de joie, bonheur et paix mais surtout dans notre petite monde d’Afrique », elle continua en disant « Mon enfant, ma génération n’a pas pu accomplir ce tache puis je t’envoie, tu es la suite à accomplir à l’aide de toute la jeunesse ».” (Public Speaking 2014 : S.A.I.)<sup>5</sup>*

## Dialogue

The public speaking connects the given speeches to an exchange with the audience afterwards. Hereby, the ideas of the youth can be challenged and discussed; youth are giving further clarifications and personal stories based on the questions raised by the audience. Hence the public speaking contributes to triggering a public discussion on the issues raised by the youth. For example, when talking about the value of patriotism, youth were asked to clarify on the

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<sup>5</sup> “(…) one day when I was talking to my grandmother, she said something good: ‘my child, I dream of a world which is full of joy, happiness and peace, but especially in our small world of Africa’, she continued ‘My child, my generation has not been able to accomplish this task, so I’m sending you, you are the continuation, to accomplish (it) together with all the youth.’ (Translation by the author)

question “are you obliged to die in order to show that you fight for peace?” This was a question from the audience, directed towards challenging and better understanding the points given by the speakers (cf. Minutes Public Speaking 2015: Sp.3).

Youth also acknowledge that through the public speaking, they are encouraged to develop dialogue with other youth from the region and bring their ideas together:

*“Everyone came from his corner. We are together here from different countries. Everyone has his ideas. We all put our ideas together and at the end we have one speech which is together for peace.” (Minutes Public Speaking 2015: Sp.2)*

In the same line, it can be noticed that some youth used the opportunity of this activity to discuss with others on the given themes. They include the findings from these discussions within their essays/speeches which can be seen as a starting point to encouraging dialogue.

*“During this project, I have tried to ask two survivors what they think about commemoration by asking these questions: How has commemoration helped in the process of healing as a survivor? What are the challenges in healing process through commemoration have you met? Is the way of commemoration in Rwanda perfect? Do you think commemoration is a part of reconciliation?” (Essay Writing 2011: J.P.N.)*

Across all topics, dialogue and discussions were often proposed as one of the main tools in order to build peace in Rwanda.

*“(…) le dialogue intervient dans la résolution des conflits par non-violence car elle nous permet de connaître les causes des problèmes et d’en trouver les solutions pacifiques afin de nous comprendre. (...) Dialoguons pour la paix. Surmontons la peur de dénoncer le mal et ayons le courage de dire la vérité. (Public Speaking 2014 : S.N.)<sup>6</sup>*

## **5.2 Discussions triggered through movies**

### Thematic Analysis

In general the movie “Long Coat” turns around the issues faced by a young man who was a bystander to the genocide as a boy and has witnessed how his father participated in genocide. The director comments on his movie:

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<sup>6</sup> “(...) dialogue is a vital part of conflict resolution through non-violent means, as it allows us to learn about the causes of the problems and through understanding each other, to find peaceful solutions. (...) Let us dialogue for peace. Let us overcome the fear to disclose the evil and let us have the courage to say the truth.” (Translation by the author)

*“I wanted to show young people from perpetrator families, that it is possible to come to the public and say something.” (Minutes PBI 07-2013: 31)*

It is important to him, that the members of families of perpetrators or bystanders also contribute to the search for truth by sharing their testimony. This, according to him needs a process of building trust among the people, as trust is essential for reconciliation (cf. Minutes PBI 07-2013: 31)

In general the movie “The long coat” triggered questions among participants with regards to taking on the perspective of a Hutu-bystander of Genocide. Main issues of discussion were: how to deal with the legacy of genocide from the perspective of a child from a family of which at least one member was a perpetrator as well as the perspective that not all Hutus were killers – challenging the group allegations and the progress of the reconciliation process (cf. Minutes PBI 07-2013: 30ff.).

The movie “Ghosts of Rwanda” gives an account of the Rwandan Genocide in form of a documentary. It hereby focuses on the failures related to the genocide with regards to the responses of the international community. The discussions around the movie “Ghosts of Rwanda” followed the focus of the movie on the failure of the international community. Most of the contributions went in direction of the blame on the international community, their failure and the international responsibility to protect (cf. Minutes PBI 07-2013: 7/ Minutes PBI 12-2013: Day2).

“A love letter to my country” is a movie on how the past and its divisions among people still affect the lives of people today. It shows the love story of a young couple from different backgrounds, one being a genocide survivor and one being from a family where some members participated in the genocide. The movie discusses the process of reconciliation and the divisions which continue to exist (in this case in the mind-set of the parents) as well as whether and how youth can disobey their parents and contribute to change in the society.

The discussion around “A love letter to my country” was facilitated with participatory methods via the CINEDUC methodology. The issues discussed were obedience to the parents, the role of youth in the reconciliation process, forgiveness and unity through a Rwandan identity. Especially the last two (forgiveness and unity) were brought up by the participants themselves, while the other two subjects had been chosen by the facilitators. Forgiveness was not only a topic that came from the group itself (while facilitators had planned to focus on a different topic); it was also at the centre of the discussion and youth showed a great interest in it.

## Critical Thinking

In general, “The long coat” in connection to the presentation of the movie director, provoked the participants to take-on the rather unusual perspective of a bystander who belonged to a Hutu family during genocide and who has members in his family that participated in the genocide:

*“(…) usually we have only these testimonies of either the survivors or the perpetrators. Is there a challenge in the way you are telling your story?” (Minutes PBI 07-2013: 32).*

One of the members of NAR management emphasized the potential of the movie to provoke youth to open their minds and take-on different perspectives, which fosters their critical thinking abilities:

*”So for instance talking about when we bring in “long coat” – it talks about a different story. It talks about a perpetrator’s story. But also trying to bring it into perspective and compare it with the survivors’ stories and trying to understand that these different sides have different stories that can be important if they share this and can enable them to build a common ground which is important for reconciliation.” (Interview Management 06-2015)*

The “Ghosts of Rwanda” show a high educational impact when it comes to the role of the international community and the responsibility to protect. However at a personal level, the stories shared in this regard seem to be in-line with other, commonly cited narratives. They are for example similar to the way Romeo Dallaire describes and criticizes the (in)actions of the international community in his account from the perspective as the former commander of the UN-Mission to Rwanda UNAMIR (cf. Dallaire 2004). The impact on critical thinking becomes more obvious when focusing on the connection between the movie and the other discussions which are part of the peacebuilding institute. Hereby a general reflection on the role of each person as citizen of their countries is encouraged and hence a shift from blaming the governments to taking on responsibility for own actions (cf. Minutes PBI 07-2013/ 12-2013).

In the discussions around “A love letter to my country” youth discussed whether or not parents, as authority, can be disobeyed in specific cases (here related to ideologies which reinforce divisions and don’t allow mixed marriages). The discussion encouraged their critical thinking by analysing different points of view in their reasoning. This showed openness in the group to allow and analyse the existence of opposing points of view. At the same time the topic in itself afforded critical thinking on the value of obedience which in the given case is in conflict with other values such as love, freedom to choose the partner, reconciliation and unity.

*“T.S. replied that he would have disobeyed to his family and, in order to avoid conflict if it happens that they refuse to help him in terms of money, he should work and get money to live with her [the wife].” (Minutes CINEDUC 04-2015)*

In a discussion around the statement ‘it is always mandatory to obey the parents’, there were different sides – among them more reasons were also given for obedience:

*“Those who agreed said first that parents need to be respected because they gave us birth and they know much about life than us; second, mothers supported us more than 8 months in their belly; and third, parents do not plan to harm us, that is why it is good to obey them.” (Minutes CINEDUC 04-2015)*

In the course of the discussion, youth also came up with own reflections on the issue. They not only followed the discussion line given by the movie and the facilitators, but also came up with the issue of “forgiveness” as a key element to them in the process of reconciliation. Specifically they formulated the question:

*“What do you do if someone does not want to forgive you?” (Minutes CINEDUC 04-2015)*

They continued by finding their own answers to the question, such as that forgiveness is a process and that asking for forgiveness is already a very important step that releases the guilt. Hence it is important for youth to approach those who did something wrong and ask them to forgive by explaining the importance of forgiveness for the process of unity and reconciliation (cf. Minutes CINEDUC 04-2015). This shows the reflection process of the youth, as the topic of forgiveness and particularly the question mentioned were not given by the movie or the facilitators. This is also a special question, which is trying to connect the commonly discussed concepts of reconciliation and unity with guilt and forgiveness.

Within this discussion around forgiveness, youth were not only following the general narrative, but shared their own stories and experiences, in order to challenge whether Rwanda is already reconciled – they were “having kind of other perspectives or other narratives – giving a chance to something else” (Interview Program Intern 06-2015).

Through sessions facilitated with movies (specifically using the CINEDUC methodology), youth are empowered to share their own ideas openly (cf. Interview Project Officer 06-2015)

## Empowerment

With regards to the discussion on the “Long Coat”, there was no direct empowerment visible among the participants. This might be connected to a lack of time or the nature of the discussion, as it was focused on a question-answer session, which might have limited dialogue and a longer reflection process in the group. It might have however had an individual impact, which is not directly visible in the discussions.

Through discussions around the “Ghosts of Rwanda” the responsibility of the international community was discussed. This involved also discussions around who has to do what and the role or political participation of citizens in this (cf. Minutes PBI 12-2013: Day2). This could have been developed further and was usually used during the Peacebuilding Institute as a momentum to start discussions on the role of each citizen in conflict situations and peace processes (e.g. in form of advocacy).

The CINEDUC discussion around “A love letter to my country” fostered several individual reflections. Youth shared not only how they would behave themselves but also reflected on the consequences these actions might have in their own lives. They also shared their own stories:

*“Then D. said that, in his village, there is a place where his parents had forbidden him to go in the past but as a young man now, he does not care about that anymore.” (Minutes CINEDUC 04-2015)*

Youth shaped the progress of the discussion by themselves, they took charge of the topics which are to be discussed and came up with a topic that had not been part of the plan of the facilitators. This shows a kind of empowerment in terms of being able and open to discuss issues which are of importance to them.

*“You could see they are coming up with many solutions or many facts, showing that there is a problem of forgiveness, like giving you an example of one of them, the parents told him ‘you can’t have a relationship or friendship with ‘those’ people’ and then in the end, him he said, ‘because I’m mature, I decided to build a kind of relationship with those people, even if my parents refused that in the beginning’.” (Interview Program Intern 06-2015)*

In addition to this, youth also reflected on their role. After coming up with the issue of forgiveness, they realized that they themselves can play a role in supporting people to ask for forgiveness in order to foster unity and reconciliation (cf. Minutes CINEDUC 04-2015).

## Dialogue

The level to which dialogue can be achieved through the movies depends also chiefly on the methodology which is used. For example the question and answer session with the director of “Long Coat” produced mainly questions towards him, rather than an exchange and discussion among the participants. On the other hand the discussion on “Love letter to my country”, which was supported by participatory methodologies from CINEDUC shows that participants are sharing their own stories and are engaging in some dialogue with each other (cf. Minutes PBI 07-2013: 31ff. / Minutes CINEDUC 04-2015). The documentary movie “Ghosts of Rwanda” maybe enabled discussions at an analytical level on the role of the international community (cf. Minutes PBI 12-2013: Day2). It might be argued that the analytical perspective and focus of the movie triggered reflections at the political level, rather than at the personal one.

Even though, there was no real dialogue during the discussion after the “Long Coat”, participants still acknowledge that the issues discussed have contributed to their understanding of the situation and have brought-in a new perspective on the needs and feelings of people – especially on the side of perpetrators and their families:

*“This is good work and it has really helped us. There is a dimension that you have brought out. That even perpetrator families, they now even feel offended and bitter.”*  
(Minutes PBI 07-2013: 33)

This might be a sign that the discussion has contributed to the development of empathy among participants with regards to the conflict context.

The CINEDUC session on “A love letter to my country” encouraged dialogue among the participants, not only on the topic of obedience to parents, but more especially on issues related to reconciliation and their own role in their communities. They shared how they would behave if put in the same situation as the protagonists of the movie and through this also shared their own stories (cf. Minutes CINEDUC 04-2015). In the reflection process they were enabled to openly share their opinions, realities and perceptions on the main issues connected to the process of reconciliation. Especially the discussion raised by the participants on forgiveness opened a space for them to share their own stories and experiences, discuss their own opinions, learn from each other and develop a mutual understanding together (cf. Interview Program Intern 06-2015).

## 6 Discussion of the results

*“In both of the activities, youth are developing by themselves their own ideas, they are planning how they can build peace in the communities, which is different from the past, where the youth were characterized by overly strong obedience. (...) But youth are taking initiatives for the time being. They are developing ways, strategies to bring peace in their communities.” (Interview Project Officer 06-2015)*

When comparing the two approaches, both, the narratives created by the youth in public speaking and essay writing, as well as the movies and their discussion, focus on giving youth a space to voice their own ideas about past and present conflict issues (cf. Interview Project Officer 06-2015). We have seen that youth are sharing their own stories in both forms and they come up with their own perspectives. However the differences in approach, format and beneficiary group also contribute to some differences in the stories given and the impact created.

In general, it can be noted that the narratives given as part of the essay writing and public speaking seem to be more at an overall analytical level concerning the society in general, hereby following the main issues of the public debate. This is based, among others on the strong focus on research, academic performance and analysis as one element of critical thinking within the activity. The discussions, which follow movies, on the other hand, are using less evidence and do not include an in-depth research, but rather provide a form of dialogue and analysis of personal opinions and experiences. In the movie discussions, youth spontaneously and personally relate to the movie characters and issues and hence are more likely to spontaneously share their own stories and how they personally see things.

This might be directly connected to the format, whereby public speaking and essay writing are shared in public, where youth get the opportunity to publicly voice their concerns and discuss them with other youth and decision makers. Hence when publicly voicing their own ideas, it is possible that youth limit themselves to those ideas they find non-controversial and socially accepted. Speeches and essays are commonly the result of a longer reflection process, which is to include discussions and the search for evidence. On the other hand, discussions around movies take place in a more or less closed environment with a group of people who already knows each other (e.g. a club or an association). Hereby the discussion itself is the space for exchange and dialogue, where youth develop their ideas together and share their experiences. Hereby the academic research is not a focus, and there is no public statement involved. Hence the space

gives opportunity for a reflection from the individual point of view and a dialogue among the participants.

It can also be seen, that the sense of empowerment is much stronger within the narratives shared by the youth as part of the public speaking or essay writing, than those shared in the discussions on stories. Hereby the format of public speaking and essay writing, with the given themes, the public nature as well as the mentoring involved through schools and clubs, seems to provide a stronger sense of empowerment to the youth, where they feel that what they have to say is heard and valued by a wider audience. Movie discussions on the other hand focus on the individual reflection. While the discussion is usually combined with a reflection on the role of the youth, it does not directly give the youth a public space to discuss these ideas with a wider audience.

Another important element to consider is the differences in beneficiary groups. While the public speaking and essay writing focuses on youth in secondary schools, the discussions with movies mainly focus on a mixed group of schooling youth, university students and non-schooling youth. While the age groups are similar, the realities and needs of the groups might be different. Youth in secondary schools are often in boarding schools, where they spend most of their time within the school environment and only go to their families and communities within the holidays. Through the schooling curricula their reasoning might also be more connected to the academic input which they are receiving and focusing on a daily basis. The same, though at a higher level of reasoning, might be true for university students. On the other hand, non-schooling youth are living within the communities, not having the opportunity of receiving this academic input and the possible opportunities for career and personal development which are connected to it. At the same time they are much closer to the reality and challenges of life within their communities (cf. Interview Program Intern 06-2015). This might well have an effect on the narratives which are given by the youth, as the issues they are dealing with in their daily lives are different. This goes hand-in-hand with the finding that when analysing the movie discussions, it is mainly the discussion with non-schooling youth (CINEDUC 04-2015), where youth were sharing their own stories from their communities. With regards to schooling youth it might be important to further analyse the specific influence of the narratives and guidance provided by teachers to the youth (e.g. in the framework of national efforts towards unity and reconciliation), as these might influence the narratives of the youth.

This research contributes to the general debate by first of all indicating, that youth have their own stories to share and that these stories can be used in peace education in order to contribute to a positive impact. It further shows the possibilities and opportunities provided by different

approaches in supporting youth in sharing their own perspectives and narratives, not only on the past, but also on ways to deal with it, current conflict issues and the options they see for the future. Hereby it also shows the importance to connect these dimensions, especially when working with the youth. The approach of working with narratives doesn't limit itself to stories from the past, but also gives opportunities to connect these stories with the current reality.

The analysis shows how through the use of narratives in peace education, the general goals of peace education (Critical Thinking, Empowerment and Dialogue) can be attained. It shows the important contribution narratives can provide in the framework of peace education.

At the same time, the comparison of two different approaches with different beneficiary groups shows the differences in opportunities provided by the created spaces. These findings can further inform the planning and design of interventions in the framework of peace education.

## 7 Conclusion

What is the contribution of youth generating their own narratives to peace education as compared to them discussing existing narratives? This was the main research question for this paper. In the course of analysis, not only several differences between the approaches of public speaking, essay writing and discussing movies were identified, but most especially how they all contribute in their own ways to Critical Thinking, Empowerment and Dialogue. The general importance of narratives within peace education became clear through the achieved level of narrativity and its impact on the reasoning and discussions of the youth in terms of the identified goals of peace education within the given context. At the same time it was found that the narratives provided by youth in speeches and essays are different in their nature from the ones provided during discussions on movies. While the strongest visible element in the essays and speeches were critical analysis and empowerment of the youth, movie discussions can, where implemented in a participatory way, essentially contribute to independent thinking and dialogue. This is based specifically on the format of the activity (public or closed), its' focus and the background of the beneficiary groups.

These findings contribute to the debate on the potential and possibilities of the use of narratives in peace education. They can also provide further ideas on which elements and factors should be considered when planning interventions in the framework of peace education, especially with regards to the use of narratives.

This paper is mostly based on a practical example and the lessons learned from the practice of peace education in Rwanda. The findings give us a first idea, however they should be validated based on a more in-depth analysis of a bigger sample, also comparing the work of different NGOs and in similar and different contexts, including more voices of the youth and other stakeholders in the process (e.g. teachers). What can already be said, is that the use of narratives in peace education can contribute to the empowerment of youth, to their reflection process and foster dialogue among different groups.

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## List of coded Data

Code	Type of Data	Details	Date
Commemoration Conference 2013	NAR Publication	Civic Participation and Peacebuilding Project 2013. Project Report.	01.-04.2013
Essay Writing 2011	NAR Publication	“Voices of Young Rwandans. How commemoration contributes to the healing process in Rwanda.” The ten best essays from Never Again Rwanda’s student writing competition. Kigali, Rwanda.	2011
Essay Writing 2014	NAR unpublished compilation of Essays (to be published)	Compilation of the best essays selected in the NAR Essay Writing Competition (Draft).	2014
Interview Management 06-2015	Guided Interview	Representative from NAR Management	10.06.2015
Interview Project Officer 06-2015	Guided Interview	NAR Project Officer in the peace building program	05.06.2015
Interview Program Intern 06-2015	Guided Interview	NAR intern in the peace building program	04.06.2015
Minutes CINEDUC 04-2015	NAR Minutes	CINEDUC Session with non-schooling youth, movie “A love letter to my country”	22.04.2015
Minutes PBI 07-2013	NAR Minutes	NAR Peacebuilding Institute	07.2013
Minutes PBI 12-2013	NAR Minutes	NAR Peacebuilding Institute	12.2013-

			01.2014
Minutes Public Speaking 2015	NAR Minutes	Regional Public Speaking Event	09.05.2015
Public Speaking 2012	NAR Publication	Promotion of Civic Participation and Peacebuilding Project 2012. Project Report.	01.- 04.2012
Public Speaking 2014	NAR Publication	Public Speaking Competition 2014. Youth Speeches.	03.2014
Public Speaking 2015	NAR Project Report (to be published)	Promotion of Civic Participation and Peacebuilding Project 2015. Project Report (Draft).	01.- 04.2015