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Master's Thesis of Arts

Building Colombia's National Memory Museum:

Implications for non-
formal education and culture of peace

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Global Education and Cooperation Major

Graduate School of Education

Seoul National University

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Abstract

Colombia's National Memory Museum represents a unique and exciting opportunity as it is one of the only public spaces that promotes historic memory and that portrays experiences, anecdotes and stories that have been lived by Colombian victims throughout the territory. The museum's objectives are to clarify the truth (at least different perspectives on "truth"), to promote respect for the multiple memories and life stories about conflict, to symbolically repair victims of conflict, and to be a space that promotes dialogue and reflections of historic memory to avoid the resurgence of violent acts.

Even though the museum was not thought of being a peace education strategy, its goals, and objectives on working towards the non-repetition of violent conflict in the Colombian territory align with peace education strategies, more specifically with the goal of creating a culture of peace. As little is still known of the possibilities the museum may have to help in the construction of a culture of peace as a non-formal education institution, this thesis intends to explore and present the various possibilities non-formal educational institutions, like Colombia's National Memory Museum, have in helping in the construction of a culture of peace in conflict affected settings like Colombia.

To accomplish these research objectives, this thesis uses a critical-constructivism as a methodological stand point and uses qualitative research methods to analyze interviews with five museum workers along with document analysis from sources like podcasts, newspapers and museum documents. It later uses a thematic analysis on data to find what are the possibilities the museum can have to help in the construction of a culture of peace. Two are the themes found that represent an exciting opportunity for other educators around the world to understand, improve and use non-formal education strategies as complements in the creation of a sustainable culture of peace.

Keywords: Culture of peace, non-formal education, peace education, critical constructivism, museum education, thematic analysis

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"They have killed us for so long, and taken so much away from us, that along that process they also took away the fear to speak up, to tell our stories, to let the rest of the world know that almost 50 years of violent conflict does not leave any good behind."

-- Indigenous social leader from the Cauca community, quote presented in the first pilot exhibition of the Colombia's National Memory Museum in 2017

1.1 BACKGROUND OF THE STUDY

Colombia has had one of the longest internal violent conflicts around the world dating back to the 1950s (CNRR, 2013). Different from other internal conflicts, the Colombian conflict includes a multiplicity of belligerents ranging from guerrilla groups (FARC-EP and ELN), paramilitary death squads, Colombian military and police, narcotraffic gangs and organized crime bands. Not until 2011, under the presidency of Juan Manuel Santos, did the government officially recognize that Colombia was/is in a state of war and that there are several instances throughout the Conflict in which the multiple parties have caused serious violations to human rights and irreversible damages to civilians' livelihoods (Cortés, 2013). Yet this securitization of the conflict as a "war" by the national government is a contested one. Due to economic and international development objectives at the time, Santos' presidency decided to pursue an agenda for "peace" in which he enacted a series of laws and projects in which the Colombian government had the necessity to respond to the multiple injustices and human rights violations of victims during the years of the conflict.

In 2011, the law of Victims 1448 was created with the objective of providing victims the right to truth, justice and reparation with a guarantee of non-repetition. From this law the Center of Historic Memory was created with the intention of creating a historic memory file for reconstructing the conflict from the victims' perspectives. Besides, under the scope of the law, the Center of Historic Memory was given the task to create Colombia's National Memory Museum.

1.1.1 The National Memory Museum

The National Memory Museum (Memory Museum, for short) represents a unique and exciting opportunity as it is one of the only public spaces that promotes historic memory and that portrays experiences, anecdotes and stories that have been lived by Colombian victims throughout the territory. The museum's objectives are to clarify the truth (at least different perspectives on "truth"), to promote respect for the multiple memories and life stories about conflict, to symbolically repair victims of conflict, and to be a space that promotes dialogue and reflections of historic memory to avoid the resurgence of violent acts. Although the Memory Museum does not have a physical building yet, it has held several itinerary exhibitions. Its first pilot exhibition took place in 2018 as a commemoration of the peace agreement signed between FARC and the Santos' government in 2016.

Thanks to the enacted Victims Law 1448 of 2011 and to the 2016 Colombian peace agreement, there has been an increase in research on the various dimensions of Colombia's peacebuilding (Diazgranados et al., 2014; Echavarría & Cremin, 2019; Pinzon-Salcedo & Torres-Cuello, 2018). Although Colombian conflict has not yet finished, research has helped to trace the challenges and opportunities the various peacebuilding strategies are having in Colombia. Research related to peace education in Colombian formal education has also been taking place. Most recent studies related to peace education strategies try to define and evaluate the role that formal educational institutions are having in the promotion of a culture of peace in Colombia (Barros et. al, 2020; del Pozo et. al, 2018; Madrigal, 2020; Maldonado, 2019; Velasco, 2015). However, research regarding the role non-formal education has in the construction of culture of peace in Colombia is still very limited .

1.2 STATEMENT OF THE RESEARCH PROBLEM

Even though the museum was not thought of being a peace education strategy, its goals, and objectives on working towards the non-repetition of violent conflict in the Colombian territory align with those of peace education strategies. For example, the museums core objectives rest in empowering minorities and victims into telling new stories about conflict, cultivating respect for others, and fostering debating skills as a way to settle differences rather than using clashing violence. All of these objectives seem to align with those proposed by culture of peace frameworks created by UNESCO and reviewed and enhanced by authors such as Betty Reardon

(1999, 2001; 2002), David Adams (1989; 1997; 1991), and Werner Wintersteiner (2004; 2013, 2016).

For this reason, as little is still known of the possibilities the museum may have to help in the construction of a culture of peace as a non-formal education institution, this thesis intends to explore and present the various possibilities non-formal educational institutions, like the Memory Museum, have in helping in the construction of a culture of peace in Colombia.

1.3 PURPOSE OF THE STUDY AND RESEARCH QUESTIONS

This study does not attempt to evaluate the extent and effectiveness of the Memory Museum programs to mainstream a Culture of Peace, as this thesis will not use a positivist methodological stance nor quantitative methods to measure effectiveness. Rather, the intention of this thesis is to qualitatively explore and present the possibilities non-formal education institutions have in mainstreaming a culture of peace. More specifically, this thesis intends to explore the possible role Colombia's National Memory Museum will have in mainstreaming a Culture of Peace in a conflict-affected society like Colombia. This exploration can be used as a first step into future research in the field of non-formal education, culture of peace and conflict affected societies. Besides, the exploration of the opportunities and challenges can also offer educators around the world alternative modalities which to promote a culture of peace beyond schools.

For this reason, this study is guided by the following research questions:

- *What possibilities can non-formal peace education strategies like Colombia's National Memory Museum offer to construct a culture of peace in conflict affected settings like Colombia?*

- *What lessons could be learned from the Colombian National Memory Museum that might be useful for educators in other similar or diverse contexts?*

1.4 OVERVIEW OF THE CHAPTERS

To answer the guiding research questions, this thesis is divided into six main chapters. Chapter 2 will review the literature related to peace education and the construction of a culture of peace. The literature review will first start by exploring the definition of concepts related to the main

topic such as "peace", "culture" and a "culture of peace" and then it will give a thorough account of up-to-date research that states the connection between peace education strategies and the construction of a culture of peace. Lastly, it will identify the research lacuna this research aims to address.

Chapter 3 will present the methodology and methods used to answer the research questions. It will first outline my positionality along with my epistemic positioning that has informed and permeated the way this study was developed. Besides, it will also present why is case study research methodology suitable for the objective of this research.

Later, it will present the primary data collection method, interviews, and the secondary data collection method, document analysis. Guided by a critical constructivist onto-epistemology and an interpretivist epistemology, this chapter will also outline how thematic analysis was chosen as a way to analyze data extracted from the interviews and document analysis. Later, it will describe the analytical framework of a culture of peace used for analysis of the findings and discussion. This chapter finishes by presenting how participants' safety was kept throughout the study, some possible ethical concerns, and limitations of the study.

Chapter 4 presents two themes that emerged from the thematic analysis of data. The first theme "Not everything is black and white, there is gray in between" presents how for participants one of the biggest possibilities the museum provided in the construction of a culture of peace was in deconstructing pre-conceived political imaginaries that foster a binary polarization in Colombia. This deconstruction required the museum to use a bottom-up script that included new narratives of how communities lived, and resisted conflict. The chapter then outlines how the theme correlates with a culture of peace analytical framework in its attempts to go beyond binary distinctions.

The second theme "Emotions, multiple intelligences and art" presents how participants believe that the museum has an inherent pedagogical role in the construction of a culture of peace. Different from traditional forms of education, the museum acts as a multisensorial experience that can awake shared emotions and interpersonal understanding to promote social transformation. The chapter finishes by presenting how the theme is related to the culture of peace analytical framework.

Chapter 5 then presents discussions on how the museum has a role in the creation of a culture peace more broadly by promoting both individual transformation through transformative learning experiences, and by promoting social change through mutual understanding by using emotional social nodes between the pedagogical material and the visitor.

The study concludes in Chapter 6 by summarizing the main findings of the thesis, offering some discussion for limitations of the study, and addressing multiple experiences the Memory Museum can offer to educators around the world to engage in improving and engaging non-formal education as valuable pedagogical and transformative experiences that help in constructing a culture of peace. It is my hope that this thesis might provide useful insights for those wishing to use non-formal education in other national and cultural contexts to support sustainable peacebuilding.

CHAPTER II. LITERATURE REVIEW

The objective of this chapter is to organize and analyze thematically up-to-date research on peace education to identify research lacunas on the role that non-formal education has in the construction of peace in the Colombian context. To do so, this chapter will start by overviewing peace education literature with a special focus on the concepts "nation/culture", "peace", and "peace education", and the influence the terms/concepts have received from peace theory. Then, it will move on to review literature regarding the role peace education has in the promotion of a "culture of peace". Lastly, it will narrow down its focus to review literature regarding formal and non-formal peace education in the Colombian context focusing particularly on post-conflict literature.

2.1 UNDERSTANDING THE TERMS "CULTURE OF PEACE", "CULTURE" AND "PEACE" AND THEIR ROLES IN PEACE EDUCATION

2.1.1 Conceptualizing the term "culture of peace"

In an attempt to deconstruct the term culture of war, Professor David Adams (1989) along with a group of prominent scholars created the *Seville Statement on Violence* giving a turning point on the conception of war as natural and intrinsic to human beings, to a concept that is socially conceived and constructed. Later adopted and revised by UNESCO, the project for "inventing peace" rather than "inventing war" came to be conceptualized as the creation of a "culture of peace" (UNESCO, 1991). It is the ideal of creating a society that does not enter clashing conflict to resolve its problems but rather of citizens capable of using constructive approaches to dialogue to settle differences and achieve a goal in common. The *Seville Statement* also crucially challenges the common conception that war and violence are inherent to the human condition; instead the statement argues that war and violence are human creations, and can therefore be mitigated. A culture of peace provides citizens with a variety of tools to understand, respect and appreciate cultural differences, ensure human rights, and respect the integrity of all living beings (Reardon, 2001).

International organizations that work towards the promotion of a culture of peace like UNESCO (1995) believe that the aim of peace education programs is to help in the construction of a culture of peace through the development and promotion of a holistic education framework that prepares individuals for being capable of understanding and applying "a sense of universal

values and types of behaviour on which a culture of peace is predicated" (para. 6) through values of freedom, respect for diversity, and the resolution of conflicts in a non-violent manner:

> The ultimate goal of education for peace, human rights and democracy is the development in every individual of a sense of universal values and types of behaviour on which a culture of peace is predicated. It is possible to identify even in different socio-cultural contexts values that are likely to be universally recognized. (UNESCO, 1995, para. 6)

UNESCO also states that peace education helps in fostering attitudes necessary to defuse potential conflicts:

> Education for non-violence and peace includes training, skills and information directed towards cultivating a culture of peace based on human rights principles. This education not only provides knowledge about a culture of peace, but also imparts the skills and attitudes necessary to defuse and recognize potential conflicts, and those needed to actively promote and establish a culture of peace and non-violence. (UNESCO, 2008, p. 3)

To contrast UNESCO's definition, authors like Jiménez (2004) and Sánchez (2009) analyzed the concept of a culture of peace through deconstructing the terms that compose the concept, that is, "culture" and "peace". The analysis proves useful to give a glimpse into the idea that a culture of peace is not an objective to be reached but rather a series of processes and constructs that are changed and improved daily according to the variety of contexts they are embedded. Besides, the deconstruction of the term culture of peace is also useful to examine the way the concept of "culture" has been conceptualized and used in contrasting contexts.

2.1.2 Contrasting views on the term "Culture"

An analysis on the contrasting views on the concept of culture is useful, on the one hand, to call attention on how "culture" has been used as a concept that imposes exclusivity and belonginess to a certain nation-state or ethnicity fostering issues like exclusion or racism. On the other hand, the analysis can also show how the concept of "culture", like in the case of a culture of peace, has been evolving as a shared project for encouraging horizontality, dialogue, and transcultural experiences.

2.1.2.1 "Culture" as an exclusion device

For many years, culture has been a concept bounded to an isomorphic relation with nation-states (Williams, 1993). That is to say culture has been understood as conflated to a cultural nationalism where it is presumed that one politically defined unit and territory are equal to one nation, one culture, one people. As presented by Anderson (1991), nations are sovereign imagined political communities in which even "members of the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the mind of each lives the image of their communion" (p. 6).

This conceptualization however proves to be problematic because culture as a concept conflated with nation-states is understood as representative of a homogenous group that certainly does not correlate with those 'alien' to their own culture, and characterize themselves as being superior from other groups that might have different physical appearance, or that might think and believe differently (Binsbergen, 1999; Williams, 1993).

For example, Bekerman and Zembylas (2017) analyze how belonging to a certain culture has been synonymized as a classification of the periphery, of those who do not belong with the "superior" culture. This issue of cultures of superiority is not only marked on a global scale, e.g., Eurocentrism, but also on national scales, and even on more local issues related to race or gender, e.g., white privilege, sexism, etc. Addressing cultures as structures that facilitate the constructions of identities without resolving the conception of cultures as hierarchical devices would only foster issues related to oppression.

2.1.2.2 The flaws on addressing culture as an inflexible label

In many cases, certain groups in power were the ones in charge of delimitating how a certain behavior or a certain ethnicity was grouped under the label of culture (Binsbergen, 1999) to perpetuate their influence at the spheres of power. However, the concept of culture is argued by some to be nothing more than a social construction (González, 1999). The idea that humans have a defined and exclusive culture they belong to seems retrograde as there is no discussion on how a human can or cannot feel represented by his or her nation state, or by his or her ethnicity (Binsbergen, 1999). Similar to the discussion that Bush and Salterelli (2000) have on the "two faces of education", culture can also have a positive connotation as a shared structure in which humans can freely belong. Rather than being a concept that is strictly adhered to as a

nation, it could also be seen as a changing term that refers to a global structure that draws from multiple ideas from cultures around the world.

2.1.2.3 A global concept of culture: culture of peace

Wintersteiner (2016) addresses that the concept of culture of peace must be understood not as the culture of a specific civilisation or country, but rather "on cultural practices at large, which are, in one way or another to be found in every civilization", that is to say, "as a transcultural, global project of rejecting violence, but cultivating the best positive experiences of each culture" (p. 126).

For this reason, the promotion of a culture of peace cannot be understood as a simple structure in which individuals can shape their identity and future responses but it can be seen as a framework that helps in redesigning the way a local, national or global culture may foster ideas of superiority and exclusion into structures in which horizontal relations and multiple realities are taken into account and fostered.

2.1.3 Reviewing peace theory and its influence in the conception of a culture of peace

Understanding how a culture of peace can be a global project to reject violence requires to first examine how the concept draws from peace theory at the grassroots so to clarify its scope and its possibilities. Culture of peace along with multiple terms on the peacebuilding subject have been heavily influenced by Johan Galtung's peace theory.

Galtung's (1969, 1990, 1996) peace theory has been associated with one of the most prominent theories in peace studies as it conveys that violence and peace are attached to various sectors in a society and that both, violence and peace, take place in different forms and spaces. Commonly, the absence of clashing violence is understood as the final objective of peace, however it is impossible to characterize peace as the simple act of not being at war as this is a complex and holistic term that involves all individuals and institutions within a society. Galtung describes three kinds of violence: direct violence, structural violence and cultural violence(Galtung, 1990). Each type of violence is related to different spaces related to intra-

personal and inter-personal relations. Chart 1. summarizes Galtung precepts of spheres of violence:

Actor or direct violence	Any verbal or physical action that is intended to harm the body, mind or spirit leaving behind traumas that eventually will reciprocate violence cycle.
Structural violence	Any structure either personal, social or global that perpetuates violence in political, repressive and economic, exploitative manners and that is supported through penetration, segmentation, fragmentation and marginalization.
Cultural Violence	Referred as the legitimization of direct and structural violence so that actors resort to direct violence or simply ignore issues that promote structural violence. This type of violence is promoted through contents such as religion, law and ideology, language, art, science and through institutions and carriers such as universities, schools and media.

Table 1 Galtung typology of violence (1996, p.31)

Adding to Galtung's typology of violence there is also the term 'epistemic violence' that refers to the construction of epistemic (knowledge) frameworks that legitimise and enshrine practices of domination (Galván-Alvarez, 2010, p. 12). Colombian philosopher Santiago Castro-Gomez (2019) analyses the modern nation state as a machinery that does "not only require a monopoly on violence, but also uses it to rationally "direct" the activities of its citizens in accordance with previously established scientific criteria' (p. 213). Thus, the state and/or the groups in power will keep legitimizing the use of other forms of violence through enacting epistemic oppression that marks everything that differs from the "dominant knowledge" as invalid. This issue of epistemic dominance is addressed as "epistemicide" by Boaventura de Soussa Santos   and is understood as a form of epistemic violence on how the global South and other peripheral communities' knowledges and systems of understanding have been excluded and oppressed by the global North (and other Southern) hegemonic knowledges.

Accordingly, the promotion of peace has diverse responses depending on the kind of violent act that is taking place in a society. As explained by Ramsbotham et al. (2011), direct violence ends when conflict behavior changes, structural violence ends by removing structural contradictions and injustices and cultural violence ends by changing attitudes. Each of these

responses relates respectively to three broader peace strategies: peacekeeping, peace-making and peace-building (Johnson & Johnson, 2005; Ramsbotham et. al, 2011). For example, Cremin, Echavarría and Kester (2018) highlight how transrational peacebuilding education can help to dismantle epistemic violence through "elicitive values" in which "learners are encouraged to discover peace and conflict in themselves-not only outside the classroom in conflict situations removed from their personal lives" (p. 300). To challenge and change systems of epistemic oppression, that in turn legitimize other forms of violence, one needs to become aware of his/her own epistemological system so as "to create alternative epistemologies that foster social change."

Additionally, peace can be negative, referring to the stop of direct violence between nations, groups and individuals, or positive, referring to the overcoming of structural and cultural violence (Roach, 1993) by promoting 'legitimacy' and 'justice' (Ramsbotham et. al, 2011). Understanding the interplay between negative and positive peace as targeting the roots of all kinds of violence within a society can be helpful to understand that peace is not only the prevention of clashing conflict but it is a project that tries to resolve thousands of unjust and unequal power structures that may boost issues such as racism, patriarchy, lack of self-determination and so on. As Galtung proposes:

• Violence of any kind breeds violence of any kind;
• Peace of any kind breeds peace of any kind;
• Positive peace is the best protection against violence. (Galtung, 1996, p. 32)

Accordingly, a culture of peace is based on the precept that not only the encouragement of negative peace is necessary, but that there must be a daily dynamic social construction of a structure where societies are capable of rejecting structural and cultural violence and of promoting positive peace through mutual understanding, conflict resolution skills, social justice and human rights so that individuals within a society can create their own responses and behaviours to solve future violent situations of any kind without requiring violent and/or repressive tools. As peace scholar Betty Reardon states:

"Peace is not a fixed goal. It is the changeable, positive social and political circumstances in which goals can be pursued and differences resolved without harm to other or the environment… 'Peace is a process, a way of solving problems.'" (Reardon, 2001, p. 33)

For UNESCO (1995, 2008), one of the direct mechanisms to promote a culture of peace is education, more specifically, peace education:

> "The ultimate goal of education for peace, human rights and democracy is the development in every individual of a sense of universal values and types of behaviour on which a culture of peace is predicated. It is possible to identify even in different socio-cultural contexts values that are likely to be universally recognized." (UNESCO, 1995, para. 6)

UNESCO's definition inherently attaches peace education programs as capable of promoting a culture of peace. However, this connection needs to be justified through a research corpus that has previously explored the role that peace education programs can have in promoting a culture of peace. Thus, the following section will identify and analyze several studies that have explored peace education's role in the promotion of a culture of peace in a variety of contexts.

2.2   PEACE EDUCATION AND THE CREATION OF A CULTURE OF PEACE

Just as diverse as conflicts can be, so too are peace education strategies. As stated by Harris (2004), the vast ontological perceptions surrounding the term "peace" have helped create the various forms of peace education each locally suited and tailored to the necessities of specific communities. Thus, peace education strategies are not only implemented in traditional education settings such as primary schools or universities (Harber & Sakade, 2009; Bajaj & Hantzopoulos, 2016) but also in non-formal educational spaces such as libraries or museums (Apsel, 2016). Both formal and non-formal educational strategies have different target populations and diverse logistics that need to be analyzed if this research is to explore the connections between peace education strategies and the creation of a culture of peace. Thus, this section addresses studies that show a correspondence between peace education and a culture of peace in various global settings in either formal or non-formal educational contexts. The latter section will then cover specific studies that address how peace education strategies in Colombia are mainstreaming a culture of peace in the country.

2.2.1 Possibilities of peace education to promote a culture of peace: International organizations and critical theory – top-down and bottom-up approaches

From a top-down perspective, Fountain (1999) and Smith (2010) show that multilateral agencies such as UNICEF and UNESCO think of peace education as a promoter of global values that further the prevention of violent conflict as it helps create a toolbox for children, youth, and adults to resolve conflict peacefully and to create the conditions conducive to peace at an intrapersonal, interpersonal, intergroup, national or international level. From UNESCO's perspective (2015), the position that education holds for establishing a culture of peace is crucial as it holds the key for social transformation. Wintersteiner (2016) describes this key as the capacity peace education has to be a substantial part of an integrated framework of a Culture of Peace in which "elements of the deep-rooted culture of war with a culture of peace are replaced" (Wintersteiner, p. 126). For Wintersteiner, peace education acts not as a separate institution, but rather as a corner stone in the creation of a complex and holistic framework for establishing a culture of peace. Peace education holds the potential to slowly but sustainably "delegitimatize violent solutions and war, raise the awareness for peace and open up spaces for people to participate and act as members of a society" (Wintersteiner, p. 130).

In the same line of thought Guetta (2013) describes how peace education has been included in various UNESCO and United Nations' agendas as having an imminent role in the promotion of a culture of peace in societies through its capacity to foster values, attitudes and behaviors appropriate and coherent with peace actions. However, if education is to have a role of mainstreaming a culture of peace in societies there is an evident necessity of various integrated society levels so to support the objective peace education has within a society. For example, Guetta mentions that information and knowledge flux along with sustained support for gender equality is vital to support education's role on culture of peace promotion (Guetta, 2013).

From a bottom-up perspective, Bajaj sets peace education not as a passive promoter for peace implementation from above but rather peace education needs to have a critical grassroots component if it is to have a real influence in the construction of a culture of peace. "Rooted in similar commitments to more just and equitable societies, such counter-positioning… pushes peace education to be more flexible, responsive, and relevant in discussions of educational

policy, teacher education, and grounded practice within and beyond schools." (Bajaj, 2015, p. 157). For Bajaj and Brantmeier (2011) critical peace education aims not to reproduce the same status quo but to empower learners to be transformative change agents in their local contexts. This seeks learners to be active in the construction of a culture of peace as they are crucial to identify possible structural, cultural and epistemic violence, and to propose new forms on how to transform and disable various forms of violence.

2.2.2 Peace education in formal education contexts to promote a culture of peace: State-based education

Narrowing down from a global perspective to a direct focus on literature that explores and evaluates the possibilities peace education has in promoting a culture of peace locally, authors like Korostelina (2013), Cabezudo (2012), Murphy et. al (2016), and Zembylas (2016) have focused on researching about a variety of peace education strategies that take place in formal education contexts. The scholars discuss the various challenges peace education strategies are facing around the world and propose new opportunities on how peace education delivered in formal educational contexts can promote a culture of peace based on local realities.

Korostelina (2013), for example, proposes a systematic multidisciplinary approach to the formation of social identity in history education and its role in the development of a culture of peace. Korostelina analyzed a variety of textbooks and history curricula in places like Armenia, China, Serbia and Northern Ireland noticing that in many cases history education curricula does not foster promotive values of discussion, but rather it reinforces ideas of nationalism, enemies and cultural differences towards others. Korostelina considers that history education curricula must be readdressed as it has the possibility of reducing intergroup differences, promoting critical thinking and developing transcultural and intercultural dialogue. For this reason, the author proposes a systematic multidisciplinary approach that changes how history education can be counted as a peace education strategy and as a vital strategy in the construction of a culture of peace through: 1) de-constructing all possible national identities and giving strong emphasis to commonalities between ingroups and outgroups, 2) justifying intergroup relations through the reduction of negative attitudes and the acknowledgement of other perspectives to

boost intergroup cooperation and 3) creating national polices that boost equity and justice through the legitimization of power structures and mobilization of collective action.

Other authors like Cabezudo (2012) show that although formal education in Latin America have certain components of peace education, it is still a marginal subject as it does not have a connection with the reality students live nor with the curriculum that is being taught in other areas. Cabezudo states that if Latin American countries like Colombia want to promote a culture of peace through formal education it is necessary that peace education strategies include topics such as memory, truth, justice, and human rights so that they become relevant for students. By doing so, students will become dynamic actors in the promotion of a culture of peace in their own social spheres (Cabezudo, 2012, p. 4).

From a comparative study between Northern Ireland and South African's peace educational actions for promoting peacebuilding, Murphy, Pettis and Wray (2016) discuss how peace education in formal educational contexts holds an important role on creating generational tools to sustain civil society and to nurture the defense of human rights in order to promote a culture of peace in post-conflict societies. For the authors it is necessary that peace education provides subsequent generations with the skills, dispositions and behaviors that support and sustain the defense of human rights. By doing so, not only peace education will be helping younger generations to reconstruct their society but it will also help them promoting widespread behaviours that foster a culture of peace in their local contexts.

In Korea, authors like Kwon et. al (2018) highlight how a culture of peace needs to be embedded in educational contexts if it is to have an effect to counter cultures of violence. Kwon et al. show through a critical ethnographic study that there are several cultural elements of everyday schooling system in South Korea that are exacerbating direct violence. For example, military culture and male chauvinism are still present in some schools along with colonialist ideologies regarding the power and violence of Iljin students[1], competition as the main force

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[1] "'Iljin' is a local name for a group of young troublemakers involved in school violence. Iljin lexically means a group of military personnel – 'a squad' or a pro-Japanese orientation. It is a term

for economic development and Neoliberalism and individualism as moving forces behind educational efforts. Kwon et. al emphasize that changing "a violent culture to a peace culture requires transformation at the individual and school level and requires a new pedagogy" (p. 44). On the other hand, in the Philippines, Toh and Cawagas (2017) open up the possibility of engaging the promotion of a culture of peace not only through the promotion of peace education but also as part of an enriched framework that includes Global Citizenship Education (GCED). This framework will allow "interconnections of GCED with peace education support children's development as global (as well as local and national) citizens, with the holistic knowledge, values, and empowerment essential for building a culture of peace" (p. 537).

2.2.2.1 Teacher training as a peace education strategy to promote a culture of peace

If peace education strategies are to thrive in societies, not only modifications and changes in curricula and pedagogy are necessary, but also a clear and proper capacity-building for teachers and trainers in issues related to a culture of peace is required. Reardon (2011) emphasizes the idea that mainstreaming a culture of peace through education needs to be done strategically as it must involve both the education of students at young ages and the preparation of educators into understanding concepts that are involved in fostering a culture of peace (Reardon, 2001). Educators, teachers, education practitioners and so on must be knowledgeable on the possibilities to solve differences in non-colliding ways as well as on how to face their own inner conflicts to be able to promote in students' tools that prepare them when they face conflictive situations of violence of any sort.

A good example of focusing on teacher training as a peace education strategy to boost a culture of peace is well illustrated by Michalinos Zembylas (2016) and his own experience living during the Greek-Cypriot war. Zembylas et al. (2016) noted that educators hold an immense role in translating education policies in daily practices as their own opinions and perceptions about violent situations may be conflicting with peace education paradigms. Without proper

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commonly used in these ways in school contexts. Iljin form a culture, known locally as the culture of iljin" (Kwon et. al, 2018, p. 33).

training educator's doubts and own personal opinions might distort certain peace education contents when presented to students, as Zembylas expresses when quoting Ball, "Teacher's power to ideologically reconfigure educational discourses in context and, ultimately, 'affect, inflect and deflect' them" (Ball, 1998 as cited in Zembylas, 2016, p. 42). If a culture of peace is to be mainstreamed through education, it must include proper training for educators as they are key in fostering behaviors and in helping to shape students' future actions when responding to violence. As Zembylas (2016) mentions educators are "key policy actors" (p.12).

2.2.2.2 Transformative learning to promote a culture of peace

Although there is not much literature connecting transformative learning to the creation of a culture of peace, there are some studies relevant for this thesis as they present transformative learning experiences as capable of assisting in the creation of a culture of peace. For Goodman (2002), transformative learning involves a shift of consciousness on basic premises of thought, feelings and actions that alters learners' way of being in the world. She states, "such a shift involves our understanding of ourselves and our location; our relationships with other humans and with the natural world; our understanding of relations of power in interlocking structures of class, race and gender and our sense of possibilities for social justice and peace and personal joy" (Goodman, 2002, p. 197). This consciousness shift generated by transformative learning is crucial for the creation of a culture of peace as learners become aware that the construction of peace depends not in a single person but requires everyone's conscious personal engagement.

Turay and English (2008) also describe the possibilities of analyzing peace education strategies from a transformative learning perspective for the construction of a culture of peace. Through the analysis of three peace education models (University of Peace, Costa Rica; Pearson Peace Center, Canada; The Institute of Extra-Mural Studies, Sierra Leone), they propose a transformative model of peace education (TMPE) based on the premise that learners need to critically analyze "the root causes of violence, wars, conflicts and social injustices, and develop alternatives to violence" (p. 288). TMPE is presented as having five key sensitivities: diversity, participatory learning, globalized perspectives, indigenous knowing, and spiritual underpinnings, all directed towards the construction of a culture of peace and with specific variations depending on the context.

Turay and English (2008) state that their proposed TMPE requires facilitators to think through peace education as a transformative educational process that seeks to construct a local and global culture influenced by peace. Also, Dada and Olupona (2019) present transformative learning as pivotal to peace education. If peace education is thought as a practice for transforming society from a culture of war to a culture of peace, then there is a necessity for a transformative learning processes to take place if individuals are to break out from the culture of war they are embedded into.

2.2.3   Peace education in non-formal education contexts to promote a culture of peace: Peace Museums as transformative experiences

Stepping outside research related to peace education strategies that take place in formal educational settings and looking into research that has focused on peace education strategies that take place in non-formal educational contexts, van den Dungen and Yamane (2015) research on 'peace museums as peace education promoters' concerning how non-formal educational settings can be much more engaging and reaching than traditional forms of education in the promotion of a culture of peace. Visits to a museum "not only provide insights into informational content but also at transformation of how the visitors perceive and interact with the world and view themselves" (Garner, Kaplan & Pugh, 2016, p.341.)

Museums are places where interactive and meaningful learning can take place, and where the gap between educator and student breaches. The idea that all-generations within a society can engage with learning experiences proves useful to understand the role cultural and recreational spaces have within the lifelong learning process of humans. In museum visitors themselves become objects for   discovery, interpretation, critical appraisal and appreciation (Garner, Kaplan, & Pugh, 2016). Accordingly, peace museums across the world, different from war museums, can help societies approach the voices of victims and create empathy so to enable intergenerational, interfaith and international understanding (van den Dungen & Yamane, 2015).

Peace museums vary greatly depending on the in-situ context but they all share in common "the objective to educate their visitors and the aspiration to contribute to a more peaceful, less violent society whether in the local community or at the global level" (van den Dungen &

Yamane, 2015, p. 8).   Peace museums' objectives can be correlated in some degree to popular education strategies as "community or popular education should be conceived as a process of permanent education that will continue throughout the lifetime of individuals and groups."(Yoo, 2007, p. 90). In the case of the peace museums, as well as for popular education strategies in Latin America, participation in cultural and educational activities are crucial for societies as there is a strong emphasis on how the museums grant "the right of all persons to participate on a same plane of equality" (ibid, p. 90) in the education processes.

Tamashiro and Furnari (2015) also deepen the idea that contemporary peace museums have an important role on developing the idea of "many peaces" rather than peace as an absence of violence. They performed a critical analysis on peace museums across the globe and propose three scales in which peace is taught within museums: 1) museums where peace is shown as the absence of violent conflict such as the No Gun Ri Peace Memorial Park and Museum in South Korea or the War Remnants Museums in Ho Chi Minh city; 2) museums where peace is presented as the cultural conditions for justice, human rights, and sustainability such as the Museum of Tolerance in Los Angeles or the Kyoto Museum for World Peace ; and 3) museums where peace is shown as the inner dispositions and consciousness individuals make such as the redesigned International Red Cross/Red Crescent Museum in Geneva or the Gandhi Memorial Museum in Madurai.

Tamishiro and Furnari (2015) conclude that Contemporary Peace Museums must serve not only as places to promote repugnance to war, but as gateways of personal reflection, in which visitors make personal assumptions that peace is not only a matter of states nor military corps, but of visitor's own "inescapable participation and responsibility for socially sanctioned, structural violence" (Tamishiro & Furnari, 2015, p. 11). The role of peace museums on helping in the construction of a culture of peace is helping visitors understanding the multiple perspectives embedded in years of conflict and how visitors can become agents of social change after interacting with peace museums' exhibitions.

This section covered research studies that showed a correspondence between peace education and a culture of peace by addressing: 1) studies regarding the possibilities of peace education to promote a culture of peace from the perspective of international organizations; 2) studies

that analyzed the possibilities peace education strategies have in formal education contexts to promote a culture of peace with a special focus on local contexts; 3) research regarding the importance of teacher training in the promotion of culture of peace; and finally, 4) studies regarding how non-formal forms of peace education like peace museums are necessary in the promotion of a culture of peace. In most of the studies reviewed the idea of defending and promoting human rights seems to be prominent as well as the promotion of equality, active citizenship, and the construction of a shared identity in the promotion of a culture of peace.

The following sub-section of the literature review will narrow down its scope to research that exclusively focuses on Colombian context and on peace education and its relationship with a culture of peace.

2.2.4 Peace Education and the creation of a culture of peace in the Colombian context

The 2016 peace agreement has put forward a series of challenges and opportunities to be explored and analyzed within Colombian society. Literature related to the creation of a culture of peace has increased exponentially during the last decade (before and after the peace agreement) as it is vital to understand the correspondence various areas are having in the construction of peace in the country. Peace education in Colombia, like the literature above, occurs within formal as well as non-formal contexts. Colombia's sustained conflict has inflicted long lasting divisions among the society and has caused direct influence on creating other sources of structural and cultural violence. For this reason, the objective of this section is to review literature regarding how Colombia's peace education strategies are helping to promote a culture of peace within the local context, and to highlight possible research lacunas .

2.2.4.1 Peace education strategies in formal education contexts: Colombia's context

Scholars like Barros et al. (2020) have explored how there is a disconnection between Colombia's educational policies regarding the promotion of a culture of peace and the reality students are living. Through a comparative analysis of educational policies, the authors highlight that peace education strategies in Colombia need to be more transversal and multidimensional so to be more meaningful in students' lives. For the authors, peace education curriculum taught at Colombia's schools needs to include citizenship education because the

promotion of a culture of peace does not only include learning about peace concepts such as solidarity, empathy and human rights, but also it requires active citizens knowledgeable in participation, civility, democracy, historic memory and social understanding. Thus, it is necessary for educational institutions in Colombia to adopt new methodologies and techniques so that peace education transforms into a toolbox that students can use as active members in their communities.

In an effort to add peace education into the mandatory curriculum of Colombian schools, La Catedra de la Paz (The Catédra Paz) was established in 2015. The main objective of The Catedra Paz was to foster knowledges and competences related to Colombia's territory, culture, social context, and historical memory as a way to reconstruct social tissue, to boost social well-being, and to ensure the implementation of constitutional rights and duties in the country (District's Mayor Office, 2018). Catedra de la Paz was taught of boosting a particular Colombian peace that combines elements such as territory, recognition, justice and livelihood that have had a strong significance for Colombians throughout the sustained years of conflict. This "Colombian peace" has been denominated as territorial peace and its objective is mainly focused on preventing the resurgence of violence in the territory. However, as suggested by Echavarría and Cremin (2019), the ways and goals proposed to further territorial peace have not been very successful as territorial peace heavily relies on modern definitions of peace such as urban-centrism, promotion of liberalism, UN-agencies approaches on global order. Besides, they have not taken into account "other peaces" into the multiplicity of contexts that concur in Colombia. As highlighted by the Echavarria and Cremin (ibid) the implementation of "other peaces" can be of great help to target the challenges found in mainstreaming peace in the country.

2.2.4.2 Teacher training as a peace education strategy in Colombia

Another issue that arises in peace education is that local professional educators are not receiving proper training related to issues such as the construction of peace and peace education in school settings. Del Pozo et al. (2018) state that there is a disconnection between academic settings and realities being lived by students. Educators' lack of training regarding types of violence, emotional understanding, trauma and social pedagogy results in an inappropriate

guidance for students who are involved in daily violence or for preparing students to understand the importance of peace. By training not only teachers at schools but also specialized education professionals (early childhood educators, special needs educators, multicultural educators, etc.) on how to engage students on peace education under the scope of social pedagogy and social education greater changes can be made in creating a culture of peace within communities (Del Pozo et al., 2018).

Thus, taking advantage of the open definition and instruction given on how to implement Catedra de la Paz into traditional education institutions, Echevarría and Cremin (2019) created a series of teacher training workshops based on the thematic iPEACEs model (see Cremin and Bevington, 2017, for more on this model). The objective of these workshops was to introduce new approaches to conflict transformation based on the Innsbruck school's five families of peaces and the key concepts of Elicitive Conflict Mapping (ECM) (Dietrich, 2012). Interestingly, teachers that participated in these workshops rarely conceive of themselves as conflict and peace workers proving that there has not been much effort on capacity building programs for teachers to deal with conflict, to foster peace, and to foster a culture of peace within the country (Echavarría & Cremin, 2019)

2.2.5 Peace education strategies in non-formal education contexts: An evident research lacuna

Most of the reviewed literature provides guidelines and proposals on how to engage peace education strategies for the creation of a culture of peace in Colombia. Interestingly, descriptive and analytical studies evaluating the role certain strategies are already having in Colombia are not yet widely available, a lacuna that is typical amongst peace education research globally especially in the early years of a conflict or post-conflict environment. Besides, most of the recommendations have focused on issues related to formal educational settings (i.e., schools, universities, teacher's capacity building) but there is little to no coverage related to the role non-formal educational institutions like museums, libraries, civic and cultural centers are having in the promotion of a culture of peace.

From the little amount of literature related to life-long learning institutions and the role they hold in the creation of a culture of peace there are two particular studies that are worth

mentioning so to prove how important these institutions are in the construction of a culture of peace.

Firstly, Qvortrup (2017) investigates the idea that libraries hold a vital role in building peace and a culture of peace in societies and presents how Colombian libraries have a role on promoting social change. She collects and systematically assesses empirical evidence regarding public libraries and access to information as pivotal points for post-conflict societies in their peacebuilding processes. Astonishingly, Qvortrup found that Colombia has produced considerable academic foundation to establish public libraries as social institutions that are capable of promoting social values and of creating community lead to the creation of a culture of peace. Libraries "must help rebuild a traumatized society […]it is necessary to bring about proposals that can make the library a generator of peace" (Zapata et al., 2009, as cited in Qvortrup, 2017, p. 25). The author presents the idea that public libraries, not only in Colombia but also in other parts of the globe, can act as institutions where communities are made, and where, thanks to ready to access materials provided in libraries, there can a be healing process on finding the truth/s in past conflicts so to build trust and belongingness in the community (Qvortrup, 2017).

Secondly, Arango and Girarldo's (2019) analysis on the government-led TVET program (Arando La Educación) provides an insightful analysis study on the real challenges that are facing standardized peace education programs in "introducing" FARC ex-combatants to the normative system of education. Arango and Girarldo explain that even though the program tried to give ex-combatants the possibility to enroll into standardized education schemes such as primary school and then into vocational training programs, the program fails to be tailored to the abilities and knowledges ex-combatants already had. The curriculum proposed for these programs was mostly based on Euro-centric models of education and it does not give the possibility of mixing local knowledges, cultures, real life experiences in conflict, trauma, emotions that can be vital for ex-combatants to feel included during the learning process. One of the interviewees in Arango and Giraldo's research that worked at the TVET program states his personal perspective regarding the program's efficacy:

"How can you teach a third-grade primary school curriculum to someone that already has 15 years of experience working as a nurse in the guerilla ranks thanks to his/her local knowledge on Amazon medicinal plants and in-situ training?... These programs are designed to provide basic literacy and numeracy teachings that were planned to be taught at schools in the capital or in the cities. Ex-combatants already have technical skills that are way beyond the topics the program covers." (p. 90)

This shows that current non-formal peace education programs in Colombia are not very common, or well developed, and little is known of the relation non-formal peace education programs are having in the construction of a culture of peace. Therefore, this study aims to investigate further the contribution of non-formal education to the cultivation of a culture of peace in Colombia.

2.3   RELEVANCE OF THE STUDY

The literature regarding non-formal education, like the Colombian National Memory Museum, and their role as peace education strategies has proven to be scarce. Thus, there is a necessity for studies to explore further the role memory museums may have in the construction of a culture of peace within Colombia as they open the possibility to understand from multiple perspectives and angles social dynamics that are crucial for social change. These approaches also offer educators alternative modalities through which to promote a culture of peace beyond schools. Given this dearth of literature, this thesis will address the following questions:

- *What possibilities can non-formal peace education strategies like Colombia's National Memory Museum offer to construct a culture of peace in conflict affected settings like Colombia?*

- *What lessons could be learned from the Colombian National Memory Museum that might be useful for educators in other similar or diverse contexts?*

Peace museums hold an important role in molding past events and public memory and the diverse ways in which all generations can face, change, and bring into play already acquired knowledge regarding violence. Museums hold the ability to interact with what it is previously

known and to play with emotions, memory, trauma, loss, livelihood, territory and link them with peace-related efforts more implicitly (Apsel, 2016). Thus, by exploring the role this museum has in mainstreaming a culture of peace, this thesis tries to highlight the possible challenges and opportunities non-formal forms of peace education have in the construction of a culture of peace in Colombia. Besides, this study might be relevant to explore the role life-long learning education institutions have into promoting a culture of peace in post conflict societies.

In order to address these research questions, and as the National Memory Museum is still in construction, this thesis analyses the perspectives of the Memory Museum's workers and researchers to shed light on how the Memory Museum is being created to promote a culture of peace in the country. Museum workers' perspectives are vital to identify the museum's pedagogical and social role in the construction of peace in Colombia. Besides, perspectives analysis is also helpful to highlight what discourses were museum workers confronted with when planning and developing the exhibitions to be displayed in the museum. This analysis proves relevant to understand the museum's role of a new social construction of the reality of war and violence in Colombia.

The following chapter will present a thorough account on the research parameters used to choose data collection methods along with the philosophical underpinnings supporting the research objective. It will also describe the data analysis methods used to identify relevant themes in the data and describe the limitations of the methods.

CHAPTER III. METHODOLOGY AND RESEARCH DESIGN

The distinction between methodology and methods is crucial to understand the objective of a research project. Methods relate to the way data can be collected for a certain study whereas methodology refers to philosophical underpinnings that create a valid analytical framework to be take upon in a research project (Harding, 1987). Thus, identifying methodology cannot only be useful to portrait credibility in research outcomes, but it also helps to identify how a research project is approaching and interpreting reality (Jackson, 2013). For this reason, this chapter has two main objectives: 1) to present my positionality, epistemic positioning, and methodology underlying this thesis, and 2) to describe the methods for data collection and data analysis used for the study.

3.1 METHODOLOGY

Before describing the methods for data collection and data analysis, the following section will introduce my positionality as a Colombian researcher, epistemic positioning, and the case study approach underlying the study. The objective of reflecting on my positionality in the study is to strengthen the analysis of findings and to better support the neutrality and reliability of the study on the multiple views of the possible pedagogical and social roles the museum can have in the construction of a culture of peace in Colombia.

3.1.1 Researcher's positionality

After the peace agreement took place in 2016, many Colombians' realities, including mine, completely changed. In my case I understood that "war" and "violence" had to deal with me, and that they were affecting me in various forms. My need to explore my past as a Colombian and to understand what happened during the years of conflict, led me to search for new sources of information. I ended up accessing material that the Centre of Historic Memory (CNMH) had written about victims' testimonies and the reports of Colombian conflict. I also found out about the CNMH's project of creating the Memory Museum that delve into the historic memory of conflict in Colombia as an act of symbolic reparation for victims.

In 2018, after visiting the first pilot exhibition of the Memory Museum called 'Voices to Transform Colombia', I realized that my process of 're-building' what I understood and thought of Colombia's "conflict" and "war" was not exclusively mine. It was a shared process

that people who were at the exhibition were also undergoing. The pilot exhibition not only served as an experiment to narrate how the human rights violations victims of the Colombian conflict have lived and resisted in multiple ways the Colombian conflict, but also as a platform that fostered introspectiveness regarding the position of the visitor as a member of the society, and as an agent of change.

After visiting the exhibition and engaging with the material, I thought of the museum as having a pivotal role as a peace education strategy as it could probably help people deconstruct and reconstruct perspectives regarding Colombian conflict, that for many years has been heavily influenced by government-led verticality and centralization ideas. Non-formal education like museum education, in my opinion, can help to deconstruct these vertical narratives of conflict and to transform them into a shared story between victims and communities that include multiple sides of the world, the self and the other (Manning, n.d.). Constructed knowledge that promotes horizontality attempts to empower those who have been excluded from telling their stories about conflict, and also helps others to understand the importance of horizontality.

Enclosing personal assumptions regarding the museum into a research objective not only required me to think of strategies where the construction process of the museum, its objectives, its materials, and its goals could be explored but also of analytical processes where I engaged in unravelling meaning out of the participants' experiences, opinions, ways of life, and anecdotes. Hence, my methodological assumptions that guided this thesis are based on critical constructivism and interpretivism, as both an ontology and epistemology, focusing on the importance of acknowledging how I, as a researcher, as a woman, as someone who grew up in Colombia, and as a supporter of the construction of a bottom-up peace, interpret reality as a social construction that might help empower those who have been historically marginalized.

This process of qualitative interpretation challenges the positivist idea that a researcher must be detached and unbiased from the research, as I am taking an active role during the whole process. My reflexive positionality in the analysis process, then, informed by critical constructivism and interpretivism, gives strength to the arguments and findings presented in this thesis as I did not only require to understand a culture of peace and peace education theory, but I also needed to embody subjective interculturality when analysing data so as to be a bridge for those who cannot understand the internal process Colombians might be living but that have

much to teach and to give to other societies. My positionality informs and is informed by my onto-epistemic positioning.

3.1.2 Onto-epistemic positioning

3.1.2.1 Critical constructivism: Oscillating between ontology and epistemology

The process of disentangling ontology and epistemology from critical constructivism is challenging, as critical constructivism is grounded on the constructivist premise that realities are premeditated involving process of experiences, subjectivity, and critical self-reflection to create a shared reality (Kincheloe, 2005) and on critical theory premise that knowledge is a social construction that gives power to those who construct knowledge (Freire,1972). For this reason, this thesis is informed by critical constructivism as an onto-epistemology that entails that is impossible to separate the epistemic from the ontological as they both make part of the same process to understand the world that surrounds us (Barad, 2007).

Critical constructivism as an onto-epistemology identifies individuals as social, cultural and historical beings (Manning, n.d.). It tries to "expose the ways knowledge is produced and the impact it exerts on the production of selfhood… as it understands that our present state of being (our ontological self) is, in part, a social and historical construction" (Kincheloe, 2005, p. 81). This onto-epistemological perspective allows understanding human beings not as separate from their surroundings, as the positivist ontology entitles, but as active contributors that de-construct and re-construct themselves in interaction with their surrounding environment guided by their critical theoretical system of meaning (Kincheloe, 2005) .

Besides, critical constructivism also allows researchers to understand the connection between power and knowledge as it supports the idea that only certain groups and societies maintain legitimacy of power by controlling knowledge and undermining alternative constructed knowledges (Tamashiro & Furnari, 2015). As commented by Tamashiro and Furnari, "the narratives and messages presented in museums are not objective or historical truths, but rather products of the museum designers' constructed interpretations of the chronicle of events, the people or the places they memorialize" (2007, pg. 224). For this reason, this thesis is guided by the urge of understanding how Colombia's Memory Museum could be a facilitator for dismantling and deconstructing vertical knowledge about conflict, into a horizontally constructed historic memory to: 1) understand what happened to those who were marginalized,

2) generate reflective processes in visitors of their own position and relation to the context they are living, and 3) create a shared dialogue that promotes the construction of a culture of peace.

3.1.2.2 Interpretivism as a guiding epistemological standpoint for analysis

Then, how to explore the various ways in which the museum was planned and designed to be a facilitator of these de-constructive and re-constructive processes? In order to solve this question, I was also guided by an interpretivist epistemology that placed me as a fundamental part in the analysis of participants stories and narratives. An interpretative epistemology recognizes that "all knowledge is grounded in our particular experiences; it is subjective and bound to the natural contexts in which we enact our lives" (Hiller, 2016, p. 103). Researchers using an interpretivist epistemology not only focus on understanding behaviours of participants but they pay special attention on the significance given by research participants to certain subjects or situations (Pascale, 2010). Hence, my role when analyzing data was not a passive one, but rather I held an active role in "understanding the meanings humans construct in a given context and how these meanings interrelate to form a whole" (Greene, 2010 as cited in Hiller, 2016, p. 103).

In this study, I acted as an interpreter of multiple perspectives that museum workers had regarding the role of the museum as a promoter of a culture of peace in Colombia. Museum workers' opinions and experiences are vital to understand how the museum is being created to engage visitors and confront them with new realities regarding ideas like conflict and peace. Thus, interpreting museum workers' perspectives, while being mindful of the various local contexts they are submerged in (Kurian & Kester, 2019), can be useful to trace the connection between communities and peacebuilding efforts to unwrap the challenges and opportunities non-formal peace education strategies might have in the construction of a culture of peace.

Accordingly, qualitative research methods support interpretivist and critical constructivist methodology as they place focus on information contained in life stories, perspectives, narratives, and experiences of research participants. In this study, I became a listener of stories and an active interpreter of the multiple realities in a contested subject through the analysis of narratives presented by research participants. The following section will describe the qualitative methods used in this thesis to collect and analyze data. It will also describe the

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ethical concerns related to the methods used in this thesis dissertation as well as the challenges and limitations that arose during the process of research.

3.1.2.3 Methodological approach: Case study

Drawing on the critical constructivist ontology and interpretivist epistemology in this study, I chose a case study approach to the methodological design. A case study design allows me to deeply examine, through the perspective of museum workers, the National Museum as a form of non-formal peace education in (post)conflict-affected Colombia. The case study design also allows me to reflect on the variegated perspectives among those who work in the Memory Museum. Stake (1995) and Yin (2003) describe a case study as described as an in-depth analysis of the particularity and complexity of the issue, group of people, project or person that is being intended to be studied. Study cases have an increased focus on interpretation as the researcher act as "an interpreter in the field to observe, to record objectively what is happening but simultaneously examines its meaning and redirects observation to refine or substantiate those meanings"(Stake, 1995, p. 8) Besides, In-depth case studies can explore the multiple and complex interrelations of a phenomena, and can "retain the holistic and meaningful characteristics of real-life" (ibid. p.10) so as to later be interpreted by the researcher.

Furthermore, Yin (2003) explains that study cases can be of great help if a researcher seeks to answer "how" and "what" research questions because case studies are lead "by the use of histories and perspectives" (p. 6) that will clarify the contemporary events that surround the object of study and will set multiple contested perspectives of the study object. I will now turn to detail the specific qualitative methods used to select and interview participants.

3.2 METHODS

As Colombia's National Memory Museum is expected to be built by 2022 and to open its exhibition by 2023, researching about the role of a museum that is still in construction posed serious challenges on analyzing the perspectives of visitors to the museum. For this reason, this study focused on analyzing the perspectives of museum researchers and museum workers that have been involved in the creation, selection and planning processes of the museum. Thus, this

section will describe the process of qualitative data collection and the analysis of museum workers' perspectives in five main sub-sections: 1) sampling methods for participants; 2) data collection procedures; 3) data analysis methods; 4) ethical concerns, and 5) challenges and limitations for this study.

3.2.1 Sampling of participants

The primary method of data collection was 1:1 semi-structured interviews with five museum workers. The participants all worked at or researched for Colombia's National Memory Museum, and all have completed at least undergraduate studies. Due to the specificity of the media museum workers are involved in, participants were chosen through the snowball sampling method. The snowball sampling method is useful when the niche of information tends to be difficult to reach and participants are hard to locate.   For this reason, when teasing the feasibility of this study a key informant (or gatekeeper) had to be identified to see if it was possible to reach other participants working at the museum. In this case, I contacted the key gatekeeper for this study through the alumni network at the National University of Colombia. After contacting the gatekeeper, snowball sampling methods for choosing other participants started. The 5 participants are identified according to pseudonyms throughout the paper.

3.2.1.1 Overview of the participant sample

Participant	Age range	Region/ethnicity	Level of education	Discipline
Participant 1	25-35	Latin America	M.A.	Humanities Sociology
Participant 2	25-35	Latin America	M.A.	Humanities Social Work
Participant 3	35-45	Latin America	M.A.	Humanities Psychology
Participant 4	35-45	Latin America	PhD	Humanities Anthropology
Participant 5	25-35	Latin America	M.A.	Humanities Sociology

Table 2 Museum workers participants' sample
*Gender of participants was not included in this figure as to protect participants' privacy.

3.2.2 Data Collection Procedures

3.2.2.1 Primary data collection method: Semi-structured interviews

Due to the COVID-19 pandemic, all the interviews took place in online settings through the online conference software ZOOM. Interviewees were asked about their personal experiences, opinions and perspectives regarding their role and affiliation with Colombia's National Memory Museum. By asking participants about their experiences, obstacles, learning opportunities and so on, the study aims to deeply understand how participants conceive the role of the museum in the creation of a culture of peace within the country.

Each interview lasted approximately 60 minutes and it encompassed around 12 questions subdivided into 4 main categories:

First category: Background: How does the interviewee conceptualize the conflict dynamics in Colombia?

1. What was your perspective of war and conflict in Colombia before working at the museum (before researching about the museum)?

2. What is your affiliation with the Museum? And why did you decide to accept this job position?

3. What made you feel interested about researching on the museum? What motivates you to keep working at the museum?

Second category: Occupation or relation to the museum: Understanding the role of the museum within the status quo of the country and the interviewee's perspective regarding the role of the museum

4. What do you do in your job? How do you gather research materials? How do you choose the materials? Are there any barriers on getting the material for exhibition? Who funds your exhibition?

5. What obstacles have you faced when researching/working for the museum? Have any new opportunities have emerged from these challenges?

6. By working in the construction and planning of the museum, have your ideas on peace and war have changed?

Third category: Linking interviewees' occupation towards social change in Colombia: Pedagogical role of the museum in Colombian society
7. What you think the role of the museum is towards social change in Colombia? 8. Do they perceive this role of social change and society as being explicitly pedagogical? i.e. is the museum teaching people? How do you conceptualize the role of the museum as a teacher? 9. From your perspective what is the greatest challenge the Museum has faced or is facing? And what can we learn from it? 10. If you could name something other people could learn from the museum what would it be? What do you think are the lessons for Colombian Society and for other societies? 11. Do you have anything else you would like to add that we haven't discussed yet?
Fourth category: Demographic Set
12. Please tell me where did you study? What is your highest degree and your field of study? 13. Asking interviewee's gender, ethnicity, age, occupation, highest degree, parents' occupation.

Table 3 Semi-structured questionnaire used in 1:1 interviews with participants

Each one of the category questions was directly connected to the research questions of this study. The first and second categories of questions relate to the conceptualization museum workers give to conflict dynamics in Colombia and the role the museum has within Colombia's status quo. These two categories were directly related to the first research question of the study as they try to explore the relationship between non-formal education strategies and the construction of a culture of peace in Colombia. For doing so, the two categories included questions about participants personal experiences working at the museum, their roles and functions at the museum, and their ideas about how the museum fits into Colombian society. Workers conceptualizations regarding the role of the museum was of great help to recognize superficial codes of meaning that highlighted how the museum is targeting to the construction of peace. Besides, questions regarding personal experiences, motivations for working at the museum and anecdotes related to their occupation helped into the recognition of latent codes of meaning on how the museum is being designed and created to have an influence in Colombian society.

The third category of questions relates to the second research question of this study as it tries to relate the lessons that could be learnt from the Memory Museum and that can be useful for educators in other similar and diverse contexts. To do so, the third category focuses on asking questions related to participants conceptualization of the pedagogical role the museum has in Colombian society, and on specific lessons people could learn from the museum. The last category served to create a deeper contextual understanding of participants' background. This last category was particularly useful when analyzing participants' narratives as it gave a clearer image on their background stories that made them take certain positions towards the museum.

3.2.2.2 Secondary data collection methods: Document analysis, podcasts and digital artefacts

This study also used document analysis as a secondary methodology of data collection. Document analysis provided an opportunity to support codes found in interviews by building up confluence of themes and providing data reliability. Found codes were contrasted in information extracted from public documents, reports, public podcasts, and news. For this study, three primary sources were used for document analysis:

1) Public documents related to the creation of the museum: Official on-going records, reports, documents, logbooks, manuals, etc. created by the National Centre of Historic Memory (CNMH) (institution in charge of Colombia's National Memory Museum),

2) Podcasts and radio data: Analysis of the podcast Museums in Context (Museos en Contexto) created by the National University of Colombia as a source of information of the various roles museums have in Colombian context. Link to the podcast: http://unradio.unal.edu.co/nc/categoria/cat/museos-en-contexto.html?tx_ttnews%5Bpointer%5D=3&cHash=d2baa717e4966da3994fb9e6d902960e

3) Museum artifacts: Artifacts created by Colombia's National Memory Museum (CNMH) such as reports, exhibition summaries, compiled stories from victims, and social media artifacts.

These three sources proved to contain relevant information regarding museum creation and the pedagogical role the museum can have in Colombian society as they supported relevant codes found in the primary data. Thus, the secondary data collection methods provided crucial data for the purposes of deeper understanding and triangulation and trustworthiness of data. Combined, these primary and secondary methods provided comprehensive and nuanced

perspectives into the role of the National Memory Museum in supporting (or not) the cultivation of a culture of peace in (post)conflict Colombia.

3.2.3 Data Analysis: Thematic Analysis

This thesis used thematic analysis as its main data analysis method. Thematic analysis has been widely assessed as a flexible data method that is not framed under a specific research paradigm, but is commonly used in case study research (Braun & Clarke, 2013). It has been largely applied in various fields and it has also been used in the field of peace education (Acarón, 2018; Kurian & Kester, 2019; Yahya et. al, 2012). As stated by Guest (2012) "Thematic analysis requires more involvement and interpretation from the researcher. It moves beyond counting explicit words or phrases and focuses on identifying and describing both implicit and explicit ideas within the data, that is, themes" (p. 10). The process of analysis for this thesis was divided in three stages: 1) Data familiarization, 2) Data scrutiny and codes creation, and 3) Creation of themes.

3.2.3.1   Data Familiarization

Interpretative research requires to have a deep connection and understanding of collected data. The familiarization stage was crucial for understanding participants backgrounds, stories, perspectives, personal positions regarding the questions asked in the interview. Data familiarization started by transcribing participants' interviews to perform discourse analysis on possible sematic meanings and socio-contextual meanings. For example, participants used metaphors, and Colombian Spanish colloquial language to express their ideas that carried meanings of belonginess to a certain socio-cultural context. For this reason, it was necessary for me to actively immerse in understanding the data corpus. Besides, participants ideas or contexts sometimes lacked informational background, and it was necessary to search in official documents, news and podcasts containing verified information regarding certain issues that participants expressed as relevant.

3.2.3.2   Data scrutiny and codes creation

The following stage required to organize data corpus. Each transcription was color codified depending on the relevance given by participants to certain ideas. Color codification required my active involvement as it was a conscious process of selecting relevant topics and relevant

ideas in order to correlate them to form codes of meaning. After color codification concluded, possible codes of meaning were transferred to a comparative matrix in which the five participants ideas were match and organized. In this matrix, I scrutinized and identified why certain topics were given special relevance by the participants while others were not as relevant. Also, I identified those 'latent' codes that might not be explicitly mentioned by participants but that are relevant to explore the role the museum has in the construction of a culture of peace. As participants answers were given in Spanish, the creation of codes of meaning required direct translation from Spanish to English. The process of translation also proved to be another form of intercultural analysis, as I had to figure ways to convey participants' messages without changing their original me meaning. Figure 1 shows a sample image of the matrix used in the process of data analysis.

Figure 1: Sample of analysis matrix

3.2.3.3 *Creation of themes*

The last part of the analysis required to find connections between initial codes of meaning, latent codes of meaning and data found in secondary sources. This required to create mind

maps to understand how codes were interrelated and crosscut data to form a theme(Clarke & Braun, 2016; Guest, 2012). Each theme provides an in-depth analysis and involvement that explores the role Colombia's Memory Museum has in the construction of a culture of peace from the perspective, experiences, and opinions of participants. The findings section will describe the three themes that came up of this minute and detailed interpretative analysis.

3.2.4   A culture of peace analytical framework

Following the identification of themes, I then cross-analyzed the themes and subthemes through the lens of a culture of peace. First, using available literature regarding culture of peace I identified three main authors that have been prominent in theorizing about a culture of peace along with UNESCO's reports on culture of peace implementation. The analytical framework of a culture of peace used for the analysis of findings was informed by the work of authors such as Adams (1989; 1997; 1991), Reardon (1999, 2001; 2002) and Wintersteiner (2004; 2013, 2016). Besides, it also drew ideas from UNESCO's guidelines on a culture of peace. This analytical framework helps to organize culture of peace main ideas into five main points that will later be related to the themes presented in the findings section:

1. Multidimensional framework for societies to reject clashing conflict as a way to resolve disputes and to impose ideas.

2. Socially constructed framework that enables citizens to cultivate their identity and future responses towards the rejection of clashing conflict.

3. Socially constructed framework for citizens to understand respect and appreciate cultural differences and to promote and ensure human rights and respect for the integrity of all living beings.

4. Socially constructed framework that redesigns local, national or global cultures that may foster ideas of structural and cultural violence, into structures in which horizontality and multiple realities are taken into account.

5. Socially constructed framework that promotes positive peace through the promotion of mutual understanding, conflict resolution skills and social justice.

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This analytical framework was used in the analysis process to identify and correlate relevant issues brought by participants and secondary sources brought up in the study so as to clearly explore the museum's possibilities in the construction of a culture of peace.

3.2.5 Ethics and participants' safety

This research followed all procedures to ensure the principle of doing no harm to participants along with Seoul National University Institutional Review Board's guidelines for researchers. Thus, before collecting data, Participants were given a letter of consent that stated their voluntary engagement with the study and that addressed the objective of the study, interview logistics, relevance that participants' contribution will have to the research lacuna, and the participants' rights to withdraw at any moment from the study without any kind of repercussion. Besides, all forms delivered to participants were previously approved and revised by Seoul National University Internal Review Board.

The nature of the study in peace and conflict is a self-contentious issue. However, the participants that took part in the research are professionals working in the field of narrative, memory, and reconciliation. As professionals they are skilled in dealing with topics related to conflict, war, victims, historical memory, human rights and so on. Furthermore, the study was not sensitive in nature. Thus, there was no concern that the study could harm participants as they talked from a professional perspective on activities related to the museum. Once data analysis concluded, participants' data destruction followed all guidelines stated by Seoul National University's Institutional Board of Review. Accordingly, participants are identified throughout the study with pseudonyms to protect anonymity and confidentiality measures were maintained throughout the research process.

3.2.6 Study Limitations

Before moving into the findings chapter, I would like to first denote the limitations that this thesis faces to create new possibilities for future research. Firstly, this research was intended to explore and identify the possible roles the museum is having as a promoter of a culture of peace in Colombia from the perspective of the museum workers. To accomplish this objective, museum visitors' perspectives are also crucial to truly grasp the influence the museum is having. As I previously mentioned, museum workers' perspectives are a great source to understand how the museum is being planned, but there is an evident necessity on addressing visitors'

perspectives once the museum opens its exhibition. Due to this focus on participants' perceptions the study is necessarily subjective. It assesses the perceived effect of the museum on visitors; therefore, there can be no certainty of the actual effect on the visitors without interviewing them.

Additionally, due to the specificity of the medium where museum workers work, the number of participants for this study was relatively small. However, this difficulty was addressed thanks to the support of other forms of data, such as document analysis, podcasts, and digital artefacts. Also, the small number of participants is seen as an asset to allow for deeper and more focused exploration among the purposive sample of museum workers. Quality and in-depth conversations, plus document analysis coverage provides a much more detailed exploration of the findings and analysis of this thesis. The following chapter will present the findings and analysis of the data. The analysis is presented using the culture of peace analytical framework presented above.

CHAPTER IV. FINDINGS AND ANALYSIS

The analytic process, conducted through several iterative readings of the data, generated two main overarching themes that were interpretatively drawn from the participants' experiences and opinions. This chapter will cover these themes beginning with theme one: "Not everything is black and white", and it will later turn to present the second theme: "Emotions, multiple intelligences and art."

4.1 NOT EVERYTHING IS BLACK AND WHITE, THERE IS GRAY IN BETWEEN

Working at the museum has been a transformative experience for all participants. The first-time museum workers directly engaged with the museum's materials, they all faced a deconstructive process of the world that they knew and the political and social positions they had. This deconstructive process allowed participants to understand conflict from a bottom-up perspective. This theme is evidenced in the data by five subthemes that correlate to the deconstruction of polarized political imaginaries and the creation of a bottom-up script, as they all include participants' ideas and opinions regarding "social and politic polarization", "multiple views", "conflict delegitimization", "promotion of horizontality" and "intercultural dialogue".

The first subtheme, "Either Black or White: A Summary of Colombia's Conflict Polarization, tries to give a general background on Colombia's memory museum in order to understand why is the delegitimization of conflict a priority for participants. The second subtheme "the museum as a laboratory of peace" gives an honest account on how participants think the museum is a place for promoting a script of horizontality, not only among visitants, but also among "museum mediators". The third subtheme is mostly related to how the museum has been and needs to keep being a "Safe place for having dangerous conversations", that is to say, for participants the museum needs to be a place to share opposing views, experiences of life and so on without fear of retaliation. The last subtheme, "The strings of power: imposing verticality" talks about the participants' opinions on how the newly elected government is trying to reimpose verticality in the museum and NCMH structure regardless of all efforts that have been done to foreground the voice of victims and of community-led historic memory. I will now introduce each of the subthemes in detail.

4.1.1 Either Black or White: A Summary of Colombia's Conflict Polarization

In order to interpret the participants' ideas on why the museum can help to delegitimize Colombia's conflict and to promote horizontality, I needed to first create a background on how the Memory Museum was created. Linking Colombia's historical events with participants' ideas helped me to interpret why codes such as "multiple views", "delegitimization of conflict" and "polarization" were very relevant for participants when describing the role of Colombia's Memory Museum.

Although Colombia's internal armed conflict started in 1964, it was not officially recognized by Colombia's government until 2011 under Juan Manuel Santos' leadership. Previous governments, such as "Alvaro Uribe Velez's (2002-2010) government, systematically denied the existence of internal conflict" (Cortés, 2013, p. 5) stating that the country was under attack of terrorist groups, i.e., guerrillas, that needed to be exterminated. According to Cortés (2013), this allowed for the state machinery to justify and legitimize the use of all its military and political force to suppress terrorist groups "by diluting the principle of distinguishing between combatants (guerrillas) and civilians" (p. 5). Hence, the government was granted power and strength "to judge anyone expressing dissent as collaborators and defenders of the terrorists" (ibid, p. 5) and in many times to use extra official ties to support and collaborate with paramilitary groups to eliminate those who seek to defend anything other than the interests of the government such as social leaders, teachers, students, trade unionists, etc, portraying them all as loyal followers of communist ideologies and thus as terrorists (Cortés, 2013; CNRR, 2013).

In 2011, after Juan Manuel Santos was elected, the government set specific objectives on clearing up Colombia's image, after Uribe's period received heavy criticism for its multiple and systematic human right violations. Santos' period attempted to objectively improve Colombia's image by instituting peace dialogues with guerrilla groups and by actively admitting previous governments' engagement in targeting civilians for the sake of fighting "terrorism" so as to advance economic objectives with countries like the United States (Cortés, 2013). One of the concrete strategies to "clear up" Colombia's image was the instauration of law 1448, also known as the Victims' Law in 2011. The objective of this law was to:

"To establish a set of individual and collective judicial, administrative, social and economic measures for the benefit of the victims of the violations contemplated in article 3 of this law, within a framework of transitional justice, which will make it possible for them to enjoy their rights to truth, justice and reparation with a guarantee of non-repetition, so that their status as victims is recognized and dignified through the materialization of their constitutional rights." (Victims Law 1448 of 2011, Article 1)

The creation of the National Centre of Historic Memory (NCHM) was also nested in the 2011 Victim's Law as an institution that gathered, restored, and collected all material related to victims' violations so to contribute and give space to symbolic reparation and dignification. Gathered material would then be published through a wide variety of strategies in order to nourish general knowledge regarding historic and social memory. NCMH is then given the task to create a National Memory Museum where the gathered stories and materials could help constructing a shared pedagogical space where not only the symbolic reparation of victims could take place, but where a bottom-up historic memory could generate discussions and transformative process to construct peace in Colombia's society.

Interestingly, after the 2016 peace agreement was signed with the guerrilla group FARC, Santos government actively promoted Colombia's image as a post-conflict society suggesting that conflict was over. However, museum workers fiercely believe that the peace agreement was not the end of conflict but rather a necessary step towards the end of Colombia's conflict. For participants, the challenge relies on how to construct a museum amid conflict that at the same time challenges Colombia's social polarization. For example, Participant 3 made emphasis on how "the case of Colombia's Memory Museum was very paradigmatic" as participant identified that the role museum workers have is to reconstruct "the memory of a conflict than is more alive than ever". Participant 5 also highlights that:

"While other museums in Latin America, Africa or in United States were constructed after historic events ended, Colombia's Memory Museum has the peculiarity of being constructed in between multiple social dynamics and tensions that might explain why the physical museum does not yet exist." (Participant 5)

This in turn shows that in spite of the government's efforts to portray Colombia as a post-conflict society, professionals in the field of historic memory and victims' reparation state that

Colombia's conflict is still alive. The museum, under the NCMH first guiding premise, tries to create a script that, for the first time, entails to portray alternative narratives to Colombia's conflict that for many years was disclosed only from the government's perspective.

4.1.2 The Museum as a peace laboratory

The Museum's first official pilot exhibition called "Voices to Transform Colombia" took place in 2017. This exhibition was relevant and meaningful for participants not only because it was the first shared space to present a horizontal and unified script created with the victims and for the victims, but it was also the first space in which pedagogical activities for peace took place. The following subthemes, "The exhibition did not leave a saint with a head" and "A safe space for dangerous conversations" describe the participants' experiences during the preparation and execution of this first pilot exhibition.

4.1.2.1 *"The exhibition did not leave a saint with a head" (Participant 1)* [2]

This first exhibition was the by-product of thousands of meetings with CSOs, victims' organizations and victims that gave a turning point not only to the governments' narrative of war against guerrilla terrorists, but also to the anti-government's narratives of the state versus the people. This turning point tried to give a more realistic and grounded experience of how civilians survived and resisted conflict. As one of the participants mentioned *"The exhibition did not leave a saint with a head"* (Participant 1) meaning that the exposition delegitimized already premediated ideas and imaginaries of who had the right to do war, to a more neutral point in which none of the parties had the right to clash violently in conflict.

The victims' narratives helped to erase the sanctified image of government officials as heroes, or guerrillas as fighters for justice, or paramilitary death squads as renegade heroes fighting against communism, and to change it into a very honest perception that all the   parties involved in Colombia's conflict committed crimes against humanity for the sake of controlling territories, perpetuating their influence in spheres of power and getting rid of those who opposed to their plans (CNRR, 2013).   According to participant 2, the pilot exhibition's script was constructed from victims' perspectives and "it was never intended to be built in a vertical

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[2] Colombian colloquial variation of the Spanish saying "No dejo titere con cabeza": "It did not leave a puppet with a head" suggesting that no one was spared.

manner nor from an academic perspective" (Participant 2) the script was constructed after thousands of meetings with various communities and minority groups in Colombia and it placed particular importance to the life stories told by victims:

> *"The museum has a huge responsibility. It must include new and different voices when telling what happened in the conflict. This must be done not only to promote horizontality of narratives, but also to symbolically repair victims. I believe it is vital for the museum to represent those who have never had a voice."* (Participant 5)

The first exhibition's script included cases of participation of guerillas, paramilitary death squads, military, and police in Colombia's conflict. Thus, after participating in the creation of the horizontal script, participants preconceived binary ideas (black versus white, right versus left) regarding conflict transformed into more neutral stances where participants needed to be critical with all sides of conflict. For example, Participant 1 reflects from his/her own transformative experience after interacting with exhibition materials: *"When I first interacted with the material my preconceived paradigms of either black or white, either left or right, completely changed. I needed to take a neutral stance being critical with all sides of the conflict".* The position that museum holds as an institution capable of dismantling binary prejudices and including new perspectives about war and conflict seems to be of great importance for participants.

4.1.2.2 *Museum Mediators: promoting horizontality through interacting with the museum*

Another relevant issue of this exhibition was the training process of the museum mediators (museum docents). Prior to the exhibition opening, the role of one of the participants at the museum was to coordinate and manage a museum docent's training program to familiarize them with the materials, cases, and exhibitions circuit. The museum saw the necessity of changing the role of museum docents to be museum mediators so as to be coherent with the museum's objective of promoting a script of horizontality that empowered victims' voices. This strategy entitled to change the traditional role of a docent to impart already institutionalized knowledge into portraying mediators as facilitators of the processes that visitors face when confronted with a work of art.

In the case of Colombia's Memory Museum, visitors were not treated as passive receivers of knowledge but as active members that needed to interact with the exhibition in order to

construct their own perception about historic memory, symbolic reparation and peace through didactic interaction and assertive mediation.

The mediators' training program consisted of a series of pedagogical components that mixed learning and debating about victims' cases, NCHM reports and methodological guidelines. For Participant 1, debates generated in the mediators' training program were of upmost importance as they needed to be replicated in the first pilot exhibition when visitors interacted with exhibition materials. Accordingly, debate spaces created by the museum needed to be a safe space for sharing opinions and experiences without worrying about being physically or mentally hurt for disagreeing with someone else, as it has happened in various situations in Colombia's conflict. As Participant 4 stated, "*The museum is a space, let us say, like behind scenes. It is a space for debating that somehow mimics the country as a debating space and that is crosscut by conflict*" (Participant 4). For participants, the museum needed to reimagine how to promote a script of horizontality not only by telling the stories of victims but also by changing the role of educators (from a modernist conception of one-sided and hierarchical knowledge) into mediators (facilitators of the internal dialogue that visitors are confronted with when interacting with the exhibition).

4.1.3 The museum as a safe space for dangerous conversations

Linked to the idea that the museum needed to be a safe space for debating, other participants also gave to the museum the connotation of being a safe place in Colombia's context for sharing and storing opinions, life experiences, stories, and perspectives that in other times or spaces would have been catalogued as death sentences. In the words of Participants 2 and 3: "*The museum needs to be a safe space for dangerous conversations*" and a place for sharing "Those unspeakable things that have happened to you" (Participant 4).

For example, articipants mentioned that many of the victims' stories would have remained in secret if there was not a certain assurance of security for victims and trust in NCMH's goals and objectives.

> *"The Center (NCHM) has managed, up until the arrival of the new director, to have a valuable recognition among victims and victims' organizations."* (Participant 2)

Other participants mentioned that the museum needed to lead the way as a public institution where a variety of political, cultural and social experiences and opinions can reside in the same place and to be given the same priority, without feeling fear for differing with the rest. Participant 4 highlights the importance the museum has to be an institution where people can think differently and can learn how to listen to others' opinions without having to force yours into them. It does not have to be white, or black, but to understand that there are points in between where different opinions and values need to be respected, that there is no necessity of retaliation for thinking differently than the rest.

4.1.4 Strings of power: Reimposing verticality

Despite all the efforts that the personnel at the Center of Historic Memory and museum workers have done to promote horizontality, to foreground the voices of victims, and to deliver a multi-perspective narrative of Colombia's conflict, Participants highlighted that the museum faces a critical crisis. The current elected government in Colombia has tried to reimpose verticality in the script of the museum by editing files for deleting governments' involvement in war acts, having direct control on the materials that can or cannot be published in exhibitions and most importantly for imposing some sort of censorship to museum workers and to already created exhibitions.

Participants highlighted two main challenges that the museum faces and that are directly damaging already constructed ties of horizontality between victims, achievements in creating pedagogies for a safe debate, and progress in the construction of a culture of peace in the museum. As these two challenges were briefly mentioned by participants, I used secondary sources information such as the National University Museum podcast "Museums in Context", and news from different journalistic sources, as well as reports from Human Right Watch to back up the codes the participants considered as relevant.

1) Appointment of the new director of the NCHM: *(Supportive information taken from "Museos en Contexto" podcast of March 3rd of 2019, local news sources and Human Rights Watch reports)*

   The analysis of local news from sources like El Tiempo and PACIFISITA! helped me to understand participants' inconformity regarding the change of NCMH's director. In 2018, shortly after being appointed as the director of the NCMH Ruben Darío Acevedo Carmona

states publicly that he personally did not recognize Colombia's conflict to have happened (Hernández, 2019).

According to the National University Podcast, "Museums in context", These public allegations caused that some victim's organizations and CSOs organizations withdrew their personal statements as they felt that the Center and the Museum could no longer be trusted and that they could be in danger (López, 2019). The withdrawal of victims' statements from NCMH results problematic as the main axis of the museum is related to the creation of a horizontal script that focuses on the stories of victims.

Participants found problematic that the NCMH's director is directly appointed by the president in turn. As the Memory Museum is an extension of the NCMH, the director of the NCMH is in charge of approving all material that will be later presented in the museum. In this case, participants expressed a deep concern on the free-will election of the president Ivan Duque in appointing Ruben Darío Acevedo Carmona as the new director. For participants, this is problematic due to Duque's strong political connections with ex-mandatary Uribe Velez who, as ratified by Human Rights Watch, never officially recognized Colombia's internal conflict and has been appointed of several human rights violations (Human Rights Watch, 2020).

2) Censorship: *(Supportive information taken from "Museos en Contexto" podcast of December 09th of 2019 and local news sources)*

According to the podcast and to PACIFISTA! news, there were various interventions by the new director in editing scripts to reduce governments' involvement in conflict, removing words such as "resistance" or "collective memory" and highlighting the inclusion of military combatants as direct victims of the conflict (López, 2019; de Narvaez, 2020). This correlates with Participants' concerns on CNMH's new director's policies on increased control and management of the curation section at the Museum.

One of the participants also made strong reference that some Museum workers might be facing increased pressure for not sharing critical opinions about the issues that arise within the museum:

"When researching about the museum someone said to me 'we could face somehow face censorship for what we think' ...at that time the museum was facing a huge crisis because the new Director edited and cut out the script that was already collectively constructed and that had previously been presented in various pilot exhibitions. His intervention deleted from the museum's script government led massacres like the Patriotic Union massacre, and some sentences or words that talked about Colombia's government involvement in the conflict." (Participant 5)

4.2 ANALYSIS OF THEME 1

The theme "not everything is black and white, there is also grey in between" shows how the museum aligns with the construction of a culture of peace analytical framework in three aspects: 1) helping in the rejection of clashing conflict to solve differences (Adams, 1989), 2) promoting self-reflection as a strategy to reject structural and cultural violence (Reardon, 2001) and 3) promoting horizontality and multiple views of reality (Wintersteiner, 2016).

Participants' ideas regarding how the museum is an open space for fostering dialogue relates to the culture of peace precepts of promoting in citizens an ability to use constructive approaches, such as dialogue, to settle differences (Adams, 1989). The delegitimization of clashing conflict for expressing discrepancy is a pivotal aspect in the construction of a culture of peace. Thus, the museum was portrayed as a space supportive of debate that helps people using constructive approaches to reach a common point among differences without using clashing conflict or violence to superimpose ideas or beliefs. Besides, due to the exhibition, the contents regarding the victims' testimonies of war present an active presentation to visitors on the destructive power of clashing conflict.

The museum does not only look to delegitimize the use of clashing and violent ways to settle differences, but it also seeks to promote ways in which other forms of violence, such as structural and cultural violence, are presented to the visitor so as to generate self-reflection on each visitor's personal role on ending those forms of violence. This correlates with the culture of peace precepts of creating a structure capable of not only rejecting clashing conflict, but also

of deconstructing embedded structural and cultural violence (Reardon, 2001). According to secondary sources and participants' ideas, the museum is created under the scope of providing a voice to those who have been directly and structurally marginalized by the government's vertical narratives of the conflict (government vs. terrorists) and who have suffered several human right violations. Systemic marginalization of civil groups might not be direct violence, but it could be considered as structural and cultural violence, as portrayed by Galtung (1996).

For this reason, the museum has the capacity of helping in the deconstruction of structural violence and cultural violence by providing access to visitors to narratives told by those who have been marginalized in Colombia. Besides, as seen in the subtheme "Mediators", providing access to mediation can generate in visitors the capacity of self-reflection on their role in identifying and dismantling future structural and cultural violence in their contexts.

Besides, the museum also aligns with culture of peace principles of promoting horizontality and multiple views of a same reality. As shown throughout the theme, the museum tries to construct a horizontal script that mainly focuses on victims' memoir material collected by the NCMH regarding stories of war, conflict and peace. The creation of a horizontal script helps museum workers to create exhibitions that portray multiple views of Colombia's conflict. By doing so, participants expect to help visitors when deconstructing government centralized narratives that for years have only promoted centralized polarization. Thus, by presenting a horizontal script, the museum can entail to include more actors, such as citizens and civil society, in the process of understanding from various perspectives and generating active changes for the construction of a culture of peace (Wintersteiner, 2016).

 Helping to create a space for visitors to reflect on new perspectives regarding conflict, polarization and human rights violations needs to use different ways to approach visitors. The following section "Emotions, Multiple Intelligences, and Art" will address the possibilities the museum has to connect with visitors and teach about mutual understanding through art and emotions.

4.3   EMOTIONS, MULTIPLE INTELLIGENCES AND ART
The second theme that was clearly interpreted through the analysis of participants' perspectives relates to the ability that the museum has to help visitors learn about issues that are not normally

easy to approach in formal education settings, but that are vital for the construction of a culture of peace in a country. For participants, the museum has inherently played a pedagogical role that needs to work in cooperation with formal education systems to create a holistic peace education strategy. There was a strong emphasis on the idea that the museum's role is not to fill formal education curriculum's voids on teaching about Colombia's conflict, but rather it is thought of being a multisensorial experience that can awake emotions, personal reflections of the position of the visitor in conflict, and interpersonal understanding.

This second theme is divided into three main subthemes that entail how participants envision the pedagogical role of the museum as a multisensorial experience with the ability of helping visitors to construct self-reflections about conflict and peace to promote social transformations.

4.3.1 Art: sharing life stories and experiences that are impossible to tell through words

As presented in the first theme, the Memory Museum focuses on creating and promoting a script of horizontality that foregrounds the stories and experiences victims have lived during the various stages of Colombia's conflict. Even though the NCHM collected and systematized victims' stories, the museum had the enormous task of retelling those stories in a didactic and meaningful way to the visitors. However, telling stories about how a victim became a victim, or how a victim became a victim indirectly by losing a dear person to conflict were tasks that could not be expressed in only text and images. If the museum wanted to truly tell the story of a victim, it needed to also find a way to transmit the emotions of the victims to its visitors.

For this reason, Participants made a strong emphasis on how arts and artistic performances could help to convey the meaning that sometimes was difficult to express through text and data:

> *"In that sense, I believe that art is the possibility we have to escape. But not escaping for never coming back but escaping in the sense of being able to come back to that pain and to be able to express it to the rest of the world without having to put it into words. It is difficult just to express and convey the real meaning you want to convey just through words. It is just too painful."* (Participant 2)

Also, Participant 3 reflects on how art can be a powerful tool to narrate stories in alternative ways:

"I feel that art in fields of symbolic reparation and reconstruction of historic memory has an enormous power. To be able to access to art is to manifest a message that cannot be expressed through spoken or written communication. In that sense, you need to express it through your body, through your voice, through your feelings and that allows you to transmit things you have in graved in your chest, in your stomach, in your heart and in your mind." (Participant 3)

Accordingly, the strategy used by the museum in this first exhibition relied on not focusing on the gore of conflict but rather it tried to tell the stories of victims from other perspectives so to give relevance to concepts like empathy under the scope of shared pain.

"Each case that was selected for the exhibition was shown under the scope of pain and resistance. This generated that visitors could connect to the exhibition from a different place, which was from the place of empathy. We did not want visitors to feel crushed by horror, to feel like 'Oh no, I cannot do anything because all of the stories are too horrid' but rather to generate a self-reflection in which visitors recognized how in spite of the horrid things lived by various communities across the country, victims were able to create much more other things. We want visitors to feel like it is not impossible to do something to promote social change." (Participant 2)

The following images present some of the interactive works of art that were used in the first pilot exhibition "Voices to Transform Colombia" that exhibit participants ideas regarding the museum telling stories that sought to promote social transformation on "how we are all embedded in conflict" (Participant 3). These images were retrieved from Museum's Official Website and from public independent news websites[34].

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3 Image 1 retrieved from: https://amlatina.contemporaryand.com/wp-content/uploads/2019/10/Voces-para-transformar-Colombia-1200x673.png

4 Image 2 retrieved from http://museodememoria.gov.co/wp-content/uploads/2018/08/FILBO_CNMH-255-1024x683.jpg

mage 1 Interactive work of art presented at the first pilot exhibition in Cali Colombia

Participants considered that the museum needed to tell the rest of the population the many ways victims have survived and healed the scars of conflict.

"For us finding how victims healed was an incredible thing. Many times, as a professional in social work, you have this bunch of theories on the only possibilities of healing from the perspective of psychoanalysis. However, when we got to know the victims we found out that some groups of women healed the scars of war by knitting, and that some other groups played football as a way to remember, and that young people used Rap genre to heal their scars. And that at the same time all of these strategies were used as an act of public protest for the impunity of acts. We needed to tell these stories in the museum." (Participant 2)

Image 2 Community created maps on how the conflict has changed water

According to the official planning documents on the first pilot exhibition, the museum told the victims' stories of resistance through a variety of media. For example, the museum did not only show visual exhibitions and IT materials for visitors to interact with victims' stories, but also there was a great selection on artistic performances ranging from theatre plays organized by victims to indigenous rituals for representing the traditional ways that symbolic reparation takes place.

The following images are pictures of the variety of artistic performances that took place in the first pilot exhibition[56].

Image 3 Tocando la marea - Teather play created by victims' collectives as a way to denounce their stories in Colombia's Conflict

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[5] Image 3 Retrieved from http://museodememoria.gov.co/wp-content/uploads/2018/08/6.-Tocando-la-marea.-Foto-Andres-Giraldo-1024x683.jpg

[6] Image 4 retrieved from http://museodememoria.gov.co/wp-content/uploads/2019/12/25concierto-cantos-ancestrales-para-la-vida-cali-camilo-lozano-2019-10-10-e1576526018995-700x467.jpg

Image 4 Concert Ancestral Singings for Empowering Life

4.3.2 The museum as a place to create empathy through emotions

Participants constantly highlighted that the museum intended to tell the stories of victims through codes of resistance and pain. However, the interpretative analysis I realised showed me that in many times what participants referred to as showing victims' resistance to violence actually referred to specific emotions that the victims felt and had to get through to be able to resist. Showing these emotions through exhibitions could have probably been one of the reasons why visitors could connect to the stories of victims and that can probably help in promoting non-repetition of the conflict.

For example, some participants referred to the museum as a place where people can explore and learn about loneliness by the telling the story of a victim before it becomes a victim:

"After a workshop with victims, I started questioning myself about loneliness. The profound loneliness a victim can feel right before he or she becomes a victim. I thought about what that person could be thinking right in that instance that it becomes a victim, and the only emotion that could describe what that person could have felt was a profound and sorrowful loneliness. Right at the moment you become a victim, your life splits in two. There is no state, there is no god, there are no acquaintances, no family, no parents only loneliness… I feel that museum must be able to communicate those kinds of emotions to visitors. It is very powerful to face those emotions". (Participant 3)

Other participants talked about the museum's ability to engage with visitors when discussing about grief and the range of emotions that it comes with that grief. For example, Participant 3 talked   about the commemorative act for "The 13 young men of Punta del Este"[7] as a way to express the ways various ways mothers faced grief and denounce the impunity of their sons' assassination through playing football matches in the main avenue of the city in the death anniversary of their sons. Besides, in the first pilot exhibition the theatre/dance play titled "The Matachines", commemorated the young men assassination. This performance was used as a form to denounce impunity and to show a strong representation of the mothers' anger and frustration after finding their sons' bodies and not finding any support from the state or from any public entity on finding the culprit.

*Image 5 "The Matachines" Teather/dance performance
that conmemorates the massacres of the 13 Young Man of Punta del Este*

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[7] The 12 Young Men of Punta del Este refers to one of the many civilians' assassinations that happened in Buenaventura, Colombia. On April 18th of 2005, 12 young men were invited to play a soccer match that had the possibility of winning 200,000 COP ($55 USD) in a nearby village. After taking the bus for getting to the soccer match, nobody saw them again. Five days later after their reported disappearance, the 12 young men's corpses were found with signs of torture in a nearby village. Until today there is no official record on who is responsible for the assassinations, but there are expected certain connections with paramilitary death squads (CNMH, 2015).

4.3.3 Multisensorial experiences: creating a deeper effect in visitors through the usage of common life items

Participants also talked about how the museum used Colombia's daily life items, sounds and images to link historic memory practices of victims across the country to the daily realities of Colombians. The first pilot exhibition, for example, was divided into three elements: soil axis, water axis and body axis. The leading questions for each axis were:

1. How has war affected body, water and land?

2. How have body, water and land told war stories?

3. How have these three elements resisted war?

These three metaphors related to Colombia's local context helped to create narrative threads to deconstruct and to dialogue about each of the punctual cases where victims across Colombia have been violated and how victims managed to survive and to resist the many years of violence. The museum does not have visual forms of art but it tries to engage visitors using sounds, interactive elements, smells and so on in order to produce a more multisensorial experience. For example, the first pilot exhibition used in its background the sounds of Atrato river [8], helping local visitors to relate to a very common sound in Colombia's culture that carries a deeper meaning of collective memory.

"If the museum does not manage to engage you personally with written texts, maybe it can engage you through sounds, even with smells. For example, seeing urban art painted by communities like graffities could be more meaningful to you, or interacting with a soccer ball could have a deeper meaning for you… it is about relating small items to the history of a country that has been pierced by conflict, but that at the same time the history of Colombia is related to the construction of peace from common items like a soccer ball" (Participant 2)

Figure 6[9] is a representative picture of the sounds and videos presented at the first pilot exhibition retrieved from Memory Museum's official website.

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[8] For many years, Atrato river and rivers in Colombia in general have been used by perpetrators to dispose victims' corpses and as aqua-graves for forced disappearances.

[9] Retrieved from http://museodememoria.gov.co/voces-para-transformar-col/itinerancia-bogota/

Image 6 Multisensorial exhibitions

4.3.4 The objective of the museum: to promote social transformation

Participants also talked about whether the objective of the museum was just to raise awareness among visitors to the pain of others. However, the objective of the museum seems that it was not just to focus on raising awareness but to have a real influence in the construction and transformation of daily practices that in turn will help in the construction of a culture of peace.

> *"We asked ourselves whether if just by raising awareness we could start some sort of transformation. With the first pilot exhibition, we realised that raising awareness does not equal to produce transformative processes within individuals. You could see people crying in the exhibition and telling everyone about it, but we could not assure that this person will actually change his/her daily practices to promote peace"* (Participant 1)

Participants then realised that the objective of the museum was to engage people in social transformation for the construction of peace. This social transformation needs to be achieved by constructing collective historical memory, opening spaces for intercultural dialogue, listening to others, and most importantly learning about the feelings of others. The role that long-life learning institutions have as peace education strategies in the creation of a culture of peace is connected to the ability these institutions have to construct multi-level reflections starting with the inner self.

For participants, the pedagogic role of the museum is not traditional. Instead, the museum needs to help visitors create tools to construct a culture of peace so to avoid the re-insurgence of clashing conflict.

> *"The pedagogic role of the museum in a conflict-affected society, and in the construction of peace, is to help societies to reflect about everything that has happened throughout the conflict. It is of outmost importance to help avoiding by all means the re-insurgency of clashing conflict and to do so we need to target the roots of conflict itself. But it is extremely hard for the museum to do it by its own, we need to support traditional forms of education and traditional forms of education need to support the task that the museum has in the construction of a culture of peace."* (Participant 1)

4.4 ANALYSIS OF THEME 2

The theme "Emotions, Multiple intelligences and Peace" relates to the culture of peace analytical framework in three main aspects: 1) promoting mutual understanding, 3) portraying multiple narratives that promote respect for human rights and 3) promoting social justice in the form of symbolic reparation.

Participants ideas regarding how the museum served as a window for mutual understanding between victims' stories, mediators and the public were portrayed throughout the chapter. Appealing to emotions, using multisensorial exhibitions, and using metaphors related to Colombian local contexts to engage visitors are all strategies used to promote what Adams refers to as "mutual understanding" (1997) by generating emotion nodes where visitors do not feel connected to the exhibition by learning about conflict, but rather by connecting to daily emotions that people can feel such as anger, happiness, sadness, grief, etc. This emotional nodes are much more easy to process as they are common to humans in general, and through this mutual connection a victim and a visitor can feel mutual understanding can be generated. As stated by UNESCO (1995, 2002, 2010, 2013) in various reports and in the Seville Statement (UNESCO, 1991), understanding each other and being capable of seeing issues and phenomena from the perspective of the other is a crucial aspect in the construction of a culture of peace. Formal education might not have enough resources to teach about complex issues such as grief or loneliness caused by conflict. However, according to participants, the museum has a variety

of interactive exhibitions that can help citizens engaging with pedagogical material in various forms that expresses a wide range of emotions that spring due to violence and the process of peace. By appealing to multisensorial experiences, visitors of the museum can engage with the task of understanding others whose rights were violated, others who state that clashing conflict has taken away more than it has given, and others who have been structurally marginalized by imposed verticality.

The second point in this theme that connects with the culture of peace principles is the promotion of human rights. Although there is no direct mention on human rights promotion, there are several mentions on how the museum is indirectly trying to portray the protection of human rights through interactive exhibitions. For example, the three narrative axes used in the first pilot exhibition: water, soil and body aim to present how several forms of human rights violations have occurred in various ways throughout Colombian history. By not focusing on gore nor in visual imagery of conflict, the museum tries to help visitors understanding how human rights must be protected if resurgence of conflict is to be avoided and socially constructed historic memory is to be preserved.

Finally, the last point that is connected to culture of peace principles relates to how social justice is being promoted in the museum. The museum itself is created as an initiative to symbolically repair victims of the Colombian armed conflict through the creation of historic memory. Symbolic reparations itself are connected to strategies to implement reparative justice in various forms (Correa, 2015). For example, the museums focus on portraying the ways multiple communities of victims have lived and resisted conflict and have used multiple ways to heal scars and to do a public denounce of countless violations in their territories and in their contexts. This gives a spotlight, an opportunity for the museum to foreground new narratives and spaces to respond to a fail duty the state and citizens have to the victims in Colombia. Symbolic reparation for victims, then, acts as a tiny step to claim for social justice and the museum itself is a window to portray grassroot efforts to publicly denounce impunity of crimes, to generate a shared consciousness regarding committed crimes and to avoid repetition of crimes of less-humanity. As stated by Brown (2013):

> "Researchers of peace building and grassroots, transitional justice alike regard conflict management as insufficient and argue for a move from 'thin' to 'thicker' forms of

reconciliation, that include truth acknowledgement, apology, and the building of decent relationships. Reparation and its commemorative component can be a step along this scale" (p. 238)

The act of publicly denouncing violent acts of the past and helping the museum to be an intergenerational gateway that tells the stories of victims are forms of promoting social justice as they address the causes and consequences of human rights violations, and of impunity of acts. This in turn, influences to the creation of a culture of peace by engaging people in critically inquiring daily injustices to human dignity that victims of armed conflict have suffered (Reardon, 1993).

CHAPTER V. DISCUSSION

The intention of this thesis is to interpretatively explore how and to what extent non-formal peace education strategies like Colombia's National Memory Museum helps to construct a culture of peace. Through the previous findings and analysis chapter, the thesis shows that for museum workers and visitors the museum holds a crucial role to complement formal systems of education in the construction of a culture of peace by promoting individual and social change through non-formal transformative learning. The objective of this section is to discuss how these individual and social changes take place through the museum and the implications they have for the construction of a culture of peace in Colombia.

5.1 TRANSFORMING THE INDIVIDUAL

Interacting with the Memory Museum's pedagogical material that tells the story of victims can help in deconstructing polarized views of conflict. Learners (in this case visitors) interpret their experiences in their own way and past experiences serve as guiding points on how to see and analyse the world (Cranton & Taylor, 2012). Learners develop habitual expectations on past experiences and expect issues to behave the way they have learned before. That is to say, there is a constant unconscious and uncritical assimilation of the social world, the community and the culture, in which learners have adopted a "dominant ideology as the normal way to act" (Cranton & Taylor, 2012, p. 6). However, these uncritical perspectives include prejudices, distortions, and stereotypes, that in many cases misguide learners' decisions and future actions. Learners do not stop using this dominant ideology until they encounter a situation that is not congruent with their expectations (ibid, 2012), which in this case, could be the museum and its exhibitions.

When participants interacted with the victims' cases to be presented in future exhibitions, many of them mentioned that their polarized perspectives regarding the duality between good and evil were slowly dismantled and transformed. In this case, museum workers felt that the museum material brought incongruent and new realities to their previous knowledge regarding conflict. Museum workers' polarized views changed into more neutral stances understanding that there are multiple perspectives of the same reality rather than a duality. Thus, museum workers intended to recreate their own personal experiences of being 'transformed' in museum pilot exhibitions, workshops, and future permanent exhibitions, to help not only visitors of

young ages, but also to assist adults that visit the various exhibitions to understand conflict in terms of more complexity.

5.1.1 An intergenerational gateway: becoming aware of the past, the present and the future

It is important to highlight the personal transformations that take place in the museum, which have an intergenerational component that allows younger and older generations alike to engage with pedagogical experiences that influence personal change of polarized views. The ability to congregate various generations in a single space is an extremely important feature of non-formal education in the construction of a culture of peace, as the Memory Museum gives the opportunity to younger, as well as older visitors, to challenge the culture of war by promoting a deconstruction of polarized views. This in turn is relevant, as the Memory Museum could be displaying the possibility that transformative learning experiences can have in addressing various forms of violence.

Defying the imposition of epistemic oppressive views of the world, in this case the polarized views of conflict, requires individuals to become aware of their own systems of meaning and to start thinking on more complex ways that involve interpersonal and intergroup responsibility (Dotson, 2014). The crucial aspect of this process of 'becoming aware' is to have a transformative learning experience that make individuals be more conscious of themselves in relation with others.

Moreover, individual transformation initiated by interacting with the museum can help individuals delegitimizing the use of violence for settling their personal differences, and to develop skills of non-violent conflict resolution. As expressed by Adams and True (1997), a culture of peace is dependent on citizens that instead of using repression and violence are capable of using constructive approaches to dialogue to settle differences and achieve a goal in common.   The museum can also help portraying the conditions and issues that arose in the past that legitimized the use of violence. By doing so, visitors can help identify and dismantle similar conditions in their personal contexts that might attribute to the use of clashing conflict in the future. For example, victims' cases presented in pilot exhibitions have in great degree a strong emphasis on what were the pre-conditions that were affecting victims and how these pre-conditions later escalated to more violent outcomes that caused several human rights violations across the territory. When visitors confront these truths held in pedagogical

exhibitions, they are intended to understand why the social pre-conditions that nurture war must be avoided.

Interacting with thought provoking exhibitions and engaging with pedagogical strategies proposed by the museum can help visitors start a critical self-reflective process of their personal position regarding conflict, violence, impunity and much more when being involved in the process of reconstructing historical memory from the perspective of victims. This relates to Bajaj's (2011, 2015) ideas on how peace education must not remain absent to the context, but to help individuals in the creation of a new structure that advances peace, social justice and human rights. As cited by Bajaj (2015) peace education in Latin American contexts must: 1) offer learners (in the case of the museum visitors) the margins to identify unequal socioeconomic processes, 2) offer methods of education (in this case a public museum) that are accessible, engaging and democratic, and 3) propose educational processes that are linked to larger social movements advancing a vision of, and plan of action towards, greater equity and social justice (in this case the possibility of learning from a bottom-up narrative of the conflict) (Jaramillo & Carreon, 2014 as cited in Bajaj, 2015, p. 157).

To sum up, the Memory Museum has a pivotal role in influencing individual transformation that is necessary to overcome the culture of war by helping the individual to generate a critical self-reflection of his or her role in conflict by using transformative learning. This critical self-reflection can help visitors from different generations to deconstruct personal polarized views regarding conflict to delegitimize the use of violence to solve personal differences and to use more constructive approaches in their personal contexts. Additionally, individual transformative processes that take place in the museum could also be analyzed as a possibility for addressing epistemic frameworks of violence through transformative learning experiences.

The following section will discuss more in detail how the museum can promote social transformation for the construction of a culture of peace.

5.2 TRANSFORMING SOCIETY

Throughout the findings and analysis, there is a constant reflection on how the Memory Museum is a unique opportunity to nurture and promote mutual understanding, as well as, to generate social change, as it uses a script constructed with the communities that have suffered

and resisted the consequences of war. The museum is thought of having a role in promoting social transformation by opening spaces for intercultural dialogue and mutual understanding between groups and communities. To do so, the Memory Museum not only focuses on explaining what happened during the conflict but also on portraying through artistic performances a wide range of emotions felt by communities and victims when their territories, their bodies and their livelihoods were affected by violence.

5.2.1 Using emotional nodes to create mutual understanding

Artistic performances, imagery presented at exhibitions and other forms of art portrayed a series of emotional nodes that intended to represent the various struggles victims have suffered during the Colombian conflict. These emotional nodes can connect the visitor with the multiple narratives of victims, and as defined by Zembylas (2015) "highlight the crucial linkages among emotion, trauma, healing, and reconciliation through pedagogical interventions…that involve students in active learning, trauma healing, meaningful social interaction between adversary groups, intercommunity cooperation, and critical peace education" (p. 226). The emotional nodes that are intended to represent collective feelings on unsettled injustices can be similar to what Koreans describe as 'Han' representing a combination of feelings between anger, sorrowfulness, grief, nostalgia and frustration that Korean ethnicities are said to be born with. As presented by Kim (2017), 'Han' for Koreans has been an intergenerational set of emotions, that arose due to the multiple injustices lived by Koreans during the Japanese colonial period. Kim describes Han as an affect that portrays the grief of historical memory and of collective trauma that is represented to be ethnically attached to all Koreans.

In the case of Colombia, emotions portrayed at exhibitions differ from the unique Korean feeling of 'Han', as they do not represent a shared grief and pain between all Colombians, but rather all the feelings and emotions that marginalized victims have felt and to share those emotions with people that has not been directly affected by conflict. However, similar to 'Han', Colombian collective trauma and emotional nodes portrayed in pilot exhibitions serve as a way to resist and to present a public denouncement on the injustices lived throughout the Colombian territory.

Using art to connect, express and share emotions with visitors for creating a shared reality between victims and the public is extremely powerful and it shows how the Memory Museum

has an active role in helping learners to emotionally engage, respect and value others' experiences to promote intercultural understanding at a societal level, and to create a shared collective action to delegitimize violence and repressive structures that foster marginalization. This, in turn, represents how the construction of mutual understanding between members of different communities can promote the creation of a culture of peace, as it engages peoples from multiple backgrounds in critically inquiring daily injustices to human dignity that Colombians in general have suffered. People from urban areas and from rural areas, from lower-incomes and higher-incomes and from different ethnicities are no longer divided by an invisible curtain of the periphery and the centre, but as one community that needs to pay close attention to possible injustices and structures that might foster marginalization, structural violence and that can later escalate to violent outcomes (Reardon, 1999).

To finish this section on the possibilities the Memory Museum holds to promote social change, there are certain limitations to this study that must be addressed. As highlighted by one of the participants, there is a clear necessity of further research to know if the transformative learning experiences lived in the museum are actually having an influence on social transformation as they are intended to. This issue correlates to one of the critiques in transformative learning theories in which even if individual transformation takes place, there is no guarantee that the communities and societies in general will take social action to address a relevant issue (Baumgartner, 2012). In this case, even if the museum has a relevant impact on visitors' individual transformative processes to deconstruct and reconstruct their personal preconceived imaginary of conflict and peace as presented in the previous discussion, there is not yet an instrument that can explore the degree in which museum teachings on neutrality, multiple perspectives, peace, and human rights are having in influencing social change. Nevertheless, this issue opens up an opportunity to research on: 1) analytical studies that can identify the social influence the museum is having to promote social change, and 2) the possible opportunities other forms of education (e.g. schools, universities, adult education centres, etc.) can have to support the individual and social transformations started at the museum that are meant to promote the daily construction of a culture of peace. The following chapter will present the conclusions to this study.

CHAPTER VI. CONCLUSION

By understanding and connecting participant's experiences and perspectives while working in Colombia's National Memory Museum , this thesis explored through an interpretive process the challenges and opportunities non-formal education, like museums, can offer to educators around the world for promoting the construction of a culture of peace. Colombia's Memory Museum is a unique opportunity, not to fill the voids of peace education in Colombia's formal education system, but to support a more holistic peace education strategy that can help to socially construct a culture of peace and promote horizontality by focusing on victims' narratives of conflict, grief, resistance, impunity, peace and memory.

This thesis answered the research question on *What possibilities can non-formal peace education strategies like Colombia's National Memory Museum offer to construct a culture of peace in conflict affected settings like Colombia* in three main points:

1)The museum can function as an intergenerational gateway of historic memory that explains how to avoid returning to the pre-conditions that allowed the use of violence as a main way to disagree and to monopolize power. For example, in the theme Emotions, Multiple Intelligences and Arts, Participant 2 refers to the possibility art offers to escape from trauma, not to escape for never coming back but to be able to tell it to the rest of society to avoid similar conflict resurgence. Artistic performances, like the one displayed in Image 3 on page XX, try to present comprehensive contexts where victims suffered and resisted conflict. Besides, artistic performances tries to highlight and present the triggers and possible social, cultural and economic conditions that made violent issues to arise.

2) Non-formal education strategies like the museum, can help creating more constructive approaches on how to disagree, how to understand others and how to work together amidst the differences. These constructive approaches are all related with the construction of a culture of peace (Adams, 1989). The museum act as a "safe space for having dangerous conversation" as expressed by Participant 4 and as a laboratory for dialogue.

3) Non-formal education strategies like the museum can function as multisensorial experiences that do not only narrate what happened in the conflict, but also they can help to generate critical self-reflection in visitors as agents of change that reject the use of clashing conflict as a way to

solve differences, that understand multiple views of a contested reality and that defend human rights. These critical self-reflective processes in turn generate greater social transformations in Colombian society by helping visitors to develop mutual understanding, promote horizontality and identify social injustices that have marginalized communities' narratives to legitimize the use of violence for multiple reasons.

This thesis has also raised awareness on how the Museum's central core of creating a horizontal script centers in telling victims' narratives, is currently facing increased pressure of far-right initiatives of centralizing narratives to only include one perspective of the Colombian conflict (in this case only of Colombia's government's faultlessness in the conflict). The inclusion of a horizontal script and of the open recognition of faults in conflict is indeed crucial for keeping Colombia's Memory Museum's mission on pedagogically engaging visitors in deconstructing a culture of war and reconstructing a culture of peace.

Future research can support delving into the role the museum has in the construction of a culture of peace from visitors' perspectives to have a more comprehensive view on the influence museum exhibitions and pedagogical strategies exert in personal and social transformations. These perspectives would complement and enhance the diverse insights of museum workers present throughout this thesis.

In conclusion, Colombia's National Memory Museum, as defended throughout this thesis, can be analyzed as a peace education strategy that facilitates the creation of a bottom-up culture of peace. Non-formal education strategies like the museum can help in portraying historic memory from multiple perspectives to avoid the resurgence of conflict, to dismantle the preconditions that forced past generations to use clashing conflict, and to act as a hopeful scenery of how people and communities try their hardest to daily construct peace. The cultures of extremism and violence are engrained within societies and communities and dismantling these forces requires joined and multiple efforts to counter their effects. The Memory Museum itself, although only one small part of the political and educational efforts in Colombia today to construct a sustainable culture of peace, takes society one step closer to end clashing conflict. The experiences to be lived in the Memory Museum can guide other educators around the world to actively engage non-formal education strategies in the construction of a culture of peace as these strategies hold the possibility to engage with learners of multiple ages through

arts and emotional knowledge on how to dismantle a culture of war and to transform it into sustainable peace.

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박물관 서립: 비공식교육과 평화의 문하를 중심으로

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콜롬비아 국립기억박물관은 콜롬비아 내 무력 충돌 희생자들의 기억을 알리고 그들이 살아온 경험, 이야기를 담은 유일한 공공 공간으로 흥미롭고 뜻 깊은 장소입니다. 박물관의 설립 목적은 진실에 대한 다양한 관점을 제시하고 희생자들의 기억과 삶을 존중하는 태도를 기르며 그들에 대한 일반의 인식을 전환하는 것입니다. 또한 폭력의 재발을 막기 위한 반성과 화해를 촉진하는 공간이 될것입니다.

처음부터 콜롬비아 국립기억박물관의 설립 목적이 평화교육을 전제로 하지는 않았지만 그것이 추구하는 정신은 콜롬비아 내 폭력 분쟁의 재발 방지 위한 노력, 평화교육 전략, 더 구체적으로 평화 문화 조성으로 그 목표를 공유한다고 볼 수 있습니다. 이 논문은 콜롬비아 국립기억박물관이 콜롬비아 평화에 미치는 영향을 연구하고 비형식 교육기관으로써 박물관이 평화문화 건설에 도움을 줄 수 있는 다양한 가능성을 모색하고자 합니다.

이러한 연구 목적을 달성하기 위해 비판-구성주의 방법론에 따라 팟캐스트, 신문, 박물관의 연구 자료 분석과 박물관 관계자들과 인터뷰 등의 질적연구방법 사용하였습니다. 주제 분석을 통해 찾아낸 두 가지 테마는 앞으로도 전 세계의 다른

교육자들이 지속 가능한 평화 문화를 조성하는 데 있어 비형식 교육 전략의 역할을 이해하고 개선해나가는 기회를 제공할 것입니다.

주요어: 평화문화, 비형식교육, 평화교육, 비판-구성주의 방법론, 주제의 분석

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