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VISUAL REPRESENTATIONS AS A TOOL FOR PEACE EDUCATION AND PEACE PROMOTION TOWARDS SUSTAINABLE DEVELOPMENT

A Case of Dalori Camp, Maiduguri
Borno State, Nigeria

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Abstract

The concept of peace has been and still is a desired state for many Nigerians, especially those living in Maiduguri, with the Boko Haram insurgency. Non-governmental organisations and the government have invested a lot of effort and different strategies in advocating for peace and peaceful coexistence in communities, especially internally displaced persons (IDPs) living in camps. This research positioned itself as a tool and driver to create an enabling environment for sustainable development within the society through peace promotion and peace education. Focus is placed on processes of drawing visuals, what the visuals elicited from the IDPs and how peace promotion took place as a transformative educational process. The chapter concludes that visual representations are an effective means of communicating and educating IDPs on the importance of peaceful coexistence. The chapter calls on relevant stakeholders to encourage more of an approach where emphasis is placed on the artistic drawing processes as well as on the production of the final drawing in eliciting context-specific visuals for effective communication of the importance of peace for sustainable development.

Introduction

Nigeria, one of the most populous countries in the world, has been battling with different challenges ranging from ethnic, religious to political tensions for some years now. Such conflicts constitute various factors that have negatively influenced the development of the country and are unfortunately gradually becoming part of the national culture (Olowo, 2016). Consequently, the situation and

tension continue while the younger generations are not aware of the importance towards a shift from hate to that of a culture of peace. This assertion justifies the necessity of peace education and peace promotion among people, especially in the northeastern part of Nigeria which has suffered the most from a lack of peaceful coexistence. This research positions itself towards promoting peace and educating people about the importance of peace using visuals, steaming from the people's cultural orientation. The research aimed to use visual representations as a tool for effective communication in educating and promoting peace.

One of the greatest resources at the centre of peace promotion processes are the people who are affected the most by the lack of peace. It is through peaceful relationships and strong institutions that sustainable development is achieved. This makes it important for people to be educated on becoming peace agents which is central to the task of peace promotion. In order to achieve this, the study worked on eliciting a desired state of want for change towards a more peaceful society conducive for sustainable development to thrive. Seeing that peace education centres around a conscious human commitment to ways of peace, its importance cannot be overemphasised as it further tries to inoculate people against the evil effects of violence by teaching skills and creating a desire to seek peaceful resolution of conflicts (Harris, 2008).

To achieve that, educating the people on the importance of peace is paramount which has been widely acknowledged in Nigeria, as the ultimate legacy a parent, state or country can transmit to its children and citizens. However, due to the predominant Boko Haram insurgency, especially in the Northern part of the country where this research is centred, this has become quite problematic. Thus, this stresses the need for peace promotion and peace education within communities, especially among those who have suffered direct effects of the Boko Haram crisis, such as the IDPs living in more than 46 official and unofficial camps within the State of Borno. The insurgency in the northeastern parts of the country by the religious sect called Boko Haram, challenges Nigeria since 2009. The group officially addressed as Jam'atul Ahlul Sunna li-ddawa'ati wau-Jihad, is popularly and most commonly known as Boko Haram (Cook, 2018). 'Boko' means 'school' referring to Western style education, while 'Haram' means 'forbidden', 'ungodly' or 'sinful' (Ajayi, 2012). Though a faction of the group currently refers to itself as the Islamic State of West African Province (ISWAP), the name Boko Haram will be employed throughout this study to refer to all aspects of the sect.

As part of the activities aimed at returning normalcy and peace within affected communities, the government at all levels such as local, state and federal, have established various internally displaced persons' formal camps (IDP camps) where humanitarian and other related services are provided to the people. These camps have grown to become new cultural settings responsible for bringing people of diverse cultural backgrounds to live together, albeit temporarily (Hamonise, 2018). The IDP camps comprise people mainly from Northern and Southern parts of Borno State. Although the Kanuri are the dominant ethnic group, there are also people from Gwoza and Damboa who are also part of major

ethnic groups of Borno State. Even though people living in the camps brought with them their different cultural values and beliefs, most of the people in the camps are bound by the common experience of being victims of the activities of insurgents. This has served to create the tendency for them to manifest dynamic reactions, perceptions and consequences in lieu of the violence and mayhem they may have experienced (Mu'azu, 2018).

As a result of the insurgency, there have been different intervention programmes by the Nigerian government at both state and federal levels, aimed at restoring peace within the Northeast. The local, state and federal governments have continued to work in collaboration with non-governmental organisations (NGOs) and other relief agencies, both foreign and domestic, to intervene by providing support to victims. This includes development projects, relief provision, infrastructure rehabilitation, workshops, radio programmes and many other numerous forms of assistance. The success rate has, however, been very slow. The slow process in attaining significant changes in the lives of the affected people in the Northeast has become a growing concern. While humanitarian attempts appear plentiful, the dynamics that usually surround areas of conflict continue to change, thus affecting progress of peace in general, making the need for a study focused on ways of promoting and sustaining peace within the zone of utmost importance (Mua'zu, 2018). This brings up the issue of appropriate means to communicate peace adequately to the affected persons, thus forming the driving force of this research, which is to produce visual materials that effectively communicate and promote peace among the internally displaced persons. The method identified for attaining and sustaining a culture of peace in Maiduguri, Borno State, in this study involved the use of graphic materials in the form of visuals, such as still images, which have been designed by the IDPs living in Dalori IDP camp 1 for easy comprehension using cultural cues.

Following the exploratory nature of the research, the researcher was able to grasp the underlying reasons, opinions and motivations that drove the experiences of the participant IDPs with regard to the effects of Boko Haram insurgent activities and how such phenomena had affected or reshaped their understanding of peace.

The essential processes in this study included observing and documenting in detail the unique experiences of IDPs in the complexity of the insurgent environment caused by Boko Haram. The researcher as a participant observer and a mediator in the study took into consideration the processes that influenced these experiences and the analysis of the resulting descriptive data. This approach allowed for adequate, narrative descriptions and gave the researcher opportunities to take into account the views of the participants and the subtleties of complex group interactions with multiple interpretations in the group's natural environment from 2017 to 2020.

The participants for the research consisted of IDPs living in Dalori IDP camp 1. The research also sought to understand the perceptions or experiences of these



FIGURE 3.1 A cross section of Dalori camp 1 where the data collection took place. This camp houses the IDPs who participated in the study (Haruna, 2019).

participants in relation to a phenomenon from their experiences through their own explanations and depictions in the form of drawing. In analysing the drawings, emphases were given to various meanings, context formed by these meanings and the world view of the respondent. The convenient sampling technique was used in conducting this study as it involved purposely handpicking individuals from the identified population of IDPs living within the Dalori IDP camp (Figure 3.1) based on availability and willingness of the people to participate in the research. The sample population for this study, therefore, is formed by 58 IDPs comprising 20 young men (15–20 years), 20 young men (15–20 years) and six state and non-state camp officials. The respondents' lowest educational level is primary school. This research employed the bottom-top approach for the generation of visuals. This was in the form of drawing sessions, which were conceived as a process of bringing together a group of people in a brainstorming session that encompasses the conceptualisation and eventual designing of intended visuals that represent the perception of the people. The collection of data for the research was conducted within a designated area referred to as 'safe space' for the females within the camp premises in Dalori. This was changed for the males due to safety issues. In both cases, drawings were done on the floor due to lack of appropriate drawing facilities. Figures 3.2 and 3.3 are photos showing the workspaces for girls and boys during drawing sessions. Drawing sessions of five groups with four individuals in each working group were conducted for the young women and the same for the young males. The groups further drew visuals based on their understanding of what



FIGURE 3.2 A cross section of the workspace for the female group during a drawing session of a group of girls. They are all within the safe spaces provided by the Nigerian government in collaboration with the non-governmental organisations for activities that engage the children (Haruna, 2019).

peace and peaceful coexistence meant, coming up with five attributes of peace, which are religion/spirituality, unity, happiness, respect, and justice and peaceful coexistence. Four major themes (religion, unity, happiness and justice) constituting values, norms and beliefs were prominent during these sessions, which are all related to the influences on the cultural orientation of the respondents.

A new way of thinking about peace is important in the world today. The power of the people's own understanding and views of peace both as a condition and as a value cannot be underestimated. This is because the people's experiences and ideas shape their feelings and actions, as well as how they live and relate with others.

These experiences may have provided the displaced persons with a renewed desire for normalcy, peace and stability among themselves and with other groups they may have encountered within the confines of the camps. Though at times the desire for normalcy, peace and stability may not be adequately captured through words, they may be captured through visuals.

The overall process that involves depiction of the IDPs' ideas and notions of peace can be termed as 'visual representation'; whereas the tangible objects or images they create can be termed 'visuals'. Visual representation in its general sense refers to the use of signs, symbols, shapes, colours and forms, which either



FIGURE 3.3 A cross section of the workspace for the boys during a drawing session of a group of boys. They are all within the safe space provided by the researcher for the activity; a relocation was necessary due to an attack on the IDP camp where they are based (Haruna, 2019).

take the place of something or provide an alternate reality for an experience or for something else. Through visual representation, the shortcomings of language can sometimes be overcome as visual representations afford an individual the opportunity to arrange or rearrange signs in order to form coherent semantic constructions and adequately express relations and other experiences.

Visual representation is an important factor in communication as it is the most vivid way of capturing human imagination. It is debatable whether in peace-making efforts a lot of attention is paid to the use of what this study may term 'site-specific visuals'. These 'site-specific visuals' could be described as a set of visuals that concentrate on a specific situation that is peculiar to a target audience, in this case, the displaced persons living within camps in Borno State. One reason that may account for the low use or non-central application of visuals in the promotion of peace is the seemingly low level of visual literacy or the inability to capture visually the message to be projected in a manner that communicates the true nature of the issue. This could be due to the dearth of persons

with expertise to capture the relevant visuals and contextualise meaningfully for the targeted viewers (Mu'azu, 2018).

Visual communication is any communication that is aided with visuals for the conveyance of information and ideas in forms, which can be looked at as a whole or in part, relying on vision. It is largely expressed or presented with mostly two-dimensional images, which include drawings, pictures/images, graphic designs, signs, illustrations and many more. This form of communication explores the idea that a visual message has a better ability to educate, inform or persuade an audience as well as address issues of literacy (Lisette, 2012). In visual communication there are different theories, such as sensual theories which are raw data from nerves transmitted straight to the brain. The application of this sensory theory is seen by the way forms and shapes coming together in drawings or visual representation of the IDPs. It explains the direct transmission of images as they are formed in the minds of the IDPs directly on paper. It shows how feelings and emotions are translated and constructed by the IDPs.

While perceptual theories are received stimuli drawn from prior experiences compared with other senses and stored images, these experiences are mostly what informs choices made and actions taken through the formation of attitudes. This research looked at these theories due to the theories important connotation to attitude formation, actions to be taken and the correlation to the study. In perceptual theories, semiotics and cognitive approaches of visual perception are considered content driven. The theory acknowledges the primacy of emotions in processing all communication, by particularly targeting visual communication as a parallel perceptual process, which is largely an emotion-based system of response (Lisette, 2012). Such emotion-based systems facilitate the understanding of visual representation, as processing visual information requires a level of emotional involvement from an audience. According to Lisette (2012), perceptual theories or received stimuli are better understood through the sub-theories of semiotics, where certain signs are used in presenting, such as the half moon and star which stands for Islam or the cross sign which stands for the Christianity. While cognition is explained practically by narrations of the visual representations by the IDPs, these theories (conative, affective and cognitive work together with the narrations to form a holistic approach used in effective peace promotion processes and peace education.

Artistic drawings provide insight into the minds of people and make it possible to discuss their world of emotions and thoughts from a broader perspective (Yilmaz, 2018). Drawing serves as the window to emotions and thoughts so people can freely reflect their dreams on paper (Crook, 1985; Burkitt, 2004). The process of drawing requires the individual to select and arrange colours, shapes and lines by synthesising several components such as content, style, format and composition in order to convey an emotion, a thought, an event or an observation (Malchiodi, 2005). To better understand what the pictorial expressions of people mean, one needs to listen to what they have to say about their drawings, as is reflected in this study. The reason is that people tend to draw "what they

know” rather than “what they see” in their drawings (Toomela, 2006). In this context, the best way to understand the message in such drawings is to talk to the people about their drawings and images as well as document the narratives given, as done in this study.

The Concept of Peace in Relation to Sustainable Development

The concept of peace delineates the integration of values, belief systems, local knowledge and technologies, traditions and forms of cultural and artistic expression that contribute to the respect of human rights, through cultural diversity, solidarity and the rejection of violence to build democratic societies (United Nations, 2005). For this to be achieved to its maximum, the concept of peace should be practicable within all communities, as it is the sum total of people which makes up a society. Seeing that peace and sustainability are closely intertwined, the importance of peaceful societies cannot be overemphasised as they serve as platforms for sustainable development. It is well noted that conditions that promote peace also have the ability to ensure the conditions for sustainable development (Surendra et al., 2015). But for that to be achieved, people have to be free from fear and violence, as it is a fundamental human right and the essential foundation for building peaceful and prosperous societies.

Emerson (2013) indicates that peace promotion, if addressed in cultural-sensitive terms, can be a source of identity formation and inclusion, particularly when mainstreamed within set strategies at the early stage of a person’s life. Cultural initiatives that recognise diversity within a human rights-based approach may play a particularly important role in building tolerance and confidence among multicultural communities and in providing a common space for dialogue. Omotolo (2008) further postulates that areas encouraging cultural activities and creativity in conflict areas affected by insurgency can enable the affected communities to reconnect with their identities and regain a sense of normality, enjoying art and beginning to heal the scars of war. As mentioned previously, the importance of culturally based initiatives, in the case of this research, the use of signs and symbols, will represent some cultural identifiers of the IDPs when it comes to reading an image. This process enhances recall and cognition among people which strengthens cultural identity and effective communication. It is important to understand the context by which this research applies peace education and its importance to communicating an effective peace promotion process.

The Importance of Peace Education for the Creation of a Sustainable Culture of Peace

For peace education and promotion efforts to be effective, it is necessary to discuss these concepts holistically. Peace education is an essential part of education which seeks to promote a culture of peace for transformative purposes (Navarro-Castro

& Nario-Galace, 2010). It is a process where knowledge is cultivated based on values that seek to transform people's attitudes, mindsets and behaviours which have been affected negatively due to conflict. This process seeks transformation by promoting awareness creation and advocating for understanding among people by developing concern for each other. It challenges social action into helping people relate, live and create conditions which actualise justice, active non-violence, unity, dialogue and tolerance, which are all subsequently discussed within this research. To achieve this, a cohort of adolescent IDPs (male and female) participated in this research, where they discussed the ramifications of the Boko Haram insurgency and how it had affected their lives. Through discussions and interviews, they were asked to draw or interpret 'what peace meant to each of them' on a piece of paper. The process elicited a different way of communication which was quite transformative as it showed that communication of grievances and/or happiness can be done through non-violent ways where everyone had an equal opportunity to share their thoughts, feelings and learn from things shared.

This means that the learning process in peace education is a holistic one and tries to address the cognitive, affective and conative dimensions of an individual. Another vital means in the learning process of a holistic approach is the introduction of relevant knowledge or reinforced knowledge, which take into consideration a person's immediate environment as a learning platform. This is achieved by posing relevant questions during discussions and using participatory methods to elicit or encourage appropriate personal social action (Akinyemi, 2015). Reardon posits that peace education has an important social purpose meant to serve a larger society, where it seeks to transform the present state of human condition by "changing social structures and patterns of thought that have created it" (Reardon, 1988, cited in Navarro-Castro & Nario-Galace, 2010). The holistic approach of peace education in every step of peace promotion is important as it reinforces the peace messages which enhance human consciousness to commit towards sustainable culture of peace. Integrating the artistic approach for peace promotion and peace education creates a beneficial recall; thus it is important for the IDPs to express themselves through visual representations.

Promoting Peace through Visual Representation: Bottom-Up Narrations of Peace

In this study, the concept of peace was determined through visual representations and verbal narrations of the IDPs from the main constructs, which are religion, unity, happiness and justice. The focus of this section is to present the findings of the research, discuss these findings and bring emphasis to the effective use of artistic approaches (drawing of visuals by the IDPs) as a tool for peace promotion and peace education among IDPs on the importance of peace for sustainable development. The findings obtained from the respondents are visual representations, drawing and verbal narrations provided under the themes of peace, which are (1) religion/spirituality, (2) unity, (3) happiness, (4) respect and (5) justice

and peaceful coexistence. The peace definition by Navarro-Castro and Nario-Galace was considered in the determination of the main themes and findings (Navarro-Castro & Nario-Galace, 2010).

The most emphasised theme in the visuals and verbal narrations of the IDP participants was that of religion and family unit, where family unit is the immediate unit that a person wakes up to and retires to everyday. It's a sanctuary, a haven, a storehouse of knowledge and the foundations of all values, beliefs and norms of a societal environment. It's the first place to identify with before any other idea or concept is built; thus the importance of the family cannot be over emphasised.

Peace education starts from the home front and gets grounded by religious institutions as evident from data gathered during the course of this study. Thus religious institutions have a great impact on early formation of peace concepts which individuals grow with, making them aware and sensitive to social issues which have the ability to transform and maintain a systemic structure within the society.

A close look at the teachings of spiritual and faith traditions in the family context indicate that they are essential resources and wellsprings of peace. Individuals need to rediscover the values and principles that they uphold, to remind them of the essential goal of each faith tradition, that is, to seek peace.

Theme 1: Religion/Spirituality

The respondents identified religion as one of the predominant themes in their visual representation and narrations. The predominant religion in the camp is Islam, but there are also Christians. Figure 3.4 is a simplistic illustration of

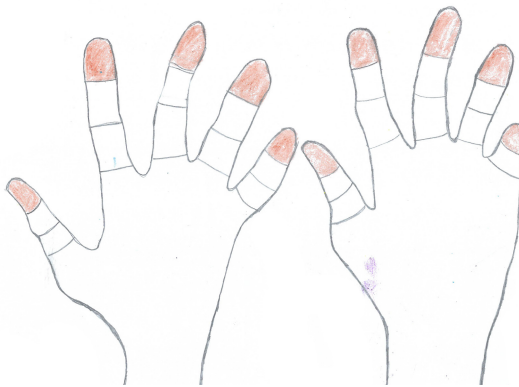


FIGURE 3.4 Drawing by DCR 6G showing a praying hand held upright facing towards the frontal face. The hand is held in that position trying to show a praying hand. This sign with the hands is made by Muslims when they pray. The hand is painted with henna at the tips (Haruna, 2018).

praying hands by respondent DCR 6G who inferred that the act of prayer gives her a feeling of peace. To her prayer is the most effective means to achieve peace and to end the prevailing insurgency within the state. The illustrations show the respondents' familiarity with basic elements of art and also the presence of gender variations as evidenced by Figure 3.3. Figure 3.3 depicts the praying hands of a female by the application of the red hue at the tips of the fingers signifying the prevalent use of henna by most women in Borno State. The central areas of the face up palm are left plain as a symbolic representation of coming clean in the presence of the "*Almighty Allah*". According to DCR 6G:

I am trying to show hands that are praying. This is showing the importance of prayer during times of fighting because that is the only thing that our parents told us could keep us safe and can end this Boko Haram so we can have peace again.

(DCR 6G, 2018)

DCR 6G's narration expresses the innocence and simplistic approach to life and her experiences in the same manner as her illustration does. It enhances the desire of the respondent for a return to normalcy and the simplistic way of life.

Figure 3.5 shows the illustration of religious symbols as suitable visual elements for the promotion of peace in an insurgent ridden area. Figure 3.5 is a group work by DCR 10G who explains that "if they can rebuild it, it will make people happy and will bring peace to us all. Every time they preach about staying in peace with your neighbours" (DCR 10G, 2019). To them the image of the mosque, a worship place, is a solid structure that represents peace and unity. DCR 10G expressed her belief passionately that the mosque is a place of peace, hence it's representation. In her narration, DCR 2G indicates that "only Allah can bring peace. So,



FIGURE 3.5 Drawing (at the bottom right) by DCR 10G showing a mosque, where Muslims pray (Haruna, 2019).

I have to be close to Allah in everything I do” (DCR 2G, 2019). For DCR 10G and DCR 2, access to places of worship as depicted in their visuals will further enhance the desire to return to their indigenous communities and villages, places they call home. To DCR 10G, her access to their cherished mosque is significant because “where I find peace is in the mosque and when I pray” (DCR 10G, 2019).

Theme 2: Unity

These two images (Figures 3.6 and 3.7) show in a simplistic abstract form the concept of unity and oneness across races as a suitable tool for peace promotion. The joining of hands of all figures in the two visuals conveys a sense of continuum among mankind, while the use of many colours is also elementary yet symbolic in nature. All characters within the visuals are depicted holding hands in a circular formation around a larger circle illustrating the earth rendered in bright lines of blue (Figure 3.6) and plain white (Figure 3.7).

DCR 4G observes in her narration that “being each other’s keeper is what brings peace. My parents always used to say let’s look out for each other no matter what religion or who the person is” (DCR 4G, 2018). DCR 4G’s narration regarding her visual illustration further highlights the urgency and importance of a combined effort towards peaceful coexistence. Her sensitivity to the difference in religions and idea that such should not matter, agrees with DCR 6G who mentions that “it is good to be together, respect each other, that how peaceful coexistence can be achieved” (DCR 6G, 2018). In summary, the respondents expressed the need for increased peaceful coexistence by stating “we think

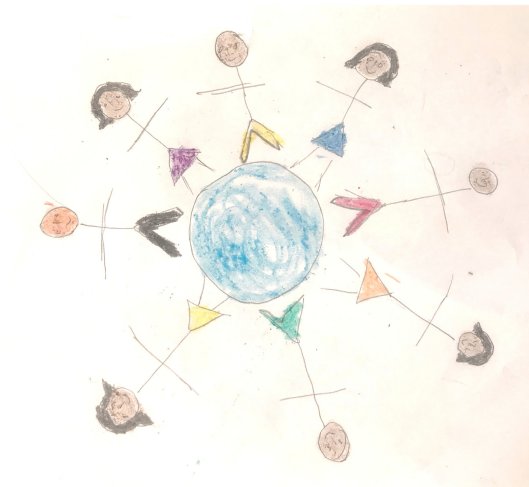


FIGURE 3.6 Drawing by DCR 4G showing the children standing in a circle holding hands (Haruna, 2018).

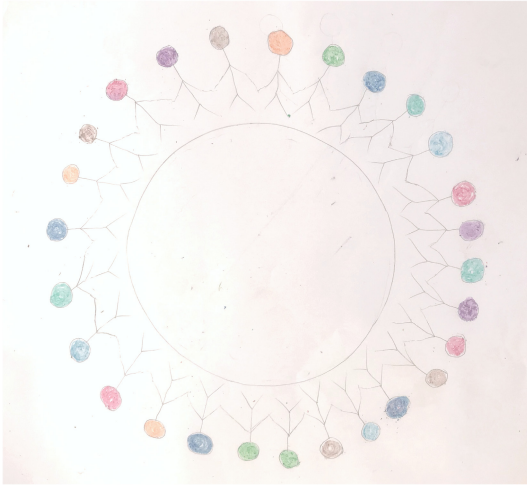


FIGURE 3.7 Group drawing by DCR 7G, 8G, 20G and 14G showing the children standing in a circle holding hands (Haruna, 2018).

coming together is what will bring peace and maintain peace in our communities” (DCR 4G, 2018; DCR 6, 2018).

Their assertions agree with the UN’s statement that where a culture of peace is a set of values promoting tolerance, justice, understanding, diversity and equal rights, sustainability is achievable (United Nations, 2005).

Theme 3: Happiness and Family

During the drawing it was evident that happiness was one of the constructs that was widely depicted. In some of the drawings, the respondents further demonstrated their desire towards being happy in non-verbal exercise. This made ‘happiness’ a construct that couldn’t be ignored and is thus narrated by DCR 13G’s (Figure 3.8) representation of a house that they used to live in back home, which symbolises peace and stability to her. In her narration, she indicates why she illustrates her former house and what it means to her:

My drawing is a house, the house we used to stay in back home. It has two windows and a door and then two plants that my mum made us plant. For me peace means going home, because that’s where I find happiness and peace most. Here people are always fighting for food and want to cheat each other just so that they will have more than the next person. Whenever I want to forget what is happening, I just enter the small house we stay in (she is referring to a tent) and stay there and I talk with my mum. She always tells us that we should not worry, we will go home soon. So, when

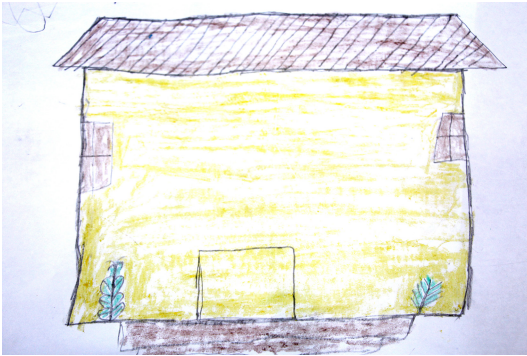


FIGURE 3.8 Drawing by DCR 13G depicting a house of the IDP who drew it. It tries to depict the importance of a family unit (Haruna, 2018).

you ask me, what peace means to me I will say being in a place that has no fights and where people respect each other. Peace is my home, where I was taught about living peacefully with people.

(DCR 13G, 2018)

The illustration of a structural building as a symbol of peace may seem absurd to anyone who has not experienced significant and continuous devastating attacks of the Boko Haram insurgency, which serve to elevate what the person may have taken for granted before the occurrences of such experiences.

Theme 4: Respect

The practice of transferring key knowledge and doctrines by the older generation on the importance of attaining and sustaining peace is a key contributory factor to the process of peace promotion. This process has been a method that the older generation has employed in the past for peace education within the northeastern communities. DCR 24B explores traditional community activities such as storytelling. His visual representation shows an adult seated on a high-back rest chair with miniscule stick figures lined in the front. The variations in the proportion of figures within the image symbolically depict the respect and value accorded to elders within the region of Northeast Nigeria. He narrates the following:

in my drawing you can see the figure of a man with children sitting in front of him. In my home town, before we came here [Dalori camp] due to Boko Haram, there is this old man that used to sit with us and tells us stories that included the dangers of fighting. He used to tell us we should not be wicked to each other, when you are wicked to one another, anything

you do to others is what is going to be done to you. So, he is teaching us peaceful coexistence with each other. He used to tell us that we should not be wicked to each other. According to some of his stories, when you are wicked to one another, anything you do to others is what is going to be done to you. So, he is teaching us peaceful coexistence with each other. He used to say we should stop fighting, stop showing differences amongst ourselves; no difference in language or religion.

(DCR 24B, 2018)

In this drawing the old man uses storytelling to teach the younger children in the community to live in peace with each other. The practice of transferring key traditional knowledge and doctrines by the older generation in the family unit and communities has been reduced, due to the environment (IDP camp) that the people now live in. Furthermore, Figure 3.9 succinctly illustrates the need for all community members to participate in the shaping of the younger generation to be mindful of peaceful practices, through a heightened process in peace education. This actively encourages the elders within the community to pass down peace practices that have been in existence and used within the communities which have proved effective for these years. Further it is important that the younger generation of youths get involved within the community so that they feel their importance, thus having ownership towards well-being, development and peace building process in the community.

Theme 5: Justice and Peaceful Coexistence

Peaceful existence is the bedrock of every society, especially societies like that of Dalori IDP camp, where the inhabitants have gone through a lot of traumas. During focus group discussions (FGDs) with the younger IDPs (15–20 years),



FIGURE 3.9 Drawing by DCR 24B showing an adult teaching the children in front of him of peace and the importance of peace (Haruna, 2018).

they mentioned a desire for peaceful coexistence between them and the older IDPs (35 years and above), claiming that most of them view them with suspicion. This is due to the fact that most attacks were done by younger members of Boko Haram. Thus, it is important for the older IDPs to intensify their efforts towards the younger IDPs in admonishing and teaching them more on the importance of peaceful coexistence. DCR 25B continues in the same line as DCR 24B in representing a conversation of an erring young man asking for forgiveness from the older man he has offended. For DCR 25B, asking for forgiveness when a mistake is done is a process of attaining and sustaining a culture of peace. He indicates: “if we want peace, we have to learn to punish the wrong doing of people, so that they will know that there are consequences to bad choice and action. This will bring peace in our communities” (DCR 25B, 2018). Though the fact that forgiveness was asked should not absolve one from the consequences of wrongdoings.

The interconnected hands in Figure 3.11 are a familiar symbol which the respondent has encountered prior to the insurgency. However, the respondent provided different analogies when interpreting his work. DCR 26B explains that

the reason why I did this drawing is because, when young and older people come together in one place, it brings peaceful coexistence. Then another reason why I drew these hands together in this form is because when adults and young people are facing each other and understand each other it will bring peaceful coexistence amongst them. So that’s the reason I drew this the way it is.

(DCR 26B, 2018)



FIGURE 3.10 Drawing by DCR 25B depicting an elderly security operative disciplining a youth (Haruna, 2018).

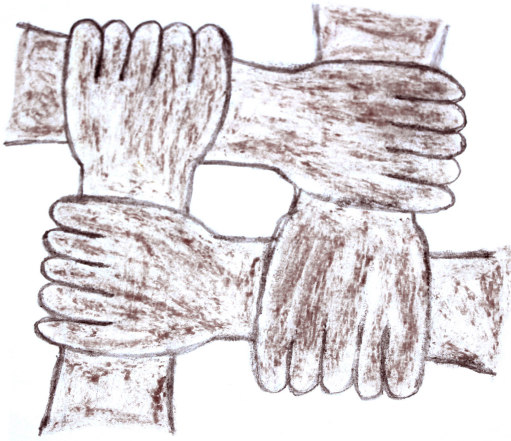


FIGURE 3.11 Drawing by DCR 26B depicting hands being held together, signifying unity among people (Haruna, 2018).

The respondent looks at the unity between the old and the young as an element and symbol of peace. To him a peaceful coexistence between the older generation and the younger generation is crucial and necessary in driving out sources of evil and violence such as that of Boko Haram.

From discussions above, the respondents show that a new way of thinking about peace promotion and peace education contextually is important. The power of the people's own understanding and views of peace both as a condition and as a value cannot be underestimated. This is because the people's ideas shape their feelings and actions, as well as how they live and relate with others. In this study the concept of peace was determined through artistic visual representations and verbal narrations of the IDPs from the main constructs, which are (1) religion/spirituality, (2) unity, (3) happiness, (4) respect and (5) justice and peaceful coexistence.

Visual Representations Fostering Peace Promotion for the Creation of Sustainable Development

Peace promotion from all the data gathered during the course of this study, mostly starts from the family and then gets grounded in religious institutions. The religious perspective is a great scope in integrating peace concepts that people grow with as part of life. This is by being aware and sensitive towards social issues and ensuring social transformation, which have the power to maintain a systemic structure in the society. A close look at the original teachings of spiritual and faith traditions indicate that they are essential resources and wellsprings of

peace. Individuals need to rediscover the values and principles that they uphold, to remind them of the essential goal of each faith tradition to seek peace.

According to Harris and Morrison (2003), peace with a philosophical approach expresses a process that involves the acquisition of skills such as listening, reflecting, collaboration and problem solving. These traits were clearly exhibited by the participants of this study through the process of drawing. It was clear that not only the drawing session itself was an effective reflective tool but the process of artistically visualising and creating the drawings. The interaction and the thought processes exhibited by the participants were also an expressive opportunity for them. After the creative drawing sessions, some of the participants requested for more sessions. One of them stated: “I would like us to continue with these drawings every day. It gives me a lot to think about. I go home thinking of ways and ideas of what I want to draw that will show and teach about peace to people” (DCR 23B, 2018).

Another similar response is that of DCR 20G who observed, “malama [madam] these drawings I can do it always because it makes me happy and it makes me think a lot and miss how we used to live before all this fighting. Can we continue doing it?” (DCR 20G, 2018). Such statements reinforce the importance of reflection and collaboration that take place in peace education processes. Furthermore, it is reinforced by Haris and Morrison’s (2003) statement that “there is a high possibility of acquiring peaceful attitudes and behaviours that can contribute to ending violence before it becomes a conflict, by developing the competence of reflective and participatory thinking and further to these, to establish a sustainable environment”. For these to occur in practice it is important to educate people on the principles of peace and spread peace promotion throughout different stages of growth and programmes, until it becomes part of life in families, schools and religious institutions.

Peace education has an important place for providing the needed knowledge, skills and attributes to individuals that can be utilised in preventing violence that is or will be present in individuals or in societies and in settling conflicts. It is possible to acquire peaceful attitudes and behaviours that will contribute to ending a conflict before it becomes violent, through possessing individual consciousness as part of the sociocultural life. This will enable people to develop the competence of reflective and participative thinking and further establish a sustainable peaceful environment. For all these to occur in practice it is crucial to spread peace promotion throughout local communities and include it in every aspect of daily lives.

Many of the major dilemmas in communities relate to issues of peace and conflict in Borno State, especially within the camps. Although the challenges faced are enormous, it is important to learn to read the signs of the times as part of precautionary efforts in curtailing or managing outbursts of violence which usually have long lasting effects on the lives and livelihood of persons who find themselves in affected areas. Just as the negative signs are noted, it is also important that signs of hope such as the growth of social movements that work for

the promotion of peace and justice in various ways and levels are also learned and transmitted to the people. This can facilitate an increase in confidence and resolve of the people to make their own contributions towards positive visions of peace and peaceful environments.

Therefore, peace promotion through peace education are core approaches towards attaining an environment ripe for sustainable development. One of the necessary steps towards building a peaceful society is the use of visual representation as a tool for the promotion of peace centred messages. The application of this artistic bottom-up approach allows for a peace narrative from the perspective of a people going through lack of peace to educate and re-educate themselves on the importance of peace from their community's perspective which has proven sustainable through the years and kept communities at peace within themselves. This approach further allows for self-expression and self-visualisation of a 'want', which in this case is peace. Some of the criteria applied here for an effective education process are:

- a) **Brainstorming sessions:** in the form of a focus group discussion, where narratives are discussed and documented.
- b) **Drawing sessions:** words are put into visual representations in the form of imagery by the people themselves using the visual skills available to them.
- c) **Examining effectiveness:** these drawings are exposed to a group of people living and experiencing the same situations as those who have drawn the visuals for feedback.
- d) **Finished visuals:** final drawings by the people, which would be used for the purpose of peace promotion and peace education using the visual presentation and effective communication paradigm.

This paradigm is posited as a medium with a wide reach to people if used along with the unique personalised methodology adopted by this study, which takes into consideration a variety of stakeholders and their perception towards peace.

In conclusion, the concept of peace is undoubtedly relative. The study discovered that the visual representations depicted within this study are the personalised concept of peace tied to the IDPs' traditional belief systems and way of life. From narratives of the respondents, it is clear that progress made in forms of their education, family life and livelihood has met a setback due to lack of peace. This is a state that the people would like to change in order to experience some sort of development within their communities. Another key outcome of the research is having an effective means of communicating with people which doesn't alienate them in any way. Hence, the adaption of context-specific cultural inferences in the creation of the visuals for the subsequent promotion of peace visuals always needs to be considered. Thus the importance of peace promotion and peace education cannot be over emphasised, as only a peaceful community can experience and enjoy sustained development initiatives and practice.

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