A QUESTION OF PEACE:
A CASE STUDY OF THE PEACE MUSEUM, UK

by

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Matriculation number: s115802
Exam No: B022327

This dissertation is presented in part fulfillment of the requirements for the degree of
Master of Science in Education
2012
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ABSTRACT

In light of the Edinburgh Peace Initiative currently under discussion, this study explains concepts of peace and the context for establishing a new museum by focusing on a pre-existing case study. In 1994 the city of Bradford opened The Peace Museum, which is recognised as the only one of its kind in the United Kingdom. This thesis investigates the idea of the Museum as a physical expression of projecting public discussions about peace. I consider the premise on which the Bradford museum was based, an analysis of its aims, objectives and achievements, and the way in which it serves as a paradigm. In addition to a focused review of the literature on peace studies, I incorporate interviews with principles involved in both the Edinburgh and Bradford projects, together with evidence gathered during fieldwork at the site. The synthesis of this research informs a view and set of questions about the outcomes and challenges of such formalised peace initiatives.

Key words: peace, peace studies, peace movement, peace museum, peace education
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ACKNOWLEDGEMENTS

I am most grateful to the following people and organisations: The staff of The Peace Museum in Bradford who shared their experiences with me and for making my visit to the Museum so worthwhile and enjoyable; Clive Barrett and Peter van den Dungen, who shared their wisdom, expertise and extensive experience in the discipline of Peace Studies; George Grubb for his valuable discussions on the Edinburgh Peace Initiative; the MSc Education Course Director, Alan Ducklin, my supervisor, Gale Macleod; and my tutor, Morwenna Griffiths who encouraged me to ‘read and think more deeply’.

Special thanks to my mother and my children, Elektra and Alexandra for their patience, understanding and prayers; my friend Cyria Scott and my husband Alan for their insightful comments on the presentation of this dissertation, and most of all, for believing in me.
INTRODUCTION

In March 2012, Edinburgh’s Lord Provost launched the Edinburgh Peace Initiative, with one of its long term aims to establish the capital as an ‘International City of Peace’. As a member of the steering committee, my first reaction was to query why we had such aspirations and if it was a reasonable expectation and ambition to strive for. Edinburgh is not a typical ‘City of Peace’, like Hiroshima or Guernica, and unlike those examples is not viewed as a post-traumatic site. It has no apparent need to memorialise tragic events from the past or heal deep wounds.

Further south, there is a precedence – the city of Bradford named itself a ‘City of Peace’ in 1997. It has a well-established Peace Studies Department at the University of Bradford and features the only museum dedicated to peace in the United Kingdom. Coventry is Britain’s other City of Peace, though there are many others with that designation internationally. Both cities have a history of tragic events, and also possess a strong record of peacemaking in this country. Continuing with this tradition, the idea of a national museum for peace was mooted in 1986 by Gerald Drewett, one of the founders of the Give Peace A Chance Trust, a Quaker charity based in Hertford. The idea was given further expression by Shireen Shah (1990), an MA student at Bradford University’s Peace Studies Department, who in her thesis made the case for a national peace museum. This view was supported by her supervisor, van den Dungen (1991), in an article, entitled, ‘Proposal for a Peace Museum in Britain’. In 1992, the first International Peace Museums conference was hosted in Bradford ‘with the objective of creating an international network [and] to act as a catalyst for the establishment of a National Peace Museum in the UK’ (Give Peace a Chance Trust, 1992).
After 17 years of teaching in schools and working as a Headteacher with children, their families and their communities, I developed a personal commitment to programmes that emphasised diversity, cohesion, conflict resolution, and building harmony through education. This outlook explains my involvement with the Edinburgh Peace Initiative and my subsequent interest in wanting to investigate the work of The Peace Museum in Bradford. The Museum aims to ‘inform, engage and inspire’ (see Figure 1) visitors through exhibitions and outreach work, focusing on local, national and international historical and contemporary issues of social justice, conflict and non-violence (The Peace Museum, 2012a). Yet, since its creation there has been little critical analysis in the literature on its activities and context, and it is therefore hoped that this study will provide a degree of insight into these areas. This thesis has been structured as follows:

Chapter One will present the methodology employed in this study, including the design frame and rationale for the methods used to conduct the research. It will explain why this is a descriptive case study, and the reasons underpinning the approach used in gathering data to reveal the story of the institution from the perspective of key employees and founding members. The validity, reliability, generalizability and bias within my study will be discussed, as will the ethical issues and limitations of the dissertation.

Chapter Two provides a review of the literature on concepts of peace, going beyond the idea that peace is not just 'no war'. Language, culture and identity are inextricably linked to our understanding of peace, and when considered in-depth, ‘peace’ becomes a problematic term. As will be discussed, there is a complex array of embedded assumptions within attempts to define peace that have implications for peace-related activities. This chapter considers how different definitions of the concept of ‘peace’ within ‘peace studies’ is expressed through the activities of The Peace Museum in
Bradford, as demonstrated by the exhibitions and documentation they use and produce.

Chapter Three details my findings in response to the research questions (see section 1.2). The data gathered from the perspective of interviewees, the museum website, documents and internal publications are systematically recorded under the themes: origin, structure, aims and definition, and impact. The Museum space and examples from the current collection and how it is organised are discussed. With regards to identity, the museum is referred to in different ways by staff, on its website, in publications and external websites. As such, the titles ‘The Peace Museum’, ‘The Peace Museum, UK’ and ‘The Peace Museum in Bradford’ will be used interchangeably in the thesis.

Chapter Four considers how definitions of peace and developments in peace theory discussed in Chapter Two can be applied to the Museum’s activities, as reviewed in Chapter Three. An analysis is produced which focuses on the degree to which these concepts and themes, with particular attention to the theories developed by Johan Galtung (1964, 1969, 1990, 1995, 1996), are reflected in the materials the Museum uses, and how they in turn allow us to interpret the Museum’s remit and our understanding of such practices.
CHAPTER 1: METHODOLOGY

This chapter explains the epistemological approach and principles that support the foundations of my research. It sets out my research questions and provides a detailed description of the research design, methods of data collection and analysis. I also clarify my own position, experience and interests in this study. Issues surrounding the validity and reliability of my approach, methods and findings are addressed, as are the feasibility and extent of the generalizations made. The ethical principles that have guided this study and the limitations within my research are explained.

1.1 Research paradigm and approach

My research paradigm is grounded in the interpretive tradition, as I believe that in studying the social world there is no one objective truth or reality. It is possible to experience and envisage as many truths or realities as there are individuals willing to engage with the phenomena at hand. I also believe it is challenging to make judgements about truthfulness and to rely on a given set of criteria with which to evaluate ‘truths’. There might be as many versions of criteria as there are individual truths and topics of enquiry. I am inclined to position myself more as a relativist, believing that the validity of a ‘truth’ is dependent upon the specified criteria. As Moses and Knutsen (2007: 3) state:

Most of us study social phenomena because we are fascinated by their depth and complexity. […] We wish to show how there is a corresponding degree of complexity and depth associated with the ways in which we can come to understand, and explain, these social phenomena.

Given the ‘depth and complexity’ of social phenomena and ‘the fact that the world can
inherently be perceived in different and contrasting ways’, my research can only claim to 
be an account of the individual perceptions, experiences and understandings of the 
phenomena being explored in this research (ibid: 7). The study is subjective and 
confined to the parameters and ‘character’ of the setting and context (Silverman, 2011: 
17). The language is necessarily biased and only reflects the situated world of 
participants and researcher.

Based on this epistemological approach, my study of the Peace Museum in Bradford is 
an interpretive work of qualitative research designed to describe the subject matter, 
mainly through the perceptions and understanding of key staff at the Museum. There will 
necessarily be scope for the researcher and reader to make their own evaluative 
interpretation of the given information and findings, within the wider context 
surrounding the phenomenon.

1.2 Research questions

As outlined in the Introduction, this study aims to reflect on how different definitions of 
the concept of ‘peace’ and ‘peace studies’ are tangibly given form through the physical 
expression and activities of a single institution – The Peace Museum in Bradford. This 
descriptive case study will examine the Museum’s origin, history, objectives, successes 
and challenges, in order to promote a better understanding of its role and the work that it 
does. This report represents the narratives of staff and founding members, combined 
with an analysis of selected documents and publications on peace museums. The list of 
questions below shaped the structure and outline of my exploration:

Firstly, how are ‘peace’ and ‘peace museum’ defined in the relevant literature and 
specifically within the context of the international network of peace museums? Secondly, 
from the point of view of staff and founding members:
• What was the perceived need for a national peace museum in the UK?
• How was it established in Bradford?
• What are the perceived aims, successes and challenges faced by the Museum?
• What explanations for these challenges do key informants offer?

1.3 Research design – the case study

Why case study?

I chose the case study approach to achieve an in depth exploration and description of this single institution (Bassey 1999; Stake 2003; Flyvbjerg, 2006; Thomas 2009 and Thomas 2011). I was interested in telling a detailed story of this peace museum, based on the perceptions and understandings of the people who founded it, who proposed and engineered its existence, and the people who have worked and still do work there. I was concerned with the difficulties they faced in carrying out their objectives, as this has direct relevance to the Edinburgh Peace Initiative I have been involved with. This study also aims to portray potential ‘lessons’ from this particular case, which may or may not be used or applied in other existing or future cases within the UK. As Eysenck argues, ‘sometimes we simply have to keep our eyes open and look carefully at individual cases – not in the hope of proving anything, but rather in the hope of learning something!’ (cited in Flyvbjerg, 2006: 224) My aim was not to prove or disprove the aptness of implementing a peace museum in the form found in Bradford, but rather to understand the merits of the form it has taken and how it corresponds to concepts of peace.

Selection of the case study

This research is a case study of one peace museum within the international peace museum movement. There are three peace-related museums in the UK – The Florence Nightingale Museum and Imperial War Museum, both located in central London, and
the third is in Bradford. I chose to focus on the Museum in Bradford for several reasons. Unlike the other two museums, it aspires to be the national peace museum in the UK. If it is a national peace museum, I was curious to discover why I had not heard of it, why it seemed relatively unknown and the reasons for its location in the Midlands, as opposed to London. Therefore, from the outset, it stood out as distinct and a curious anomaly; an emerging story of a special case that deserves to be told to interested audiences (Bassey, 1999: 58).

Type of case study

The purpose of this study stems from an ‘intrinsic interest’ in the work of the peace museum in Bradford, rather than acting as an instrumental tool towards a larger purpose (Thomas, 2011: 97). My aim was to ‘gain a rich, detailed understanding of this case by [exploring] aspects of it in detail’ (Thomas, 2009: 115); and focuses on achieving an understanding of the case as a phenomenon in itself (Stake cited in Thomas, 2011: 98). It is mainly ‘exploratory’ in that it describes the origins and work of the Museum. There is naturally an element of evaluation in the study, however the evaluation reflects the perceptions and understandings of the participants in the research. For example, to what extent do staff and founding members think they are meeting the Museum’s own aims, proposals and standards. This study does not exclude the researcher and reader from also having a view and drawing evaluative conclusions. The Peace Museum is studied through the analysis of the organisation’s documents, including archival material and reports, interviews with staff and founding members, and within the context of existing literature on peace museums.
Limitations and criticisms of the case study

I am aware of the limitations of the case study approach, and acknowledge that ‘the most significant shortcoming of this type of design is that there is no control group and also no pretest to help define where the participants started’ (Salkind, 2012: 137). There is no other national peace museum in the UK and it could be argued that it is unique, or as Flyvbjerg (2006: 228) would put it, ‘a black swan’. There are over one hundred ‘peace museums’ worldwide, like a hundred white swans in a lake. In a far corner, lies our national peace museum like a ‘black swan’ – rarely seen and perhaps somewhat unheard of. The peace museums that have been set up in other countries tend to exist for different reasons specific to their national history, politics and needs. These museums cannot be directly compared with the case in Bradford. Instead I am assessing and comparing the case against the internal literature and standards that have been set by the Museum itself, and from the point of view of the staff who were interviewed. The objectives of the Museum, the original proposal for the establishment of the Museum (Shah, 1990) and other documents will act as useful guides.

I am also aware that there is much literature that warns researchers about the generalizability of case studies as an approach. Naturalists would be wary of drawing theory or lessons from a single case study. As King et al (cited in Moses and Knutsen, 2007: 132) aptly states, ‘the single observation is not a useful technique for testing hypotheses or theories’. Some would argue that since social science is about generalizing, the case study is an inadequate approach. I am inclined to disagree. According to Moses and Knutsen (ibid), case studies can be ‘employed in a remarkably large number of different ways’, as there are different types of case studies and each type holds different capacities, yields different results. Case studies are also flexible and when designed with care, can generate hypotheses, even help to build theory or simply act as
an example’ (Flyvbjerg, 2006: 228, 229). Whilst it is not my intention to test theory or generate new theory from this single case study, the emerging story, with all its consistencies and differences, told by the staff and founding members, together with the analysis of documents, will add detail and insight into the work of this particular museum (Greener, 2011: 159). The themes, meanings, understandings and interpretations will be ‘grounded in the language of the people studied and rely as much as possible on their own words and concepts’ (Maxwell, 1992: 289). It will also be linked to and supported by the existing literature.

The reliability and validity of the case study approach is also often called into question. However, as Flyvbjerg (2006: 235) argues, ‘the case study has its own rigor, different to be sure, but no less strict than the rigor of quantitative methods’. I have declared my position and interests, and was aware of my own bias (see section 1.5). Following Maxwell’s (1992: 289) advice, I have also taken steps to ensure the accuracy of the data analysis and the interpretive accounts of the participants (see sections 1.4.2 and 1.6). I have explained clearly that I am drawing a picture, telling as detailed a story as possible of this single and unique case; the story is in itself the result. ‘Readers [and interviewees] were not pointed down any one theoretical path… [they] will have to discover their own path and truth inside the case’ (Flyvbjerg, 2006: 238). Therefore, the question of theoretical validity does not apply here because findings are valid and appropriate only within the boundaries of this setting (Stake, 2003; Silverman, 2011). However, lessons could also be learned, and might encourage further research to build an even clearer picture of what might be a growing trend in peace initiatives in this country.
1.4 Method of data collection

My research questions ‘[led] fairly directly’ to the former and current employees at the Museum and two trustees as natural choices for the interviews (Bechhofer and Paterson, 2000: 54). This study is largely based on their perceptions and viewpoints, along with analysis of available internal and external documents, and relevant literature.

1.4.1 Interviews

Selection of participants

Using the Museum’s website as a starting point, I contacted as many of the staff as possible via email and telephone. I introduced myself, the work I was intending to carry out and sent them a copy of the formal letter of introduction that I had obtained from the University (see Appendix I). I also sent them a detailed consent form that they all read, signed and returned (see Appendix II). Two of the current staff were interviewed together, due to time and availability. I interviewed two out of the 10 trustees of the board, who were also founding members of the Museum. In Edinburgh, I interviewed Rev. George Grubb, the former Lord Provost of the city and founder of the Edinburgh Peace Initiative. They were all agreeable to having their names disclosed.

Rationale for semi-structured interviews

Semi-structured interviews were conducted to ascertain individuals’ subjective perceptions and understanding of the term ‘peace’, the work of the Museum’s past, present and ambitions for the future. As stated above, there was one occasion when a joint interview was conducted (see section 1.4.1). Interviews were semi-structured to allow for flexibility and negotiation; an opportunity to listen to a group of professionals who arguably deserved to have their concerns aired (Greener, 2011: 77, 86-89). I chose
this method because the semi-structured interview is particularly suited to the case study approach and as researcher I could ‘adapt the main questions to suit people’s complementary roles and [could] explore their different perspectives in depth’ (Drever, 2003: 7). This flexibility also allows for richer information to be gathered and explored. It also feels more natural as it allows room for open discussion and participants have the time and opportunity to elaborate on their responses. Thomas (2009: 164) states that ‘the semi-structured interview provides the best of both worlds as far as interviewing is concerned, combining the structure of a list of issues to be covered with the freedom to follow up points as necessary’.

Development of the interview schedule

Questions were loosely based around the history and origins of the Museum, the reasons for its establishment, the role of the staff, the aims of the Museum, the progress made over the years and problems faced were discussed during these interviews. Prompts and probes were thought about and were written into my notes before and during each interview. A sample schedule of the interview questions is attached in Appendix III. This ‘aide-memoire’ was a useful ‘framework’ during the interview process and probing questions were then asked to help check, clarify or build on initial answers (Thomas, 2009: 164). This schedule was not sent to the interviewees in advance and they were not all asked the same set of questions as outlined in the schedule. There were minor variations that were dictated by their role, expertise and the kind of information they shared during the interview. Questions were constructed to be ‘open’ and were based on the main research question, surrounding literature, the Museum’s website, and my own personal experience as a visitor to other peace museums elsewhere. I piloted my interview session to ensure that the questions were clearly worded and not leading in any
way, but that they were sufficiently probing. Interviews were audio recorded and fully transcribed in order to analyse the whole text methodically.

The interview setting

In nearly all cases, I travelled to meet the interviewees and conducted the interviews within the subject’s own setting – the Museum or their office. However, two interviews had to be done over the telephone and this had its limitations. ‘As 50% of information is non-verbal, through posture, gesture and facial expression’, the lack of face to face contact, the inability to read facial clues and body language, meant that both researcher and participants had to rely solely on ‘the voice’ (Drever, 2003: 15). I worked hard to stimulate participation and interest, was careful not to interrupt, and used pauses and ‘paralinguistic utterances’ to support the conversation. But it was not possible to observe and make notes on non-verbal behaviour during these two interviews (Drever, 2003: 15; Holt, 2010). One of the telephone interviewees asked to see the questions beforehand, but I only sent a list of the kind of topics I was going to cover. I also found it challenging at times to have control and focus on the questions when I interviewed Dr. van den Dungen in his office. As he is an ‘elite’ and ‘expert’ in the field of peace history, I realised that it would have been more comfortable had I engineered to meet with him in a more neutral space.

1.4.2 Documentary analysis

Most available internal and external publications, including the Museum’s website, were scrutinised for their use of language, the intended audience, the authorship, inferences, implications and missing information (Greener, 2011: 78). This written information was compared with and contrasted against the data that was generated during the interviews
The scope of study was bounded by time, dissemination and availability of the documents. The documentary analysis helped to provide a supportive backdrop during the analysis of interview transcripts.

1.5 My position

At each stage of the research process, I reflected on the nature of my own involvement with the subject matter, research question, and findings, mainly relying on Langdridge’s guidance (2007: 58-61). I tried to be aware of my own bias, experience and position (see Introduction), in so far as it is possible to be aware of and discipline one’s prejudices (Gadamer, 1976).

Whilst I am not part of the Museum of Bradford and would therefore be considered an ‘outsider’ researcher, I am perhaps also an ‘insider’ because of my personal sympathies and commitment in this field of work (Bridges, 2003). Being an ‘insider’ was an advantage in that it allowed access to staff and information. Staff were interested to know about my teaching background, my own work in helping to ‘build a culture of peace’, and in my opinion, seemed less defensive about their work. There were shared values and a positive exchange of ideas, beyond the confines of the interviews that also helped to ‘break the ice’.

Thomas (2009: 109) advises that as the researcher is the main instrument of research, particularly when conducting qualitative research, it is crucial to be prudently reflexive and maintain a balanced view. By critiquing my own values and the integrity’ of my position, I have tried to ensure the validity of my work.

1.6 Data analysis

I used the constant comparative method to analyse the content of my data – identifying, coding, and categorizing (Patton, 1990; Thomas, 2009). From this constant comparison
of each element, I searched for and ‘mapped’ emerging patterns within the established set of categories that stemmed from my research questions and the existing literature. This process involved continually refining the data and the categories, by not only looking for similarities but differences. As Dey (1993: 111) suggests, ‘flexibility is required to accommodate fresh observations and new directions in the analysis’. Differing anomalies and information that did not fit were slotted into discrete categories, checked repeatedly and refined against the rest of the data as I continued to analyse the transcripts. Answers were categorized using colour coded highlights to show similarities and differences. To ensure the reliability of my work, two colleagues checked parts of my data analysis and accompanying notes. One of them has an interest in peace studies but the other is new to the subject. Both recognised the methods used, the consistency of my approach and accepted the accuracy of the data analysis.

I focused on the links between the data, the literature and occasionally my own personal experience. In keeping with my stated research paradigm and design, a study of this kind therefore can only be ‘interpretatively valid ‘(Maxwell, 1992: 289). I also agree with Phillips that: ‘In general it must be recognised that there are no procedures that will regularly (or always) yield either sound data or true conclusions’ (cited in Maxwell, 1992: 280).

1.7 Ethics

This study adhered to Level 1 rules as set out by the School of Education Ethics Committee and British Educational Research Association guidelines (BERA, 2012). An application form was submitted to and approved by The Moray House School of Education Ethics Committee. In conducting the eight interviews, I followed the general principles of informed consent, voluntary participation, confidentiality, anonymity, and the reduction of harm to participants and impartiality of the researcher (Greener, 2011:
145-148). To this end, all respondents provided informed written consent that covered issues of confidentiality, anonymity and involvement in checking the accuracy of transcripts. The desire to remain anonymous was not an issue in that they agreed to be named and identified.

On only two occasions during interviews did participants point out the sensitivity of the information being revealed and requested in advance that their names not be attributed to the release of this knowledge should it be used in the study. There was no potential risk to participants, no financial or material gain to be had, and all participants were consenting and willing adults. Neither was there any conflict of interest as outlined by the University’s policies.

1.8 Limitations

Initially, there were few constraints as organising interviews with staff and founding members was relatively easy and all interviewees were enthusiastic about the subject matter and sharing their perspective, but I soon encountered several problems. There was limited access to the Museum because it is only opened two days during the week and one Saturday a month. There also seemed to be relatively few written reports or internal literature generated in line with the 18 years that the Museum project has been in existence. If there were reports, they were not readily available and were not offered up for review, despite requesting such data. The website does not contain this information either. There could be several reasons for this. Formal reports may not have been consistently written throughout the Museum’s existence. These reports may be lost due to changes in structure and staffing. However, I did obtain some paperwork from a previous member of staff and found information and financial reports on the charity commission website. From the Museum’s welcome desk, I obtained promotional brochures, leaflets and purchased all available Museum publications. The lack of
consistency and information had implications for my research and it could be argued that potential discrepancies might affect the degree of the wholeness of the narrative that is being explained. My study would have gained from further introspection into the challenges faced by staff and the impact this has had on work of the Museum. I would have liked to have visited the Museum more, seen all annual reports, interviewed the other members of the board and the Lord Mayor of Bradford City Council, but time, distance, cost and the Museum’s circumstances were prohibitive.

2. A QUESTION OF PEACE: A LITERATURE REVIEW
The review of literature in this chapter forms a framework for understanding the subject matter of my research questions. Central to the work of peace museums is the definition of peace and in particular the work of theorist Johan Galtung. The literature on peace museums consists predominantly of case studies, as there are over 100 such museums worldwide, each distinct and with its own narrative. As my research on The Peace Museum in Bradford is not comparative, these other case studies will not feature in this chapter. Peace museums primarily focus on peace education, and there is an extensive body of literature on the subject, but the confines of this dissertation and limitations of length do not permit such a review. Neither is it the focus of this study to question and evaluate the pedagogical issues or merits surrounding peace education. My research falls within the broad and multidisciplinary category of Peace Studies, as it is ‘the study of the conditions of peace work’ (Galtung, 1996: 9). Given the interpretative nature of my study, I have chosen to narrow my review by focusing on concepts associated with peace theory, and in Chapter 4, how these concepts are reflected in the projected image of the Museum and the discourse of the staff, documents, publications and website. There is a paucity of literature examining the work of British peace-related museums. Shah’s (1990) dissertation on the case for a peace museum in the UK, and the writings of peace historian van den Dungen (1991, 1999, 2009) on peace museums, are particularly relevant.

2.1 What is peace?

The Oxford Dictionary (2012) cites three meanings under the term ‘peace’. In one sense, peace means ‘freedom from disturbance’, ‘tranquility’, ‘mental or emotional calm’. Secondly, it is defined as ‘a state or period in which there is no war or a war has ended’, ‘the state of being free from civil disorder’ or ‘the state of being free from dissension’.
Finally, in the ecclesiastical context, *The Peace* is a ‘ceremonial handshake or kiss exchanged’ during some church services, ‘symbolising Christian love and unity’. Other major English dictionaries (Websters, Collins, Chambers) have almost identical definitions and etymological accounts of the word.

### 2.2 The problem with defining peace

There are several problems associated with attempts to conceptualise peace. In the first instance, it is a term that is essentially difficult to define. It is not a subject or an object that can be neatly described and compartmentalized. Chernus (1993:100) advises that ‘we should not expect to find an objectively precise definition of peace, as we might for limestone or cauliflower’. Galtung (cited in Wallensteen, 1988: 246) goes further and warns us of the danger of reaching an agreement on one “true” definition of peace. Gandhi argues that peace is not a confined ‘state or period’ arguing that it is an active process: there is no way to peace… peace is the way’ and (Gandhi International Institute of Peace, 2012).

Another problem is that the definition, image and discourse of peace is strongly linked to a language of order. Some peace theorists believe that this singular foundation based on the Roman ‘pax’ is significant because it promotes the establishment and maintenance of the status quo and the powerful orders within it (Galtung, 1981; Gough, 2007: 23). The Western concept of peace as involving the establishment and control of order, a ‘civilising process’, sometimes at any expense, is the dominant worldview today (Dietrich and Sützl, 1997). Generations of children are taught to be good citizens, to maintain order and not upset the status quo in their societies. Peace through order is now accepted by many societies across the world as a genuine and legitimate image (Chernus, 1993). After the Second World War, the rise to power of the United States of America is reflected in its central rhetoric – the need for a ‘stable (i.e. predictable) world order’ or
‘new world order’ (ibid:102). This focus on order and the subsequent rejection of disorder is in turn reflected in the narrow definition of peace as the absence of war or violence, which was prevalent till the 1960’s. Galtung (1969:1) argues that this is not in fact a definition ‘since it is a clear case of obscurum per obscurius’. It is also pertinent that the definitions in the Oxford Dictionary juxtapose peace and ‘civil disorder’, peace and ‘dissension’. There is an implication that ‘civil disorder’ and ‘dissension’ can only be negative. Peace as the state of being free from either of these situations seems more positive and preferable. The suggestion is that order is good and disorder is bad.

This focus on order leads to yet another problem – that the predominant definitions of peace could be viewed as narrow, simplistic and biased. Galtung (1980: 431) has stated ‘there is an intimate connection between peace thinking and the geopolitical situation of the country/region that produces it’. Existing definitions, as evidenced in the major English dictionaries, whether formal or informal, tend to be derived from and dominated by Western traditions. It largely reflects the thinking of the Romano-Christian world, the Enlightenment, today’s predominantly American discourse, and throughout the centuries, the gendered patriarchal voice.

A euro-centric definition is not inclusive of definitions of peace from other socio-political cultures and traditions, and is precisely the sort of single-minded focus that Galtung argues is unhealthy for the pursuit of peace and positive development worldwide. He posits that ‘the use of more precise terms drawn from the vocabulary of one conflict group, and excluded from the vocabulary of the opponent group, may in itself cause dissent and lead to manifest conflict precisely because the term is so clearly misunderstood’ (Galtung, 1969: 167) The voice of Eastern traditions, the developing world, women, socialists, for example, tend to be relatively underrepresented in this discourse and image of peace (Wilson, 1982: 29; Smoker et al, 1990: xi). Through
globalisation, tourism, the rise of social media, the watershed tragedy of 9/11 and its consequences, we are perhaps increasingly aware of the relative nature of social truths and traditions, accepting and celebrating the richness of the diversity of thinking, and the benefits that can be gained. Whilst ‘some level of precision is necessary for the term to serve as a cognitive tool’, it is prudent to take care with the meaning and use of the term (Galtung, 1969: 167; Küng, 1991). Gandhi too spoke of the need for a universal ‘law of humanity’ (cited in Merton, 1964: 58). Merton argues that ‘Peace cannot be built on exclusivism, absolutism or intolerance. But neither can it be built on vague liberal slogans and pious programs gestated in the smoke of confabulations’ (ibid: 20).

In reality, therefore, the word peace is fused with assumptions and viewed as highly political. Chernus (1993: 100) argues that ‘the process of defining peace is […] a political process in which different sets of values compete with each other’. Peace and war are closely related. ‘Every policy debate on war and peace issues holds at its heart a (usually unspoken) debate about the meaning of peace’ (ibid). Boulding (1978: 3) admitted that ‘Peace is a word of so many meanings that one hesitates to use it for fear of being misunderstood’. As problematic as it is, for both ‘practical as well as theoretical reasons, the question of definition should be a central concern’ (Chernus, 1993: 100).

Defining peace is a controversial, emotive and divisive enterprise, but some argue it should include this element of ‘disorder’ or ‘entropy’ (Galtung, 1975; Mesjaz, 1988; Chernus, 1993; Dietrich and Sützl, 1997). Ironically, it may be more democratic, dynamic and beneficial in the long term because it allows for the freedom to be different and reflects the duality of order and disorder within Nature. Mesjaz (1988) believes that discussions on entropy in concepts of peace would be useful. ‘If a definition of peace is to speak to the international situation and to the discourse of policymakers and the public, it must address the problem in international terms’ (Chernus, 1993: 104).
It should not be a rigid, culture-neutral, or one-sided process but as theorists like Galtung (1995) and Dietrich and Sützl (1997) have argued, an inclusive, pluralistic, ‘never-ending process’ of discussion and debate. Based on the philosophy of Jean Francois Lyotard, Dietrich and Sützl (1997:4) call for there to be ‘many peaces’ and they explain that this plurality of definitions, the subtle differences and connotations, ‘often contradictory and incompatible’ is:

a key concern for peace research. The thinking of postmodern peace research will embrace concepts which are located beyond universalism and the civilizing process, beyond the modernist belief in the objective truth of scientific stock-taking, and beyond the belief in the solvability of conflicts.

2.3 Concepts of Peace in Peace Theory

Central to the study of peace is Active Peace Theory and the work of Johan Galtung, a ‘peripatetic multilingual polymath’, who many believe to be ‘the principal founder of the discipline of peace studies’ (Lawler, 1995: vii; Brewer, 2010). Active peace theorists borrow heavily from Galtung’s philosophy and believe in a triadic approach to peace through peacemaking, peacekeeping and peace building (Galtung, 1996). Peace is also part of a triad with justice and well-being.

Galtung is a prolific and controversial Norwegian mathematician and sociologist, who apart from setting up one of the first peace research institutes in the world in 1959 (The PRIO in Oslo), developed many instrumental theories. His work is widely applauded and relatively few in the field of Peace Studies disagree with his development of concepts of peace. Even Lawler (1995: vii), who has offered an extensive criticism of Galtung’s work, admits that ‘[Galtung’s] writing has generated a unique lexicon utilized by many if not most peace researchers’.
Central to Galtung’s (1964) definition is that there are two types of peace – negative and positive. Negative peace is the absence of direct violence and positive peace builds supportive relationships, creates social structures that serve the needs of the entire population, heals divisions, and resolves conflict in a way that is fair to both parties. This definition implies that violence and conflict are not the same thing. Peace does not necessarily mean the total eradication of conflict. It means the absence of all kinds of violence. Managing conflict or disagreements constructively and respectfully is the key to peace, and many peace researchers and workers argue that when viewed in this way, peace is indeed possible.

According to Galtung (1969: 167), there are fundamentally ‘three simple principles’ or assumptions that must guide our understanding of peace. Firstly, many if not most people would agree that the term peace should be used for social goals. Second, ‘these social goals may be complex and difficult, but not impossible to attain’ and thirdly, ‘the statement [that] peace is absence of violence shall be retained as valid’ (ibid). He recommends that it is necessary to link the terms peace and violence because it is ‘simple’ and part of ‘common usage’.

Galtung also believed that it was important to understand the nature of violence – ‘everything now hinges on making a definition of violence… and there are many types’ (ibid: 168). He believed that peace can be defined through its opposite, but insists upon a broad definition that takes into account the ‘direct’ and ‘indirect’ actions of ‘actors’, ‘structures’ and ‘cultures’. According to Galtung, ‘violence is present when human beings are being influenced so that their actual somatic and mental realisations are below their potential realisations’ (ibid). Violence is therefore present, whether ‘direct’ or ‘indirect’, ‘intended’ or ‘unintended’, ‘physical or ‘psychological’, ‘manifest’ or ‘latent’, when a person’s potential realisation is lessened and, crucially, this could have been
avoided. If it is unavoidable, then there is no violence. I am unsure, at this point, who decides if an act is avoidable or not, and by what criteria this is decided. It seems rather open to ambiguity, debate and conflict.

Galtung has been criticized more for his comments and opinions on world politics than his scholarly works. Few have convincingly disagreed with his fundamental contribution to our understanding of the definition of peace. Criticisms stem more from ideological or paradigmatic differences, rather than questions about the running logic behind his arguments (Boulding, 1977; Boulding, 1978; Boulding, 1991). Lawler (1995: viii) writes that ‘Galtung’s work has attracted relatively little commentary’. His argument with Galtung is a ‘question of values and their place in the analysis of world order’. Coy (1998: 215) believes, Galtung’s theories on peace, however ‘idiosyncratic’, ‘[open] the way for multiple lines of inquiry’. Lawler ‘concede[s] that others coming from a different direction might arrive at very different conclusions’. I agree with Lawler (1995: viii) that the ‘evolution of [Galtung’s] work provides one history, not the only one… of the field as a whole’.

Galtung’s definition of positive peace is particularly relevant to the study of peace museums as their focus is on the prevention and resolution of conflicts at all levels through non-violent means. In keeping with theme of positive peace, their message promotes what Galtung would describe as ‘the integration of human society’ (Galtung, 1964: 2). It encapsulates the reason why I have chosen to use Galtung’s definition as the major guide or yardstick. The positive definition is in my opinion a beacon for educational initiatives that encourage us to think and live in peace. It could empower civilians to contribute towards peace and not just rely on our governments to act on our behalf.

2.4 The Peace Museum, UK
Shah’s dissertation written in 1990, ‘proposes the creation of a National Museum for Peace the aim of which is to actively pursue and promote a path for Peace’ (Shah, 1990: 1). She explains her vision for a ‘dynamic ‘living centre actively attracting visitors’; ‘a hands on peace type unit’ responsible for the ‘interchange of ideas and work’ (ibid: 2). She stresses that it has to be ‘active and participatory’, ‘raise the ‘profile’ of peace issues in society’ with ‘a unified focus’ (ibid: 7), help to build a language of peace through its collection, displays, library facilities and education. Shah believes that a peace museum could ‘help to dispel the mystique attached to peace issues… a museum not just concerned with the past but can offer alternatives for the future’ (ibid: 54).

Based on her research of a range of museums around the world, Shah (ibid: 49) makes a list of recommendations on how a museum can be established and managed successfully. For example, she provides a list of eight experts within the internal organisation of ‘a normal museum’ such as directors, curators, librarians and education officers (ibid). She does admit that finance is a constant problem for most museums, regardless of the period of history they are set up in or their theme and content (ibid: 48). She also advises that the location of the Museum, the accessibility for visitors, the marketing of the Museum to attract more visitors and financing are crucial factors for success (Shah, 1990: 47-48).

Van den Dungen (1991, 1993, 1997) supports Shah’s idea, makes proposals of his own, presents ideas on themes and displays, ‘organizing principles’ on what might make the Museum successful, and highlights potential challenges. He says that a peace museum should aim to ‘inspire, encourage and empower the visitor’; it will ‘tell the story of the development of the idea of peace in the course of human history and document the achievements of peacemakers past and present’… ‘[as]peace has its heroes and heroines no less than war’ (van den Dungen, 1997: 169). It is his hope that the Museum would become ‘an active international centre for peace making’ (ibid).
CHAPTER 3: FINDINGS: THE PEACE MUSEUM, UK

‘INFORM, ENGAGE, INSPIRE’

According to The Peace Museum website (2012a), ‘It is the only museum in the UK dedicated to the collection, conservation and interpretation of material relating to the history and development of peace, peace making and peace makers’. This chapter reports on the findings and includes four sections corresponding to my research questions covering the origin of the Museum, its structure, aims, how it defines peace, the Museum’s successes, challenges and the perceived impact of their work. The findings are based primarily on data from interviews, the Museum’s available documents, publications, and website.

3.1 The origin of the Museum

The city of Bradford in the north of England might seem at first glance a curious choice for a national museum of peace, but a particular set of circumstances provided an apt seedbed for its creation. Those factors have been codified in a booklet that has been produced with funding from the city council outlining the ‘Bradford Peace Trail’ (The Peace Museum, 2007). Tourists and other readers are encouraged to visit the sites where key events took place and the memorialisation of well-known individuals. Historically a heavily industrialized mill town, Bradford became known nationally for its non-conformity movements, social reformers and the rise of the Labor Party. The brochure explains that figures such as journalist/author Sir Normal Angell, who served as an MP for Bradford before being awarded the Nobel Peace Prize in 1933, and J. B. Priestley, who was a founding member of the Campaign for Nuclear Disarmament (CND), featured prominently in the city’s pedigree for growing anti-war sentiments. Allied with
these events was the influence of the Quakers, who became established in Bradford in the mid-17th century, and who were later instrumental in founding the UK’s first Peace Studies programme at the University of Bradford in the 1970s through the support of the Quaker Peace Studies Trust, which funded Bradford’s first Chair of Peace Studies (Give Peace A Chance Trust, 1992).

The decision to create a Peace Museum in Bradford in 1994, followed by the city council recognizing Bradford as a ‘City of Peace’ in 1997, creating a ‘Peace Garden’ in the heart of the city, organising a ‘Peace through the Arts’ initiative in 2004, a ‘Bradford District Peace Festival’ in 2005, and the youth movement ‘Peace Jam UK’, occurred at the same time as other pertinent related events as will be discussed.

Internationally, the chronological progression of museums devoted to the theme of peace originated with the International Museum of War and Peace established in Lucerne in 1902, followed by such institutions as the Anti-War Museum in Berlin in 1925, the Museum of War, Peace and Flemish Emancipation in Flanders in 1930, the Hiroshima Peace Museum in 1955, The Peace Museum in Chicago in 1981, and The Museum of Tolerance in Los Angeles in 1993.

Through an analysis of documents and articles on the history of Bradford, one also has to recognise that the multiple efforts to demonstrate Bradford’s commitment to fostering public displays and discussions about peace during the last decade may have been given further impetus by national attention engendered by the 2001 Bradford race riots (Bowen and Taimuri cited in Rank, 1997). With the second highest population of British Asians in the UK, Bradford at times became a flashpoint for ethnic tensions, which during the riots resulted in mass arrests, over 300 police officers being injured and damage to property. Underlying the Community Pride not Prejudice report by Sir Ouseley (2001) on race relations in Bradford published the same year as the riots, was the need for
stimulating greater urban harmony through enhanced education and community action focused on valuing ethnic diversity. Two academic staff from the Peace Studies Department (Pearce and Pankhurst) were in the 'Review Team' who assisted in the report's drafting. As will be noted later in this chapter, that theme is one that is increasingly emphasised in The Peace Museum’s programmes, publications and exhibitions.

The information in available publications generated by The Peace Museum, its website and data from the interviews I undertook give a consistent story about the Museum’s origins. The location of both the conference and Britain’s first and largest peace studies department, the enthusiasm of the local council for such a museum, the long history of ethnic and religious diversity in the city, and the tradition of peacemaking in Bradford (see Figure 2), made the city a natural choice. It would also complement the construction (£42.5 million) and establishment at the time, of the Royal Armouries in the neighbouring city of Leeds – one museum to commemorate war and another to commemorate peace (van den Dungen, 1994: 227). None of the interviewees seem to question this decision to locate the Museum in Bradford, except van den Dungen who in his interview confirmed, as he had stated previously, that he would have preferred a more thorough and open national debate on the suitability of the ‘location of a museum with national pretensions’ (ibid: 226).

A committee was set up to seek finance and general support for the idea. In 1994, ‘The National Peace Museum Project’ was formed with financial assistance from the Joseph Rowntree Trust, founded by the Quaker philanthropist. It provided a five-year grant to help kick start the project, and to enable a part time project worker, Carol Rank, an academic in Peace Studies, to be employed for that period. According to a report by Peter Nias (2010), the task was to start a collection, register as a museum, write and
publish books, create travelling displays, and form a development plan. It was also deemed very important to identify and obtain a permanent site but funding was a major challenge from the beginning.

Barrett said that, in 1999, the funding from the Joseph Rowntree Trust ended as the Trust chose not to extend the grant because a national museum of peace still had not been realised. Since then, ‘The Peace Museum has been funded on a year to year basis by a range of individual and charitable donations’ (Nias, 2010: 1).

The Museum is known by several names – The National Peace Museum (see report by Give Peace A Chance Trust, 1992) The Peace Museum (museum website, 2012a) and The Peace Museum, UK (museum website, 2012a and YouTube), The Peace Museum, Bradford (see 2009 report) or The Bradford Peace Museum (Telegraph and Argus). This discrepancy raises questions about its contested identity. The Museum began as The National Peace Museum Project in 1994, and as Barrett explained in his interview, had aspirations to be the national museum dedicated to peace, but ‘soon realised [they] couldn’t use the term “national”, not legally anyway’. Barrett explained further that to be a national museum, they had to be ‘more established and have a substantial collection of national significance’. He also said that the Museum ‘still aspires to be a national peace museum…so sometimes we call ourselves The Peace Museum or The Peace Museum UK’.

3.2 Structure

Three years after its formation, the Peace Museum was established as a charity in 1997 (Registered charity no: 1061102) and its collections were set up separately as a charity in its own right in 2002 – The Peace Museum Trust (Registered charity no: 1091405). The Museum is also a limited company (registered company no: 3297915) with ten members
on its Board of Trustees. Three of the trustees belong to Quaker organisations, one trustee is a member of the Anglican Pacifist Fellowship and one is part of a private foundation that gives grants for the promotion of education of children and young people in sport (The Charity Commission, 2012).

Staffing

As with any organisation, the Museum has seen several changes in staffing since it began in 1994. Barrett gave an account of these staffing changes when I spoke with him. In 1998, Carol Rank left the Museum and Peter Nias, another academic, was put in charge of ‘museum development’. His wife a former teacher, assisted in organising travelling exhibitions. In 2008, the trustees employed Julie Obermeyer as manager and curator so that for two years there were two permanent part time members of staff until Nias left in 2010. A few months later, the Museum employed two more permanent part time staff, bringing the total number of staff to an all time high of three, before Obermeyer left in May 2012. Currently, there are two part-time permanent members of staff, two interns, and one volunteer, and all staff work two days a week, with the Museum being opened to the public on Thursdays and Fridays, and one Saturday a month. The Curator and Collections Officer, Caroline Williams, has a background in cultural heritage management. In 2009, the need for ‘specific education officer’ was highlighted to cope with the demand for education visits (The Peace Museum Report, 2009). Diane Hadwen has been employed since September 2011 as the Museum’s Learning, Education and Outreach Officer to deliver education programmes to all ages (The Peace Museum, 2012a).

All members of staff expressed their concern that their jobs would be terminated if funding decreased. All staff also said that the two-day arrangement did not present them with enough time to fulfill the Museum’s aims as effectively as they would have like to.
One member of staff did not wish their name to be disclosed but admitted that they worked at least five days a week, even though they were only paid for two, ‘I often work everyday, sometimes weekends, to cope with the amount of work…I really need a holiday…uumm…but I don’t get paid for this extra time of course’.

Premises

The Museum has moved twice in its lifetime and since 1998 has been situated in temporary premises in the city centre, at Number 10, Piece Hall Yard, belonging to a bank. Barrett said that the Museum pays a nominal fee as rent, but the site was recently refurbished using the Museum’s own funds and re-opened in March 2012.

The Museum itself is relatively small, comprising only three rooms (see Figure 3). The main room has a welcome desk at the entrance, a collection of artwork, posters and information about peace movement campaigns in the UK, like Greenham Common, the Aldermaston Marches and local campaigns against the atomic bomb. A second room, The Bradford Room, is dedicated to peace stories and initiatives from Bradford and the local area. The third room has displays from the two world wars, examples of pupils work on the subject and a small seating area. There is also a small exhibition linked to Sport and the Olympics. As the Museum now has about 6000 items in its collection, the exhibitions and displays are regularly changed. The Museum also has use of ‘an office’ at the local council but three respondents expressed some hesitation over the sustainability of this situation, and Barrett mentioned: ‘just not sure how long we are going to have this space... they [the council] may have forgotten that they let us use it’.

Accreditation

The Museum achieved full accreditation by the Museums, Libraries and Archives Council (MLA) in 2010 and is a member of the International Network of Museums for
Peace (INMP) and the Federation of International Rights Museums (FIHRM). It would appear that there is no official accreditation process for peace education programmes and an external body has not formally evaluated the Museum’s work in this area.

3.3 The Museum’s aims and definition of peace

The Museum’s formal efforts to define ‘peace’ in their internal documents, publications and dedicated website present a particular vision and remit. Their principal brochure states in broad terms that their goal is:

   to inform and inspire visitors by using our collections through both exhibitions and education and outreach work aimed at dealing with local, national and international issues of cohesion, inclusion, peace, non-violence and responses to conflict (The Peace Museum, 2007).

One means of doing so is ‘by focusing on the countless people who have wanted peace and who have worked to bring an end to conflict and bring about cohesion’ (ibid). The Museum’s website suggests an allied proactive role in that it ‘challenges people to engage with “big questions”, to use their imagination to inspire others and to take positive action’ (The Peace Museum, 2012a). While it does not offer a close definition of ‘peace’ on either its brochure or website, it does affirm ‘that peace is an active process and an on-going challenge’ (ibid).

In the materials the Museum produces specifically for primary school age children for use within the Museum and as part of their community outreach programme, a further indication is provided of the way the institution positions peace and their form of educating others. The twenty-question ‘Peace Not Prejudice – Peacemakers in Bradford Fun Quiz’ that is given to children in the Museum begins with such generic questions such as ‘How did Bradford get its name?’, ‘Which city was the first to provide free
school meals and school swimming baths’, and ‘Who is Kenneth Hockney’s famous son?’ (The Peace Museum, n.d.). However, it then moves on to questions of a local peace-related nature, including ‘Where is Yorkshire CND based?’ and ‘Whose actions led to the Peace Studies Department being established at the University of Bradford’. The only question with an international emphasis is number 19: ‘Who walked to Hiroshima and back?’

In the 32-page glossy A4 booklet produced by the Museum, entitled, *The Peace Challenge: stories of Bradford Peacemakers* (see Figure 4), which is produced for Key Stage Two school children (ages 7-11) it states that ‘Bradford has always welcomed people from around the world and has a tradition of people working together to create a better and more peaceful society’ (The Peace Museum, 2012b: 4). However, it goes on to make the connection between a desire for peace and local conflicts:

> Because Bradford has always been home to different people, sometimes they have fallen out. Arguments in the 19th century caused the first ‘Bradford riots’ and there was conflict in the city in 1995 and again in 2001 (ibid).

The proximity to those events and their coverage in the national media, as referred to in Section 3.1, underscores the booklet’s title: *The Peace Challenge*, which one recognizes is aimed in particular at seeking to lessen local conflict. This emphasis is encouraged in the brochure’s introductory text:

> Life in Bradford will always have its challenges and the people who live here continue to work together to overcome them, because they want Bradford to be a place of ‘Peace not Prejudice’ (ibid).

Among the local stories that the brochure highlights is the visit by the theologian and anti-fascist campaigner, Dietrich Bonhoeffer, to the city in 1933, the year the National
Socialists came to power, to attend a conference of German Protestant priests at the German Evangelical Church (ibid: 16-17). It was at the church that the Bradford Declaration was then signed, which condemned the Third Reich and the Nazification of the German Protestant Church. The brochure informs the reader that Bonhoeffer was persecuted and executed for his ideals. Another local example is provided of the personal history of Bradford-born artist David Hockney, who was sent to work in a hospital after refusing to do his National Service, and who along with his father marched in CND parades for which they both designed banners and posters. The brochure asserts that the CND symbol is ‘sometimes called the peace symbol’ (ibid: 19).

The Museum’s efforts to navigate politicised themes in materials intended for primary school children is packaged with the brochure’s guidance to teachers that ‘the focus is very much on the Bradford Metropolitan District and stories of local peacemakers’, while aiming to make Key Stage Two children ‘aware that peace is an active not passive process’ (ibid: 24). One of the proactive ways in which the Museum attempts to make this link is through its ‘Peace Not Prejudice’ permanent exhibition in the gallery, and its ‘Bradford Peacemakers Peer Educators’ scheme. The aim is that the children be trained up through the exhibition and teacher involvement, so that the children can engage with peers about the exhibit and its themes in order to ‘challenge those they educate’ (ibid). The ambition of stimulating children at a young age to become involved in conflict awareness and resolution is also reflected in another recent publication used by the Museum, entitled, Sport, Courage, Peace and Friendship (Hadwen and Chalcraft, 2011) (see Figure 5). Co-authored by the Museum’s Education Officer, Diane Hadwen, the guide is targeted at Key Stage 1-4, sold through the Museum’s website and prepared in advance of the London 2012 Olympics. The 32-page A4 booklet and accompanying CD seeks to foster ‘pupil voice and leadership’, by raising ‘awareness of human rights,
responsibilities, peace and conflict resolution’, to ‘encourage children and young people to see sport as an opportunity to foster inclusion, integration and cohesiveness and prevent conflict (ibid: 5). The language and examples of the need for awareness of difference and social inclusion and risks of racism (such as treatment of Jesse Owens during the 1936 Olympics and the discrimination he experienced when returning to America) mirror similar themes expressed elsewhere in the Museum’s literature and advocated in the Ouseley Report (2001) on Bradford’s race relations, as discussed earlier.

In recent months changes in staffing have led to a greater focus on these outreach programmes with schools and community groups. Hadwen explained during interview that they have been inundated with the demand for work, the peace education programme is in its early stages and ‘is still evolving’. It is therefore not appropriate to focus on their education activities, but in a few years time these will have had time to mature and will be better placed to be reviewed.

Given this form of emphasis in materials produced or used by the Museum, I asked the participants how they would in fact define ‘peace’. Hadwen and Williams did not offer a response. Barrett said that he did not ‘look for a textbook definition, though they do exist’ - ‘I tend to look at peace, in so far as it is a noun, to a concept of Shalom, of being in right relationships... with God, with oneself, with one another, with social groups, internationally between nations, with the planet’. He believes in attaining peace by peaceful means, as does van den Dungen. The latter, a peace historian, said that plenty has been written about the concept of peace but ‘for [him], an essential component is nonviolence’. Nias agreed and revealed during the interview that he felt that definitions ‘were many and varied, some very general and many not very useful’. Barrett also mentions that as a verb, ‘peace is the way’, an action, a process. Obermeyer shared
this view and during the interview, defined the term peace as something like ‘the state of
being in and working towards the greatest level of harmony in all things…I suppose my
definition of peace is always evolving’. Nias revealed that he also believes that ‘peace is
a process, not an end-state… something always to be worked at’. Likewise, all shared the
positive peace concept (as opposed to negative peace) and were not averse to promoting
negative peace achievements as building blocks towards positive peace. They focus on
promoting cultural and economic understanding. In his interview, Nias felt that: ‘In
practice one needs both to feed off each other’. Barrett’s description at the interview
sums up their collective views on peace:

This means that there is a connectedness to peace as there is a connectedness to
violence. It means that a country with nuclear weapons is not going to stop
bullying in the school playground… our peacemaking has to take account of this
connectedness.

The definition of peace, the Peace Museum project and peace education are intertwined
from the perspective of the principle players of this organisation. A visitor to the
Museum seemed to appreciate this message: ‘Love the way the Museum stresses peace
as an active, not passive process’ (The Peace Museum, 2012a).

3.4 Impact

In 2009, a report on the activities of the Museum stated that several tens of thousands of
people saw the exhibitions in 2008 and that public visitors consisted of ‘5% “inreach”
and 95% ‘’outreach”’ (The Peace Museum, 2009: 3). According to the report, The
Bradford Peace Trail, consisting of 29 sites, ‘has directly inspired several tens of cities
around the UK and the world to model’ (ibid: 5). The report explains that The Peace
Trail was jointly produced with the local Bradford City of Peace Group and has been a
As part of the outreach programme, eight travelling exhibitions were available for ‘free public borrowing’ and ‘every borrowing is evaluated’ (ibid, 2009: 4). The report does not state how the evaluations are then used. Other exhibitions were also created ‘by invitation’ in military/ war museums like the Royal Armouries in Leeds and The Yorkshire Military Air Museum’ (see Figure 6) (ibid: 4).

Another report (Nias, 2010: 2-3) was produced listing nine items of success for the Museum – it mentioned again the eight travelling exhibitions that were created and pointed out that they were seen by some 8,000 people annually from across the UK and worldwide; talks and papers were apparently given to a variety of local, national and international gatherings; creative ideas were shared with a wide variety of other museums and organisations about types of displays and the educational activities it generates. According to the report (Nias, 2010: 2), ‘the substantial educational conflict resolution training work….has been very well received in schools and colleges’ and children and teachers were included in this initiative. The report also claims that the Museum is now ‘accepted as part of the Bradford scene’ and sites the accreditation by the MLA in 2010 as another success. Not only is the Museum ‘established on the national scene’ and ‘a key player in the International Peace Museums network’ the report concludes that ‘its existence in the international scene is quite an inspiration for others in UK and across the world (Nias, 2010: 3).

During interview, Hadwen and Williams both asserted that in their view there was no education outreach programme to schools, until late 2011. The programme prior to their arrival was limited to the loaning of the eight travelling exhibitions to other organisations nationally and internationally. According to them, schools did not access what the Museum had to offer at the time because the material did not fit in with the curriculum or
the needs of their pupils. Both felt that there was heavy emphasis on peace movements in the traditional sense and it was ‘quite political’. Today the Museum website stresses that ‘it has no political affiliations and it has been revamped to reflect this. Hadwen clarified that ‘the Museum does not represent one view or one faith, it is inclusive not exclusive’. (See Figures 7 and 7a). She also articulated her belief that this inclusive, pluralistic image is one reason why the Museum is enjoying a surge in demand and popularity, namely from schools and community groups.

An exploration of the Museum’s website in 2012, revealed information about their collection, a wide array of exhibits and activities, educational programmes, reports and news of events, ‘trails and links’. It can be followed using the various social networking websites like Facebook, Twitter, YouTube and Blogs. In keeping with new educational technology and to capture the interests of children in particular, one is able to ‘[interact] with items from [the Museum’s] collections using emerging media through Googledocs, Red Laser, QR codes and hand held learning’ (The Peace Museum, 2012a); (see Figure 8). Students from Bradford Academy have posted their own campaign videos on issues like Drug Abuse and Knife Crime on YouTube, as part of the “Campaign! Make an Impact” initiative led and funded by the British Library and the MLA. A teacher’s comments reflected how effective the use of technology has been: ‘Our children really enjoyed using the iPods and iPads and seeing the results appear on the big screen like magic.’ And another said: ‘This work really motivated and engaged our more challenging pupils’ (ibid).

Their Online Collection hosts an ‘Object of the Week’ giving a detailed description of the item, its history and accompanying activities (see Figure 9). According to the website, the Museum now has 6000 items as part of their collection:

- badges
- bags
- banners
- baskets
- booklets
- books
- conscientious objectors
- drawings
greetings card jewellery kites leaflets letters linocuts lithographs newspapers oral
history paintings photographs plates postcards posters t-shirts (ibid).

The eight travelling exhibitions still exist but as Hadwen pointed out, they have been
scaled back on the website to just the most popular and to suit the needs of the local
community in Bradford. It has direct links with schools in the area through the Schools
Linking Network and Culture Fusion, a ‘nationally recognised charity, which supports
schools and other organisations across England, to explore identity, diversity, equality
and community, through linking with other people and communities in thoughtfully
planned and equitable ways’ (Culture Fusion, 2011) Over 80 schools participate in the
programme in Bradford alone, and as Hadwen and Williams clarified in the interview,
the Peace Museum now provides regular peace education activities on matters like
diversity, cohesion and local peace campaigns. The Museum also trains and appoints
school children to act as museum guides to visitors from the public and other schools and
a visitor is in praise of this initiative: ‘The Peacemaker guides (pupils from Bradford
primary and secondary schools) were FAB… they were so inspiring and professional’
(see Figure 10) (The Peace Museum, 2012a). ‘A first for the Museum was to provide a
session based around artefacts, holocaust, genocide and peace, for young offenders in
prison’ (ibid).

The Museum website also lists their own publications, a visit by a Nobel Laureate, five
of their paintings that have been selected by the recent BBC website showcasing the
country’s national collection in ‘Your Paintings’, and many links with International
organisations and Peace Studies departments worldwide. Staff interviewed were not able
to give exact numbers of visitors and the necessary reports were not made available to
me. They all acknowledge that their outreach programme is more popular, ostensibly
reaching ‘thousands’ of people (see Hadwen’s comments in ‘Aims’, and reports written
in 2009 and 2010). In the interview, Hadwen also estimated that ‘since March 2012, 700 people visited the Museum for one reason or another…but some came for meetings held at the Museum’. The website shows approximately 140,000 hits, but all interviewees cite the current premises as one reason for the lack of visitors to the Museum proper.

There are many positive comments about the peace education programmes delivered by the Museum. One comment said: ‘We need this sort of work in school to help children think about how we can live together’ (The Peace Museum, 2012a). According to the 2010 report above and Hadwen’s interview, schools and pupils also complete evaluation forms after each activity. However, it was unclear as to whether this was part of a wider formal programme of evaluation, how these were recorded, and whether evaluations were then systematically used to assess how effectively their aims were being fulfilled, to inform progress and future decisions about the education activities on offer.

As a museum proper, though, the trustees and staff viewed accreditation by the MLA as a significant step. The Chair of the Board of Trustees explained: “This award is the result of years of hard work and is a sign of how much the Museum has progressed since its beginnings in 1994’ (The Peace Museum, 2012a). A visitor was equally impressed remarking on the ‘impressive exhibitions’, ‘fascinating and inspiring material’. Another visitor congratulated the Museum: ‘Well done Bradford you are leading the way in this work in this country!’ (ibid).
CHAPTER 4: ANALYSIS AND DISCUSSION

PITCHING PEACE

This chapter considers the data gathered from the interviews, the Museum’s documents, their publications and website reviewed in Chapter 3, in the light of salient theories examined in Chapter 2. Questions arise as to what extent the image, language, values and agenda of the Museum reflect the lexicon and culture of peace that are part of theories like Active Peace and ‘Many Peaces’. The data is analysed and discussed alongside the concepts of peace espoused by theorists like Galtung, Dietrich and philosophers like Gandhi. The work and management of the Peace Museum as it exists today is compared with the original proposals and ideas put forward by Shah and van den Dungen. Staff perceptions of the Museums aspirations, achievements and challenges raise significant issues and questions for us to consider.

4.1 Applying theory to practice

The Peace Museum’s (2011) promotional brochure, the examples of educational material in The Peace Challenge (The Peace Museum, 2012b) and Sport, Courage, Peace and Friendship (Hadwen and Chalcraft, 2011), the Fun Quiz for children (The Peace Museum, n.d.), the Bradford Peace Trail (The Peace Museum, 2007), and the website all consistently reflect and emulate the language and image of ‘positive peace’ as described by Galtung (1964). The idea that positive peace builds supportive relationships, creates social structures that serve the needs of the entire population, heals divisions, and resolves conflict is a clear message presented by the Museum. For example, in the Peace Challenge Booklet (The Peace Museum, 2012b: 4-5) the Museum charts the history of diversity in the city, stressing in bold the need for ‘Peace not Prejudice’ and states in its aims that it wants to ‘embed equality, diversity, cohesion, peace and inclusion’(ibid: 25), and that ‘Our branches are different but we’re from the same tree’ (ibid: 21). It gives the
example of the peaceful resistance in the city against the English Defence League in 2010 as a moment of cohesiveness in the face of threat to the city’s unity (ibid: 20). It declares in bold on page 16 that ‘Racism is Wrong’ and tackles Nazism upfront, explaining the role the city played in forming ‘the Bradford Declaration’. It states that it works closely with groups in Manningham, the scene of the riots in 1994. Merton (1964: 20) argues that ‘Peace cannot be built on exclusivism, absolutism or intolerance and this idea is reflected in the Museum’s Peace Tree gallery display as seen in Figure 7a (The Peace Museum, 2012b: 20).

This emphasis on ‘positive peace’ in their literature has a strong preventative element, in its hope to question and change negative attitudes by educating children and young people, the next generation of Bradfordians. This stance is in keeping with Galtung’s (1964) two-pronged approach to tackling violent attitudes and behaviour – the curative (negative peace) and preventative (positive peace) just as you would in managing a disease.

Galtung (1969: 167) also affirms that peace is a challenging ‘social goal’ and that ‘these social goals may be complex and difficult, but not impossible to attain’. In keeping with this idea, the title of the Museum’s 2012 educational booklet is The Peace Challenge. Pupils are told from the outset that peace is difficult, but is attainable, and by implication, war or violence is not always necessary or inevitable. The booklet (The Peace Museum, 2012b: 18) highlights the Hockneys as locals from Bradford who have tried to attain peace through peaceful means. The lives and activities of other locals like Margaret and Rachel McMillan and Miriam Lord, who fought against poverty, hunger, [and] social inequality, are also explored (ibid: 12-15). Galtung (1969: 171) argues that these factors are the result of ‘social injustices’ and ‘discrimination’, which are ‘indirect’ manifestations of the ‘structural violence’ that is ‘hidden’ within the structures and
frameworks of society. The idea that ‘happy people don’t make wars’ is explored in this section of the booklet. This statement replicates the triadic approach in Active Peace Theory – acting for peace through peacemaking, peacekeeping and peace building (Galtung, 1996). Moreover, the fact that peace is viewed as part of a triad with justice and well-being, is echoed in the message implicit in the material on social justice and health produced by the Museum, as illustrated above. The training of Peacemakers through their peer education scheme (The Peace Museum, 2012b: 24-25) is also part of this encouragement to get pupils actively involved, and aims to educate, empower and thereby ‘encourage voice, action and leadership’. To challenge structural violence, the Museum shares this emphasis of the need to promote development programmes, conflict resolution and management strategies – in the promotion of positive peace, as opposed to negative peace.

Crucially, women are well represented in the Museum’s booklets, trails and exhibition, as in the case of Greenham Common. As mentioned in Chapter 2, the voice of Eastern traditions, women, and socialists, is often lost in definitions of peace, and the Museum counters this trope by featuring examples of those groups’ contributions to peace, cohesion and social justice. The heroes are not all male and white, and this in turn reflects the pluralism that features in modern peace theory. The Museum does not offer a euro-centric definition or vision of peace. It strives instead to be inclusive of definitions of peace from other socio-political cultures and traditions.

Both Galtung, and Dietrich and Sützl have argued for there to be an inclusive, pluralistic and ‘never-ending process’ of discussion and debate. Dietrich and Sützl’s (1997: 4) call for there to be ‘many peaces’ can be seen in the Museum’s documentations’ appreciation for diversity, the pluralistic language and the idea that we are all branches of the same tree. In Peace Challenge (The Peace Museum, 2012b: 7) pupils are asked, ‘What do you
think peace is? What challenges do you face?’ It writes that ‘peace is not easy to achieve… and that one big challenge is to get along with other people who are different from us… and when we try to do this we are peace-making’. The Big Questions that are strategically placed under certain exhibits around the Museum (see Figure 11) also echo this call for a personal interpretation and involvement with peace as a definition, as action and as a way of life. This idea of the plurality of peace is reflected throughout the exhibitions and educational material produced by the Museum, and it is interesting that the Museum itself does not offer a direct textbook definition of peace in any of its material, perhaps heeding Galtung’s (1969: 167) warning that it is prudent to take care with the meaning and use of the term. His argument that ‘the use of more precise terms drawn from the vocabulary of one conflict group, and excluded from the vocabulary of the opponent group, may in itself cause dissent and lead to manifest conflict precisely because the term is so clearly misunderstood’ (ibid). This occurrence is further mirrored in the definition of peace given by the respondents during interview. It is clear from the content, language and images represented by the Museum that it wants its visitors to think for themselves and is ready to celebrate the subtle differences and connotations, ‘often contradictory and incompatible’, advocated by the theorists mentioned above.

Gandhi (cited in Merton, 1964: 58) and Küng (1991), however, both spoke of the need for a universal ‘law of humanity’. In the Peace Challenge booklet (The Peace Museum, 2012b: 31) the Museum describes its aim to promote opportunities for ‘cultural development’, which is in keeping with the ‘universal law of humanity’. The objective promotes the language and values of non-violence, such as tolerance, respect, understanding, love and kindness. The booklet on sports (Hadwen and Chalcraft, 2011: 5) explains that its rationale is to help pupils understand ‘the importance of sports as a means of reducing conflict’ and encourages pupils to have their say about what they see
as important. It also stresses the values of sport, and the opportunities sport affords for building ‘inclusion, integration and cohesiveness’ and preventing conflict. This attitude reflects the popular view amongst peace researchers and workers that teaching the management of conflict or disagreements makes peace possible.

‘Peace is a revolutionary idea; ‘peace by peaceful means’ defines that revolution as nonviolent’ states (Galtung 1995; 7). The Museum is unafraid to celebrate revolution and encourages its visitors to take direct action if necessary, to campaign, to ‘speak out’, just like the Hockneys, Nobel laureate Norman Angell, J. B. Priestly, the women in Greenham Common, and lists many more examples of the activists and actions along its peace trail. The Museum’s website hosts an online collection that emulates these efforts, as is also mirrored in their exhibitions. The Museum does live up to Otto Frank’s statement it has etched in its booklets and website that: ‘To have a future we need to know about the past’; and attempts to chart the history of peacemaking and peacemakers in Bradford, but also in Britain and in some instances elsewhere internationally (The Kokeshi exhibition, ‘Story of a Young Girl’).

The Museum’s work reflects and is sensitive to the dangers of direct violence and structural violence, but is also aware of the need to use language and portray culturally sensitive material. This approach correlates with Galtung’s (1990: 291) concept of cultural violence as ‘aspects of culture – exemplified by religion and ideology, language and art, empirical science and formal science (logic, mathematics) – that can be used to justify or legitimize direct or structural violence’. Galtung believes that culture can support and strengthen structural patterns that can become so deeply ingrained that people who belong to that culture are blind to the negative or even violent effects that it propagates. It is like the soil within which structural and direct violence grows (Coy, 1998). The Museum’s website and primary promotional leaflet use the traditional
symbol of peace to symbolise its organisation – the picture of a dove with an olive branch, associated with early Christianity and made famous by Picasso after the Second World War. The Museum’s work and material, and the statements made by staff during interviews reveal a sensitivity to cultural differences, and the need to stay culturally neutral. However, more could perhaps be done by the Museum to redress the imbalance that has streamed into our collective consciousness that ‘West is best’. It does address the issue of Slavery (The Peace Museum, 2012b: 8) but given the diversity in Bradford, it would not be too difficult to go beyond slavery to offer examples of heroes and heroines from some of the other ethnic backgrounds, besides Gandhi and Martin Luther King.

This omission is important because Galtung (1990) and many others agree that tackling cultural violence via structural violence can help to lessen direct violence. The opposite of cultural violence is cultural peace. Peace movements, peace museums, peace actions, peace education all commonly tend to promote or build ‘a culture of peace’. Cultural and structural peace is a positive path to peace by peaceful means. The Museum makes an effort to explain to the nature of violence and therefore the nature of peace. The Museum presents peace on many levels and goes beyond the idea of war, or directly hurting someone. On the whole, it is fair to say that Galtung’s theories in particular succeed in broadening the concept of peace, and do so in an understandable and practical way and this is reflected throughout the image, language, objectives and work of the Museum, especially at the local level.

The Museum seems to try to ‘promote a path for Peace’ (Shah, 1990: 1) but it is questionable at this stage if it can be described in terms of Shah’s visionary phrase as a ‘dynamic “living” centre actively attracting visitors’, because of the low (and unaccounted for) number of visitors to the Museum, (despite its outreach programme).
Nevertheless, it appears that in the past few months the staff believe that the Museum’s outreach programme is beginning to be more ‘active and participatory’, and as Shah recommended in her dissertation, ‘a hands on peace type unit’ responsible for the ‘interchange of ideas and work’ (ibid: 2). The call for a ‘unified focus’ by Shah seems to be taking root (ibid: 7). The apparent rise in demand for their peace education courses from schools and community groups such as the prison service and the Manningham Summer School project, indicates that they are beginning to ‘raise the “profile” of peace issues in society’, working in partnership, to help to build a language and culture of peace. A more concerted effort to attract visitors into the Museum to be informed, engaged and inspired by their collection and displays is now necessary. Hadwen in particular acknowledges that this needs to happen, and in her interview revealed that she has advised the Board of Trustees that ‘things need to change… the situation as it is, is not sustainable’. The challenges they face need to be addressed swiftly.

The information, language and image in the leaflets, booklets, brochures, website and educational material all consistently reflect van den Dungen’s (1997: 169) vision that a peace museum should aim to ‘tell the story of the development of the idea of peace in the course of human history and document the achievements of peacemakers past and present’. The story of Bradford’s ‘peace heroes and heroines’ is being told. However, it is difficult to know, and ironically (given its 20 year existence) too early to tell, if the Museum is managing to actually ‘inspire, encourage and empower the visitor’. In my opinion, it is also difficult to measure the impact of this elusive statement above. Van den Dungen’s (ibid) ‘hope that the Museum would become ‘an active international centre for peace making’ does not seem to be a focus reflected by the current staff or the material generated by the Museum. The focus is on the local community and local needs.

Vinc et al (2007: 553) in a report assessing the ‘implications for peace building’ in
communities that suffered the effects of ‘war crimes’, concluded that:

local cultures, beliefs, and social factors play a role in shaping attitudes and opinions toward peace. Efforts to establish peace and accountability mechanisms must be informed by population-based data that reflect the opinions, attitudes, and needs of all sectors of a society [as this can] influence the process of social reconstruction and peace building.

Whilst there have been no war crimes committed in Bradford, the tensions and conflicts that have existed, and that continue to exist, have been acknowledged in The Ouseley Report (2001) in the aftermath of the Bradford Riots and the PREVENT Agenda in the response to violent extremism and terrorism. According to the interviews I conducted with both Hadwen and Barrett, the two reports above do influence the ‘local agenda’ of the Peace Museum. The Museum’s aims and literature do not just reflect the theoretical foundations and concepts of peace by Galtung and others above, but also subtly respond to the needs and attitudes of the local community. The findings in the report by Vinck et al (2007) would confirm that the Peace Museum is on the right ‘path for peace’ (Shah, 1990: 1).

4.2 Structural issues at the Museum

Despite the Museum’s achievements on the local scene, particularly it seems in the last six months, and its aspirations to be a ‘national peace museum’ or to possibly even represent an international image, the Museum continues to face key challenges that impact on their work.

In Chapter 2, I highlighted Shah’s advice (ibid: 47-48) that the location of the Museum, its accessibility for visitors, the marketing and financing structure of the Museum are crucial factors for success. She warns that finance is a constant problem, citing in her dissertation the demise of several museums due to a lack of funding. The Chicago’s
Museum for Peace formed in 1981, closed in 2007, and according to the local newspaper, ‘Peace turned out to be a hard sell, especially when the Museum did not have a permanent location and a transient staff mostly made up of volunteers’ (Chicago Tribune, 2011). The Museum in Bradford has encountered problems in all of the criteria mentioned by Shah, but has managed to keep its doors open, albeit only two days a week.

The interviewees and available documentation cite the lack of suitable permanent premises as a major ongoing challenge. Both trustees, Barrett and van den Dungen, revealed during the interview that attempts to secure better accommodation have all fallen through mainly due to costs and a lack of funding. It is interesting that in 1998 Bradford Council agreed to help develop a £14 million Peace Centre project, which would have been jointly funded with money from Europe and the private sector (Telegraph and Argus, 1998). Like several other attempts to obtain a permanent location, this project did not come to fruition.

The Rough Guide to Yorkshire (Simon, 2011) warns that the Museum is:

Hard to find...hard to get to (the notice on the door says "there are several flights of stairs" and they are emphatically not kidding; there’s no lift), and even harder to catch open.

One has to climb about 60 steps to get to it, which severely restricts disabled access. The Guide does however say that it is ‘worth it’, praises the Museums collection, and recognizes that it is the Museum’s outreach programme and well-informed staff that are its strength (Simon, 2011).

During the interview, Barrett expressed concern that the lack of a permanent site, insufficient funds and the lack of a permanent source of funding ‘make the Museum very vulnerable’. On an operational level, these factors prohibit the activities of the Museum,
the number of staff it can employ, the number of hours they can work and the number of hours the Museum is opened to the public, and the marketing opportunities available. Staff are never quite sure when their jobs might be terminated. Both Hadwen and Williams expressed concern and said that they were not sure if there would be enough funds to keep the Museum open beyond December 2012. In her interview, Hadwen admitted that trying to do what they know needs to be done in two days a week is ‘very frustrating, especially now that things are beginning to take off’. The restricted Museum hours mean that staff were only contactable on certain days. During the interview Hadwen said that she suspected that one reason for the Museum’s lack of financial support might be the perception that it is left wing, or part of a radical movement that supports the CND and other controversial initiatives. She said that at the Museum’s recent re-opening, she struggled to refute this perception when she spoke to a journalist about the activities of the Museum. This perceived image of peace workers, peace activists and the peace agenda may be another challenge for the Museum to try to overcome. The Museum continues to rely on donations from individuals and foundations. In their interviews Barrett and Hadwen mentioned that they were careful to check the political affiliation and activities of the donors to maintain neutrality in their mission to promote peace. It was implied by Hadwen in particular that funds had been turned away but this was not clarified.

As mentioned in Chapter 2, Shah (1990: 49) provides a list of eight experts within the internal organisation of ‘a normal museum’. The Museum in Bradford currently has two permanent staff employed to work two days a week, one volunteer and two interns to cover the complex range of work that needs to be achieved in order for a museum, and one with a strong educational role, to operate efficiently. In his interview, van den Dungen also stressed the importance of having a balance of expertise – a combination of
museum curators, teachers and peace academics. From 1994 to 2011, staff who managed the Museum were either academics in the field of peace studies (Rank and Nias) or museum curators (Obermeyer). This balance was not redressed until September 2011, two decades after the Museum was first conceived, when Williams (a curator) and Hadwen (education outreach officer) were employed. This recent combination may be one reason for the apparent growth in demand, in the last six months (as reported by Hadwen, Williams, van den Dungen and Barrett) for the educational programmes and the increasing popularity of the Museum. Shah (1990: 54) also suggested that a peace museum could ‘help to dispel the mystique attached to peace issues… a museum not just concerned with the past but can offer alternatives for the future’. It could be argued, as do the recent members of staff and the two trustees interviewed, that the quality and nature of the displays and activities of the Museum, particularly that of the outreach programme, seem to be ‘dispelling the mystique’, as schools and community groups are beginning to initiate a working partnership with the Museum. However, questions have to be asked as to why it has taken the Museum nearly two decades to start to realise its potential. Why did the Board of Trustees not create a balance of staffing expertise earlier? When asked about how the Museum advertises and markets itself, whether there is an individual who is in charge of this, Barrett confirmed in his interview that ‘it is something that we are thinking about now’. Why was this not a priority before? There also seems to be a lack of consistency in the availability of internal documents and annual reports. As mentioned in Chapter 1, I experienced some difficulty finding these reports, and documentation is incomplete. In contrast, such material is readily available on the websites of both the Imperial War Museum and the Florence Nightingale Museum. The names of their Board of Trustees, the sources of funding were also available for public viewing. This openness and transparency is not apparent in the way
that the Peace Museum’s public image is managed. This lack of direct clarity could in turn influence potential supporters and donors.

The 2010 report by Nias mentions that it will be a major challenge for the Museum to ‘continue and flourish; become more well known outside the ‘peace’ field and to be attractive to a wider range of people… and to eventually be recognised as having formal national museum status’ (Nias, 2010: 3). But despite these aspirations and ongoing challenges, the current staff believe that they are succeeding in the delivery of their aims, and making in roads, particularly, within the local areas and communities of Bradford.
CONCLUSION

After two decades since Shireen Shah’s dissertation, the Museum is struggling to survive and in the interim there have not been any other museums like it established in the UK (Hadwen, 2012; van den Dungen, 2012). Considering that Britain has nearly 200 war and military-related museums, and only three associated with the peace museum movement, it might be illuminating to consider this disparity. The Imperial War Museum (IWM), which comprises five museums on permanent sites, is well staffed and resourced. IWM North in Manchester cost £28.5 million to build and received funding from local, national and European development agencies. The situation at The Peace Museum could not be more different. Perhaps, Hardy was correct when he wrote in The Dynasts that: ‘War makes rattling good history; but Peace is poor reading’ (Hardy cited in Bloomsbury Quotations: 173).

The former Lord Provost of Edinburgh, Reverend George Grubb, did not see the point of peace museums as a path to peace. He said in his interview that peace captured in a museum would be ‘dead’, and he believes that peace has to be an active process. However, many peace enthusiasts, like van den Dungen (1999: 703) believe that peace museums are part of an active process and ‘are potentially powerful instruments for the dissemination of a culture of peace’.

The question therefore arises, is Britain ready for a national peace museum, or even local ones, and would a greater number of local peace museums usefully serve to counter-balance the potent narrative of celebrating and commemorating conflict presented in the 200 military museums that exist? Or perhaps, peace-related ventures like this are little valued in an island state that sports the fourth largest military budget in the world, is a major arms exporter with an imperialistic past and an ongoing demonstrated desire for involvement in new military conflicts. In examining ‘A Question of Peace’, has the
Bradford Museum’s newly implemented focus on encouraging local young people to consider the personal implications of conflict, and a greater awareness of ethnic and religious difference, created an effective and paradigmatic means for deciphering and disseminating peace?

I agree with theorists like Galtung, Dietrich and Sützl as well as Mahatma Gandhi that conflict cannot be eradicated. However, there needs to be a fundamental recognition of the plurality of our world with its differences in language, religion, culture and philosophies. Perhaps it is only when we embrace this diversity and acknowledge the innate incompatibilities and disorder can we honestly begin to understand the necessary symbiosis of order and chaos that is the very essence of our existence.
REFERENCES


INTERVIEWS


APPENDIX 1: LETTER OF INTRODUCTION

Date: 02 March 2012

TO WHOM IT MAY CONCERN

Student Name: Geetha Doraisamy Marcus
Matriculation Number: s1150021
D.O.B: 21 August 1966
Nationality: British

I can confirm that Geetha Marcus is a full time student undertaking the following degree programme at Moray House School of Education, The University of Edinburgh, for the period indicated:

- MSc Education
- Postgraduate Student
- Programme session 01 September 2011 – 31 August 2012
- Graduation – November 2012

As part of the MSc Education degree, students are required to complete a 50credit research dissertation, with this student's are likely to conduct interviews to obtain the necessary information needed to fulfill the requirements of their dissertation.

Please do not hesitate to contact me if you require any additional information.

Yours sincerely

[Signature]

Gemma Ramsay
Programme Secretary
Email: Gemma.Ramsay@ed.ac.uk
Direct Line: +44 (0) 131 651 4241

The University of Edinburgh is a charitable body, registered in Scotland, with registration number SC005389.
APPENDIX II: CONSENT FORM

A Proposition for Peace by Geetha Marcus
MSc Education Dissertation
Moray House School of Education
University of Edinburgh
s1158021 (2011-2012)

I understand that what I say will be used to inform the abovementioned piece of research and that I will be identified in the final piece of work.

Further, I understand that if at any time I wish to say something that is to be treated confidentially, then I can highlight that to the researcher. If after the interview I decide that I would like my identity to remain confidential then I understand that I can contact the researcher and advise them of this. The researcher will discuss the findings with me to check for accuracy before the paper is published.

Signed: ............................................................

Name: .............................................................

Date: .............................................................
## APPENDIX III: SAMPLE LIST OF INTERVIEW QUESTIONS

<table>
<thead>
<tr>
<th>HISTORY/MILESTONES</th>
<th>WHY MUSEUM/WHY BRADFORD</th>
<th>SUCCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Tell me about the origin, the inspiration for and history of the museum?</td>
<td>• Why was there a need for a 3-dimensional space?</td>
<td>• What do you do well and why?</td>
</tr>
<tr>
<td>• What is your background?</td>
<td>• Why a museum? (why not a virtual space? Or a travelling ‘message’ of peace?)</td>
<td>• Describe some of the success enjoyed by the museum?</td>
</tr>
<tr>
<td>• When did you join and what is your role in the museum?</td>
<td>• Why is this national peace museum in Bradford?</td>
<td>• How do you see the work of the museum unfolding on the next 10 years? Changes? Carry on as normal? New vision?</td>
</tr>
<tr>
<td>• How would you define peace?</td>
<td>• Do you work in conjunction with other local organisations promoting peace? How does this happen?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Do you work with international organisations promoting peace? How does this happen?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROBLEMS/IMPEDIMENTS/CHALLENGES</th>
<th>ROUTINES</th>
<th>IMPACT OF MUSEUMS WORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What sort of problems do you face?</td>
<td>• What are the aims of the museum?</td>
<td>• How would you assess the overall impact of the museum?</td>
</tr>
<tr>
<td>• Describe some of the challenges or impediments to your work?</td>
<td>• Your role within these aims?</td>
<td>• Do you have a set of criteria that you have to meet? Systems to measure the impact of your work?</td>
</tr>
<tr>
<td></td>
<td>• Why have you chosen to work here?</td>
<td>• How is the work funded and are the funds dependent on the strength of positive impact?</td>
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<tr>
<td></td>
<td>• Your routine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Why only 2 days per month and one Sat a month?</td>
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</tr>
<tr>
<td></td>
<td>• How many staff and why so few?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• How many visitors a year? Profile of visitors? Who are they?</td>
<td></td>
</tr>
</tbody>
</table>

| Routines                                                                          |                                                                                       |                                                                                                 |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
|                                                                                   | • How would you assess the overall impact of the museum?                                |
|                                                                                   | • Do you have a set of criteria that you have to meet? Systems to measure the impact of your work? |
|                                                                                   | • How is the work funded and are the funds dependent on the strength of positive impact? |                                                                                                 |
APPENDIX IV: FIGURES

Figure 1: Welcome to The Peace Museum

Figure 2: Bradford peacemakers
Figure 3: The Museum’s gallery exhibition rooms (photos by author).

Figure 4: The Peace Challenge

Figure 5: Sport, Courage, Peace and Friendship
Figure 6: Travelling exhibition - ‘Farewell to Arms’

Figure 7: Diversity at the Museum
Figure 7a: Bradford Peace Tree

The Peace Tree was decorated by children from Newby Primary school with brightly coloured birds for its use at the launch of the Bradford District Peace Festival in Bradford City Hall and at the Rawson Temporary Markets venue. The Peace Tree has since been used at various peace events, including in August 2010 for the Bradford Women for Peace Green Ribbon Event on the lunchtime of August 27th. Bradford Women decorated the tree with brightly coloured green ribbons. On the evening of the 27th it was then moved to Jacob’s Well for the Peace Vigil. The Peace Tree was subsequently moved to Infirmary Fields for the Bradford Peaceful Together Event on the 28th August in response to the meeting of the English Defence League in Centenary Square, Bradford.

Figure 8: Explanation of displays including QR code
Figure 9: ‘Object of the Week’

Figure 10: Peacemaker Guide
Figure 11: The Big Questions