

What is conflict analysis?

Conflict analysis is the systematic study of the profile, causes, actors, and dynamics of conflict (see **Section 2**). It helps development, humanitarian and peacebuilding organisations to gain a better understanding of the context in which they work and their role in that context.

Conflict analysis is not an “objective” art. It is influenced by different world-views. The Harvard Approach, the Human Needs Theory and the Conflict Transformation approach are frequently used:

1. The **Harvard Approach** emphasizes the difference between positions (what people say they want) and interests (why people want what they say they want). It argues that conflicts can be resolved when actors focus on interests instead of positions, and when they develop jointly accepted criteria to deal with these differences.
2. The **Human Needs Theory** argues that conflicts are caused by basic “universal” human needs that are not satisfied. The needs should to be analyzed, communicated and satisfied for the conflict to be resolved.
3. The **Conflict Transformation** approach sees conflicts as destructive or constructive interactions, depending on how conflicts are dealt with or “transformed”. Conflicts are viewed as an interaction of energies. Emphasis is given on the different perceptions, and the social and cultural context in which reality is constructed. Constructive conflict transformation seeks to empower actors and support recognition between them.

Summary of conflict analysis tools

1. **Conflict Wheel:** Introduces six important dimensions of conflict analysis (dynamics, actors, causation, structures, issues and options/strategies). It organizes the other conflict analysis tools and is a “meta” tool.
2. **Conflict Tree:** The conflict tree deals with the difference between structural and dynamic factors, visualizing how conflict issues link these two aspects.
3. **Conflict Mapping:** The conflict mapping focuses on actors and their interrelationships. It is a good tool to start analyzing a conflict. Power asymmetry can be represented by the relative size of the actors circles. Animosity and alliances are symbolized with lines.
4. **Glasl’s Escalation Model:** The model aims to fit our conflict intervention strategy to the conflict parties’ escalation level. The message is that it may be pointless to talk to a suicide bomber, or shoot people who are shouting at each other.

Conflict analysis can be carried out at various levels (eg local, regional, national, etc) and seeks to establish the linkages between these levels (see Fig 1). Identifying the appropriate focus for the conflict analysis is crucial: the issues and dynamics at the national level may be different from those at the grassroots. But while linking the level of conflict analysis (eg community, district, region or national) with the level of intervention (eg project, sector, policy), it is also

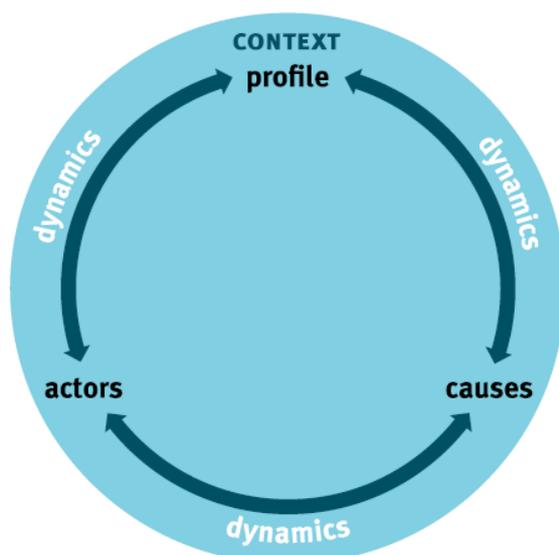
important to establish systematic linkages with other interrelated levels of conflict dynamics. These linkages are important, as all of these different levels impact on each other.

5. **INMEDIO's Conflict Perspective Analysis (CPA):** The Conflict Perspective Analysis (CPA) focuses on the different perspectives of the various parties. By putting them side by side, one can see where there are differences and things in common. CPA follows the phases of a mediation. It is a good preparation for a mediation, can also be used to coach one conflict party. CPA does not look explicitly at structures or context.

6. **Needs-Fears Mapping:** Similar to the CPA, this method focuses on actors and their issues, interests, needs, fears, means and options. It allows for a clear comparison of actors similarities and differences in the form of a table.

7. **Multi-Causal Role Model:** This model focuses on causation, on the different quality of reasons, triggers, channels, catalysts, and targets. Content and actors, dynamics and structures are also considered.

Causes of conflict



In order to understand a given context it is fundamental to identify potential and existing conflict causes, as well as possible factors contributing to peace. Conflict causes can be defined as those factors which contribute to people's grievances; and can be further described as:

- **structural causes** – pervasive factors that have become built into the policies, structures and fabric of a society and may create the pre-conditions for violent conflict
- **proximate causes** – factors contributing to a climate conducive to violent conflict or its further escalation, sometimes apparently symptomatic of a deeper problem
- **triggers** – single key acts, events, or their anticipation that will set off or escalate violent conflict.

Key questions for a conflict profile

What is the political, economic, and socio-cultural context?

eg physical geography, population make-up, recent history, political and economic structure, social composition, environment, geo-strategic position.

What are emergent political, economic, ecological, and social issues?

eg elections, reform processes, decentralisation, new infrastructure, disruption of social networks, mistrust, return of refugees and internally displaced persons (IDPs), military and civilian deaths, presence of armed forces, mined areas, HIV/AIDS.

What specific conflict prone/affected areas can be situated within this context?

eg, areas of influence of specific actors, frontlines around the location of natural resources, important infrastructure and lines of communication, pockets of socially marginalised or excluded populations.

Is there a history of conflict?

eg critical events, mediation efforts, external intervention.

Note: this list is not exhaustive and the examples may differ according to the context

Key questions for an analysis of conflict causes

What are structural causes of conflict?

eg illegitimate government, lack of political participation, lack of equal economic and social opportunities, inequitable access to natural resources, poor governance.

What issues can be considered as proximate causes of conflict?

eg uncontrolled security sector, light weapons proliferation, human rights abuses, destabilising role of neighbouring countries, role of diasporas.

What triggers can contribute to the outbreak / further escalation of conflict?

eg elections, arrest / assassination of key leader or political figure, drought, sudden collapse of local currency, military coup, rapid change in unemployment, flood, increased price/scarcity of basic commodities, capital flight.

What new factors contribute to prolonging conflict dynamics?

eg radicalisation of conflict parties, establishment of paramilitaries, development of a war economy, increased human rights violations, weapons availability, development of a culture of fear.

What factors can contribute to peace?

eg communication channels between opposing parties, demobilisation process, reform programmes, civil society commitment to peace, anti-discrimination policies.

2.3 Actors

*People are central when thinking about conflict analysis. The Resource Pack uses the term “actors” to refer to **all those engaged in or being affected by conflict**. This includes individuals, groups and institutions contributing to conflict or being affected by it in a positive*

or negative manner, as well as those engaged in dealing with conflict. Actors differ as to their goals and interests, their positions, capacities to realise their interests, and relationships with other actors (see Box 3).

Particular attention should be paid to spoilers, ie specific groups with an interest in the maintenance of the negative status quo. If not adequately addressed within the framework of preventive strategies, they may become an obstacle to peace initiatives.

BOX 3

Interests, goals, positions, capacities and relationships

- **Interests:** *the underlying motivations of the actors (concerns, goals, hopes and fears).*
- **Goals:** *the strategies that actors use to pursue their interests.*
- **Positions:** *the solution presented by actors on key and emerging issues in a given context, irrespective of the interests and goals of others.*
- **Capacities:** *the actors' potential to affect the context, positively or negatively. Potential can be defined in terms of resources, access, social networks and constituencies, other support and alliances, etc.*
- **Relationships:** *the interactions between actors at various levels, and their perception of these interactions.*

BOX 4

Key questions for an actor analysis

Who are the main actors?

eg national government, security sector (military, police), local (military) leaders and armed groups, private sector/business (local, national, trans-national), donor agencies and foreign embassies, multilateral organisations, regional organisations (eg African Union), religious or political networks (local, national, global), independent mediators, civil society (local, national, international), peace groups, trade unions, political parties, neighbouring states, traditional authorities, diaspora groups, refugees / IDPs, all children, women and men living in a given context. (Do not forget to include your own organisation!)

What are their main interests, goals, positions, capacities, and relationships?

eg religious values, political ideologies, need for land, interest in political participation, economic resources, constituencies, access to information, political ties, global networks.

What institutional capacities for peace can be identified?

eg civil society, informal approaches to conflict resolution, traditional authorities, political institutions (eg head of state, parliament), judiciary, regional (eg African Union, IGAD, ASEAN) and multilateral bodies (eg International Court of Justice).

What actors can be identified as spoilers? Why?

eg groups benefiting from war economy (combatants, arms/drug dealers, etc), smugglers, “non conflict sensitive” organisations.

2.4 Dynamics

Conflict dynamics can be described as the resulting interaction between the conflict profile, the actors, and causes. Understanding conflict dynamics will help identify windows of opportunity, in particular through the use of scenario building, which aims to assess different possible developments and think through appropriate responses. Scenarios basically provide an assessment of what may happen next in a given context according to a specific timeframe, building on the analysis of conflict profile, causes and actors. It is good practice to prepare three scenarios: (a) best case scenario (ie describing the optimal outcome of the current context); (b) middle case or status quo scenario (ie describing the continued evolution of current trends); and (c) worst case scenario (ie describing the worst possible outcome).

If history is the key to understanding conflict dynamics, it may be relevant to use the timeline to identify its main phases. Try to explain key events and assess their consequences. Temporal patterns (eg the four-year rotation of presidents or climatic changes) may be important in understanding the conflict dynamics. Undertaking this exercise with different actors and groups can bring out contrasting perspectives.

BOX 5

Key questions for an analysis of conflict Dynamics

What are current conflict trends?

eg escalation or de-escalation, changes in important framework conditions.

What are windows of opportunity?

eg are there positive developments? What factors support them? How can they be strengthened?

What scenarios can be developed from the analysis of the conflict profile, causes and actors?
eg best case, middle case and worst case scenarios.

Summary of questions for conflict analysis

Key questions for conflict analysis

Profile

What is the political, economic, and socio-cultural context?

What are emergent political, economic and social issues?

What conflict prone/affected areas can be situated within the context?

Is there a history of conflict?

Causes

What are the structural causes of conflict?

What issues can be considered as proximate causes of conflict?

What triggers could contribute to the outbreak/ further escalation of conflict?

What new factors contribute to prolonging conflict dynamics?

What factors can contribute to peace?

Actors

Who are the main actors?

What are their interests, goals, positions, capacities and relationships?

What capacities for peace can be identified?

What actors can be identified as spoilers? Why? Are they inadvertent or intentional spoilers?

Dynamics

What are current conflict trends?

What are windows of opportunity?

What scenarios can be developed from the analysis of the conflict profile, causes and actors?

Conducting analysis

Triangulation

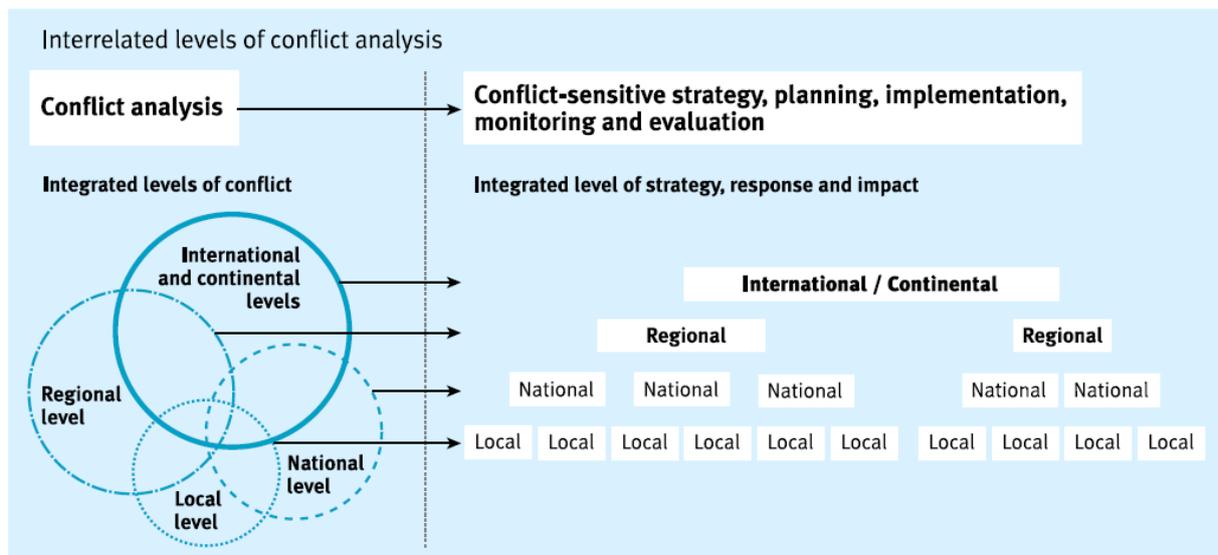
Given the difficulties of obtaining reliable information for undertaking conflict analysis, it is often useful to use a mix of data gathering methods (“triangulation”) – for example a desk study, quantitative surveys, expert interviews, stakeholder consultations, and feedback workshops to present and discuss conclusions.

The aim of triangulation is to verify each piece of information with at least two corroborative or complementary sources, to obtain data that eventually “matches up” and clarifies differing perspectives.

Conflict analysis requires a great deal of care and sensitivity due to the highly political nature of the information gathered. A participatory process can become transformative by helping participants to define their own conflict – an important step towards addressing it. Because conflict analysis touches on sensitive issues such as power, ownership, and neutrality, however, it can also provoke conflict by bringing sensitive issues to the fore.

For this reason, the conflict analysis itself needs to be carried out in a conflict sensitive manner. It is thus good practice to get stakeholders on board early on and avoid antagonising potential spoilers.

In particular, when undertaking the conflict analysis, it is important to show respect for people’s ownership and feelings, to include a wide range of actors and perspectives, to be transparent about the goals of the process and to link the analysis to demonstrable action. In many contexts, it is fundamental to ensure that staff, partners and communities are not at risk through the analysis process, for example as a result of insensitive questions being asked in public or researchers being sent to insecure areas. In such situations, the commitment to transparency may need to be restricted by the need to ensure security for some sensitive elements of the analysis.



Conflict sensitivity is about:

- understanding the context in which you operate
- understanding the interaction between your intervention and the context
- acting upon the understanding of this interaction, in order to avoid negative impacts and maximise positive impacts.

Planning stage

to define new interventions and to conflict-sensitise both new and pre-defined interventions (eg selection of areas of operation, beneficiaries, partners, staff, time frame).

Implementation stage

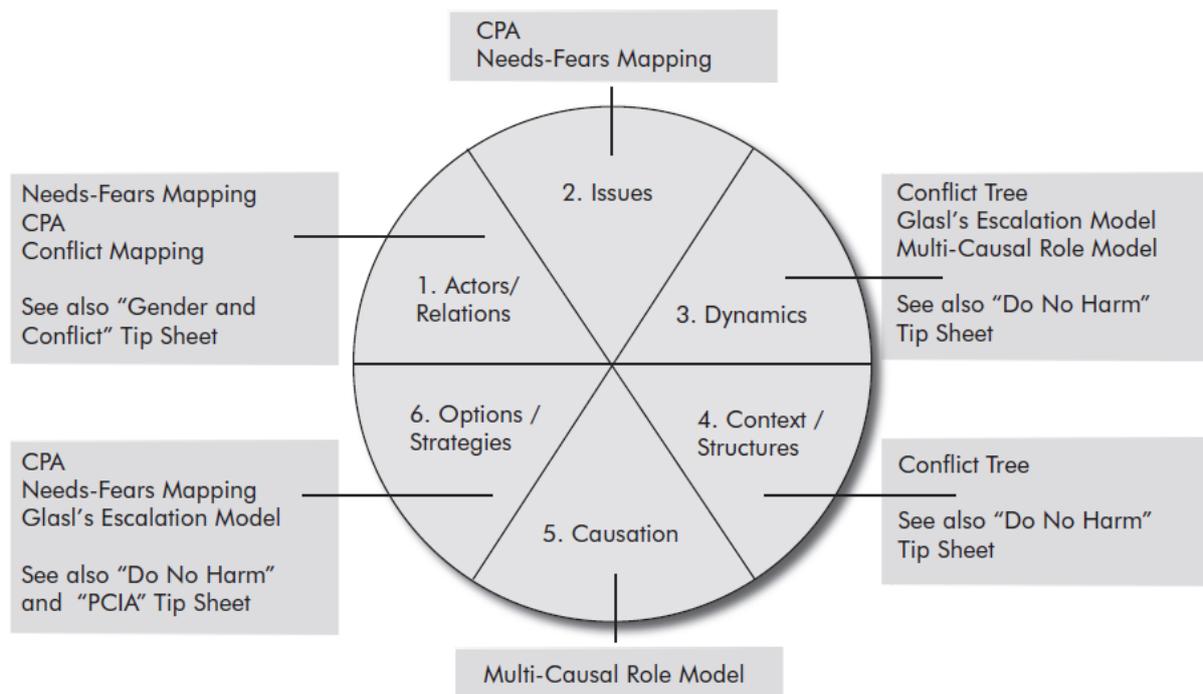
to monitor the interaction between the context and the intervention and inform project set-up and day-to-day decision-making. 1

Monitoring and evaluation stage

To measure the interaction of the interventions and the conflict dynamics in which they are situated.

1. The wheel

The Wheel gives a first overview of a conflict, before analysing specific aspects. The Wheel symbolizes wholeness and movement, once the various aspects have been examined, they need to be brought together again, to get the conflict analysis “rolling”.



1. Actors/Relations: Actors or “parties” are people, organizations or countries involved in a conflict. If they are directly involved in the conflict they are called “conflict parties”, if they become involved transforming the conflict, they are called “third parties”. Stakeholders have an interest in the conflict or its outcome, but are not directly involved.

Conflicts by definition refer to frictional relationships between parties.

2. Issues are the topics of the conflict; what people discuss or fight about.

3. Dynamics refer to the escalation level of the conflict, the intensity of interaction, the “temperament” and the energy of a conflict that transforms people.

4. Context/Structures: The conflict context and structural factors are often outside the conflict system one is looking at. Structural violence refers to violence that is not directly caused by people, but by the economic and political systems in place, e.g. causing poverty.

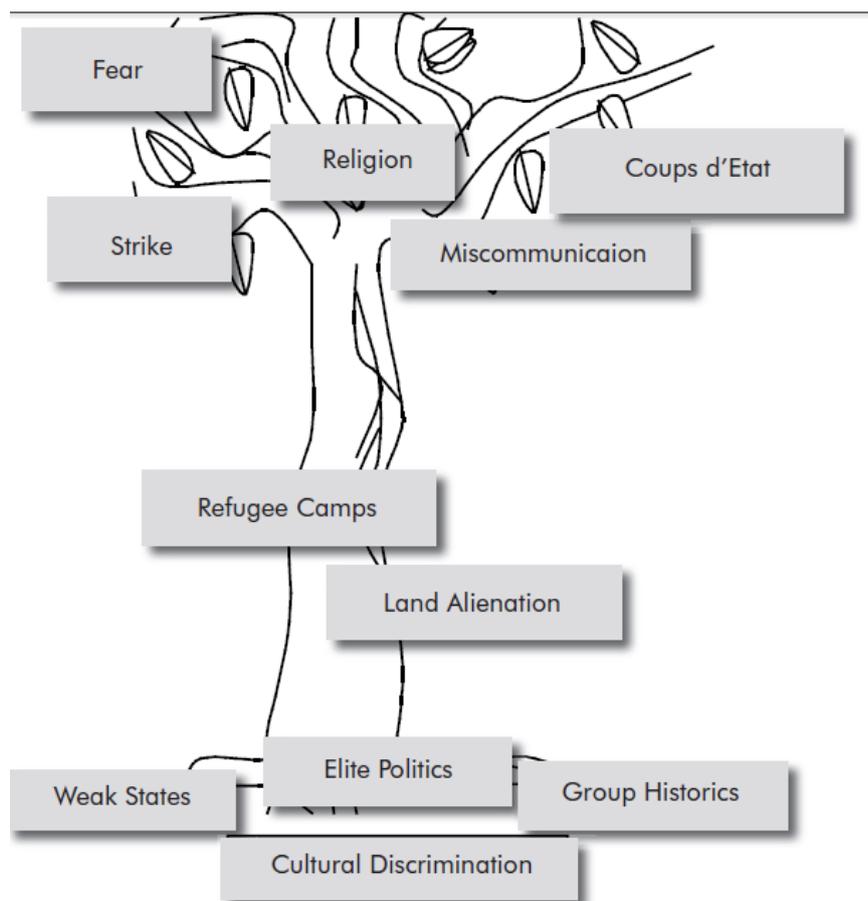
5. **Causation:** Conflicts are never mono-causal, but multi-causal and systemic factors interact. Instead of saying that everything is related to everything, it is helpful to differentiate between different “causes” or influence factors.

6. **Options/Strategies:** This point examines ways to deal with the conflict, strategies that are used or could be used, conflict party or third party efforts to de-escalate the conflict.

Step by step instructions:

- Draw a wheel, list the various aspects in the six sections of the wheel.
- Choose further conflict analysis tools for those aspects you want to examine in more depth.

2. The conflict tree



The tree visualises the interaction between structural, manifest and dynamic factors. The roots symbolise structural “static” factors. The trunk represents the manifest issues, linking structural factors with the dynamic factors. The leaves moving in the wind represent the dynamic factors.

Dynamic Factors: Dynamic factors include the form of communication, escalation level, relationship aspects etc. Working with dynamic factors involves a short time horizon; reactions to interventions are quick and at times unpredictable. Examples are diplomatic interventions, or multi track conflict transformation dealing directly with the form of interaction between the conflict parties. Quick money is often more important than big money when addressing dynamics factors.

Manifest issues: Issues are what the conflict parties want to talk about, the “topic” of the conflict.

Structural Factors: Root causes are the basic “reason” of the conflict. They are difficult to influence on a short time basis, if they are avoided, however, the conflict may pop up again later. This is the typical area for development cooperation, longer-term involvement and the prevention of structural violence (Human Needs Theory).

Aim: → To initiate reflections on the links between root causes, issues and dynamic factors
 → To differentiate the time horizons of various conflict transformation approaches

Step by step instructions:

1. Draw a picture of a tree, including its roots, trunk and branches – on a large sheet of paper or a Flip chart.
2. Each person gets several index cards, on which they write a word or two, or draw a symbol or picture, indicating important factors of the conflict as they see it.
3. Invite people to attach their cards to the tree:
 - on the roots, if they see it as a root cause
 - on the trunk, if they think it is a manifest issue, a “topic” of the conflict
 - on the branches, if they see it as a dynamic factor influencing the conflict
4. Someone facilitates the discussion on where the factors are placed on the tree. There is no absolute “right” or “wrong”. Placement of factors is partly subjective, may be different in different conflicts, and may change over time. Nevertheless, try as a group to create a common snapshot of the conflict as the group sees it.
5. People can visualise their own conflict transformation efforts (e.g. as a bird or worm) and place this on the tree in relation to the factors they are currently working on.
6. Discuss the links between root causes and dynamics factors and how to address these.

3. Conflict map

Description: Similar to a geographic map that simplifies terrain so that it can be summarized on one page, a conflict map simplifies a conflict, and **serves to visualise 1) the actors and their “power”, or their influence on the conflict, 2) their relationship with each other, and 3) the conflict theme** or issues. A conflict map represents a specific view point (of the person or group mapping), of a specific conflict situation (it should not be too complex!), at a specific moment in time, similar to a photograph.

Aim: → To clarify relationships between actors
 → To visualize and reflect on the “power” of various actors
 → To represent the conflict on one sheet of paper, to give a first conflict overview

Step by step instructions:

1. Decide on the conflict you want to analyse. Set the conflict system boundaries.
2. Form groups of two or more people. One can make a conflict map by oneself, but in a group is better. If there are people in the group that know nothing of the conflict, they can help by asking clarifying questions, by being a person the involved actor can talk to and test ideas on.
3. Take a large sheet of paper and draw the actors as circles on the paper, or on cards that can be pinned on a paper, the size of the circle representing an actors’ “power”. Do not forget to put yourself as an actor on the page as well, if you or your organization is involved. List third parties as semi-circles.
4. Draw lines (see symbols below) between the circles representing the relationship between the actors.
5. In square boxes, or at the top of the map, list the main themes.
6. Don’t forget to add title and date to the conflict map, and if not confidential, also the name or organization of the person mapping.

Possible symbols used in conflict mapping

	<p>Circle = parties involved in the situation. The size of the circle symbolized the power of the conflict party in relation to the conflict. The name can be written in the circle.</p>		<p>Arrow = predominant direction of influence or activity</p>
	<p>Straight line = close relationship</p>		<p>Zig zag line = discord, conflict. Lightning bolts can be added to indicate hot events.</p>
	<p>Double line = Very good relationship, alliance</p>		<p>Crossed out line = broken connection</p>
	<p>Dotted line = weak, informal or intermittent links</p>		<p>Half circles or quarter circle = external parties, third parties</p>
			<p>Rectangular boxes = issues, topics or things other than people and organizations</p>

4. Glasl's conflict escalation model

Description: Escalation is an increase in tension in a conflict. Initially, people in a conflict start by wanting something. After escalation we not only want something, but we also want to hurt our opponent.

The final level of escalation is mutual destruction. Conflict transformation understood descriptively, refers to how we create conflicts, and the energy of a conflict also that changes, "transforms" us. Prescriptively, conflict transformation is understood as our efforts to de-escalate conflicts.

The dynamics of escalation can be analysed with the following model: Glasl differentiates between nine levels of escalation. He portrays escalation as a downward movement, where conflict parties get sucked into the conflict dynamics. They are pulled into a negative downward spiral. This is not a linear movement, but one over a series of stairs and falls.

Parties may stay in one phase for a while, before plummeting down to a further level of escalation. As the level of escalation increases, the intervening party has to become more forceful in its form of intervention, because the potential for self-help of the involved parties decreases. The forcefulness of an intervention therefore increases from level one, where the parties may accept a conflict management intervention based on trust, to level nine, where parties often have to be forced to accept an intervention. Interactive forms of conflict intervention are suitable in low- or mid-level escalated conflicts where the involved parties are still willing to sit together to discuss the conflict.

Aim: → To find out how escalated the conflict is.

→ To decide how to transform conflicts. The form and force of conflict intervention in a conflict has to fit the level of escalation of the conflict.

Step by step instructions:

1. Analyse the escalation level of the conflict parties in question, using the table and graph below.

Note that the level of escalation of the "group" may be different from the level of escalation of an individual member of that "group". Conflict parties may be at a different level of escalation.

2. Once the level of escalation is determined, assess if the planned or implemented conflict transformation effort is potentially an adequate form of intervention. Refer to the graphic.

1. Hardening: Positions harden and there is a first confrontation. The conviction still exists that the conflict can be solved in discussion. There are no fixed camps.

2. Debate, polemics: Polarisation of thinking, feeling and will. Black and white thinking. Perception of superiority and inferiority.

3. Actions not words: "Speaking will not help anymore". Strategy of "fait accompli", presenting the opponent with facts on the ground, physical action. Empathy is lost, there is a danger of false interpretation of the other side.

4. Images, coalitions: The parties manoeuvre each other into negative roles and fight these roles. Parties seek support from people who have not been involved so far.

5. Loss of face: Public and direct attack on the moral integrity of the opponent, aiming at the loss of face of him/her. A major escalation step.

6. Strategies of threats: Threats and counter threats. The conflict accelerates through ultimatums.

7. Limited destructive The opponent is no longer seen as a human being. As a consequence of blows: dehumanization, limited destructive blows are legitimate. Values are shifted, ones own “small” loss is seen as a benefit.

8. Fragmentation: Destruction and fragmentation of the opponents system is ones main aim.

9. Together into the abyss: Total confrontation without any possibility of stepping back. The destruction of oneself is accepted as the price of the destruction of the opponent.

Level of escalation:

1. Hardening

2. Debates, Polemics

3. Actions. Not words

4. Images. Coalitions

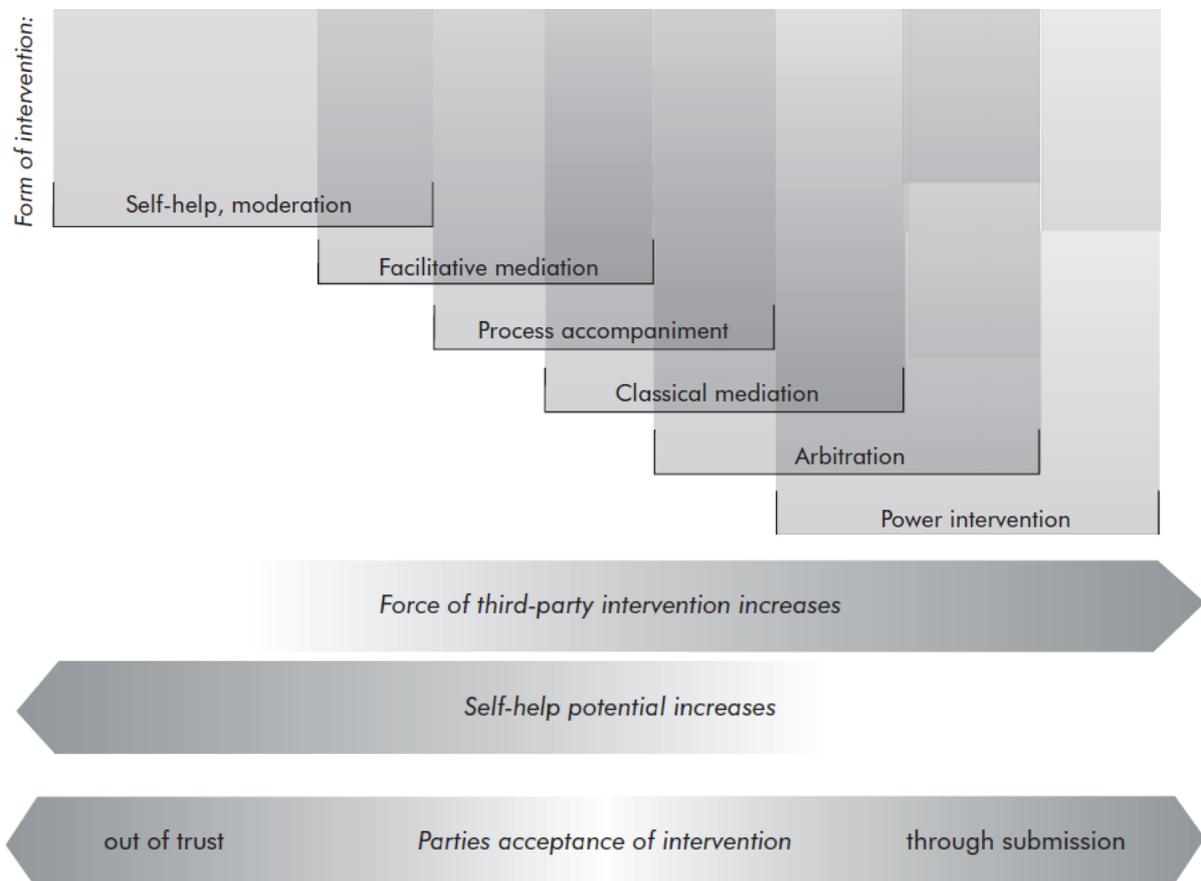
5. Loss of face.

6. Strategies of threat.

7. Limited Destructive blows

8. Fragmentation of the enemy

9. Together into the Abyss



5. Inmedio conflict perspective analysis

It is a method to analyze a conflict in a step by step process, developed by Inmedio mediators for micro (interpersonal), meso (organizational) and macro area. Conflict Perspective Analysis focuses on the different perspectives of the involved parties; this helps conflict parties to broaden their view. Ulterior motives become more visible and seem less threatening. CPA can be used without professional help.

The CPA steps follow the phases of a mediation. The Conflict Perspective Analysis can be used: 1) when counselling among colleagues, 2) as a preparation before a mediation or 3) as a coaching tool.

Aim: → To separate facts from interpretations, people from problems, positions from interests/needs/fears. → To enable a change of perspective, to “walk in the other persons shoes”, to make motivations of all actors plausible. → To broaden perspectives. → To elaborate hypotheses on new options, without taking the ownership of the conflict or solutions of the conflict away from the involved parties.

Step by step instructions:

CPA is described here as a tool for counselling among colleagues. The setting: a colleague is involved in a conflict, he/she wants your help to deal constructively with it:

1. Presentation: The person involved in the conflict describes the situation. What is it all about from their point of view? This should not take more than 10 minutes. For the rest of the time, the person concerned is silent, except if he/she has something important to add or is asked for an input. The effect of this first phase is to inform the “outsider” colleagues and to relieve the person concerned by being actively listened to, by the acceptance and recognition of colleagues.

2. Actors: The next step consists of the “outsider” colleagues identifying who is involved in the conflict. Analysis is easier with few actors. Focus on the main parties, possible stakeholders and potential third parties. List them on cards, place them on the floor or stick them on a flip chart.

3. Facts: What has happened? Who did what? Who said what? This step should be completely free of interpretations and perceptions. The aim of phase 3 is to focus on **observable facts only**, things that could be recorded on video, facts that are not debated by one or the other of the conflict parties. Write each fact or “O-Sound” (original sound = direct quotation) on a separate card, place it under the relevant actors listed in phase 2.

4. Background interests and motivations: What are the motivations behind the “facts” of phase 3? What are the interests of the actors, why did they say or do this or that? In this phase interpretations and hypotheses are sought. Possible interests, wishes, needs and emotions of the parties should be brought forward. The “outsider” colleagues should step into the shoes of the conflict parties and express their interests from their point of view, begin with “I, conflict party A, feel...”. Sentences which help to express “needs and wishes” are ‘I would like you to’ or ‘It would be important for me to...’. Also, the concerns, fears and emotions, such as ‘I am afraid...’, ‘If you do.... I feel...’, are important. Motivations may be contradictory, list all of them! Look for plausible motivations: there are often “good” motivations for “bad” behavior. If you find different motivations for party A and B, you can list them separately under the two parties’ names. If they are similar, they can be placed in the middle. The main aim of this phase is to understand each side, to “walk in his/her shoes for a few miles”. Don’t forget that all your work during this phase is hypothetical, empathy is needed.

5. Options: Only when the parties' motivations have become plausible during phase 4, is a brainstorming on possible options and next steps suitable. Questions such as 'which options cover as many interests/needs of the participants as possible' or 'which options get rid of as many fears of the participants as possible' are helpful. To broaden the possibilities, the question 'how can we implement the conflict parties' interests differently than if we follow what the conflict parties originally demanded (their positions)' is useful. Think of at least two options for each issue. Remember the brainstorming rules: all ideas are good, no corrections, no editing, no comments.

6. Reality check: Phase 6 is the place for editing and assessing. Possible concerns about the raised options can be thought through. What are the parties fears concerning possible next steps? Is there a need for optimisation of the proposed options?

7. New discoveries/Conclusion: The process of the CPA is wrapped up. The person who is involved in the conflict should give their opinion on whether it was possible for them to gain better insight into the other conflict parties perspectives, and on the added value of the CPA for them personally.

Actors	Gym Club		Boy scouts
Facts	Destroyed scouts tent		Put tent up near Gym club's market stand
Interests, motivation	We feel threatened by presence of scouts We would like to be informed about tent	We do not want a bad reputation in the village because of the fight	We want the cost of tent paid We want to sell our cake at the fair
Options	Joint activity to show unity of groups	Share cost of new tent Insurance pays for the tent	Official clarification of the misunderstanding
Reality check	Insurance will not cover tent		

6. Needs-Fear mapping

Description: The Needs-Fears Mapping is an actor oriented clarification tool. For each actor, the issues, interests/expectations/needs, fears, means and options are listed in a table. This enables comparison and quick reference. The table is comparable to the CPA tool. It can be used 1) to analyse a conflict by one actor, writing the points for the other actors hypothetically, 2) by a third party to clarify her/his perception of the actors hypothetically, 3) during mediation an

abbreviated table can be used, e.g. with issues and interests. By seeing one's issues and interests written down on a flip chart or pin board, a conflict party has some assurance that his/her point has been heard, 4) it can be used as a conflict perspective change exercise, when each actor fills in the table for the other actors, and they then exchange about "self" and "foreign" images. A certain degree of trust and understanding is needed for this last version to work.

Aim: → To clarify in a comparable format the various actors' attributes

→ To leave deadlocked positions, and focus on needs and fears, and possible options to deal with these

→ To help people understand each others perceptions

→ To stimulate discussion

Parties	Issues	Interests	Fears	Means	Options

Step by step instructions:

1. Draw a table with the following columns: Issues, interests/needs, fears, means and options.
2. a) A conflict party or third party fills the table in as a conflict analysis tool, the table is not viewed by the other conflict parties. b) In a moderated workshop setting, each conflict party fills in the table for their own situation. The joint table is discussed in the group. The facilitator clarifies the importance of focusing on interests (why people want something) and not positions (what people say they want). The options don't necessarily need to be realisable in the near future.