

**Performance and Peacebuilding in Global Perspective**  
**Working Outline**  
**August, 2007**

SECTION I: FRAMEWORKS

*Chapter 1: Introduction*

*Chapter 2: Transforming Conflicts and Building Peace: An Introduction for Performance Artists and Cultural Workers*

*Chapter 3: An Introduction to Ceremony, Ritual and Theatre for Social Change for Peacebuilding Scholars and Practitioners*

SECTION II: CASE STUDIES [Titles and sequence are tentative.]

A. In the Aftermath of Mass Violence and Gross Violations of Human Rights

*Chapter 4: Creating a New Story: Ritual, Ceremony and Conflict Transformation between Indigenous and Settler Peoples, by Dr. Polly Walker*

Illustrates how indigenous rituals and cosmologies, once outlawed by the institutions of settler peoples, offer resources for healing and reconciliation between members of indigenous communities and descendants of settlers. Focuses on the Myall Creek Massacre Reconciliation Ceremony in Australia and the Methow Valley Reconciliation Powwow held annually in Washington State in the United States.

*Chapter 5: Hidden Fires: Artistic Responses to Hindu/Muslim Ethnic Violence and Oppression in India, by Naveen Kishore and Ruth Margraff*

Documents and assesses the work of the Seagull Foundation in Gujarat, India in the aftermath of the 2002 genocide, and, in particular, its efforts to affect attitudes and values, and enhance critical thinking by young people through engagement with theatre artists and performance experiences.

*Chapter 6: 'Yuyanapaq': Memory, Theatre, and Reconciliation in Peru and Argentina, by Roberto Varea*

Focuses on theatre and theatricality as a vehicle for creating awareness, restoring civic engagement, and calling for social action, through documentation and reflection on the work of *Grupo Cultural Yuyachkani* in Peru, and the movement *Teatro X Identidad* ("theater for identity) in Argentina.

*Chapter 7: Alive on Stage: Time, histories and bodies, by playwright Catherine Filloux*  
Examines and considers the contributions of theatre to the restoration of Cambodian society in the aftermath of the genocide, an atrocity in which artists and intellectuals were specifically targeted. Highlights the life and work of Cambodian actress and playwright Morn Sok Ly and the process of developing the new opera 'Where Elephants Weep'.

## B. In the Midst of Violence and Oppression

*Chapter 8: Theatre in the 'Dark Times': A Way of Knowing and a Formula for Action, by Dijana Milosevic*

Examines theatrical acts of resistance performed in Serbia, and Bosnia and Herzegovina, as well as moments of healing and intergroup relationship-building in the aftermath of ethnic violence; documents examples in which theatre reached beneath people's defenses to counteract the denial of complicity in war and in the violation of human rights.

*Chapter 9: Theatre of Integrity and Interdependence in Sri Lanka, by Madhawa Palihapitiya*

Describes and assesses the work of Kandasamy Sithamparamanathan's Theatre Action Group, a community of theatre artists based in the Tamil community of northern Sri Lanka, who engage members of the grassroots community in a variety of theatrical experiences, including healing rituals, educational workshops, and political demonstrations. Contrasts this example with the Sinhala experimental classical theatre of Dharmasiri Bandaranaike. Written from the perspective of coexistence expert/mediator.

*Chapter 10: Theatre and Non-violent Resistance and Social Transformation in Palestine, by Abeer Musleh.*

Explores the possibilities of and constraints on engaging the resources of theatre to stimulate cultural awareness, arouse artistic sensibilities, non-violently resist occupation, and restore capacities required to imagine and work towards a new future. Examples include the Al-Rowwad Youth Theatre in the Aida refugee camp in Bethlehem, and Ashtar Theatre Production and Training Center in Ramallah.

*Chapter 11: Theatre, War, and Peace in Uganda, by Charles Mulekwa*

Documents the paradoxes inherent in the National Theatre of Uganda, which celebrated traditional expressive patterns even as it imposed European cultural forms, and created spaces for expression and coded truth-telling, even in periods of extreme political repression.

*Chapter 12: Theatre, Incarceration and Civil Rights in New Orleans, by Kathy Randels, with John O'Neal of Junebug Theater.*

Examines theatre, racism and liberation in the contexts of the civil rights movement, incarceration, and recovery from Hurricane Katrina.

## C. Giving Voice, Addressing Grievances, Preventing Violence, Building Bridges

### *Chapter 13: Weaving Relationships, Embroidering Dialogues: Strengthening Coexistence in Israel through Performance, by Aida Nasrallah and Lee Perlman*

Documents and reflects upon two projects: 1) the Hebrew-Arab Theatre in Jaffa, Israel, in which a Jewish company and an Arab company collaborate on many projects, including the staging of an Israeli Truth and Reconciliation commission; and 2) the performance art of Palestinian-Israeli artist Aida Nasrallah, whose feminist works have unexpectedly created contexts for building relationships across political divides.

### *Chapter 14: Performing Cross-Cultural Conversations: Creating New Kinships Through Community-Based Theatre, by Eugene van Erven and Kate Gardner*

Describes and proposes theory based on two examples of community theatre projects designed to facilitate relationships across boundaries of culture, economic circumstance and geography: 1) an initiative involving Muslim and non-Muslim communities at the local level in The Netherlands; and 2) Brooknya!, an innovative multi-genre international grassroots soap opera performance project created by volunteers in Brooklyn, New York; Kisumu, Kenya; and Lima, Peru.

### *Chapter 15: Youth Leading Youth: Hip Hop And Hiplife Theatre In Ghana And South Africa by Dr. Daniel Banks*

Explores the history of hip hop culture and its partial appropriation by the recording industry, and assesses how community-based hip hop theatre contributes to a culture of peace in Africa by empowering youth to articulate and address their social and political concerns. Focuses on projects and artists in Ghana and South Africa.

### *Chapter 16: Change the World as We Know It: Peace, Youth, and Performance, by Dr. Mary Ann Hunter*

Description and assessment of several youth performance projects that, in their creation, rehearsal, presentation, and processing, provide opportunities for conflicts to be surfaced and productively engaged, and facilitate communication between the generations and between Australians of indigenous, immigrant, and settler backgrounds. Explores the nexus of performance, peacebuilding and youth development

## SECTION III REFLECTIONS AND SYNTHESIS

### *Chapter 17: Emerging Themes, Questions and Dilemmas*

- Gender, performance and building peace
- Youth expression and transformation
- Politics of production
- Crossing boundaries
- Immigration, refugees and displacement
- Politics of incarceration and detention
- Testimony and the expression of silenced narratives
- Sensibilities about time and timing
- Underlying conceptions of justice
- Theories of change

### *Chapter 18: Recommendations*

- Guidelines for practitioners
- Recommendations for policy-makers and funders
- Implications for educators