INTRODUCTION AND USER GUIDE

ACTING TOGETHER ON THE WORLD STAGE:
Tools for Continuing the Conversation

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Welcome to the Acting Together Toolkit!

*Acting Together on the World Stage: Tools for Continuing the Conversation* is designed to accompany the documentary on the companion DVD. Whether you are an artist, cultural worker or peacebuilder; an educator or a student; a policymaker or a funder; we hope that the resources in this toolkit will inform, challenge and support you, and strengthen work in the field of peacebuilding performance.

At the core of both the documentary and the toolkit are stories of courageous artists and peacebuilders. These women and men live and work in regions of violence and oppression. They work with creativity, persistence and resilience to improve their world, often at personal risk. Their performances speak truth in the face of denial, restore dignity in the face of violation, and build bridges of understanding and respect where relationships have been broken. They embody and give shape to the memories and aspirations necessary for justice and for healing.

Their stories are presented in this toolkit in short videos. Some are excerpted from the documentary, some are expanded from the documentary, and there are four stories in the toolkit that do not appear in the documentary at all.

In addition to stories, in the toolkit you will also find edited conversations among leading international artists and peacebuilding practitioners, in which they reflect on the links between peacebuilding performance, different approaches to assessment, and the potential of a peacebuilding performance field.

In addition to the videos, the toolkit includes text documents, pdfs that you can view on a computer or download and print. These are resources for practitioners, for students and teachers, and for policymakers and funders in both the arts and in social change. The text documents include, for instance, guidelines for planning and documenting initiatives and for minimizing risks of doing harm, discussion questions, a glossary, and an outline for the documentary, as well as recommendations and action steps. We encourage you to be creative in how you make use of these resources, adapting them to your own purposes, background and interests.

In this document, the User Guide, you will find an overview of the toolkit: a listing all the videos and pdfs, so you can see what can be found along each of four different navigational pathways; and credits for the still and moving images that appear in the toolkit.

In addition to the toolkit and documentary, the *Acting Together* project includes a two-volume anthology (*Acting Together: Performance and the Creative Transformation of Conflict*; New Village Press, 2011). We hope that you will explore the anthology to learn more about the stories of peacebuilding performance, and to consider some of the lessons learned, theoretical frameworks and recommendations emerging
from the project. A summary of all of the *Acting Together* resources and related websites can be found in this toolkit in “Resources for Getting Started” in the “Resources for Teaching and Learning” section.

You also can learn more about the entire project and all of its resources at our website: www.actingtogether.org. The website lists trainings, screenings and other project events. We intend to host interactive conversations there. It is also a place where you can share your experiences using the *Acting Together* resources and make suggestions about how we might improve subsequent versions. We intend to post additional tools and improved versions of these resources on the website. From the *Acting Together* website you can also access the resource library of Brandeis’ program in Peacebuilding and the Arts.

The toolkit is subtitled *Tools for Continuing the Conversation* because we believe that the best way to strengthen the work at the nexus of performance and peacebuilding is for those involved to engage in conversations with each other. We have much to learn from each other’s stories of successes, for sure, and also from our questions, dilemmas and our reflections on how work in the field could be improved.

The people in the *Acting Together* project whose stories you will hear, and whose performances you will witness, are informed by very different professional and cultural traditions. They balance their aesthetic and political interests in quite different ways. They do not necessarily agree about best approaches to personal growth and social change. But they do agree that, precisely because of these differences, they find value in talking with each other, and listening to each other—in creating a community of practice that is invested in strengthening this broad field of peacebuilding performance. We welcome you (and, through you, your colleagues, friends, teachers, and students) to join the conversation.

*Cynthia E. Cohen*
Project Director, Writer and Toolkit Producer

*Allison Lund*
Video Editor and Producer

*Polly O. Walker*
Writer and Conflict Transformation Specialist
ACTING TOGETHER ON THE WORLD STAGE: Tools for Continuing the Conversation
CONTENTS AND NAVIGATIONAL GUIDE

The resources of the Acting Together toolkit can be accessed through four different navigational pathways:

I. All Videos and Documents
   - Approach to Conflict Transformation
   - Type of Performance
   - Issues and Concepts

Each of these pathways is outlined below with icons indicating videos and print documents.

I. ALL VIDEOS AND DOCUMENTS

SHORT VIDEOS: STORIES OF PEACEBUILDING PERFORMANCE

Stories of Peacebuilding Performance excerpted from the documentary

1) Ana Correa, Peru: Performances and the Reclaiming of Identity (length: 5:40)
2) Mary Ann Hunter, Australia: Cross Cultural Youth Peace Performance (3:40)
3) Roberto Varea, Argentina: Theatre and Resistance (4:00)

Stories of Peacebuilding Performance, expanded from documentary

4) Augusto Casafranca and Ana Correa, Peru: Reconciliation Ritual (5:15)
5) Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence (9:00)
6) Catherine Filloux, Cambodia: Theatre, Memory, and Grappling with Complicity (5:15)

7) Dijana Milošević, Serbia: Performing Truth in the Face of Denial (6:20)
8) Charles Mulekwa, Uganda: Theatre in the Context of Oppression (7:20)
9) Charles Mulekwa, Uganda: Syncretic Forms of Theatre and Building Social Consciousness (8:00)
10) John O’Neal, New Orleans, USA: Performance and Social Change (8:00)
11) Polly Walker, Australia: Rituals of Reconciliation (7:40)

Stories of Peacebuilding Performance, in addition to those presented in the documentary

12) Iman Aoun, Palestine: Theatre and Building Capacities for Democracy (8:00)
13) Lee Perlman, Israel: Theatre Exploring Commonality and Difference (6:00)
14) Lee Perlman, Israel: Imagining Reconciliation Through Documentary Theatre (9:20)
SHORT VIDEOS - continued

Stories of Peacebuilding Performance, in addition to those presented in the documentary - continued


Analysis and Discussion

16) Discussion with Kevin Clements, Erik Ehn, and Acting Together Participants: Links between Performance and Peacebuilding (11:30)
17) Analysis and Assessment in Peacebuilding Performance (13:20)
18) “A Powerful Fire”: Transformative Potential of the Peacebuilding Performance Community (4:00)

Questions for Discussion

8) Discussion Questions for Any Audience (Expansive list)
9) Discussion Questions on Resistance (Act 1)
10) Discussion Questions on Rehumanization (Act 2)
11) Discussion Questions on Reconciliation (Act 3)
12) Discussion Questions Linked to Volume I and Volume II of Anthology
13) Questions for Discussion among Peacebuilders, Artists and Development Workers
14) Questions for Funders and Policymakers in Arts and Culture
15) Questions for Policymakers and Funders of Peace and Justice Initiatives

Guiding Principles for Planning and Documentation

16) Planning Peacebuilding Performance Initiatives
17) Documenting and Assessing Peacebuilding Performance Initiatives

18) Policy Recommendations and Action Steps

Resources for Teaching and Learning

2) Outline of Documentary and Summary of Video Elements of Toolkit
3) Glossary
4) Minimizing Risks of Doing Harm
5) Moral Imagination
6) Types of Performance
7) Resources for Getting Started
## II. APPROACHES TO CONFLICT TRANSFORMATION

### RESISTANCE

- **Introduction**
- **Discussion Questions on Resistance (Act 1)**

- **Roberto Varea, Argentina**: Theatre and Resistance
- **Dijana Milošević, Serbia**: Performing Truth in the Face of Denial
- **Charles Mulekwa, Uganda**: Theatre in the Context of Oppression
- **Iman Aoun, Palestine**: Theatre and Building Capacities for Democracy
- **Charles Mulekwa, Uganda**: Syncretic Forms of Theatre and Building Social Consciousness

### REHUMANIZATION

- **Introduction**
- **Discussion Questions on Rehumanization (Act 2)**

- **Mary Ann Hunter, Australia**: Cross Cultural Youth Peace Performance
- **Ana Correa, Peru**: Performances and the Reclaiming of Identity
- **Ana Correa and Roberto Varea, Peru**: Performances Addressing Gender-Based Violence
- **John O’Neal, USA**: Performance and Social Change
- **Lee Perlman, Israel**: Theatre Exploring Commonality and Difference
- **Eugene van Erven, The Netherlands**: Community-Based Theatre Challenging Gender-Based Violence and Xenophobia

### RECONCILIATION

- **Introduction**
- **Discussion Questions on Reconciliation (Act 3)**

- **Augusto Casafranca and Ana Correa, Peru**: Reconciliation Ritual
- **Ana Correa, Peru**: Performances and the Reclaiming of Identity
- **Ana Correa and Roberto Varea, Peru**: Performances Addressing Gender-Based Violence
- **Catherine Filloux, Cambodia**: Theatre, Memory, and Grappling with Complicity
- **Polly Walker, Australia**: Rituals of Reconciliation
- **Lee Perlman, Israel**: Imagining Reconciliation Through Documentary Theatre
III. TYPE OF PERFORMANCE

RITUAL AND CEREMONY

• Types of Performance
• Augusto Casafranca and Ana Correa, Peru: Reconciliation Ritual
• Ana Correa, Peru: Performances and Reclaiming of Identity
• Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence
• Catherine Filloux, Cambodia: Theatre, Memory, and Grappling with Complicity
• Dijana Milošević, Serbia: Performing Truth in the Face of Denial
• Polly Walker, Australia: Rituals of Reconciliation
• Discussion with Kevin Clements, Erik Ehn and Acting Together Participants: Links between Performance and Peacebuilding
• Analysis and Assessment in Peacebuilding Performance

ARTIST-BASED THEATRE

• Types of Performance
• Roberto Varea, Argentina: Theatre and Resistance
• Ana Correa, Peru: Performances and the Reclaiming of Identity
• Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence
• Catherine Filloux, Cambodia: Theatre, Memory, and Grappling with Complicity
• Dijana Milošević, Serbia: Performing Truth in the Face of Denial
• Charles Mulekwa, Uganda: Theatre in the Context of Oppression
• Lee Perlman, Israel: Theatre Exploring Commonality and Difference
• Lee Perlman, Israel: Imagining Reconciliation Through Documentary Theatre
• Analysis and Assessment in Peacebuilding Performance

COMMUNITY-BASED THEATRE

• Types of Performance
• Mary Ann Hunter, Australia: Cross Cultural Youth Peace Performance
• Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence
• John O’Neal, New Orleans, USA: Performance and Social Change
• Iman Aoun, Palestine: Theatre and Building Capacities for Democracy
• Lee Perlman, Israel: Imagining Reconciliation Through Documentary Theatre
• Eugene van Erven, The Netherlands: Community-Based Theatre Challenging Gender-Based Violence and Xenophobia
• Analysis and Assessment in Peacebuilding Performance
IV. ISSUES AND CONCEPTS

INSTRUMENTALIZATION AND ARTISTIC INTEGRITY

- Questions for Funders and Policymakers in Arts and Culture
- Questions for Policymakers and Funders of Peace and Justice Initiatives
- Documenting and Assessing Peacebuilding Performance Initiatives
- Policy Recommendations and Action Steps
- Minimizing Risks of Doing Harm
- Iman Aoun, Palestine: Theatre and Building Capacities for Democracy
- Discussion with Kevin Clements, Erik Ehn and Acting Together Participants: Links between Performance and Peacebuilding
- Analysis and Assessment in Peacebuilding Performance

DOCUMENTATION AND ASSESSMENT

- Questions for Funders and Policymakers in Arts and Culture
- Questions for Policymakers and Funders of Peace and Justice Initiatives
- Documenting and Assessing Peacebuilding Performance Initiatives
- Policy Recommendations and Action Steps
- Minimizing Risks of Doing Harm
- Mary Ann Hunter, Australia: Cross Cultural Youth Peace Performance
- Eugene van Erven, The Netherlands: Community-Based Theatre Challenging Gender-Based Violence and Xenophobia
- Analysis and Assessment in Peacebuilding Performance

GENDER

- Discussion Questions for Any Audience (Expansive List)
- Ana Correa, Peru: Performances and the Reclaiming of Identity
- Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence
- Roberto Varea, Argentina: Theatre and Resistance
- Eugene van Erven, The Netherlands: Community-Based Theatre Challenging Gender-Based Violence and Xenophobia
- Iman Aoun, Palestine: Theatre and Building Capacities for Democracy
- Dijana Milošević, Serbia: Performing Truth in the Face of Denial

TRANSITIONAL JUSTICE

- Discussion Questions on Reconciliation (Act 3)
- Augusto Casafranca and Ana Correa, Peru: Reconciliation Ritual
- Ana Correa, Peru: Performances and the Reclaiming of Identity
- Ana Correa and Roberto Varea, Peru: Performances Addressing Gender-Based Violence
- Catherine Filloux, Cambodia: Theatre, Memory, and Grappling with Complicity
- Dijana Milošević, Serbia: Performing Truth in the Face of Denial
- Lee Perlman, Israel: Imagining Reconciliation Through Documentary Theatre
- Polly Walker, Australia: Rituals of Reconciliation
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Video Graphics and Cover Design

Susan Williams, Colvin/Williams Design
Document Design

MUSIC FOR TOOLKIT NAVIGATION

Geoffrey Armes
Composer

TOOLKIT VIDEOS

Note: Many theatre artists, photographers, musicians and peacebuilding practitioners have generously granted us permission to use their work in the videos in the toolkit. Much of this material was also used in the documentary, for which credits are listed at the end of the film. The list below includes credits for material used in the toolkit that did not appear in the documentary. If you have any questions or concerns about any material that appears in the toolkit, please contact us through the project’s website: www.actingtogether.org

• Performances Addressing Gender-Based Violence
  Ana Correa
  Community Performances
  Photographer: Jorge Baleón
  Courtesy of Grupo Cultural Yuyachkani

• Theatre, Memory, and Grappling with Complexity
  Catherine Filloux
  Tuol Sleng, S21
  Photographer: Adam Jones adamjones.freeservers.com
  Presentation by Chivy Sok, Co-Founder, Devata Giving Circle
  From “Bearing Exquisite Witness” at the Joan B. Kroc Institute for Peace and Justice Studies, University of San Diego, September 2009
  Courtesy of Joan B. Kroc Institute for Peace and Justice Studies
  Eyes of the Heart
  Final Exam Performances at Royal University of Fine Arts
  Play by Catherine Filloux
  Courtesy of Khul Tithchenda
Performing Truth in the Face of Denial
Dijana Milošević

Srebrenica Massacre Re-interment and Memorial Ceremony
Photographer: Adam Jones, adamjones.freeservers.com

Srebrenica Massacre Exhumed Grave of Victims Potocari 2007
Photographer: Adam Jones, adamjones.freeservers.com

Srebrenica Massacre Re-interment and Memorial Ceremony
Photographer: Adam Jones, adamjones.freeservers.com

Evstafiev Bosnia Cello
Photographer: Mikhail Evstafiev

Grave Saborsko, Croatia Mass Grave of Croat Civilians
Photographer: Modzzak

• Community-based Theatre Challenging Gender-Based Violence and Xenophobia
Eugene Van Erven

In the Name of the Fathers
Photographer: Eugene Van Erven
Courtesy of Community Art Lab Utrecht

• Theatre and Building Capacities for Democracy
Iman Aoun

Huwwara Checkpoint Palestine
Photographer: Harry Pockets

Vehicles queuing at checkpoint
Photographer: Justin McIntosh

Hawara Checkpoint
Photographer: Magne Hagesæter

Old Man, Girl, Nakba
Photographer: Hanini

• Performing Truth in the Face of Denial
Man Sees School, Nakba
Photographer: Hanini

Women Under the Spotlight
Video Recording by Edward Muallem
Directed by Iman Aoun
Courtesy of Ashtar Theatre

The Story of Said Al-Masoud, A Forum Theatre Play
Written by Waddah Zaqattan
Directed by Iman Aoun
Courtesy of Ashtar Theatre

The Story of Jerusalem
Courtesy of Cameraman and Director Amin Alawieh

• Theatres Exploring Commonality and Difference
Lee Perlman

LONGING, Courtesy of Arab-Hebrew Theatre of Jaffa

• Imagining Reconciliation Through Documentary Theatre:
Lee Perlman

In the Shadow of a Violent Past Docudrama:
The Truth and Reconciliation Committee
Courtesy of Arab-Hebrew Theatre of Jaffa

• Rituals of Reconciliation:
Polly Walker

Mescalero Apache Indian Reservation
Photographer: Bozotexino

Sorry Day Poster
Photographer: Scarlet23

Sorry On Australia Day
Photographer: Spud Murph

Two Rivers Reconciliation Ceremony
Photographer: Sandor Feher
Courtesy of Santila Studios

The Journey Home
Brisbane Sorry Day Ceremony, 1998
Courtesy of Brisbane City Council Archive
• Analysis and Assessment in Peacebuilding Performance

Presentation by Cynthia Cohen
From “Bearing Exquisite Witness” at the Joan B. Kroc Institute for Peace and Justice Studies, University of San Diego, September 2009
Courtesy of Joan B. Kroc Institute for Peace and Justice Studies

THANK YOU

Thanks to the many contributors to this project, who not only allowed us to use their stories and materials, but who patiently responded to requests for photographs, moving images and releases.

All classroom discussions that appear in the toolkit videos were filmed at Brandeis University in October, 2007. We appreciate the Brandeis students, faculty and staff who made this possible.

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