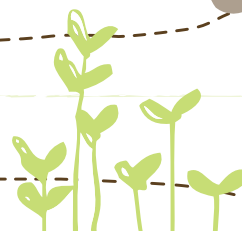# THE ART OF PEACE

A Toolkit of Theatre Art for Conflict Resolution

From the Writer

In 2001, when Pongjit Saphakhun and I were invited to assist in a regional Youth Ambassador for Peace initiative, we unexpectedly found ourselves having to prepare a full 10-day conflict resolution module for peace activists from Burma, Sri Lanka, Indonesia, Fiji, Papua New Guinea, and the Solomon Islands. This was certainly a challenge but also inadvertently became an opportunity to explore new ideas and adapt our existing 'toolkit' of exercises to this context.

Since then, Makhampom has conducted workshops with peace workers from 15 countries in the Asia-Pacific region, facilitating workshops in Sri Lanka, India, Thailand, Hong Kong, and Australia. A significant amount of this work has been in the southern-most provinces of Thailand and the refugee camps on the Thai-Burma border from which the interest in producing a trainer's manual has particularly been stimulated.

This process has been valuable in giving us experience with communities living in conflict situations and introducing us to many of the peace activists, practitioners, theorists, and organizations involved in this field, providing an insight of what Makhampom has to offer. As such, we have realized the interest in our approach derives from the need to continually explore new, creative ideas as conflicts emerge in different contexts and dimensions.

Makhampom is certainly not unique in applying theatre as a conflict resolution tool, with artists, performance companies, and theatre facilitators actively exploring such ideas throughout the world. We are happy to be a part of this movement and hope this publication will offer some useful tools to add to the body of knowledge, experience, and practice in the name of conflict resolution, conflict transformation, peace building, and justice.

Richard Barber

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Introduction

> "An ounce of practice is worth more than tons of preaching."
> *Gandhi*

Conflict, Culture & The Community

What role does theatre have to play in situations of conflict? Strange as it may sound, theatre workers could be considered to be ideally qualified in the art of conflict resolution. In many ways, theatre is, and has been an exploration of conflict. The performance of Greek tragedy, Shakespearian drama, the Mahabharata epic, the Thai *likay* and *nang talung*, for example, involves representations of historical tales of conflict, crisis, drama, and resolution demanding the actors, directors, writers, and dramaturgs involved to the address the complexities of human behaviors, relationships, actions and reactions.

In many traditions, performers are recognized as social commentators or as a cultural resource, important figures in the social dynamics and cultural identity of communities and societies. In this sense, the artist has implicitly inherited a role as community mediator. Furthermore, through telling stories, improvising situations, interpreting characters, and responding to audiences, a body of creative modes of communication are developed as part of a broader social dialogue. Community theatre, theatre of the oppressed, and theatre for development represent fields of practice that have emerged from such notions of cultural mediation, creative communication, and social dialogue, all of which are important elements of an effective process of conflict resolution.

So is it conflict resolution or conflict transformation? And is it peace-building or promoting peace and justice? Yes, yes, yes and yes, to each of the above. There is much theorizing about the correct terminology. We take the convenient approach of adopting all of the popular terminologies as this publication is primarily designed as a toolkit of processes that can be adapted to different objectives rather than a critical study of approaches to conflict.

The following pages provide a basic introduction to the Makhampom theatre art approach as has evolved throughout a 28-year history, developing into a methodological framework. Then a brief discussion of our understanding of conflict and peace feeds into an overview of the Thai conflict context, which represents the key contextual focus of the publication. And the core of the publication is the toolkit of theatre art processes, which are presented as a series of exercises to be used in community-based activities.

Acknowledgments

THE ART OF PLAY

MAKHAMPOM AND THE THEATRE ART APPROACH

What is Makhampom?

Makhampom is essentially a social organization that works in the medium of theatre, described by the term **theatre for community cultural development (TCCD)**.

In 1980, Makhampom grew out of the Thai pro-democracy movement to apply micro media for consciousness-raising. Today, Makhampom is a key member of Thailand's contemporary theatre movement and an active community development organization.

As a performance troupe, we produce contemporary Thai theatre, integrating traditional artforms with modern techniques and social issues, and adapting to the popular theatre styles of each audience or community.

As a community organization, we conduct theatre workshop and performance projects in the community or the school. These projects have spawned youth theatre groups and drama in school programs throughout Thailand, addressing various social issues and community cultural objectives.

Regionally and internationally, Makhampom has developed a presence as a training organization through a growing program of workshops in team building, conflict resolution, and refugee issues, alongside international performance touring and hosting Study Tours.

Makhampom has a community-based Living Theatre centre in Chiang Dao in the north of Thailand and Makhampom Studio as our theatre space in Bangkok, the hubs for our integrated program of workshops, training, and performance for local, regional, and international artists and community cultural development workers.

Makhampom's Theatre Art Approach

Theatre is typically understood in terms of the play, as a production, an acted story, a performance piece. And to create a play, we must play… with stories, with characters, with themes, with materials, with our bodies, and with our ideas.

The process of playing is naturally creative. So play needs not only be the product of theatre, but it can also be the process that creates the dialogue. When we play a game, we compete, we improvise, we negotiate, we explore, we act, we experiment, we cheat, we share, we win, and we lose. We are instinctive beings when we play. In this state, we are able to open up an honest dialogue. This is the essence of theatre, as a medium to communicate with society.

Our Vision

…for a Thai society where all peoples have access to their own community media to express their struggles and aspirations, and where theatre is a popular, effective living cultural practice.

Our Mission

…to apply Theatre for Community Cultural Development (TCCD) for the progressive transformation of Thai society and for collaboration and exchange beyond borders.

Our Objectives

- to produce theatre as a community media form
- to facilitate communities in the creation of their own media
- to create connections between communities and various sectors of society through the medium of theatre
- to develop a community of TCCD workers in Thailand and beyond

Makhampom's theatre art approach is based on the dual concept of theatre as the produced play and as the process of play, usually defined by the performance and the workshop. Typically the workshop represents a group dialogue, and the performance represents the communication of the dialogue to their community or to broader society. However, the workshop can also stand alone, as an exercise in team building, problem solving, participatory research, personal skill development, theatre training, issue analysis or story mapping.

The heart of the theatre art workshop is the game...the name game, familiarization game, ice-breaker, energizer, trust game, teamwork game, concentration game, or problem solving game. These games represent the teambuilding phase of the workshop, encouraging friendship between participants, promoting a 'culture of fun', releasing inhibitions, and stimulating a creative, participatory momentum.

Games then become the foundation of a series of applied exercises, drawing on various creative tools, and grounded in the principles of participatory process, experiential learning, local knowledge, and cultural action. The objective of the applied workshop process is summed up by Paolo Freire's concept of transformative conscientization, whereby the participants go through an action-reflection process of critical learning which they later transfer to society, at various levels.

The action-reflection premise is introduced through game playing, with the ubiquitous 'why did we play that game' question thrown to the participants after the activity. Whilst the competition, challenges, and pure fun of the games draw the group into an playful, creative space, the reflective discussions introduce the conscientizing element of the workshop praxis. The action of the game becomes the creative stimulus and the reflection on the action facilitates critical awareness.

Makhampom uses two key theatre and creative art tools to extend the reflection process into critical analysis. These are the: (i) mapping, and (ii) image theatre techniques, containing a series of exercises that can be adapted to the workshop context and objectives.

The mapping exercises are based upon the notion of spatial symbolic representation of context. This can be context of place, personal background, community formation, psycho-social identity, or of society and histories. The maps are 'drawn' from the knowledge of the participants and will typically provide the basis to incorporate issue-based symbolic elements.

Image theatre is based upon the use of frozen body sculptures, or tableaux, to represent thematic scenarios applied by Makhampom with dual, often mutually inclusive, intents. One application is in the simple development of a sequential narrative, a process based on the theme of 'what happens next' to identify the flow of events relating to a specific situation. The other is in terms of exploring the various dimensions of a social issue, or conflict scenario, providing a comprehensive study of the conditions from which interventions can be formulated.

This feeds into the strategic planning element of the workshop, stimulating the dialogue surrounding actions or interventions within the community. The final phase involves exercises in developing actions, identified as realistic within the limitations of the participant, whether individually or as groups. Ideas are developed, planned, tested, and critiqued within the group. In effect, the outcomes of the workshop are synthesized into a program of actions applied in the broader society.

Key Principles

1. Play is both creative and therapeutic, stimulating ideas and reducing stigmas and inhibitions.
2. Group process is a mechanism for socialization, whereby the interaction between participants from different, often conflicting, backgrounds represents a micro-model of a broader social dialogue.
3. Personal (and collective) experience and knowledge is the primary learning resource, providing a lived and embodied connection to the themes and issues being addressed.
4. Human instinct is an important teacher, reminding us of our latent behaviors, traits, prejudices, and discriminations, which are often hidden by our 'social masks'.
5. Spoken language is just one form of communication, often defined by status and abused as an instrument of power.
6. The group-based aspect of the theatre art workshop offers a model of participatory democracy.
7. The role of the facilitator is critical to the process, being that of a dynamic *animateur*, traversing the stimulation of play, the moderation of discussion, and the synthesis of outcomes.
8. Young people are the primary participant group, suited by the creative, playful nature of the process, but also because they are typically active players in conflict but denied access to the conflict resolution process due to social hierarchies.
9. Everyone has the ability to perform and almost everyone enjoys the opportunity to perform.

What are we dealing with when we refer to conflict?

It is important to remind ourselves that conflict, itself, is not necessarily the problem. Conflict can be a positive or necessary element of a dynamic society, seen in sporting contests, debates, domestic disagreements, electoral democracy, and industrial relations. However, the term conflict resolution explicitly arises from the need to respond to conflict when it does become a problem.

> "A conflict in which one's community is deprived of certain resources is bad enough...A conflict that also threatens our very sense of who we are is much more difficult to manage"
> *Peter Harris and Ben Reilly, "Democracy and Deep-rooted Conflict: options for Negotiation"*

So when does conflict become a problem?

In essence, problems arise when conflict becomes destructive, to the individual, family, community, and society. The sporting contest that erupts into violent altercation, the debate that becomes vilifying, the relationship that becomes abusive, the election that is manipulated by powerful forces, or the industrial disputes that are resolved by the use of illegal tactics are indications of the shift from dynamic conflict into destructive conflict.

Even problematic cases such these are typically managed by society through various civil and state mechanisms. However, when a conflict situation cannot be 'managed' or 'contained', this tends to indicate that such a conflict is structural, often referred to as deep-rooted conflict.

What are the roots of conflict?

Power is at the heart of all forms of conflict. At the individual level, power is played out in personal relationships, moderated by moral codes, social norms, cultural traditions, human instinct, and rules and laws. Where such relationships are considered unjust, conflict is common. At the societal level, conflict relationships are played out in groups, whether defined by place, class, religion, race, ideology, or other identifying traits, and shaped by imbalances of power and resources.

> "The roots of ethno-religious unrest in Thailand is much the same as with the rest of Southeast Asia. They are founded in the perceived insensitivity to local concerns, regional neglect, military repression, and forcible attempts to impose uniformity of language and social behaviour on entire communities."
> *Rohan Gunaratna, "Conflict and Terrorism in Southern Thailand"*

War is the most explicit form of power contest, where nations or societies play out the conflict through violence. History has shown that most wars are founded in territorial contest, economic opportunism, ideological opposition, or cultural, ethnic or religious identity. History also shows that most wars are also grounded in histories, where the conflict can be traced to past times. When wars finish, many forms of discrimination and injustice remain, becoming symptoms of new or recurrent conflicts. This gives rise to the term "cycles of conflict".

So how do we approach conflict?

Looking past the institutional responses to conflict, namely military intervention, policing, peace-keeping forces, formal mediation and the law, the question of approaches to conflict should be, and is, a complex exercise requiring creative initiatives. Two important considerations in approaching conflict are that i) fundamentally people do not want to live in a state of conflict and that ii) conflict resolution should focus more on the process than the solution. Peace is a goal, but is not a fixed concept. Rather, it is part of a social dynamic. Therefore, conflict resolution should be seen as a process of transformation from a state of conflict to an ideal state of peace without violence and injustice. Such an ideal solution is rarely reached so the process of transformation becomes the priority.

> "more attention needs to be paid to the *process* by which one reaches a peace settlement rather than simply concentrating on a scenario's outcome"
> *Peter Harris and Ben Reilly, "Democracy and Deep-rooted Conflict: options for Negotiation"*

The best starting point is with ourselves. To understand the dynamics of conflict, our own experience offers valuable guidance. It is useful to remind ourselves of our instinctive responses to conflict in daily life. Do we avoid or run away from the conflict? This is withdrawal. Do we ignore the conflict and go on with our lives? This is suppression. Do we engage in contest, perhaps using violence to defeat the opponent? This is a win-lose scenario. Or do we 'accept our fate' and give up something? This is compromise. These are common responses in all types of conflict.

And how do we understand power? We can identify this in terms of (i) power over others, (ii) power within, and (iii) shared power. The 'power over others' is a social construct, defined by age, race, education, ancestry, nationality, and class, as forms of status and relationship, which are regularly used and often abused. The 'power within' refers to our abilities or our capacity that is our part of shaping society, something that is often hidden or wasted. 'Shared power' refers both to the distribution of power amongst people, as friends, colleagues, sisters, peers, or teams, and the power created by the group, as a collective output. It will be the positive utilization of these manifestations of power that transform conflict.

Where do we start?

Who actually has the Power to transform conflict?

Typically, it is the police, the mediator, the legislator or the judge that is seen as the key figure in conflict resolution. This is an acceptance of the use of 'power over others'. However, if the process does not engage in the concept of shared power, the possibility of a lasting peace is limited. Shared power requires that those involved and affected by conflict be involved in the process of transformation. For those that identify themselves as peace-builders, it is their skills, abilities, and capacity, their 'power within' that will help to facilitate conflict transformation.

> "When one is dealing with conflict in which a party is in power over another, especially when that power is abusive, the path to conflict transformation becomes considerably different"
>
> *Carolyn Schock-Shenk, " Mediation and Facilitation Training Manual : Foundation and skills for constructive conflict transformation"*

In most traditional societies, the community is the most important organization in sustaining social dynamics. In conflict contexts, communities are sites of conflict, victims of conflict, players in conflict, and mediators of conflict resolution. It is typically the breakdown of community culture that defines deep-rooted conflict, so a community-based approach to conflict transformation is important in both empowering those affected by conflict to engage in the peace-building process as well as promoting the restoration of community as a sustainable social formation.

> "Missing in high level negotiations & agreements is the social and human nature of change... neglecting the relational epicentre of social change."
>
> *Paul Lederach, "Preparing for Peace: Conflict Transformations Across Cultures."*

The potential for engaging communities in facilitating a process of conflict transformation is dependant on the level of localized violence. Any dialogue towards peace requires a degree of safety from violent retribution and a willingness to participate. Issues of disagreement, discrimination, trust, power, and identity-politics will exist, becoming the important themes to be addressed through dialogue. Direct and threatened violence, however, usually represents an obstacle to a localized process, where peace agreements between conflict parties or non-violence initiatives such as Gandhi's peace walks and civil disobedience campaign are necessary to create sufficient safe space for an open dialogue.

What is possible in community-based conflict transformation?

> "The correct method lies in dialogue."
> *Paulo Freire*

A dialogic approach is a form of creative mediation. It is not about offering solutions but rather about facilitating a forum to draw out what community members think, feel, need, and dream of. It is about acknowledging experience of conflict, drawing out knowledge of social relationships and dynamics, analysing causes of conflict, and exploring ideas for change. It is a negotiation of discriminations and oppositions towards reconciliation. And it is an undefined journey, which takes the participants outside their safety zone, made up of small steps towards a just peace.

CONFLICT in THAILAND

Thais pride themselves on the notion of Thailand as a culturally peaceful society. This derives from a comparative lack of war, selective interpretations of history, and the careful crafting of the cultural concept of Thai-ness. Without delving into this argument in detail, it could be said that there are several recent conflicts that have challenged the idea of a peaceful Thailand, most prominently the state political conflict and the violent confrontation in the southernmost provinces.

It is in the three provinces, often referred to as the Deep South of Thailand, that this culture of violence has escalated into destructive violence. The brutal violence of this conflict is often analyzed as an isolated conflict. Whilst the violence is located within the provinces of Yala, Pattani, and Narathiwat, the roots and impact of the conflict have distinct national and global characteristics.

While political conflict such as that which has shrouded Thailand throughout and in the aftermath of the Thaksin era is not unprecedented in Thai history, the nature of the opposition formed between pro - and anti -Thaksin camps has come to take on characteristics of deep-rooted conflict. The emergence of the term reconciliation within the electoral arena is an indicator of the degree to which the political contest resembles civil conflict. Violence has been sporadic or isolated but a culture of violence has emerged within the climate of social and political injustice and ideological opposition.

Whilst there is universal agreement that the onset of destructive violence can be traced to a specific moment of time, the notion that conflict is inherently complex demands that the broad dimensions of the 'Deep South' conflict are addressed. The onset of the recent wave of violence can be identified as triggered by several administrative initiatives undertaken by the Thaksin government. In fact, it could be said that the core conditions of the present conflict already existed but had been simply contained rather than resolved, exposing the deep roots of tension, insecurity and disempowerment in this sub-region.

At this point, the Report of the National Reconciliation Commission, entitled Overcoming Violence Through the Power of Reconciliation, offers a useful resource in understanding the complexity of this conflict. The following writing is largely a response to the key elements, issues and ideas raised through this document.

> "We have been long time with the centralization. The power is in one man's hands, which create conflicts in many ways. As in the mega-projects in our country, it is never give room to villager to participate, it always on the one who got power only."
> *Phra Paisarn Visalo*

ไทย

In the public arena, the conflict is commonly measured by acts of violence. Certainly, almost 3,000 deaths in the period since 2003 makes this one of the world's most violent current conflicts. Remarkably, however, it has largely remained isolated within the provinces of Yala, Pattani, and Narathiwat. This fact underlines the degree to which the conflict is defined by place, specifically these three provinces which are recognised to represent Malay Islamic Thailand.

So, is it about separatism? Perhaps a little. Is it about communalism? By all indications, it is not. Is it about jihad? Increasingly yes, in response to military suppression. Is it about violent jihad? Still only for a small minority. Is it about economics? Increasingly, yes. Is it about identity? Yes, absolutely.

The notion of this region as living in peace prior to 2003 is partly a misrepresentation, as it relates to peace in terms of a lack of violence. However, if the question of justice is included in the picture, the roots of the conflict are clearly evident. And in this sense, it transforms from a localized conflict into a national problem.

> "Besides the problem of violence, there are still other problems lying beneath, like drugs, the black market, smuggling, and these groups try to gain more power"
>
> *Peace activist from Deep South Thailand*

What are the injustices?

The legacy of the overthrow of the Pattani Sultanate by the Siamese Kingdom should not be underestimated as a root source of the conflict. Whilst many Siamese Thais maintain a sense of outrage over the Burmese sacking of the ancient capital of Ayutthaya in 1767, the incorporation of a Muslim Malay sultanate into a predominantly Buddhist, and ethnically Tai kingdom, represents a significant cultural trauma for the peoples of this southern region. And the marginal status accorded a token sovereign claim has lingered for over a century.

> "Not many people knows that there are lots of people finding the interests from this situation... natural resources have been dig up ...many Buddhist family run away from this violence and sell their land very cheap to big companies that can see the profit in the future."
>
> *Youth peace activists from Deep South.*

The sense of historical dispossession has been exacerbated by centralized constructs of Thai identity, which accorded the Malay Muslim communities the status of the Other, seen as requiring cultural assimilation. Religious practice, the right to use Malay or Yawi language, education curricula and political representation became fields of contest between the Thai government and the local populus, stimulating identity-based conflict. And direct state acts of repression, resource exploitation or political mistakes have seen the feeling of injustice translate into violent confrontation, explaining the current state of conflict.

Who is involved?

As in most violent conflicts, the key players are male. The violence is predominantly the domain of young men, both as insurgents in the southern provinces and as Thai security forces, creating an opposition of mostly poor, ethnically Malay, Muslim insurgents and poor, Buddhist soldiers predominantly from the Issan (Northeastern region). The conflict manipulation or management is largely the domain of senior men, as leaders of the various groups involved in the conflict and at the local level, women typically are faced with the task of managing and negotiating the conflict conditions. In itself, this reminds us of the role of power and identity in conflict: the cultural power of men, the structural power of the leadership figure, the physical and emotional power within the young, and the influence of religion and ethnicity on identity.

> "The power of women has changed because a lot of men have died."
>
> *Peace activist from Deep South Thailand*

The separatist organizations, namely PULO, BERSATU, and BRN, are usually identified as the key players, but the conflict has developed beyond a single focus into layers with multiple oppositions. Whilst the separatist groups have maintained its opposition to the Thai state, usually targeting security officials, a new movement of militants has emerged of ideological insurgents, coopted youths, and activists drawn into the conflict with different motivations, even including localized revenge. The Thai security forces have also emerged as a provacateur in the violence rather than a pacifying force. The use of brutal suppression, most famously at Tak Bai and Krue Se, abductions of suspects, unlawful arrest, and extra-judicial killing has exacerbated the violence, stimulating new militant recruits and a spiralling, brutal tit-for-tat exchange.

> "When the Isaan people are killed, their families develop the hate of the Muslim."
>
> *Youth peace activists from Deep South Thailand.*

What are the impacts?

The cumulative effect of the culture of violence is a divided society. At all levels, people are being increasingly identified in terms of oppositions and destructive stereotypes rather than traditional social relationships. To be Buddhist is to be in opposition to Islam. To be a young Muslim is to be a suspect. To be a Thai public servant is to be a representative of a repressive state order. To be a villager within the Red Zone is to be a militant sympathizer. And to be a peace worker is to be either a Muslim sympathizer and critic of the military approach or to be an agent of the state and an obstacle to the militant insurgency.

> Sometime at night time, there will be a man dressed in white (Islamic dress) come to knock at people's doors and ask if they would to join the co-op association (naew ruam). Now I feel I want to join him, because we want someone we can depend on. Now we cannot depend on the government, and also the government never trusts us. We feel we are watched over all the time.
>
> *Peace activist from Deep South Thailand*

> "Through the fear and hatred of military, the insurgency attracts students, but they are confused as they must choose to oppose, even if they want to communicate to Thai authorities, the military portray them as rebels."
>
> *Peace activist from Deep South Thailand*

At the community level, the breakdown in security and trust means that local people simply have to negotiate the conflict to avoid the violence. In many cases, this involves becoming aligned to a specific group either as protection or to avoid retribution. Consequently, the functioning of society becomes subject to the security order. Public space is reduced and local economies are affected, exacerbating dissatisfaction and division.

> "The current Thai strategy of using the military to restore security and stability in the south is flawed and counter-productive"
>
> *Rohan Gunaratna, "Conflict and Terrorism in Southern Thailand"*

What conflict transformation and peace-building initiatives have been undertaken?

The report of the National Reconciliation Commission was produced as a series of recommendations for the Thai government to implement towards "reconciliation and peace in Thai society". However, the insistence on maintaining the security approach by the Thaksin government and interim military-backed regime of 2007 has meant that the recommendations have been limited to minor initiatives being incorporated into the state approach or non-government efforts towards peace-building.

This is a reminder that conflict resolution and peace-building depends on one critical element: will. The question of whether the Thai government has the political will to undertake a radical approach to conflict resolution is partly answered by the current national political conflict, reinforced by a lack of popular support for the rights of Thailand's Muslim Malay minority. Whilst the acts of violence are contained within the three southernmost provinces, the conflict can be too easily defined as a localized problem, with the need for a national response towards conflict resolution neglected.

In this light, it is necessary to acknowledge that to a large degree the will for peace lies with the local people, those most affected by conflict. These are the families, villagers, farmers, teachers, students, fisherfolk, business people, unemployed youth, public servants, imams and monks, and even the security forces who live within the state of conflict. In Aceh, it has been the will of the people to say 'enough is enough' to both the Indonesian government and the separatist movement. This has not yet resolved the conflict but it is evidence of the importance of a community-based approach to conflict transformation and peace-building.

> "Negotiation and mediation is common across Thai society based on the tradition of compromise."
>
> *Prof. Dr. Med. Wanchai Wattanasap, Director of King Prajadipok Institute' Peace Methods and Good Governance Center*

In addressing 'Conflict in Thailand', it is also important not to become constrained by state boundaries. The presence of over 150,000 refugees and more than 500,000 migrant workers from Burma living inside Thailand paints the picture of a conflict that crosses borders. Although described as 'Burma's problems', the dimensions of the conflict, including civil war, independence struggles, democratic revolution, or resistance to dictatorship, have entered Thai society. Issues of asylum seekers and refugee status, military incursions, the identity of hill-tribe communities that traverse border regions, the rights of migrant workers, and foreign policy in Burma are all related to this conflict such that the discussion of conflict must be broadened from a discussion of just national priorities to address transnational principles of peace and justice.

> "'autonomous region': how local govt can be reformulated to accommodate different cultures to be themselves"
>
> *Prof. Dr. Chantana Banpasirichote*

THE ART OF PEACE :

THEATRE ART EXERCISES

The following toolkit of exercises is designed to provide a practical resource for community-based conflict resolution and peace-building workshops. They are presented in a sequential, step-by-step process based on the Makhampom methodology.

The workshop exercises are based on the following tools:

- Mapping
- Games
- Image Theatre
- Group Dialogue
- Action Plans
- Community Performance
- Facilitator Training
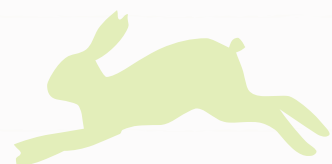
Although the exercises are presented in detailed description, they should be understood as creative tools that can be adapted to different contexts. It is always important to remember that the selection of the participant group should be based on the suitability to the workshop process and the curriculum developed to suit their objectives, interests, and cultural context.

PAINTING THE PICTURE:

MAPPING CONFLICT

Basic Idea

Mapping, based on the simple concept of the map as a diagram of information through symbols, is a useful tool for exchanging and assessing experience and knowledge between participants in terms of personal, community, and national or regional histories. The mapping exercise offers a gentle, familiar form to open the group discussion of conflict from personal experience. Mapping the context, the personal story, and the combined history are three exercises, which are useful to **(i)** understand the identities of the participants, both in terms of personal histories and perceptions of community and society; and **(ii)** create an overview of the conflict context from the participants' collective knowledge.

We consider the knowledge of participants as the starting point in addressing conflict. There is a tendency to validate 'formal' knowledge of 'experts' from outside communities at the expense of local knowledge. This mapping process is based on sharing personal stories and developing collective interpretations, which is invaluable in reducing barriers between participants and providing a non-threatening means of exchange. The concept of the map is a key mechanism for promoting group dynamics. It shifts the focus to identity, separate to the conflict, as the foundations of promoting 'friendship' within the group, as a microcosm of broader society.

A Mapping the Context:
Assessing Knowledge of the Conflicts

"Creating maps based on the understanding of 'home' through which the conditions of society and conflict can be represented."

Homeland Map

Objectives

1. To familiarize participants with one another's backgrounds through a common form of identity;
2. To promote knowledge exchange through a safe entry point, namely distanced from the immediate conflict concerns;
3. To encourage creativity in the use of materials and symbolism;
4. For facilitators to gain an understanding of participant backgrounds, participation levels, and group dynamics.
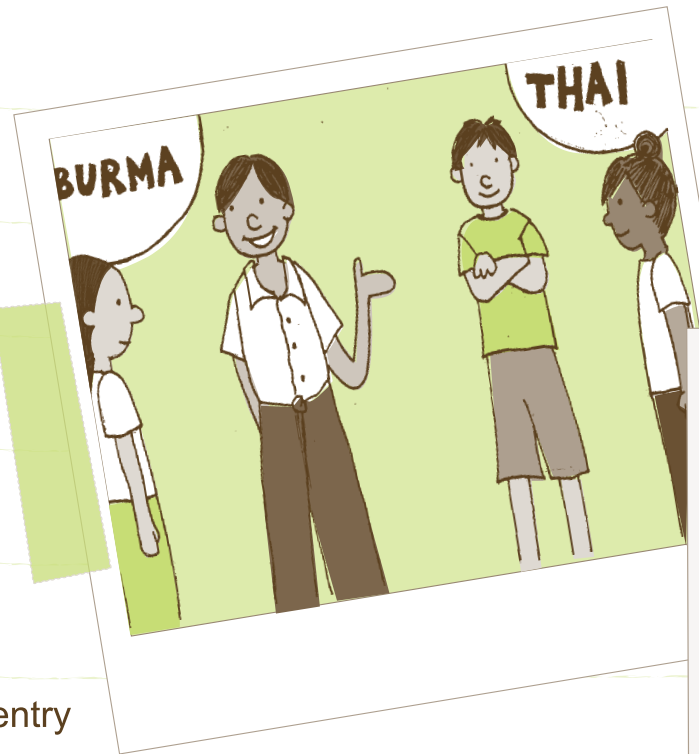
Step-By-Step

1. Divide into sub-groups based on homeland, whether in terms of nation, province, district, or region.
2. Identify a large space to make the maps in large scale.
3. Invite each group to collect materials from the surrounds (stones, plants, recycled rubbish, household objects, workshop materials, personal belongings).
4. Ask each group to create a map of their homeland using all the found materials, starting with borders/ boundaries and including the following features:
   a. Key places   b. Natural environment
   c. Landmarks   d. Major industries
   e. Population groups (ie. ethnic groups, fishing communities)
   Present an example.

5. Ask the group to add any other symbols of features that are important to them.
6. Group Tour. Ask each group to take the rest of the participants of a tour of their homeland in a 'walk and talk' process. Complete each group.
7. Personal Journeys. Ask each participant to stand in the place that they were born. Use 'interview stick' to ask for clarification if any persons birthplace not clear or out of map.
8. Step by step process of moving along life journey. Ask to stand where you lived when you were 5 years old. 'Interview' the participants, or some of participants, who have moved from birthplace about why they moved and what was the journey about.
9. Repeat process for 10 years old, then 10 years ago, then 5 years ago, then where you live now.
10. Then repeat process for where you *would like to be* 5 years from now, then where you *believe you will actually be*. Follow with discussion about those who have different place of where like to be and where you believe will actually be. Brainstorm question of 'Who or What controls your destiny' and 'What are the constraints ?

Reflection

A reflection process can be conducted either in small groups or full group to draw out the feelings and impacts of the exercise on the participants.

"When they asked us to make a map of the camp and take them on a walk around to visit our homes and favourite places, they even didn't mind to walk through the rivers, so we were a bit confused but later we realise that they wanted to learn about our lives instead of lecture us."

Participant in refugee workshop, Mae Surin camp, referring to Makhampom facilitators.

Community Map

Objectives

1. To clarify the level of identity of participants with their common community;
2. To develop the foundations of a study of conflict within the localized community context;
3. To encourage creativity in the use of materials and symbolism;
4. For facilitators to gain an understanding of participant backgrounds, participation levels, and group dynamics.

Step-By-Step

1. The whole group works together to create a large space map in the form of the Homeland Map, but with the scope of their local community (ie. village, town, district) and including the following features:
   a. Home   b. Roads, streets, waterways, pathways
   c. Institutions, key buildings
   d. Work places, play places   e. Natural Environment
2. Ask the group to add any other symbols of features that are important to them.
3. Personal Journeys. Ask each participant to stand at their home. Use 'interview stick' to ask for clarification if any persons home not clear or live in different places.
4. Issue places. Break into small groups of 4-6 people. Ask each group to include symbols on the map to show the following themes: (i) dangerous or violent places, (ii) safe places, (iii) centres of power, (iv) places of rebellion, resistance, illegal activity, (v) sources of knowledge, wisdom.
   Each group should present their symbols.
5. Group discussion of each theme. Why dangerous? Why safe? Why power? Why rebellion? Why knowledge?
6. If possible, this map should be kept as a resource for further exercises. If not possible, it should be recreated by the group on large paper, as an information resource.

Reflection

Facilitate a simple reflection in terms of what lessons, impacts, and comments arose from the exercise.

"We don't see things as they are; we see things as we are"

Anais Nin

Conflict Map

Objectives

1. To emphasize that the experiential knowledge of conflict within the group is significant, valid, and useful;
2. To produce comprehensive maps of conflict as consensually agreed within the group;
3. To encourage participants to learn from the knowledge and experiences of one another.

Step-By-Step

1. Brainstorm recognised forms and modes of conflict that occur within the area of homeland or community depending on the scope of the focus of the workshop. Create list on paper.
2. Invite participants to draw and cut symbols that can be used to represent each of these conflict types.
3. Using Homeland Maps, ask participants to place conflict symbols onto the maps, consulting one another to clarify position and symbol. This can now be called the Conflict Map.
4. As a full group, conduct a walk and talk covering every point of the Conflict Map to share knowledge about the different forms and modes of conflict.
5. If possible, this map should be kept as a resource for further exercises. If not possible, the Conflict Map should be recreated by the group on large paper, as an information resource.

SAFE AREA

WAR ZONE

MASSACRE SITE

DETENTION CENTRE

IDP

MINEFIELD

Reflection

Run a detailed reflection process in small groups. Each group can be given the questions: What was learnt from the process? What is the key information in the maps? What aspects of the conflict are not represented in the maps? The facilitators should provide a synthesis of the role of Conflict Maps in providing a picture of the visible aspects of the conflict, particularly significant events and locations, reminding that this is how conflict is typically viewed in broader society.
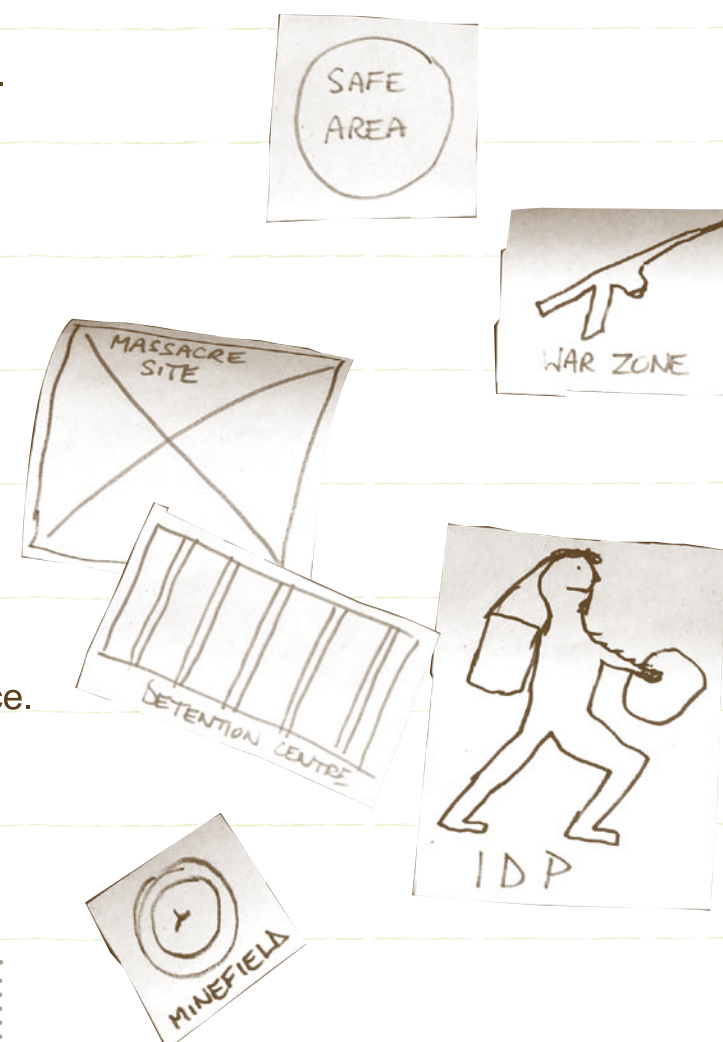
"Conflict mapping…gives both the intervener and the conflict parties a clearer understanding of the origins, nature, dynamics, and possibilities for resolution of conflict"
Wehr, "Conflict Regulation"

B Mapping the Social:
Exploring Personal Experiences

"Sharing personal stories as the basis of building friendships and understanding individual experiences of the conflict."
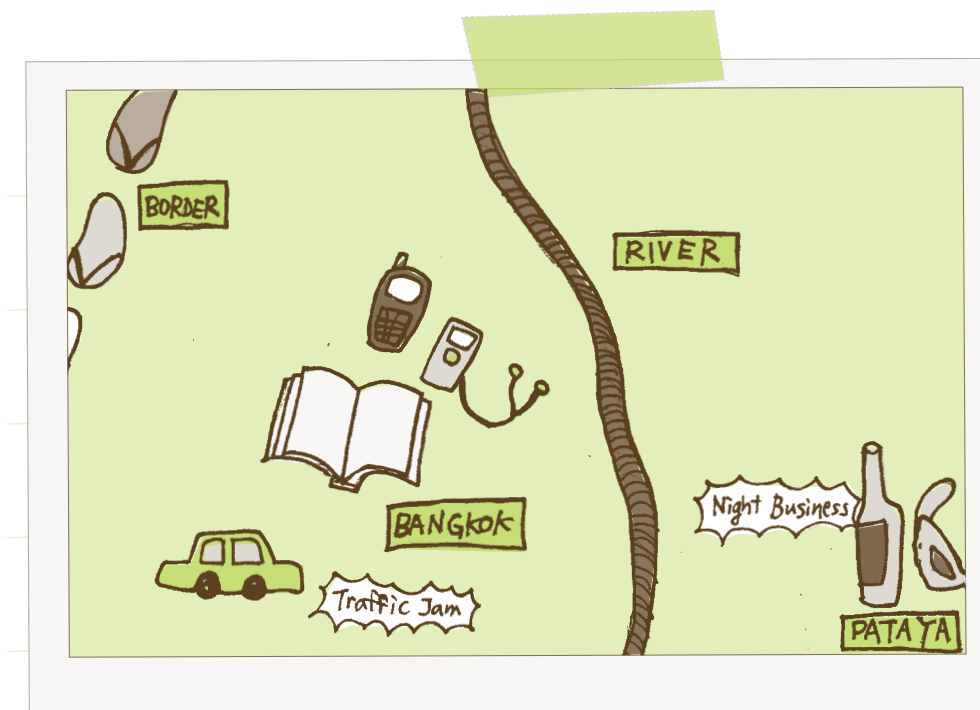
Personal Map

Objectives

1. To emphasize that the experiential knowledge of conflict within the group is significant, valid, and useful;
2. To produce comprehensive maps of conflict as consensually agreed within the group;
3. To encourage participants to learn from the knowledge and experiences of one another.

Step-By-Step

1. Give each participant a large sheet of paper and a collection of drawing materials. Ask for each person to draw, sketch, paint a symbolic picture of their childhood memory when they were about 5-10 years old. This could be done as a cartoon form or using collage with newspaper, magazine, poster clippings. Show a prepared example.
2. Ask the participants to include symbols of home, family, friends, activity, important places and people, things that had a strong influence on their childhood.
3. Give each participant another sheet of paper and repeat the exercise to create another symbolic picture of their life today, in terms of similar themes of home, family, friends, activity, important places and people. Each participant will then have 2 maps – A Childhood Map & A Present-day Map. Show prepared examples.

4. Collect a range of found materials ie. stones, sandals, brooms, flowers, rubbish, pens, sticks, dirt, books, bicycles, watch.
5. Ask the participants to create a Journey Map that links their Childhood Map and Present-day Map. They should use found materials for symbols and use the environment to place the map ie. beside water, going upstairs, woven through plants, etc. The Journey Map should show the path/s their life has taken, the influences and obstacles that shaped the direction, the themes of periods of life. Encourage participants to take time and be creative with materials, space, scale, and the environment. Give example of combined Childhood, Journey, Present-day Maps.

6. Form groups of 4-5 participants. Ask each group to go on a 'walk and talk' tour of each other's maps, telling the stories with question and answer.
7. After the walk and talk ask each group to identify some common points of the Present-day Map. Give each group a large sheet of paper and ask each group to draw a circle in the centre with the common points marked inside by symbol or words. The group should then sketch and draw simple interpretations of the Childhood and Journey Maps. Give an example.
8. Option exercise. Ask each group to choose one story that they would like to share with the rest of the group. Ask them to prepare a performance in any style they like that combines the story, environment, symbols, and materials from the map.
9. Brainstorm exercise. Ask each group to brainstorm about the experiences each member of the group has had in relation to the conflict/s. Present back to full group and write on flip chart. Keep as information for following exercises.

Reflection

Conduct a simple reflection to evaluate the process.

"Even we stay together in the camp we can see many things we didn't know about each other before",

Participant comment from mapping process in refugee camp workshop.

C Mapping the Past:
Charting Histories of Conflict

"Questioning dominant interpretations of history through charting a combined group conflict history line."

History Line Map

Objectives

1. To acknowledge the impact of different interpretations of history of the conflict;
2. To reinterpret the history line as a combined reading of the group.

Looking at the past must only be a means of understanding more clearly what and who they are so that they can more wisely build the future."
Paolo Freire

Step-By-Step

1. Divide into key sub-groups based on conflict context, typically in terms of religious, ethnic, national identity.
2. Provide a long roll of large paper or series of sheets taped together as a paper line.
3. Ask each sub-group to produce a History Line Map on the paper based on their understanding of history as written in terms of their religious, ethnic, national history teaching. This should include an agreed upon Source Event/ Starting Point, Key Events, and Periods/Trends using calendar years beside text and symbols. Give prepared example.
4. Each group presents their Line Map. Place them alongside one another on the wall.
5. Ask volunteers from each group to work as a team to create a combined History Line Map. This process will need facilitation. The group should identify common interpretations of history, differences, and identify elements that are left out of histories.
   A new History Line Map will be produced at the completion of the process. This will be presented back to the rest of the group. (This exercise can occur at the same time as the Conflict Map, with 2 groups working separately)

."I think it is quite dangerous that our history has never been openly tought"
provincial administrator in Narathiwat province,
"Violence in the Mist"

Notes

- Observe which participants are most active and interested in creating the combined group, either through volunteering or encouraging the sub-groups to nominate people.
- This exercise is most useful in national conflicts.

Reflection

Facilitate small group discussions in two steps. Firstly, the reflection should be on any lessons from the exercise. The second step should be to address the question of who writes history, who controls what is written into history and what is kept out, and why is this history important.

PLAYING WITH THE ISSUES:
CONCEPTUALIZING CONFLICT

Basic Idea

."Observations from games can evolve into profound concepts for deep reflection"
Carolyn Schock-Shenk,
" Mediation and Facilitation Training Manual : Foundation and skills for constructive conflict transformatiion"

Playing games is typically seen as a way to familiarize, relax, release or have a break from serious work. This is true within Makhampom, too, as we use terms such as Name Game, Familiarization, Icebreaker, Warm-up, Energizer, Focus, Trust, and Teamwork to distinguish the different functions of the game. We have also found games to be a powerful entry point to explore key concepts, particularly in regard to conflict, namely power, violence, discrimination, and stereotypes.

Through play, we have fun, but we also remove our baggage, our inhibitions, our critical minds, our social conditions as we return to being more instinctive, sensory beings. And the nature of games, in terms of competition, cooperation, improvisation, task orientation, creativity and physical expression, lends itself to dynamic displays of social interaction. As we play games, we find the use of violence, power, discrimination, and manipulation emerge in the quest to win. Through this we can ask ourselves why that happened, what does it mean, and what does it tell us about these concepts.

The Nature of Violence

To stimulate a discussion on human behaviours towards violence and conflict.

Game: Face Off

1. Face-Off is a very simple game, but should be explained very clearly.
2. Divide the participants into 2 groups and ask them to face each other in lines with arms inked at the elbows and their backs to the walls.
3. Give the direction: "Each group is to get to the opposite wall without breaking arms. Does everyone understand?"
4. Then call: "Go!"
5. There is no right or wrong. Whatever happens, ask the group to sit down in a circle for a reflection.

Reflection

There are a few possible scenarios: (i) both groups charge each other and push and shove until one breaks through to reach the other side or the lines are broken, (ii) both groups weave past each other in organized way to reach the other wall, (iii) one of both of the groups break apart due to different actions within the group.

In the reflection, initially ask the question "what happened" and "why did it happen" to open the discussion. There are several key point to discuss from the game: (i) all people have the potential to use violence; (ii) people bound to a group can easily develop a mob mentality; (iii) people often put competing to win, or achieving their own interest, ahead of others needs.

This does not need to be a long discussion, rather just a stimulus. A way to complete the discussion is to conduct a brainstorm on what concepts are behind conflict and list the points on a whiteboard or flipchart.

The Balance of Power

1. To explore the concept of power at the personal and socio-political levels;
2. To clarify the conditions of power relations within a conflict scenario.

Game: Buffalo

1. Ask participants to make a pair.
2. One person will be the leader, by finger. The other person will be the follower, by nose. There will be an imaginary thread about one hand span in length from the leader's index finger to the follower's nose.
3. Ask the leader to take the follower on a journey around the space for about 2 minutes. Then swap leader and follower and repeat the process. All pairs will do the process at the same time.
4. Ask participants to make groups of three.
5. There will be one leader, using both index fingers, and two followers, one following the left index finger, the other the right index finger.
6. The two "buffaloes" will be taken on a 2-minute journey. Then rotate roles so all 3 members will be leader.

Reflection

Ask the groups of 3 to discuss how they felt about the game, both as leader and follower. Ask the group to make notes in regard to the concepts of power and trust. Feedback from each group in the large group. Draw some synthesis with the following points: (i) people typically seek and enjoy power; (ii) power is easily abused; (iii) trust must be earned; (iv) a leader does not necessarily require trust, often consent or obedience are sufficient.

Game: Train

1. Ask the participants to make a different pair.
2. One person will stand with eyes closed. The "driver" will stand behind and has four instructions to give. Tapping on the centre of the back means to go forward. Tapping on the left shoulder to go left. Tapping on the right shoulder to go right. No contact means to stop.
3. Ask each "driver" to take the "passenger" on a journey around the space, using only the four signals, with no speaking and the "passenger" maintaining closed eyes. This can take 2-3 minutes, then swap driver and passenger.
4. Ask pairs to join to make groups of four. If numbers are not balanced, some groups of 3 are fine.
5. Repeat the process with 1 driver and 3 passengers, all with eyes closed. As the driver taps the first passenger, she taps the next passenger with the same signal, who does the same to the front passenger. The driver can take the 3 passengers on a journey around the space for 2-3 minutes. Then change positions and roles until each person has tried.
6. Finally, form into two long "trains" of 10-15 or one "train" if numbers are smaller. Negotiate with the group as to who they think would be the right person to drive the train. Set them in a starting point and give the driver the task of driving the train from A to B, which should not be a direct line. Ask for silence and all eyes closed except for the driver. Start when ready.

Reflection

Break into small groups of 5 or 6. Ask for the groups to reflect on the difference between the "Buffalo" and "Train" games in terms of leadership and following, power, and trust. Ask each person to individually write down how they would describe their leadership style.

Game: Dinner Party

1. Prepare a table and five chairs in a typical classroom setting, with a chair at the table and four chairs in two rows facing the table.
2. Have the members of the facilitator team sit in the chairs. Ask the audience, what does this situation remind you of. Ask for different ideas. Then ask where is the centre of power in this situation.
3. Remove the people to leave the arrangement of chairs and table. Ask if the arrangement still represents the same power structure.
4. Ask participants if they grew up with a different school power structure. If yes, ask the participant to move the chairs and table to represent it. And ask another student for another example.
5. Name another 3 or 4 example scenarios – the family, the parliament, the temple, church or masjid, the army, the playground, the United Nations and this workshop. In each case ask for a volunteer to create the arrangement, then another to change the arrangement if they have a different opinion.
6. Conflict context. Ask for a volunteer to represent a scenario of power relations in the conflict situation. It may be in relation to armed conflict, family relations, political power, social order, community relations. Facilitate a fluid process that explores the different power relations within the conflict situation. Complete each scenario by inviting participants to arrange their ideal, preferred model.

CLASSROOM

Reflection

Work again in small groups. Ask for each group to discuss the exercise, taking notes of points they learned from it. Then continue the discussion to identify some of the key social relationships of each participant and to identify their power in relation to others, including finding out when they have most power and least power. This should be creatively presented back to the group, either using the table and chairs or another form.

Levels of Discrimination

Objectives

To explore the concept of discrimination in relation to conflict.

Game: "Line Up"

1. Form into two or three lines of 7-10 people.
2. Ask each line to arrange their line from tallest to shortest in height. Announce that there are rules:
   (i) no speaking, all to be in other forms of communication,
   (ii) the group should sit down when they are in order and
   (iii) the fastest will win if they are correct.
   Call "ready, set, go".
3. Check the group that sat first has the order correct. Stand them beside one another to check height. If correct, give 1 point. If incorrect, take away one point.
4. Repeat the game for oldest to youngest. Ask member of other team to check if the winner is correct. Score points or take away points for correct or incorrect.
5. Then a series of characteristics:
   (i) for birthday, January 1 to December 31, (ii) smallest to biggest foot, (iii) furthest from birthplace to closest to birthplace, (iv) number of brothers and sisters, (v) darkest to lightest skin, (vi) most talkative to least talkative, (vii) least powerful to most powerful, (viii) most affected by the conflict to least affected.
6. Each time the result should become more subjective so allow the "winning" team to justify their order. Give 5 points for the last game to remind that the facilitators have the power to shape the outcome.

."In most instances, there have been manifestations of inherent bias and prejudice against the Muslims."

Rohan Gunaratna, "Conflict and Terrorism in Southern Thailand"

Reflection

Facilitate the discussion in the full group with the general question of what were the lessons of this game. If the likely situation emerges that some instructions don't have clear orders, remind that the group found consensus and the game continued despite this. If the discussion involves some concern that some of the characteristics are uncomfortable for some people, acknowledge this, and ask anyone who felt uncomfortable with parts of the game and why. Draw the game to a conclusion by focussing on two objectives of the game: (i) to remind that discrimination is a fundamental part

of human relations, based on the acknowledgment of difference and the ordering of society in relation to such differences, (ii) that such discrimination is often loaded with destructive social effects. The game shows that we all can and do discriminate, but that various forms of discrimination are destructive.

IMAGING THE CONFLICT:

NAME THE PROBLEMS, ANALYSE THE ISSUES, EXPLORE THE RESOLUTIONS

Basic Idea

In attempting a critical dialogue on conflict, the process is often defined by a contest of interests and controlled by few. Where language provides a powerful tool for expression, it remains limited within a large group context, where the 'speaker' assumes authority, often through wielding the microphone, to claim a platform to make his point heard. In a group of differing backgrounds, agendas, perspectives, and interests, this can emerge as an ideological contest rather than a critical dialogue.

Image theatre is a widely used process based on the idea of the tableau as a visual, embodied tool for expression. Makhampom has developed an image theatre module that combines tableau representations of scenarios with critical discussion and strategic response. The dialogue occurs within the image theatre group in naming the problems, with the other groups as audience in analysing the issues, and within the whole group in exploring resolutions.

Image Theatre Warm-up

The module should begin with an introduction to Image Theatre. This is to prepare the participants to develop familiarity with the process of creating tableaux. A simple warm-up preparation can be facilitated with the following steps:

1 Start with some body stretching.

2 Ask participants to walk around space with music (ie. drumming) and when it stops freeze in an interesting position. Repeat 3 or 4 times.

3 Next time when the music stops call for participant to find a partner and to make the shape of a tree. Walk around and visit each tree, giving playful comments.

4 Ask the participants to stay with their partners and make a next shape of a ball, counting to 5 to make it. Repeat the process with more objects, such as shoe, bag, pen, broom. In each case, walk around them and give playful comments.

5 Ask the participants to form groups of 5 or 6. Repeat the process with more objects – ie. moon, bicycle, buffalo, sun, flower, clock, toilet. Count to 10 for each group to make tableau then "freeze". Can ask to show bicycle move, flower open and close, clock at 2.00 & 9.45, toilet use, etc to keep playful.

Wow, Soft Chair!

6 Give each group a "secret" piece of paper with place written on it, ie. hospital, school, jail, temple, restaurant. Ask each group to create a group tableau to show as clearly as possible the place on their paper. Give 2 minutes to make the shape. Then ask each group to show the others, and ask them to guess where it is. If not clear, can ask for suggestions to make it more clear.

A Name the Problem:
What Issues Need to be Addressed

"Representing actual scenarios to identify what aspects of the conflict we want to address."

Conflict Lines

Objectives

1. To brainstorm the key players involved and affected by the conflict in question;
2. To identify the various types and forms of conflict.

Step-By-Step

1. Create a chart on a large sheet of paper or whiteboard with 2 columns: Key Players, Those Affected. Ask participants to call out types of people, first for Key Players, then for Those Affected, to create a list of People in Conflict.

Notes

- Encourage the participants to explore some of the less obvious forms of conflict, ie. Psychological, emotional, institutional.

- In selecting the Type of Person for the Conflict Lines, try to identify relationships that are particularly useful for the ongoing process with the group.

2. In the space, divide into two groups, with each group forming lines with each participant facing a partner from the other line.

3. Ask one of the groups to sit down to observe the other group of 2 lines.

4. From the list of People in Conflict, give each line a different type of person in conflict (ie. one line is government soldier, another line is villager in conflict area) and ask each pair facing each other to take 1 minute to discuss an image of conflict that occurs between these two types of person. While the group is frozen in pairs, ask the audience (the other group) to walk around them and identify what the types of conflict represented are. A facilitator should list them on a large sheet of paper of whiteboard.

Form into the 3 groups. Ask the participants to look at the notes on the paper/whiteboard from the Conflict Lines and create a synthesis of the Types of Conflict that they identify as (i) dominant, (ii) secondary, (iii) minor, in regard to their conflict situation. Ask each group to report back. Facilitators should summarise and conclude the process, emphasising that conflict is most recognised in terms of war and violence, but it needs to be understood from its different dimensions.

5. Swap groups so the audience group becomes the image theatre group and the image theatre group becomes audience.

6. Give different types of person and repeat the process. Then swap again.

7. The exercise can be run for 8 to 10 Conflict Lines.

"Usually the NGOs tell us what they think the problem is but never ask us what we think about it."
Member of youth group from Mae Surin refugee camp, Mae Hong Son

Problem Image

Objectives

1. To identify key conflict problem areas as determined by the participants;

2. To clarify the specific contexts of these problems.

Step-By-Step

1. Form groups of 5-6 participants. Place the sheets of paper from Conflict Lines, Conflict Maps, and Personal Maps on the wall for reference.

2. Ask each group to identify 3 conflict-related problems that they would like to take action on.

3. List the problems from each group on one sheet of paper.

4. Ask each group to choose one of the problems from the list, either their own or another case. Check that groups choose different cases.

Notes

- Focus on making the theatre aspect strong, with the character tableaux well developed representations, with shape, emotion, positioning in relation to each other, angle to the audience, etc. This is important for clarity of images, but more importantly for the participants to get fully into the process.
- Encourage the groups to use the action during discussion. Often there will be a long discussion then make the image. Ask them to discuss by making images to show. Keep them on their feet.
- Be sure that the problem images are good choices. Remember that these will be the heart of the conflict analysis so if they are not good models, be quick to suggest an alternative choice at the start.
- Try to make the problem images as familiar as possible so the groups easily connect with the issue from experience rather than only knowledge.

5. Invite each group to then create a tableau image to represent a real scenario that is concerned with their identified problem. It should be as clear as possible, including (i) players (key, secondary), (ii) place, (iii) action of conflict.

6. Each group should then present back to the rest of the group on a space designated as the stage. Give the count "1, 2, 3, and freeze" to form the tableau. Then ask the audience to identify what the tableau is. Give time for different perspectives before checking with the performing group as to the correct interpretation.

7. Ask each group to remember exactly the problem image tableau.

Run a brief full group reflection with feedback from the process. Is it clear? What did you learn?

The problem of the conflict becomes a problem when we do not realize this is a problem, so no one tries to solve it."
Gothom Arya,

The Bigger Picture:
Studying the Conditions

"Analysing the problems in terms of why has it happened and where could it lead."

Cause & Effect Images

Objectives

1. To explore the cause and effect conditions surrounding the identified problems;
2. To chart the dimensions of the conflicts.

Cause

Step-By-Step

1. Ask each group to discuss the causes of the identified problem. Each group should create 1 or 2 images to show what they consider to be the key causes of the problem.

2. Then ask each group to discuss the effects, or impacts, of the problem. Each group should create 1 or 2 images of the key effects of the problem.

Cause

3. One by one, the groups will show their images, in the order, problem image, cause image/s, effect image/s. With each image, ask the audience to guess what it represents, then whether they agree with the group about causes and effects. Facilitate a discussion to reflect on the images. Repeat the process for each group.

4. Ask each group to record their ideas and the audience comments on a chart showing the Problem Image, Key Causes and Key Effects. Ask them to add another layer, or Root Causes and Long-term Effects. Each group then has a Webchart of Conflict Conditions. Present an example you have prepared from a different conflict scenario.

Notes

- Keep the process dynamic. The process of show and audience feedback should be like a brainstorm. Avoid getting caught in long discussions.
- If the group is struggling with the process, stimulate through questions. A prepared chart of another conflict is useful in achieving this.

Reflection

Facilitate an open discussion with the full group on the lessons from the exercise. Ask if the resources developed are useful and how they can be used. Provide some conclusion that the process is based on the importance of understanding the dimensions of the conflict to explore resolutions. Starting with Naming the Conflict, we move to Understanding the Conditions. And the next step is to Explore Resolutions and Actions.

Effect

"The problem in the South has solutions, but we have to stop asking WHO did this? Instead we have ask WHY?"
Phra Paisarn Visalo

C The Art of Peace:
Playing with Ideas of Conflict Resolution

"Identifying a preferred scenario and exploring mechanisms to get there."

Resolution & Transformation Images

Objectives

1. To form resolutions to the identified problems as aspirational goals for the group;

2. To explore mechanisms for change or interventions that represents approaches to transform the problem to the resolution.

Step-By-Step

1. Ask each group to return to their image theatre group. Give each group 5 minutes to discuss what they see as a resolution of the problem that they would like to see happen. Use the "Ideal but Real" guideline, to remind that the resolution can be aspirational but it should also be realizable. Also remind that the image is not to show how to resolve the problem, but what the situation looks like after the problem has been solved. They should have a Resolution Image with their Problem Image at the end of this process.

2. Ask the first group to present their resolution to the audience. Ask for critical response from the audience. "Do you accept that resolution? Do you think it is realistic? Do you have any other suggestions?" Invite the image theatre group to make any changes to the Resolution Image following the discussion so they are satisfied with their Resolution Image.

3. Announce to the group that the next step is to interview the characters/tableaux in the images to explore what happens from the Problem to Resolution.

Resolution

4. The first group should return to the Problem Image tableau and the audience can come to interview any of the characters in the tableau. They should just ask 1 question if they have some information they would like to know. It can be:
(i) to understand the scenario more.
ie. Who are you? Where are you from?
How are you related to that person? etc.,
(ii) to find out how they feel. Why are you angry?
Why did you ignore them? etc,
or (iii) it can be to understand the conditions. How long have you been fighting?
Have you ever done this before? etc.

5. Then ask the group to make their Resolution Image. Repeat the process to learn more. This can be
(i) to understand the resolution scenario more.
ie. What are you doing now?
Who is that person?,
(ii) to find out what made them change.
ie. Why did you stop doing that?
How did you become friends?, and
(iii) to find out their feelings now.
Are you really happy with this situation?
Do you trust them now?

6. This full process should be repeated for each group to clarify the Resolutions then Interview the characters about the change.

7. After each group has completed the process, the final step is to ask the group to use all the information from the Interviews to develop 1-2 Transformation Images. These will show the mechanism for change or intervention. You can use the question "what made them change" to stimulate the process.

Give 10 minutes to complete the process.

Transformation

Transformation

8. Ask each group to show the full sequence.
   Invite the audience to interpret the Transformation Image and then discuss how they feel about it. Repeat it for each group.

9. Ask each group to work together to draw a chart showing the Problem Image, Transformation Image/s, and Resolution Image.

Problem Image.

Transformation Image.

Transformation Image.

Resolution Image.

10. They now have a Problem Image the causes of the identified problem. Each group should create 1 or 2 images to show what they consider to be the key causes of the problem.

11. Ask the groups to expand their Transformation Image column with other Mechanisms for Change, using the following guidelines for mechanisms/interventions:
    (i) community/people's participation, (ii) institutional,
    (iii) traditional mediation, (iv) new, creative ideas.

12. Present the Webchart of Conflict Conditions and Resolution Chart on the wall for groups to view.

Reflection

Ask each group to sit together to discuss their process and the outcomes. Give them questions such as: (i) How did the process in the group work? ie. all involved, some dominated, talk a lot, use the tableau to act then discuss, etc. (ii) Are you satisfied with your outcome?, (iii) What did you learn from observing the other groups?, (iv) What do you feel about this exercise?

CAST OF ACTORS:
CHARTING THE PLAYERS, PLANNING THE ACTIONS

"I don't believe in people just hoping. We work for what we want."
Aung San Suu Kyi

Basic Idea

Fundamentally, peace-building initiatives are people-to-people activities, whether through negotiation, mediation, protest, education, law enforcement, lobbying, or symbolic actions. In this regard, it is important to understand who is involved in the different levels of the conflict, by 'naming the players' and considering what motivates them to engage in the conflict and what would prompt them to change.

The step of turning ideas of conflict resolution into actions for peace is the most difficult step. The notion of understanding the 'conflict players' extends into the peace-workers understanding themselves. This means being able to distinguish between one's concern and one's influence, one's aspirations and one's resources, one's ideas and one's abilities, one's belief and one's knowledge. Strategies need to be realistic, and within a conflict scenario should be gradual, based on the concept of 'small steps'. They should also be modelled and tested amongst such a group of peers, as a process of trial and error within a conflict scenario is fraught with danger. This becomes the last step in the workshop module.

A Who's Who:
Identifying the Players and their Motivations

Player Web

Objectives

1. To identify the organizations, groups, communities, and individuals involved in the conflict, whether as perpetrators, supporters, interveners, advisors, survivors, or activists;

2. To clarify the relationships between and impacts on the different players.

Notes

- The Red and Blue groups refer to those who are clearly identified with the Side of the Conflict, whether as players in acts of violence, political representatives, supporters, communities, etc. The Pink and Light Blue groups are those who are aligned indirectly, such as ideological sympathisers, those seeking protection from abuse, those coerced to support one side, business beneficiaries, or other identifying characteristics such as religions, ethnicities, or aligned regions. Green groups are either those indirectly affected by the conflict without any allegiance or those who intervene in the conflict without any allegiance.

- Most conflicts are based around a core binary opposition, ie. between 2 sides. However, where the conflict is triangular, ie. clearly between 3 sides, the player chart will be more complex, requiring another colour set (orange and yellow) to represent the third side.

Step-By-Step

1. Review the Chart of Key Players and Those Affected from the previous module.

2. Facilitate a brainstorm discussion within the group to identify the core oppositions of the conflict in question. Provide an example (ie. Sri Lanka state conflict core opposition of Tamil Tigers movement and Sinhalese-dominated Sri Lankan government-military apparatus.) Clarify this with the group by writing the central opposition on large paper or whiteboard and asking if this is agreed by all.

3. Provide colour cards in red, blue, pink, light blue, and green. And break into 5 groups, with each group given one set of colour cards (ie. 15 red cards).

4. The colour cards will represent different player types:
   Red = Conflict Side A,
   Blue = Conflict Side B,
   Pink = Indirect Party of Side A,
   Light Blue = Indirect Party of Side B,
   Green = Non-aligned, Independent.

5. Give the groups 10 minutes to discuss and write the names of the organizations, groups, communities, and individuals represented by the five types.

6. Then ask each group to rotate to the next card group. They should read what is already written. If they have more suggestions, they can write more cards in that colour. If they disagree with the choice they can place it alongside. Each group has 5 minutes.

7. Then rotate again until each group has worked on each colour card type. Each set of cards should now include a collection of cards that have been agreed by all the groups, and a small collection of cards that have some point of disagreement and are to be debated.

Reflection

Form into groups of 4 or 5 people. Ask the participants to reflect on the exercise and respond to the question of how this process can be useful, and what the information can be used for.

"I don't know who is the secessionist and who is the terrorist. I only know that our lives are harder this year."
Community leader quoted in Narathiwat, from "Violence in the Mist"

8. Place all the cards in rows on the ground or wall to be viewed by the group. Discuss the 'disagreed' cards as to whether they should be discarded, replaced, or changed, to come to a consensus on the five groups.

9. Ask the full group to work together, using a whiteboard, large sheets of paper stuck together, or even a large white cloth sheet, to place all the cards in a Spiderweb formation.

   The guidelines are:
   (i) place the cards spatially in terms of relationships, either in alliance or oppositions,
   (ii) create threads or lines between the cards to identify important relationships,
   (iii) use thick lines for strong relationships and thin lines for moderate relationships, and
   (iv) use dashed lines to show oppressive/violent relationships.

10. Place the Player Web on the wall or floor.

Carrot & Stick

Objectives

1. To assess the motivations of the key players involved in the conflict;
2. To identify the players that the participants can influence;

Step-By-Step

1. Ask full group to sit together beside the Player Web Chart on the wall or floor.
2. Invite one participant to become scribe using a red pen. The group will then identify which players they feel need to undergo change or transformation to resolve the conflict. This can be described in terms of change in behaviour, attitude, philosophy, or practice. Circles in red should be drawn around the groups identified as the key groups to transform.

3. Then change to a green pen. The same process should be run, but this time the focus is on the players that the workshop participants feel they can influence. The guideline for this is in terms of one's capacity to conduct conflict resolution activities and one's position/status/influence within society. Green circles should be placed around these groups, whether they are key players or secondary players.
4. List the players circled in red and green on A4 paper. Cut out each piece, fold and place in a box. Pass the box around the circle and to select one piece of paper each from the box. Most likely, there will be some participants with paper, some without.

5. For the group with paper, each participant will have 5 minutes to think about what would make their player transform. Give each person a cut out 'cartoon bubble' to write on each side.

   ...One the first side ask them to write "what would that person/group say if you asked them what is it that they need to happen to make them happy".

   ...On the other side ask them to write "what would that person/group say if you asked them what do you fear could happen to you or the situation if you made such a change."

6. The other participants, who did not have a piece of paper, should prepare a Needs and Fears Chart.
7. Ask each of the players to stick their person/group on their shirt and stand one at a time to present their Needs and their Fears. The Chart group can ask questions or offer alternative ideas to clarify the needs and fears of each player. This should then be written down on the Needs and Fears Chart.

Needs and Fear Chart

PLAYER	NEEDS	FEARS
INSURGENT		
THAI GOVERN		
ISLAMIC LEADER		
VILLAGER IN RED ZONE		
SOLDIER		

> It is not power that corrupts but fear. Fear of losing power corrupts those who wield it and fear of the scourge of power corrupts those who are subject to it."
>
> *Aung San Suu Kyi*

Reflection

In full group, facilitate reflection with the question, why do we need to look at the Needs and Fears. This can be a brief process.

B Acting on Ideas:
Creating Plans of Action

> "Brainstorming and modelling realistic strategies to put into practice."

Small Steps

Objectives

To brainstorm the steps towards taking action for peace building or conflict resolution;

Step-By-Step

1. Invite participants to form into groups or work individually based on long-term role in peace-building. This can be based on existing organizations or new alliances formed through the workshop.

2. All of the mapping and chart resources should be accessible to read and refer to throughout this process.

3. Give each group pieces of A4 paper. Ask them to brainstorm all of the peace-building actions they are taking or would like to take and write each action down on a piece of paper.

4. Then for each action the group should write on another sheet of paper the outcome/s they would like to achieve.

5. Then for each action and outcome, the group/individual should discuss and write the steps they will need to take to get from action to outcome. Each step should be written down on a footprint and placed in a path from action to outcome.

6. Every participant and facilitator should then walk and read each of the Small Step Plans and take notes for feedback.

7. Invite each group/individual to then briefly outline their plan one at a time, and the audience will give feedback from their notes.

How & 5Ws

Objectives

1. To develop detailed action plans;
2. To model the plans with the group for critical feedback.

Step-By-Step

1. Ask each group/individual to choose the action plan (if they have more than one), which they feel they need most advice in developing.
2. Take one or more sheets of large paper. Ask each group/individual to stick the Small Step Plans around the paper, leaving space for writing the Action Plan.
3. Each group should then take 40 minutes to 1 hour to write a plan using the How and 5W format.
4. The guidelines should be presented on the whiteboard or large sheet of paper:

action plans

When (The Timeline)
When will the activities take place (time of year, time of day)
When will activities start and end (number of hours, days, etc)

What (The Idea)
What is the plan, the idea

Why (The Philosophy)
Why is it important to do
Why should you do it
Why will it be useful

Where (The Place)
Where will the activities take place (regions, buildings, workspaces)
Where will the participants come from
Where are the high-risk places in relation to the activity sites

Who (The People)
Who will run, facilitate the activities
Who will directly participate in the process
Who will be the audiences, recipients, targets of the activities
Who will be affected by the project, activities

How (The Logistics)
How will it be organized, including security issues
How will it be resourced, supported, funded
How will it be documented,
How will it be sustained, made accessible to other contexts, groups

5. Ask each group/individual to prepare a presentation of the project. This should be done in a creative way based on the idea that they are trying to attract our interest in the activities. This should include the actually modelling of at least one element of the plan, using the audience as participants. The facilitators should take the role of devil's advocate or funding agency, asking critical questions of the plan.

6. Each group should follow with their presentation.

Reflection

Conduct a full group reflection of the process, asking how they feel at the end of the planning exercise. Ask how the process has benefited the planning and whether these plans will be acted upon.

Notes

- Assert the importance of the charts and maps as resources to guide the content of the plans.
- The role of the devil's advocate is very important in this module. It is really to give guidance as to whether the plans are realistic, effective, comprehensive, and address any likely problems you can foresee. As such, it should be gentle, encouragement with clears points of clarification.
- If there are participants with no action plans, invite them to work with a group of their choice to support and provide input.

"Importance of person facilitating this process... leadership by example."
Carolyn Schock-Shenk, " Mediation and Facilitation Training Manual : Foundation and skills for constructive conflict transformation"
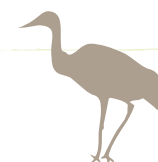
Important note

In addition to the reflection at the end of each exercise, it is important to conduct a full conclusion to 'wrap up' a complete process. This is important for several reasons: (i) to assess the group learning and conscientization process; (ii) to provide a facilitator's summary of the objectives and strategy of the process; and (iii) to clarify the outcomes in terms of information and resources. Conclusions should involve a review of all the activities and outcomes, a summary of the reflections, and a brief presentations by the facilitator team of the philosophy and principles applying to those exercises. This could also include guest presenters with case studies, models, or theoretical information.

WHAT'S INVOLVED:
DESIGNING A WORKSHOP MODULE

Know your space. Know your objectives. Know your team. who where. Reflect on the. what when. why how. constraints.

An effective workshop starts with a clear assessment of the context. Know your participants. Know your objectives. Know your team. Know your space. Know your constraints. Reflect on the why, what, who, when, where and how of the workshop.

The H and 5 W Approach

why
- Is it your initiative or have you been approached by an organization or community to conduct the workshop?
- If you are initiating the workshop, is it accepted by the community or is it occurring in an atmosphere of
- If you have been invited, are you clear on the objectives of the partner?
- Are you clear about why you are conducting the workshop

what
- What are the objectives of the workshop?
- What are the foundations of the relationship?
- What are the conditions (ie. the conflict context) that will be addressed?
- What is the budget?

who
- Who will be the workshop participants? (collect biographical information if possible)
- Who is your key community contact?
- Who is the representative of your partner organization?
- Who is in your workshop team?

when
- When will the workshop take place?
- What dates have you set for the preparation phase?
- What are the daily schedules?

where
- Where is the workshop venue?
- What are the surrounds and natural resources?
- Where is it in relation to conflict areas?
- Are there any key venues or places that can be linked into the workshop? (ie. kindergarten, sports ground)

how
- How well prepared are you to run such a workshop?
- Does the group have sufficient skills to apply the curriculum?
- How well do you understand the context?
- What is the curriculum?
- How will you facilitate community relations?
- How will the activities and outcomes be documented?
- How will the initiatives be sustained?
- How will you close the workshop?

Module ①

a one day workshop with youth

- Name Game
- Introductions – Facilitators, Hosts, and Workshop Summary
- Brief Performance
  a small problem-posing theatre ending with a frozen picture of an issue
- What Happens Next – Individual Cartoon Drawing
- Energizer Game
- Image Theatre Warm-up
- Groups – Problem Image
- Groups – Intervention Image
- Reflection
- Forum about civil society (rights & responsibilities)
- Forward Planning – Options and Requests
- Closing Game

Notes

- each day should begin with a creative review of the previous day and a warm-up game facilitated by the participants, and housekeeping (check health, energy, any needs, grievances, etc).
- each day should finish with a cultural exchange (song, dance, ritual) and daily evaluation
- each day should include a collection of games designed to give release from the workshop dialogue or to prepare the participants for an upcoming process

Module ②

Ten day workshop with peace workers representing different interest groups.

• day 1
- Welcome & Introduction
- Team-building Games ie. Country Greetings, Nickname Game, Name Memory Game, Energizer Games, Familiarization Game
- Workshop Rules
- Walk in Community

• day 2
- Name Check Game
- Program Overview
- 'Burning Prejudice' Ritual
- Expectations Check (Game)
- Exercise – Homeland Map

• day 3
- Exercise – Conflict Map
- Exercise – Conflict Timelines

• day 4
- Module – Playing With the Issues: Conceptualizing Conflict
- Guest Presentation – Understanding Conflict

• day 5
- Exercise – Personal Mapping
- Exercise – Conflict Lines

• day 6
- Field Visit or Activity Day or Cultural Event

• day 7
- Module – Imaging The Conflict: Name The Problems, Analyse The Issues, Explore The Resolutions

• day 8
- Exercise – Player Web
- Exercise – Carrot and Stick
- Guest Presentation – Case Study

• day 9
- Exercise – Small Steps
- Exercise – 5Ws & 1H
- Workshop Modelling

• day 10
- Community Presentation
- Facilitator Conclusion
- Workshop Evaluation
- Forward Planning
- Closing Event

Facilitation Tips

- Promote a culture of fun (serious issues don't necessarily require a serious approach)
- Always apply a step-by-step process, based on the idea of building blocks
- Allow participants to learn by doing, so avoid advance explanations of the workshop exercises
- Balance the activities between individual, small group, and large group
- Be aware of differences in age, gender, and experience
- Adapt to accommodate cultural or physical constraints ie. religious protocols, disabilities
- If translation is involved, design the workshop to accommodate time and groupings to support language differences
- Promote cultural practices and exchange (ie. song, dance, ritual, games)
- Encourage ownership by giving participants responsibilities (ie. team warmup, review, cleaning, timekeeping)
- Identify least participative and most participative member and develop mechanisms to rebalance
- Confuse the notion of winning and losing in competition to remind that "winning isn't actually so important"
- Understate time limits ie. give the group 15 mins when actually the process can take 25 mins
- Apply the concept of hidden agendas (ie. competition hides the real objective whilst creating instinctive response)
- Be aware of the natural tempo
- Keep the process dynamic
- Facilitators should play music and sing during exercises to promote atmosphere and energy
- Use the natural environment and settings creatively
- Provide full meals and plenty of snacks and drinks, as the workshop requires high levels of energy
- Keep surprises up your sleeve
- Have troubleshooting mechanisms prepared
- Test the limits, challenge the boundaries
- Always show respect to the participants

Lessons & Constraints

1. The workshop will not always work effectively.

The theatre arts process is usually new and unfamiliar for communities so there is always the potential for the process to be inappropriate or ineffective. The nature of conflict situations also means there will always be unexpected factors, either in terms of security, logistics, participation, or political conditions. It is critical to be well prepared for such outcomes and to be able to adapt to the situation.

2. Understand the situation.

Facilitators must have a good understanding of the conflict in order to conduct the workshop. This includes background research into the groups, identity issues, and potential points of inflammation. This may include gathering participant bio-data or conducting focus group activities. This will help to design the activities to accommodate cultural constraints, such as issues regarding physical contact between men and women or religious protocols regarding performance. It should be noted that the theatre arts approach is particularly effective in engaging young women, offering a mechanism to overcome gender hierarchies, although the gender dynamics in the process should be managed carefully.

3. Work with the community.

The attitude and perception of community leaders and political representatives will influence workshop, particularly where there is a lack of trust towards outsiders. Clearance and security assurance from conflict groups should be sought where possible. With young people, it is vital to gain the trust of parents so visits or invitations to observe the process should be offered. Often the workshop will draw the curiosity of onlookers from the community, particularly due to the noise, action, and music. This should be encouraged, unless participants feel having community observers will prevent open dialogue. A showcase of image theatre, games, cultural pieces could be held at the end of the workshop.

4. Create a workshop group.

The effectiveness of the workshop will depend on the group composition and dynamic so the selection of the participants is very important. The participants should not have to join the workshop through pressure, ideally being able to choose to join or not to join. Once selected, it is good to ask for a commitment for participation in the entire workshop process and avoid taking in new participants during process as this will change the group dynamic. Usually, the workshop group will continue to form an ongoing organization or peace network.

5. Deal with security issues.

The workshop cannot be conducted effectively if safety and security is a major concern for participants. A neutral venue in a safe area is therefore preferable. To have the group live together is useful to remove the travel factor and promotes a social interaction atmosphere, which is important in itself for participants from different identities. In the workshop process it is often also best to use 3rd person approaches with risky or traumatic issues, ie. avoid naming or identifying people, as the possibility of information being used by interest groups always exists.

> When a mediator avoids all use of coercion and conflicting parties freely participate in the process, then the case may be called "mediation with integrity". *Gothom Arya*

SHARING THE IDEAS:
PERFORMING TO THE COMMUNITY

Typically, Makhampom's theatre arts process involves public performance, collectively representing *theatre for community cultural development*. Where the workshop is a participatory process for dialogue with in a group, community performance becomes the medium for transferring the dialogue to the public. Ideally, the youth group will perform the outcomes of the workshop to their community and the Makhampom theatre troupe will develop performance based on the key conflict issues to present nationally and internationally.

The elements of performance are drawn from the workshops – the orientation phase defining the group and community context and the issue awareness phase providing the thematic material. A supplementary theatre skills development module provides the performance framework and tools. Consequently, the community performance process is a progression of the workshop process. The fundamental change is in the context, whereby the relationship between Makhampom and the participants is expanded to include the community as audience, and as part of the dialogue.

The workshop participants will usually have statements to make through the performance, based on the outcomes of the workshop process. However, we believe it is imperative to approach the performance process as a problem-posing exercise. The community/audience will certainly be interested in knowing what has been discussed in the workshop and this should be represented on stage, but the objective of conflict resolution or transformation requires that the dialogue extend to the community, so the same questions addressed by the participants during the workshops can be posed to the audience through the performance. It is this aspect that stimulates a performance dialogue.

The performance has another equally-important peace-building aspect to it – the celebration of community culture. As conflict divides and fractures communities, local rituals and events are often broken. The performance offers an opportunity to reunite, creating an event that can engage the community not only as audience, but also in participating in creating the event, through ceremony, children's games, cooking and food sharing, local artists performing, donation of equipment or venues, and elders or community representatives giving speeches. As such the event has the potential to take on significance beyond the theatre performance itself.

Focus on groups performing to their own community

Performance by a community group for their own community on issues affecting that community is important in terms of the issue of ownership. For a youth group to perform to their community is effective as they are recognised as community representatives or ambassadors and have the immediate knowledge of the issues. Performance by an outside group has the tendency to be interpreted as a form of lecturing.

Draw thematic content from the workshop

The information developed through the workshop represents a rich source of content. In particular, the mapping and image theatre exercises provide rich story, context, history, and scenario material that should be the primary source of the performance content. In this way, the outcomes of the workshop are also being transferred to the community through the performance.

Adapt to the audience context

To create a dialogue with the community, it is important to engage the community on 'their terms'. This means a performance form that is familiar and popular to the community will be more effective in reaching them. It is also necessary to research what would draw the audience to the performance and what could potentially create problems.

Use a community cultural approach

Use the theatre performance as an opportunity to create a community event, although the security situation will influence this. The communal, carnivalesque nature of performance offers a means of reaffirming the value of community integration and function and a celebration or entertainment, which becomes increasingly rare in the conflict context.

Apply an indirect narrative form

A direct, confrontational theatre form is rarely effective in a conflict situation and often has negative repercussions, although this differs with cultural context. Where possible, characters should be in third person, so people are not named. Folk tales, popular stories and mythologies that connect to the theme, are particularly useful in creating a familiar narrative, applicable to local belief systems and worldviews and can be used as a parallel or base story within the performance.

Find the balance between participation and quality

Community performance is strongly based on the idea of participation as performer and audience in creating the event. In creating a critical dialogue, it is also based on the premise of high quality of performance. Engaging artists in the performance making process is important in developing quality theatre. Artists are often recognised a commentators and peacemakers in society, so their involvement also strengthens the impact of the performance.

12 Steps in Performance Making

There are no fixed rules to performance making. Ideally, the workshop group will then become the performance team and the facilitator team will become the director team. A typical process applied by Makhampom would involve the following steps:

1. Performance Brainstorm

Start with a full group discussion about the performance. Present the initial idea of community performance to the group. Then form several small groups, each with the task of brainstorming what they would like to perform about, what would the performance look like, who will be the target audience, where would it be, and what outcomes do they hope for. Each group presents back their idea. The facilitators then collect the ideas and synthesize in terms of what is practical, realistic, or possible.

2. Image Theatre Themes

Review the image theatre tableaux from the workshop. Perform each series and ask the group to select which images and scenarios they prefer for the performance. Present the selected images again and chart each tableau on large paper as a record. Ask the group about any folk tales, myths, legends, popular stories, or songs that relate to this theme.

3. Community Research

Ask the group to form into teams to conduct interviews and research in the community. This can involve identifying community members to interview about stories, events that occurred, or their experiences. It could also be to collect data about times, places, histories, etc. It can be to visit elders to collect traditional stories. It can be to visit local artists to learn songs or invite them to teach local art-forms.

4. Small Group Devising

The research data is collected and presented back. Small groups prepare short improvisations, role-plays, image theatre, songs, stories, etc to play back the research material. Each performance motif is recorded on the large paper.

5. Storyboard

The director team or performance team, if already theatre trained, then develops all of the material from Steps 1 to 4 to create a full performance scenario. This is drawn as a Storyboard on large paper as a flow of scenes and transitions, indicating characters, settings, actions, and the interweaving of parallel or multiple narratives. This is presented to the group for discussion and reworking.

6. Production Preparations

The arrangements for performance venue, schedules, sound and light equipment, audience seating, and community announcements may already have begun. Following the storyboard process, these preparations should be finalized and responsibilities shared for arranging the production elements.

7. Scripting, Characterization, Music & Choreography

Identify roles in terms of key characters, scriptwriters, and chorus and give responsibilities for scriptwriting, character development, music, and choreography. Develop a production plan to concurrently develop each scene and element, shifting between small group work and full ensemble devising.

8. Production Design

After each element of the performance has been devised, conduct a brainstorm of design elements, including costume, props, setting, music, and sound. Produce a production design plan and assign roles for design, collection, making, constructing, purchasing, and fitting.

9. Rehearsal

Conduct full rehearsal of each scene and element of the performance. Initially, rehearse scene by scene, irrespective of order. Then conduct a sequential stop-start rehearsal with the focus on transitions. Finally, there should be a minimum of 2 full run-through rehearsals and one full dress rehearsal.

10. Pre-performance

The pre-performance process should begin at least 2 hours prior to the performance. The stage should be preset. Props, costumes, and instruments should be prepared. Makeup should be put on. Some or all of the cast should go on a procession, either on foot or vehicle, throughout the community, with music, song, costume, and 2 announcers using loudspeakers to invite the community to the performance. The first audience will usually be young children, so a series of children's games should be prepared. The children will draw their parents and grandparents, then other members of the community, during which time there can be some local songs, music or dance performed, including by local artists, to attract a bigger audience.

11. Performance

When a large audience has gathered, the performance should be announced, including briefly mentioning the workshop from which it came. The production can then be performed. Ideally, there should be moments of audience interaction within the performance, perhaps asking what should happen next, or collecting their thoughts in a container, or a protagonist or antagonist challenging them.

12. Post-performance

Directly following the performance, there should be a forum with the audience, addressing the issues from the performance. The discussion can start with reflecting on different understandings of the production, then how do they feel about the ideas or problems posed. The forum should be facilitated by members of the group, while others place in the audience to collect one-on-one feedback. The performance group should then conduct a performance debrief and plan future performances, perhaps as outreach theatre touring, and other action plans. This should include interviews with members of the audience in the following days for more discussion about the issues.

> "Time and time again social change
> that sticks and makes a difference
> has behind it the artist's intuition:
> the complexity of human experience
> captured in a simple image and
> in a way that moves individuals
> and whole societies."
>
> *Paul Lederach*

Conclusion

Playing Peacefully

The Art of Peace seeks to bring Makhampom's voice as artist and activist into the arena of conflict resolution. We do not pretend to bring any profound ideas into the field, but simply to offer some alternative tools that maybe useful in community-based initiatives for peace and justice.

Makhampom's theatre art approach is grounded in a history of practice and knowledge through workshop, training, and theatre-making activities. Each workshop necessarily demands unique modules of exercises based on the needs and interests of the group, the capacity of the facilitators, and the context of the group and community. This reminds that the tools described in the trainer's manual are tools, which can and should be changed to suit both facilitator and participant alike.

Although, the dynamics of conflict is highly unpredictable, conflict remains a constant in human society. Whether in terms of localized antagonisms, the political contest of nation-states, the legacy of unresolved discriminations, or through future competition for diminishing natural resources and climatic disruptions, problems will demand actions. In Freire's words, "washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral", so he challenges us to engage in the process of change.

For Makhampom, we have committed to developing our role in conflict resolution practice. We view this publication as our first contribution to the broader dialogue as we continue to learn from the experience of those affected by conflict and those working for peace. We also like to say that in this unpredictable era of global climate change, that the 'time of the artist' is ripe, where creative approaches to problems are paramount. And at the very least, we can hope to find some peace in art.

Keep playing...

> ."What we got from the [Makhampom]
> training was very useful.
> The performance "Colorful Rainbow"
> has been played in the
> 3 provinces and also in Bangkok"
>
> *Member of Fa Sai youth group*

For comments or enquiries about the Art of Peace, please contact the Makhampom Foundation at:
inter@makhampom.net

Useful Reading

Overcoming Violence Through the
Power of Reconciliation
Report of the National Reconciliation
Commission, Thailand (2006)

Understanding Conflict and Approaching Peace
in Southern Thailand
Edited by Dr. Imtiyaz Yusuf and Lars Peter
Schimdt (2006)

Conflict and Terrorism in Southern Thailand
Edited by Arabinda Acharya, Sabrina Chua, and
Rohan Gunaratna (2005)

Violence in the Mist: Reporting on the Presence
of Pain in Southern Thailand
Supara Janchitfah (2004)

Peace Building in Asia Pacific:
The Role of Third Parties
Edited by Suwit Laohasiriwong and
Ming-Chee Ang (2007)

The Moral Imagination:
The Art and Soul of Building Peace
John Paul Lederach (2005)

Sitting in the Fire: Large Group Transformation
Using Conflict and Diversity
Arnold Mindell (1995)

The Frontiers of Nonviolence
Edited by Chaiwat Satha-Anand
& Michael True (1998)

Preparing for Peace: Conflict Transformations
Across Cultures
John Paul Lederach (1995)

Democracy and Deep-rooted Conflict:
Options for Negotiators
Edited by Peter Harris and Ben Reilly (2003)

Mediation and Facilitation Training Manual:
Foundations and Skills for Constructive Conflict
Transformation
Edited by Carolyn Schock-Shenk (2000)

Nonviolent Intervention Across Borders:
A Recurrent Vision
Yeshua Moser-Puangsuwan
& Thomas Weber (2000)

Understanding Conflict Resolution: War,
Peace and the Global System
Peter Wallensteen (2002)

Handbook of Conflict Resolution:
The Analytical Problem-Solving Approach
Christopher Mitchell (1996)