glossary

TERMS FROM PEACE AND CONFLICT STUDIES

asymmetrical conflict: Conflict between parties whose relative power differs significantly. The party with relatively less power usually suffers more or has less potential to resolve the conflict in ways that meet their needs and interests.

coexistence: Describes societies in which diversity is embraced for its positive potential, equality is actively pursued, interdependence between different groups is recognized, and the use of weapons to address conflicts is increasingly obsolete. Coexistence is evidenced in relationships across differences that are built on mutual trust, respect, and recognition, and is widely understood as related to social inclusion and integration. The term coexistence has a particular focus on inter-group relations. Other language that seeks to describe a similar vision includes social cohesion, social inclusion, and social integration.[1]

colonization: Extension of a state's political and economic control over an area inhabited by a native population. Colonization requires the indigenous population to be subdued and assimilated or converted, often forcibly, to the culture of the colonists.[2]

conflict: A difference between two or more parties that impacts the parties in significant ways. Conflict can be based on differences in values, power, or access to needed or desired resources. It is more than a trivial or passing difference and may also play out over poor communication or negative images of the other. Conflict may exist under the surface or be easily observed.[3]

conflict analysis: The systematic study of the causes of, actors in, and dynamics of conflict. It helps us to gain a better understanding of the context of the conflict and parties' roles in that context.[4]

conflict cycles: Stages through which conflicts typically move, although not all conflicts will go through all of the stages, which include: latent or hidden conflict, emergence or articulation of conflict, escalation, stalemate, de-escalation, resolution, peacebuilding, and reconciliation.[5]

conflict resolution: A range of methods for addressing conflict which rely on faith in the rationality and fundamental goodwill of people. Processes of conflict resolution generally include negotiation, mediation and diplomacy.[6]

conflict transformation: Conflict transformation addresses human conflict through nonviolent approaches that increase understanding, equality, and respect in relationships. It focuses on personal, social, political, and economic transformation, and is flexible, both in structure and process. Conflict transformation views peace as a continuously evolving and developing quality of relationship, rather than a finite outcome.[7]

culture: The shared, often unspoken understandings in a group, derived from individual and collective experience. These understandings are both learned and created by members of a group, and include beliefs, values, attitudes, and norms. People are organized into "cultures" in many ways, including families or clans, ethnic groups, nationality, social classes, and occupation/institutional membership.[8]

epistemic violence: Marginalization, oppression, or suppression of a people's or a group's ways of knowing.

interdependence: A dynamic of being mutually responsible to others, and sharing a common set of principles, recognizing that one person or group's well-being is contingent on the well-being of others.[9]

justice, restorative: An approach to justice that focuses on the needs of victims and offenders, rather than on abstract principles of law or punishment. It includes opportunities for victims to share their stories of how the violence has impacted their lives, and to participate in holding the offender accountable through some form of compensation/restoration which may also include apologies.[10]

justice, retributive: A theory of justice generally based on a set of laws that considers criminal prosecution and punishment to be appropriate responses to crime, conferring psychological and social benefits on victims and society.[11]

glossary

justice, transformative: A systems approach that seeks to develop long-term, sustainable justice processes embedded in civil society. Transformative justice involves identifying, understanding, and including the various cultural approaches to justice that coexist with dominant western worldview and justice systems.[12]

mediation: A dispute resolution process guided by an impartial third party that aims to assist two or more disputing parties in reaching an agreement developed by the parties themselves.

moral imagination: The capacity to imagine something based in the challenges of the real world yet capable of giving birth to something that does not yet exist.[13]

moral imagination's 4 principles of peacebuilding: (1) Imagining ourselves in webs of relationships with our enemies. (2) Engaging in paradoxical curiosity that embraces complexity and avoids dualistic polarity. (3) The fundamental belief in and pursuit of the creative act. (4) Willingness to risk moving beyond known violence into the mystery of peace.[14]

negative peace: The absence of war and other forms of large-scale violent human conflict.[15]

nonviolence: A philosophy and strategy of social change that rejects the use of violence. It is an alternative to armed struggle or passive acceptance of oppression. Nonviolence practitioners use diverse methods in their campaigns for social change, including civil disobedience, education and persuasion, and nonviolent direct action. There are two types of nonviolence: principled nonviolence is based on the conviction that nonviolence is morally right and is to be embodied as a way of life. Pragmatic nonviolence uses nonviolent strategies as tactics to be used in certain situations but not others. In pragmatic nonviolence there is no moral or philosophical commitment to nonviolence as a way of life.[16]

oppression: Repression of groups of people by economic power and unjust use of authority, often perpetrated by governments or ruling powers, impacting adversely on human rights, rule of law, indigenous peoples, women, or minority groups.[17]

paramilitary: A group of civilians organized in a military fashion, especially to operate in place of or to assist regular army troops.[18]

peacebuilding: The set of initiatives by diverse actors in government and civil society that address the root causes of violence and protect civilians before, during, and after violent conflict. Peacebuilders use communication, negotiation, mediation and development efforts and other creative approaches instead of violence to resolve conflicts. Effective peacebuilding is multi-faceted and adapted to each conflict environment, and is designed to help conflicting parties to find a path that will enable them to resolve their differences without bloodshed and construct relationships based on justice and an acknowledgement of their interdependence. The ultimate objective of peacebuilding is to reduce or eliminate the frequency and severity of violent conflict.[19]

positive peace: A social condition characterized by cooperation and respect, where exploitation, overt violence and structural violence are minimized or eliminated.[20]

social power: The capacity to shape or control the behavior of others, either directly or indirectly, through acts by groups of people that impact on other groups of people.[21]

reconciliation: A process which involves acknowledgment of the harm/injury each party has inflicted on the other; sincere regrets and remorse for the injury done; readiness to apologize; readiness of the conflicting parties to "let go" of the anger and bitterness caused by the conflict; commitment not to repeat the injury; redress of past grievances that caused the conflict; compensation for the damage caused (to the extent possible); entering into a new mutually enriching relationship that emerges as a consequence of these processes. The new relationship includes agreements about how to address conflicts nonviolently.[22]

resistance: Unwillingness or refusal to obey a ruling power's demands, or to succumb to its view of the limited agency and creativity of the people being ruled.

social inclusion: Ensuring that marginalized people and groups have greater participation in decision making which affects their lives, allowing them to improve their living standards and their overall well-being.[23]

state terror: Acts of violence committed by governments and quasi-governmental agencies and personnel against perceived enemies, which can be directed against both domestic and external enemies.[24]

structural violence: Violence in which social structures or institutions harm people by preventing them from meeting their basic needs.[25]

theory of change: A blueprint for achieving large-scale, long-term goals. A theory of change identifies the conditions, pathways, and interventions necessary for an initiative's success. Theories of change may be clearly articulated or may be implicit within the actions and values of individuals or groups.[26]

violence: Acts of aggression against a person or groups of people that are readily apparent through observable injury and infliction of pain.[27]

witnessing: The act of bearing witness to the experiences of others. In performance studies, witnessing describes the role that participants and audience members may take by reflecting on and sharing the stories they have heard in the performances in order to increase awareness of violence, injustice, and human-rights violations.

worldview: Cognitive processes which include ontology, what is real or true; logic, how the real is organized; axiology, what is valuable or important; epistemology, how we know about what is; and ethics, how I or we should act. Worldviews are lived activities which take place in the contexts of people's lives, and are therefore emergent and dynamic systems. Peacebuilding includes learning how to manage, negotiate and navigate multiple worldviews.

TERMS FROM PERFORMANCE STUDIES

aesthetics: Critical engagement with art, culture, nature, and beauty; the resonant interplay between expressive forms of all cultures and those who witness and/or participate in them.

aesthetic experience: Pleasurable experiences of perception, brought about by the reciprocity between the qualities embedded in a form and the perceptual capacities of those who witness or behold that form. Aesthetic experiences generally integrate the senses, emotions, and spirit with intellect.

archive: A body of material, usually collected and catalogued artifacts, that requires authorized access, and which often is not easily accessible to aid communities in the construction of memory and meaning. Archives are generally associated with structures of power.[29]

artist-based art: Art, including performance, emerging from the impulses and creativity of artists and ensembles.

beauty: A characteristic of a person, place, object, or idea that provides a perceptual experience of meaning, pleasure or satisfaction. In its most profound sense, beauty may engender an experience of positive reflection about the meaning of one's own existence.[30]

carnival: A festival marked by merrymaking and processions in which community members wear masks and costumes. Participants behave "invertedly," that is they engage in behavior ordinarily deemed rude in their society. [31]

ceremony: An event of ritual significance, performed on special occasions. Ceremonies have performative or theatrical components such as dances, processions, or rites of passage. Declaratory verbal pronouncements often explain or complete the event.[32]

cypher: A group setting in freestyle hip-hop in which freestyle verses are often prepared on the spot by a rapper as other rappers in the cypher take their turn. Metaphors and similes are often used when freestyling in a cypher.[33]

glossary

community-based art: The creative expression that emerges from communities of people working together to improve their individual and collective circumstances. Sometimes facilitated by professional artists trained in developing community expression through the arts.[34]

creativity: A process involving the discovery of new ideas or concepts, or new associations of existing ideas or concepts, fueled by the process of either conscious or unconscious insight.[35]

cultural work: Processes undertaken to support communities to recognize, celebrate, and develop their own expressive forms (such as folktales, folksongs, and foodways), based on the idea that knowledge is held collectively, expressed by groups, and that members of the group can turn to this knowledge as a source of power.

embodiment: Giving concrete form to an abstract concept. [36] In peacebuilding performance it refers to carrying and expressing concepts in and through the human body.

hip hop: An artistic movement originated in 1974, expressed through elements of MC'ing (rapping), DJ'ing, writing (aerosol art), dance forms (breaking, up-rocking, popping, and locking), vocal percussion (beatboxing). Not to be confused with commercial rap, hip hop has been used as a vehicle for teaching awareness, freedom, justice, quality, peace, love, and respect.[37]

hip-hop theater: Performance which combines dialogue with hip-hop dance and music, giving voice to contemporary experiences of the hip-hop generation and facilitating social change.[38]

imagination: The capacity to form mental images and concepts of something that does not yet exist, and which then can be given shape in the world.[39] The cognitive and emotional capacity to grasp the meaning of another's experience.

liminal space: Space in which people experience being on the threshold between two different states of being. In liminal space people slip through networks of classifications defined by law, custom, and convention and explore new states of being. Symbolic and ritualistic communication are the primary modes of expression in liminal space, which is often used to mark social and cultural transitions.[40]

performance studies: The formalized study of a wide, and open ended, range of performance, including theatre and ritual. Performance studies grew out of an interdisciplinary exchange between traditional theatre studies and anthropology, and now draws on numerous disciplines.[41]

playback theatre: Theatre created through collaboration between performers and audience in which audience members tells stories drawn from their experience, then choose actors to play different roles. Dramas then immediately unfold, and the storyteller sees their own story recreated and given artistic shape and coherence. Playback theatre creates a ritual space that honors the uniqueness of each person, while at the same time strengthening connections with other people. Playback theatre was originated by Jonathan Fox.[42]

presence: The quality of attention and receptivity a person brings to a performance, a community, or a person.

propaganda: The deliberate, systematic attempt to shape perceptions, manipulate cognitions, and shape behavior to achieve responses that further the desired intent of the propagandist. Often used by governments, political groups, and ruling powers to disempower or weaken another group.[43]

repertoire: An embodied collection of performative work transmitted from generation to generation, and from performers to each other and to the public. It is central to community-building, and to the articulation of identity as a shared process.[44]

ritual: A synchronization of many performative genres, often ordered by dramatic structure. All of the senses of participants and performers are engaged in transformative ways.[45] Rituals are "memories in action" which help people deal with difficult situations or transitions in their lives. In ritual, participants are led into a "second reality" outside of everyday life where they can become "selves other than their daily selves."[46]

social imaginary: The set of values, institutions, laws, and symbols common to a particular social group and the corresponding society.[47]

story circle: A process based on deep communication and exchange, in which members of the circle are invited to share their personal stories in an atmosphere of respect and focused listening. The circle process is fluid, flexible, and guided by an experienced facilitator. Story circles are based on the philosophy that narrative engenders deeper understanding and connection among the people present than do more linear processes such as argument or debate.[48]

street theatre: A form of performance held in outdoor public spaces, around which an audience forms from the people naturally found in that setting. The purpose may be celebration or may be to draw public attention to social and political issues that need to be addressed. One of the oldest forms of theatre, it is available to a wide range of people, including those who might not have the means to attend formal theatre presentations. Its public nature also serves to draw attention to silenced histories, injustices, and contemporary conflicts.

theatre of the oppressed: Theatre as a "rehearsal for reality," designed to restore dialogue among individuals or groups who are oppressed socially, politically, culturally, or in other ways deprived of the right to freely exchange with others and participate in human society as equals. The performative process allows people to become empowered subjects in their own lives. Theatre of the Oppressed is based on a philosophy of nonviolence that respects difference and works to change unjust circumstances and achieve economic and social justice. Theatre of the Oppressed was developed by Augusto Boal.[49]

ENDNOTES

1   Jessica Berns with Mari Fitzduff, "What is Coexistence and Why a Complementary Approach?" Working Papers, Coexistence International (Boston, MA: Brandeis, 2007) http://www.brandeis.edu/coexistence/linked%20 documents/What%20is%20Coex%20and%20Why_ FINAL%20template.pdf.

2   "Colonization," Columbia Encyclopedia, accessed October 21, 2010, http://www.answers.com/topic/ colonization.

3   Michelle LeBaron and Vanashri Pillay, "Conflict, Culture, and Images of Change," in Conflict Across Cultures: A Unique Experience of Bridging Differences, eds. Michelle LeBaron and Vanashri Pillay (Boston: Intercultural Press, 2006), 11-24.

4   "Conflict Risk Assessment," NZ Aid Tools, accessed October 11, 2010, http://nzaidtools.nzaid.govt.nz/ conflict-risk-assessment/glossary.

5   Eric Brahm, "Conflict Stages," Beyond Intractability, accessed October 11, 2010, http://www. beyondintractability.org/essay/conflict_stages/?nid=1068.

6   David P. Barash and Charles P. Webel, Peace and Conflict Studies, 2nd Edition, (Thousand Oaks, CA: SAGE, 2009), 244, 261.

7   John Paul Lederach, "Conflict Transformation," Beyond Intractability, accessed October 1, 2010, http://www. beyondintractability.org/essay/transformation/?nid=1223.

8   LeBaron and Pillay, "Conflict, Culture," 11-24. And Kevin Avruch, Culture and Conflict Resolution, (Washington, D.C.: USIP, 2006), 6-17.

9   Berns and Fitzduff, "What is Coexistence and Why a Complementary Approach?" Working Papers, Coexistence International (Boston, MA: Brandeis, 2007) http://www.brandeis.edu/coexistence/linked%20 documents/What%20is%20Coex%20and%20Why_ FINAL%20template.pdf.

http://www.brandeis.edu/coexistence/linked%20documents/ What%20is%20Coex%20and%20Why_FINAL%20 template.pdf .

10 Barash and Webel, Peace and Conflict, 453.

11 Barash and Webel, Peace and Conflict, 453.

12 Wendy Lambourne, "Transitional Justice and Peacebuilding after Mass Violence," The International Journal of Transitional Justice 4 (2), (2010): 28-48.

13 John Paul Lederach, The Moral Imagination: The Art and Soul of Building Peace, (Cambridge: Oxford University Press, 2005) 29.

14 Lederach, Moral Imagination, 29.

15 Barash and Webel, Peace and Conflict, 4.

16 Robert Holmes, "General Introduction," in Nonviolence in Theory and Practice, ed. Robert Holmes (Belmont, CA: Wadsworth Publishing Company, 1990) 7.

17 Barash and Webel, Peace and Conflict, 233, 308-309, 388, 357.

18 "Definition of Paramilitary," Worldnetweb, Princeton, accessed October 27, 2010, http://wordnetweb.princeton. edu/perl/webwn?s=paramilitary.

glossary

19 Chic Dambach, "What is Peacebuilding," Alliance for Peacebuilding, accessed October 25, 2010, http://www.allianceforpeacebuilding.org/?page=aboutpeacebuilding.

20 Barash and Webel, Peace and Conflict, 8.

21 Gene Sharp, The Politics of Nonviolent Action, Part One: Power and Struggle (Boston: Porter Sargent Publishers, 1973) 7.

22 Hizkias Assefa, "The Meaning of Reconciliation," People Building Peace, accessed October 18, 2010, http://www.gppac.net/documents/pbp/part1/2_reconc.htm.

23 "Glossary of Poverty and Social Inclusion Terms," Combat Poverty Agency, accessed October 18, 2010, http://www.combatpoverty.ie/povertyinireland/glossary.htm.

24 Gus Martin, Understanding terrorism: challenges, perspectives, and issues (Thousand Oaks, CA: SAGE, 2006) 111.

25 Johan Galtung, "Cultural Violence," Journal of Peace Research, 27 (3) (August, 1990): 291-305.

26 "Glossary of Terms," Skoll Foundation, accessed October 11, 2010, http://skollfund.us/skollawards/glossary.asp.

27 Barash and Webel, Peace and Conflict, 7.

28 Jayne Docherty, Learning Lessons from Waco: When the Parties Bring Their Gods to the Negotiation Table (Syracuse, NY: Syracuse University Press, 2001) 49-68.

29 Diana Taylor, The Archive and the Repertoire: Performing Cultural Memory in the Americas (Durham, NC: Duke University Press, 2003).

30 http://en.wikipedia.org/wiki/Beauty October 12, 2010.

31 Victor Turner, From Ritual to Theatre: The Human Seriousness of Play (New York: Performing Arts Journal Publications, 1982) 41-44.

32 http://en.wikipedia.org/wiki/Ceremony   October 11, 2010.

33 http://en.wikipedia.org/wiki/Hip_hop accessed October 18, 2010.

34 Keith Knight and Mat Schwarzman, Beginner's Guide to Community-Based Arts (San Francisco: New Village Press, 2006).

35 http://en.wikipedia.org/wiki/Creativity accessed October 18, 2010.

36 http://wordnetweb.princeton.edu/perl/webwn?s=embodiment accessed November 18, 2010.

37 "Hip Hop History Month," The Universal Federation for the Preservation of Hip Hop Culture, accessed October 29, 2010, http://webcache.googleusercontent.com/search?q=cache:nmWYaxJvswsJ:www.zulunation.com/hip_hop_history_2.htm+%22keith+cowboy%22+%22hip+hop%22+military&hl=en&gl=us&ct=clnk&cd=3.

38 "About Hip Hop Theater," Hip Hop Theater Festival, accessed October 29, 2010, http://www.hhtf.org/about-2/.

39 Lederach, Moral Imagination, 29.

40 Victor Turner, The ritual process: structure and anti-structure (Ithaca, NY: Cornell University Press, 1977) 94-130.

41 Richard Schechner, Performance Studies: An Introduction (London & NY: Routledge, 2002) 1-21.

42 "About Playback Theatre," Playback Theatre, accessed October 27, 2010, http://www.playbacknet.org/about.

43 Garth Jowett and Victoria O'Donnell, Propaganda and Persuasion, 4th ed, (Thousand Oaks, CA: Sage Publications, 2006) 7.

44 Taylor, Archive.

45 Turner, From Ritual to Theatre, 81.

46 Schechner, Performance Studies, 45.

47 Imaginary (sociology), accessed December 17, 2010. http://en.wikipedia.org/wiki/Imaginary_(sociology)

48 "Story Circle Process Discussion Paper," Race Matters, accessed October 12, 2010, http://www.racematters.org/storycircleprocess.htm.

49 International Theatre of the Oppressed Organisation, accessed October 26, 2010 http://www.theatreoftheoppressed.org/en/index.php?nodeID=23.