



# ACTING TOGETHER ON THE WORLD STAGE

TOOLS FOR CONTINUING THE CONVERSATION

documentary outline

## OUTLINE OF DOCUMENTARY AND SUMMARY OF VIDEO ELEMENTS IN THE TOOLKIT

### INTRODUCTION

- **Performance, *Rosa Cuchillo*.** *Rosa*, played by Ana Correa, pledges to find her “disappeared” son, *Liborio*.
- **Introductory montage:** images of performances, with narration

“In a market in Lima; on a stage in Kampala; at a school in New Orleans; in communities all over the world...we are performing peace. We are actors and directors. We are writers and rappers. We are activists and story-tellers. Far from the podiums of politicians, we engage communities fraught with injustice, fractured by war. We invite change, through plays and operas, rituals and ceremonies, ciphers and story circles. Embodied and immediate, performance issues a call for self-expression, cooperation, and imagination. Through performance, we are able to mourn the dead and the disappeared, to stand against oppression, to listen to our neighbors. As artists of peacebuilding performance, we have come together to document our work in order to learn from one another, strengthen our practice, and invite others to join our community. Shaking us out of the everyday, performance offers us a space in which to try on the possibilities of peace. Moving beyond the blindness of fear, we build this space with our bodies and our voices, with our compassion and our resolve. We illuminate it with the sparks of our stories.”



- **Artists and peacebuilders introduce themselves**

### ACT 1: RESISTANCE

- **Roberto Varea, Argentina:** Roberto Varea describes an Argentinian production of *Fuenteovejuna* as an act of resistance, a public ‘standing together’ against state repression.
- **Dijana Milošević, Serbia:** Dijana Milošević, director of *Dah Teatar*, describes the response of the ensemble to civil war in the former Yugoslavia, and the transformative effects of these performances on both actors and audience members.
- **Charles Mulekwa, Uganda:** Playwright Charles Mulekwa describes the challenges faced by Ugandan playwrights in exploring the connections between theatre, war, and peace.
- **Reflections:** aesthetics, process, and product





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### ACT 2: REHUMANIZATION

- **Ana Correa, Peru:** Ana Correa, actor, *Grupo Cultural Yuyachkani*, describes the role of performance in reconstructing identity, indicating that by engaging deeply with her own identity she was better able to perceive the full humanity of others.
- **John O’Neal, USA:** John O’Neal, actor and playwright, New Orleans, LA, describes his work with story circles, and story-based organizing, as an example of the connections between art and positive social change.
- **Mary Ann Hunter, Australia:** Mary Ann Hunter, peacebuilding researcher and arts mentor, discusses an arts-based youth initiative that focuses on transforming conflict through cross-cultural and collaborative performance.
- **Reflections:** questions of ethics and power dynamics



### ACT 3: RECONCILIATION

- **Catherine Filloux, USA and Cambodia:** Playwright Catherine Filloux discusses her plays addressing issues of memory, complicity and paradox in relation to the experiences of Cambodians who suffered at the hands of the *Khmer Rouge*.
- **Augusto Casafranca, Peru:** Augusto Casafranco, actor, *Grupo Cultural Yuyachkani*, describes the challenges faced and the reconciliation achieved in performances addressing the violence suffered during the dictatorship.
- **Polly Walker, Australia:** Polly Walker, peacebuilding scholar/practitioner, describes the significance of ritual for reconciliation between Indigenous people and descendents of settler people in Australia and the United States.



### CONCLUSION

- **Montage:** Reflections on the contributions of performance to peacebuilding
- **Performance, *Rosa Cuchillo*.** Rosa embraces her son *Liborio* in the underworld.

### CREDITS



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### SUMMARY OF SHORT VIDEOS

#### STORIES OF PEACEBUILDING PERFORMANCE EXCERPTED FROM THE DOCUMENTARY

- 1) Ana Correa, Peru: *Performances and the Reclaiming of Identity*. Ana Correa, actor, *Grupo Cultural Yuyachkani*, describes the role of performance in reconstructing identity, indicating that by engaging deeply with her own identity she was better able to perceive the full humanity of others.
- 2) Mary Ann Hunter, Australia: *Cross-cultural Youth Peace Performance*. Mary Ann Hunter, peacebuilding researcher and arts mentor, discusses an arts-based youth initiative which focuses on transforming conflict through cross-cultural and collaborative performance.
- 3) Roberto Varea, Argentina: *Theatre and Resistance*. Roberto Varea describes an Argentinian production of *Fuenteovejuna* as an act of resistance, a public 'standing together' against state repression.

#### STORIES OF PEACEBUILDING PERFORMANCE, EXPANDED FROM THE DOCUMENTARY

- 4) Augusto Casafranca and Ana Correa, Peru: *Reconciliation Ritual*. Augusto Casafranco, actor, *Grupo Cultural Yuyachkani*, describes the challenges faced and the reconciliation achieved in performances addressing the violence suffered during the dictatorship.
- 5) Ana Correa and Roberto Varea, Peru: *Performances Addressing Gender-Based Violence*. Ana Correa of *Grupo Cultural*

*Yuyachkani* and Roberto Varea describe the groundbreaking work of *Yuyachkani* in creating performances based on respectful engagement with personal and collective narratives (particularly in relation to sexual violence).

- 6) Catherine Filloux, USA and Cambodia: *Theater, Memory, and Grappling with Complicity*. Playwright Catherine Filloux discusses her plays addressing issues of memory, complicity, and paradox in relation to the experiences of Cambodians who suffered at the hands of the *Khmer Rouge*.
- 7) Dijana Milošević, Serbia: *Performing Truth in the Face of Denial*. Dijana Milošević, director of *Dah Teatar*, describes the response of the ensemble to civil war in the former Yugoslavia, and the transformative effects of these performances on both actors and audience members.
- 8) Charles Mulekwa, Uganda: *Theatre in the Context of Oppression*. Playwright Charles Mulekwa describes the challenges faced by Ugandan playwrights in exploring the connections between theatre, war, and peace.
- 9) Charles Mulekwa, Uganda: *Syncretic Forms of Performance and Building Consciousness*. Playwright Charles Mulekwa discusses the development of a syncretic form of theatre which integrates Ugandan metaphors, traditions and languages with elements of Western theatre, compellingly articulating political issues in ways that encourage Ugandans to think for themselves.
- 10) John O'Neal, USA: *Performance and Social Change*. John O'Neal, actor and playwright, New Orleans, LA, describes his work with story circles, or story-based organizing, as an example of the connections between art and positive social change.

summary of toolkit videos



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11) Polly Walker, Australia: *Rituals of Reconciliation*. Polly Walker, peacebuilding scholar/practitioner describes the significance of ritual for reconciliation between Indigenous people and descendents of settler people in Australia and the United States.

### STORIES OF PEACEBUILDING PERFORMANCE, IN ADDITION TO THOSE PRESENTED IN THE DOCUMENTARY

12) Iman Aoun, Palestine: *Theatre and Building Capacities for Democracy*. Actor-director Iman Aoun discusses the importance of aesthetic integrity in *Ashtar* Theatre's performances, which build capacities for a democratic society by addressing contemporary social issues.

13) Lee Perlman, Israel: *Theatre Exploring Commonality and Difference*. Lee Perlman, peacebuilding scholar/practitioner, describes *LONGINGS*, a theatre performance which facilitates audience engagement with the experiences of a wide range of Palestinian and Jewish Israeli citizens, all of whom experience some sort of exile.

14) Lee Perlman, Israel: *Imagining Reconciliation Through Documentary Theatre*. Lee Perlman, theatre and peacebuilding scholar/practitioner describes the work of the Arab Hebrew Theatre of Jaffa, and in particular its staging of an imagined future truth commission.

15) Eugene Van Erven, The Netherlands: *Community-Based Theatre Challenging Gender-Based Violence and Xenophobia*. Eugene Van Erven, director and scholar of community theatre, describes a performance based on stories of working class men, both immigrants and Dutch citizens. The performance addresses often unspoken issues related to domestic and sexual violence. Van Erven argues for new forms of art criticism that will evaluate both process and product in participatory community art.

### DISCUSSION AND ANALYSIS

16) Discussion with Kevin Clements, Erik Ehn and Acting Together Participants: **Links between Performance and Peacebuilding**

17) **Analysis and Assessment in Peacebuilding Performance**: Artists and peacebuilders discuss a range of ways in which excellence is conceptualized in artist-based performances, community-based productions, ritual and ceremony, exploring tensions regarding the instrumentalization of artistic expression.

18) **"A Powerful Fire" – Transformative Potential of the Peacebuilding Performance Community**: A montage of comments from artists and peacebuilders reflecting on peacebuilding performances which hold potential for connection, hope, healing, and for addressing conflict in generative ways.

summary of toolkit videos