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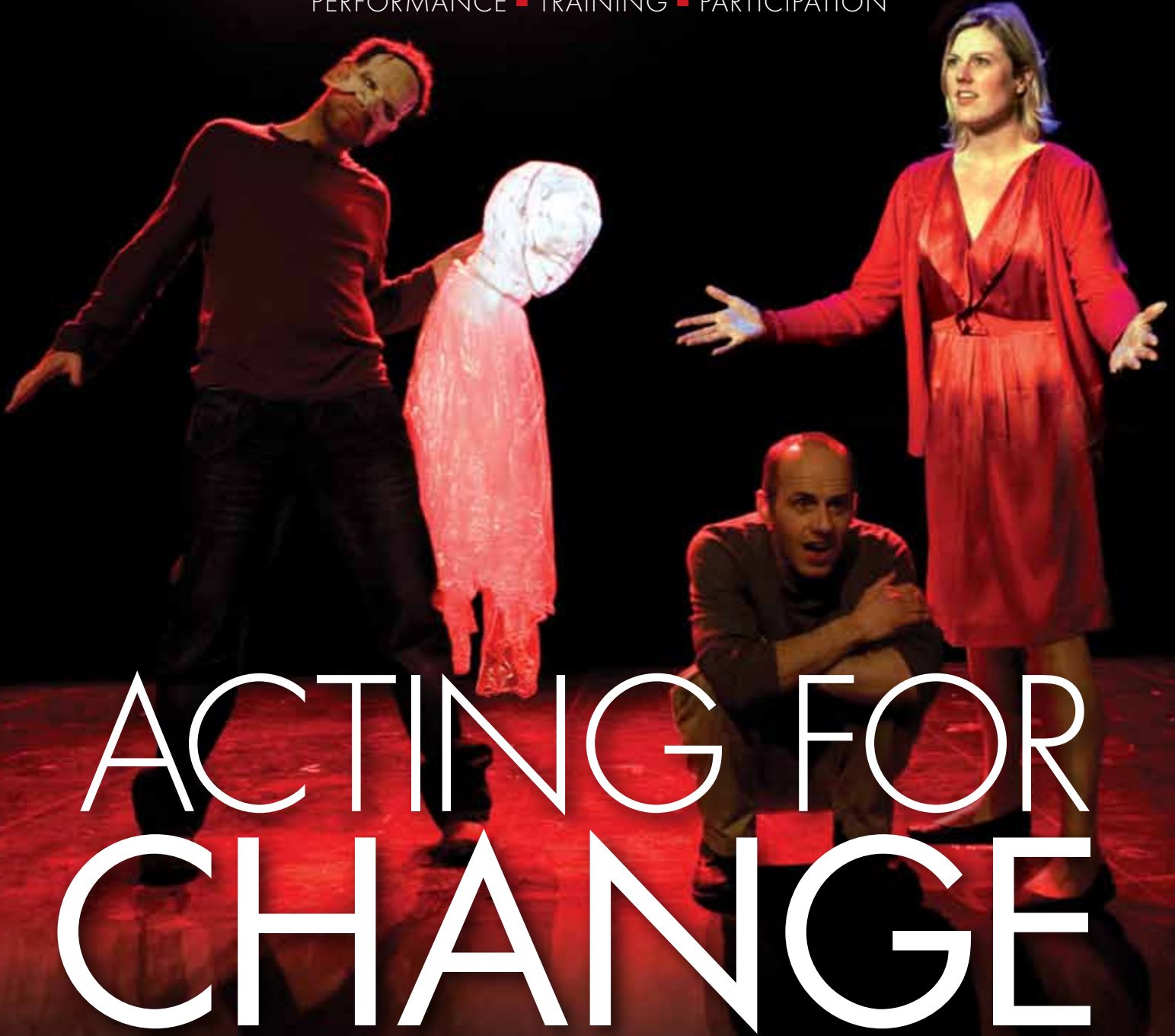
2012

Acting for Change – Four Drama Workshop Models in Anti-Racism, Anti-Sectarianism, Human Rights and Gender Equality and Storytelling to Promote Reconciliation

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THEATRE COMPANY ■ THEATRE FOR CHANGE

About This Booklet

This booklet is written by Mary Moynihan and produced by Smashing Times
Theatre Company Limited as part of **Acting for Change**, a year-long arts
programme using high quality drama and theatre processes to promote
reconciliation within Donegal and on a cross-community, cross-border
basis. As part of the project, in addition to presenting a professional theatre
performance and seminar, the company developed four new awareness raising
participative drama workshop models, designed by Mary Moynihan to promote
anti-racism, anti-sectarianism, equality and storytelling for reconciliation.

The four drama workshop models are printed in full in this booklet along
with resource information for drama facilitators and a project description and
independent evaluation for **Acting for Change**. The aim of the booklet is to
share skills and knowledge and to make the drama models available to a wider
audience. The models can stand alone or be used as part of a wider approach
to promoting community relations and can be accessed by artists, drama
facilitators, youth workers and teachers who are interested in using drama to
promote anti-racism, anti-sectarianism, gender equality and human rights.

ACTING FOR CHANGE
PROJECT
DESCRIPTION

Acting for Change was an innovative arts programme using drama and theatre to promote reconciliation and mutual understanding within Donegal and on a cross-community, cross-border basis.

The programme was delivered by Smashing Times Theatre Company and supported by Donegal CDB Peace and Reconciliation Partnership. The project engaged participants from a cross-border and cross-community perspective, bringing people together to explore themes that are a consequence of the conflict in Northern Ireland and the Southern Border counties. The project promoted equality, diversity and the coming together of different communities in mutual understanding and respect.

The project was supported by the EU's PEACE III Programme and managed for the Special EU Programmes Body by Donegal County Council and part-financed by the European Union's European Regional Development Fund through the EU Programme for Peace and Reconciliation.

Smashing Times worked in collaboration with a range of organisations including the Irish Peace Centres, the Mid-Ulster Women's Network, the Balor Arts Centre, Ballybofey and Plain Speaking Community Theatre, Omagh.

ACTING FOR CHANGE EVENTS

Drama Workshops
• Ten Storytelling Workshops through Drama to encourage the sharing of people's experiences of the legacy of conflict and to promote peace and reconciliation with cross-community and cross-border participation.
• Ten Anti-Racism and Anti-Sectarianism Workshops through Drama with cross-community and cross-border participation.
• Five Equality Workshops through Drama to promote equality and diversity.

The awareness raising participative drama workshops were designed by Mary Moynihan with support from and a special thanks to a range of organisations and individuals including Susan McEwan, Corrymeela Community/Irish Peace Centres and Smashing Times Theatre Company Drama Facilitators who worked on this project: Maria McBride, Gillian Hackett, Aideen McDonald and Kate Harris.

Each drama workshop was two and a half to three hours long and explored issues around reconciliation, equality, anti-racism and anti-sectarianism. Exploration was through active participation in theatre exercises and improvisations using the creative, participative and experiential processes of drama. The workshops were open to all and participants did not need to have any previous experience of drama. The aim was for adults and younger people to

develop a stronger awareness of the issues through a quality arts experience. These workshops took place as follows:

Ten Storytelling Workshops
• Inishowen Libraries, Buncrana, 22 September 2010 (10 women – five from Inishowen, Co Donegal and five from Derry)
• Raphoe Community Resource Centre, 4 October 2010, (nine women from both traditions)
• Millford over-65s Active Retirement, 27 November 2010 (40 participants from both traditions)
• Loreto Convent, Letterkenny, 21 and 22 March 2011 (four workshops with 70 girls)
• Carndonagh Community College, 29 March 2011 (three workshops with 57 students)

Ten Anti-Racism and Anti-Sectarianism Workshops
• Donegal Youth Services, Letterkenny, 15 June 2010 (six boys and four girls)
• Doneyloop Community Centre, 15 June 2010 (seven boys and 10 girls)
• Youth Reach Letterkenny, 16 September 2010 (nine young people)
• Raphoe Community Resource Centre, 16 September 2010 (three men and four women)
• Carndonagh Community School, 17 September 2010 (eight girls and 10 boys)
• Crana College, Buncrana (13 boys, three girls and three teachers)
• Scoil Mhuire, Buncrana, 6 October 2010 (12 boys and eight girls)
• Youth Reach Lifford, 11 November 2010 (four girls and five boys)
• Youth Reach Buncrana, 23 September 2010 (17 boys and 12 girls and three teachers)
• Moville Community School, 14 October 2010 (13 girls and four boys)

Five Equality Workshops
• Atlantic View CDP, 7 October 2010 (31 women)
• Deele College, Raphoe, 16 February 2011 (12 girls and seven boys)
• St Columbus, Stranolar, 15 February 2011 (morning – seven girls and 10 boys; afternoon – nine girls and 10 boys)
• Mulroy College, Millford, 10 February 2011 (12 girls and six boys)

Five Taster Workshops
• Youth Democracy Group, 27 July 2010 (six men and 11 women)
• The Forge Family Resource Centre, Pettigo Men's Group, 11 October 2010 (12 men from both traditions)

• Thornhill College, Culmore, Co Derry, 14 October 2010 (seven women)
• The Forge Family Resource Centre, Pettigo – Meeting and Storytelling Interview, 22 November 2010 (15 men)
• Project Fair, Lifford, Co Donegal, various Peace III funded groups. October 12 2010 (approx 30 people asked for information).

Professional Performance On Tour – Shattering Glass

An original performance based on memories and experiences of The Troubles in Ireland and Northern Ireland and developed from an extensive period of research, workshops and interviews. *Shattering Glass* was written by Gillian Hackett, Mary Moynihan and Paul Kennedy and directed by Mary Moynihan. The cast were Aoife Heery, Paul Nolan and Adam Traynor. The play explores memories of living by the Border; the devastation and heartache caused by violent conflict during The Troubles and how the human spirit moves forward in a search for ways to forge new paths for the future.

All performances were followed by post-show discussions with guest speakers. The performances took place at the following venues:

• Balor Arts Centre, Ballybofey – Tuesday, 11 January 2011 at 8.30pm
• Ramelton Town Hall, Ramelton – Wednesday, 12 January 2011 at 8pm
• Colgan Community and Resource Centre, Carndonagh – Thursday, 13 January 2011 at 8pm
• Regional Cultural Centre, Letterkenny – Friday, 14 January 2011 at 8pm
Shattering Glass consisted of three pieces: *Crossings* by Paul Kennedy, a monologue performed by Adam Traynor; *Daniel* by Mary Moynihan, a monologue performed by Aoife Heery; and *The Glass Wall*, a three-hander by Gillian Hackett and performed by Adam Traynor, Aoife Heery and Paul Nolan. A performance of the monologue *Crossings* from *Shattering Glass* was subsequently delivered in two schools – Cranna College, Buncrana on 15 February 2011 in the morning and Scoil Mhuire, Buncrana in the afternoon.

Reconciliation and Equality Through Drama Seminar

This seminar was a cross-community, cross-border and cross-cultural day

of celebration and exploration of the potential of artistic processes in informing our engagement with social issues such as anti-racism, anti-sectarianism, equality and peace building.   The seminar took place on Friday, 14 January 2011, 9.30am-4.30pm at the Regional Cultural Centre, Letterkenny. The aim was to increase opportunities for participating groups to link and develop joint strategies through workshops, discussions and networking. The day featured an improvised collage performance on themes of reconciliation and equality.

The seminar programme was as follows;
• Opening remarks – Cllr. Dessie Larkin, Chairperson of the Donegal CDB Peace and Reconciliation Partnership
• Speakers 'Issue-Based Participatory Theatre: Working Drama Models' – Freda Manweiler and Mary Moynihan, Smashing Times Theatre Company
• Workshop 'Masks of Four Temperaments' – Raymond Keane, Barabbas Theatre Company
• Workshop 'Theatre and Peace Building in an International Context' – Idan Meir, Combatants for Peace, Israel/Palestine
• Workshop 'Acting for Change, Anti-Sectarianism and Anti-Racism Drama Workshop Models' – Maria McBride, Smashing Times Theatre Company

Raymond Keane's workshop focused on 'The Masks of Four Temperaments' which are connected to the four elements and the medieval 'four humours'. In the workshop participants explored these extreme approaches to life aiming to

*Smashing Times artists: (l-r)
Kate Harris, Gillian Hackett, Sian
Thompson, Mary Moynihan, Sinéad
O'Loughlin and Freda Manweiler.*

increase flexibility and range of physical and vocal expression. The workshop had an emphasis on learning through fun yet was also very moving and proved to be an ideal forum for exploring sensitive issues related to peace building and reconciliation.

Raymond is a founding member and Artistic Director of Barabbas Theatre Company. He is a writer, director and performer with numerous theatre, film, radio and television credits. Barabbas makes and produces theatre that is predominantly non-verbal, physical, visual and visceral. At the core of Barabbas is the sensibility of Theatre of Clown with the aim of creating a truly modern sophisticated form that is relevant to its audience of today and its future audience.

Idan Meir from Combatants for Peace, Israel/Palestine, demonstrated in the workshop 'Theatre and Peace Building in an International Context' his theatrical work as an example of using artistic processes for peace building in an international context. Based on the Israeli-Palestinian conflict experience, the workshop examined power relations between individual and collective identities in a situation of a conflict through theatre, drama and Rainbow of Desire techniques.

After finishing his Masters in Writing, Directing and Dramaturgy, Idan wrote *Basam*, a play about Basam Aramin, founder of Combatants for Peace, an Israeli-Palestine NGO that strives to end

the Israeli-Palestine conflict in a non-violent struggle. As an ex-combatant from the Israeli Army Navy Commando, Idan refused to serve in the occupied territories and joined CFP. For the last three years he is working intensively in the Tel Aviv-Tul Karem group in CFP that specializes in the Theatre of the Oppressed method for building trust, reconciliation and non-violent struggle for ending the occupation and the Israeli-Palestine conflict.

'Acting for Change – Anti- Sectarianism & Anti- Racism Drama Workshop Models' was conducted by Maria McBride of Smashing Times Theatre Company. This workshop was a demonstration of drama games, exercises and improvisations used in two of the drama models outlined in this booklet – the anti-racism and anti-sectarianism drama workshop models.

Maria McBride from Newry, Northern Ireland has been involved with Community Development for over 15 years. She was a Community Teacher for several years and has worked on several cross-border peace programmes. She also worked for many years in the field of domestic violence and has scripted and directed a piece of invisible theatre for an All-Ireland conference on the subject. Maria is currently working in the field of sexual health from a human rights perspective. She has received her professional Drama Training from Smashing Times Theatre Company, Dublin and has since become a facilitator for the company delivering anti-racism and anti-sectarianism workshops.

INDEPENDENT EVALUATION & PROGRAMME SUCCESSES

The following section is from the independent evaluation:

An independent evaluation was conducted by Green Hat, a community consultancy based in Maguiresbridge, Co. Fermanagh. Evaluation activities included direct feedback from workshop participants and post-show discussions; from seminar attendees; and from programme supporters Susan McEwen, Community Partners Project Worker and Anne McKay, Intercommunity Interface Programme Worker, both from the Corrymeela Community/Irish Peace Centres.

The feedback received from participants, facilitators and supporters of **Acting for Change** was extremely positive across all of the programme's activities (workshops, performance and seminar). The programme was successful in meeting its stated aims of helping adults and young people develop a stronger awareness of reconciliation, anti-racism, anti-sectarianism and equality issues through a quality arts experience.

Workshops – Successes

Particularly within the schools and groups of young people the opportunity to talk about sectarianism and conflict was very much welcomed. It was clear young people don't otherwise have the opportunity to discuss such difficult issues although it was apparent that sectarianism is very current for them and some described experiences of dissident activity. One teacher noted it was a great opportunity for them to talk in a neutral space and have a balanced response to their experiences. A group coordinator noted that teenagers carry prejudices without even realising it and anything that challenges these is always positive. Discussions were often open and lively. In one college students were commended for being open and giving on the issue of homophobia brought up by an openly gay student.

Italics below are examples of participants' feedback:

'I learned how to express your feelings in front of others.'

'Great workshop and it was great the way the facilitator included all the participants in the activities.'

'Enjoyed the workshop, good activities; everyone was involved and felt included.'

'It was great and I would love to do it again.'

'Today was very good, I enjoyed exploring our thoughts on the Troubles and also enjoyed the drama.'

'There is a need for more of this interactive and fun way of identifying and working through conflict situations.'

There was strong feedback on the gaining of knowledge and development of understanding of complex and difficult issues amongst the participants. They gained an insight into 'the other' – the similarities and differences. Participants were keen to share their own knowledge and experience of issues such as dissident activity, Derry/Londonderry,

Participants at the Reconciliation and Equality through Drama Seminar, Regional Cultural Centre, Letterkenny, Co Donegal.

mixed marriages, homophobia and racism, helping each other to deepen their knowledge.

'I have more awareness of the complexity of conflict.'

'Enjoyable and gave me the ability to change my attitude and look at the whole picture.'

'I have gotten a greater insight about the sectarianism in Ireland and how it affects people.'

'I learned about people's rights.'

' I have learned more about human rights.'

'I learned that everyone has their own life story and background and deserves to be treated equally.'

'Everyone is different but equal.'

Facilitators noted how much the participants had loved the drama and that it gave them permission to act out the various issues. The opportunity for self-expression, self-awareness and bringing out opinions is very valuable and drama is a fantastic tool for creating space to explore sensitive issues.

'It was a really fun way to explore a very serious issue.'

'I would definitely want to do another drama workshop again after this brilliant experience.'

'I would like to encourage young and old people to take part in a workshop like this.'

'Loved every minute of it, would do it again any day.'

Facilitators expressed an aim of learning and developing personally and professionally through the process of delivering the workshops and this was noted as experienced by each of them. There was great confidence felt in the preparation and design of the workshops by Smashing Times.

'Good, extraordinary experience.'

Performances of Shattering Glass – Successes

The acting was commended across the board with one actor in particular receiving praise for her sensitive portrayal of a mother's recollection of losing her son in a paramilitary bomb attack.

'The acting was very good and I really felt…what the woman was experiencing, it was very moving.'

The open discussion element of the performances was very well received with the audiences contributing freely both with criticism and commendation. In reply to the question 'do you think there are still problems in relation to the conflict in Northern Ireland?' a panel member spoke about the fact that paramilitary activity is still very much present in Northern Ireland and

in Co Donegal and people involved in paramilitary activities are living in local communities in Donegal. There was general discussion on the present situation and the need for active work in terms of overcoming sectarianism.

'Well done for bringing these issues on to the stage. I came alone tonight, I wanted to bring some family here tonight but was nervous as we never talk about these things in this community.'

'I want to compliment the actors and company on a fantastic performance.'

The performances in the schools engaged the young people in discussions about violence and whether it was ever necessary to use violence to resolve a conflict. The groups asked questions about the conflict in Northern Ireland and were encouraged to find out about the peace process as this was a more positive approach to discover information about the conflict in Northern Ireland. Students were interested in the process of acting and the methods used to develop a performance. The following is a sample of feedback from the teachers:

'…we felt the show was great and that they will have got something out of it… We would really like the performance back to run for the transition year when they come back from work experience as it would link in with what they are covering in history.'

Jenny Robinson and Freda Manweiler at the Reconciliation and Equality through Drama Seminar

Idan Meir, Combatants for Peace, Israel/Palestine

'We felt this was very good for the students. The post show discussion was very balanced and it was great that you focused on attitude. I think this was of great benefit for the students and we can follow up with discussion during the weeks.'

Derek West reviewed *Shattering Glass* in the *Irish Theatre Magazine*:

'In Daniel *by Mary Moynihan…*Aoife Heery's portrayal of Heather is subtle, sensitive and unremitting…In Crossings… Adam Traynor unpacks the past of Tom, a man whose acts of terror embroiled members of his community and his family…the dominant sense is of almost unbroken darkness…in…The Glass Wall, (devised by Gillian Hackett and cast) a pair of lovers (Traynor and Heery) – one from each side of the religious divide – are pursued by the unrelenting demands of the past. The stage is populated with ghosts…and the sledge-hammer beat of unwavering rhetoric: "THIS-IS-NOT-OV-ER" (Paul Nolan, the third cast-member, in a concentrated portrait of bigotry and intimidation)…Mary Moynihan's direction is both ascetic and intense: the staging is bleak, the lighting spartan; continuity between the pieces is provided by electrifying, throbbing music; the acting is disciplined and utterly concentrated.'

Reconciliation and Equality through Drama Seminar – Successes

Smashing Times were commended for a professional and creative seminar which had been very well put together. It was attended by youth workers, teachers, community development workers, voluntary members of boards of management, actors, freelance facilitators, interested members of the public, workers from specific Peace funded projects and volunteers working with voluntary/community organizations all from Northern Ireland and the border counties.

Feedback was extremely positive and centred on the benefits of learning new models and methodologies and how much this would impact participants' work and client groups.

'It was a very powerful way to support young people, very interactive and safe.'

'As a teacher I rarely get to see or use these types of methodologies and I am blown away by how I feel in this group.'

'I am looking forward to bringing new skills back to my job and to bring new information back to my colleagues.'

'Workshops that do more than scratch the surface, engages participants to look deep within and trust the environment/space.'

'Liberating, emotional, inspiring, educational.'

Fabulous seminar, most enlightening, fun learning.'

'The seminar day's speakers and facilitators were the best aspect for me. Different styles, energy and approach but equally inspirational. Well done.'

'Excellent drama facilitation.'

'Great day, I learnt lots!'
'Wonderful, wonderful day. Learned a lot about seeing things from a different point of view. Thank you kindly.'

'Masks workshop was excellent, great tool which can be used and applied under my current role.'

'A wonderful day. I ended up in the wrong workshop – from the word go I knew it was for the right reason. Many thanks.'

'I really enjoyed the workshop, see drama as a great way of dealing with taboo subjects in a thought-provoking way.'

'Really enjoyed workshops, learnt so much, in particular Raymond's workshop was interesting and informative. A new method to me for looking at community issues, even the visual aspect of the masks. Excellent.'

'I was affected on a personal, professional and political level. Thank you.'

'This was some day. I am enlightened - terms like "empowerment" and "create" have a new meaning - we don't need to predict what the outcomes of our work are; sometimes it is enough to just do.'

'A good reminder of how Theatre of the Oppressed can be used to help build communities and bring underlying issues to the eye.'

'Thanks everyone. "The role of the revolutionary artist is to make non-violent revolution irresistible.'

'Many thanks for the opportunity to participate in this training. I had attended drama training before in the hope of gaining skills and most importantly the confidence in using drama methods with young people to explore sectarianism and reconciliation. Unfortunately after that training I was unsure how to relate it to exploring sectarianism and reconciliation

and was left with a fear of opening a 'can of worms' by discussing the conflict so openly with young people. However after working with Maria for a couple of hours I cannot wait to start using the games and methods she taught us. I can now understand how to use these methods to explore conflict and resolution and Maria has taken away that fear I had of discussing these issues openly. So a massive THANK YOU to Smashing Times and Maria.'

Programme Challenges

In the drama workshops, situations did arise where some participants were more hesitant and did not feel they could share their experiences. In a couple of circumstances this was due to the serious nature of the issues being discussed but more often, especially amongst the young people, this seemed to stem from shyness…or being overpowered by the more confident members of the group… the facilitator underlined the importance of introductory workshops as being an introduction to the issues and that groups really benefit from ongoing work.

One facilitator noted the running of the workshop is a performance in itself, which can be challenging…facilitators noted how vital it is to know your stuff, whether it is cultural diversity or human rights, whatever the issue it is important to be knowledgeable and up to date and to be skilled at facilitating the workshop activities. Every group will bring up something new and this can be challenging.

In the performance, while the company was commended on portraying accurately a reflection on past events, more emphasis also needs to be placed within the play on ways to portray moving the peace process forward. In reply the company agreed that the play, in addition to focusing on the darkness of past events, also needs to be developed further to incorporate more about the future and ways forward, and that more time would be needed for this.

Evaluation Findings

Acting for Change has been a great success, meeting its stated aims of helping adults and young people develop a stronger awareness of reconciliation, anti-racism, anti-sectarianism and equality issues through a quality arts experience.

The legacy of the programme can be seen as lifting taboos and silence, raising
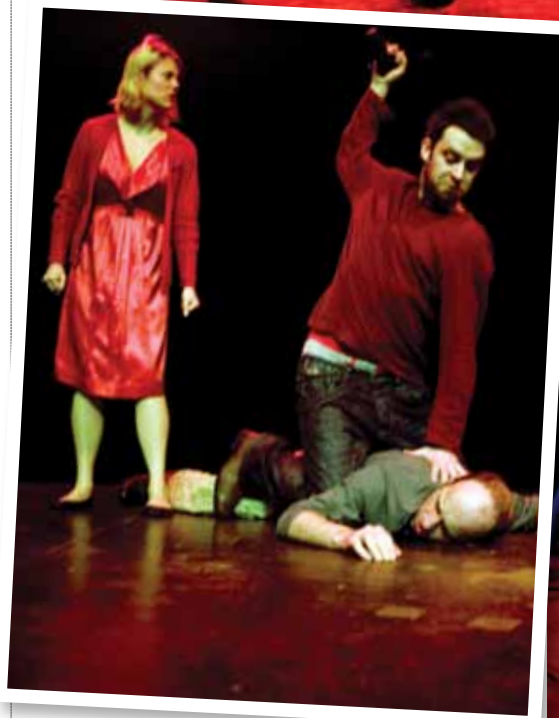
The performances in 'Shattering Glass' were commended across the board.

awareness and enabling people to think and speak more freely on difficult issues. There was a genuine appetite for more amongst the workshop participants, more discussion, more knowledge and more drama. The opportunity for creative expression of emotions and the ability to see and think from other perspectives was invaluable. The positive impact that this work has on young people, particularly those who have direct experience of dissident groups and activities, cannot be underestimated and the work should be continued.
It was noted Smashing Times have brought together the best of deep dialogue work and creative expression through drama in a safe yet challenging environment. Participants are encouraged to step out of their comfort

zone and are supported as they explore new or previously hidden territories. The drama allows participants to literally stand in the 'other's' shoes.

The programme has also contributed to the wider sector – it was acknowledged that the work of Smashing Times reaches into new areas that the traditional peace industry doesn't touch on. This is because of the commitment to real theatre skills alongside deep dialogue work.

Smashing Times have created a professional, powerful programme in which all three elements – workshops, performance and seminar – aim to positively benefit and actively engage young people and adults and those who work with them.

ADDRESSING DIVERSITY THROUGH DRAMA

Anti-Racism Workshop Model

An introductory three-hour workshop using the methodology of drama to approach issues around diversity and identity in order to promote non-racist attitudes.

TIME Three Hours

AIMS

The workshop uses drama games, exercises and improvisation to:

• Explore issues around identity and diversity
• Examine common myths and facts about stereotyping and discrimination
• Begin an exploration in to factors that may contribute to stereotyping and discrimination
• Promote non-racist attitudes and a celebration of diversity and respect for all

OBJECTIVES

The workshop is suitable for both young people and adults and has several key objectives. To provide participants with:

• A deeper awareness of key terms: identity, stereotyping, prejudice, discrimination and racism
• A deeper awareness of the relationship between stereotyping and discrimination
• Access to a quality arts experience to promote equality and human rights
• The opportunity to gain confidence
• The opportunity to gain a better understanding of key issues and to work together towards a better future for all

LEARNING OUTCOMES

On completion of the drama workshop participants have knowledge of:

• Issues around diversity and identity including stereotyping, discrimination and anti-racism work
• A list of support services that are available

SKILLS DEVELOPMENT

• Developing communication skills and communicating viewpoints in a logical and coherent manner
• Developing ability to work on own and with others either in pairs or in a whole group
• Confidence Building
• Problem Solving re thinking, sharing and discussing ideas on key themes and decision-making

RESOURCE AND PREPARATION

• *Acting for Change Information Leaflet* for each participant
• Evaluation Forms and pens
• Flipchart paper and markers

An *Acting for Change Information Leaflet* (see the Resources Section of this booklet) accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.

SUMMARY OF WORKSHOP – YOUNG PEOPLE AND ADULTS

1. DRAMA GAMES AND EXERCISES: 80 MINUTES
- Introduction
- Either Energy Circle (Adults) or Keeping My World in the Air (Young People)
- Culture Shock Name Game – Introduction of Cultural Diversity
- Identify Your Name – Introduction of Identity
- Fruit Bowl / Anyone Who…? (Leads to discussion on how much people have in common with each other)
- Orange Exercise – Stereotyping

Ten-Minute Break

- Getting to Know You – Improvisation on Stereotyping and Prejudice

2. ADDRESSING DIVERSITY THROUGH DRAMA – MYTHS AND FACTS: 20 MINUTES
- Familiarisation with anti-racism themes and terms through a discussion of myths and facts and introducing definitions for discrimination, racism, equality and human rights which are included in the Information Leaflet to be distributed as part of this workshop.

3. IMAGE THEATRE AND IMPROVISATIONS: 60 MINUTES

End with Wind Down and Evaluation: 10 Minutes

Time: *The timelines are a guideline only. The entire workshop requires a minimum of three hours. For a two-hour workshop carry out the drama games and exercises up to the* **Orange Exercise** *and after the break carry out part two* **Addressing Diversity through Drama – Myths and Facts** *and finish the workshop with* **Getting to Know You – Improvisation on stereotyping and prejudice.**

1. Drama Games & Exercises

INTRODUCTION

The workshop facilitators introduce themselves and the project and explain the focus and objectives of the workshop. Fill out any necessary forms, for example registration forms with names and contact details of those in attendance. The facilitator may wish to complete a group contract (see the Resources section of this booklet). The facilitator then says that the work will begin by warming up our bodies.

EXERCISE

ENERGY CIRCLE

Aims:

To assist participants to relax and overcome inhibitions
To foster team spirit
To develop concentration
To raise energy and synchronise so group operate at same level of energy and focus

The emphasis should be on participation rather than on doing the exercises in an exact way. For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

Instructions:

1. Form a circle.
2. Drama Facilitator turns his/her body fully to his/her right and makes eye contact with the person to his/her immediate right and claps his/her hands.
3. This person then makes a similar gesture to the person on their immediate right, passing the clap on.
4. Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break.
5. Drama Facilitator then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
6. When this is clearly established, the facilitator than explains that each individual in the circle can then pass the clap energy to his/her immediate right or left.
7. When this is established, the facilitator introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Facilitator makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalisation of 'ha', passed on simultaneously as a single

gesture. The sound/gesture should be powerful and vigorous and involving a total commitment of body and voice.
8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.
9. Facilitator can then replace the word 'ha' with 'hello'.
10. When group are proficient at this, facilitator can then establish the rule that 'hello' is sent in a right direction and the word 'goodbye' is sent in the left direction.
11. A variation is for each person to do their own sound and gesture.

EXERCISE

KEEPING MY WORLD IN THE AIR

Aims:

To synchronise energy
To develop focus and concentration
To promote teamwork and to generate shared feeling states in the group as a whole
To introduce the idea of having a strategy to deal with difficult situations

Instructions:

1. Form a circle.
2. The facilitator shows the 'world football' to the group. This is a soft-blow up ball with a picture of a world atlas on it. Alternatively the facilitator can use any soft football sized ball and ask the group to imagine a picture of the world on it.
3. The facilitator then asks the group 'In our everyday lives, how do we manage to keep all the balls in the air, such as homework, meeting with friends, family, home life, the clubs we attend and so on. This world ball represents how tough it can be to keep things in life going and sometimes it can come crashing down. If so what can we do to help ourselves?'
4. The group form a circle.
5. Each person places one hand behind their back and the other hand palm upwards into the circle. The facilitator throws the ball gently up into the air in the centre of the circle. Everyone works together, one person at a time tapping the ball up with the palm of their hand, aiming to keep the ball up as many times as they can before it falls to the ground.
6. When the ball hits the ground, the game starts again with the facilitator tapping the ball up into the air.
7. After a few rounds add the instruction that everyone has to hit the ball up at least once before anyone has a second tap.

8. To finish tell the group the aim is to get to twenty, tapping the ball into the air twenty times without letting it fall. When the group gets to twenty have a round of applause.

9. Return to a brief discussion on the questions outlined in number three above. In relation to the question 'What can we do to help ourselves?' refer to the importance of developing coping skills and developing strategies to deal with stressful or difficult situations. If you are attempting to deal with too many things at the same time, life can become pressurised or chaotic. Having a strategy to cope with pressure is important, for example focusing on what is important, learning to prioritize and giving less attention to things that are trivial. A coping strategy is important to avoid things becoming chaotic or difficult. Coping with issues such as racism also requires a strategy and the workshop aims to explore ways in which we can positively act to overcome racism.

Resource: A soft ball

EXERCISE

CULTURE SHOCK NAME GAME – INTRODUCING DIVERSITY

Aims:
To free up the group and encourage playfulness and a sense of fun
To provide a fun way to learn names
To introduce cultural diversity
To get our bodies moving in the space

Instructions:
1. Explain to the group that there are many different cultural greetings, for example one we may be familiar with is a handshake. Everyone walks around the room, mingling and shaking hands with everyone they meet. You move from person to person with the greeting 'Hi, my name is…' saying your first and second name, making direct eye contact and accompanied by the handshake.
2. The facilitator calls 'freeze' and introduces the next cultural greeting, which is to stick out your tongue (a tradition of some Tibetan tribes). Again everyone mingles and greets each other with 'Hi, my name is…' accompanied by sticking out your tongue.
3. Two more cultural greetings are introduced; rubbing noses and finally hugging and kissing with two great big kisses on both cheeks or large 'air' kisses. Encourage the participants to exaggerate all the greetings.
4. Then ask the participants for suggestions on a final cultural greeting that they may know of or to create their own variation.
5. To finish, ask for comments and feedback.

* Sourced from EPTO European Peer Training.

Discussion
This is an excellent warm-up game and it also introduces the context of cultural diversity. The game is an icebreaker; it frees up the group and encourages playfulness and a sense of fun, which are essential for accessing creativity. Participants hear each other's names and it develops connection and group awareness. Start the discussion at the end of the exercise by asking for comments and feedback on the different cultural greetings. Can

the group identify any other cultural greetings? Introduce the terms culture and cultural diversity.

Culture

Ideas, customs, skills, arts, attitudes, social behaviour, etc of a particular people or society that are transferred, communicated, or passed along from one generation to the next.

Cultural diversity

Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community. Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own.

EXERCISE

IDENTIFY YOUR NAME – INTRODUCING IDENTITY

Aims:
To introduce identity

Instructions:
1. How did you get your name? Divide group into pairs. In pairs, each person tells the other about their first name – who they were called after and what their name means.
2. The facilitator then selects two or three pairs to repeat back to the whole group with A telling the group what B's name means and who B is named after and then B telling the whole group about A's name.
3. In pairs, each person then tells their partner what their surname is and where it originates.
4. At the end the idea of one's name is linked to the term identity.

Discussion

Begin by asking is your name important? Why is it important? How do you feel when someone cannot remember or pronounce your name? Is your name linked to your sense of identity? What is identity? Briefly introduce the term identity – see next exercise.

EXERCISE

FRUIT BOWL / ANYONE WHO…?

Aims:
To raise energy and develop concentration
To stimulate group and spatial awareness
To explore aspects of identity in a fun way
To explore the idea of identify as fixed and fluid

Instructions:
1. All sit on chairs in a circle or stand in a circle with one person standing in the middle.
2. Give each person on the chairs a name, either apple, pear or banana. The person in the middle also gets the name of one of the three fruits.
3. Person in middle calls out one of the fruits, for example 'apple' and all apples must change places, and they cannot go to the seat directly on either side of them, directly to their right or to their left.
4. Person in middle also tries to sit on a chair and so one person will be left standing once everyone has found a chair. That person now goes to middle and calls a fruit, such as bananas, all bananas change place and so on.
5. The person in the middle can also call 'fruit bowl' and when 'fruit bowl' is called, everybody changes places.
6. We now link the game to 'identify' as the person in the middle calls out categories to do with a person's identity for example anyone who has…black hair, blue eyes, lives outside Ireland, etc. The categories to cover are (a) appearance, (b) family, (c) place, (d) likes and dislikes, (e) something you have done or love that no one else has done/loves, I like you because…This can be used to discuss what we may have in common with each other. Introduce the term 'identity'.

Identity

A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed: other parts are fluid, they can change or alter.

In relation to the term identify, introduce ideas of fixed and fluid, what can be changed, do we judge people based on fixed identity, etc. Ask for a profile of this particular group, for example students, Northern Irish, male, female, city people, etc.

ORANGE EXERCISE – STEREOTYPING

Aims:

To explore stereotyping and prejudice
To introduce participants to storytelling

Instructions:

1. Participants sit in a semi-circle around the flipchart and the facilitator asks them to brainstorm the question 'What is an orange like?' As participants call out words to describe an orange the facilitator writes a list of them up on the flipchart (for example 'round', 'orange', 'man from Delmonte', etc).
2. Then divide the participants into groups of four and ask each group to pick an orange from a pile on the floor (have a large bunch of oranges, more than the number of groups involved). Each group has ten minutes to create a story about their orange.
3. After ten minutes each group shares their story with the rest of the participants.
4. The facilitator then takes back the oranges and places them together on the floor. Make sure to mix up the oranges. One member from each group is asked to retrieve their orange. It usually happens that each group will have no problem

identifying their own oranges, as the oranges are no longer generic specimens but individuals with characteristics.
5. The participants then discuss what made each of their oranges unique for example individual markings, names, personalities, stories, histories, etc. Then ask the participants to consider what they can learn from this activity in terms of how we view other human beings (for example do we tend to categorise rather than take on more meaningful ways in which we can know an individual). Introduce the two definitions 'Stereotyping' and 'Prejudice'.

Resource: Oranges. This exercise can be used with potatoes, mandarins or lemons.

* Sourced from EPTO European Peer Training.

Stereotyping

Labels or categories people use to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalised characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth' they lead to sweeping assumptions about entire groups.

Prejudice

A negative judgement against a group or people often stemming from stereotyping.

Questions to ask the group to encourage a discussion on Stereotyping and Prejudice:
• What groups do we stereotype and what labels are attached to these groups?
• What are the consequences for each group due to labels?
• Are you treated differently?
• Where do stereotypes come from? Why do we stereotype?
• What are the dangers of stereotyping? Do we all stereotype?
• What causes prejudice?
• What can prejudice lead to?
• How do people show 'hate' in our society?
• Does hatred always lead to a crime? What else can it lead to?

Examples of groups who may experience discrimination are people from different ethnic groups; people from different religious groups; people with disabilities; people with different sexual orientations and members of the Travelling Community.

GETTING TO KNOW YOU – IMPROVISATION

Aim:

To explore ways in which people can tend to stereotype

Instructions:

1. The facilitator guides the whole group through a physical exercise to explore a physicality for different characters; everyone is spread out in the space and works at the same time but independent of each other. The following are two suggestions: (a) ask the group to walk around as themselves, and then ask them to walk like an old person, then like a bank manager, then like a young child and finally back to walking as themselves; (b) this consists of 'Push/Pull' movements of first the head, then the chest, the pelvis and the feet. Starting with the head everybody moves the head forward as if a string is pulling it, then as if the head is being pushed forward, allowing both movements to go into the whole body. Then push the space with your chest and then imagine being pulled into the space with the chest, and imagine being pulled backwards through the chest. Repeat with the pelvis and feet. For each body area, imagine you are being pushed into the space and then pulled into the space. After moving through the various body movements each person picks one or two movements that most suits a series of characters called out by the facilitator.

2. The facilitator distributes a set of cards with each card containing a piece of information that could be used in the description of a person for example '78 years of age', 'wealthy', 'blind', 'refugee from Afghanistan', 'asylum-seeker', 'poor', 'in a wheelchair', 'traveller', 'woman', 'man', 'teenager', 'lesbian', 'devout muslim', 'homeless', 'Catholic', 'Protestant', 'unemployed single mother', 'wealthy university student', 'sex worker' etc. Each participant is given one card.

3. Each participant is now the character referred to on the card and each person is encouraged to come up with three facts about their character. For example the title is 'Elderly'. The three facts can be (a) I go to bingo, (b) I love to walk in the park, (c) I play with my grandchildren. Each person also explores a walk for his or her character.

4. Divide the group into pairs and in pairs, each person shows or demonstrates their physical walk to their partner.

5. On a given signal, the partners begin an improvisation called 'Getting to Know You' where they get to know each other. During the improvisation they must act as if the information on the card is true, that they are the person described, but to not directly reveal this information. The whole group is working together in pairs at the same time and depending on the group experience you may ask one pair to demonstrate on their own for the whole group.

6. After 6-8 minutes, ask each couple to try and identify or guess what was written on their partner's card.

7. End with a group discussion – see below.

Resource: Set of cards with written instructions.

Variations:
When the group is put into pairs, each person tells their partner the three facts about the character. So in pairs of A and B, A walks into the space watched by B and says 'Hello my name is… and my three facts are…' B then has three chances to guess what character A is and they can ask three questions if they are not sure and vice versa. For young people they can memorise the three facts and make two lines, row A and row B. Row A faces row B. Each person in row A tells their partner (the person facing them in row B) their name and three facts and B asks questions, then the facilitator calls 'Move' and everyone in row A takes one step to their left, before beginning the sequence again (name, facts, questions, move). The moves continue until everyone is back with their original partner.

Discussion: Stereotypes
Encourage participants to explore any tendency to stereotype, for example when acting out their individual characters, did they present other characteristics in addition to the original description and were these associations in any way stereotyped or prejudicial? When people were guessing the description of their partner's character, did they have any additional associations and again how stereotyped or prejudiced (if at all) were these? Use this time to generate discussion on terms such as stereotyping and prejudice. Questions to ask include how did you know or guess who the person was? What gave it away? Did you think the facts you heard were true about that person? What do you call it when you make assumptions? Who are marginalised? Include an overview of earlier discussions in relation to relevant terms. During the exercises and discussions always come back to questions around the specific terms.

2. Addressing Diversity through Drama – Myths and Facts

This section can be conducted by a drama facilitator with experience in anti-racism training or by a co-facilitator who is a guest speaker in anti-racism work. The speaker brings everyone together in a small group and establishes an atmosphere that is intimate and quiet. The time for this session is 20 minutes maximum. Ideally the speaker's input should be based on the *Acting for Change Information Leaflet* that covers a definition of terms and a list of resource organisations.

Discussion:

1. The group sits in a circle. On a flipchart write the words 'discrimination' and 'racism'.
2. Ask the participants to close their eyes and think about what the words mean to them. What images come to mind?
3. After a minute ask participants to open their eyes and to brainstorm by calling out words or phrases in relation to 'discrimination' and then 'racism'. The facilitator writes the words and phrases on the flipchart in order to build up a vocabulary around the words 'discrimination' and 'racism'. Encourage the group to call out as many words or phrases as they want. Do the words relate specifically to men or women or both?
4. The speaker can ask the participants to think of groups who they believe experience discrimination and racism and record the groups identified on the flipchart. Ask do any groups you belong to suffer from discrimination? How are other groups discriminated against? How does discrimination make you feel?
5. The speaker then introduces definitions of the various terms by reading them out from the *Acting for Change Information Leaflet* that accompanies the workshop followed by a brief discussion.

Myths and Facts

A list of 'Myths' and 'Facts' based on themes of discrimination, racism, equality and interculturalism are prepared. The speaker can approach the use of the Myths and Facts in two ways. He/she can state a myth or a fact and ask the audience whether they think the statement is true or false, and then go on to discuss and explain it. Alternatively, the speaker can place three large sheets of paper on the floor. On the paper will be clearly written

'Agree', 'Disagree' and 'Not Sure' or 'Myth', 'Fact' and 'Not Sure'. When the speaker calls out each statement, participants in the room walk over and stand beside their chosen piece of paper on the floor. A short discussion on each statement can then take place and the speaker can explain why the statement is a myth or a fact.

Myths and Facts:
• Some groups of people are superior to others. **Myth**
• Only people not born in Northern Ireland experience discrimination or racism. **Myth**
• Discrimination occurs when someone or a group of people act on their prejudices. **Fact**
• Discrimination occurs when someone is treated differently because of their religious belief or membership of a particular group. **Fact**
• Nothing can be done to erase discrimination and racism. **Myth**
• Interculturalism is about promoting equality and challenging inequality. **Fact**
• Human rights apply to everyone irrespective of their country. **Fact**

The speaker generates discussion by asking questions after calling out each of the above statements. Why did you say 'yes' or 'no' in reply to each statement? After the myth 'Only people not born in Northern Ireland experience discrimination or racism' ask who experiences discrimination. Examples of groups who may experience discrimination are people from different religious groups; people with disabilities; people with different sexual orientations and members of the Travelling Community. Refer to the fact that women may experience discrimination because of sexism. In relation to discrimination

can you give examples? In relation to being treated differently because of religious belief or membership of a particular group, ask for examples and ask what is the impact on the individuals involved as well as families, friends and the wider community.

For the myth 'Nothing can be done to erase discrimination and racism' ask the group what can be done to promote tolerance and inclusion and provide examples of strategies and ways forward (see suggestions in the Resources Section of this booklet). This is a key question and point out that the group themselves have taken a first step and are doing something by attending the workshop: 'you are here now'. Ask the group to provide other examples of engaging with community activity. What can individuals, society and government do to tackle issues such as racism, sectarianism and violent conflict. The aim of the discussion is to develop further an understanding of the key terms as outlined in the Acting for Change Information Leaflet. The facilitator can use discussion on the myths and facts to introduce the key terms outlined in the information leaflet. The speaker introduces the terms 'equality' and 'human rights' (see *Acting for Change Information Leaflet)* and talks about the idea of equality and fairness for everyone in society. The speaker identifies key organisations that can be contacted, referring to the *Acting for Change Information Leaflet* and to finish, there is a short question and answer session.

3. Image Theatre & Improvisation

This section consists of developing the themes already explored in the workshop and structuring them into a story that will be presented through image theatre and then improvisation, time permitting. Image theatre involves using our bodies to create still images or tableaux to tell the story. An improvisation is where the participants act out a scene in their own words:

• Breaking into groups to prepare the images and improvisation: 10 minutes.
• Presentation of images and feedback from the audience: 20 minutes
• Presentation of improvisations and feedback from the audience: 30 minutes.

The time allocations are guidelines only.

CHOOSING A THEME AND STRUCTURING THE IMAGES AND IMPROVISATION

Divide the participants into teams of four to six. Participants sit together all facing the facilitator. The drama facilitator explains that participants will, in a few minutes, return to their groups and each group will prepare an image theatre presentation leading to a short five-minute improvisation based on an experience of discrimination and racism and incorporating ways to combat racism and discrimination.

In each group participants will share stories about experiences of stereotyping, discrimination and racism. Each group then picks one story to dramatise and perform for the whole group. While the example of discrimination within the improvisation may be real, the participants are 'fictionalising' the story. Participants do not use their own name in the improvisation; they use a made-up name for their 'character'.

The overall aim is to (a) show racism or discrimination in action, showing what the group perceive to be an actual example of racism or discrimination and (b) show ideas for helping to overcome the racism or discrimination, showing ways to promote non-racist attitudes etc. The improvisation should contain both (a) and (b). Each group is being asked to create an improvisation on what they, as a group, perceive to be oppression and to put forward their own ideas for ending the oppression. Each group prepares an improvisation involving one main character experiencing a specific form of discrimination or oppression. The improvisation should have three short scenes, with the first and second scene showing the discrimination, dramatising the oppression as it exists without showing any solutions or 'action strategies' for overcoming the discrimination/oppression. In the third scene, the participants can show an action for overcoming the oppression, a scene in which the participants overcome or react against the oppression.

IMPROVISATION

Before breaking into groups, the drama facilitator also explains how to structure an improvisation, referring to characters, location, the three-scene structure and the use of a narrator, all ways to assist participants to structure the improvisations more effectively. Encourage participants to focus on who (characters and relationships to other characters), where (location), when (time), what (theme/story being explored), objectives and the three-scene structure (having a beginning, middle and end) All these are important areas for making a scene work. The facilitator encourages the participants to have objectives for their character - what does the character want. Always be clear on what your objective is, the objective should involve one or more of the other players and it should be truthful so that you and the other actors can believe in it. Unless necessary, encourage the participants not to have too many of their characters sitting down as you want to create scenes that are dynamic and active.

IMAGE THEATRE

The facilitator explains that each group will first of all use Image Theatre to help create the improvisation and to present their story to the wider group. Image theatre involves using our bodies to create still images or tableaux to tell the story. The still image or tableaux is created by the group working together collectively and should ideally show a key moment of action. Everyone within each team contributes to the one picture.

The image is a sort of three-dimensional snapshot, which expresses the theme in terms of the relations between human beings as the picture is made of human statues communicating a single moment of action from the story or event.

After deciding on the story in terms of who, where, when and what, each group works on their feet to create still images with their bodies to start each scene. The first image that will eventually be used to begin the improvisation is an original still or frozen image that shows the discrimination or oppression in action.

The group creates the images as follows: The first two images (scenes one and two) show the oppression as it exists now, the real image of a real oppression as it exists now, as things are now. The third image (scene three) shows the ideal image, where the oppression has been overcome, an opposite non-verbal image, depicting the scene where the discrimination has been overcome or no longer exists – the ideal image. The ideal image is an opposite image to the one that began the improvisation. The participants become the characters, frozen in mid-action within the 'still picture', like statues, using their bodies to show a collective view (this needs to be discussed and worked out privately within each group) on the theme being explored. Remind each group to explore the image as fully in possible in terms of emotion, gesture, facial expression, use of the actor's bodies and space. The actors are using their bodies within the tableaux to suggest what the characters are doing, how they are reacting to each other and to the situation taking place within the moment. The tableau should have a strong point of focus and have variation such as different levels, actions and opposing character intentions. The group must come up with images that everyone agrees on.

BREAKING INTO GROUPS TO PREPARE IMAGES AND IMPROVISATIONS

After clarifying themes and how to structure image theatre and improvisation, participants are divided into groups. The groups spread out around the room and have ten minutes to develop a clear and detailed story and improvisation structure and to create the three key images. The drama facilitator moves from group to group and goes over the main points in relation to the theme and structuring of the images and improvisation, making sure everyone is clear on the focus of the improvisation and offering advice and encouragement as required.

Time is short and the drama facilitator needs to provide substantial assistance to each group. The drama facilitator has to motivate the participants to take ownership and this will generate excitement about the work. Put a strong emphasis on location: 'Where would be an interesting location? On the bus, in a field, outside a fast food place, in a hospital'; on the objective (as dialogue will always follow); and on conflict. Try to avoid simply sitting around a table, looking for action. The drama facilitator calls 'One minute remaining' and then 'Time's up'.

PRESENTATION OF IMAGE THEATRE AND FEEDBACK FROM THE AUDIENCE

Seats for the audience are arranged so that they face on to the designated playing area. The drama facilitator decides the running order and each group, one at a time, now present their images. To begin the participants in group one strike and hold the first tableaux. On a signal from the facilitator they then strike and hold image two (through a slow motion change) and on a signal from the facilitator they then strike and hold image three again through a slow motion change.

After the three images have been shown by group one to the audience, those watching are asked to briefly comment on what they see, focusing on what the images suggest. Discussion should focus on the clarity of the story and images and the nature of the transformation from the real image to the ideal image. Ask how successfully each group is communicating the action of the scene and ask for ideas to be offered that can add to the communication of the action within the scene. Ask those watching can they offer additional suggestions for overcoming the discrimination/oppression. They can be asked to come up and actually change the image to offer further ways of dealing with the discrimination being shown. Two questions for the audience to keep in mind are: What could the main character or other characters have done differently to combat the racism/discrimination/oppression? What strategy would have helped him/her in this situation?

The facilitator can take note of new words or phrases that come up during the image theatre exercise and add these to the flipchart. Remember there are no right or wrong answers, participants are simply opening up areas for discussion as they explore what a particular theme means at this given time.

PRESENTATION OF IMPROVISATIONS AND FEEDBACK FROM THE AUDIENCE

The drama facilitator again decides the running order and the first group prepares the playing area, putting chairs, props, etc in place and they take up positions to begin. Each group will now show the full improvisation to the others and when it finishes those watching offer additional suggestions for overcoming the discrimination/oppression. The audience are asked to identify further moments in the drama where the main character or other characters may act constructively to combat the discrimination/oppression. This encourages the audience to become critical viewers of the drama. The emphasis is on the participants themselves exploring strategies or plans for dealing with particular problems based on discrimination/oppression. The aims of the improvisations are to be a first step in looking at strategies for combating discrimination/oppression.

Once the improvisation begins, it is important that the audience view them respectfully and in silence. The drama facilitator tells the participants that they will have an opportunity to comment after each improvisation has been performed. Two questions for the audience to keep in mind are: What could the main character or other characters have done differently to combat the racism/discrimination/oppression? What strategy would have helped him/her in this situation?

The improvisation has three scenes and each of the three scenes within the improvisation starts with an original still image

showing the discrimination/oppression and this comes to life as they act out the oppression being experienced. To begin the team strikes and holds their first image and on a signal from the facilitator they begin moving and speaking as the tableau comes to life and the improvisation begins. The group themselves are responsible for ending scene one and moving into the still image or tableaux to start scene two and so on. If the scene is running on too long, the facilitator will say 'Please move to your next image within thirty seconds'.

After each improvisation is performed the facilitator can then ask the following type of questions.

a. What difficulties did the main character have to face during the play?

b. How did he/she cope with these difficulties?

c. What alternative actions could he/she have taken? Can you identify specific moments in the play where he/she could have taken different and more effective action?

d. Would these alternative actions have been more effective? Why?

e. Can you establish a list of principles that could help people in that situation cope with this problem?

f. Ask the group to suggest ways in which individuals, society (schools, community and youth groups, churches, sporting organisations, etc) and government can tackle racism and sectarianism and to suggest ideas for ways forward that will promote equality and human rights for all.

If required, the drama facilitator and speaker can offer suggestions for active strategies, while also providing space for the participants to come up with their own effective ideas for the problems illustrated in the improvisations, rather than the drama facilitator simply imposing a fixed set of principles upon them. After feedback, a short scene from one or more of the improvisations can be performed a second time, with the main character now implementing a more effective strategy that has been suggested by audience members.

Facilitator as Director

While the improvisations are being performed, the facilitator may need to give directions. These should only be given when absolutely necessary. For example, if a scene is going on too long and becoming repetitious, the facilitator may say 'please finish the scene in one minute and move onto the next scene'. Each group should aim to bring the scene to a natural conclusion or the drama facilitator can call time saying 'one minute left', 'thirty seconds left' and so on. Players may need reminding to share what is happening with the audience so the drama facilitator can say 'share the stage picture'. If an actor is turning their back to the audience for extended periods, the facilitator may say 'please stand in profile' or 'please face towards the audience'.

Time: Each group is different and some may take more time than others working through the drama games and exercises and the image theatre work. If time is short the workshop can end with the image theatre exercises or maybe the showing of one improvisation only.

Suggestions for Improvisation

Ask each group to think about an incident involving a 'hate crime' – see further information below. Encourage the group to think about the impact such a crime has on the individuals involved, their family, friends, and the wider community and to incorporate into the improvisation the idea that if one person in our community is affected by hate crime then we are all affected by it. A 'Hate' crime is any incident perceived to have been committed against any person or property on the grounds of a particular person's ethnicity, sexual orientation, gender identity, religion, political opinion or disability. A hate crime can be racist (relating to race or ethnicity); homophobic (relating to sexual orientation); transphobic (relating to gender identity); or disablist (relating to disability). It can also be about faith or religion (non-sectarian incidents) as well as being sectarian in nature when it relates to a person's religion/faith or political opinion. The term sectarian is broadly understood to describe incidents based on a person's perceived religion or political opinion. For further information see www.uniteagainsthate.org.uk.

Wind Down

At the end allow time for evaluation and discussion, for participants to give verbal feedback or ask for further information and for the participants to ask any questions they may have. To finish the workshop, a written evaluation form and pens are distributed to participants to complete and the facilitator can ask the questions on the evaluation form, as the participants fill them out. An *Acting for Change Information Leaflet* accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.

End the workshop by bringing the group into a circle. Ask the group to imagine a society where people are welcoming and friendly and where people recognise and respect difference and respect each other regardless of race, disability, religion, political views or sexual orientation. Congratulate everyone on their contribution and ask everyone to give themselves a big clap to finish.

ACTING
TOGETHER

Anti-Sectarianism Drama Workshop Model

An introductory three-hour workshop using the methodology of drama to approach issues around diversity and identity in order to promote non-sectarian attitudes.

Smashing Times artists: (back row, l-r) Mary Moynihan, Kate Harris, Freda Manweiler; (front row, l-r) Sian Thompson, Gillian Hackett, Sinéad O'Loughlin

TIME Three Hours

AIMS

The workshop uses drama games, exercises and improvisation to:

• Explore the theme of sectarianism in our society today through drama
• Explore issues around identity and diversity
• Examine common myths and facts around stereotyping and discrimination
• Begin an exploration into factors that may contribute to sectarianism
• Promote non-sectarian attitudes and a celebration of diversity and respect for all
• Provide opportunity for participants to express their own personal attitudes, views and experiences freely while encouraging each other to challenge sectarianism in their own lives and in the wider community

LEARNING OUTCOMES

On completion of the drama workshop participants have knowledge of:

• Issues around identity, stereotyping, discrimination and sectarianism
• An understanding of ways to promote non-sectarian attitudes
• A list of available support services

SKILLS DEVELOPMENT

• Developing communication skills and communicating viewpoints in a logical and coherent manner
• Developing ability to work on own and with others either in pairs or in a whole group
• Confidence Building
• Problem Solving re thinking, sharing and discussing ideas on key themes and decision making

RESOURCE AND PREPARATION

• *Acting for Change Information Leaflet* for each participant
• Evaluation Forms and pens
• Flipchart paper and markers

An *Acting for Change Information Leaflet* accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.

SUMMARY OF WORKSHOP – YOUNG PEOPLE AND ADULTS

The Anti-Sectarianism Workshop Model is divided into three sections:

1. DRAMA GAMES AND EXERCISES: 70 MINUTES

- Introduction
- Physical and Vocal Warm-Up
- Columbian Hand Hypnosis
- Where Do I Belong?
- I am…Agree/Disagree

BREAK: 10 Minutes

2. ADDRESSING SECTARIANISM – FAMILIARISATION WITH THE THEME: 20 MINUTES

- First Thoughts Exercises
- Discussion of terms for discrimination, sectarianism, equality and human rights

3. EXERCISES ON ANTI-SECTARIANISM: 70 MINUTES

- The Sectarian Line Exercise
- Lines of Prejudice Exercise
- Image Work

Wind Down and Evaluation: 10 Minutes

Time: *The timelines for this workshop are a guideline only.*

1. Drama Games and Exercises

INTRODUCTION

The workshop facilitators introduce themselves and Smashing Times Theatre Company Limited. They give a brief description of the project and explain the focus and objectives of the workshop. Fill out any necessary forms, for example registration forms with names and contact details of those in attendance. The facilitator may wish to complete a group contract (see the Resources section of this booklet). The facilitator then says that the work will begin by warming up our bodies. Because the language of theatre is the human body, we start with games and exercises that warm-up the body as well as being fun and enjoyable to do.

EXERCISE

PHYSICAL AND VOCAL WARM-UP – STRETCH AND BREATH

Aims:
To prepare bodies, voices and imaginations for work
To promote energy

Instructions:

1. Form a circle. Each person gently massages the main muscle areas of the body, calves, thighs, stomach, chest, back, and arms and then a gentle massage of the facial areas and scalp. If you like add in a gentle jog on the spot.
2. Standing with feet parallel and hip distance apart gently flex the neck up and down and from side to side, rotate the elbows, wrists and stretching out fingers, then rotate the shoulders, hips, knees and ankles, first one way and then the other. Circle shoulders forward and back again. Inhale and lift shoulders up towards ears, aim to touch ears to shoulders. Exhale and let shoulders drop down. Repeat two more times. Make sure the shoulder balls and blades are well dropped down and arms hang loosely at sides and hands and fingers are relaxed.
3. Standing with feet parallel and hip distance apart, close eyes and concentrate on the breath, allowing it to naturally slow down and deepen. Extend your awareness to include the whole body. On the in breath imagine the breath filling the whole body. On the out breath imagine the body emptying. On each exhalation feel your hands and arms swell out and float away from the side of your body and imagine

your breath is like a wave of the sea. At the beginning keep movements subtle and small, as the practice progresses, the feeling is that they are effortless and coming from the inside out…non-acting, non-doing…unification of the body and breath. Extend the movement gradually, breathing in as you raise the arms out and breathing out as you relax them, all the time imagining the breath as waves of the ocean flowing through you.
4. Standing with feet parallel and hip distance apart take three deep breaths, raising arms and heels all the way up on the inhale and lowering on the exhale for each breath. To finish stand still maintaining awareness of the breath and how you feel. For alignment, concentrate on the top of the head; imagine a silk thread pulling the whole body upwards as though the skull were being suspended from it. Visualise the vertebrae in the back as beads on that thread.

Note: If the group are new do the Culture Shock Name Game instead of the above exercise.

EXERCISE

COLOMBIAN HAND HYPNOSIS

Aims:
To break the ice and connect with a sense of fun and playfulness in order to free up the group
To get our bodies moving in space

Instructions:

1. Participants walk randomly around the room always walking towards an empty space.
2. Facilitator says 'stop' and participants pair off with the person nearest them.
3. Facilitator chooses one person to illustrate the exercise with; facilitator places the palm of his/her hand one foot in front of the participant's face. Facilitator explains that the participant is now 'hypnotised' to the facilitator's hand and the distance of one foot must always be maintained between facilitator's hand and participant's face. Facilitator then moves his/her hand back and forwards and participant should move too. Facilitator can walk forwards or backwards, move up or down, etc.
4. Pairs then decide who is A and B. A places his/her hand in front of B's face, with the tops of the fingers level with the

hairline and one foot away from the face. A leads B around the room always ensuring that B's face is one foot from A's hand and avoiding other players.

5. When A and B have had sufficient time to practice, the roles are reversed so that B now leads and A follows.

6. Facilitator asks for three volunteers. A extends both of his/her arms so that palms are facing outwards. B and C are then placed one foot from both hands. As A moves hands B and C move accordingly. Participants can then be divided into groups of three and this part of the exercise can be practiced. Reverse roles so that all three in each group have a chance to lead.

7. To end ask for one person to volunteer to lead the whole group around the room. The group is hypnotized to different parts of the leader's body called out by the facilitator for example 'left eye', 'right knee', etc. Add sound so that when the leader moves up high the sound gets high and when the leader moves down low the sound gets low.

This is a low focus exercise and it is about 'give and take' as the pairs must work with each other to maintain ongoing movement. The function of this exercise is to help the group become disinhibited and to explore some issues around power and abuse of power. In general terms, this exercise also exercises the body and develops physical awareness of your body in space, and develops concentration.

Some questions the facilitator might ask:

a. Which part of the exercise did you find easier? Leading or following?

b. Did the leader make it easy to follow or did they make it difficult? How did they make it difficult? By moving their hand too quickly so that it became difficult to follow?

c. Who has the most control or power in this exercise? The leader or follower? (participants will usually say the leader). Did the leader sometimes abuse this power or exploit the other person? How? Why? A short discussion on power and

equality can ensue. For example, within a relationship, people may often exploit each other rather than work in *harmony*.

d. Facilitator can then ask participants to *repeat* the exercise with the emphasis now firmly on the leader and the follower working in harmony. The concept here is that the leader and the follower should share power by working together. When the exercise is repeated a second time, ask participants: In what way did it *feel* different? Why? Is it healthy for us to exploit each other? Is it healthy to allow ourselves to be exploited?

EXERCISE

WHERE DO I BELONG?

Aims:

To understand more about community
To explore what kind of community is important to participants
To explore how we relate to the 'other'

Instructions:

1. Explain that you are going to read out a list of statements. Ask people to get into groups according to the statement.

2. See a list of suggested statements below. For example the statement is 'Those who go/do not go to a place of worship regularly'. Ask those who do go a place of worship regularly to go to one corner and those who do not go to a place of worship regularly to go to another corner. You may add in a third neutral area for 'Not sure'.

3. The idea is that the participants move to either end of the room in response the statements and discover which group or 'community' is important for them.

4. Once in their groups or 'communities' invite members of the group to talk among themselves about whether they consider this to be an important group/community for them or one to which they just automatically belong.

5. Generate further discussion either within the groups or amongst the whole group. Discussion will focus on what makes a 'group' a 'community', how a community is made and how that process can exclude others and contribute unintentionally to sectarianism. Questions to consider are: 'Which groups did they consider 'communities'? Do some people belong to more than one community? What sort of overlaps are there? Which communities dominate political and social life in Ireland/Northern Ireland? Why is this? Are people happy about this? If not is there anything they can do to change this? Record these on the flipchart.

Explain the idea of community. There are many different types of **communities** and **communities of interests** and there are many differences *within* communities. Some communities are fixed and others are fluid. Be careful not to label or stereotype. A community can be a specific area or it can relate to a group of people, family or friends. You may have a community of interests where a group of people come together because of interests or experiences. A community can be local, national or international; it can involve children, young people, adults or groups that are mixed ages; it can be a prison, a women's group, a family, a youth club, an adult education centre, an apartment building, a community hall, a library group, people with special needs, a drama group, etc.

As part of the discussion remind the group of the term *'identity'. A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed: other parts are fluid, they can change or alter.*

Statements for 'Where Do I Belong?'
• Those who go/do not go to a place of worship regularly
• Those who play/do not play in a team sport regularly
• Those who play/do not play a musical instrument in a band/orchestra; or sing/do not sing in a choir
• Those who are concerned/not too concerned about environmental issues
• Those who belong/do not belong to school/youth club
• Those who do/do not eat meat
• Those who believe/do not believe in God
• Those who belong to a Christian/other religion
• Those who frequent/do not frequent pubs/clubs
• Those who belong to a middle class/working class community

Raymond Keane, Barabbas Theatre Company, facilitating the Masks of Four Temperaments workshop

• Those who support/do not support a football or other team
• Those who support/do not support a political party
• Those who belong to the Catholic/Protestant community
• Those who are male/female

Resources: Choice statements.

* *Where Do I Belong?* is produced courtesy of Corrymeela's Schools Programme.

I AM…AGREE/DISAGREE

Aims:
To encourage participants to express themselves
To encourage the idea of respect for difference
To generate support of different and diverse experiences within the group

This exercise allows us to be brave and controversial in public without any need for vocal defence of our opinions while allowing us to explain our choices during discussion. Conversation should bring up various opinions and attitudes towards oneself and others, and towards themes such as religion, socialising, mental health, etc.

Instructions:

1. Explain that you are going to read out a list of statements. Indicate that one side of the room is 'agree' and the other side is 'disagree'. Responding to each statement, participants are to move towards either 'agree' or 'disagree'.
2. The game is calm and reflective and participants are encouraged to work in silence. We are thinking for ourselves only so the 'I' is individual to each participant. There should be no prompting or commenting on other's choices.
3. To begin ask the participants to stand in the centre of the room and read out the first statement. Participants are to move towards either agree or disagree, there is to be no standing in the middle. Apologise for forcing a definite 'agree' or 'disagree' choice. Explain there will be time for discussion of choices later on.
4. Begin with factual statements such as 'I am left-handed' and gradually introduce more subjective statements such as 'I am happy". As the game progresses continue to throw in lighter objective statements to relieve pressure if necessary. A list of suggested statements can be found below. Remember to match the statements to the group.
5. Encourage the group with lots of 'there are no right answers', 'you are all showing a lot of honesty and bravery in the room today', etc. Ask them to continue to keep silent, discourage any talking or laughing and allow time for each statement to settle and shift until the group have had a chance to acknowledge their choices and are ready to move again. There may be awkwardness but this is part of the activity.
6. After all the statements have been read out, you then have a discussion. Ask the group if anyone would like to talk about why they choose to agree/disagree with any of the statements. The comments should refer to each person's own choices and ask the group to avoid commenting on other people's choices. As part of the discussion the facilitator may make a general comment, never singling out any individual.

For example saying 'I notice that for "I am attractive" most of the boys went to agree whilst most of the girls went to disagree'. Ask: What would the group think about that? Other questions to ask are: Did you like this game? Why? If not, why not? How did you find it when you were on your own or only with one or two other people? What was it like being part of a big group who agreed or disagreed? Common replies may include 'It is difficult to feel different' or 'It is good to feel different'. Encourage discussion on these and on statements such as 'It is OK to have different opinions', 'It is possible to change your mind' and 'We are responsible for our attitudes'.

7. Make sure to end this exercise with a group exercise to build bonding. For example at the end of the discussion ask the participants to stand in a circle. All shake out one arm, then the other, shake out one leg, then the other, and then shake out both arms, then both legs. Finally, shake out the whole body. Add a sound while shaking out. Then, still standing in a circle, each person turns to their left and gives a hug (or handshake) and says 'well done' to the person next to them.

Resources: Blu Tack, choice statements.

Additional Notes on Statements

Keep statements that are somehow oppositional a few statements apart. During the discussion the facilitator may group together similar statements and allow the group to discuss them. For example 'I am rich' with 'I am privileged'. If necessary a brief explanation may be given for more complex statements. For example conflict can mean 'arguing or fighting'; prejudice can mean 'slow to change your mind and judging people without knowing them'. Use 'I am brave' after a statement that has raised the sensitivity stakes within the group. Let them use this to comfort and congratulate their honesty. End as you began on a jovial or reassuring statement. 'I am hungry' or 'I am loved (*very rarely someone will Disagree with 'I am loved' in earnest, if they do, have a gentle word during break or point out to youth worker: 'You don't have a dog/cat, etc?'). This is a reflective, emotional exercise, that can bring a depth of honesty to the group, it is very popular with adolescents.

Statements for I am…Agree or Disagree

I am tired
I am 16
I am Irish
I am left-handed
I am young
I am musical
I am a boy
I am British
I am happy
I am open-minded
I am a girl
I am intelligent
I am proud of myself
I am from a big family
I am rich
I avoid conflict
I am smart
I am a man
I drink alcohol
I am privileged
I know what I want
I am a woman
I like conflict
I am religious
I smoke
I am a good person
I am attractive
I am brave
I enjoy school
I am prejudiced
I find it difficult to make decisions
I am bullied
I am a good liar
I am a bully
I am an honest person
I am loved
I am hungry

Thanks to Aideen McDonald for sourcing this exercise.

2. Addressing Sectarianism
– Familiarisation with the theme

This section can be conducted by a drama facilitator with experience in anti-sectarianism or by a co-facilitator who is a guest speaker in anti-sectarian work. The speaker brings everyone together in a small group and establishes an atmosphere that is intimate and quiet. The time for this session is 20 minutes maximum.

To begin carry out the First Thoughts exercise, see below, and then begin a discussion on ''what is sectarianism?'' and introduce definitions for stereotyping, prejudice, discrimination, sectarianism, equality and human rights. The terms are on the *Acting for Change Information Leaflet* to be distributed at the end of the workshop.

EXERCISE

FIRST THOUGHTS

Aims:

To explore the idea that everyone has prejudices
To encourage discussion around these prejudices

Instructions:

1. The facilitator calls out a selection of the words listed below and asks the group to call out the first word that comes to mind.
2. The facilitator writes a selection of the words on the flipchart.
3. When the facilitator has finished calling out all the words ask the group for comment and feedback.

Resources: Flipchart and Marker

List of Words

American
Irish
English
German
Sinn Féin
Teacher
DUP
Alliance Party
PSNI
Drug Dealer
Homeless Person
Protestant
Catholic
British Army
Psychotic killers
IRA

SDLP
Political prisoner/Ex-Prisoner
African
Football Fan
Cleaner
Doctor
Homosexual
Lesbian
Muslim
Buddhist
Police Officer
UVF
Lawyer
School Bully
Traveller

EXERCISE

DISCUSSION: WHAT IS SECTARIANISM?

A person is sectarian if he or she 'adheres in a bigoted or narrow-minded fashion to a sect or body of persons who have agreed upon particular doctrines or practices' – **Oxford English Dictionary.**

Within Ireland and Northern Ireland sectarianism refers to tackling the divisions which have historically existed between the Protestant and Catholic Christian faiths, between the nationalist and unionist communities, etc and the bigotry that manifests itself through abusive actions and words. A useful document is *Moving Beyond Sectarianism, A Resource for Young Adults, Youths and Schools,* 2001, source: Irish School of Ecumenics, Trinity College Dublin. The information below is taken from this document:

"Sectarianism exists:
• In the hearts and minds of individuals;
• In the kind of structures we create in society;
• In our attitudes to one another;
• In what we say and do;
• In the things we leave undone/unsaid;
• In negative judgments about someone else's behaviour.

It is rarely a label we apply to ourselves, as our own sectarianism is the hardest to recognise. Sectarianism involves:
• Religion
• Ethnicity and nationality
• Politics
• Religion and politics

Sectarianism is…a system of attitudes, actions, beliefs and structures…at personal, communal and institutional levels…

which always involves religion and typically involves a negative mixing of religion and politics…which arises as a distorted expression of positive human needs especially for belonging, identity and the free expression of difference and is expressed in destructive patterns of relating:
• hardening the boundaries between groups;
• overlooking others;
• belittling, dehumanising or demonising others;
• justifying or collaborating in the domination of others;
• physically or verbally intimidating or attacking others.

Displays of sectarianism can include for example 'jokes and little asides, name-calling, chants and songs, graffiti, verbal abuse, intimidation, discrimination, physical violence, domestic violence, murder'.

It is a system…
The most difficult thing to grasp about sectarianism is that it is a system and that therefore all our actions are interdependent. It suits the sectarian system that the majority of us should feel ourselves to be powerless and locked into 'opposing camps' without choice. Fear of our own side is sometimes greater than fear of others, diffusing creative energy…

What is the worst form of sectarianism?
Firstly, that which involves violence and secondly, our own sectarianism because it is the one about which we can do something."

Overcoming sectarianism is about accepting people as people, not on where they come from or what they do. We can all be sectarian, even without realising it. **To finish the discussion** introduce definitions for stereotyping, prejudice, discrimination, sectarianism, equality and human rights which can be found on the *Acting for Change Information Leaflet* to be distributed at the end of the workshop.

3. Exercises on
Anti-Sectarianism

THE SECTARIAN LINE

1. Ask the group to make a straight line with the tallest person at one end and the shortest person at the other end.
2. Then ask the group to make a straight line according to their month of birth: January at the beginning and December at the end. Once participants are in a line according to months, ask them to arrange themselves according to dates within each month beginning at the first.
3. Then begin work on the 'Sectarian Line'. The facilitator asks the participants to imagine a line down the center of the room. At one end of the line the facilitator places a sheet of paper with the words 'Most Sectarian' written on it. At the other end of the line the facilitator places a piece of paper 'Least Sectarian'. The middle of the line can be indicated as 'not sure'.
4. The facilitator passes out pieces of paper with written statements on them, giving one piece of paper with one statement on it to each person.
5. Ask each person to place the statement on the line according to where they think the statement belongs, ie most sectarian, least sectarian, not sure.
6. Once all the statements have been placed on the line encourage participants to read all the statements and observe where they have been placed on the line.
7. Once participants have had the opportunity to consider

Adam Traynor and Aoife Heery in 'Shattering Glass'

the statements ask would anybody like to comment. Ensure everyone who wishes to has a chance to speak. Remind people to speak for themselves using the 'I' statement and when one person is speaking to ask the others to listen and wait for their turn to comment.

8. See below for lists of suggested statements.

Resources: Blu Tack, choice statements

Statements for The Sectarian Line

• I am a member of the PSNI.
• I threatened a family out of their home.
• I am a member of Sinn Féin.
• I am a member of the DUP.
• I am a member of the GAA.
• I am a member of the Orange Order.
• I am an ex-political prisoner.
• I believe that all Catholics are Republican.
• I don't think that Protestants can be trusted.
• I will not worship with Catholics.
• I wouldn't marry a Protestant.
• I'm not sectarian; I'm a Christian.
• I shot an innocent person.
• I just keep within my own community and stay out of politics.
• I painted 'Taigs out' on a wall in our village car park.
• I painted a paramilitary mural on the gable wall of our house.
• I think the Catholics should go and live in the South of Ireland.
• I don't have a sectarian bone in my body.
• I don't think that Catholics are Christians.
• I get on well with people from the other side as long as religion and politics are not mentioned.
• I wouldn't talk to anybody as sectarian as that.
• I believe it's the other side that started all the trouble and want to keep it going.
• I believe the other side gets all the funding and we get nothing.
• I blocked a road in support of Drumcree.
• I support the Garvaghy Road Residents Association.
• I believe that Northern Ireland is our country and that the Catholics should adapt to our ways.

* The Sectarian Line is sourced from *Moving Beyond Sectarianism, A Resource for Young Adults, Youths and Schools, 2001*. Irish School of Ecumenics, Trinity College Dublin.

EXERCISE

LINES OF PREJUDICE

Aims:

To encourage participants to explore their views on controversial issues and to consider personal prejudices and preconceptions
To enable participants to share their views and opinions with others
To encourage an exploration, tolerance and acceptance of other people's views and beliefs

Instructions:

1. Have three corners and label each corner with a piece of paper, 'Agree', 'Disagree', and 'Don't Know'. Alternatively using the imaginary line down the centre of the room, and place the label 'Agree' at one end, the label 'Disagree' at the opposite end and the label 'Don't Know' in the middle.
2. Ask the participants to stand in the centre of the room and read out the first statement. See below for lists of suggested statements.
3. Ask participants to walk to the corner that best describes their opinion on the statement.
4. Once everyone has moved and are comfortable with their decision, give people an opportunity to respond. Start with one group and ask if anyone in that group would like to say why they went to that particular corner/label. Would they like to explain their opinion to the rest of the group. Then move on to the next group and ask the same questions until everyone has had a chance to speak. Additional questions to ask: How did people feel? Were they feeling under pressure to make choices? Were they influenced by where other people went? Were they afraid that their choices might be misunderstood?
5. Allow space for people to change their mind and move to a different corner during the discussion.
6. When the participants have finished discussing the statement read the next statement and the activity continues.
7. Alternatively you may call out a statement and ask participants to move to the corner that best describes their opinion and then carry on with a new statement. After a few statements you can then introduce the questions and opportunity for discussion.

Resources: Blu Tack, choice statements.

Note: This exercise may bring up sensitive issues for discussion so ensure that ground rules have been established. Tell participants it is important that no one is rude or puts another person down. This activity can be carried out with groups of any size however with a smaller group everyone has a chance to share their views.

Statements for Lines of Prejudice

• People from Northern Ireland are inherently sectarian.
• Capital punishment should be introduced for terrorists.
• Young people should not join paramilitary groups.
• In relation to sectarianism if it doesn't affect me it's not my responsibility.
• Orangemen should be allowed to walk down/march on any road they want.
• Catholics should not join the police force.
• Protestants should not join the GAA.
• Catholic and Protestant children should not play together.
• All marching in Northern Ireland should be banned.
• Parents should be allowed to hit their children when they misbehave.
• Individuals should be allowed to fly whatever flag they want above their house.
• Irish history should be taught in all schools in Northern Ireland.
• The word London should be dropped from Londonderry.
• The PSNI is sectarian.
• Both the Union Jack and Tricolour should be flown at City Hall.
• Britain is responsible for all of Northern Ireland's problems.
• There will never be peace in Northern Ireland.
• There would be peace in a United Ireland.
• More schools in Northern Ireland should be integrated.
• Protestants and Catholics should be entitled to separate educational systems.
• All weapons need to be decommissioned before we can have peace.
• It is OK to have a friend or partner who is from a different faith.
• I think it's OK for people to wear specific clothes or accessories to symbolise their faith.
• Everyone has the right to follow his or her religious belief without fear.
• Everyone has the right to feel safe and secure where they live.

* Lines of Prejudice is produced courtesy of Corrymeela's Schools Programme.

IMAGE WORK ON THEMES OF SECTARIANISM AND RELIGIOUS PREJUDICE

This section consists of developing the themes already explored in the workshop and presenting them through image theatre.

• Breaking into groups to prepare the images: 10 Minutes.
• Presentation of images and feedback from the audience: 20 Minutes.

Aims:

To encourage participants to think about situations where sectarianism might occur

To encourage participants to explore how they would react to situations of sectarianism

To raise awareness that everything may not be what it seems on the surface.

Instructions:

1. Explain to the groups that they are to prepare an image that depicts sectarianism or religious prejudice. Image theatre involves using our bodies to create still images or tableaux to tell the story.

2. Divide the participants into teams of five. In each group participants share stories and experiences in relation to discrimination, sectarianism or religious prejudice. Each group then picks one story in relation to sectarianism that they are going to present through an image theatre presentation. While the example of discrimination within the story may be real or not, the participants are 'fictionalising' the story. Participants do not use their own name in the work, they use a made-up name for their 'character'.

3. Each group works on ways to depict the story as if they were in a photograph, to make an image to depict the scene of sectarianism or religious prejudice. The overall aim is to show what the group perceive to be an actual example of sectarianism, the real oppression as it exists now. Each group works on their feet to create the still image with their bodies. Remind each group to explore the image as fully in possible in terms of emotion, gesture, facial expression, use of the actors' bodies and space. The actors are using their bodies within the tableaux to suggest what the characters are doing, how they are reacting to each other and to the situation taking place within the moment. The tableaux should have a strong point of focus and have variation such as different levels, actions and opposing character intentions. The still image or tableau is created by the group working together collectively and should ideally show a key moment of action.

4. Each group will now show their image to the others. Seats for the audience are arranged so that they face on to the designated playing area. The drama facilitator decides the running order and each group, one at a time, now present their images.

5. To begin the participants in group one strike and hold the image or tableau. Those watching are asked to briefly comment on what they see, focusing on what the image suggests. Discussion should focus on the clarity of the story and image and the nature of the oppression.

6. Ask the group showing the image to now relax and explain their story to the rest of the group.

7. Then ask those watching can they offer suggestions for overcoming the discrimination/oppression. Can they offer ways of dealing with the discrimination being shown. Questions for discussion include 'how the scene might develop?' and 'how they might challenge the sectarianism/religious prejudice?' shown in the story, 'what can the main character or other characters do differently to combat the sectarianism?'and 'what strategy can help?' Remember there are no right or wrong answers, participants are simply opening up areas for discussion.

8. As suggestions are put forward the group creates a new image to reflect those suggestions. Those watching continue to put forward suggestions and can come up and actually change the image to offer further ways of dealing with the discrimination being shown.

9. If required, the drama facilitator can offer suggestions for active strategies but should provide space for the participants to come up with their own effective ideas for the problems illustrated in the images, rather than the drama facilitator simply imposing a fixed set of principles upon them. Participants should be encouraged to explore the issue without perpetuating the problem, ie any negative stereotypes or prejudices should be challenged by the facilitator if the group does not pick up on them, so that the work does not generate into an excuse for sectarianism itself. Also encourage participants to expand their scenes beyond depicting scenes of violence.

10. The rest of the groups one at a time presented their original images followed by discussion and the showing of the new images as outlined above.

Note: Time permitting; the facilitator may bring one or more set of group images alive through improvisation following the instructions as outlined under the Anti-Racism drama workshop model.

Wind Down

At the end allow time for evaluation and discussion, for participants to give verbal feedback or ask for further information and for the participants to ask any questions they may have. To finish the workshop, a written evaluation form and pens are distributed to participants to complete and the facilitator can ask the questions on the evaluation form, as the participants fill them out. An *Acting for Change Information Leaflet* accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.

End the workshop by bringing the group into a circle. Ask the group to imagine a society where people are welcoming and friendly and where people recognise and respect difference and respect each other regardless of race, disability, religion, political views or sexual orientation. Congratulate everyone on their contribution and ask everyone to give themselves a big clap to finish.

EXPLORING **HUMAN RIGHTS** & GENDER EQUALITY **THROUGH DRAMA**

Workshop Model

An introductory three-hour workshop using the methodology of drama to promote Human Rights and Gender Equality

TIME Three Hours

AIMS

The workshop uses drama games, exercises and improvisation to:

- Introduce and raise awareness of Human Rights and Gender Equality
- Explore how to take action to promote Human Rights and Gender Equality
- Stimulate further discussion and debate
- Provide a list of Resources to encourage further exploration about Human Rights and Gender Equality

OBJECTIVES

The workshop is suitable for both young people and adults and has several key objectives. To provide participants with:

- A deeper awareness of key terms in relation to Human Rights and Gender Equality
- Access to a quality arts experience to promote Human Rights and Gender Equality
- The opportunity to gain confidence
- The opportunity to gain a better understanding of key issues and to work together towards a better future for all

LEARNING OUTCOMES

On completion of the drama workshop participants have knowledge of:

- Issues around Human Rights and Gender Equality
- A list of Resource Services

SKILLS DEVELOPMENT

- Developing communication skills and communicating viewpoints in a logical and coherent manner
- Developing ability to work on own and with others either in pairs or in a whole group
- Confidence Building
- Problem solving re thinking, sharing and discussing ideas on key themes and decision-making

RESOURCE AND PREPARATION

- *Acting for Change Information Leaflet* for each participant
- Flipchart paper and markers
- Pens and paper
- Evaluation Forms

SUMMARY OF WORKSHOP – YOUNG PEOPLE AND ADULTS

The Human Rights and Gender Equality Workshop is structured as follows:

1. DRAMA GAMES AND EXERCISES: 70 MINUTES

- Introduction
- Name Game
- Shapes
- Bomb and Shield
- Gender Line
- What am I? What do I want?

BREAK: 15 Minutes

2. EXPLORING HUMAN RIGHTS AND GENDER EQUALITY: 80 MINUTES

- Introducing information on equality, human rights, gender-based violence and gender equality.
- An Ideal Island - Introducing information on the Universal - Declaration of Human Rights (UDOHR)
- Women's Rights as Human Rights

Wind Down and Evaluation: 15 Minutes

Time: *The timelines for this workshop are a guideline only.*

1. Drama Games and Exercises

INTRODUCTION

The workshop facilitators introduce themselves and the project and explain the focus and objectives of the workshop. Fill out any necessary forms, for example registration forms with names and contact details of those in attendance. Work with the group to complete a group contract if not already done. The facilitator then says that the work will begin by warming up our bodies.

NAME GAME

Aims:

To prepare bodies, voices and imaginations for work
To promote energy
To learn names

Instructions:

1. Form a circle.
2. The drama facilitator steps into the circle and says his/her first name and makes a movement at the same time. He/She then steps back.
3. The participant next to the drama facilitator then steps into the circle and says his or her name and makes a movement at the same time and then steps back.
4. Continue clockwise around the circle until everyone has had a go.

5. Go around a second time saying name and repeating the same gesture but this time the journey around the circle is speeded up.
6. Then go around a third time with everyone encouraged by the facilitator to go faster and faster. Repeat another two times until the final round when everybody says their name and makes their gesture all at the same time.

SHAPES

Aims:

To break the ice and connect with a sense of fun and playfulness in order to free up the group
To get our bodies moving in space
To develop teamwork and a shared connection in the group

Instructions:

1. Walk around the room always moving towards an empty space.
2. Facilitator calls out a series of tasks which participants complete as quickly as possible without conferring.
3. Once each task is completed instruct participants to walk around the space again until next task is called out and so on.
4. The first task is 'Get into groups of three'. Other tasks are 'Divide into groups of four, then groups of five and then groups of six.' 'Using your bodies, make a three-dimensional shape of a car, then a train'. When the image is made the facilitator says 'On my signal the car or train starts moving around the space'.
5. The following involve the participants forming letters, numbers, etc with the shape of their bodies. 'Get into groups of five and each group makes the letter X, then make the letter M'. 'Get into groups of four and make the number 103'. 'The whole group creates two squares, three triangles and two circles'. 'The whole group writes the sentence "I am a cat"'.

Some questions the facilitator might ask:
• This exercise is about getting the group to work together. Did the group work together or were some people leading and some following?
• Discuss the idea that on stage a person's role is based not on what they do individually but, more importantly, on what they do in relation to others? What can we do to work together in harmony in order to complete tasks as a group?

BOMB AND SHIELD / ONE PERSON YOU FEAR AND ONE PERSON YOUR PROTECTOR

Aims:

To get participants moving in a fun way
To develop group and spacial awareness
To develop concentration

Instructions:

1. Group moves randomly around the space.
2. As the group are moving explain the instructions. In a few moments each person chooses one other person in the room, without ever letting that person know, and try to walk as far away from that person as you can (as if you feared this person). This person is your bomb.
3. Choose your bomb now. Continue walking with as much distance as possible between you and your bomb.
4. Keeping your bomb you now choose another person, (without letting them know). Try to get this person in BETWEEN you and the person you fear. This person is your protector or shield.
5. Continue walking with your bomb and shield. You have twenty seconds to get as far away from the bomb and as close to the shield as possible starting now.
6. Count down from twenty to zero. On zero everybody freezes. Ask each person to name the person they fear and who is protecting them.
7. Ask for volunteers to share with the rest of the group a 'bomb' in their life and a 'shield' they have against this 'bomb'. This relates to the participants' real lives and their own personal experiences.

GENDER LINE

Aims:

To encourage participants to explore and discuss gender
To introduce term for gender

Instructions:

1. Have two pieces of long tape on the floor creating parallel lines. Divide participants into two groups.
2. Give group one the responsibility of creating a lifeline for a male member of the group's local community.
3. Give group two the responsibility of creating the lifeline of a female from the same community.
4. Ask participants to think about how this male and this female may be expected to behave, how s/he is treated, her/his importance or value.
5. At intervals of five years indicated on the tape, participants from their respective groups are to stand at the interval and to read off information their groups have brainstormed, alternating between the male group and the female group for each five-year interval.

6. Have someone record everything on a flipchart at the front of the room. After the lifelines are completed, discuss.

7. Facilitate discussion on how the game illustrates gender norms and expectations that contribute to the different needs, status, and opportunities experienced, if any, by women and girls as compared to men and boys.

8. Introduce the term for Gender (see Information Leaflet). Gender refers to the socially-constructed roles, behaviours, activities and attributes that a given society associates with men and women. Gendered differences – those that society associates with men and women – have no necessary biological component, it is cultures that construct differences in gender and these differences are changeable over time. Explain the difference between the terms 'sex' and 'gender' and ask the group for examples of 'sex' characteristics and 'gender' characteristics (see Information Leaflet)

9. Ask what rights are sometimes denied to women and what rights are important to women and men.

Resources: Blu Tack, pens and paper, flipchart and marker, two pieces of long tape.

WHAT AM I?
WHAT DO I WANT?

Aims:

To encourage participants to express themselves
To encourage the idea of respect for difference

Instructions:

1. Form a circle. Ask people to volunteer to share with the group one thing about themselves that they believe no one else in the group knows.

2. Participants then walk around the space. On 'freeze' everyone stops, pairs up with the person nearest to them and sits down.

3. The facilitator calls out the following questions and in pairs each person tells their partner the answer to the question.

4. The questions are: Three things about me that are the same as everybody else in the room; Three things about me that are the same as some people in the room but not others; Three things about me that I feel make me different from everyone else in the room; Three qualities/characteristics that I feel other people in the room have that I do not have.

5. Ask the group how did it feel to do this exercise? Do you ever feel different to others and what does it feel like? Explain we can be all different yet equal. There are times when we often feel different to others which may sometimes feel uncomfortable or sometimes enjoyable, depending on the degree of self-esteem and confidence that we have. The aim of the exercise is to get in touch with some of these differences and to share our feelings about them.

6. Distribute a pen and blank piece of paper to each person. Each person, working on their own, writes down three definitions of themselves in relation to two questions which are (a) What am I? and (b) What do I want?

7. The facilitator explains that we are all different and also may share identities…"a person is not simply defined by one aspect of their lives – knowing that someone is a woman does not tell you all that there is to know about them. People's identifies are complex and made up of many layers – a person is at the same time, a woman, a mother, a traveller, a childcare worker, an artist, a sister, an Irish person…". In relation to the first question 'What am I', each person lists three words in order of importance to describe 'What am I'. A person may write 'I am a man, an artist and a friend'. For the second question again each person writes three words to answer what do I want? This may be love, happiness, success etc. Do not write your name on the piece of paper.

8. When everyone is finished collect the pieces of paper, place them on the floor, face up and read what is written. Then analyse what you see, asking the group for their responses.

Resources: Blu Tack, sheets of blank paper, pens.

* Adapted from Augusto Boal, *Games for Actors and Non-Actors.*

2. Exploring Human Rights and Gender Equality

EXPLORING HUMAN RIGHTS AND GENDER EQUALITY

Aims:
To encourage participants to explore their views on Human Rights and Gender Equality

To enable participants to share their views and opinions with others

To encourage an exploration and acceptance of other people's views and beliefs

Instructions – Part One:
1. The group sits in a semi-circle. On a flipchart write the words 'Equality' and 'Human Rights'.
2. Ask the participants to close their eyes and think about what the words mean to them. What images come to mind?
3. After a minute ask participants to open their eyes and to brainstorm by calling out words or phrases in relation to 'Equality' and then 'Human Rights'. The facilitator writes the words and phrases on the flipchart in order to build up a vocabulary around the words 'Equality' and 'Human Rights'. Encourage the group to call out as many words or phrases as they want. Do the words relate specifically to men or women or both?
4. Use the words on the flipchart to generate discussion. What do you think this word means? How has it impacted on our lives within Ireland and Northern Ireland? Ensure the group that there are no right or wrong answers and all comments are welcome.
5. Introduce the terms for **Equality** and **Human Rights,** which are included in the Information Leaflet to be distributed as part of this workshop.

Some questions the facilitator might ask:

What rights do we have?

Why are rights important?

Why should we respect the rights of others?

What happens when rights are not respected?

What types of human rights violations disturb you most?

What human rights do we have now that our parents or grandparents may not have had?

What human rights still have to be achieved here?

Can you think of a situation where you are denied your human rights because of religion?

What can individuals, communities and the government do to promote equality and human rights?

Instructions – Part Two:
1. The group sits in a semi-circle. Have three pieces of paper with the words. 'Agree', 'Disagree', and 'Don't Know' on each page, one word per page. Identify three different spaces around the semi-circle by placing one of the pieces of paper in the space.
2. Explain you are going to read out a statement and

depending on whether they agree, disagree, or don't know, participants have to stand beside the piece of paper that corresponds with what they think. For example: "Women have a right to education." If the participant agrees, s/he rushes to the sign of "Agree." If s/he disagrees, she rushes to "Disagree."

3. Read out the first statement. Participants rush to the space that best describes their opinion on the statement.
4. Once everyone has moved, give people an opportunity to respond. Start with one group and ask if anyone in that group would like to say briefly why they went to that particular label. Would they like to explain their opinion to the rest of the group? Then move on to the other two groups and ask the same question. Depending on the issues that emerge, you may choose to discuss some contributions further to provide clarifications, etc. However, keep the game moving fast. Additional questions to ask: How did people feel? Were they feeling under pressure to make choices? Were they influenced by where other people went? Were they afraid that their choices might be misunderstood?
5. Allow space for people to change their mind, during the discussion ask would anyone like to change their places and to do so now.
6. When the participants have finished discussing the statement read the next statement and the activity continues.
7. Alternatively you may call out a statement and ask participants to move to the label that best describes their opinion and then carry on with a new statement. After a few statements you can then introduce the questions and opportunity for discussion.
8. Discuss the fact that all participants may have varying views on gender that are based on their cultural background, and that it will be important throughout the training to respect each others' views.

Some questions the facilitator might ask:
• Which statements were easy to agree on? Difficult?
• Why was it so difficult to find agreement on some statements?
• Why was it easier with others?
• Do participants feel more strongly about some of the issues than about others? Why?
• Are there issues that participants would like to spend more time exchanging ideas about?

Introduce the terms for **Gender-based Violence** and **Gender Equality,** which are included in the Information Leaflet to be distributed as part of this workshop. Read them out followed by a brief discussion or alternatively have the definitions written on the flipchart to show the group for discussion.

Resources: Three A4 Sheets with 'Agree', 'Disagree' and 'Don't Know' written on them in large writing; list of Human Rights Statements, flipchart and markers.

Statements
• Women are less important than men.
• A man is the leader of the family unit.
• All human beings are equal in value.
• A woman is entitled to say 'no' to a request for sex from her husband.
• A woman's job is to do the cleaning, cooking and washing in the home and men do not have to do this type of work. A woman's place is in the home.
• Human Rights are not set in stone.
• Women are entitled to an equal share in a family's wealth.
• It is more appropriate for women to wear skirts than pants.

• A woman's job is to raise children.
• Girls are smarter than boys.
• A man has more human rights than a woman.
• A woman who dresses in a provocative manner is responsible if she is the victim of a sexual assault.
• It is not my job to stand up for someone else's human rights.
• Abortion on demand should be available in this country.
• When a criminal breaks the law they are not entitled to have their human rights protected.
• It is not necessary to teach children about human rights.
• Some human rights are more important than others.
• Everyone is entitled to live free from discrimination and to be treated fairly.

Equality is about social and political equality for everyone in society, with everyone being valued equally.
Human Rights are basic rights and freedoms that belong to every person in the world. They are about dignity, equality and respect for all people. Equality and human rights are interlinked; you cannot have one without the other.
Gender-based Violence is an umbrella term for any harmful act perpetrated against a person's will, and that is based on socially-ascribed (gender) differences between males and females.
Gender Equality is about all human beings being free to develop their personal abilities and make choices without the limitations set by strict gender roles; that the different behaviour, aspirations and needs of women and men are equally considered and valued. This requires equal representation and participation of both men and women in the economy, in decision-making, as well as in social, cultural and civil life.

Suggestions on ways to promote gender equality and human rights:

- You have already begun the process of promoting human rights by taking part in this workshop and learning about human rights and how to respect your own and the rights of others.
- Explore if principles of gender equality and human rights are present in your own life and in your community.
- Identify and research an issue related to human rights and gender equality either within your own community or in another country and explore ideas of how to raise awareness of this issue and what can be done
- Identify and join or support an organisation near you that works to promote human rights and gender equality. You may be able to get involved in activities that the organisations run such as fund raising to provide direct assistance or humanitarian aid; running training programmes or workshops to raise awareness of human rights issues; and taking part in campaigns to lobby government agencies to take action on human rights.

EXERCISE

A NEW ISLAND

Aims:

To explore human rights
To introduce the Universal Declaration of Human Rights (UDOHR)
To explore the need for rules and laws in society
To explore how to deal with conflict in society
To explore how an outsider feels when joining a new group

Instructions:

1. Participants sit in a circle. Introduce the Universal Declaration of Human Rights. The United Nations (UN) was founded in 1945 after the World War II by 51 countries committed to maintaining international peace and security. Today the UN has over 190 countries as members committed to keeping peace throughout the world, to developing friendly relations among nations and to improving the lives of poor people and to promoting social progress, better living standards and human rights and freedoms for all.

   On 10 December 1948 the General Assembly of the United Nations created the **Universal Declaration of Human Rights** which outlines a common set of agreed rights that all people of all nations, men and women equally, are entitled to. The principles of this document are guaranteed under international law such as through the European Convention on Human Rights and are legally protected in many countries through legislation. For example in Northern Ireland there is the UK Human Rights Act 1998 which includes many of the rights to be found in the European Convention on Human Rights (ECHR0). '…All new laws have to take the Human Rights Act into account and should not take away any of its rights and freedoms. Public authorities - local government, regional government, national government, and even the courts themselves, have to make sure they comply with the Act. People in the UK used to have to go to the European Court to protect human rights. From October 2000, it has been possible to take a case to the courts in Northern Ireland under the UK Human Rights Act 1998.' Reference: *Inspiring Practice, Resources, tools and activities for human rights Education,* NIHRC, p38.

Maria McBride (second from left) leading Acting for Change Anti-Racism and Anti-Sectarianism Workshop

In Ireland a number of human rights are protected under the Irish Constitution and other international agreements to which Ireland is a party. Ireland ratified the European Convention on Human Rights in 1953. 'Ireland was, however, the slowest member state to "bring home" the rights in the Convention. Through the European Convention on Human Rights Act, 2003, our Courts are now obliged to interpret Irish laws in a way that gives effect to Ireland's obligations under the ECHR. Organs of state (such as government ministers and state bodies) are also now obliged to act in compliance with the ECHR. The provisions of the ECHR do not directly come into Irish law by virtue of this legislation. Rather its provisions have only been partially or indirectly introduced in this jurisdiction.' Reference: www.ihrc.ie.

2. Distribute a sheet of paper to each participant containing a summary of the Universal Declaration of Human Rights (see *Information Leaflet*). Ask participants to volunteer to read out the rights listed on the page.

3. Divide participants into three teams.

4. Explain to each team you are shipwrecked on a desert island and are the only survivors. No one has ever lived on this island before. There is plenty of food and water and everything you need to support you all. As a team you have to create a whole new society. The first job is to write a new constitution for the island where you now live on. The
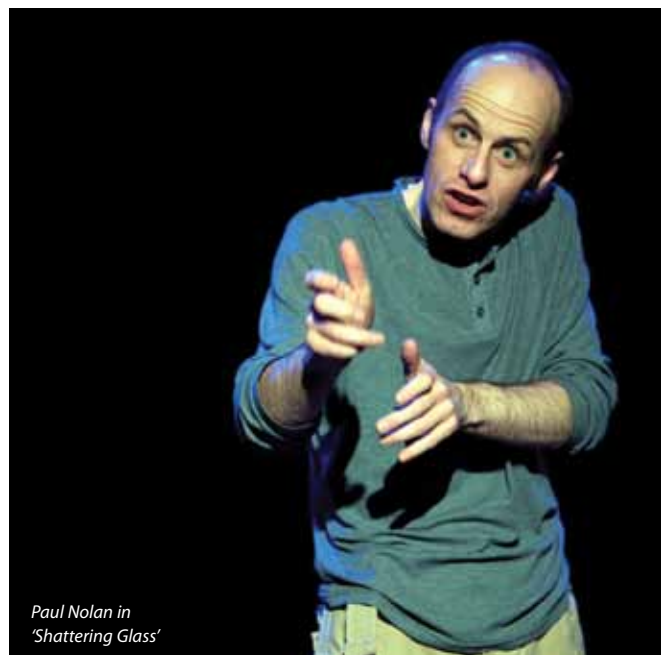
Paul Nolan in 'Shattering Glass'

constitution has to have at least six new human right rules drawn from the Universal Declaration of Human Rights.

5. Each team identifies six rules. Ask them to discuss whether the laws are equal or can they list the laws they have chosen in order of importance from one to six.

6. Each team has five minutes to identify the six human rights laws.

7. Call the teams back together and everyone sits in a circle. Each team now explains their choices to the larger group and compares results. The facilitator writes up the lists on a flipchart and aims to find areas of agreement. Was it easy or difficult to decide on the rules? Which rules were easy to decide? Which rules were difficult to decide? Are there any areas of agreement between the three teams?

8. Participants go back into their teams. Explain that there has been another storm and one person is swept away from their own island out to sea and is washed ashore on a new island. Each group now decides who will leave and that person goes to a new group where they are welcomed in and provided with a copy of the new Constitution for that island.

9. The new person on each team has the objective of disagreeing with one or more of the rules on the new island. They must select a rule and try to persuade the other people on the new island why they cannot abide by this rule. The new person says he/she has to break this rule and they have to justify their actions.

10. Ask each group to prepare a five-minute improvisation

showing the new person breaking the rule and justifying their actions and the other people on the ideal deciding how they will deal with the newcomer who is breaking the rule. The improvisation begins with a still image. See ideas on image work and improvisation in the anti-racism drama workshop model.

Some questions the facilitator might ask:
- Did the arrival of the new person change things on the island?
- How did the original team members make their decisions in relation to how to deal with the new member who is breaking the rules? What happened to the person who is breaking the law?
- Did a leader emerge?
- How did they deal with conflict?
- Can support of human rights play a role in dealing with conflict? Point out that 'violations of human rights are both a cause and a symptom of violent conflict, so building a culture of respect for rights is important in trying to establish a lasting peace.'
- What principles would you follow when trying to negotiate with others?

Resources: Flipchart and markers; list of Human Rights statements.

Adapted from Corrymeela's Schools Programme and Inspiring Practice, Resources, tools and activities for human rights Education, *NIHRC.*

WOMEN'S RIGHTS AS HUMAN RIGHTS

Aims:

To explore the idea of women's rights as human rights

Instructions:

1. Prepare a list of statements in relation to women's rights for example:
   - Empowering women improves the quality of life for everyone
   - Women's Rights are Human Rights
   - A call on all countries throughout the world to guarantee equal status for all women
   - The right to an independent and adequate income for all women
   - All people entitled to health care, education and a decent standard of living as a basic right
   - To eliminate disparity in primary and secondary education for women

2. Divide the participants into teams of five or six and give each team a sheet of paper containing the above statements. Each team chooses one statement that now becomes a 'product' that the group are to promote.
3. Each group has five minutes to create and prepare a commercial for their product. The presentation can consist of talking, singing, dancing, mime, whatever the group wish to use.

4. When the groups are ready, they present their commercials, one by one. When all the commercials have been presented, the group discuss what products they would like to buy and why.

Variation: Each group can prepare a short two-minute improvisation based on a chosen statement. When the teams are ready, one by one, they perform their improvisations and those watching try to guess the nature of the statement.

Statements can also be taken from the Convention on the Elimination of all forms of Discrimination Against Women (CEDAW) – a 'bill of rights for women' adopted by the United Nations in 1979 which 'now legally binds 165 states' or from documents relating to the Beijing Platform for Action which recognises that women's rights are human rights and that 'gender equality was an issue of universal concern benefiting all'. Both of these quotes are from *80:20 Development in an Unequal World*, editor Colm Regan, published 2002 by 80:20 Educating and Acting for a Better World and Teachers in Development Education, pp70-71.

Resources: List of statements

Wind Down

End the workshop by bringing everyone into a circle. Ask people to close their eyes and to think of a world where there is gender equality and human rights for all, to imagine in their mind's eye a world without oppression and discrimination. One by one ask each person to call out one word to describe this new world. The facilitator can write the words on a flipchart as they are called out. The facilitator then goes around the circle and asks each participant to finish the sentence 'My name is _____ and the human right I would like everyone to have is _____.

Then everyone shakes out their arms, legs and finally the whole body while adding a sound. Finally congratulate everyone for taking part in the workshop and ask everyone, on a signal from the facilitator, to clap together to end the workshop. At the end allow time for evaluation and discussion, for participants to give verbal feedback or ask for further information and for the participants to ask any questions they may have. To finish the workshop, a written evaluation form and pens are distributed to participants to complete and the facilitator can ask the questions on the evaluation form, as the participants fill them out. Distribute and discuss the handout with a list of Support Services.

STORYTELLING **THROUGH DRAMA** TO PROMOTE **RECONCILIATION**

Workshop Model

An introductory storytelling workshop using drama to explore memories and experiences of people who have lived through and/or been affected by the conflict in Ireland and Northern Ireland.

The workshop aims to facilitate discussion on people's experiences of the Troubles and to explore ways forward for the future. The workshop is suitable both to tell a story or to be present to hear other stories.

TIME Four Hours

AIMS

The workshop uses drama games, exercises and improvisation to:

• Generate shared storytelling as part of a process to promote peace building and reconciliation in Ireland and Northern Ireland with cross-community and cross-border participation
• Provide a safe, supportive, non-judgemental space for people to come together to hear and talk about experiences and memories that relate to the legacy of conflict in Ireland and Northern Ireland
• Provide a space for shared storytelling where all types of stories are told, shared and listened to sympathetically
• Hear, explore and understand different perspectives in a safe, non-judgemental space
• Encourage dialogue and build new relations by identifying ways forward that can be used to promote reconciliation and mutual understanding – reconciling communities and building positive relations at a local level
• Document stories told by those who wished to speak about their experiences of the conflict in relation to Ireland and Northern Ireland

OBJECTIVES

• Opportunity for individuals and communities to come together to hear and tell stories and share individual and collective experiences of the Troubles
• Opportunity to acknowledge their own and others experiences and hurt and to generate a shared understanding
• Opportunity to explore and assert common and shared experiences
• Opportunity to promote dialogue and understanding and to generate discussion on ways forward
• Opportunity for marginalised or new voices to have their stories heard

LEARNING OUTCOMES

On completion of the drama workshop participants have:

• A shared understanding of different experiences of the Troubles
• A list of Resource Services

RESOURCE AND PREPARATION

• *Acting for Change Information Leaflet* for each participant
• Flipchart paper and markers
• Pens and paper
• Evaluation Forms
• Personal Release Forms

DOCUMENTATION

Documentation can be done by audio or video recording and note taking. Ensure there is informed consent and everyone taking part is fully aware of the procedures involved beforehand and are in agreement and comfortable with the documentation process. Distribute 'Personal Release Forms' for participants to sign in relation to having permission to use the material from the workshops for public documentation.

Raymond Keane, Barabbas Theatre Company and Mary Moynihan, Smashing Times Theatre Company at the Reconciliation and Equality through Drama Seminar

STORYTELLING THROUGH DRAMA WORKSHOP STRUCTURE

1. DRAMA GAMES AND EXERCISES: 50 MINUTES

- Introduction
- Name Game
- Partner Walks
- Moving Together
- Complete the Image
- Image of the Hour

2. VERBAL STORYTELLING: 90 MINUTES

3. IMAGE WORK AND IMPROVISATION ON STORIES: 60 MINUTES

Wind Down and Evaluation: 10 minutes

Insert breaks as required: 30 minutes

The workshop can consist of Parts One and Two only or Parts One, Two and Three. Part one of the workshop focuses on warm-up games and exercises and image work to explore bringing forward personal experiences. Part Two, Verbal Storytelling, involves the group telling and sharing individual stories in relation to personal experiences of the Troubles.

Part Three is optional and involves further exploration and discussion through image work and improvisation, of one or more stories, selected by the group themselves. The aim is to promote dialogue and facilitate positive and challenging discussion on the issues raised.

Time: The timelines for this workshop are a guideline only and can vary. Four hours are allocated but it may be possible to do all three sections within shorter timeframes depending on numbers present and length of stories.

1. Drama Games and Exercises

Introduction

Workshop facilitators introduce themselves, highlighting their experience and expertise in the relevant areas. They explain the project and the aims of the workshop and the processes in which the group will engage. Fill out any necessary forms, for example registration forms with names and contact details of those in attendance and complete a 'Group Contract'. The facilitator then says the work will begin by warming up our bodies and learning names.

GROUP NAME GAME

Aims:
To break the ice and connect with a sense of fun and playfulness in order to free up the group
To get our bodies moving in space
To provide a fun and quick way to learn names
To synchronise energy

Instructions:
1. Participants spread out in the space. The facilitator demonstrates the 'exchange' with someone from the group, the 'exchange' between two people consists of making eye contact, doing a handshake and each person saying their first and second name. All move around space, the facilitator says 'go' and each person now finds someone to conduct the exchange with (eye contact, shaking hands and each person in pairs saying first and last name). Once the exchange is completed they move on to a new person to conduct the exchange and so on.
2. On 'freeze', you freeze, on 'continue' you continue. When you continue pick up exactly where you left off.
3. Then do on the run, complete introductions before running to someone else and repeat.
4. Then do on the run and also hysterically shout out names. This should be done with speed, everyone moving quickly through the space, and encourage participants to call out their names loud and clear.
5. The group returns to a normal pace and is asked to continue making 'exchanges' (making eye contact, shaking hands and saying your first and last name). However, this time you can only let go of the first person's hand when you have a second hand in your grip so that as you move around the room shaking hands, you are always shaking at least one person's hand.

PARTNER WALKS

Aims:
To develop concentration
To develop awareness of each other

Instructions:
1. The group walk freely around the space.
2. On an instruction from the facilitator the participants pair up with the person nearest to them. In pairs the participants continue to walk around the space side by side, walking close to each other without actually touching.
3. Each participant observes their partner's walk, attempting to get a sense of how they move. Does your partner walk fast or slow, lead with their legs or hips or head, what is the rhythm of their walk? Become aware of the connection between you and your partner.
4. Now try to link up your walks, to walk and move like your partner. There is no leader as each person tries to walk like their partner with each pair attempting to find a common walk.
5. Now ask them to respond to random shifts of direction initiated by either of the partners. Either one can take the initiative and slow down or speed up, stop walking, or start walking or change direction at any moment. The instant one of the two makes the slightest change the other follows. Either partner can change the pace, level or direction at any time, they can crawl, run or walk normally, on tiptoe, etc.

6. After a while instruct the participants to walk on their own and then find a new partner and carry out instructions from 3 to 5 above.

MOVING TOGETHER

Aims:

To break the ice and connect with a sense of fun and playfulness in order to free up the group

To get our bodies moving in space

To get the group moving together as one and to generate shared feelings

To develop concentratio

Instructions:

1. Participants walk randomly around the room always walking towards an empty space. The facilitator says 'Freeze' and participants stop. The facilitator calls out an instruction and participants immediately carry out the action associated with the instruction.
2. The facilitator says 'Walk' and participants walk freely around the space.
3. The facilitator says 'Point One' and each person stops, chooses a specific spot in the room to look at, and immediately points to it with their arm and index finger stretched out holding the point until the next instruction is called. During the game, every time the facilitator repeats 'Point One' the participants will look at the same spot initially chosen.
4. The facilitator says 'Point Two' which is the same action as 'Point One' except you point to a different spot in the room.
5. The facilitator says 'Wall' and all the participants have to imagine the whole floor has suddenly disappeared, vanished into thin air and each person must get to the wall, touching it with their whole body as quickly as possible or else they will fall.
6. The facilitator says 'Centre' and participants dash to the centre of the room and huddle together.
7. The facilitator says 'Hug' and everyone hugs one other person, then another, and so on, until the next instruction is called.
8. Once everybody knows each instruction/action the participants walk randomly around the room. The facilitator now calls out the instructions in random order as quickly as possible and participants carry out the instructions as soon as they are called out, for example 'Walk', 'Point Two', 'Centre', 'Run', 'Hug', 'Wall', 'Point Two', etc. Finish with the instruction 'Hug'.

COMPLETE THE IMAGE

Aims:

To introduce image work

To generate a sense of play

To develop the imagination as a source of inspiration without the pressure of full performance

To make physical use of our bodies to create, looking at the body/imagination connection

To develop observation

meaning to the shape or image already there. Again the image is held for a moment and the second person sits down leaving the third person in a new image to which a fourth person now enters and so on. Continue until everyone in the group has entered at least once.

5. After everyone has had a go in creating an image the facilitator now adds the following: the second person who enters freezes in their shape and then says a sentence to make clear what the tableau is. For example the first person's shape could be a bent back, with their arms flopping downwards. The second person could complete the tableau by pretending that the first person is carrying something heavy and needs help. The sentence could be 'Oh, do you need a hand?' The first person than exits the circle and a third person enters to make a new tableau with the second person's shape…and so on. Continue until everyone in the group has entered the image and said a line.

6. When you reach the last couple, both people stay in the image and the facilitator now asks all the other group members to join in the image one by one to complete a group image.

7. When everyone is inside the still image, invite each person to reflect on who they might be within the image and what is the story of the image. Invite each person to create a gesture with their body that can be repeated and to think of one word to reflect who you think you are within the image. On a signal everyone at the same time repeats his or her gesture three times. On a signal everyone at the same time says their word and then one by one each person says their word with the gesture. To finish ask for thoughts on the final group image.

IMAGE OF THE HOUR

Aims:

To encourage participants to act out the 'story' of their daily activities
To make physical use of our bodies to create, looking at the body/ imagination connection

Instructions:

1. Participants walk freely around the space.
2. The facilitator calls 'Freeze' and participants stop. Ask participants to ensure they are equally spread out around the space.
3. The facilitator now calls out times of the day for example 8am, 9am and so on, starting early in the morning and moving through the day and into evening. The entire group, all working at the same time, and spread out around the space, carry out the activity they would normally be doing at that time of the day, the activity they associate with that time of the day. The activity is carried out through mime. Everyone is creating a living clock…building up a group picture of the day by sharing daily routines.
4. After going through the day, divide the group in two and one half now watch the other mime the activities associated with the times of the day called out, ie 8am, 11am, 2pm, 5pm, 8pm etc. When finished, swap over and repeat.

* Adapted from Augusto Boal, *Games for Actors and Non-Actors.*

Instructions:

1. Participants form a circle.
2. The facilitator stands in the centre of the circle and asks for a volunteer. The volunteer stands in front of the facilitator and they shake hands and freeze in mid-action. The facilitator explains that they are frozen and with their bodies they are making a still picture or image. The facilitator then steps out of the image and the participant continues to remain frozen like a stature.
3. Everyone observes this new image consisting of one person only. A second person now enters the image, they 'complete the image' by adding themselves in, striking a different pose. They are placing themselves within the image and making a shape with their bodies that compliments and gives meaning to the first shape so as to create a two-person tableau. The shape/image can be abstract or representational.
4. Once the second person has entered and frozen in the image the first person then steps out. Everyone now looks at the new image and a third person now enters, adding themselves to the image by making a shape that compliments and gives

2. Verbal **Storytelling**

This section is conducted by a drama facilitator with experience in peace and reconciliation work and a knowledge of the history of the Troubles. Outlined below are two processes and the drama facilitator carries out one of them:

Storytelling One:

1. The group sit in a semi-circle facing the facilitator.
2. The drama facilitator explains that, in a few minutes, participants will divide into groups and each group will share their stories and memories that are a consequence of the legacy of the conflict.
3. Before doing so, place a number of blank sheets of flipchart paper randomly around the space. Ask the participants to close their eyes and think about the Troubles and what the legacy of the Troubles means to them. What images come to mind?
4. After a minute ask participants to open their eyes and to come up and take a marker and write down any words that come to mind on any one of the flipchart sheets. The participants write down as many words as they can to build up a vocabulary around the legacy of the conflict. Encourage the group to write down as many words or phrases as they want.
5. Ask all the participants to now look at the flipcharts as the drama facilitator reads out the different words. Use the words on the flipchart to generate discussion. What do you think this word means? How has it impacted on our lives within Ireland and Northern Ireland? Ensure the group that there are no right or wrong answers and all comments are welcome. If a specific theme is raised generate debate further by asking probing questions.
6. Divide participants into groups of five to tell their stories. Ensure each group has a diversity of experience. The groups spread out around the room. Within each group individuals are invited to share their stories and memories that are a consequence of the legacy of the conflict.
7. Agree the length of time allocated for each person to tell the story (a cut-off time). A suggested minimum time is ten minutes. Agree that each person has the opportunity to speak without interruption. Remind participants about the 'group contract' agreed at the beginning of the workshop with reference to confidentiality and other issues and each person is under no pressure to speak about experiences they do not wish to talk about.
8. When they are ready each person, one at a time, verbally relates a story originating from the person's own personal experiences or memory of the 'legacy of the Troubles'. When each person is finished telling their story they are congratulated by the rest of the group members and thanked for sharing their story and experiences. If the storyteller is in agreement, the other group members are given the opportunity to ask questions before moving on to the next story.
9. As participants are telling their stories to the other group members, the drama facilitators move from group to group to enquire how participants are doing and to offer any support that may be required.
10. When the stories are finished the group sits in a circle again

and discuss the stories told. To finish thank the whole group for sharing their stories and experiences.

Storytelling Two:

1. The group sits in a semi-circle. The facilitator places four flipchart pages around the room, either on the floor or attached to the wall with Blue Tack. On each page is written one word - Sectarianism, Racism, Murals, Parades.
2. Explain to the participants that a key aim of the workshop is to explore the stories and experiences of people who have lived through or been affected by the legacy of conflict in Ireland and Northern Ireland. Ask the participants to take a marker and to walk around the space. As they see the headings to brainstorm the first words that come to mind and to write those words down on the flipchart page underneath the heading they are brainstorming. Encourage the group to write down as many words or phrases as they want under each of the four headings.
3. Then ask the participants to go around and look at each page and silently read all the words that have been written down and to reflect on them. After a few moments the facilitator or members of the group can read the words out loud.
4. Then ask the participants to think of a personal experience or story linked to one or more of the words that are written down. Each participant is to then stand beside the headings/flipchart page that is the closest to their story, to stand beside the page that has one or more words that relates to their story.
5. Within each group divide the participants into pairs. If there is an odd number make one group of three. Designate A and B. In pairs and at the same time each person tells their story, so all the A's tell the B's their story and then the B's

tell their story to the A's. If a person is listening only and not telling a story ask them to sit in with one of the pairs and listen to the two stories being told. Agree a time limit of maximum ten minutes for each story. Remind participants about the 'group contract' agreed at the beginning of the workshop.

6. When the stories are finished the group sits in a circle again and discuss the stories told. Ideally allow time for all the participants to tell their stories again to the wider group. Depending on time and particularly if you are doing improvisations, you may have to ask participants to recount a summary version of the story. To finish thank the whole group for sharing their stories and experiences.

The Next Stage

After thanking the whole group for sharing their stories the facilitator may wish to end the workshop here. The workshop up to this point is about individual 'Storytelling' and shared listening in relation to personal experiences of the Troubles, providing a safe and non-judgemental space for people to tell their stories and to have those stories acknowledged and listened to within a safe and supportive environment.

The next stage is 'Improvisation' which is moving away from personal storytelling into an active physical engagement with specific stories selected collectively and decided upon by the group themselves. One or more stories are presented through improvisation. An improvisation is where the participants prepare and act out a scene in their own words. The aim is to promote dialogue and facilitate positive and challenging discussion and exchanges on the issues raised that relate to the legacy of the conflict.

3. Image Work & Improvisation

Each group now prepares a short five-minute improvisation based on one or a combination of stories shared in the workshop. Improvisation provides an opportunity for each group to collectively draw out issues of concern to them, particularly difficult or contentious ones, that they would like to explore further and is not about choosing or prioritising one story over another.

1. When using the **Storytelling One** process, the following is the structure to use for improvisation. As you divide participants into groups to tell their stories (see point 6 under Storytelling One), within each group one person is designated a 'speaker' and his or her job is to sum up each story with a title and a one-line sentence to identify the topic of the story. After telling the stories within the smaller groups the whole group comes back together in a circle to form one big group and to share information on the stories told. Each designated 'speaker' reads out the name and one line description of each story in their smaller group. If a number of stories are similar in content or share similar themes, then the people telling these stories are put into one group. The remaining people return to their groups and each group must now chose one story or a combination of stories that will be taken further and dramatised through image work and improvisation and performed for the whole group.

2. When using the **Storytelling Two** process, after the whole group have sat in a circle and discussed their stories, divide the participants back into the four groups based on the themes of Racism, Sectarianism, Parades and Murals. Each group now chooses one story or a combination of stories to act out in the form of an improvisation. The aim is to build on what the group are giving, to create four stories based on the participants own experiences.

3. Once each group has chosen a particular story to dramatise, they then listen to the story again and discuss it. Other members of the group can add their own experiences to the story. While the stories that form the basis of the

improvisation may be real, the participants are 'fictionalising' the story. Participants do not use their own name in the improvisation; they use a made-up name for their 'characters'. The participants discuss and recount the story several times so all the members of the group can become active participants in the shaping of the story, the more the group tell the story, they more they will 'become' the story.

4. In terms of developing an improvisation, ask each group to work on defining the different stages of the story as follows:
   a. Write down an outline of key events within the story;
   b. Identify the order of the sequence of events (three to six) from which the group will be able to build a scene;
   c. Encourage the group to identify who (key characters and relationships to other characters), where (location), when (time), objectives, actions, images, and objects to be used in the telling of the story;
   d. Discuss and share descriptions of key events, people, places, objects, the weather, clothes etc so that each member can 'see' the story and have discussed the details in depth;
   e. Ensure that each key scene has tension and conflict, a conflict of wills/desires and that there is narrative development, that each scene moves the story forward;
   f. Unless necessary, encourage the participants not to have too many of their characters sitting down as you want to create scenes that are dynamic and active.

5. The groups have 15 minutes to develop the improvisation and the drama facilitator moves from group to group offering advice and encouragement as required.

6. The facilitator can ask each group to begin their improvisation with a still or frozen image similar to those in Complete the Image. Image Theatre involves using our bodies to create still images or tableaux to tell the story. After deciding on the story in terms of who, where, when and what, each group works on their feet to create the opening still image using their bodies in the space. Working in this way provides the participants with the opportunity to create and express ideas physically using their bodies through a fun and 'safe' way of working. The still image or tableaux, a sort of three-dimensional snapshot is created by the group working together collectively and should ideally show a key moment of action and is the starting point for the improvisation. Everyone within each team contributes to the one picture and agrees on the image to be shown.

7. The drama facilitator calls 'One minute remaining' and then 'Time's up'. Seats for the audience are arranged so that they face on to the designated playing area. The drama facilitator decides the running order and each group, one at a time, now present their improvisations.

8. To begin each group strikes and holds the first image. On a signal from the facilitator they then begin the improvisation by bringing the image to life and playing the scene. Each group should aim to bring the scene to a natural conclusion or the drama facilitator can call time saying 'please finish the scene in one minute please', 'thirty seconds left' and so on.

9. After each improvisation is performed the facilitator thanks all those involved and can then ask those watching to comment.

Some questions the facilitator might ask:
• Did you identify with any of the characters in the story and which characters did you most identify with?
• What difficulties, if any, did the people in the story have to face?
• How did they cope with these difficulties?

• Can participants suggest ideas to support people in that situation to cope with these difficulties?
• If the improvisation is showing a conflict situation or confrontation, is there a way to change the outcome and how?
• Can you identify specific moments in the play where the characters could have taken different and more effective action? Would these alternative actions have been more effective? Why?
• Ask the group to discuss how to deal with conflict when it happens?
• While some stories are painful, it may be that the story needs to be told and perhaps the telling and hearing of the stories can play a role in generating discussion on ways to create stories for the future that are positive and hopeful. Are there ways in which individuals, communities and governments can play a part in promoting lasting peace and reconciliation?

Wind Down
At the end allow time for evaluation and discussion, for participants to give verbal feedback or ask for further information and for the participants to ask any questions they may have. To finish the workshop, a written evaluation form and pens are distributed to participants to complete and the facilitator can ask the questions on the evaluation form, as the participants fill them out. Distribute and discuss the handout with a list of Support Services.

End the workshop on a positive note by bringing the group into a circle. Congratulate everyone for participating and thank him or her for sharing his or her stories. Ask everyone in the circle to turn to the person either side of them and to congratulate them on their contribution and to say well done. Finally ask everyone, on a signal from the facilitator, to clap together to end the workshop.

RESOURCES

Guidelines for
Drama Facilitators

- Always be well prepared.

- Promote transparency and ensure project aims and processes are clearly explained to those in attendance.

- Ensure that attendance at the workshop is voluntary and there is informed consent.

- Aim for a minimum of eight and a maximum of 18 participants.

- Where applicable, aim to have a diversity of participation with representation from a broad range of traditions and geographical areas present and that all voices are equally heard.

- Aim to have a workshop space that is private, comfortable and large enough to accommodate the group. Ensure the room has disability access and has private breakaway rooms if required.

- Re the storytelling workshop aim to have a minimum of two facilitators with experience in drama facilitation and a knowledge and understanding of the history of the conflict in Northern Ireland and of peace building and reconciliation work. Ensure the creation of a safe space and that everyone is comfortable telling their story with full support and confidentiality. Acknowledge with the participants that the subject matter may be sensitive at times. If sensitive or traumatic experiences arise to support the group and to respond appropriately in a sensitive and respectful manner.

- A key aim of the workshops is to encourage debate on difficult issues. Controversy raises excitement and interest and 'can be an opportunity for dialogue and learning and can focus

the group in terms of clarity of thinking and working towards an understanding of different perspectives'. Remind the group about working together, everyone having an equal say, genuine listening and a respect for difference. Identify points for conflict management and ensure that all views are heard and explored. Identify with the group areas where there is agreement and disagreement, where compromise may be possible or unlikely. Ensure that the discussion focuses on ideas and not people and that it is okay for people to have different views and opinions. Try to conclude by summing up all arguments presented.

- The drama facilitator needs to be able to read a group well and to have attentive and emphatic listening skills. Ideally the drama facilitator is neutral as he/she is there to generate a supportive and positive environment and ensure all are treated equal. Everyone is valued and empowered.

- Ensure there is a Support Structure and Follow-Up plan around the workshop. The drama facilitator or a key contact for the group follows up with group members within a two-week period of the workshop to enquire how participants are doing. Distribute a list of Support Resources should participants need to access further support.

- Ensure full monitoring and evaluation of each workshop.

- Place an emphasis on openness, experimentation, risk taking, and creativity. Commit to collaboration and empowerment and to promoting social justice and where possible, commit to long-term work.

Group Contract:
The facilitator encourages the creation of an environment within the workshop where everyone feels safe and key principles of human rights are encouraged including fairness, respect for human dignity, respect for difference, tolerance and equality.

Every time you work with a new group, explain that you wish to identify guidelines for working together within the workshop in order to create a creative and safe space. This can be referred to as a 'Group Contract'. Ask the group to suggest guidelines/rules for working together and the facilitator writes these on the flipchart. Explain that everyone in the group needs to agree to the guidelines before it is written on the flipchart. The Drama Facilitator can make recommendations such as:

- Punctuality and respect for Timekeeping – start and end on time
- Talking one at a time and speaking without interruption
- Genuinely listening to each other. A sense of genuine listening and reflection involves a desire to understand and move on
- Having Respect for each other and for the drama facilitator including valuing different opinions and difference
- Everyone valued and genuinely heard
- Do not judge others
- Encouraging everyone to actively participate
- To work positively and support each other
- Confidentiality is important and information shared in the workshop stays within the group and is not repeated outside. Stories from the workshops can only be used afterwards with informed consent.

Suggestions for Supporting and **promoting Anti-Racism and** Anti-Sectarianism work include:

- The fact you are taking part in a workshop that explores racism and sectarianism is an important step forward.

- Recognising and understanding that racism and sectarianism are issues in our society.

- Taking responsibility for our own behaviour in terms of how we relate to others. What is our response when someone makes a bigoted, racist, sectarian or sexist comment or joke? Do we laugh and accept what is said which might lead the person to believe we agree with them or do we challenge and speak out which may influence the other person. Are there occasions when we can challenge negative opinions and prejudices that can lead to discrimination or speak out against racist or sectarian behaviour and not accept what others may say or do, providing a different perspective for others as we promote the acceptance of different beliefs and cultures.

- Continually exploring ways to demonstrate an intolerance of racism and sectarianism and having solidarity with those who experience racism and/ or sectarianism.

- Taking part in anti-racism and anti-sectarian work and having a wider commitment to equality and social justice.

- Does your group or organisation have a code of practice or policy for highlighting the need for respect for others and for dealing with specific incidents of racism, discrimination, and sectarianism? If yes, are you aware of the procedures and if not, can your group or organisation develop such a policy? What work can be done to explore and promote skills in conflict resolution if tensions do arise?

- Making friends with people from different communities and learning about different cultures and communities.

ACTING FOR CHANGE

INFORMATION LEAFLET

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IDENTITY: A person's identity is who a person is and what makes them who they are. A person has an individual identity and an identity based on the groups he or she belongs to. Parts of a person's identity are fixed, other parts are fluid, they can change or alter.

STEREOTYPING: Labels or categories used to define or describe others, particularly those they perceive to be from a different grouping to themselves. Stereotyping applies generalised characteristics to a group. Although these can be positive or negative, stereotypes always have the potential to do harm because if they are accepted as 'the truth', they lead to sweeping assumptions about entire groups.

PREJUDICE: A negative judgment against a group or people often stemming from stereotyping.

DISCRIMINATION: Discrimination occurs when someone or a group of people act on their prejudices. It is against the law to discriminate against a person in certain areas on the basis of: gender, marital status, family status, age, disability, race, sexual orientation, religious belief, and membership of the Travelling Community.

RACISM: Racism is based on a false belief that some groups of people are superior to others because they have a different skin colour, nationality, religion, ethnic or cultural background. A person may experience racism or ethnic discrimination because they have a different nationality, have a different skin colour or culture or have a different religion. Racism is a criminal offence and it is also illegal to encourage other people to be racist. Racism has much in common with sexism, ageism, sectarianism or discrimination against people who live in particular areas. It is preferable to facilitate the development of a common sense of working together to achieve the rights of all groups that suffer discrimination, rather than for example prioritising one area over another.

CULTURE: Ideas, customs, skills, arts, attitudes, social behaviour etc of a particular people or society that are transferred, communicated, or passed along from one generation to the next.

CULTURAL DIVERSITY: Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community. Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own.

INTERCULTURALISM: Celebrating differences, understanding that different ways of life and ways of thinking exist, and that it is a good thing that such diversity exists in the world. It is about promoting equality and challenging inequality, particularly racial or ethnic discrimination of various kinds.

ETHNIC GROUP: An ethnic group is a group of people sharing a collective identity based on a sense of common history and ancestry. Ethnic groups possess their own culture, customs, norms, beliefs and traditions. Other relevant characteristics shared in common could be language, geographical origin, literature, or religion. An ethnic group can be a majority or a minority group within a larger community. All people belong to one or more ethnic groups but are often unaware of their ethnicity if they are part of the dominant ethnic group.

TRAVELLING COMMUNITY: People commonly called Travellers and who are identified (by themselves and others) as people with a shared history, culture and traditions, including historically, a nomadic way of life on the island of Ireland.

SECTARIANISM: A person is sectarian if he or she 'adheres in a bigoted or narrow-minded fashion to a sect or body of persons who have agreed upon particular doctrines or practices' – *Oxford English Dictionary.* Within Ireland and Northern Ireland, sectarianism most often refers to tackling the divisions which have historically existed between the Protestant and Catholic Christian faiths/nationalist and unionist communities, etc and the bigotry that manifests itself through abusive actions and words.

EQUALITY: Equality is about social and political equality for everyone in society, with everyone being valued equally. Everyone shall have fairness, equal opportunity and justice and shall not be discriminated against because of their race, ethnic origin, religion, political belief, disability, sexual orientation, age or gender.

HUMAN RIGHTS: The idea of 'human rights' implies that a person has a set of rights because she or he is a human being. While someone may have extra rights because he or she is a citizen of a particular country (the right to vote in that country, for instance) human rights apply to everyone irrespective of their country. Human rights are basic rights and freedoms that belong to every person in the world and are based on core principles of fairness, respect for human dignity, tolerance, equality, autonomy and the belief that everybody should be treated equally and with dignity – no matter what their circumstances. Equality and Human rights apply to everyone equally – men, women, older people, children, young adults, minority ethnic people, people with disabilities, migrants, members of the travelling community, gay, lesbian and transgender people, parents, carers, workers, etc.

GENDER: Refers to the socially-constructed roles, behaviours, activities and attributes that a given society associates with men and women. The term 'gender' differs to the closely-related term 'sex' which refers to the biological and physiological characteristics that define men and women. 'Male' and 'female' are sex categories, while 'masculine' and 'feminine' are gender categories. Aspects of sex will not vary substantially between different human societies, while aspects of gender may vary greatly. Gendered differences – those that society associates with men and women – have no necessary biological component, it is cultures that construct differences in gender and these

differences are changeable over time. Some examples of sex characteristics:

• Women menstruate while men do not
• Men have testicles while women do not
• Women have developed breasts that are usually capable of lactating, while men have not
• Men generally have more massive bones than women.

Some examples of gender characteristics:

• In the United States (and most other countries), women earn significantly less money than men for similar work
• In Saudi Arabia men are allowed to drive cars while women are not
• In most of the world, women do more housework than men.

GENDER-BASED VIOLENCE: Gender-based violence (GBV, often used interchangeably with the term 'violence against women') is an umbrella term for any harmful act that is perpetrated against a person's will, and that is based on socially-ascribed (gender) differences between males and females. 'It is any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivations of liberty, whether occurring in public or in private life…the definition should encompass, but not be limited to, acts of physical, sexual, and psychological violence in the family, community, or perpetrated or condoned by the State, wherever it occurs.'

Examples include sexual violence including sexual exploitation/abuse and forced prostitution; domestic violence; rape including marital rape; trafficking; forced/early marriage; harmful traditional practises such as female genital mutilation/cutting, honour killings, widow inheritance; non-spousal violence; and sexual harassment and intimidation at work, in school and elsewhere. Gender-based violence may involve intimate partners, family members, acquaintances or strangers. It is a violation of human rights, rooted in women's subordinate status and the elimination of gender-based violence is central to gender equality and the empowerment of women.

Gender-based violence is perhaps the most widespread and socially tolerated of human rights violations. According to the UN Declaration on the Elimination of Violence Against Women (1993) violence against women is a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women. Around the world, GBV has a greater impact on women and girls than on men and boys and is a human rights issue. It is important to note, however, that men and boys may also be victims of gender-based violence, especially sexual violence.

'Worldwide, an estimated one in five women will be a victim of rape or attempted rape in her lifetime. One in three will have been beaten, coerced into sex or otherwise abused, usually by a family member or an acquaintance. More often than not, the perpetrators go unpunished. Each year, hundreds of thousands of women and children are trafficked and enslaved, millions more are subjected to harmful practices. Violence kills and disables as many women between the ages of 15 and 44 as cancer. And its toll on women's health surpasses that of traffic accidents and malaria combined.'

GENDER EQUALITY: 'That all human beings are free to develop their personal abilities and make choices without the limitations set by strict gender roles; that the different behaviour, aspirations and needs of women and men are equally considered, valued and favoured'. Implementing gender equality fully requires equal representation and participation of both men and women in the economy, decision-making, as well as in social, cultural and civil life. Only in this way will men and women reach their full potential in society. It implies a fair distribution of resources between men and women, the redistribution of power and caring responsibilities, and freedom from gender-based violence.

Closely linked to the concept of gender equality, is that of gender mainstreaming. Gender equality cannot be achieved by dealing with the issues of one gender seen in isolation from those of the other, nor from those of society as a whole. Hence, gender mainstreaming is used in order to ensure that gender issues are dealt with at all levels and at all stages. Gender equality is about ensuring that men and women are treated equally and is a human rights issue.

References on gender:
Websites: www.unfpa.org; www.who.int; www.eeagrants.org

PEACE BUILDING: Finding ways to resolve conflict and to build peaceful relations. 'A process that establishes peace and prevents violence from continuing or re-emerging by addressing the root causes and the consequences of conflict. To achieve this a range of methods can be used, such as: Building institutions; Community development; Socio-economic development; Social reconstruction; Reconciliation; Empowerment; Mechanisms to address the past (and) building effective governance.'

RECONCILIATION: 'Reconciliation is a component of peace building. Reconciliation moves from the premise that relationships require attention to build peace. Reconciliation is the process of addressing conflictual and fractured relationships and includes different activities…Our working hypothesis is that reconciliation is a necessary process following conflict. However, we believe it is a voluntary act and cannot be imposed (IDEA, 2003). It involves five interwoven and related strands:

• Developing a shared vision of an interdependent and fair society
• Acknowledging and dealing with the past
• Building positive relationships
• Significant cultural and attitudinal change
• Substantial social, economic and political change

It also generally involves the consideration of two concepts: Paradox (see Lederach, 1997) and Reconciliation Ideologies (see Hamber and van der Merwe, 1998; van der Merwe, 1999; and Hamber, 2002).'

Above definitions on Peace building and Reconciliation from *Reconciliation, A Working Definition,* Brandon Hamber and Grainne Kelly, Democratic Dialogue, September 2004 www.democraticdialogue.org

SUMMARY OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS:

Article 1:   All human beings born free and equal.
Article 2:   Everyone entitled to rights outlined, without distinction such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.
Article 3:   Right to life, liberty and security of person.
Article 4:   No one shall be held in slavery or servitude.
Article 5:   No one shall be subjected to torture or degrading treatment.
Article 6:   Right to recognition everywhere as a person before the law.
Article 7:   All are equal before the law.
Article 8:   Right to an effective remedy by the competent national tribunal.
Article 9:   No one subjected to arbitrary arrest, detention or exile.
Article 10: Entitled in full equality to a fair and public hearing.
Article 11: Right to be presumed innocent until proved guilty.
Article 12: Freedom from interference with privacy, family, home or correspondence.
Article 13: Right to freedom of movement in and out of a country.
Article 14: Right to asylum from persecution.
Article 15: Right to nationality.
Article 16: Right to marry and to found a family.
Article 17: Right to own property.
Article 18: Right to freedom of thought, conscience and religion.
Article 19: Right to freedom of opinion and expression.
Article 20: Right to freedom of peaceful assembly and association.
Article 21: Right to take part in the government.
Article 22: Right to social security.
Article 23: Right to work and to join trade unions.
Article 24: Right to rest and leisure.
Article 25: Right to an adequate standard of living.
Article 26: Right to education.
Article 27: Right to freely participate in the cultural life of the community.
Article 28: Right to a social order where these rights can be fully realised.
Article 29: Duties to the community essential to free and full development.
Article 30: Right to freedom from state interference re the above outlined rights.

RESOURCES:

For advice in relation to discrimination and prejudice contact the Equality Authority in the Republic of Ireland or the Citizens Advice Bureau or Equality Commission in Northern Ireland. Smashing Times Theatre Company is not responsible for the content of external internet sites.

THE EQUALITY AUTHORITY – REPUBLIC OF IRELAND
Web: www.equality.ie Email: info@equality.ie
Locall 1890 245 545
Provides information and advice on equality issues.

CITIZENS INFORMATION
Web: www.citizensinformation.ie
Tel: 01 605 9000 Locall 1890 777 121
Provides comprehensive information on all aspects of public services and entitlements for citizens in Ireland.

EQUALITY COMMISSION FOR NORTHERN IRELAND
Web: www.equalityni.org Email: information@equalityni.org
Tel: 028 90 500 600 Enquiry Line: 028 90 890 890
Provides information and advice on equality issues.

CITIZENS ADVICE BUREAU – NORTHERN IRELAND
Web: www.citizensadvice.co.uk Email: info@citizensadvice.co.uk
Citizens Advice is the largest advice charity in Northern Ireland, working against poverty and provides information and advice needs across a wide range of categories.

NORTHERN IRELAND COUNCIL FOR ETHNIC MINORITIES – NICEM
Web: www.nicem.org.uk Tel: 028 9023 8645
NICEM works to promote racial equality and human rights in Northern Ireland.

SAMARITANS
Republic of Ireland:
Web: www.samaritans.org Tel: 1850 60 90 90

Northern Ireland:
Web: www.samaritans.org.uk Tel: 08457 909090
Samaritans provide confidential, non-judgemental support, 24 hours a day for people experiencing feelings of distress or despair, including those which could lead to suicide.

NIHRC
Web: www.nihrc.org
The Northern Ireland Human Rights Commission is an independent, statutory body set up in 1999 as a result of the Belfast (Good Friday) Agreement. Its role is to promote awareness of the importance of human rights in Northern Ireland, to review existing law and practice and to advise government on what steps need to be taken to fully protect human rights in Northern Ireland.

IRISH HUMAN RIGHTS COMMISSION
Web: www.ihrc.ie
The Irish Human Rights Commission (IHRC) works to promote and protect a broad range of human rights in Ireland. The human rights that the IHRC is mandated to promote and protect are the rights, liberties and freedoms guaranteed under the Irish Constitution and under international agreements, treaties and conventions to which Ireland is a party.

NATIONAL WOMEN'S COUNCIL OF IRELAND
Web: www.nwci.ie Email: info@nwci.ie Tel: +353 1 878 7248
The National Women's Council aims to promote women's rights and women's equality.

DUBLIN RAPE CRISIS CENTRE
Web: www.drcc.ie Email: rcc@indigo.ie Helpline: 1 800 77 88 88
The Dublin Rape Crisis Centre is a national organisation offering a wide range of services to women and men who are affected by rape, sexual assault, sexual harassment or childhood sexual abuse.

SPUNOUT.IE
Web: www.spunout.ie Email: info@spunout.ie
SpunOut.ie is an independent, youth-powered national charity working to empower young people to create personal and social change.

GLEN
Web: www.glen.ie Email: info@glen.ie Tel: +353 1 672 8650
GLEN – Gay and Lesbian Equality Network – works to achieve full equality and inclusion for lesbian, gay and bisexual (LGB) people in Ireland, and protection from all forms of discrimination.

UNITE AGAINST HATE
Web: www.uniteagainsthate.org.uk
A multi-agency campaign initiated by the Office of the First and Deputy First Minister, Equality Commission, Community Relations Council, Northern Ireland Office Community Safety Unit and Police Service of Northern Ireland.

IRISH PEACE CENTRES
Web: www.irishpeacecentres.org
The Irish Peace Centres initiative aims to extend and embed reconciliation within and between communities by creating a strategic consortium to deliver a wide range of activities.

COMMUNITY RELATIONS COUNCIL – NORTHERN IRELAND
Web: www.community-relations.org.uk Tel: 028 9022 7500
Aims to promote a peaceful and fair society based on reconciliation and mutual trust.

HEALING THROUGH REMEMBERING
Web: www.healingthroughremembering.org Tel: 028 9023 8844
An extensive cross-community project made up of a range of individual members holding different political perspectives working on a common goal of how to deal with the legacy of the past as it relates to the conflict in and about Northern Ireland.

OFFICE OF THE HIGH COMMISSION FOR HUMAN RIGHTS/OHCHR
Web: www.ohchr.org
Oversees major programs in protecting human rights and implementing international rights agreements. Includes information on Universal Declaration of Human Rights

Additional Websites:

Department of Justice, Equality and Law Reform	www.justice.ie
Department of Health and Children	www.dohc.ie
Health Service Executive	www.hse.ie
Age and Opportunity	www.olderinireland.ie
Age Action Ireland	www.ageaction.ie
National Disability Authority	www.nda.ie
Arts and Disability Directory	www.artsanddisability.com
Pavee Point	www.paveepoint.ie
Rape Crisis Network Ireland	www.rcni.ie
COSC/National Office for the Prevention of Domestic, Sexual and Gender-based violence	www.cosc.ie
The Women's Health Council	www.whc.ie
National Youth Council of Ireland	www.nyci.ie
Amnesty International UK	www.amnesty.org.uk
European Court of Human Rights	www.echr.coe.int/echr/
Bill of Rights for Northern Ireland	www.borini.info
Chatham House Rules	www.chathamhouse.org.uk
Committee on the Administration of Justice (CAJ)	www.caj.org.uk

ADDITIONAL INFORMATION

REFERENCES:
The following books and documents were essential reading:

• Boal, Augusto, *Games for Actors and Non-Actors,* London, Routledge

• Boal, Augusto, *Theatre of the Oppressed*

• Johnson, Chris, *House of Games*, Making Theatre from Everyday Life, Routledge

• Poulter, Christine, *Playing the Game*, Macmillan

• Moynihan, Mary and Kennedy, Paul, with advice from Ward, Karen and Freeman, Joan, (2006), *Acting for the Future – A model of best practice for using drama workshops and professional theatre performances to promote positive mental health and suicide prevention*, published by Smashing Times Theatre Company Ltd.

• Seebach, Mathew (editor), *Worlds Apart, Glencree Peace Education Resource Package, Development Cooperation Ireland, November 2004*. This is a comprehensive set of resource activities developed by the Glencree Centre for Peace and Reconciliation exploring elements of peacebuilding and reconciliation at personal, local, national and global levels and includes conflict-related resources and action project ideas. Available to download from www.irishpeacecentres.org

• *Moving Beyond Sectarianism, A Resource for Young Adults, Youths and Schools, 2001*. Irish School of Ecumenics, Trinity College Dublin, Northern Ireland Office, 48 Elmwood Ave, Belfast, BT9 6AZ.

• *Inspiring Practise, Resources, tools and activities for human rights Education*. An online manual published by the Northern Ireland Human Rights Commission. Available to download from www.nihrc.org

• *Ethical Principles – Storytelling and Narrative Work relating to the Conflict in and about Northern Ireland*. Produced and published by Healing Through Remembering, written by The Storytelling Sub Group, June 2009

• *'Storytelling' Audit – An audit of personal story, narrative and testimony initiatives related to the conflict in and about Northern Ireland*. Produced and published by Healing Through Remembering, written and researched by Gráinne Kelly, September 2005

• *Conference Report; Storytelling as the Vehicle?* Produced and Published by Healing Through Remembering, Compiled by Gráinne Kelly

• *Reconciliation A working definition.* Brandon Hamber and Gráinne Kelly, Democratic Dialogue, September 2004 www.democraticdialogue.org

BIOGRAPHIES

Mary Moynihan is an artist, theatre director, writer and facilitator. She lectures in drama and theatre studies for the Bachelor of Arts Honours Degree in Drama (performance) at the Conservatory of Music and Drama, Dublin Institute of Technology where she teaches the Stanislavski system of actor training, Augusto Boal and Michael Chekhov techniques, movement and drama facilitation and directs first and final year performances.

She is a founding member and current Artistic Director of Smashing Times Theatre Company Limited and an associate director/artist with the Focus Theatre and a member of the Focus play reading panel.

Mary originally trained as an actor and director at Focus under the direction of Deirdre O'Connell, her friend and mentor. Mary has an honours MA in Film Production from the Dublin Institute of Technology and a honours BA in Drama and Theatre Studies from the University of Dublin, Trinity College.

Mary's theatre work takes place in both professional and non-traditional theatre spaces and she is interested in intra-art collaborative practices. Her work is physical-based and focuses on primal, visceral and intuitive responses to vulnerability and conflict and an exploration of self and the other. She focuses on the interconnectedness of the body, voice and imagination and the use of creative physical and spiritual energies, revealing the inner life through physical and intuitive engagements.

Professional directing credits include *Antigone* by Sophocles in a version by Bertolt Brecht, translated by Judith Malina; *Orphans* by Dennis Kelly for Smashing Times Theatre and PlayLeft Productions in association with Focus Theatre; *The Crucible* by Arthur Miller, St. Dymphna's Oratory, Grangegorman; *Shattering Glass* and *In One Breath* (Testimonies) for Smashing Times Theatre; *Olga* from *Picasso's Women* by Brian McAvera for Focus Theatre, *Orpheus Descending* by Tennessee Williams, Mill Theatre Dundrum, *Two Rooms* by Lee Blessing for Focus Theatre, *Talk To Me Like The Rain and Let Me Listen...* by Tennessee Williams, Focus Theatre, *May Our Faces Haunt You* (nationwide tour), *A Chain of Hands* (Royal Hibernian Academy), *Medea* (Smashing Times on nationwide tour), and *Yerma and Riders to the Sea* (Samuel Beckett Theatre).

As a playwright, Mary's work includes the highly acclaimed *Testimonies* (co-written with Paul Kennedy), *May Our Faces Haunt You, Out of the Outside* and *Silent Screams.* She is the author of a chapter titled *Death of a Mother* for *Motherhood In Ireland,* edited by Dr Patricia Kennedy, Department of Social Policy, UCD and printed by Mercier Press (2003). She

co-authored a chapter titled *Laughing Together: Community-based theatre's vital sense of humour for Comedy in Contemporary Irish Theatre,* edited by Eric Weitz, lecturer in Drama, University of Dublin, Trinity College and printed by Carysfort Press (2004).

Freda Manweiler, Project Coordinator for Acting for Change, is company manager, producer and facilitator with Smashing Times Theatre Company since 1999. She produces and manages a range of projects that use drama and theatre to promote peace and reconciliation; anti-sectarian and anti-racism work and she is Course Coordinator of the Smashing Times Creative Training programmes accredited by the National University of Ireland/University College Dublin. She is producer of the highly successful Acting For The Future programme that uses drama and theatre to promote positive mental health and suicide prevention and is run in association with the Samaritans and the Irish Association of Suicidology in the Republic of Ireland and Northern Ireland.

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