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## Acting Different – Using Drama Workshops and Seminars to promote reconciliation, anti racism and anti-sectarianism

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# SMASHINGTIMES

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# ACTING DIFFERENT

Using Drama Workshops and Seminars to promote reconciliation, anti-racism and anti-sectarianism

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Supported by the European Union's Regional Development Fund (ERDF), managed by the Special European Programmes Body (SEUPB) and administered by the Lisburn/ Castlereagh Peace III Partnership  
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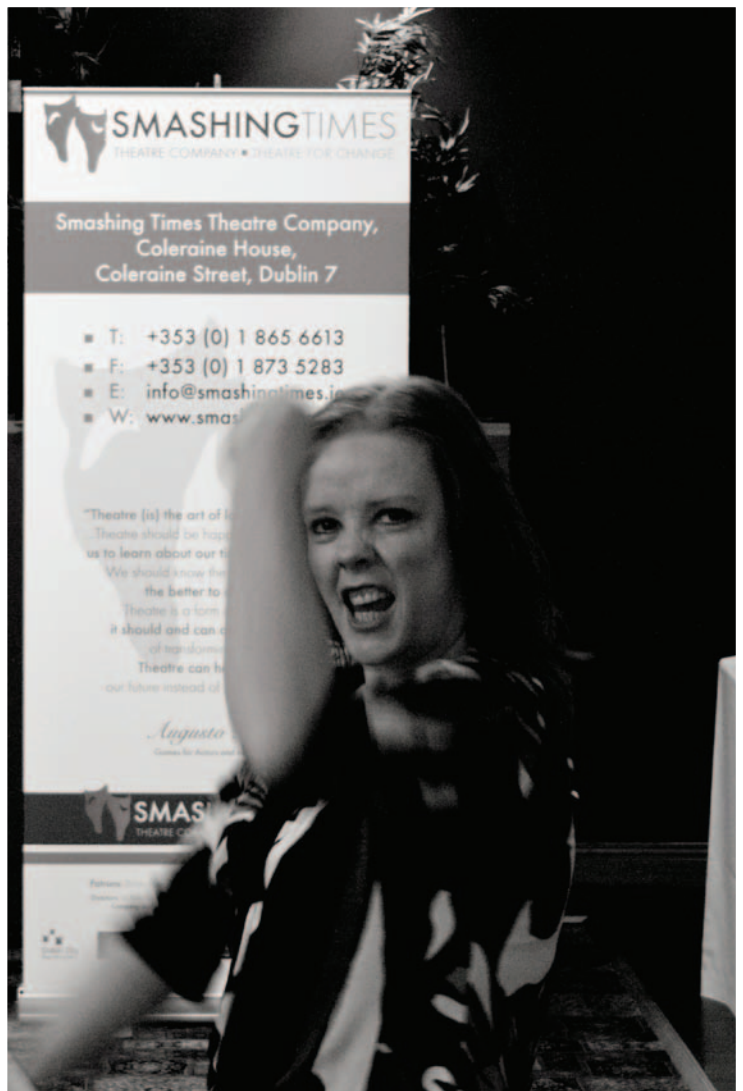
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All photos from seminars in the Enler Complex, East Belfast, and the Strangford Arms Hotel, Newtownards.

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## About This Booklet

This booklet is prepared by Freda Manweiler and Mary Moynihan and produced by Smashing Times Theatre Company Limited for Acting Different, an innovative project that uses high quality drama and theatre processes to promote peace building and reconciliation and non-racist and non-sectarian attitudes.

The project – run by Smashing Times Theatre Company in collaboration with Corrymeela Community/Irish Peace Centres – was supported by the European Union's Regional Development Fund (ERDF), managed by the Special European Programmes Body (SEUPB) and administered by the Lisburn/ Castlereagh Peace III Partnership.

Acting Different consisted of a series of drama workshops and seminars conducted on a cross-community and cross-border basis with several groups in the Lisburn/Castlereagh area of Northern Ireland and County Leitrim in the Republic of Ireland. Professional theatre practitioners from Smashing Times Theatre Company conducted the workshops.

Three drama workshop models were used in this project – one to promote anti-racism, one to promote anti-sectarianism and one to promote reconciliation through storytelling. The three workshop models are printed in full in this booklet. 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 be conducted as a series of three workshops run with one group or each workshop can stand alone. The awareness-raising participative drama workshops are very accessible and informative, as participants do not need to have any previous knowledge of drama. Each drama workshop is three hours long and offers an introduction to issues around racism and sectarianism. Adults and young people develop a stronger awareness of the issues through a quality arts experience.

Smashing Times Theatre Company has an established partnership with Corrymeela Community/Irish Peace Centres and a number of exercises in this booklet are reproduced courtesy of Corrymeela's Schools Programme. The Corrymeela Community is a charity recognised by the Inland Revenue, reference number XN48052A. The Corrymeela Community is a limited company and is registered in Northern Ireland under registration number NI006823, head office, 8 Upper Crescent, Belfast, County Antrim B77 INT, Tel: 028 9050 8080.

Finally, we would like to thank our project funders and all those who took part in the workshops and seminars.

# ACTING DIFFERENT

## PROJECT DESCRIPTION & EVALUATION FEEDBACK

**Acting Different is a project developed by Smashing Times Theatre Company Limited and supported by the European Union's Regional Development Fund (ERDF), managed by the Special European Programmes Body (SEUPB) and administered by the Lisburn/Castlereagh Peace III Partnership.**

**A**cting Different consisted of a series of drama workshops and seminars conducted on a cross-community and cross-border basis with several groups in the Lisburn/Castlereagh area of Northern Ireland and County Leitrim in the Republic of Ireland. Professional theatre practitioners from Smashing Times Theatre Company conducted the workshops. Three drama workshop models were used in this project – one to promote anti-racism, one to promote anti-sectarianism and one to promote reconciliation through storytelling. Overall the project uses participative drama workshop models to promote anti-sectarianism and anti-racism and to promote positive community relations and a greater cross-border and cross-community understanding between different communities in Northern Ireland and the Republic of Ireland. Workshops and seminars were conducted using drama and theatre to break down silences in relation to sectarianism and racism and to explore experiences of the conflict. The activities brought together groups from Lisburn and Castlereagh in County Antrim and County Down in Northern Ireland and

from County Leitrim in the Republic of Ireland and we worked with groups from the following areas: Ballybeen, Dundonald, Lisburn, Castlereagh, Carrick-on-Shannon, Drumkeeran, and Aghnawillan. For this project the company worked with Corrymeela Community/Irish Peace centres and a special thanks to Susan Mc Ewen and Anne Mc Kay.

### **Project Aims:**

- To use a drama workshop model to break silences around sectarianism and racism
- To use a drama workshop model to raise awareness of the issues surrounding sectarianism and racism
- To use a drama workshop model to examine what underpins stereotypes and myths about the 'other'





- To use a drama workshop model to explore issues related to community relations and conflict resolution
- To use a drama workshop model to open conversations and explore difference in and between communities
- To develop, print and make available the project model which can be used by drama facilitators, community and youth workers and teachers to promote positive community relations, and anti-sectarianism and anti-racisms attitudes and actions in the Lisburn /Castlereagh area

### Project Objectives:

- To conduct three storytelling workshops and three anti-racism/anti-sectarianism workshops through the medium of drama with the focus on using a creative medium to assist in drawing out memories and experiences of people who have lived through/been affected by the conflict in Northern Ireland and in the Southern border counties. The focus is on discovering and sharing stories and experiences and no experience of drama is necessary. The workshops are run with groups in Lisburn, Castlereagh and in Leitrim.
- To conduct two Cross-Border and Cross-Community Seminars conducted through the medium of drama for the purpose of exploring shared memories and experiences of the conflict in Northern Ireland and the Southern Border Counties.

## ACTIVITIES CONDUCTED – PHASE ONE:

### Outreach

The project was promoted to a broad range of groups and community groups across the Lisburn/Castlereagh areas of Northern Ireland and in County Leitrim in the Republic of Ireland. A press release and information on the project was developed and distributed to a wide and broad range of community groups, drama groups and education centres in Lisburn, Castlereagh and Leitrim. The Project Coordinator carried out extensive outreach work with local communities and conducted follow-up work via telephone calling and direct meetings with local groups and organisations. A number of groups signed up to receive the drama workshops and/or to attend the seminars. Attendance was open to all and participants were welcome to attend all activities or either the workshops or seminars according



to their own interests and needs. The groups involved in the project then went on to attend the drama workshops and seminars as outlined below. The aim was to introduce participants to drama and theatre skills and to use the mediums of drama and theatre to provide an opportunity to discuss and explore issues of community relations, anti-sectarianism, anti-racism and issues of diversity from a human rights perspective.

### Drama Workshops Conducted:

To begin the project a total of four initial workshops were conducted as follows:

- One Workshop with the Ballybeen Community Theatre, Ballybeen, East Belfast – April 14th 2011
- One Workshop with the DAMD Dundonald Association of Music and Drama, Dundonald, East Belfast – May 5th 2011
- One Workshop with the Breffni Players,

Carrick on Shannon, County Leitrim – May 7th 2011

- One Workshop with the Drumkeeran Drama Group, Drumkeeran, County Leitrim – 20th April 2011

### First Seminar Conducted:

The first day-long cross-border drama and theatre seminar took place on May 21st 2011 in The Enler Complex in the Ballybeen Estate in Dundonald, East Belfast. The location is Craigleith Drive, Ballybeen, Dundonald, BT16 2QP, Belfast. Participating in the seminar were representatives from Ballybeen Community Theatre and DAMD Dundonald Association of Music and Drama, both from Belfast, in Northern Ireland and representatives from the Breffni Players, Carrick on Shannon and Drumkeeran Drama Group, both from County Leitrim in the Southern Border counties. In addition, as the seminar was advertised widely and also in the local area of East Belfast, a number of individuals



from the local community including Ballybeen and Dundonald who were not linked to any particular group also attended the seminar.

The first part of the day-long seminar was spent conducting a series of drama games and exercises with the participants (those attending the seminar) for the purpose of introducing the participants to each other, building trust, developing teamwork and bonding the group, developing drama and theatre skills, developing relaxation and having fun. The participants were then divided into two groups to explore stories related to the legacy of the conflict in Northern Ireland and the Southern Border Counties and to develop improvisations based on the stories shared.

The workshop encourages 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.

The second part of the seminar is for each group to present the improvisations to the rest of the seminar participants allowing each audience member an opportunity to comment on, discuss and change the outcome of the improvisation through forum theatre processes.

The issues presented through improvisation and forum and discussed during the seminar were:

- The Marching Season and July 12th celebrations
- Cultural expression and the impact on the 'other'
- Paramilitary intimidation in local communities
- The relationship of individuals with the PSNI and the security forces

## ACTIVITIES CONDUCTED – PHASE TWO:

### Drama Workshops Conducted:

- One Workshop with Old Warren Community Education Women's Group, Lisburn – 17th August 2011
- One Workshop with Drumkeeran Drama Group, Drumkeeran, County Leitrim – 23rd August 2011

### Second Seminar Conducted:

The second cross-border drama and theatre seminar was held on September 3rd 2011 in The Ramada Hotel, Drumshanbo, County Leitrim and took a similar structure to the previous one. Participants engaged in drama games and exercises and improvised performances to promote discussion, reflection and alternative approaches to resolving conflict. Participating in the seminar were members from Ballybeen Community Theatre Group and individuals from Ballybeen and members from Drumkeeran Drama Group and Aghnawillan Drama Group, both from County Leitrim.

Due to the amount of time involved for participants travelling between the two counties of Antrim and Leitrim, it was recommended that participants travelling have the opportunity to stay over in accommodation and this allowed for more time to discuss the issues presented during the workshops and seminar days. The budget was amended to provide overnight accommodation for the participants travelling from east Belfast and this allowed time for further reflection and discussion on the issues raised.

The issues explored, discussed and presented through storytelling, improvisation and forum were:

- Pressures on young people to have a



particular position on historical events such as Bloody Sunday and attitudes to the conflict in Northern Ireland and the Southern border counties

- Experiences of people being pressured to join paramilitary organisations
- The extensive trauma experienced by people as a result of the conflict and ways in which participants feel that this still needs to be addressed
- Children and teenagers experiencing harassment by the 'other' group when trying to get to their school
- Territorial disputes at peace points (flash points)
- General conflict between teenagers from different traditions in Northern Ireland

## ACTIVITIES CONDUCTED – PHASE THREE:

### Drama Workshops Conducted:

- One Workshop with Aghnawillan Drama Group, Aghnawillan, County Leitrim – 3rd October 2011
- One Workshop with Old Warren Community Centre, Lisburn County Down – 18th October 2011
- One Workshop with Long Term Unemployed Group, YMCA, Lisburn, County Down – 26th October 2011
- One Workshop with Long Term Unemployed Group, YMCA, Lisburn, County Down – 20th September 2011
- One Workshop with Old Warren School After Schools Project, Lilburn, County Down – 26th October 2011
- One Workshop with Old Warren Community Centre, Lisburn, County Down – 23rd November 2011

### Project Extension

After the quiet of the summer months the demand for the workshops continued to grow and more groups contacted the company wishing to host drama workshops. In addition to the workshops the participants who were involved in the seminars to date were interested in continuing to build on the relationships established and to look at the possibility of developing a larger cross border seminar. As a result of demand for more services Smashing Times applied for an extension to the project to run a third seminar to

meet the needs of the participants and to meet the request for additional workshops.

### Third Seminar Conducted:

The third and final cross-border drama and theatre seminar was held in The Strangford Arms Hotel in Newtownards, County Down on November 19th 2011. The format for the seminar took a similar approach to the previous two seminars however as the groups were interested in music and song we introduced a series of drama games and exercises which incorporated rhythm and movement. The seminar was attended by members of DAMD Dundonald Association of Music and Drama and the Ballybeen Community Theatre group, and individuals from the Castlereagh area, all in Northern Ireland, and members from the Drumkeeran Drama Group and Aghnawillan Drama Group, both in County Leitrim in the Southern Border Counties.

The issues discussed and explored by the participants at the seminar included:

- Unemployed people looking for work in a community which they do not come from for example a Protestant looking for work in a predominantly Catholic work place
- People being denied entry to a club based on their cultural background
- Covert sectarianism
- People resisting engaging in business activities based on the nationality of the person running the business

### Additional Drama Workshops Conducted:

- One Workshop with Long Term Unemployed Group, YMCA, Lisburn, County Down – 29th November 2011
- One Workshop with Long Term Unemployed Group, YMCA, Lisburn, County Down – 13th November 2011
- Two Workshops with Laurellhill Community College, Lisburn, County Down – 13th November 2011
- One Workshop with Old Warren Community Education Young Women's Group, Lisburn, County Down – 16th November 2011
- One Workshop with the Old Warren Community Education Young Women's Group, Lisburn, County Down – 23rd November 2011
- One Workshop with DAMD, Dundonald Association of Music and Drama, Dundonald, County Down – 11th December 2011

## EVALUATION FEEDBACK FROM PARTICIPANTS:

### Participants Attending Workshops:

- *Very educational and enjoyable*
- *Great experience, the facilitator was excellent and look forward to doing it again*
- *It was good to communicate with each other and learn different things about racism and sectarianism*
- *The facilitator was brilliant*
- *Very helpful exercises and I really learned a lot today, really impressed with the way the workshop was done*
- *Very professional and responded to the needs of the group well*
- *Very good experience, challenging perception and attitude towards inclusion and equality*
- *Racism is not only about colour of skin*
- *I learned that some things I thought was ok probably are not*
- *I learned about...stereotyping*
- *It made me realise how entrenched ideas and beliefs can actually become and just how they impact on our everyday interactions with others*
- *Everybody thinks racist and sectarian thoughts sometimes*
- *I would like to experience more workshops and learn more*
- *Very enjoyable and eye opening*
- *When I came I was unsure but now I know I'll be back*
- *Very good, good interaction skills, good ice breakers*
- *I would love more cross community work like this*
- *I learned to view the subjects from different angles*
- *Everyone has their own personal story, easier to relate to a personal story rather than addressing it as a huge issue. Body language is very important*

### Participants attending Seminars:

- *Loved having the opportunity to meet new people and to work creatively with them*
- *The discussion was very interesting and helps me see things from both sides*
- *Can't wait to participate in the second seminar*
- *We would love to have more time to work on other issues*
- *More time to discuss more issues and forum more improvisations*
- *Very interesting, I have never been to east Belfast before, it opened my eyes*
- *Great discussion on sectarianism and parades, very interesting*



- Great Drama and good inter relationships developed
- The issue of racism came to the fore during the improvisations
- Very good day, I think we can take this further
- Very interesting, great for getting to know other people
- Would be great to do a north south play together
- Would be great to spend more time on this, the issues are huge
- The work was rich ....it will take time for me to process my understanding and what I have learned from the day
- Good exercises in getting groups North and South to work together on issues and projects
- It opened my eyes to what others think
- Some of my group looked at me when I said some of my comments about expressing our culture, they felt I should not be so outspoken, but that is what these meetings are about, we have to get everything out in the open to talk about it

## SUMMARY AND RECOMMENDATIONS:

A total of nineteen workshops and three cross-border and cross-community drama and theatre seminars were held and attended by a range of groups from the Lisburn and Castlereagh areas in Counties Antrim and County Down in Northern Ireland and from County Leitrim in the Republic of Ireland. Groups involved came from the following areas - Ballybeen, Dundonald, Lisburn, Castlereagh, Carrick-on-Shannon, Drumkeeran, and Aughnawillan. The groups were:

- Ballybeen Community Theatre, Ballybeen, Belfast
- DAMD Dundonald Association of Music and Drama, Dundonald, Belfast
- Breffni Players, Carrick on Shannon, County Leitrim
- Drumkeeran Drama Group, Drumkeeran, County Leitrim
- Old Warren Women's group, Belfast
- Aughnawillan Drama Group, Aughnawillan, County Leitrim
- Old Warren Community Centre, Lisburn, County Down
- Old Warren School After Schools Project, Lisburn, County Down
- Long Term Unemployed group, YMCA, Lisburn, County Down
- Laurellhill Community College, Lisburn, County Down
- Old Warren Community Education Young Women's Group, Lisburn, County Down

According to feedback the project was considered a great success and the high level of participation in the workshops and seminars was very strong. Activities carried out in the workshops and seminars developed a stronger understanding of the 'other' and helped promote community relations on a cross-border and cross-community basis.

Learnings from the project: While many groups are long established and have previous experience in cross-community and cross-border work the company recognises that 'time' is a key issue particularly when working with groups that may not have substantial involvement in cross-community or cross-border work to date. Such groups require a longer period of workshop and we recommend a series

of workshops with groups rather than one-off workshops. Also for participants new to this type of work it is important to allow and spend time developing confidence building and trust in order to generate cross-community and cross-border interaction on a deeper level.

Some group members found it difficult to engage in activities that took place outside of their own local communities and again time is needed to build up trust and confidence. A recommendation would be to hold seminars in each of the local areas in order to build trust and relations within the local communities, bringing different groups and communities within that local area together. If working with different groups from within one local area, we recommend running seminars in that area, for example in Lilburn/Castlereagh, in order to bring those different groups from that area together to build trust and relations and only then, to ask participants to a similar cross-border seminar held outside of their local area for example in Leitrim.

Overall three drama workshop models were used in this project – one to promote anti-racism, one to promote anti-sectarianism and one to promote reconciliation through storytelling. The three drama workshop models used for the project are documented in this booklet. The workshops conducted with the community groups focused mainly on the themes of anti-racism and anti-sectarianism, promoting non-racist and non-sectarian attitudes. The seminars also explored issues related to racism and sectarianism and consisted of exercises taken from the anti-racism and anti-sectarianism drama models as well as using the process of storytelling to explore experiences of people who have lived through the conflict in Northern Ireland and in the border county of Leitrim.

As part of the storytelling workshops individuals and communities from the different areas came together to hear and tell stories and share individual and collective experiences in relation to the Troubles. Participants had the opportunity to acknowledge their own and others experiences and hurt and to generate a shared understanding, promote dialogue and generate discussion on ways forward. By sharing stories and experiences from both sides and examining different perspectives of similar incidents, this challenged the participants and promoted a greater understanding of how the conflict was experienced by different communities.



# DRAMA WORKSHOP MODELS – AN OVERVIEW

Three workshops using the methodology of drama to promote peace building and reconciliation and non-racist and non-sectarian attitudes.

- 
- Workshop One:** Promoting Anti-Racism through Drama
  - Workshop Two:** Promoting Anti-Sectarianism through Drama
  - Workshop Three:** Promoting Storytelling for Reconciliation Through Drama

## AIMS

The Anti-Racism and Anti-Sectarianism workshops use drama processes to:

- Promote anti-racism and anti-sectarianism
- Begin an exploration in to factors that may give rise to racism and sectarianism
- Explore issues around identity and diversity
- Examine common myths and facts about stereotyping and discrimination
- Promote non-racist and non-sectarian attitudes and a celebration of diversity and respect for all
- Provide an opportunity for participants to express their own personal attitudes, views and experiences freely while encouraging each other to challenge racism and sectarianism in their own lives and in the wider community
- Provide access to a quality arts experience to promote anti-racism and anti-sectarianism and reconciliation

The Storytelling workshop uses drama processes to promote shared storytelling in relation to the legacy of the conflict in Ireland and Northern Ireland. The workshop aims are to:

- Promote positive community relations and conflict resolution
- Open conversations and explore difference in and between communities
- Explore memories and experiences of people who have lived through and/or been affected by the conflict in Ireland and Northern Ireland and 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
- Promote 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
- Promote shared storytelling where all types of stories are told, shared and listened to sympathetically

## LEARNING OUTCOMES

On completion of the drama workshop participants have knowledge of:

- Issues around diversity and identity including stereotyping, discrimination, anti-racism and anti-sectarianism
- A shared understanding of different experiences of the Troubles
- Ways to promote dialogue and understanding and to generate discussion on ways forward
- 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 Different Information Leaflet for each participant
- Flipchart paper and markers
- Pens and paper
- Evaluation Forms
- Personal Release Forms – if documenting stories for further use

An *Acting Different Information Leaflet* (see page 21) accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.



## WORKSHOP STRUCTURE

### Promoting Anti-Racism through Drama

- Introduction and Developing a Group Contract (20 Minutes)
- Culture Shock Name Game – Introduction to Cultural Diversity (15 Minutes)
- Fruit Bowl / Anyone Who...? Introduction to Identity (20 Minutes)
- Orange Exercise – Introduction to Stereotyping (30 Minutes)
- Break (15 Minutes)
- Improvisation: Getting to Know You – Stereotyping and Prejudice (25 Minutes)
- Addressing Diversity Through Myths and Facts (45 Minutes)
- Wind Down (10 Minutes)

### Promoting Anti-Sectarianism through Drama

- Introduction (5 Minutes)
- Bomb and Shield (10 Minutes)
- Where Do I Belong? (20 Minutes)
- Addressing Sectarianism Discussion (20 Minutes)
- Break (10 Minutes)
- The Sectarian Line Exercise (30 Minutes)
- Image Theatre Work and Improvisation on Anti-Sectarianism (75 Minutes)
- Wind Down (10 Minutes)

### Promoting Storytelling for Reconciliation Through Drama

1. Drama Games and Exercises: 30 minutes
    - Introduction
    - Partner Walks
    - Three Way Blind
  2. Verbal Storytelling: 60 minutes
  3. Image Theatre Work, Improvisation and Forum Theatre on Stories: 70 minutes
- Wind Down and Evaluation: 10 minutes  
Insert breaks as required: 10 minutes

The Storytelling Workshop can consist of Parts One and Two only or Parts One, Two and Three. Part one focuses on warm-up games. Part Two, Verbal Storytelling, involves the group sharing individual stories in relation to personal experiences of the Troubles. Part Three 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: Each workshop requires a minimum of three hours. The timelines are a guideline only and can vary.

## WORKSHOP 1

# Promoting Anti-Racism Through Drama

## INTRODUCTION AND DEVELOPING A GROUP CONTRACT

The workshop facilitator introduces him or her self to the group and provides a description of the overall project and the aims of the workshop. The facilitator fills out a registration form with details of those in attendance. The facilitator may wish to complete a group contract either now or after the break (see page 20). The facilitator then says that the work will begin by warming up our bodies.

### EXERCISE

## CULTURE SHOCK NAME GAME – INTRODUCTION TO CULTURAL DIVERSITY

### Aims:

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

### 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.

**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 – see the Acting Different Information Leaflet.

### 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 identity 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 fruit, 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.
7. Introduce the term 'identity' from the Acting Different Information Leaflet. 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.

### EXERCISE

## ORANGE EXERCISE – INTRODUCTION TO 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 Delmonico', 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.

## GETTING TO KNOW YOU – STEREOTYPING AND PREJUDICE

### Aims:

*To explore ways in which people can tend to stereotype*

### Instructions:

1. 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.
4. Divide the group into pairs. 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. Each person 'becomes' the person named on the card and acts as this person, acting out the three facts and any other characteristics they can think of.
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.

### 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 and develop an understanding of the definitions for 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 of diversity, identity, stereotyping and prejudice.

### Questions to ask the group and to encourage a discussion on Stereotyping and Prejudice:

- Have you ever been called a negative name? Ask all those who say yes to move with you to one side of the room.
- Have you ever called someone a negative name and if so, move with the facilitator to the other side of the room.
- Are there different communities or religions within the community and can you identify them? Discuss the differences between the various groups.
- Discuss what we all have in common with each other.
- What are our responses when we first meet a new community, do we perceive everyone as the same or do we tend to stereotype when we first encounter a new group of people?
- How hard is it for a new person, someone we perceive as 'different' to move into our circle?
- What groups do we tend to stereotype? Do we tend to stereotype old people, young people, women, men, Catholics and Protestants, are there connections and what labels do we attached to these groups?
- Is there any basis for stereotyping?
- What causes prejudice? What can prejudice lead to?
- How do we begin to see individual members? Is difference acceptable?

### EXERCISE

## ADDRESSING DIVERSITY THROUGH MYTHS AND FACTS

### Aims:

To develop an understanding of key terms including stereotyping, prejudice, discrimination and racism

### Instructions:

1. The facilitator introduces definitions for racism and discrimination by reading them out from the Information Leaflet that accompanies the workshop followed by a brief discussion.
2. The facilitator then explores 'Myths and Facts' – see below. 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 on page 20). 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 outlined in the information leaflet including stereotyping, prejudice and discrimination. The speaker introduces the terms 'equality' and 'human rights' and talks about the idea of equality and fairness for everyone in society. The speaker identifies key organisations that can be contacted, (see the Acting Different Information Leaflet) and to finish, there is a short question and answer session.

### Wind Down

To finish the workshop ask the group to stand in a circle, eyes closed for a few moments, and to imagine a world where everyone is welcoming to the 'other', where there is respect for difference and for all people equally regardless of race, disability, religion, political views or sexual orientation. Congratulate everyone for taking part and then ask everyone, on a signal from the facilitator, to clap together to end the workshop. Provide the group with the opportunity to ask questions and give verbal feedback. Distribute the Acting Different Information Leaflet that accompanies the workshop and participants are asked to take the leaflet away with them after the workshop for further reading and discussion.





## WORKSHOP 2

# Promoting Anti-Sectarianism through Drama

## INTRODUCTION:

Same as workshop one

### EXERCISE

## BOMB AND SHIELD

### Aims:

To develop group and spatial awareness  
To develop concentration

### Instructions

1. Group moves randomly around the space.
2. As the participants are walking around the space instruct them to choose one person in the room as their 'bomb', without letting that person know, and to try and walk as far away from that person as you can (as if you feared that person).
3. After a few moments, instruct the participants to now choose another person, (again, without letting them know) and this person is their shield. So each person now has two people they have identified, one is their bomb and one is their shield. Ask each person to try to get the person who is the shield in BETWEEN you and the person who is the bomb, the person you fear. The person who is the shield is your protector.
4. Allow a few minutes for each person to try and get their shield in between them and their bomb, without letting either person know.
5. Then count down from 10 to 1 and on 1 everybody freezes. Ask each person to name their bomb and shield.

**Discussion:** In life we all have 'bombs' and 'shields', a 'bomb' refers not to a person but to a 'problem' we may have. Ask for people to volunteer to identify a 'bomb' in their life and to then identify a 'shield'. Link this to the theme being explored in the workshop.

### 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 to 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 sorts 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 – see Information Leaflet.

### 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
- 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
- Those who are black/white

**Resources:** Blu Tack, choice statements.

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

## EXERCISE

# ADDRESSING SECTARIANISM DISCUSSION – TERMS FOR DISCRIMINATION, SECTARIANISM, EQUALITY AND HUMAN RIGHTS

### Aims:

To introduce definitions for key terms  
To facilitate group discussion on key terms

The facilitator brings everyone together in a small group and establishes an atmosphere that is intimate and quiet. Begin the discussion on "what is sectarianism?" as outlined below and introduce definitions for stereotyping, prejudice, discrimination, sectarianism, equality and human rights – see the Acting Different Information Leaflet.

**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 recap on definitions for stereotyping, prejudice, discrimination, sectarianism, equality and human rights.

## EXERCISE

# THE SECTARIAN LINE

### Aims:

To facilitate the group to explore anti-sectarianism  
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

### Instructions:

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, 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 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 believe it's the other side that started all the trouble and want to keep it going.
- I blocked a road in support of Drumcree.

\* *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

# IMAGE THEATRE AND IMPROVISATION

The following is suitable for either anti-sectarianism and/or anti-racism.

## Aims

To encourage participants to think about situations where sectarianism/racism might occur

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

To encourage a discussion on ways forward.

1. Divide participants into teams of four to six.
2. Within each group participants share stories in relation to sectarianism/racism. Each group picks one story to present through an image theatre presentation. Decide on the story in terms of who (characters), where (location), when (time), what (theme/story being explored), and objective (what the characters want).
3. Image theatre involves using our bodies to create still images or tableaux to tell the story. Each group works on ways to depict the story through a still image. Ideally the story/image involves a main character or protagonist experiencing a specific form of discrimination or oppression as it exists now.
4. Each group works on their feet to create the still image with their bodies. The drama facilitator moves from group to group offering advice and encouragement as required.
5. 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 image to the rest of the group.

6. 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.
7. Ask the group showing the image to now relax and explain their story.
8. Ask those watching to suggest an action for overcoming the oppression. Two questions for the audience to keep in mind are: What could the main character or other characters have done differently to combat the oppression? What strategy would have helped him/her in this situation? Remember there are no right or wrong answers; participants are simply opening up areas for discussion.
9. 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.
10. The rest of the groups one at a time present their original images followed by discussion and the showing of the new images as outlined above.
11. Time permitting, the facilitator may bring one or more of the images alive through improvisation. An improvisation is where the participants act out a scene in their own words. Each person has to have and follow a specific 'objective' in the scene. An objective relates to what the character wants for example 'to accuse' or 'to deny'. Each person has to pursue his or her objective clearly and strongly within the scene.
12. 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.
13. After each improvisation is performed the facilitator can then ask the following type of questions.

- 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?
- 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.

## Wind Down and Evaluation

To finish the workshop ask the group to stand in a circle, eyes closed for a few moments, and to image a world where everyone is welcoming to the 'other', where there is respect for difference and for all people equally regardless of race, disability, religion, political views or sexual orientation. Congratulate everyone for taking part and then ask everyone, on a signal from the facilitator, to clap together to end the workshop. Provide the group with the opportunity to ask questions and give verbal feedback. Remind people about the Acting Different Information Leaflet that accompanies the workshop and participants are asked to use the leaflet for further reading and discussion.

## WORKSHOP 3

# Promoting Storytelling for Reconciliation Through Drama

## 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' if not already done. The facilitator then says the work will begin by warming up our bodies.

#### EXERCISE

### 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.

#### EXERCISE

### THREE WAY BLIND

#### Aims:

*To develop trust amongst participants*  
*To develop teamwork*

#### Instructions:

1. Ask the group to walk around space, then ask them to stop and form pairs.
2. For each pair designate A and B. Facilitator demonstrates whole exercise.
3. A closes eyes and B, the seeing partner, holds A's hand and leads A around the space.
4. B then moves his/her hand and places it underneath A's hand, palms barely touching and now leads A around the room.
5. B then removes his/her hand and calls A's name repeatedly and continuously, A now moves through the space with no physical contact, following only the sound of his/her name being called by the seeing partner.
6. Reverse positions so that A is now leading and B is moving with their eyes closed.
7. While the pairs are working encourage the person leading to look after their partner and to work to gain their trust. Encourage the non-seeing partner to trust the leader by moving with a feeling of ease and confidence even though their eyes are closed and to release any physical tension.

## 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 choose 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 dramatised, 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. 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?

## Forum Theatre

After showing all the improvisations the group can then choose one piece (or all depending on time available) to be explored further through 'forum theatre'. Forum theatre is the best known and most widely practiced form of Brazilian theatre practitioner Augusto Boal's useful theatre processes known as Theatre of the Oppressed. Forum theatre is an interactive form used particularly in situations where there is a shared oppression, with a participating audience of 'spect-actors' focused on gaining a better understanding of a problem or issue and testing out possible solutions.

1. After each group perform their improvisations ask the group to choose one of the improvisations (or more depending on time) to be forumed.
2. The facilitator takes on the role of the 'joker' who explains what 'forum' is. Forum is basically running the improvisation again but this time any audience member may put up their hand and shout 'stop' at which stage the 'joker' asks the actors to stop the improvisation. The audience member who shouts stop can then suggest an alternative course of action to what is happening in the improvisation and he or she is asked by the joker to go onstage and take the place of the 'protagonist' and to 'act out' this course of action with the other actors improvising in response to what is proposed.
3. The 'protagonist' is the person experiencing the discrimination within the improvisation. The audience are known as 'spectactors' because they are watching and can also act or take part directly in the improvisation by putting up their hand and shouting 'stop'.
4. The improvisation is run and at any stage a spectator (person from the audience) can stop the improvisation in mid-action whenever they see a better course of action for a character in the improvisation to follow.
5. The spectator gets up on stage and replaces the central actor and he/she then plays out an alternative action. This may sound difficult but is, in fact, relatively simple, as people from the audience simply argue out their own suggested response or response from the audience to the problem being portrayed on the stage. As the improvisation is based on an issue specific to the group and the themes have been explored in previous workshop exercises, the audience are very familiar with the issue at hand and now have the opportunity to explore new strategies for overcoming the particular problem being shown in the improvisation. The theatre becomes a rehearsal for social change, by having the spectator (audience member) act out something on stage, he/she is practicing an action in preparation for real life, 'He/she is readier to do that action when he/she gets back to the fiction of reality'. According to Augusto Boal 'in the fiction of the theatre she prepares something and then in the fiction of reality she can do the same thing that she has already done on stage'.
6. After one person has replaced the 'protagonist' and the improvisation continues, any audience member/spectactor can again shout out 'stop' and get up and replace the new 'protagonist' and so on. As the forum continues audience members can also replace other characters in the improvisation and not just the protagonist. After each intervention ask for brief comments from the audience to discuss what is happening.

## 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 hand-out 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.



# 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.



## 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
- 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.

# ACTING DIFFERENT INFORMATION LEAFLET



**SMASHINGTIMES**  
THEATRE COMPANY ■ THEATRE FOR CHANGE

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Tel: +353 (0)1 865 6613 Email: [info@smashingtimes.ie](mailto:info@smashingtimes.ie) Web: [www.smashingtimes.ie](http://www.smashingtimes.ie)

**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](http://www.unfpa.org); [www.who.int](http://www.who.int); [www.eeagrants.org](http://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](http://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](http://www.equality.ie) Email: [info@equality.ie](mailto:info@equality.ie)

Locall 1890 245 545

Provides information and advice on equality issues.

## CITIZENS INFORMATION

Web: [www.citizensinformation.ie](http://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](http://www.equalityni.org) Email: [information@equalityni.org](mailto: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](http://www.citizensadvice.co.uk) Email: [info@citizensadvice.co.uk](mailto: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](http://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](http://www.samaritans.org) Tel: 1850 60 90 90

Northern Ireland:

Web: [www.samaritans.org.uk](http://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](http://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](http://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](http://www.nwci.ie) Email: [info@nwci.ie](mailto: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](http://www.drcc.ie) Email: [rcc@indigo.ie](mailto: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](http://www.spunout.ie) Email: [info@spunout.ie](mailto: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](http://www.glen.ie) Email: [info@glen.ie](mailto: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](http://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](http://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](http://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](http://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](http://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](http://www.justice.ie)

Department of Health and Children Health Service Executive

[www.dohc.ie](http://www.dohc.ie)  
[www.hse.ie](http://www.hse.ie)

Age and Opportunity Age Action Ireland

[www.olderinireland.ie](http://www.olderinireland.ie)  
[www.ageaction.ie](http://www.ageaction.ie)

National Disability Authority Arts and Disability Directory

[www.nda.ie](http://www.nda.ie)  
[www.artsanddisability.com](http://www.artsanddisability.com)

Pavee Point

[www.paveepoint.ie](http://www.paveepoint.ie)

Rape Crisis Network Ireland

[www.rcni.ie](http://www.rcni.ie)

COSC/National Office for the Prevention of Domestic, Sexual and Gender-based violence

[www.cosc.ie](http://www.cosc.ie)

The Women's Health Council

[www.whc.ie](http://www.whc.ie)

National Youth Council of Ireland

[www.nyci.ie](http://www.nyci.ie)

Amnesty International UK

[www.amnesty.org.uk](http://www.amnesty.org.uk)

European Court of Human Rights

[www.echr.coe.int/echr/](http://www.echr.coe.int/echr/)

Bill of Rights for Northern Ireland

[www.borini.info](http://www.borini.info)

Chatham House Rules

[www.chathamhouse.org.uk](http://www.chathamhouse.org.uk)

Committee on the Administration of Justice (CAJ)

[www.caj.org.uk](http://www.caj.org.uk)



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