

Artistic activism in situations of 'extreme conflict'

the challenge of evaluation

**edited by Y. Raj Isar
(with contributions by Kristina Hellqvist and Dacia Viejo Rose)**



An IETM Publication

IETM (formerly Informal European Theatre Meeting), international network for contemporary performing arts, is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment, by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice

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Artistic activism in situations of 'extreme conflict': the challenge of evaluation

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On the nature of this dossier...and what it could become (Y. Raj Iser)

This dossier was commissioned by IETM in order to help 'artists and cultural operators involved in artistic activities in situations of extreme conflict, look at their own work with an evaluative eye.'

Just like other IETM thematic dossiers, this one is expected to evolve and grow – as it is enriched by the comments and suggestions of IETM members and well wishers in the weeks and months to come.

Preparing the dossier has proved to be a more complex undertaking than envisaged at the start. It was to have been based on research that identified good evaluation practice with respect to artistic projects that engage with the challenges of extreme conflict. What numerous interviews and a literature search have revealed, however, is a somewhat ambiguous situation, in which:

- few practitioners have integrated evaluation into their everyday practice
- many practitioners find the issue of evaluation less compelling than the ethics and deontological implications of working with and for the victims of extreme conflict
- others interpret the notion of conflict very broadly, as shorthand for any kind of socially or politically 'committed' performing arts practice.

These ambiguities surfaced clearly at the IETM Annual Plenary Meeting in Birmingham (8-12 October 2003), during a workshop at which the authors presented a preliminary draft of this dossier. The idea was that the workshop would discuss the draft. Things did not turn out quite that way. Each of the panellists had remarkable insights to share. Yet only one of them was in fact working in a situation that could be considered to be one of extreme conflict. In the break-out sessions important ethical and deontological concerns were aired, yet the core questions pertaining to evaluation – how to define it, how to do it, how to manage it and how to learn from it – were not addressed.

How could they be, as there were so few lessons to be shared from the participants' own practice?

In other words, the discussion revealed how inchoate, how uncharted, the topic of evaluation really is among performing arts professionals today. It also showed that the issue cannot be separated from basic ethical questions of ownership and voice. It reminded us that the meaning and significance of an artistic engagement cannot be grasped in its plenitude by tools of assessment and measurement alone. And lest we forget, it underscored that evaluation should never be seen as an end in itself.

Yet the interest the topic has aroused fully justifies the ultimate goal for the project set out by IETM Coordinator Mary Ann Vlieg: to develop an appropriate evaluation methodology for artistic work in situations of extreme conflict, together with a selection of case studies, references and contacts.

As so little has been done, the effort will have to be a long-term project.

This dossier reflects the preliminary nature of the enterprise. It consists of three different yet complementary sections.

First, a preliminary overview by Y. Raj Isar that examines the scope of the present exercise and explores the notion of evaluation as it is technically defined in current practice.

The second section, by Kristina Hellqvist, a Master student at the University of Jyväskylä, Finland, who was an intern at IETM from 1 September to 30 November 2003, presents case studies of evaluated artistic projects in conflict situations. The interesting point to note here is that two of the three projects which demonstrate a clear commitment to evaluation are both foundation-linked. In only one of the three does the drive to evaluate emerge spontaneously from the practice of a group of artists. Hellqvist's examples are preceded by a selection of thoughts by artists who have chosen to engage with evaluation: many of their views are complementary to those cited in the first section.

In the third and final section, Dacia Viejo Rose, who was at the time a graduate student at City University, London, develops new methodological approaches to assessing the impacts of efforts to alleviate and heal war-induced humanitarian distress, in situations of 'complex emergencies', the term used by the United Nations Department of Humanitarian Affairs. Viejo also explores a range of ethical and moral implications of this kind of work, its internal contradictions and moral quandaries.

Finally, an Appendix lists some useful contacts in this area.

I. An Overview of the Issues (Y.Raj Iser)¹

Introduction

“The purpose of playing” said Hamlet, “was and is to hold, as ’twere, the mirror up to nature.”

Four centuries after Shakespeare, that purpose lives on. Today, however, injustice, deprivation, exile, exclusion, trauma and violent inter-group conflict loom large in our understanding of the ‘nature’ to be mirrored. And the ‘mirror’ serves not just to uncover, but also to denounce, provoke and empower, sometimes even to heal and build bridges.

The artistic activism that seeks such diverse outcomes has many guises, including explicitly political theatre, performance strategies that re-interpret ‘classic’ works and themes or engage audiences in participatory ways, art-as-therapy or intercultural work at grassroots level that builds mutual accommodation and understanding.

As pointed out by IETM Coordinator Mary Ann de Vlieg,

Theatre productions, music workshops with children, Clowns without Frontiers, “theatre of the oppressed” experiences, art-as-therapy, art events to bring media attention, writers workshops, films made by the ‘victims’...as situations in our societies become more extreme, this type of work is increasingly attractive to seriously committed artists and arts organisations.

And de Vlieg goes on to ask:

Yet, what are they doing? Easing the pain for a few hours, taking people’s minds off their environment, or leading to some deeper medium- or long-term goals?

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In other words, neither the immediate nor the long-term effectiveness of artistic projects that engage with situation of societal stress and conflict are being adequately evaluated.

This lacuna contradicts our contemporary *zeitgeist* of critical self-assessment – whether on the part of individuals, institutions and societies.

It makes it difficult also to meet the requirements of productivity, efficiency, service delivery and accountability that dominate the funding environment today.

How should this lacuna be filled?

And how can practicing artists and their organisations best equip themselves to do so rather than leave the task to administrators or technocrats?

Surprising as it may, these questions have been but little asked by the practitioners themselves. Few of them have integrated evaluation into their everyday practice. The challenge, therefore, is to prepare the ground for new seeds to be planted. This is the main purpose of the present dossier.

1. Defining the scope, understanding the purpose

As this ground-breaking process begins, two sets of preliminary questions need to be asked:

1. What should we mean by situations of ‘extreme conflict’?
2. What drives the performing arts community to table the issue of evaluation?

What is the ‘conflict’ we are talking about?

The interview and discussion process has shown that the term has been understood in an extraordinarily broad way. The sorts of activities envisaged could range from:

- ✓ ‘High-profile’ artistic enterprises that capture the headlines, e.g. the *West-Eastern Divan Orchestra* activities of the Israeli conductor Daniel Barenboim and late Edward Said; the performances of Ariane Mnouchkine’s *Théâtre du Soleil* – in particular their latest production, *The Last Caravanserai*, which explores the plight of refugees from the East seeking asylum in the West; the re-interpretations of stage director Peter Sellars, who makes direct engagement with issues of social justice an integral dimension of his artistic practice.

to:

- ✓ Countless 'low-profile' endeavours of art therapists throughout the world who – in intimate and private ways – use the language of art to help individuals increase awareness of self, cope with symptoms of ill-health, stress, and trauma, enhance their cognitive abilities, and enjoy the life-affirming pleasures of artistic creativity.

Along that spectrum, in between:

- In Northern Ireland, the project entitled *Pathways to Peace and Reconciliation*, based in the schools of a rural community near the border with the Irish Republic. Underpinning the project is the assumption that the arts can unite people by providing interest which is common to both cultures, Protestant and Roman Catholic. Children with different religious and social backgrounds are brought together to share stories, art, music and drama. Through the exploration of cultural diversity and common heritage, the project aims to reduce marginalisation and social exclusion and to develop children's self-confidence with regard to other people.
- In the university town of Leiden, The Netherlands, an organisation called *Kunst en Cultuur* (K C) with long experience in cultural action for disadvantaged young people produced a theatre performance designed to help the integration of young female political refugees living in the Netherlands. The project consists of producing a multi-cultural theatre performance. A troupe was set up with 23 young people: 13 were Dutch, while the other 10 were refugees from Afghanistan, Bosnia, Iraq, Iran, Eritrea and Romania. With the help of three specialist tutors, the young people gradually learnt how to depict, without speaking, the daily difficulties faced by young refugee women: cumbersome legal procedures, uncertain futures, and exclusion. Relationships were gradually woven. A sort of multi-cultural family emerged. Some of the young women made remarkable progress in Dutch. When the show opened in schools and refugee shelters, it was a roaring success. From venue to venue, audience to audience, the troupe improved and consolidated.
- *Words Without Walls*, a creative writing project based around St Gilles Prison in Brussels, organised in partnership with the Francophone *Organisation pour l'Emploi des Délinquants* (OED) and the Flemish *Vlaamse Federatie Forensisch Welzijnswerk* (VFFW). The project began in 2000 with a production of *Apache Tears* by Clean Break Theatre Group at the prison. In response to the positive reaction to the play, the British Council Brussels invited the writer of the play, Lin Coghlan, to come back to Brussels to run a series of workshops in St Gilles. Lin Coghlan writes for theatre, radio and television and has done similar work at Holloway Prison for Women. Throughout 2001, Lin Coghlan ran 12 workshops in all with the men using a variety of techniques to create a body of literature. In parallel with this, she ran at the British Council training workshops for fellow creative practitioners, artists, prison officials and psychologists bringing together the Flemish and Francophone communities to share ideas, fears and best practices.
- Augusto Boal's well-known *Theatre of the Oppressed* (TO) methodology has been applied by him and many others, in an attempt to transform theatre from the "monologue" of traditional performance into a "dialogue" between audience and stage and to do so through various forms of theatre workshops and performances which aim to meet the needs of all people for interaction, dialogue, and above all critical thinking and action, and fun. Thus while the performance modes of Forum Theatre, Image Theatre, Cop-In-The-Head, and the vast array of the Rainbow of Desire are designed to bring the

audience into active relationship with the performed event, the workshops are virtually a training ground for action not only in these performance forms, but for action in life.

- The *Art for Social Change* programme whose work is cited in section II.

These are but a few of the many projects in which the arts are being applied to social change objectives of one kind or another.

Of course it is possible to argue that in each case, some form of 'conflict' is present in the situation, taking one of the following forms:

- 1) Violent conflict between groups, from ethnic strife within nations to wars between nations
- 2) Conflict understood as the stress and pain induced by injustice or exclusion – 'structural violence'
- 3) Psychological trauma within the individual.

But do not opt for such a diverse and wide interpretation here. There are two main reasons for this.

The first is that conflict itself, as philosophers and social theorists have pointed out, is part and parcel of the human condition. The conflict attendant on the working out of human and social contradictions is often a creative and productive process, albeit fraught with tension.

Conflict that leads to physical violence and strife, however, is rarely so. Instead, it is hideously wasteful of social energies, undermines economic security and threatens cultural integrity.

The second reason is that the broad definition would require us to engage with an extremely wide range of issues and situations – in other words, the entire 'arts and social change' or 'arts and community development or 'arts and social exclusion' agenda.

It would seem more productive for IETM's members, having declared their commitment to addressing issues of violent or extreme conflict – which cause 'complex emergencies' in the UN's sense – to focus their reflections on this increasingly visible and crucial area.

It is also a wide and diverse area. For it can include one or more of the following dimensions:

1. Conflict resolution
2. Conflict prevention
3. Assisting the victims of conflict-driven emergencies (e.g. refugees)
4. Post-conflict society reconstruction

In this area, as in any, specific methodologies need to be developed. Some such methodologies emerge from the views and case studies in section II, others from Dacia Viejo Rose's explorations in section III.

Yet in this area, as in any, some of the evaluation challenges are generic. It is to these that we now turn.

2. Why evaluate?

In a preliminary questionnaire for this study, practitioners were asked the following question: 'What is your personal opinion on the rationale for and the impact of artistic engagement with stress/conflict issues?'

The response from Omar Barghouti ² is extremely enlightening:

'If 'engagement' with something is interpreted in a passive sense, as a relation to that thing, then the question at hand implies a certain degree of volition in deciding whether or not to relate to issues of conflict and trauma. I personally do not think that in a situation of conflict artists have a choice of 'whether' to reflect the impact of conflict on them and on their society. Their only choice seems to be whether to go beyond this mere reflection stage, by actively engaging in the conflict situation in order to contribute to its change.

Those who opt to do so can be called conscientious/progressive artists (those interested in progressive social change, if we agree on some spacious definition of 'progressive'); their choices lie in the visions, the methods, the approaches and the diverse means of realizing (vocalizing, articulating, visualizing) those respective visions.³

The question, then, is the following:

► **Are performing artists interested in evaluating their work because they share deontological concerns of the kind expressed above, driven by moral conscience?**

To quote Barghouti once again,

I also believe that artistic engagements vary to a large extent in their degree of affecting evolutionary change in a situation of conflict. And by this change, I do not mean transient escapism from the misery of being oppressed, nor the ephemeral pleasure of living a fantasy that allegedly promotes hope and happiness, for these constitute medicine for the sore symptoms of oppression, not the root causes of it.

- They can be effective, indeed indispensable, if accompanied by some other treatment for the true causes of oppression. Otherwise, they can be quite dangerous, since they briefly elevate the recipients' level of hope, leaving them to crash on the hard ground of reality a moment later. Physics and common sense tell us that the higher your expectations float, the deadlier your collision will be when they are frustrated. Another

² Omar Barghouti is a trainer and choreographer of the dance company El Funoun in Palestine (<http://www.el-funoun.org/>). He is an electrical engineer and is completing his Ph.D. in philosophy (ethics). His articles have appeared in various publications.

³ Barghouti also observes that 'at the other end of the spectrum, ivory-tower artists, who are supposedly producing "art for the sake of art," can be perceived as also reacting to the conflict albeit in an extreme way, attempting to isolate themselves from its repercussions, its trauma and its stigmas. Far from being disengaged from the conflict, they essentially express a distinct attitude to the conflict, therefore entering a specific relationship to it. Escapism, aloofness, retrograde indulgence in folklore, are but some examples of such counter-engagement by such artists.'

danger in such transitory artistic experiences is that they encourage forgetfulness, which often translates into mental submission to injustice.

On the contrary, artistic engagements that challenge an unjust reality by provoking praxis (reflective action), in Paulo Freire's words, or by taking the audience into a "deeper medium" -- in Mary Ann de Vlieg's words -- of thinking about their reality are not just effective, they are absolutely necessary in any conflict situation. From my perspective, nothing can imitate the profound, transformative effect of an art that impacts the hearts and the minds of the oppressed.

The issue, then, is how to attain the strongest possible 'transformative effect' and how to measure that effect.

This concern is a welcome manifestation of the contemporary imperative of **reflexivity**, or the ability to stand back and assess aspects of one's own behaviour, society, culture etc in relation to such factors as their motivations, origins, meanings, and the like.

When it is understood and taken on board in these terms the urge to evaluate is not just an opportunistic adaptation to pressures that are extrinsic to arts practice, pressures that are today being generalised, as quality and worth are increasingly measured through the prisms, values, criteria and jargon of economics and business.

There is no denying, however, that these pressures have become an integral feature of the policy and funding environment for the arts in general, whether publicly or privately funded.

Why the arts matter...

One cannot help but refer here to John Tusa's eloquent attack (familiar no doubt to participants from the UK) against the instrumentalisation of the arts by economic objectives:

*the arts matter not for the instrumental reasons but because they are universal; because they are non-material; because they deal with daily experience in a different way; because they transform the way we look at the world; because they offer different explanations of the world, because they link us to our past and open the door to the future; because they work outside routine categories; because they take us out of ourselves; because they make order out of disorder and stir up the stagnant with movement; because they offer a shared experience rather than an isolated one; because they encourage the imagination and attempt the pointless; because they offer beauty and confront us with the fact of ugliness; because they offer explanations but no solutions; because they offer a vision of integration rather than disintegration; because they force us to think about the difference between the good and the bad, the false and the true...*⁴

This may be our contemporary reality. The implication of the concerns raised by both Omar Barghouti and John Tusa, however, is that the evaluation framework in itself should not be reduced to a mere technocratic exercise. The real issue is that of the quality of engagement

⁴ John Tusa, 'For Arts Sake' in *Prospect*, January 1997. John Tusa is an award winning television broadcaster, journalist and author. He has written several books on culture and the arts.

with those who suffer or those who are oppressed by the extreme conflict that surrounds them. It is as much a question of how and by whom objectives are defined.

It implies also that artists have the special responsibility of mediating between the expectations of donors and funders on the one hand and those who live through the extreme conflict on the other.⁵

It is by addressing questions such as these that artists can be privileged innovators. They can define the parameters and goals against which any evaluative measurement of outcomes is carried out. They should feel confident that the artistic vision is a different kind of thinking and intelligence, one that provides values that frame policy issues in more 'rounded' ways; they should gain strength from the recognition that 'creativity recognises and explores the value of subjectivity and the legitimacy of different perspectives. It crosses social and political boundaries, enabling us to respond differently, and to make those leaps of the imagination which are so vital to problem solving.' (Matarasso, 1996)

There are two implications of this:

- ▶ **What artists mean may be both less and more than the assessment process known as 'evaluation'**
- ▶ **Artists themselves need to be assertive and creative in developing their own ways of assessing the positive social outcomes of their work**

Before developing these two points, however, it would be useful to review briefly how and why the imperative of evaluating social outcomes -- 'social' impacts, or *social value* – has emerged over the last two decades.

Evaluation's forerunners were the ***economic impact studies*** designed to argue the case for investment in arts and culture. These efforts emerged initially in the 1970s in the United States. They were designed pro-actively to promote larger spending, both public and private in a market-driven economic environment, where state and local government were interested in promoting area-based economic growth. But when they were introduced in Western Europe in the 1980s their purpose was defensive: to head off the reduction in public subsidies as central government spending began to decline under the influence of neo-liberal thinking, particularly in Thatcherite Britain. As arguments based on the intrinsic merits and educational value of the arts and culture began to lose their potency, the economic payoff could, it was thought, provide the needed justification for public spending on the arts.

This focus on economic value was gradually supplemented by a concern for ***social value***, as societies – and governments – became aware that cultural resources can be used to generate social benefits in the context of community development and agendas of social inclusion. As capital-led developments in urban regeneration projects failed to address the social dimension and were not benefiting local communities, who had little ownership of, or involvement in, regeneration processes in their neighbourhoods, interest shifted in the early 1990s to the potential benefits of arts and culture in communities (Reeves, 2001). At the same time, there was a growing concern within the cultural sector that cultural advocacy was too tied to the 'economic impact' school, i.e. too focused on economic benefits, articulated primarily in terms of job creation and increased output. Many commentators argued that this partial view of arts

⁵ I am grateful to Jude Bloomfield for this insight.

impact failed to take account of its contribution to such valued areas as health, education and social inclusion.

Hence there is a widespread interest today in 'those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives', i.e. enduring effects which resonate with the life activities and processes of individuals. These include: enhancing social cohesion; improving local image; reducing offending behaviour; promoting interest in the local environment; developing self-confidence; building private and public sector partnerships; exploring identities; enhancing organisational capacity; supporting independence; and exploring visions of the future (Reeves, 2001).

Government agencies and foundations not only recognise that the resources of the arts and culture can help solve socio-economic problems, they now expect them to and tailor their funding accordingly. The reverse of the medal is obvious. Artists and operators whose work provides such social benefits must do so as 'productively' as possible and demonstrate their accountability.

Hence the increasingly generalised requirement of performance measurement and impact assessment – both of which require evaluation.

3. Engaging with evaluation

Whether the motivation is intrinsic and deontological, or extrinsic and opportunistic, the performing arts community needs therefore to engage with the concepts and practices of project evaluation. Artists need to ask themselves:

- ▶ **How they can select the kinds of evaluation tools best adapted to their needs**
- ▶ **What building blocks they can identify for a method of evaluating artistic as well as humanitarian/social outcomes**
- ▶ **What tools can measure the crucial degree of mutuality with the 'victims' they are seeking to help**
- ▶ **What new tools they need to forge**
- ▶ **What issues of ethics and method they need to address**

In order to tackle such questions, they will need to understand the basics of evaluation and its key concepts.

3.1 Some definitions...

*'Art and activism can be potent, like oil and vinegar, or nitrogen and glycerin. Passion, honesty and the desire to tell a story may not change the world – they may not even change communities. But they will almost always stimulate thought, and perhaps change minds. Where else could one hope to begin?'*⁶

Here is a pragmatic reading:

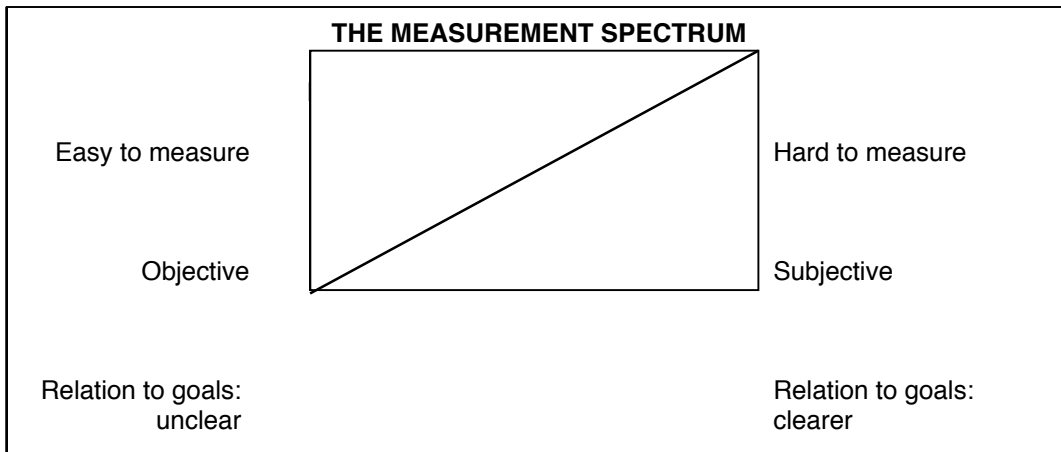
- What gets measured gets done
- Without measuring results, you can't tell achievement from failure
- If you can't see achievement, you can't reward it
- If you can't encourage achievement, you may be encouraging failure;
- If you can't see achievement, you can't learn from it
- If you can't recognise failure, you can't address it
- If you can demonstrate achievement, you can win public support.⁷

In more formal terms, *evaluation* is a process for enhancing knowledge and decision-making within organizations and communities. It is a means for understanding what we do and the effects of our actions in the context of the environment and the society in which we operate and live. These effects are often expressed in the notion of *impact*, which means a relationship of cause and effect. Impact can be measured through the *outcomes* of particular actions.

In standard evaluation methodology *inputs, outputs and outcomes* are the three basic components of performance; they are used to measure the 3 'Es' of economy, efficiency and effectiveness, respectively. The differences in measurement of inputs, outputs and outcomes generally form a spectrum: measurements at one end are relatively easy and 'objective' whereas at the other they are much more difficult and subjective. This is particularly the case in the arts, and with regard to the kind of project that concerns us here – whose outcomes are bound to be on the hard to measure and subjective end of the spectrum illustrated below:

⁶ Patrick McDonagh, 'Theatre and Society: of Art and the Activist' in National Theatre School of Canada Journal, no.20, Autumn 2002.

⁷ Ann James, social worker, cited by Matarasso (1996).



For those who wish to know more about the formal evaluation tools and language, Appendix 1 cites one of the several working glossaries of terms used.

3.2 Issues for performing artists and their organisations

Questions such as the following need to be asked: What has been the point of the 'show' we have put on? To awaken indignation? To appal and sadden us? To help us mourn? Are we the better for seeing this performance? (Who is 'we'?) Does it actually teach us something? Or does it just confirm what we already know (or want to know)?

Hence what we really need to be talking about here are **outcomes**: how well and how durably are 'players' contributing to addressing or relieving distress and pain. It is these outcomes that need to be stressed far more than the input-output relationship, i.e. the efficient use of resources (which is what funders look to first and foremost).

Here is a rapid overview of some of the key issues that arise in coming to grips with outcomes.⁸

Defining Outcomes

Defining such outcomes precisely is bound to be difficult – especially those that have to do with feelings, attitudes, emotions and relationships. It is widely recognised that the failure to define desired outcomes sufficiently precisely and then assess the extent to which they are being achieved clearly still limits the ability of cultural actors to define the nature of their contribution to the broader social agendas. The challenge is even greater when the effort is being launched from **within the community of practice itself** rather than by funding organisations, arts councils, government ministries or independent audit firms.

Conventional systems are poor at capturing the life-changing effects an arts project may have on an individual, or the processes through which those impacts are generated.

⁸ A different and more detailed exploration of outcomes is proposed by Dacia Viejo Rose in Part III.

Many existing evaluation reports of arts work are little more than narratives which describe what happened but rarely relate back to the objectives or offer evidence that these have been met.

Measuring Outcomes

Measurement of outcomes requires *indicators* that provide some sort of constant scale to measure outcomes against. The indicators that need to be developed in this particular area need to capture the essence of what the 'actors' really want to achieve. Yet specific, clear and measurable outcomes may not in themselves reflect the complexity of social impacts in the arts sector or the legitimate subjectivity of different stakeholders.⁹ In a report on the social impacts of Millennium Awards in the UK Annabel Jackson Associates states that: 'a grant that reaches more people is not necessarily better than one that has a transforming effect on one person; a grant that improves ten elements of personal impact is not necessarily better than one with a major effect on one element.' (Reeves, 2001). This is linked to the question of who defines the value that is being observed or measured.

Process vs. Product

It is always seductive to look for concrete products, results and outcomes in any artistic engagement, yet these are often far less important than the processes launched by such engagements. The former are more easily quantifiable and detectable, but they are less enduring and not quite as effective as the latter (Barghouti).

Unforeseen impacts

Pre-determined Indicators may prevent the recognition of the unforeseen benefits or impacts so typical of artistic projects and it is difficult to envisage a benchmark against which unforeseen impacts can be measured.

Cause and effect

The ability to show change in relation to a pre-defined indicator does not prove that the change was produced by the project being evaluated. The scientific solution is to use a control group, but this is close to impossible in artistic reality. What is sought instead is the causal link between the project and its outcomes by the elimination of outside factors. This approach encourages the evaluator to remove as many variables as possible, in a search for *internal* validity, i.e. the clearest link of cause and effect.

Can there ever be full internal validity though in the context of an artistic initiative? Even where it can be shown that a given intervention produced a given result, one has still not asked: *Why* did it succeed or fail?

⁹ As Francois Matarasso points out, 'determining the effectiveness of work undertaken is an internal management process. By using monitoring systems, well-managed organisations can have a clear understanding of their performance, set against their own objectives and standards. This is not the same as determining its wider value. The production of one theatre company may be of more value than that of another, perhaps more competent group: the impact (or value) of the work may be only partly connected with the quality of the management, or even the craft skills of the performers, director and other staff.'

Replicability

More critically, an evaluation which pursues internal validity yet disregards local conditions cannot predict the replicability of a particular programme or intervention. However close it gets to internal validity, it cannot achieve external validity. It cannot cope with the great diversity of social and cultural conditions in the real world. Although the variations arise naturally from the different contexts in which the work is being repeated, they can lead people to reject a valid programme or approach. In calling for context-sensitive tools, Barghouti observes that 'social, cultural and political factors are important and vary from one context to another. There can never be one-size-fits-all type of evaluation tools that are effective and accurate regardless of context.'

Practical issues

Cost is a major problem, since properly done evaluation takes a lot of time and energy.

Skills are an issue, since artists and arts activists don't know how to evaluate.

Dissemination is a key roadblock: What to do with the outputs of the evaluation itself? In practice, even using them to make internal change within the project or organisation – their own outcome -- is difficult. Making them available more widely for others to benefit from is even more so. The arts do not have academic structures or media to support such understanding. The publication of reports without effective means of distribution (or even peer review) is an unreliable way of advancing debate and knowledge. Finally, the time and interest of the potential readership is also highly variable.

Ethical issues

Who evaluates?

As the purpose of many if not most of the activities we are talking about is to produce change in other people (who certainly don't pay and may not even have chosen to be the 'targets') is it appropriate to pursue such change without their *informed consent*?

Who *owns* the stories of the victims? Is the *appropriation of these stories* by well-intentioned artists a form of usurpation?

3.3 Can we forge a new synthesis of approaches?

These ethical and practical difficulties notwithstanding, is there a single 'model' of evaluating positive outcomes that is worth propagating?

No single 'model' has emerged from our research.

To be sure, useful guidelines may be gleaned from the experience of cognate disciplines. One approach in arts education divides evaluation into the following five stages – planning, collecting evidence, assembling and interpreting, reflecting and moving forward, and reporting and sharing (Woolf, 1998); the summary checklist proposed by the author is reproduced as Appendix 2.

In his 1996 publication on evaluating arts programmes in general François Matarasso suggested a similar five-stage process consisting of planning, indicators, execution, assessment and reporting. This was of course very generic and may not always be directly applicable to the area of practice under discussion here. The treatment drew, however, on the following basic and simple principles that do merit reiteration:

- ✓ Projects intended to produce social benefits should address stated needs or aspirations.
- ✓ It is unethical to seek to produce change without the informed consent of those involved.
- ✓ The needs and aspirations of individuals or communities are best identified by them.
- ✓ Partnership requires the agreement of common objectives and commitments (though not all goals need be shared by all partners).
- ✓ Those who have identified a goal are best placed to ascertain when it has been met.

These principles are illustrated in various – yet still limited – ways in the case studies written up by Kristina Hellqvist in section II. Addressing situations of ‘complex emergencies’ in Part III, Dacia Viejo Rose also puts forward other promising elements for a new methodology. Neither author, however, is a practicing performing artist. They are external analysts looking in at a professional community of practice. It is from within this community of practice, however, that a new synthesis of approaches needs to emerge.

This edifice will not be built in a day. Nor indeed in weeks or months.

Our hope is that the elements and ideas presented in these pages will allow that long-term effort to begin.

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Appendix 1 - Glossary used by the Development Education Association

(http://www.dea.org.uk/info/projects/effectiveness/glossary_intro.html)

Accreditation: a process whereby an organisation's work or services are guaranteed to meet a predefined standards set.

Activities: the specific pieces of work to be undertaken in the short term in order to achieve the objectives set for the overall programme of work

Aims: the broad, long term goals set for a piece of work Aims relate to the agency's mandate, principles and values and are fundamental standards against which the success of the work can be measured.

Analysis: the process of interpreting data in order to obtain information on which to base verdicts

Baseline assessment: a collection of data about the characteristics of a population before a programme is set up. This data can then be used to compare with a study of the same characteristics carried out later in order to see what has changed and/or as part of a monitoring system.

Baseline question examples: - What are current levels of understanding and support for development education? - What are the opportunities for promoting development education, what are the potential problems that will act as obstacles against it?

Benchmarking: Enables comparisons to be made between similar processes or organisations, by identifying good practice

Effectiveness: whether an organisation achieves the goals, which they set out for themselves, and the extent to which the outcomes achieved by an organisation support its policy framework and goals

Evaluation: determining whether an activity has been performed as planned, achieved its planned outcomes and resulted in the required impact.

Impact assessment: a record of the changes, which result from the activities, and the effects that a programme has on the community/target group in general.

Indicator: an agreed tangible reference point against which a programme can be judged. Indicators tell us something about the performance or behaviour of an education system, and provide a reference point against which the education programme can be judged. Indicators can be used to enable the monitoring of progress in carry out activities and to monitor what impact the work is having in terms of achieving its objectives.

- **Performance or Process indicators** are used to show whether the activities that were planned are actually being carried out and carried out effectively. They need to show what is being done, and how it is being done.

- **Impact indicators** are used to assess what progress is being made towards reaching objectives, and what affect the work has had on the different groups of people affected by the work.
- **Baseline indicators** help to identify the 'starting points' for change, for example they assess levels of understanding and support for DE within organisations and communities. They are an essential part of capacity -building programmes and they provide an important reference point in identifying realistic impact indicators.
- **Outcome indicators:** used to demonstrate the actual (expected or unexpected) results of the activity.
- **Output indicators:** used to show the performance or behaviour of an education programme.

Inputs: the organisation and provision of resources to implement activities

Learning outcomes: define what learners will understand and be able to do as a result of an input.

Monitoring: the systematic and continuous collecting and analysing of information about the progress of a piece of work over time.

Objectives: specific, time-bound and measurable goals for particular aspects of a piece of work that contribute to achieving the longer-term aims.

Outcomes: what happened as a result of the outputs.

Outputs: The immediate products of a programme of activities

Self-assessment: A comprehensive organisational review of activities and performance undertaken by staff or trustees

Stakeholder: A person or organisation that has legitimate interest in the activities of an organisation or body. For example: funders, customers, users, employees etc.

Qualitative methods: are designed to help build up an in- depth picture among a relatively small sample of how the population functions, what the key relationships are, and how different aspects of life are linked together. They also reveal how people understand their own situation and problems, and what their priorities are. The questions posed are how and why?

Quantitative methods: are used to collect data, which can be analysed in a numerical form. They pose the questions: Who, what, when, where, how much, how many, how often?

Appendix 2: Summary checklist for evaluation

Summary checklist for evaluation

(Woolf, Felicity. 1999. *Partnerships for Learning: a guide to evaluating arts education projects*. The Regional Arts Boards and The Arts Council of England)

Stage 1 – planning

- who will have overall responsibility for evaluation?
- how much will evaluation cost in time and money?
- Have you timetabled review sessions during and after the project?
- what are the project aims, objectives and measures of success?
- are they acceptable to all partners, including those taking part?
- are they realistic?
- do they take into account what might be achieved in the short and long terms?
- how will unexpected outcomes be recognised and valued?

Stage 2 – collecting evidence

- will evidence be collected before, during and at the end of the project?
- how will the project be documented?
- will the evidence collected reveal what all the partners need to know?
- are the methods of collecting evidence flexible enough to reveal unexpected outcomes?
- will the evidence be convincing and show a range of viewpoints?
- how will people taking part be asked what they think of the project?
- do the methods for collecting evidence take account of equal opportunities issues?
- are the methods manageable?
- has the use of evidence been agreed?

Stage 3 – assembling and interpreting

- has evidence been interpreted convincingly and accurately?
- has the information been organised in advance for presentation at evaluation meetings, during and at the end of the project?
- does the presentation show whether aims and objectives have been achieved?
- have unexpected outcomes been included?
- has descriptive documentation been kept to a minimum?
- has the information been put together to give an overview of the project?

Stage 4 – reflecting and moving forward

- how will partners reflect on the evaluation?
- what were the key findings from the evaluation?
- how did the project compare with others?
- what decisions and changes should now be made?

Stage 5 – reporting and sharing

- what methods of reporting are needed to satisfy all partners?
- how have the findings of the evaluation been shared with people who took part?
- who else should be told about the project?
- what do they need to know?
- what would be the best way of recording the project and presenting the findings of the evaluation?

II. Case Studies of Evaluated Artistic Projects in Conflict Situations (Kristina Hellqvist)¹⁰

“One small pearl in a potential large oyster bed.”

Introduction

It is not easy to evaluate the impact of an arts project in a situation of conflict or violence, both of which are embedded in a complex framework of global interests, social positions and personal quests. This makes it inherently difficult to judge a single artistic contribution in isolation from all these other determinants of a particular situation.

Thus the constantly changing landscape of a war situation rarely offers the opportunity to step back and evaluate. Judging on the basis of ‘snapshots’, as Omar Barghouti has pointed out, can be very misleading.¹¹ And for the artist in a war situation artistic expression may well be more a response against despair than a willed contribution to peace-building. The distinctions between art as therapy, art as existential expression and art as a tool for political change can become very blurred and perhaps even irrelevant. The costly and time-consuming nature of evaluation, together with the lack of a good methodology, are also hindrances in such situations. Score cards and story boards don’t bring about a proper evaluation.

In this chapter, therefore, I have tried to capture critical reflections from artists who have worked in conflict areas as well as present case studies of artistic projects in conflict situations that have been evaluated in one form or another. The aim is to set out the process and methodology they have used and thereby offer some ideas and inspiration for artists who would like to apply them to their own work.

1. Critical reflections from artists

1.1 *Neutrality?*

For artistic groups going into conflicts that they are not themselves directly suffering from or involved in – e.g. a Swedish group working in the Congo – the impact question is more pressing than it would be for an artist working in her own society. There needs to be a pre-analysis and permanent assessment of whether one is escalating the conflict by lack of understanding of its dynamics or by unconsciously taking sides.

¹⁰ Kristina Hellqvist is a Master Student of Intercultural Communication and International Relations at the University of Jyväskylä, Finland. She is currently doing an internship at the IETM office in Brussels.

¹¹ In his intervention in the working group on Artistic activism in Conflict situations, IETM Annual Plenary Meeting, Birmingham, 10 October, 2003.

The Belgian chamber ensemble ICTUS works with music education in Israel and Palestine, consciously choosing to work with both sides in the conflict – not to make them work together or love each other, but simply in order to know all the parties and gain a deeper understanding of them:

‘We didn’t want to send our musicians only to Palestinian territories. We want them to have an experience of being in touch with people living on both sides of the conflict. It is not really a peace project or so - we are just making music and teaching music. But still, if you would go only to Ramallah, which is our basis in the Palestine territories, and you would only hear the terrible stories of what the Israeli army is doing to the people there I think there is a big chance you would become pretty anti-Israeli, which doesn’t make much sense I think. It is important to be able to visit people in this realm and to work with musicians there so that things are put into perspective, to see that there are people making war and people involved in the conflict and a lot of people like you and me who don’t want this conflict, but can’t do anything about it. In conflict regions it is important not to choose a camp. In this case, the emotional reaction of many people is to choose the Palestinian side and to think of the Palestinians as being good because oppressed and Israelis being bad because of being oppressors. It is not going to help anybody there, really. It just continues the conflict.’¹²

It can be very difficult if not impossible, however, not to take sides in a conflict. Nigel Osborne, a British music teacher, went to Sarajevo in 1993 as possibly the first non-military western person to go there after the outbreak of the war, with the intention of meeting local musicians and trying to work with them.¹³ He consciously sided with the Bosnian government and army against what he saw as invading forces from Serbia and Croatia.¹⁴ There was no escape from taking a position at that time, and he was aware of that.

Ian Ritchie does believe that it helped to come in from the outside during the war and immediately after, that it gave him a bit more freedom of action. However, there is now a certain rejection of international personnel in Bosnia, also on good grounds, and it is important to be aware of this:

‘In the aftermath of the war it seems like the internationals in some cases just have been eating nice dinners and taking quite large salaries and actually doing nothing about the massive unemployment. International organisations have a pretty bad reputation among Bosnian people, rightly so. I think that in our case it is known that Nigel and I don’t get paid for doing this work, and also that there is certain integrity to it and content and people recognize that. We didn’t make promises that we broke, even if it takes long time to deliver because we don’t have any money, but I think as long as one behaves in that way, as professionally as one can, and actually respects the qualities – in many cases the greater qualities and greater culture of the people you are working with – and see that the differences are mainly on the economic level, then there is a very good basis for cooperation.’¹⁵

¹² Telephone interview 18 September 2003 with Lucas Pairon, director of ICTUS

¹³ The information on Nigel Osborne’s and Ian Ritchie’s work in Bosnia is based on a telephone interview made on 21 November 2003 with Ian Ritchie, director of Accord International, as well as information from Accord International’s web page.

¹⁴ Of course the situation was much more complex than that – a lot of people in Bosnia identified themselves or were forced to identify themselves with one of the invading forces

¹⁵ Telephone interview on 21 November 2003 with Ian Ritchie, director of Accord International

In the experience of *Clowns without Borders* neutrality is not a difficulty. 'From the perspective of the clown everything is easier', says Almudena González-Vigil who is Director for Missions in their office in Barcelona.¹⁶ The role of the clown opens doors and gives a certain freedom and during her four years in the organisation they never had a problem living up to their principle of neutrality.

1.2 The role of therapist?

Artists also run the risk of artists placing themselves in the role of therapist without having the professional skills to foresee the possible consequences and situations that can arise.

In 1993, Nigel Osborne set up an ad hoc programme of workshops for children in Sarajevo, largely based on music, including warm-ups, group activity and creativity. Because of the difficult security situation at the time, the workshops took place on an occasional rather than a systematic basis: their aim was to offer an interesting and educational diversion for children who were otherwise deprived of regular schooling and subjected to brutalising circumstances. Osborne started his work in Sarajevo without any specific therapeutic agenda, but it was soon observed to be of huge benefit to the children, resulting in clear improvements in their stability and behaviour. His colleague Ian Ritchie described the process as 'the light coming into the children's eyes, their improved concentration and social skills, such as their capacity for self-expression. Some of them who were very quiet and couldn't say anything found a way of engaging with others and expressing themselves through music.'

This approach was later put into a scientific framework at the Pavarotti Music Centre with a team of professional therapists and clinical supervisors recruited in 1998. The programmes include evaluation and various assessments, demonstrating that sometimes intuition can work – and be proved right subsequently by professionals. Yet the major risk of getting it wrong and provoking situations that one is unable to handle still remains. The Geese Theatre, based in Birmingham in UK, works with prisoners and offenders using drama and theatre to encourage self-awareness and to assist individuals in exploring the idea of change and the impact that it may have on their lives. Andy Watson, the artistic director of the company, underlines the importance of going into therapeutic work with the right kind of expertise.¹⁷ The Geese Theatre uses different methods and techniques when accompanied by a therapist from when they are not.

Nigel Osborne and Ian Ritchie have also in many ways contributed to the setting up of the Mostar Sinfonietta, and are now supporting it through the charity Accord International. From its inception, the Mostar Sinfonietta has drawn together musicians from all parts of the city, representing all faiths – Orthodox, Muslim, Catholic and Jewish. 'A very well blended mix', says Ian Ritchie. Does a project such as the Mostar Sinfonietta contribute to peace-building and reconciliation in any way? Ian Ritchie considers that it does, albeit very modestly and in ways that are impossible to assess or measure:

'I simply couldn't presume or scale the effectiveness of what we do. We are just offering one small pearl in a potential large oyster bed. It is very small but it serves as an example. You can make no claims at all beyond that. If it can be more widely known, or seen as a paradigm for peaceful co-existence and a strong message that music and the arts can actually do this then we have done our job. But we can hardly do more than

¹⁶ Email conversation with Almudena González-Vigil on 26 November 2003.

¹⁷ Interview on 13 October 2003 with Andy Watson.

scratch the surface. It will take a long time to make a wider impact. We can make no grand claims, but we can make a lot of small ones.'

Ian Ritchie explains that the Mostar Sinfonietta is one of the very few examples in Mostar of an initiative that is clearly representative of the whole city.

"We have everything, all faiths and all different styles of music. It is inclusive in all senses and the most important contribution to peace is that it represents the whole community – there is no wall. The same goes for the educational projects linking schools. We work with three schools in Sarajevo – one a Serb school, one a Catholic school and one very much a Muslim school. The three work together in the same project to produce something that will be performed after a three-month process based on shared themes. In creative music activities all these barriers become meaningless; it sounds like a cliché, but the language of music crosses these barriers. The experience is important: the way one makes music, which is social, which demands a 'harmonic attitude'. And the important thing about this is that the rich music tradition of Bosnia comes from the ability to welcome traditions from all over. It is not about a local indigenous 'folksy' little thing, we are talking about world-music within Bosnia. And this is a pointer towards peace that neither Bush nor Blair has begun to understand, that what is 'traditional' actually belongs to everyone."¹⁸

An important role can be to break the isolation of a country in a conflict or post-conflict situation. This in itself contributes to normalisation. International local relationships are a crucial aspect to the future health of a society. It is not about internationals coming in to work as 'do-gooders' but as sharers and collaborators. Ian Ritchie explains that an initiative like the Mostar Sinfonietta would die in isolation, because so much in music production is about the international encounters.

2. Case Study: Centre For Common Ground In Angola¹⁹

2.1 Presentation of the organisation

The Centre for Common Ground in Angola (CCG) was established by Search for Common Ground in August 1996, with the goal of supporting the peace and national reconciliation process by helping Angolans at the local and national levels to find ways to transform the culture of violence into one of peace, cooperation and coexistence. Arts and culture are used actively in all programmes, but principally in the activities for Internally Displaced Persons (IDP) and refugees that will be addressed here.

2.2 Project description

Angola is a Sub-Saharan African country that has suffered from many decades of war between the government and the UNITA guerrilla. Peace accords were signed in April 2002 but the peace is very fragile and a lot of effort is needed to build sustainable peace, democracy and respect for human rights as well as ensure the fulfilment of basic human needs. There are about 2.3

¹⁸ Telephone interview of 21 November 2003 with Ian Ritchie.

¹⁹ This text is based on Search for Common Ground's own project overview and evaluation report as well as an interview of 23 September 2003 with Eva Dalak at the European Centre for Common Ground, Brussels

million IDPs in Angola, who are among the most traumatized and vulnerable members of the society, as well as 400,000 Angolan refugees who recently returned or are returning to the country. CCG works in several transit centres and surrounding communities to ease tension through dialogue, conflict resolution training and cultural activities. In the crowded centres filled with uprooted people from different parts of the country and with very limited access to water, electricity schools and health care, conflict and violence are their daily bread.

The communities themselves have traditional creative ways to reduce tension and daily violence. But often these methods are disparaged or ignored since the trauma related to the war has forced individuals to focus first and foremost on their own immediate interests and concerns. CCG encourages use of traditional and modern methods of conflict resolution to reduce tension, avoid violence and solve conflicts without recourse to violence. CCG has trained local theatre groups in conflict resolution and the use of interactive theatre. Actors perform stories told by the people in the centres to create empathy between people and help release personal trauma. Theatre performances are also used to spread awareness of mines, raise other critical issues for discussion and create community cohesion.

2.3 Evaluation process

In 2002, CCG contracted two consultants to review and evaluate the programme. Core to the evaluation was the question of how appropriate the goals for CCG in Angola and the selected programme interventions are for peace-building. The evaluators had this question foremost in their minds when meeting a diverse range of analysts, informants and programme participants throughout the two weeks of the consultancy, either specifically asking their opinion on the relevance of CCG's strategy and approach to the prevailing situation or deducing conclusions from discussions on related topics and observations of programme activities. The three main areas of enquiry were:

- a) How well the activities CCG has designed are impacting upon the above goals
- b) Whether CCG is conducting activities with the correct target groups
- c) How effectively the activities are being managed and implemented

The two evaluators worked together throughout the process, benefiting from the opportunity for continuous recapitulation and discussion of mutual observations and opinions. Subjectivity, they felt, was one of the limitations of the process. Conflict resolution does not lend itself easily to monitoring and evaluation systems based upon hard data in the way technical or economic development projects do. The final outcomes should be transformation of attitudes, behavioural change and human development, but these are notoriously hard to measure, especially in a domain as sensitively integral to social culture and human nature as conflict is. For the most part, the evaluation necessarily focuses upon matters of programme strategy, and otherwise assessment of impact at the activity level is anecdotal and mainly based upon 'customer satisfaction', consisting of comments from those who have participated in the programme (and in some cases those who have not, to test how widely it is known). It is well understood that the majority of these responses will be biased towards the more positive. The evaluators made every effort to pose questions neutrally to avoid this, and probed for reasons and details of why participants answered as they did.

2.4 Evaluation of the use of theatre

In complement to its direct delivery of training and the inductive process of facilitated dialogues, CCG commissions a number of local theatre groups to portray scenes of conflict and violence in

the home or the community combined with acting out simple messages of how these situations may be resolved in non-adversarial ways. The evaluators observed performances by three different theatre groups – Julu in Moxico IDP camp, Estrela Negra in Sumbe prison, and another in a Porto Amboim *bairro* – and discussed their work with the actors. The skits and scenes inevitably varied widely in quality depending on the experience and resources of the group. Julu, as a nationally renowned group, was highly professional; the local Porto Amboim group was understandably considerably less so.

The evaluators perceive CCG's theatre component to be a great success in getting the attention and raising the interest of large numbers of people from a complete cross-section of all the community target groups. The actor groups' inventiveness and their enthusiasm and dedication to their work are wonderful. As a complement to the training activity, the evaluators found the achievement of the theatre component to be entirely convincing and worthy of increased support.

Much more questionable in the evaluators' minds, however, is CCG's experimentation with playback theatre (PBT). The basis of PBT is a technique developed in countries such as Australia, Canada and New Zealand, as a form of psychotherapy for the traumatized. Someone from an assembled group tells his or her real life story to the theatre troupe that acts it out to the group, who then discuss the scene afterwards. The evaluators have serious misgivings about CCG attempting this practice for a number of reasons. The technique originates in a western concept of psychosocial healing that encourages the victim (or 'survivor') of trauma to release distress by expressing and externalising the experience. It is not rooted in an understanding of African society and how African group culture deals with terrible personal experience. At best, those agencies that are developing the theory and practice of PBT are learning their way towards understanding its appropriateness to other cultures through the experimentation of organisations in the field, such as, in this case, CCG.

There is a great risk that process the implementers will misinterpret their findings and makes errors of approach and concept and/ or delivery, causing severe mental distress or damage to participants. Psychosocial treatment is a very sensitive and little understood region of mental health. Even in the West, with all its technical facilities, research and experience, that area remains complicated enough, with the basis of treatment and care focussed on the individual and stabilising his or her situation within society. Given foreigners' scant understanding of African social and psychological dynamics, particularly with respect to coping strategies, the position of the individual within society, and group structures of inclusion and exclusion, the evaluators believe the adaptability of such approaches is uncertain and potentially dangerous. At the very least, in the interest of retaining programme focus, the evaluators recommend against CCG straying into areas of psychosocial health, perceiving it also to lie outside the organisation's area of expertise.²⁰

²⁰ Since post-genocide Rwanda and Bosnia, psychosocial programming has attracted significant funding opportunity and been taken up as a new niche activity by a number of agencies. One of the evaluators witnessed the early boom growth of this sector in Rwanda in 1994-1996 where occasionally it appeared to come close to self-advertising fashion. Several programmes, performed by agencies with inadequate background experience in the technical area, came into disrepute as it was revealed that they were actually making matters worse and causing lasting harm and pain through adopting inappropriate approaches. As well as the question of organizational responsibility, there is an image risk attached to this point.

3. Case Study: Art for Social Change and The Red House Centre For Culture and Debate In Bulgaria²¹

3.1 Presentation of the organisations

Art for Social Change (AFSC) was initiated by the European Cultural Foundation as a response to the activities of a number of cultural institutions and individual artists in Europe that worked not *for* but *together with* young people, going through a process of discovery where everyone was treated as an equal partner in the artistic creation process. The Red House Centre for Culture and Debate in Bulgaria is a resource centre for AFC and provides an opportunity for the young people to take part in public life, bringing together young artists ready to question prevailing perceptions and offering them a place to realize and present their projects.

3.2 Project presentation

The project "You are so beautiful" included a group of twenty-four young women between 15 and 18 years old in a boarding school in Bulgaria who had all experienced domestic and/or sexual violence. Most of them have backgrounds as prostitutes or some form of criminal record and have remanded to the boarding school by a court decision.

The girls worked from February to October 2001 with three actresses and the work was aimed at the release of the young women's potentialities by the means of the performing arts – music, dance, theatre, etc. The team's efforts were originally focused in two directions: the self-reflection, self-acceptance and self-assertion of the girls, as well as strategies for their social integration and the development of their social skills. The main emphases were to renounce any form of violence and to focus on mutual understanding, trust and spontaneity in interpersonal relationships. Through drama games, trust exercises and forum theatre they defined themes, chose a method of work and prepared a public presentation. The girls themselves were fully involved in devising the project and its outcomes.

3.3 Process development

In the beginning it was difficult for the team to create the atmosphere of confidentiality and intimacy that was considered so essential for their work. At first, the three actresses faced distrust and defensiveness. The girls were accustomed to the hostility and alienation that characterized both the relationships among themselves on the one hand and between them and the staff on the other. They feared any form of exposure to the others. Fortunately, by May 2001 these obstacles were overcome. Trust and closeness within the group transformed the common work into an unforgettable experience of spontaneous communication and creativity.

One of the main difficulties for the team came from persisting prejudices and scepticism regarding the girls' potential on the part of the staff members. The girls were constantly marked with the stigma of being 'bad'. This caused great frustration both to the girls and to the actresses themselves, yet they remained determined to introduce a new set of 'rules' through their work: tolerance for the other's differences, creativity and beauty.

²¹ This text is based on *Art for Social Change's* own programme description and programme report as well as a telephone interview made on 18 September 2003 with Tzvetelina Iossifova from the Red House Centre for Culture and Debate in Sofia.

Art and playing were the techniques used. Warm-ups, games, drawing, costume and puppet-making, story-telling, music, dance, role playing, guided fantasy – all were techniques which enabled group cohesion and spontaneity to be released and helped the participants to learn more about themselves and about the others. During the process the girls themselves discovered a complementary means – writing – which not only became the basis of the group's work but also gave birth to the original script of the play "You are so beautiful".

The common stage performance proved to be of the greatest importance both for the girls and for the actresses. The common goal and the effort to its achievement made the girls more active and empathetic; they began to consider themselves as a group in which each one of them played her unique role. It was an unforgettable way to complete the project and to introduce the outside world into its unique atmosphere and energy.

3.4 Evaluation process

Tzvetelina lossifova, co-director of the Red House Centre for Public and Debate, explains that they follow a certain standard for evaluation set up together with Art for Social Change, though always adapting it to the specific project:

- 1) The participants themselves can express feedback and evaluation to the group of artists, albeit not always systematically. In some projects, they are encouraged to write a diary that is used as a basis for further process and evaluation. If the project ends with a final performance there is usually space after the performance for reflection and discussion together with the public.
- 2) The institution (in this case the boarding school and its educators and administrators), is also expected to provide feedback. This is considered very important, if they are to feel respected and included. It is provided mainly in verbal form to the team of artists. In order to evaluate the extent to which the relatively rigid, closed and even hostile culture of the school has been altered it is important to measure change in staff attitudes.
- 3) The artist or rather team of artists write personal diaries during the process in order to be able to see and understand the changes they perceive in the girls and in the institution. The team of artists also writes a group record of the development of the project.
- 4) The support group consists of around fifteen practitioners from fields such as social work, psychology or arts. They serve as the project supervisors. Every artistic team has one support group that they meet on regular basis; the discussions are based on the experiences and needs of the team of artists. The artists share their diaries with the support group and discuss them together. Tzvetelina lossifova explains that these quite personal stories are very useful for measuring change in the girls as well as in the institution.
- 5) For the first time Red House has also assigned an external group of social workers, psychologists and artists to evaluate and measure the impact of their programmes. This group will meet and talk with the groups of girls, the artists, the institutions as well as local authorities. Their report was expected to be ready in October 2003 and Tzvetelina lossifova believed it would be very helpful for Red House to develop their programmes.

3.5 Evaluation of the project “You Are So Beautiful”

By the group of artists:

- The team members were unable to work in depth on each one of the emerging topics during the working process. Hindsight now enables them to realize that some of the social themes involved were too vast and complex to be dealt with. For others, time was too short. Still, in accordance with the essential priorities of the project, the participants were given the opportunity to explore the following basic problems:

- - Self-reflection and the re-establishment of self-confidence
 - Introduction to one’s own emotional world, one’s own wishes and dreams
 - Building up of group trust and teamwork skills
 - Establishing an objective, finding the best way to attain it as well as ultimate satisfaction, in other words the concrete work on the final presentation of the project

Topics not sufficiently developed were “girl-teenager-woman” as well as the “man-woman” relationship. The team believes the selection of tools corresponded completely with the objectives of the project, as playing and self-expression became vehicles of positive change and personal growth.

By the supervisors:

The main objective difficulties encountered stemmed from technical causes, bad working conditions and from controversies with some of the staff members. The main subjective difficulties were tied to problems of inter-personal distance. All three were deeply concerned with the girls’ personal destinies and felt responsible for them. They themselves tried to reflect on the topic: was the distance optimal or was it sometimes too short? Weren’t the actresses sometimes trying to take the role of social workers? What were in fact their role and their responsibilities? These questions led them to the theme of compassion and the limits of compassion, of different forms of care. The supervision sessions, as well as discussion of the project by the participants in the ‘Culture and Civil Society’ seminar were very useful in this regard and helped them to get a more realistic view on their work.

During the process, the team remained truly sensitive of the needs of the girls and subordinated all its efforts to the development of their potentialities. The process passed through many different stages, during which both groups gained a new and positive experience and developed their self-knowledge and self-confidence.

4. Case Study: Clowns Without Borders²²

4.1 Presentation of the Organisation

Clowns Without Borders is an international humanitarian NGO founded in 1993 whose members are clowns, artists and associate members. The organisation has two main objectives: 1) to improve the psychological situation of people in refugee-camps, in conflict zones and in situations of exclusion and 2) to raise awareness in society and promote solidarity. The prioritised areas of Clowns Without Borders are Africa, Central America and the Balkans, but the organisation also undertakes missions in other areas such as Palestine and Iraq. They work both with short-term and medium-term projects.

4.2 Criteria and Methods

Apart from the overall aims of Clowns Without Borders every mission has its own objectives. These usually focus on improving the psychological health of the target group, e.g. 'to provide tools for the victims of the disaster to cope with situations of stress and improve their mental health' or simply 'to make the children laugh.' Performances and workshops are always adapted to the local context and seek to attain a multiplier effect by involving local people.

Clowns Without Borders have five criteria for their interventions. The first is *laughter*. It can look very naive to go to Palestine with the aim of making children laugh, but scientific research has demonstrated the important effects of laughter on human beings. 'Laughter makes it possible to recapture the collective psychological balance in communities of refugees, displaced persons, returnees or structurally excluded groups. It also facilitates the recapturing of constructive and creative values such as tolerance, diversity and community action.'

The second criterion is *psychosocial support*, using techniques of laughter but also occupational therapy. They attempt to break the inactivity of children by getting them involved in non-formal education or workshops on circus and stage arts.

A third criterion is to *develop community culture* – to create spaces for socio-cultural interaction that helps individuals regain psychological balance and strengthen the cultural development of excluded, isolated or dislocated communities. Circus and stage arts are central resources for building these common spaces and for establishing informal communication and even promoting positive social values such as peace, tolerance, diversity and equality. In this way Clowns Without Borders also seeks to contribute to peace-building and reconciliation.

The fourth criterion is *use of the stage arts as socio-educative tools and as resources for life*. Clowns Without Borders are happy to support the socio-educational projects of other organisations by adding their specificity – the pedagogic strength of stage arts. They have worked with other organisations on subjects as diverse as health (water, environmental issues, hygiene...), human rights (of children, of workers or against domestic violence), peace-education and conflict-resolution.

²² This text is based on email- and telephone-conversation of 25 and 26 November 2003 with Almudena González-Vigil, Director for Missions in the office of Clowns Without Borders in Barcelona, as well as information from their web page.

Before sending out clowns on missions the organisations carries out a detailed analysis of the situation and assesses the security situation. This involves contacting other NGOs already present in the country or zone to ascertain what kinds of support or cooperation they can offer, what problems they face and what help they need. Almudena Gonzáles-Vigil stresses that collaborating with other organisations is an absolute must, especially for medium-term projects.

4.3 A Project Example: “Child Theatre – Art and Education” in Kosovo/a”

Together with the Centre for Visual Arts in Pristina, Clowns Without Borders carried out in Kosovo/a in 2003 a series of workshops called ‘Child Theatre – Art and Education.’ The aims of the project were to introduce the figure of the clown in artistic work with children that included components of education for solidarity and tolerance. They also wanted to contribute to reducing post-conflict tension and to relieve trauma by provoking laughter and developing a sense of humour. The methods used were mainly clown and circus performances in schools, theatres and public places as well as workshops in comics and circus arts for local actors, educators and children.

4.4 Evaluation

Every medium term project has their development-indictors against which impact can be measured. Every month an evaluation is actually made on the basis of these indicators. If the project runs for 6-8 months they also carry out a broader mid-term evaluation and final evaluation. The methodologies they use vary, but are always based on answering the questions embedded in the matrix that has been used to plan the project. Have the project goals set out been fulfilled? What problems have appeared and why? They also ask the beneficiaries for feedback through semi-structured questions and focal groups and interview all the people involved in running the project.

III. Evaluation in Humanitarian Arts Projects (Dacia Viejo Rose)²³

“Theatre has another meaning for us. It is not a luxury any more, but a necessity. During the war it was the only way to give shape to our thoughts, our pain, the nightmare. That doesn't mean we only played tragedies. On the contrary, there was a great need for comedies. To be free from suffering for a moment. Now we are trying to reconstruct our identity by looking for plays by Bosnian dramatists. We will fill the holes in our culture.”

- Baisa Baki, actress from Tuzla²⁴

1. The arts and ‘complex emergencies’: a longstanding relationship

The relationship between the arts and war has been multifaceted throughout human history: war artists, artists in uniform, art from the trenches, combat art, camouflage artists. Art has been an instrument of propaganda in both ‘hot’ and ‘cold’ wars, it has both denounced and served to legitimise political regimes, it has boosted the morale of soldiers and civilian populations on front lines and in war-torn cities and towns. For Picasso, it was even an instrument: ‘Painting is an act of war.’ Above all, however, the arts have documented war, acted as witnesses, expressing the incomprehensible, the horror of it.

Three recent developments in the nature of war have influenced the relationship very particularly. First, as wars ceased being activities clearly delimited by a set of rules and involving only soldiers and military structures and began to involve civilian populations more directly, using them as targets and taking them hostage, new roles emerged for the arts. It is no coincidence that the Council for the Enjoyment of Music and the Arts, forerunner of the Arts Council, was created in the UK during a period of war, once the positive impact of the BBC's classical music programming on citizens' morale was recognized. During hostilities, a major enemy of the civilian population is boredom, for daily routines and activities disappear and are replaced by despair and uncertainty – the arts can offer both an activity, mode of expression and escape.

Second, as Arjun Appadurai has remarked, wars are increasingly ‘diagnostic’, revolving around group identity and involving violence over ethnic and cultural differences. These wars of meaning and identity that at times overshadow *realpolitik* and also challenge value frameworks and visions of the future make the stance of the artist so much more important precisely for this reason. Not only in documenting and translating the experience of war, but as communicators and creators of alternative ways of seeing.

Finally, the ‘international community’ now undertakes humanitarian interventions in civil strife within nations. Such humanitarian intervention now takes place earlier than it used to and lasts

²³ Dacia Viejo Rose has worked at the United Nations Department of Humanitarian Affairs and the UNESCO Cultural Policy Division. Having completed undergraduate and post-graduate studies in international relations she has just completed an MA in Arts Management, the title of the final long study being: “The revival of cultural heritage in post-war reconstruction : Managing meaning and mediation (Examples from the former Yugoslavia)” . The reflection here presented draws on both professional and academic experience.

²⁴ In Tuzla, *City of Hope in War-Torn Bosnia* http://www.xs4all.nl/~conflic1/pbp/1/7_tuzla.htm

longer, as development assistance and reconstruction have come to be seen as crucial to abating the magnitude of conflicts.

These three factors enhance the potential contribution of the arts, not only in the traditional role of communication but also in development and peace building. It is thus a good moment to look upon what has been done and how, to understand what arts projects can contribute in a context of complex emergencies, or what we may call *humanitarian arts actions*. However, assessing such a mixed bag of uncoordinated, often spontaneous action, based on highly individual ways of seeing, theories and methods of creative expression can be a daunting task. The following is an attempt to pinpoint some of the challenges facing such an endeavour and formulate suggestions as to how to overcome or even use these difficulties to develop an evaluation approach attuned to needs and realities in the field.

2. Understanding the contribution of artistic activities in complex emergencies

2.1 What can the arts do in wartime?

From the 1960's onwards, theatre began to be recognised as an art form with instrumental value in areas of education, psychotherapy and rehabilitation. This moment saw the emergence of theatre gurus such as Grotowski, Eugenio Barba, Augusto Boal, Ariane Mnouchkine and Peter Brook. The work of Peter Brook and Augusto Boal in particular is fundamental to understanding the social functions that theatre can have. In his book *The Empty Space* Peter Brook asked the following questions: Why theatre? What for? What function can it have? What could it serve? In addition, Ed Berman's InterAction Doggs Troupe, Eugenio Barba's Third Theatre, Marc Wienblatt's Theatre of Liberation, Action Theatre, all provide interesting experiences and models. Finally, the work of Ross Kidd and Nat Colletta is essential in informing the use of the arts in conflict and development environments.

What these efforts sought to explore were the ways in which the arts can build citizenship, by empowering people to take an active responsibility for their lives, to overcome the consequences of deprivation, and to make it more difficult for politicians to appeal to irrational prejudices.

In parallel with the development of theories for the use of theatre as a tool of empowerment, methods also developed in mediation, non-violent communication and conflict resolution. These often rely on theatre techniques of non-verbal expression and role-play and use theatrical props such as masks and puppets. This interface between theatre and mediation is one that can be extraordinarily fruitful as the two join forces in training geared to resolve conflicts non-violently and handle them creatively. It is also fundamental in the collective psychological process of rehabilitation. Methods such as drama therapy, healing drama, psychodrama, performances in war, theatre in extremis, ritual drama, religious and Shamanic healing drama, advocacy theatre, oral testimony are all based upon interdisciplinary approaches.

Arts projects can mobilize the cultural resources of a community more effectively than more formal, outright, peace-making projects in which key groups such as women, children, minorities, indigenous groups, the disabled, the disadvantaged and the elderly are often marginalized.

The performing arts in particular, in putting behaviour on show and communicating through action, are powerful tools for transmitting information about behaviour change. For this reason

they are very often used to raise awareness about healthcare issues, illustrating and explaining the importance of vaccines for example, addressing the prevention and care of HIV/AIDS, or in raising awareness on the dangers of land mines and how to avoid them. The highly demanding context of war, however, means that artists have to work under considerable and often unfamiliar constraints.

Project	-	Cultural performance in Hmong refugee camps
Person	-	Dwight Conquergood
Place	-	Thailand
Theory	-	Ethnography and community theatre
Context	-	Hmong refugee camp
Objectives	-	research cultural performance in refugee camps, particularly shamanism
Tools	-	Hmong participants and characters from Hmong folktales used to explain Health-care concerns such as the etiology of rabies.
Target group	-	Population of the camp
Method	-	With the International Rescue Committee he created the Ban Vinai Performance Company producing skits and scenarios drawing on Hmong folk-life and traditional communications forms such as proverbs, storytelling and folk-singing to develop a critical awareness of health problems.
Evaluation	-	Success measured in the number of people responding to the health-care messages. It created a sustainable vehicle and a model

2.2 Approaches, Initiatives and Projects

In order to evaluate projects the issues involved need to be identified. What are the ethical issues, management issues, political issues that arise? In some cases these will be shared with those of humanitarian intervention, development work, or socio-economic needs. Humanitarian action for example, raises questions that are equally pertinent to artistic intervention:

- When is it the right time to intervene?
- How to coordinate efforts to minimize overlap?
- How to remain neutral? How to decide what assistance is most urgent?

Development work also raises the following sorts of questions:

- How can actions be most meaningful and sustainable in the long-term?
- How can development agencies, cultures foreign to those they are working in, provide assistance without imposing their own, foreign, value systems?
- How can the existing resources of a community be enhanced in order to empower it to develop on its own terms?

The chart in Appendix I has been designed with a view to visualising the approaches that have been used and the initiatives that have been undertaken. Its main purpose is simply to highlight the diversity of approaches and their translation into action. As an evaluation of the methodologies and projects carried out to date does not exist, this charting provides a schematic first and necessary step. Aside from theatre companies, artists and cultural operators, several bodies that work extensively in humanitarian assistance call on the arts to support their action.

CARE, Save the Children and Doctors without Borders are three organisations that do this regularly.

2.3 How do the arts deliver?

The methodology of projects arises from the intersection of several variables. At least five fundamental factors determine the methodology of projects. First, the guiding principles are determined by its: theoretical approach and objectives. Then theory is translated into practice: context and target group. In between, there is the element of instrumentality, the tools. The way that these five factors influence the shape and methodology of projects is outlined below in Fig.1

Identifying the emergence of a methodology out of the convergence of four key elements.

The theoretical approach of a project determines the framework of principles and values, which in turn delimits methodology and indicates the tools to be used. Appendix I outlines some of the most influential theories and their methodologies related to theatre. There are various strata in objective-setting: from wider goals to specific action oriented objectives. Setting objectives is perhaps the most important step. Unfortunately, owing to a combination of factors not least of which are donor fatigue, increased competition for projects and demands to supply visible results, there has been a tendency to inflate objectives and overestimate impact. This makes ex-post evaluation very difficult. The following objectives commonly found are only realistic if they are linked with very specifically identified target groups and contexts.

Goals	Objectives
Advocacy	-healthcare awareness raising
Dialogue building	-reduce tension
Healing	-break down stereotypes of the enemy
Develop resources	-rebuild bonds of trust in communities
Education	-re-unite divided families
Provide tools for expression	- build empathy
	-offer relief from pain and fear
	-offer emotional support to cope with trauma
	-develop local cultural resources
	-develop tools for conflict resolution
	- provide non-violent communication tools
	-offer alternative tools of communication, non-verbal

Aside from the theoretical context within which a project is run there is the physical context in which it is set. This can be divided into three spheres: the macro-sphere of the war is the backdrop to all activities, hence a basic understanding of the nature of hostilities is needed, i.e. the ethnic differences, potential for environmental disasters, local power politics, or economic inequalities existing in the region. The stage at which the hostilities have reached – whether there is still a chance for preventive actions, or whether conflict has broken out already making

relief indispensable, or whether a process of reconstruction, reconciliation and development is ongoing will also inform the more appropriate type of action. Humanitarian aid today covers a wide range of activities, starting with prevention and ending with reconstruction. However, while emergency action is necessarily at the root of the concept, it can no longer be regarded on a one off basis. Furthermore, the post-war situation does not mean that violence and conflict will not continue, causing the transition from emergency humanitarian work to development to become increasingly blurred.

These phases are not clear cut but run into each other. The period of transition from humanitarian assistance and conflict alleviation to development and reconstruction efforts, for example, is complicated by a set of socio-economic, political, and psychological challenges. Developing a strategy for intervention demands an assessment of at what point in the development of the conflict it is propitious to intervene. This will be a principal determinant in the context for intervention and in the methodology used.

Intervention can begin as soon as early warning systems warn of the imminence of conflict. In

Project	-	Payasos Sin Fronteras in Kosovo Six month programme with two occupational therapists from PSF working within the MSF structure to use all forms of occupational and art therapy to help the children work through their fear, hatred, anger.
Person	-	Moshe Cohen
Place	-	Kosovo
Theory	-	Clowns Without Borders, art therapy
Context	-	Various, refugee camps, towns, hospitals, schools
Objectives	-	The project in Gjakova with MSF is focused on relieving post traumatic stress in children as part of MSFs mental health project.
Tools	-	The focus of the work was a combination of Qi-Gong style exercises, corporal mime work, and clown expression exercises developed by Moshe Cohen.
Target group	-	Children, suffering from trauma
Method	-	The methods involved hospital visits, workshops and performances. <u>Hospital visits</u> - visited both the paediatrics ward and the rehabilitation clinic. <u>Workshops</u> - a series of workshops designed to relieve post-traumatic stress and work with children in mental health prevention. The work was first taught to the teachers in a series of early evening sessions. The work stressed developing safe methods to express some of the difficult emotions resulting from the conflict with both physical and verbal expression. Mime techniques were taught to allow teachers to conduct storytelling sessions with the children. Four groups of clowns visited Gjakova and performed in schools and areas where the programme is in action offering workshops within each group's abilities.
www.peacemakercommunity.org/French/hub/Community/ArticlesandTalks/YooWho/Kosovo.htm		

doing so work can be oriented towards preventing suffering and violence. Actions planned to take place while armed conflict continues have as models the work of the International Committee of the Red Cross and *Médecins sans Frontières*. Clowns Without Borders, using these two organizations as models in their planning strategies for example, has developed a four tier typology of intervention: emergency, punctual, short-term, and medium-term, with each level demanding particular methods and approaches. Finally, the war related context in which interventions are being considered, refugee camps, hospitals, communities, military camps, will determine the more direct nature of actions.

Target groups can go from being an entire community, or the population of a town to being a very clearly defined group of people. It is important that projects identify who the beneficiaries are in order to shape the appropriate tools to address their particular needs and resources.

For example, a project that presents children as a target group, even in the context of war, says very little. Children in this context can be ex-soldiers, orphans, have lost limbs to mines, be orphans, be illiterate and have no education or trade, be HIV positive or caring for parents that are, they can be heads of families, they can have only known war or have only ever known a refugee camp as home. As all of these children have been through traumatic experiences they have things in common and have very specific needs. Hence, if a project has 'children' as a target, then the objective at least has to be more focused, teaching skills in non-violent conflict resolution, or land-mine awareness, or providing a few moments of much needed relief through laughter.

Even in specific settings like hospitals, the hospital community as it were ranges from local health-care professional to international medics, from patients in trauma, victims of land-mines, or suffering from infectious diseases to orphans and pregnant women, or injured soldiers from different warring factions. Understanding this diversity and taking it into consideration in the planning process will facilitate implementation and the identification of indicators to trace the process of a project and its methodology.

The tools that are used depend on the approach and theory behind a particular intervention and the professionals involved. They can involve comic and circus techniques, mime and acrobatics; they can use various role playing and situational techniques. The tools can also be at first very broadly defined as improvisation or story telling and then be shaped by the traditional cultural resources of the community in which an action takes place as was the case in the Hmong refugee camp project.

The five factors outlined above can be subject to change. In the Clowns Without Borders Project for example, as the clowns began to work in hospitals they realized that the small communities included not only children but also wounded soldiers, young men equally in need of the relief offered. An unintended target group hence emerged and some of the skits could be modified for their benefit. This change can only be included in an evaluation through a monitoring of the process.

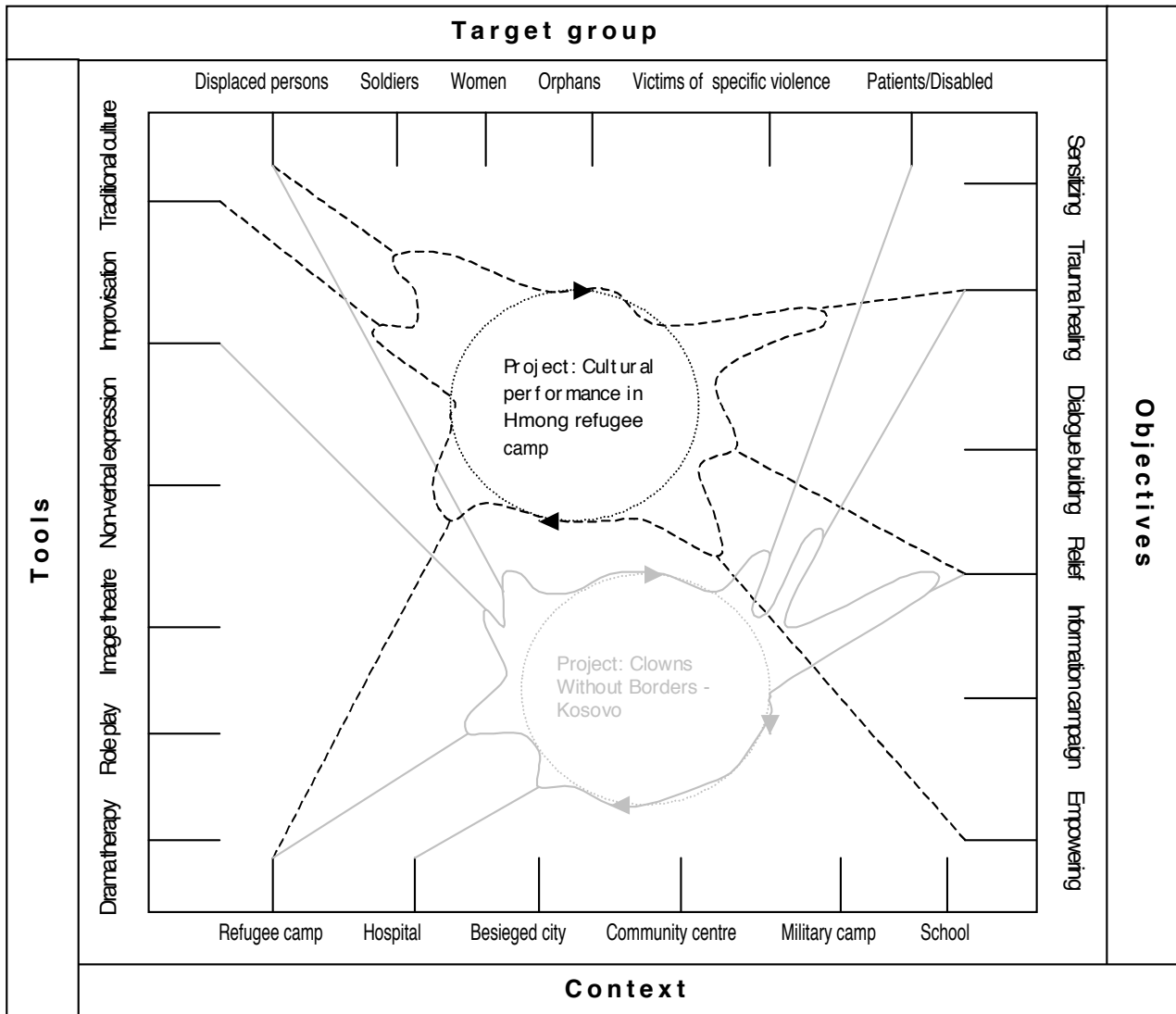
The following section offers two diagrams that offer frameworks for thinking about the coming together of these different factors and evaluating a process of constant change.

3. Methodology and its evaluation

How can a methodology be identified with so many factors coming into play at different levels? With different approaches, contexts and objectives, tools and target groups all being relevant vectors in determining the action of artistic interventions in times of war?

It might be helpful to visualize these elements, for in fact it is at their point of intersection that projects emerge along with their methodologies.

Fig. Identifying the emergence of a methodology out of the convergence of four key



elements*

The theoretical approach though not included in the diagram is the backdrop for each project. It will inform decision-making as to objectives, target group, context of action and tools; it will also determine the guiding principles behind the project.

In the diagram, four key factors identified and discussed earlier (together with specific examples) have been placed along four axes as it were. Two of the projects have been placed in the space delimited by these parameters. Then lines have been traced from the relevant factors for each project to the project itself. The amorphous form surrounding the project core results from the varying importance, or pull, that each factor has in determining the project's form. Throughout the various phases in the project's process, these factors will weigh more or less heavily, hence this necessarily entails a fluid project methodology.

The result is a polymorphous, ever-changing form depending on prevailing factors in the surrounding environment. This is not a result to be feared nor can it be reasonably ignored:

already in the 5th century BC Heraclitus developed a philosophy around the flux or constant state of change that made contradictions inevitable (Plato later agreed with him yet this did not stop him from trying to understand the ultimate aim of evaluation.)

Depending on the pull of each variable, the shape of the methodology will be pulled out and the decision taken as to whether travelling theatre, workshops, radio drama, or the development of local performance facilities should be the vehicle of the project.

In order to understand this it is useful to look more closely at one of the examples charted. In the case of the Hmong refugee camp project, lets us say that Dwight Conquergood, originally intended to test how performance practices could become useful tools to alleviate the difficult living conditions in a refugee camp. So, initially the shape of the project looked similar to that shown in the diagram. Once at the camp, interacting with its population and talking to relief workers, he realised how traditional performance practices could communicate messages much better than what health-workers could. Here new factors came into play into the project, transforming its shape. He then decided to use this cultural resource to develop a rabies awareness campaign. The ensuing Rabies Parade was a huge success and dogs were brought from all corners of the camp for their shots. The fact that the parade was a key element in the methodology and its success could not have been foreseen emerged as important factors in the project process.

Methodological questions are central to arts and humanitarian activities:

- Who defines the issue: the facilitator, or the community?
- What are the shapes of this kind of participatory theatre?
- How to get beyond the discourse?
- The limits of intervention: interaction and empowerment or domination and control?
- How to open space to different voices in the community?

3.1 Project Evaluation Issues

i) Evaluation Methodology

The evaluation of humanitarian arts projects working in complex emergencies can be informed by related fields such as the evaluation of humanitarian and development projects, the evaluation of the impact of arts projects on individuals and communities and studies in the use of arts in psychotherapy. Unfortunately, there has been little work done in terms of long-term evaluation studies in the first two fields. The evaluation that does take place is often done on an ad hoc basis, as part of a bureaucratic process to obtain funding rather than because it is seen as a valuable tool. Methodologies vary enormously as project leaders often have to improvise as they go and this is what makes these projects such a rich tool and so hard to fit into rigid project methodology and evaluation formats. It is also what makes them succeed where other development projects fail (precisely because of their rigidity).

In part because of increased demands for accountability, efficiency, efficacy and visible results, arts activities and development projects have come to be seen as products. This approach simplifies the evaluation process, which becomes a question of comparing the intended and achieved objectives, or the original project document with the outcomes. However, it is also an

approach that encourages project leaders to cater to donor agencies, moulding projects to fit their standards. What is sacrificed in turn are the intended beneficiaries who, because they live in constantly changing contexts, are not perfectly predictable. For their values, thoughts and behaviour patterns before, during and after a project can be neither predetermined nor measured as if with a thermometer but require a process of interaction, of trial and error.

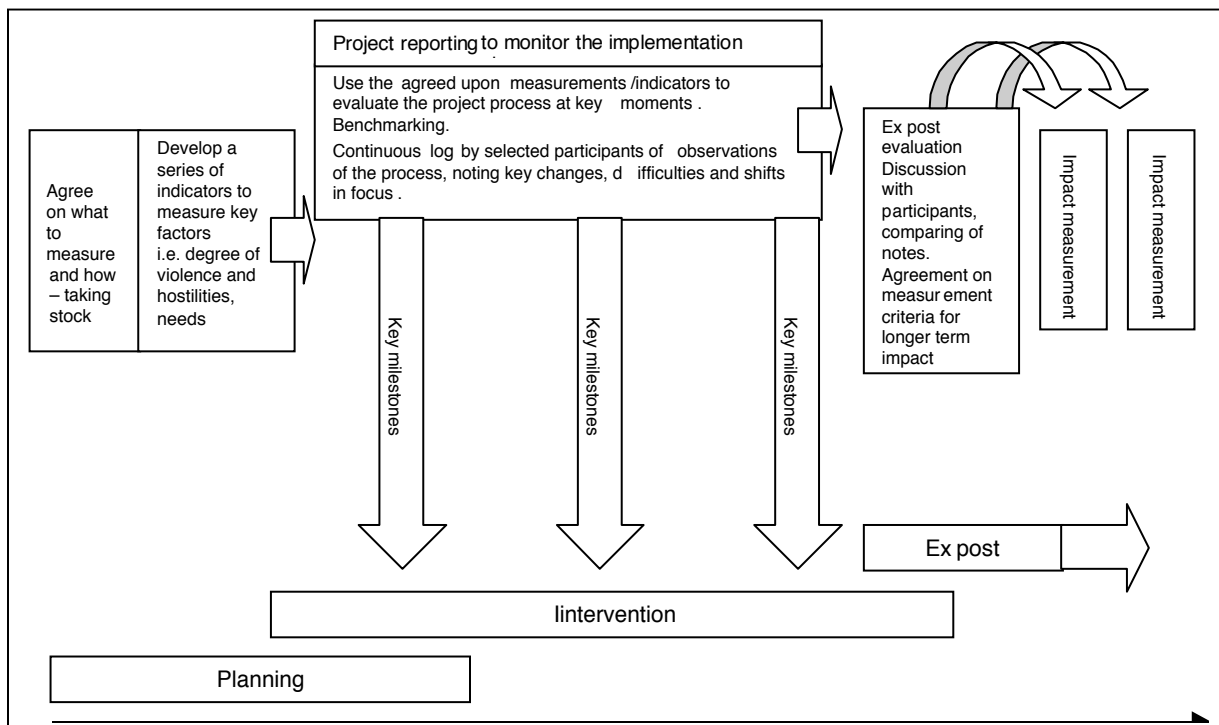
A considerable obstacle in evaluating the impact of projects is that the relationship between the development of civil society and violent conflict is not always predictable. Complex emergencies sever existing bonds and create new ones amongst groups and individuals in the struggle to survive. The dialectics of war, its propaganda, can inflict radical rifts in long standing alliances between groups and can transform a value framework as immediate emergency needs shift the order of priorities.

If a yardstick by which to measure the attained goals is to be developed, then the project's goals need to be expressed in measurable terms from the outset. How?

A generally accepted evaluation indicator is quantity for example, how many people participate or attend performances. Theatre for Development practitioners however, rarely worry about audience figures. The project in the Hmong Refugee Camp involved over 45,000 people, either directly and as spectators. The Eritrean community theatres have reached an audience of over 90,000 in just one year. How are these figures to be read? What are they to be compared with? And what measure of the real impact of the projects do they offer?

In order to shift the focus back to the realities on the ground, to impact rather than the rhetoric of intent, projects need to be accepted for what they essentially are: processes involving interaction and exchange and ends in themselves.

Fig.2 Evaluating a variable methodology



The diagram above seeks to illustrate how evaluation tools can be implemented throughout the project in a way that will inform the process itself, offer information for others pursuing similar goals and contribute to our understanding of humanitarian arts projects.

For evaluation to be active throughout the project cycle, it has to be present at every stage, from strategic planning at the very outset to well beyond the supposed last day of the project. For while an intervention might have a start and end date its repercussions do not. Also, in order to inform and steer the process, consultation with its implementers and beneficiaries must be ongoing. Creating a continuum and regularity in the consultation process inevitably suggests that networking and team building dynamics have to be set in place.

Perhaps the more interesting forms of evaluation are those that involve a project reporting system and/or process evaluation where records are kept as to physical and financial implementation but also provide information about what is working or not, including the ad hoc attempts have been made to solve problems. This type of evaluation, which involves a process of monitoring, is the most faithful to the flexibility of the project's process.

In trying to identify management tools that can be used to assess the operation and impact of projects several questions need to be addressed:

- Can the impact of the project on society be isolated?
- Can the goals of the various stakeholders involved be reconciled and expressed in measurable terms?
- How should it be measured? How should the data be collected?
- For whom should it be measured? For what should it be measured?
- When and in which form is the information needed?

ii) Indicators and Best Practices

Evaluating the wide range of projects requires comparability. Benchmarking, however, the comparing of indicators, necessitates the comparing of like with like. As the examples charted in the Appendix show, the range of projects involving the arts in complex emergencies is so wide and varied that it would be difficult to establish meaningful categories. In war situations, understanding the types of complex emergencies that occur can be fundamental in informing projects. Although a comprehensive typology might be impossible, *indicators* can be developed for particular conflicts.²⁵ A danger, though, in developing a comprehensive set of indicators to create comparability across conflicts is that the shape of future projects will be determined by the indicators themselves. Also indicators may end up not reflecting the situations they are applied to – while in conflict A degrees of violence might be measured by the number of villages burnt, in conflict B it might be the number of people who 'disappeared'. To sidestep this trap, flexible indicators can be worked out.

Creating a roster and communicating best practices is a useful tool for all project development, particularly in relatively recent domains. This has been generally recognized and databases and publications of best practices have emerged concerning a vast array of fields. These databases

²⁵ See the work of Nat J. Colletta and Michelle L. Cullen in Violent Conflict and the Transformation of Social Capital : Lessons from Cambodia, Rwanda, Guatemala, and Somalia. (The World Bank, Washington, 2000.) where they develop indicators for evaluating the degree of violence in the conflicts they take as case studies.

and lists however are often impenetrable, offering too much or too little information in indigestible formats and failing to relate the lessons to be derived from the experience of others. Best practices should focus on sharing lessons learnt: what a project sought to do, what worked and did not work, what the results were and how they differ from the expected or projected results. It is this sharing of experience, rather than a self-congratulatory flattery of success, that can be a guide to other professionals who can then use elements of other projects or replicate them whilst moulding them to the specificity of different contexts.

iii) Additional evaluation issues

In order to make the evaluation process as smooth as possible it could be useful to incorporate some of the lessons learnt from other fields. However, most models focus on results or immediate products that bring about the desired outcomes. While results oriented management systems require performance measures that are directly tied to objectives and expected results, project methodologies need to be fluid.²⁶ Hence the unexpected changes also have to be accounted for, not only the expected outcomes. When projects involve the arts, this powerful motor of communication and transmitter of values and narratives, usually a desired impact involves some degree of behaviour change, and this can only be measured in the medium to long-term. In trying to evaluate an array of different projects in a way that will make them or their methodologies comparable there is a risk of sacrificing the individuality of each action and its context/setting to the lowest common denominator. With such fluid projects as these at hand the chances are that the denominator will very low.

Project	-	Community Theatre in Eritrea
Person	-	Prof. Jane Plastow, University of Leeds
Place	-	Eritrea
Theory	-	Community theatre
Context	-	Newly independent country
Objectives	-	Explore feasibility of creating community theatres in Eritrea Awareness raising on issues identified by the community: land, women's education, AIDS, marriage, virginity, dowry, and cultural identity.
Tools	-	Training in the techniques of community theatre
Target group	-	Theatre practitioners, students and teachers
Method	-	Training of theatre practitioners, students and teachers in techniques of community theatre and the creation of 3 plays on issues raised in the workshops and in the subsequent tour of plays to remote areas.
Results	-	Culminated in the creation of 3 plays. Some trainees constituted the first Community theatre company in Eritrea and continued their work.

²⁶ Incidentally, this is a problem arising in part from the practice of superimposing private sector models of evaluation on the work of arts agencies. Private sector measures outputs, quality, efficiency, productivity, effectiveness, cost-effectiveness and customer satisfaction and while some of these concepts can be useful for humanitarian arts projects they can also severely limit understanding of them.

What makes the community theatre initiative in Eritrea (above) successful and useful in terms of evaluation, for example, is that it has been well documented with articles and research and that it was a long term endeavour. Planning began in 1992 and implementation ran from 1995 to 2000. This documentation and long-term work is unusual with arts projects linked with humanitarian activities – more of than not they are one off, short experiments.²⁷ What is made clear in the documentation is precisely that the implementation process is one of trial and error, trying to promote participation, and at the same time working with local specificities, e.g. with priests who resist talking about certain issues or with women who will not speak out in the presence of men. This highlights the point that methodologies cannot be seen as recipes but as basic guidelines for action.

4. Final comments and suggestions

In order to better understand this field of activity and evaluate its nature and effects, two alternative approaches can be adopted, in succession or in parallel to each other. One is to carry out a general evaluation of projects carried out to date; the other is to devise an orchestrated action for future evaluation that will permit a degree of comparability in the future.

The first alternative, trying today to evaluate humanitarian arts actions that have been undertaken over the past 50 years, inherently involves an ex-post evaluation of an eclectic group of actions. Even if these actions have in their time been subject to evaluation, the approaches and methods will have differed greatly. This makes comparisons very difficult. Reducing past activities to their lowest common denominator for the purpose of comparison means ignoring the complexity of circumstances and significant variables.

If a thorough evaluation is to be made of the methodologies used in humanitarian arts projects, allowing for an overarching analysis of actions, establishing their strengths, weaknesses, opportunities and threats, a few basic lines of action can be suggested:

- an initial research of available reports, studies and evaluations;
- information-gathering from practitioners about their experiences – questionnaires on what has worked, where, how, under what circumstances and overcoming what difficulties;
- personal interviews with persons behind key theories and projects, fundamental since practitioners such as Augusto Boal have developed methods over a lifetime of work and reflection, trial and error, revisiting their theories, amending their tools in a process of continual flux, interpretation and evolution in what is one of the richest forms of evaluation.

The other alternative demands an agreement on the need to integrate evaluation mechanisms into projects and on the type of evaluation that will be used. This means coordinating strategies amongst practitioners to evaluate work so that informative tools are agreed upon and used.

Evaluation can be a useful management instrument if carried out as a parallel process to planning and implementation. In this way it can provide guidance for decision making, planning, and execution on the ground change or differ from expectations, in understanding the effects

²⁷ The project was funded by the Eritrean Ministry of Education, Rockefeller, British Council, Leeds University, UNESCO, OXFAM UK.

and longer term impact of actions, and in developing policies and approaches for future action. For this, the purpose of evaluation has to be identified from the very inception of a project in order to decide what data should be gathered and how to best inform both the process itself and a general understanding of this type of activity. Depending on the goals determined for the evaluation, its form will have to be decided: whether it is based on auditing and accounting, monitoring and reporting, whether it will evaluate a process, measure data or takes the form of research. These observations pertain to the evaluation of specific projects and to the evaluation of the approaches, methodologies and impacts of projects already completed. However, it should not be seen as a cookie cutter into which all initiatives must squeeze themselves. This would nullify the original strength that arts-based projects can contribute in imagination, creativity, flexibility and perhaps above all improvisation.

Like the Proteus of Greek mythology, projects carried out in the highly volatile circumstances of complex emergencies change shape according to the dictates of circumstance, yet if they can be seized for a moment the information revealed will be critical to forming a better idea for future action.

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 - Save the Children - www.savethechildren.org.uk
 - Comic Relief (Red Nose Day) - <http://www.rednoseday.com/aboutthemoney/issues/>
 - And other web pages cited in the texts and charts...

Appendix: Performing arts in complex emergencies: some approaches and initiatives

Some approaches that inform actions and their methods:

Name	Background & Theory	Method/Tools
Theatre of the Oppressed	The Theatre of the Oppressed (TO), the basis for many theories of theatre as social as empowerment, was developed by Brazilian theatre director Augusto Boal during the 1950's and 1960's in order to transform theatre from the "monologue" of traditional performance into a "dialogue" between audience and stage. TO is based TO on the theories of the Brazilian pedagogue Paulo Freire, author of <i>The Pedagogy of the Oppressed</i> , who advocated a participatory approach to education.	Rainbow of Desire - Cops in the Head – Image Theatre - Your Wildest Dream - The Gagged Voice - Reclaiming Our Spirits - Power Plays Related: 'Theatre for Change', 'Theatre of Self-determination'.
Theatre for Development (TfD)	Empowerment through an art form. It combines community theatre with popular entertainment and it can be political (even <i>agit-prop</i>), informative and celebratory. It can be used for an infinite number of projects, involve an infinite amount of people, artists and techniques and develop under any circumstance. Theatre for development therefore is not a performance genre but a community process. Also influenced by Paulo Freire, it has been in use in Africa for 30 years.	Uses theatre as means to analyse, discuss and find solutions to development problems. It introduces a range of tools including role-playing, forum theatre and performances to enable groups to discuss issues important to them and through follow up discussion seeks to find ways of resolving difficulties and disputes
Theatre in Education Drama in Education	This interactive form of education allows people to learn by playing the parts of others, dealing in a safe environment with conflictive situations. Instrumental in building empathy and in learning by doing. The participants are given free rein, within the bounds of the methodology, to create a presentation around key issues and themes of their choice.	Methodology facilitates the creation by participants of a dramatic presentation and in becoming 'actor teachers' by presenting it, in a participatory manner, to their peers and community. Participants are free to incorporate appropriate language, manner, music, song, dress, etc. to better retain the interest of their peers.
Socio-cultural Animation	A tool of empowerment based on the notion of <i>cultural animation</i> developed in France. Used <i>inter alia</i> by the European Network of Animation. Through active participation people are enabled to take responsibility for and control of their own lives. This leads to a mobilization of personal strengths that increases self-control and self-confidence, activating people's potential to participate in society.	Animation, street theatre, e.g. animation in the refugee camps Gornja Kolonija and Sljunkara in Jablanica, near Sarajevo. (see project chart for more detailed information)
Payasos Sin Fronteras - Clowns Without Borders www.clowns.org/	International NGO formed by clowns and other artists and collaborators working for solidarity. Humanist action to improve the psychological situation of vulnerable groups, in refugee camps, conflict zones, and otherwise marginalized and excluded groups. Examples: Caravana de la Risa, SOS Risas	Intervene in emergencies, also in short- and medium-term project. Often collaborating with healthcare professionals, NGOs such as Doctors Without Borders and regular hospital staff, travelling around countries and institutions. Conducts community workshops and clown performances for the healing release of laughter.

Name	Background & Theory	Method/Tools
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Interventionist Theatre	Interventionist theatre is an emerging field within theatre studies that lets people living in conflict areas develop new collaborative work generated from their personal experience and workshops with theatre specialists. Jim Mirrone has used this approach in Israel, Palestine and Yugoslavia.	He is directing the Sarajevo project as one of many initiatives to establish international links with theatre and acting companies from communities that are or have been involved in wars or conflict and are beginning the process of reconciliation through artistic expression.
Community theatre – Africa	Community theatre is a learning process that tries to raise the level of critical thinking among all involved. It aims to empower the disadvantaged. http://tanzania.fesinternational.de/Activities/Docs/Theatre	The African roots of community theatre are the travelling theatre and various traditional theatrical forms such as story-telling, mimes, rituals, songs, dance and riddles.
Popular Theatre	Popular Theatre is a conscious intervention that fosters critical collective analysis of shared problems and acts as a rehearsal for individual and collective social action. Theatre is an effective avenue to social analysis and change because it uses hypothetical situations within the safe space of a stage. Also rooted in the popular education methods developed Paulo Freire. Its key principles are: 1) to see the situation lived by the participants; 2) to analyse the root causes of the situation; and 3) to act to change the situation following the precepts of social justice.	Using participatory methodologies, popular theatre productions can fulfil a developmental role by demonstrating to individuals and social groups ways in which they may affect or change their position in life. In effect, Popular Theatre can assist people to discover alternatives and help develop opportunities for self-help.
Theatre for Living	We know that, as individuals, if we do not express ourselves we get sick. If we keep our emotions bottled up inside us long enough, eventually, this tension will manifest as disease. Communities are the same. Paulo Friere and Augusto Boal	The way communities used to express themselves and communicate internally and with other communities was through song, dance, drama, painting, sculpting, etc. These expressed its joys, sadness, victories, defeats, fears, desires, recording its history. Today, this kind of cultural activity has become a commodity, for purchase; it has largely ceased to be something that we ourselves do.

Examples of Implementation

Project Initiative	Project description	Theory	Methodology
Theatre for Development as a tool for Save the Children (UK) Office for South and Central Asia http://www.comminit.com/pmodels/sld-5574.html	<p>Since 1999, Save the Children (UK) Office for South and Central Asia region has been promoting the use of TfD in its work with children and young people in the South and Central Asia Region with the objective of ensuring that the voices and concerns of children and young people can be incorporated in the designing and implementing of programmes that affect their lives. It stimulates thinking and debate and has enabled children and adults to identify and act upon alternative solutions for problems faced by children's and the community. It has helped address power relations between significant adults and children. TfD has been used in research, evaluation, monitoring and for advocacy.</p>	Theatre for Development	<p>TfD involves tools and processes such as:</p> <ul style="list-style-type: none"> - Conceptualizing, writing, making plays and performing; - Art, music, song and dance; - Analysing problems and finding their root causes; - Children engaging with adults and other children for bringing about positive changes; - Negotiations with those in authority.
Small World Theatre http://homepages.entprise.net/smallworld/tfd.htm	<p>Work in refugee camps in Hong Kong in 1992 , where Small World Theatre made shows with young Vietnamese refugees. On returning to Britain the company was commissioned by SCF to make a show about how it feels to be a refugee. " <u>Moving !</u>" toured Britain and has been seen by over 35,000 people. The schools tour was followed by refugee weeks, collaborating with the Refugee Council in many of Britain's inner cities where the show features as a focal point for exhibitions, discussions, lectures, museum presentations and other cultural events.</p>	Small World Theatre. Pioneers of the early environmental theatre movement	<p>Puppets. Many types of performance technique were explored including mask, mime, puppetry, storytelling and drama – whichever was most appropriate to the particular group and subject. Shadow puppetry was popular. Some of the groups worked on the streets of the city with street children, others with profoundly deaf people or special needs groups and some with ex prostitutes and intravenous drug users with H.I.V.</p>
Theatre for Life – Sudan www.icmpd-ric.org/main/related/care/e_RELA_CARE%20International%20Overview%20of%20Projects.html	<p>Theatre group training continues with 53 teachers and 88 persons drawn from folklore groups engaged in "theatre for life" training. Introduction of "theatre for life" groups that will dramatize peace building scenarios.</p> <p>In addition the Project team of 4 actor/teachers research, devise and present theatre-in-education (TiE) programmes to young people in schools and the surrounding communities.</p>	Theatre-in-Education	<p>Youth Theatre Groups trained in educational theatre methodologies that allow them to:</p> <ul style="list-style-type: none"> • develop theatrical educational presentations on trauma healing and conflict resolution ; • utilise youth appropriate dress, language, manner, music, song in their presentations; • become "actor teachers" by presenting the presentations to their peers and community; • use powerful, participatory techniques that allow active audience participation and learning
Socio-cultural Animation in Refugee Camps - ENOA www.enoa.info	<p>Animation in the refugee camps Gornja Kolonija and Sljunkara in Jablanica, near Sarajevo. Part of the aim was to break the depression and apathy in men, adults and adolescents by increasing their motivation to improve their environment. The refugees are the experts of their projects, the animator is the expert in structuring the process and helping with different methods (e.g. moderation, mediation).</p>	Socio-cultural animation in refugee camps	<p>Analyse the context of the situation, make a population profile, collect information on the ethnic and socio-cultural background, organise workshops and information sessions, build a relationship of trust with the inhabitants, use animation techniques, for instance theatre, circus, construction and music. Socio-cultural animation projects make use of various methods. The combination of methods used must not be static they should be adapted and developed creatively.</p>

Children Theater Center – Skopje, Macedonia	Established in 1999 during the Kosovo crisis as a joint project of FOSIM and Intercult Sweden. During the crisis, CTC worked directly with child refugees and cooperated with the refugee artists, local artists and international theatre groups. Since January 2000, CTC has been operating as an NGO focused on: working with children of different ethnic background in Macedonia.	Theatre as an education tool	Introducing the theatre professionals with new methods and experiences by organizing seminars, workshops and guest performances. CTC works with teachers and other educators in introducing new theatre methods in their work.
Second amateur drama festival for young people - Croatia	The festival hosted many companies, particularly those from cities that are twinned with Osijek such as the cities of Pećs in Hungary, Ploiesti in Romania, Tuzla in Bosnia and Herzegovina, Subotica in Yugoslavia, Guernika in Spain and Nitra in Slovakia.	Theatre bringing people together	Three groups from the city of Osijek took part in the festival. The plays were performed in the participants' native language. In parallel with this event, a round table was organised after each performance. Discussions made it possible to widen and strengthen relations between each of the different groups.
Popular Theatre in Palestine Project (PTP) CARE International & ASHTAR Theatre	In the Popular Theatre in Palestine (PTP) project, CARE International in West Bank and Gaza will partner with the ASHTAR Theatre for the purposes of strengthening their capacity to use and promote Popular Theatre, as well as other theatrical tools, to engage Palestinians in self-empowering processes of dialogue that will help to foster critical thinking and positive social change. ASHTAR is the only Theatrical Group in the Arab world practicing elements of the Theatre of the Oppressed. Monitoring will be performed by a part-time staff person or consultant who will work with the ASHTAR Team and witness the majority of performances. The project monitor will use questionnaires, in-depth interviews (including follow-up interviews) as well as photography and video to record the progress of the project. Progress reports will be made on a semi-annual basis. The development of a set of impact indicators will itself be a task which will be undertaken with CARE and Ashtar staff at the outset of the programme.	Theatre in Education Drama in Education Theatre of the Oppressed	Typically, a TIE presentation will include a series of short, 10-15 minute integrated skits. In between, a moderator will come out and engage the audience in a discussion of what they had just experienced. Often, actor/teachers will be called out by the audience, and while staying in character, further explain what was happening in the skit. At times, parts of skits can be recreated with audience participants participating to see if they can influence the situation differently. DIE is a youth centred methodology that is highly appropriate for in-school work. It facilitates participating youth to learn through self-exploration, co-operation and doing, within sharing, peer centred dramatic settings. These include conflict and its peaceful transformation, bias and prejudice awareness, co-operative problem solving and negotiation, inter-group relations, and listening and communication skills. A key point is that the youth develop their understanding and actually practice awareness-raising in a safe peer setting that is challenging, creative and ultimately, self-empowering.
Lysistrata Project	Organise a day, 3 March 2003, on which nearly one thousand readings in over 60 countries would take place of the play Lysistrata as a theatrical act of dissent towards war.	At least have it noted, 'for the record' that the war was opposed.	Coordinated, international, mediatized anti-war action. www.pecosdesign.com/lys/
Dah Theatre	"Maps of Forbidden Remembrance", touring performance deals with the question : "How long a vigil does historical violence impose on us? How far can or should my personal responsibility extend for injustices I did not commit?" Research Centre: Festival and Conference "Theatre as a Way of Healing" 23. – 27. May 2003, Belgrade	Touring with performances integrating a conviction of the healing power of theatre, research and conferences.	Throughout its history, Dah Theatre has always nurtured various educational forms of work, such as working process demonstrations, talks about performances and workshops. Healing has been a natural outgrowth of the focus of their work.
The Song of the Goat	The Song of the Goat, a Polish Theatre Company, deals with the sense and form of Lamentation. As they explored this	Physiology of Lamentation	Acting Workshops

	tradition they discovering its cleansing potential.		
Teatro por la Identidad	Theatre that addresses the search for the children of the disappeared in Argentina and works together with the Grandmothers of Plaza de Mayo	Advocacy Theatre	Performance
Chamber theatre of music	Mirror , is an association of art groups, created out of various projects in 1989. Since its inception, the theatre has been without a permanent home base.	Art therapy	KPMO produces and distributes contemporary "scene" projects, educates young generations and does humanitarian work, such as art therapy and travelling theatre.
The Norbulinka Project. Jawalekhel Kathmandu. (cdcArts/CPA)	The project initially focused on work with young people within the Tibetan Refugee camp in Kathmandu. The content of the main workshops involved looking at everyday issues within the camp such as social marginalisation, violence in the workplace and unemployment.	Interventionist Theatre Theatre for Development Theatre in Education	Work included the use of simple drama techniques to help with the training of participants working in income generation schemes - a restaurant and a tour guide service. As well as using role-play to rehearse the jobs the participants used a range of participatory research and theatre techniques to help build confidence and generate strategies for the future. Linking with cdcArts other Nepal project (above) some time was spent running workshops for the Sarwanam Theatre Company, in an event hosted by Amnesty International, as well as a few days with Jagaran, a centre for street children.
Time Out	A play to help war-torn communities in the former Yugoslavia heal their rifts has been brought from Bosnia to the UK by performing arts research fellow Dr Jim Mirrione. Time Out, written by Zlatko Topcic and directed by Dr Mirrione, was performed by actors from Sarajevo in Leeds and London in September.	Awareness raising	"By bringing these plays to international audiences and enabling artistic co-operation between actors and institutions in the UK and in the former Yugoslavia we hope to empower artists to challenge the destructive tendencies of myth, nationalism, prejudice and corruption that can lead to war," said Dr Mirrione
War Child	Promotes awareness on the conditions that armed conflict creates.	Awareness and fund raising	Documentary by War Child Canada : "Musicians in the War Zone" took popular Canadian musicians to refugee camps in Sierra-Leone and on the Burmese border.
Comic Relief http://www.rednoseday.com/aboutthemoney/issues/conflict_africa.shtml	Since Comic Relief began they have funded 235 projects working with people affected by conflict totalling over £26 million. This includes supporting communities after the conflict has ended to train teachers and provide education for children who've missed out, helping people to secure their human rights and begin to live free from persecution, bringing together leaders of communities who have been in conflict to try to reduce tension and violence, and re-uniting where possible, or providing accommodation, education, training and emotional support to ex-child soldiers.	Awareness and fund raising	Fund raise through shows, donations and advocacy work in order to fund projects.
Bond Street Theatre www.bondst.org/	A theatre company founded in 1976 by a group of physically skilled, socially concerned actors, was shaped by their diversity of techniques. In addition, the company uses the performing arts as a means for humanitarian outreach and a tool for education and healing in refugee camps, areas of conflict and post-war environments. The company has brought its repertoire of dramatic and humorous works to audiences in Japan, China, Indonesia, Singapore, Brazil,	Awareness raising through performance	The ensemble selects the gestures, postures, rituals, symbols, and games which give life its shape and dynamics, and complements them with striking theatrical forms such as stilts, acrobatics, masks, circus arts, mime, many styles of contemporary and ethnic dance, music, puppetry, story telling and an array of performance styles from many cultures. Using this diverse physical, visual and musical vocabulary, the company creates entertaining and relevant performances that exemplify theatre's ability to illuminate the social and environmental

	Colombia, Venezuela, Pakistan, Afghanistan, Israel, Canada, and across eastern and western Europe and the USA.		Issues which affect us all, both here in our own country and globally.
Artists Without Borders	Priority is given to help the displaced and refugees of ethnic conflicts and civil wars. It was started by a group of artists in Tokyo, Japan, during the NATO bombing of Yugoslavia. Its principal objectives are: To provide relief to victims of war with the help of known and unknown talented artists while promoting their work; provide direct psychological relief to the victims of war by bringing art or entertainment to refugee camps and zones battered by conflicts; raise consciousness about the victims of ethnic and civil wars worldwide through artistic expression.	Non-profit, international humanitarian organization, whose objective is to provide relief to victims of war while promoting the work of talented artists.	While partly supported by private donors, Artists Without Borders primarily depends on volunteer and contributing talented artists in achieving its mission. Took humanitarian relief in the form of art and entertainment to more than 5.000 people, children and adults, refugees from Croatia, Bosnia and Kosovo/a who are now displaced in different parts of Serbia. They toured ten cities in Yugoslavia offering free concerts to the refugees and displaced persons in Belgrade, Pancevo, Nish, Aleksinats, Nishka Banya, Bachka Palanka, Smederevo and Novy Sad.
Talking Drum Studio-Sierra Leone	In March 2002, partnered with local groups to explore possibilities for peaceful reintegration in Sierra Leone through a Peace Carnival.		TDS-SL staff gathered the commentary and opinions of chiefs, women's representatives, cultural artists, and civil society members. Youth expressed their concerns, hopes and aspirations for the reintegration phase, and this discussion was interspersed with live interviews from the crowd on what they were learning at the festival. These comments and discussions, along with taped programming related to the theme, were broadcast to various parts of Sierra Leone over the four-day period of the carnival. <u>In Liberia</u> , <i>Talking Drum Studio</i> produces a radio drama series called <i>Coming Home</i> , featuring a Liberian family displaced by the war. The Story: As they return home, family members must work with different ethnic groups to rebuild their lives and country in the wake of the civil war.
Search for Common Ground http://www.sfcg.org/activities.cfm?locus=Arts	NGO, that does a great deal of work in conflict resolution and the arts has undertaken a broad range of arts activities in its diverse projects around the world. Here you will find highlights of our past projects in visual art, drama, music, and film.	Search for Common Ground believes that the visual and performing arts offer high visibility, high-impact activities that can play important roles in the quest for peace.	Many of the same local troupes that perform on the radio have been giving live performances in cities and villages. The comedic theatrical style allows audiences to examine difficult or painful subjects. The performances allow a new creative forum for sensitive issues to be broached, out of which people may begin discussing their concerns Radio Drama: <u>In Burundi</u> , <i>Studio Ijambo (Wise Words)</i> produces a radio soap opera called <i>Our Neighbors, Ourselves</i> . The series is aired twice a week, and more than 300 episodes have been broadcast, to date. The Story: Two families - one Hutu and one Tutsi - manage to resolve their problems through tolerance, humor, and good communication.

APPENDIX: Some useful contacts...

Accord International

Ian Ritchie (Director)
25 Ranelagh Avenue
London SW6 3PJ
Tel: +44 (0)20 7751 0734
Fax: +44 (0)20 7731 4212
Email:

info@accordinternational.org
www.accordinternational.org

A charitable trust that raises funds and provides expert creative and administrative support for music projects in post-war environments. The principal focus of it is currently within Bosnia, while projects are also being planned and developed in Croatia, Kosovo and further afield.

Act for Action – Theatre for All

503-287-9628 x2
PO Box 14162
Portland, OR, 97293
USA
E-mail:

actforaction@hotmail.com
www.actforaction.org

Act for Action - Theater for All is an organization dedicated to the use of theater for education and social justice. Jeannie LaFrance, Act for Action's director, has over 20 years experience integrating different theatrical disciplines including: traditional, improvisation, social activism, educational, Theater of the Oppressed and drama therapy.

Artists Without Borders / Artistas Sin Fronteras

Tokyo 179-0084, Nerima-ku
Hikawadai 3-16-21-205
JAPAN

Tel & Fax: +81-3-3550 7053
E-mail: pr@artwit.org

www.5a.biglobe.ne.jp/~artWB/e03.html

Artists Without Borders / Artistas Sin Fronteras is a nonprofit, international humanitarian organization, whose objective is to provide relief to victims of war while promoting the work of talented artists. Priority is given to help the displaced and refugees of ethnic conflicts and civil wars. It

was started by a group of artists in Tokyo, Japan, during the NATO bombing of Yugoslavia.

Art for Social Change

European Cultural Foundation
Jan van Goyenkade 5
1075 HN Amsterdam
THE NETHERLANDS
Phone: +31 20 5733868
Fax: +31 20 6752231
E-mail: Sophie.Leferink@eurocult.org
www.eurocult.org

Art for Social Change (AFSC) was initiated by the ECF in 1996. AFSC supports a limited number of participatory art projects with young people in South-Eastern Europe (Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Kosova, Macedonia, Montenegro, Romania and Yugoslavia) and in the Baltic States (Lithuania, Latvia, Estonia) and Poland.

Ashtar Theatre

Contact Person: Joviana Stephan
PO Box: 2127, Ramallah, or
PO Box 17170, Jerusalem
PALESTINE
Tel: +970 2 298-0037
Fax: +970 2 296-0326
E-mail: ashtar@p-ol.com
www.ashtar-theatre.org

ASHTAR was established in 1991 as the first theatre-training programme in Palestine targeting school students. ASHTAR has also established its own theatre, presenting popular plays to the public, and introducing a new concept in which the theatre is used as a vehicle to lay foundations for democracy. ASHTAR reaches audiences as well as student and teacher participants throughout the West Bank, Gaza, East Jerusalem, and Palestinian villages within the green line.

Beaver Arts Ltd

16 Barracks Square
Barracks Road
Newcastle, Staffordshire, ST5 1LG
UNITED KINGDOM

Phone: +44 (0) 1782 717326

Fax: +44 (0) 1782 717190
Email: info@pandaemonium.biz

www.pandaemonium.biz

Our aims are: To create new works and productions, to sustain and develop individuals, groups and communities through their participation in the arts, to promote the value and understanding of cooperative working practices, to initiate and develop long-term link. We believe that working creatively can make a real difference to all our lives, that creativity is not confined to a talented few, that working together lifts our spirits and strengthens our souls, that there are voices that are silenced that deserve to be heard.

CandoCo Dance Company

2T Leroy House, 436 Essex Road
London N1 3QP
UNITED KINGDOM
Phone +44 (0) 20 7704 6845
Fax +44 (0) 20 7704 1645
E-mail: info@candoco.co.uk
www.candoco.co.uk

The UK's leading repertory touring company of new dance works with a particular mission to advocate and promote an environment in which disabled and non-disabled dancers can work together. They also pursue and extend that philosophy through an extensive education and training programme.

Cardboard Citizens

26 Hanbury street
London e1 6qr
UNITED KINGDOM
Phone: +44 (0) 20 7247 7747
Fax: +44 (0) 20 7650 0002
E-mail:

mail@cardboardcitizens.org.uk
www.cardboardcitizens.org.uk

Cardboard Citizens is the UK's only homeless people's professional theatre company. The company specializes in making [Forum Theatre](#), but has broadened in to the provision of a range of performance-based cultural actions with, for and by homeless and ex-homeless people.

Center for Cultural Decontamination

Pavilion Veljković
Birčaninova 21
Belgrade

SERBIA AND MONTENEGRO
Phone & Fax: +381 11 681422
Phone: +381 11 361 0270, 361-0954

E-mail: centar@czkd.org.yu,
info@czkd.org
www.czkd.org.yu

Creates original cultural events, including theatre productions and art exhibitions that have toured the Balkans and the rest of Europe. Organises public programmes in reaction to breaking news. Forges cross-border links for artists and activists within Serbia and Montenegro, within Southeastern Europe and between the Balkans and the rest of Europe. Makes art and theater in minority languages.

Comedia Network

E-mail:

info@comedianetwork.org
www.comedianetwork.org/

Comedia Network is a European network for cultural diversity within the performing arts, encouraging the exchange of information and the co-operation between cultural operators who deal with the effects of global migration.

Cosmic Theatre

Postbus 11582

1001 GN Amsterdam
THE NETHERLANDS

Phone: +31 (0) 20 - 623 72 34

Fax: +31 (0) 20 - 624 79 22

E-mail: info@cosmictheater.nl

www.cosmictheater.nl

Cosmic presents plays which have as their central focus a meeting of cultures. Based on the fruit bowl concept we aim for performances in which artists from different cultures look for a cultural mix without losing their own identity. Our doors are opened to an audience of many colours from all corners of the world.

Centre for Creative Communities

Director: Jennifer Williams
Ground floor

118 Commercial Street

London E1 6NF

UNITED KINGDOM

Phone: +44 (0) 20 7247 5385

Fax: +44 (0) 20 7247 5256

E-mail:

info@creativecommunities.org.uk

www.creativecommunities.org.uk

Established in 1978, the Centre for Creative Communities is an independent charity with extensive national and international experience. It works in arts and education, cultural exchanges and urban regeneration, promoting the building of creative and sustainable communities, where creativity and learning have pivotal roles in personal, social and cultural development.

Creative Exchange

Coordinator: Helen Gould

Business Unit 1, East London

Centre, Boardman House

64 Broadway, Stratford, London E15 1NT.

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hotline@creativexchange.org

www.creativexchange.org

A network: Creative Exchange connects people and organizations all over the world - from the grassroots to the UN - who are working with arts and culture to achieve social development. *An information centre:* Creative Exchange collects, stores and distributes information about its field. *A professional resource:* Creative Exchange sends out information about training, jobs and funding opportunities, promotes best practice and runs networking events. *An advocate:* Creative Exchange lobbies for appropriate and effective use of arts and culture to achieve social change and promotes better awareness and respect for cultural rights.

Culture et Démocratie

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E-mail:

cultureetdemocratie@wanadoo.be

Culture et Démocratie is an institute for culture and democracy, opposing everything that can harm the basis for democracy - culture,

education and freedom of speech. The institute wants to be a bridge between the arts and the society since they consider culture as an essential factor for social cohesion.

Dogtroep Theatre Company

Postbus 15098

1001 MB Amsterdam

THE NETHERLANDS

Tel +31 (0) 20 6321139

Fax +31 (0) 20 6322253

E-mail: info@dogtroep.nl

www.dogtroep.nl

Dogtroep, founded in 1975, is an Amsterdam company that uses images, acting and music and hardly any text. The location is nearly always the basis for the performance. The physical possibilities of a location, but also its history and social context are sources of inspiration used by Dogtroep when creating a performance. Dogtroep plans to stage a performance in a former Russian military base, 70 kilometres from Prague, which today is one of Europe's largest refugee camps.

The Elements

UNITED KINGDOM

E-mail: [info@the-](mailto:info@the-elements.org.uk)

[elements.org.uk](mailto:info@the-elements.org.uk)

www.the-elements.org.uk

Founded in Edinburgh in 1992

by Artistic Director Lee

Gershuny, The Elements are a

group of professional and

apprentice arts practitioners

and educators, developing

collaborative arts projects

across art forms, communities

and cultures. We believe that

everyone is a creative human

being co-creating the culture in

which we live with whatever

imaginary and real elements

are present at the time; and that

the creative process is as

applicable to life as it is to the

arts.

El Funoun

PALESTINE

E-mail: info@funoun.org

www.el-funoun.org

El-Funoun is widely recognized

as *the* cultural entity that has

played the most significant role

in reviving and reinvigorating

the Palestinian dance and

music folklore. This

accomplishment was

particularly momentous since it effectively helped counter the systematic attempts by the Israeli Occupation to suppress the Palestinian national identity.

Geese Theatre Company
mac (Midlands Arts Centre)
Cannon Hill Park
Birmingham, B12 9QH
UNITED KINGDOM
Phone: +44 (0) 121 446 4370
Fax: +44 (0) 121 446 5806
E-mail: mailbox@geese.co.uk
www.geese.co.uk

Geese Theatre Company is a team of specialised theatre practitioners dedicated to working with active dramatic techniques within the Criminal Justice System. We are committed to the use and development of theatre as a powerful rehabilitative and motivational tool in work with offenders and young people at risk. We seek to explore a wide range of pertinent issues in a variety of settings and we work throughout the United Kingdom.

Headlines Theatre
#323-350 East 2nd Ave.
Vancouver, BC, V5T 4R8
CANADA
Phone: +1-604-8710508
Fax: +1-604-8710209
E-mail:
info@headlinestheatre.com
www.headlinestheatre.com
The Company was founded in 1981 by a group of politically active artists. Since then it has produced many hundreds of projects and has become a world leader in community specific, issue-oriented theatre, winning numerous awards. While we call our community work Theatre for Living, it is based on Brazilian Director Augusto Boal's [Theatre of the Oppressed](#).

ICTUS
Director Lukas Pairen
Van Volxemlaan 164
1190 Brussels
BELGIUM
Phone: +32-2-340 03 83
Fax: +32-2-344 44 63
Email: lukas.pairen@skynet.be
www.ictus.be
ICTUS is a contemporary music ensemble from Brussels, working since 2002 with

educational projects in Israel and Palestine territories.

Immediate Theatre
62 Beechwood Road,
London E8 3DY
UNITED KINGDOM
Phone: 020 7683 0233
Fax: 020 7683 0247
E-mail: mail@immediate-theatre.com
www.immediate-theatre.com
Immediate Theatre works in partnership with other organizations to create original participatory and professional performance and workshop programmes. Throughout our practice we aim to involve people in all aspects of the work using drama techniques to encourage even the most reticent to contribute to the process. Our work has been used as a means of addressing a number of issues for a variety of communities with the aim of enabling them to have their story told and to identify strategies for change.

INAD Theatre
PO Box 115
Beitjala- West Bank
PALESTINE
Phone: +972 (0)2 2766263
Fax: +972 (0)2 2767746
Email: inad38@yahoo.com
www.inadtheater.org
As the only professional theatre group in the southern West Bank, INAD seeks to provide access to theatre and the arts to over 200,000 Palestinians living in the region, either through INAD's existing facilities, or through community outreach productions to various locales in the southern West Bank. In addition, INAD seeks to assist in developing and empowering the current Palestinian theatre movement, and improving understanding among Palestinians, by working with other theatre and cultural groups.

Intercult
Nytorgsgatan 15
116 22 Stockholm
SWEDEN
Phone: +46 (0) 8 644 10 23
Fax: +46 (0) 8 643 96 76
E-mail: info@intercult.se

Intercult is a production unit and a centre for local and international activities founded in Stockholm 1992. Intercult understands art as a democratic force able to transform society and create opportunities for the exchange of ideas. Intercult focuses on Balkan and Baltikum, with direct support to cultural organisations, exchange programmes for project leaders and long term co-operation to support reconstruction.

Jananeethi (The people's initiative for human rights)
The Executive Secretary,
Jananeethi Kess Bhavan,
Trichur 680001
INDIA
Phone: 0487-335672 / 334430
Fax: 0487-335029
Jananeethi aims at radical changes in the society enabling the individuals and societies to become self-reliant, so that the people may live in consonance with the true dictates of humanity. The organization often uses theatre for spreading knowledge about Human Rights in rural areas.

Kaay Fecc
BP 12 828 Dakar
SÉNÉGAL
Phone: +221 820 06 20
Fax: +221 820 49 82
Email: kaayfecc@hotmail.com
www.au-senegal.com/kaayfecc/
The Kaay Fecc association was created in 2001. Its objectives are to help develop the various dance-related activities and foster the transition to professionalism for its practitioners in Senegal. Among other things the association has a collaborative programme with physically disabled performers with impaired mobility: training, creation of a choreographed play.

Kunst en Cultuur
Contact Person: Ferry Rigault
Stichting Program voor
Jeugdbeleid's
Gravendijkwal 68, Postbus
25196
NL-3001 HD Rotterdam
THE NETHERLANDS
Phone: +31 10 436 2166
Fax: +31 10 436 6357
E-mail: frigault@pjpartners.nl

Konst en Cultuur supports welfare-organizations in the province of South-Holland. They initiate and organise projects in different cities, projects with a social and a cultural component. Previous projects have for example been theatre projects for breaking the isolation of immigrants or homeless people and fighting exclusion. The information is only available in Dutch.

Mixed Company Theatre

157 Carlton St., Suite 201
Toronto, Ontario, M5A 2K3
CANADA
Phone: +1-416-5158080
Fax: +1-416-5151832
E-mail: mixedco@echo-on.net
www.echo-on.net/~mixedco
Mixed Company (established 1983) is a not-for-profit Toronto theatre company that specializes in interactive issue-based theatre. Recognized as a North American Centre for the Theatre of the Oppressed, Mixed Company utilizes the dynamic techniques of Forum Theatre (or Theatre of the Oppressed) as a tool for popular education and social change.

[NES] theatres

Nes 63
1012 KD Amsterdam
Netherlands
Phone: +31 20 6227860
Fax: +31 20 6383349
E-mail: info@nesttheaters.nl
www.nesttheaters.nl
The [NES] theatres present and produces a variety of theatrical actions collaborating with non-professionals, stressing the unifying power of the medium in a diverse city. Since 2000 part of the organization works in the Bijlmermeer, a suburb SE of Amsterdam housing approx. 900.000 people representing 130 nationalities/cultures. [NES] is also giving a start to a peer-education-project for young artists in SE. [NES] theatres invest in reaching new audiences by involving young people and representatives from ethnic and cultural minorities in the programming and the organization of special events.

Pathways to Peace and Reconciliation

Contact Person: Margaret Yeomans
Creative and Expressive Studies, Southern Education & Library Board
3 Charlemont Place, The Mall,
Armagh BT61 9AX
NORTHERN IRELAND
Phone: +44 (0) 1861 512 507
Fax: +44 (0) 1861 512 200
www.kidsown.ie
Started in 1998, Pathways To Peace And Reconciliation is based in the schools of a rural community near the border with the Irish Republic. Underpinning the project lays the assumption that the arts can unite people by providing interest, which is common to both cultures, Protestant and Roman Catholic. The products of the children's story making form a rich 'tapestry' which provides an insight into the children's lives and helps them to understand and accept their differences

Pavarotti Music Centre

Ul.M.Tita 179
88000 Mostar
BOSNIA I HERCEGOVINA
Phone: +387(0) 88 550 750
Fax: +387(0) 88 552 081
E-mail: pmc_org@cob.net.ba
www.pavarottimusiccentre.com/
Constructed in the middle of Europe's new "Berlin", the Pavarotti Music Centre is promoting reconciliation through music, has young people coming to it from all over Mostar and from across Bosnia-Herzegovina, holds concerts and gigs featuring musicians from across the Bosnian "ethnic" divide, carries out projects from Sarajevo to Ljubinje in Serbia, teaches music etc.

Payasos sin Frontera – Clowns without Borders

08004 Barcelona

SPAIN
Fax: +34-93 4412099
www.clowns.org
Payasos sin Fronteras is an international humanitarian NGO involving clowns, other artists and solidarity members. The

organization aims at improving the psychological situation of people in refugee camps and in zones of conflict or war, as well as promoting solidarity in the society at large.

Prison Performing Arts

Artistic Director: Agnes Willcox,
P.O. Box 16244
St. Louis, Missouri 63105
USA
Phone & Fax: +1-314-7275355
<http://prisonartsstl.org/>
Prison Performing Arts serves the adults and children incarcerated in St. Louis area jails, prisons and detention centres. We provide them opportunities to participate in the performing arts as audience members and as artists. We promote learning through the arts, channelling creative energies in constructive ways and using the arts to provide an environment for self-discipline, commitment and teamwork.

Red House Centre for Culture & Debate

70, Neofit Rilski St.
Sofia 1000
BULGARIA
Phone & Fax: + 359 2 9888188
E-mail: info@redhouse-sofia.org
www.redhouse-sofia.org
The Red House Centre for Culture and Debate provides an opportunity for the youngest generation to participate in public life, brings together young artists who are ready to question the prevailing perceptions and offers them a place to realize and present their projects. Through its socio-political programmes, the Red House Centre for Culture and Debate creates a forum, which stimulates public debate, brings new ideas into public politics, educates a new generation of political leaders and brings together the cultural and political elite of the nation.

Search for Common Ground

1601 Connecticut Ave. N.W
Suite 200
Washington, DC, 20009
USA
Phone: +1-202-2654300
Fax: +1-202-2326718
E-mail: search@sfcg.org
www.sfcg.org

Search for Common Ground is an NGO working for peaceful conflict transformation in conflict areas all over the world. SCG believes that the visual and performing arts offer high visibility, high-impact activities that can play important roles in the quest for peace. In our search for common ground, art is a natural medium for crossing geographic boundaries, honoring unique cultural voices, communicating complex points of view, inviting collaborations, giving a place for new visions to grow

Sheatre Educational Alternative Theatre

R.R. #1 Kemble
Ontario, N0H 1S0
USA

Phone: +1-519-5343039

Fax: +1-519-5343040

E-mail: sheatre@log.on.ca

<http://log.on.ca/cs/sheatre/>

Our purpose is to conduct community arts workshops with collaborative groups that include professional artists and community members, and to present audience-participatory public events focusing on contemporary issues so that we may: give communities a voice; stimulate personal growth and community solidarity; contribute to efforts to create a common community with diverse people; identify, explore, discuss, and alleviate risk factors, behaviours and circumstances that impact on the health and well-being of individuals and the community; provide alternative cultural, educational, social and recreational opportunities that will fill gaps in service to community and youth .

Sole Purpose Productions

Contact Person: Dave Duggan
The Playhouse, 5-7 Artillery
Street

Derry, Londonderry, BT48 6RG
NORTHERN IRELAND

Phone & Fax: +44 (0) 28-
71279918

E-mail: solepurpose@mac.com

Sole Purpose Productions is a professional theatre company that aims to investigate and illuminate social and public issues through theatrical writing and performances. The company brings professional

theatre to communities. By means of tours, residencies and one-off performances, the company takes its work to a wide variety of venues. The company uses a form of interactive workshop enabling audiences to become writers and directors of the work.

Stage Left

PO Box 35022

Sarcee Post Office
Calgary, AB T3E 7C7
CANADA

Phone: +1-403-2423108

Fax: +1-403-5436855

E-mail: info@stage-left.org

www.stage-left.org

Stage Left integrates marginalized people into the creative, artistic, and social life of our community by providing a safe and accessible space in which they can explore, define, and celebrate their culture; develop confidence, imagination, and artistic expression; contribute to the culture of our community in meaningful ways; and express both individual and collective identity.

Streets Alive Theatre Company

14 Baylis Road
London SE1 7AA
UNITED KINGDOM

Phone: +44 (0) 20 7928 6822

E-mail:

streetsalive@streetsalive.org.uk

The Streets Alive company is made up of 16 to 25 year olds who have experienced homelessness. Using Interactive Forum Theatre, we tell stories that come out of our own experiences. The plays deal with what happens when you leave home, and show young people struggling to overcome practical and emotional problems. We also talk to audiences about our backgrounds and how they form the basis of our work.

Theatre Workshop

34 Hamilton Place

Edinburgh, EH3 5AX

Phone: +44-(0) 131 2257942

E-mail: info@theatre-workshop.com

www.theatre-workshop.com

Theatre Workshop aims to produce theatre that is well crafted, moving, challenging, beautiful, accessible and honest. Our theatre-making is not a commercial exchange but the sharing and offering of social, political and cultural insights which can empower individuals to change themselves and the world around them. In August 2000, Theatre Workshop became the first professional producing theatre in Europe to include disabled actors into its main house production season.

TOPLAB – The Theater of the Oppressed Laboratory

122 West 27 Street 10 floor
New York, New York 10001
USA

Phone: +1-212-9241858

Fax :+1-212-6746506

E-mail: toplab@toplab.org

www.toplab.org

The Theater of the Oppressed Laboratory of New York is a group of individuals assembled without regard to race, gender, sexual orientation or physical limitation. It is a collective of educators, theater workers and artists who have extensively trained and collaborated with Augusto Boal, founder of the Theater of the Oppressed. The purpose of The Theater of the Oppressed Laboratory of New York is to provide a forum for the practice, performance and dissemination of the techniques of the Theater of the Oppressed.

Urban Theatre Projects

Contact Person: Simon
Wellington

P.O. Box 707

Bankstown NSW 1885

AUSTRALIA

Phone: + 612 9707 2111

Email:

simon@urbantheatre.com.au

www.urbantheatre.com.au

Urban Theatre Projects was founded in 1981 and has since then established an international reputation for its "intimate spectacle" performance events. UTP has reinvented community-based

theatre, colliding contemporary performance practice with popular culture to create new spaces for new voices. Our work is about dialogue: between people and place, artists and audience, within and between communities. We work inter-culturally, because otherwise it's a one-side conversation.

VolterraTeatro

Logge di Palazzo Pretorio
Piazza dei Priori
56048 Volterra

ITALY

Phone: +39 (0) 588/80211 - 80311

E-mail: info@volterrateatro.it
www.volterrateatro.it

The theatre company practices what they call the "Theatre of the impossible", that also is the sub-title of the Volterra festival. Tuscany Volterrateatro goes beyond the events and sheds light on the overall approach, the background, the methodology and individual experiences. It takes a closer look at themes connected to the theatre, transforming them and proposing them to the public in a series of shows, workshops, meetings and brainstorming sessions. Their group "La Fortezza" is based at the prison of Volterra.

Walsall Community Arts Team

Leisure & Community Services
Walsall MBC, Darwall Street
Walsall WS1 1TW
UNITED KINGDOM

Phone: +44 (0) 1922 653 114

Fax: +44 (0) 1922 653 131

E-mail: sladed@walsall.gov.uk
<http://wavespace.waverider.co.uk/~xchanges/>

Walsall Community Arts Team works with all kinds of people in all kinds of places on a variety of projects which all have a purpose. That purpose may be to find out more about a community – what it needs and wants to improve it, for instance. But whatever the purpose, art is always the tool used to do the work.

War Child Netherlands

Postbus 10018
1001 EA Amsterdam

THE NETHERLANDS

Phone: +31- 20 - 422 7777

Fax: +31-20 - 420 4716

Email: info@warchild.nl

www.warchild.nl,

www.warchild.org

War Child is a young international Non Governmental Organisation (NGO) aiming at providing relief to children in war and/or conflict zones. War Child Netherlands focuses on the psychosocial needs of children who have suffered from war and/or conflict situations. War Child tries to prevent the development of psychosocial disorders and helps children to pick up normal life by means of creative activities (music, drama, art and sports) and building community awareness. Presently War Child has programmes in Kosovo, Sudan, Bosnia- Herzegovina, Chechnya, Ingushetia, Georgia, Eritrea, Sierra Leone DR Congo and Pakistan.



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