

# Appendix I

## *Key Individuals*

Negotiating the use of mother tongue in performance was a journey of discovery stimulated by an understanding of the cultural gaps that language learning doesn't quite bridge. Mark Harvey, now with the TV Trust for the Environment, and Ric Powell, still lecturing in law at Nihon University (and currently researching the transfer of international law into Pacific rim languages), steered the work into these uncharted waters<sup>1</sup> through eight, one-month-long tours of Japan, over a ten-year period from 1987. Their own discipline in having learnt Japanese served to help them empathise with the linguistic difficulties of both actors and audience members. One of the techniques developed during these performances was the use of *slittamento* discussed in Chapter Four. Their efforts to learn the language of the country in which they worked is noteworthy because for many the fact that part of their work required them to teach English would have served as an excuse not to have to bother.

Muthoni Kirubi's ear for creative narrative stood out at the *Institute Français* in Nairobi, at Michel Azema's playwriting course in 1985 for which I provided some translation. She had trained as a teacher after years in the countryside picking tea and, attracted by her passion for drama, joined a subsequent course hosted by the British Council which developed and toured the work *Is the Price Right?* She provided an insight into how clarity is enhanced by necessity, and how in the absence of necessity, for instance in a classroom or in performance, a semblance of necessity can be created through imposing time constraints. In other words, spontaneity can cut straight to some aspects of a problem when deliberation merely clouds the issue. A good example is the way in which the Joker of Forum theatre employs spontaneity to great effect. Muthoni Kirubi went on to set up the Kenyan theatre group Pambazuko and has worked principally in the area of girl's education and of AIDS awareness, touring several times in rural areas of western Kenya.

Rehana Samdani, a founder member of TCSD (Theatre Centre for Social Development), Dhaka, Bangladesh, provided an example of how to include every group member in all activities never abridging for the sake of expediency, arguing for a meaningful democracy. Also she introduced a sense of group discipline in her handling of the element of the ritual

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<sup>1</sup> An area in which I personally have not always found it easy to navigate: most of my professional life has been conducted in English whereas my mother-tongue is French.

required in starting every day with the singing of the National Anthem (with the pride that came from the recently lived liberation struggle) and by her insistence that every session of work be attended earlier than expected. The anthem would be followed by other songs that had to be lead and explained every day by someone new.

Mohub Alam, now Lecturer in Environmental Sciences at Alamdanga Degree College, Alamdanga, northern Bangladesh, helped devise ways in which the theatre team, including those with little or no formal training, could work together in small groups so that each and every one was party to all steps in the theatre-making process, including oft-delegated activities such as collating and analysing field data. This was a key step in helping create a sense of joint ownership of the accumulated subject material and hence a shared confidence in contributing to the improvisations and the building and performing of the drama.

I feel a personal debt of gratitude to Mr Kiwanuka, Head teacher of Nzeluni Girls Harambee School, Kitui District, North Eastern Province, Kenya. He was Ugandan and had trained in Kampala University. He taught me about the importance of asking the learners about what they understood of what I was teaching them. He encouraged me to probe as to whether there was any overlap with what they thought they were going to learn or what they still wanted to learn. Using their responses I could understand why they were there and so direct my teaching. This necessity has morphed during my years in theatre into asking the subject group if the questions that we the theatre group are asking them are the questions that they the subject group think need to be asked. Indeed it is important to encourage them to question. Later I came to wonder if what he was telling me was not directly influenced by his experience of oppression and a revolt against an inability to affect change: that, as a refugee from the regime of Idi Amin, he had learnt that it was necessary to run an external evaluation of his own premises and his own starting point, before getting carried away with developing his own input from a perspective which he assumed from his own understanding of a situation to be appropriate.

Richard Crane was intermittently involved with Passe-Partout during the 1990's and became part-time Secretary to the Trustees in 1999 after he had gained an Equity card presenting the BBC TV programme 'Survival Challenge'. Previously he was a research sedimentologist (geology) with BP in London, and known for his expertise on the ecology of the Galapagos Islands and for his own adventures, books, lectures and fund raising (£250,000 in 1983 for the charity Intermediate Technology). This unusual background for someone involved in the Arts lead to him introducing the idea of using the numbers that can be generated from a social survey to draw a 'picture' of society that reflected the interviewees' answers to the questions

rather than the interviewers' interpretation of the interviewee's answers. He helped to show the practical use of analysing failures in order to improve process. This was applied to both the social survey and to the creation of the drama, and was an important factor in the emergence of the current cyclical methodology.

Michèle Young. My own training combined a distinction in both a postgraduate teacher training course (PGCE) from Cambridge University and a directing diploma from the Drama Studio in Berkeley, California, with two years' teaching in secondary schools in Kenya and France and one year in Bac-to-Bac French-teaching theatre (TIE) in the UK. I also worked briefly in repertory theatre in California and directed two shows as part of the Theatre of New Writing based at the Tabard Theatre in London.

## Appendix II

### ***Table of projects carried out by Passe-Partout 1991 – 2007***

The three case studies are highlighted in blue, red and green.

DATE	TITLE or EVENT	LOGISTICS/ FUNDING	CONTEXT & THEMES
1991-1992	In Roads to Safety	Ghana National Road Safety Committee	Two teams of six touring the country for two periods of three months, performing in bus & mammy wagon parks and to fleets of drivers in sponsoring companies.
1993	Everything you ever wanted to know about Mother but were afraid to ask	Optimum Population Trust.	Twenty five performances in schools and adult education centres in Belgium (principally), and France, Denmark and UK. Gender Initiatives.
1994	<i>Everything ...</i> Conference for Development and Population, Cairo, Egypt.	UNICEF	Family Planning and social pressures. Moved questioning process to one in which audience take part –theatrical device working against audience passivity.
1994	Oxfam national assembly: workshop with overseas partners in the UK.	Oxfam	Meeting director of Community Development Association (CDA). Structural adjustment.
1994 - 1995	Women of the World	Japan Organisation for International Cooperation in Family Planning (JOICFP)	Tour of Japan with extension of issues involving other nationalities. Toured schools, colleges and universities in Kenya & Europe. Fourth World Conference on Women, Beijing, China. Traditional values and changing view of women.
1996	Effective Presentation and Communication Techniques	Partnership funding from all involved, including in kind.	Bangladesh. CDA, Nabarupi, Theatre Centre for Social Development (TCSD). Introduction of validation of questions. Land rights.
1995-6	Family Matters	Japan English Teachers Network (JET)	Japan/Europe. Population issues contrasted to consumerism.
1997	Mama Rosa Gets a Stove	Intermediate Technology Development Group (ITDG) & the European Union (EU)	Energy conservation and fuel efficient cooking stoves - joint agency work: government worker's view of rural women and women's group member's view of government worker. (Plus a four week tour of Japan.)
1998-1999	Story of Land	National Lottery Charities Board: UK Community Fund	Bangladesh: Dinajpur/Dhaka Land Rights

(cont. over)

(cont.)

Table of projects carried out by Passe-Partout 1991 – 2007.

The three case studies are highlighted in blue, red and green.

1999	Breaking the Chains	European Commission and WOMAD	Christian Aid and a number of European agencies on the steering committee for the University d'été Marly le Roi. Campaign to annul international debt.
1999	Four Corners Make a World	Japanese local government. Development Education Centres	Sustainable development. (International Coordinators) UK
2000-2001	Song of the Farming People	Department for International Development (DFID)	Coordinated by CDA in Dinajpur, Northern Bangladesh: Kona Samdani, Arbitrator TCSD. Micro-credit schemes.
2001	<i>Université de Strazbourg</i> , preparation for Johannesburg.		<i>Ville et Conflit</i> . This module of the Sociology undergraduate programme is called 'Towns and Conflict'. It includes architecture, town planning and suburban tensions/riots.
2001	Women's Centre of Jamaica Foundation, St Elizabeth, Jamaica	DFID funded.	Teenage parents in Junction & Mandeville, Kingston & Spanish Town. Domestic violence.
2000-03	HMPs Lewes and Highdown	East Sussex Community Police and Prison Service.	Youth wing, vulnerable prisoners, remand and lifers, high-security prisoners. Anti-bullying work.
2004	Streets Ahead	UN Habitat	Nairobi. Options facing street children: homes, work, round-ups.
2006	Agrarian Reform	University of Fortaleza	10 day workshop: graduate students & members of the communication cell in Movimento Trabalhadores Rurais Sem Terra (MST) Land Rights
1995-2007	European Schools Links: social investigation methodology	East Sussex Advisory Service and European Union Year Against Racism in 1995 and EU Socrates and EU Comenius programmes.	Partnerships of 3 (triangles) and 4 (squares) schools in Belgium, France, Lithuania, UK, Romania and Denmark. Rights, responsibilities and youth culture. Social issues: terrorism, refugees, disability, drugs, alcohol, HIV-AIDS, gender discrimination, euthanasia, racism, work & leisure, hunger and eating disorders, mixed marriages, identity and suicide.

## Appendix III

### ***French literature and related literature***

Having considered the gathering of information, the question becomes how to represent reality? Bruno Latour examines how science represents reality in his book *Pandora's Hope* (1999). He describes the bridge by which scientists connect the representation of their subject with the reality of the subject. Latour's model of the many steps they use to build up a representation of reality can be compared to the investigative question-based methods of OST. This style of theatre is distinct from others in that it often uses the cumulative effect of sample answers to suggest a picture. These pictures are presented as animated or they are used to build up, in a narrative form, a drama that reconciles elements from the multi-dimensional picture of everyday life. Latour also asserts that the reduction of an issue in order to get an all-round view of its elements amplifies its characteristics (1999: 71): freed from the minutiae that obscure the close-up view, we can explore the phenomena which link characteristics. Following a similar argument, I will show how a representation emerging from a collation of field results can help us explore social linkages and interaction in a way that is differently enlightening from individual or collaborative analysis using discursive techniques that are memory-based.

Such a discussion is rather confused because the word 'reality' occurs with two different meanings, one being the specific reality of the individual observer and the other being the mutually-acceptable reality as defined socially. It is the difference between the question of how to represent the reality of a body of information that one has accumulated and the question of how to represent the perceived reality that is out there 'at the forest-savanna transition' (Latour 1999: 70). Tim Etchells' improvisational theatres with their checking-back mechanisms 'to ensure that the productions faithfully represent the improvisations' (Etchells in Svich 2003: 34) are also handling the problem of how to represent the reality that they perceive. We can see there are two different problems here. How are we to identify what we will call reality? And how are we to get a handle on it in order to represent it? There will be, further on, a third question that is: how do we represent this reality to the audience? (These are, of course, the three stages of OST, Fig. 1iii.) Latour concerns himself with the second question, in other words for him the reality is the forest-savanna transition that is to be found in Brazil hundreds of kilometres from the nearest big city. For OST the reality is the sum total of the results of the cyclically-refined questions. For Etchells, the reality is the improvisations that the participants produce. All three have then the problem of how to capture their reality, how it can be held, thought about, reviewed, analysed. After that they

turn themselves to the challenge of finding a way to convey to the audience, be it Etchells' subject audience, OST's target audience, or Latour's reader, what their reality is. In a sense one is self-referential reality and the other is extra-referential reality whilst OST sits in-between in a relational reality.

There is also the question of historicity: in what way will what happened yesterday be different tomorrow? (Latour 1999: 171) Latour investigates how the understanding of the year 1864, when Pasteur 'invented' the microbe, has changed over the intervening years between then and now. He asserts that an event, once it has happened, does not exist anywhere except in how it is recorded and remembered, that is to say in its impact and impressions. These change and are modified in two very different ways: internally as the cumulative knowledge of the event grows, and externally as political or social appreciation evolves. I will look at the implications of transferring this episteme to OST, the most obvious result being that since each performance makes its own contribution to the developing impact of an event/situation then reworking becomes a key and necessary component of a production. This is apposite when considering the shift between subject group Verification and reworking for the target audience, exemplified in the transfer of local issues concerning micro-credit being used to understand international issues to do with debt in *Breaking the Chains* (see Table 1i).

For Latour, society has no existence, it is manifest only in its connections between what he calls the actors, under the heading actor-network-theory (2005: 1). Sociology then is not an activity whose results can be used to inform, for instance, economics (spawning the term socio-economics), but a study of how, for instance, economics impacts on the network through which actors interconnect. This identifies the problem that I wrestle with when juxtaposing the World Bank approach and social survey work in the field of 'social capital'. The evident linguistic borrowing and coupling of the term 'capital' from economics, in a field that has previously belonged almost exclusively to sociology, is commented on by Field who presents a clear overview of the recent rise to popularity of the term which gives his book its title *Social Capital* (Field 2003).

Field starts by examining the strengths and weakness in the arguments put by the principal proponents of the theory of social capital: Bourdieu, Coleman and Putnam. He explains the notions behind the term, the need we have for such a term as well as the threat it can pose. It introduces the notion of investment that is not monetary but one that is based on 'bonding' or 'bridging' (Lin 2001). This is 'the aspect of theatre that make it a collaborative art' (Booth in Gallager & Booth 2003: 18) and results in the forging of strong alliances often in peer-group

work, which could be described both as horizontal linking, but also in OST as vertical linking within other sectors: for instance in prisons where Governors, officers and inmates form the integrated team (Chapter Eight, Section: Four case studies), or in NGOs and community groups where teams have comprised, for instance, a mix of police officers, firemen, cultural activists, housewives and street musicians (Chapter One, Section: The departure towards a practice called OST). Investment of this kind also implies different ways of delivering access to a variety of resources and in furthering our understanding of the ties between individuals, communities and/or institutions.

Field writes about issues that engage policy-makers in areas such as health and crime. Coalitions of scholars with differing academic expertise offer the experts involved an opportunity to learn from coming into contact with other disciplines and approaches. In this sharing and discovery there is however an absence of criticism, which is rarely absent when different interest groups are joined. Field identifies a desire and a design that bring about change for those implementing, whilst the methods of work that each bring remain unchanged. With typically acerbic language, Bourdieu talks of academics posturing<sup>2</sup> to detached scrutiny; indeed he found objective scrutiny distinctly lacking (Bourdieu 1988: xii). Ten years after his criticism of academics, Bourdieu presents a more positive reformulation of this idea. He asks for vigilance from those involved in making an analysis. He suggests that we should attend to what holds our power to think collectively so that it may grow (Bourdieu 1996: 55<sup>3</sup>).

For Bourdieu, sociology should be ‘the science of man’ without the scientific and without becoming bound up in the *logie* (trans. ‘theory’) or discourse of logic or within the archaeological (2005: 328). It must build our ability collectively to reflect critically and destroy the opposition of theory and practice so as to build the relationship between them. Looking back at Latour’s earlier work, *Pandora’s Hope*, I don’t think Latour would dispute the observation that he himself has arrived at his current position by travelling along this spectrum from the starting position of his earlier writings as a student of the reality of science for which he spent his time out in the field measuring and photographing in order to condense into a notebook ‘the essence of ... 200 square kilometres of ... the forest-savanna transition’ (1999: 66).

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<sup>2</sup> For which he was himself criticised (Spire 2002: 13).

<sup>3</sup> A transcript of a text of a lecture given at *Collège de France* and broadcast on *Paris Première* in May 1996.



I will argue in Chapter Eight that an *Integrated Team* set up on a *tabula rasa* basis, so that no pre-formulated questionnaires or questions will guide the inquiry, affects a radical change. By *tabula rasa* I mean that each participant whatever their own knowledge and skills behaves as though there are no givens and no experts. All participants, some of whom will be members of the Subject Group, are free to contribute to the inquiry in the direction of their choice. As previously mentioned, the effect of vertical linking is to alter ‘the structural necessity of the field [that] can be established only through personal relationships’ (Bourdieu 1988: 2). Therefore the overall effect is to produce a mixing of cultural codes and discourses, those that Foucault describes so perfectly in *Les Mots et Les Choses* ‘The Order of Things: An Archaeology of the Human Sciences’ (1966: 16) in which he makes the foundations of such connections explicit:

*Les codes fondamentaux d’une culture – ceux qui régissent son langage, ses schémas, ses techniques, ses valeurs, la hiérarchie de ses pratiques – fixent d’entrée de jeu pour chaque homme les ordres empiriques auxquels il aura affaire et dans lesquels il se retrouvera.*

(Foucault 1966: 11)

The fundamental codes of a culture – those that manage its language, models, techniques, values, the hierarchy of one’s own practices – establish from the start for each of us the empirical order that he will have to deal with and in which he will find himself.

A statement that echoed one of Fanon’s own frustrations in that ‘To speak . . . means above all to assume a culture, to support the weight of a civilization’ (1952: 17-18). Speaking French means that one accepts, or is coerced into accepting, the collective consciousness of the French. This places an additional weight on Freire’s philosophy in which we are all learners but in order to be so we must all have the freedom to question, as it suggests that the links between our very questions and our freedom is itself complicated.

In Charlotte Nordmann’s study of Bourdieu and Rancière, their work is described as founded on the scandal of the injustice of social order and its interiorisation by those subjected to it, those who are perhaps the least conscious of this phenomena (2006: 9). She observes that these sociologists claim that our structures stand to change if we can find a way to combine alternative expertises from a wider knowledge base with alternative visions/perspectives/ thought processes (Nordmann 2006: 9). She goes on to stress that their work shows how the methods that are deployed to perpetuate a political monopoly can only be excavated with difficulty because they are related to the elusive, insidious and implacable imposition and monopoly of knowledge (2006: 151). They conclude that to comprehend the difficulty of dispossession requires an awareness of how it is produced and reproduced.

Despite this, neither Bourdieu nor Rancière readily confront the school environment of young people (Nordmann 2006: 153-7). For Nordmann this is clearly a failing on their part as it is one of the main sites in which dispossession is fostered. This ties into much of the work with which teachers have been wrestling in the drama classroom. It is there that the construction of their relationship with knowledge (including reading and writing with play reading and writing) is tried. Essentially it deals with '*la prise de parole*' for which 'taking the stage' would in this context be a loose translation: the ability to express oneself being closely bound to the desire 'to give voice'. It is exactly this idea that was Armand Gatti's guiding principle from the 1950s onwards.

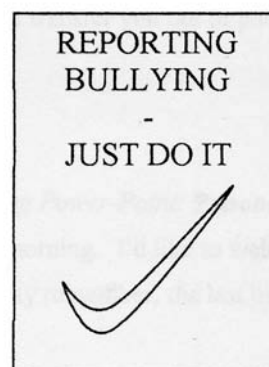
## Appendix IV

### ***Extracts from 'Ship him out' and 'The Weakest Link'***

Respectively HMP Lewes October 2002 and HMP Lewes January/February 2001.

Revision of Draft script for F wing and staff  
team  
1 st OCT 2002

#### SHIP HIM OUT



#### Scene 1

(The audience are asked to answer the/allowing question which is projected.)

Do you feel that giving a bully some of 'their own medicine would be effective therapy (ie. Gradual removal of property by staff)?

#### Suggested treatment of bullies?

Officer (Shouts) Okay wings unlock!

(A queue of inmates file in and Dave Jones pushes to the front. His head is covered apart from his eye with a brow paper bag. On the back of this are the last two lines of the poem. The pre-recorded poem plays. As he goes past the audience he snatches the papers on which they have written their answers. Dave slouches on a chair and signals to another inmate to come to him.)

People respect me.  
I'm popular.  
I push first in the queue.  
I'm first on the phone.  
People clean out my cell.  
I'm well sorted.

I do.  
I go in their cell  
and tell them;  
'Hand it over'  
or else I'll do them.  
I've got nothing.  
I want it.  
Just take it.  
I'm a bully.

(John walks across to Dave's chair and places a box of baccy. At the same moment an officer appears.)

Officer: What's going on? Is there a problem Smith?

John; No problem govenor.

Extract 'The Weakest Link' January/February 2001 HMP Lewes F wing.

(*Voice off*: ..legally enforceable in a court of law since 2nd October 2000, Article II?  
*Insert slide*: *Everyone has the right to freedom of peaceful assembly and to freedom of association -with others, ... for the protection of his interests* )

**Stephen: I can get together with others (hell times) to protect ourselves if it's done peacefully**

Anne That is the correct answer but it came after the bell so I can't accept it.  
Out of a possible £4.50. You banked a pathetic £1.20!  
It's time to vote off your weakest link!

(*Lee, Paul, Joe, Daniel, Spencer and Stephen show their board Richard says "Will the vote reflect reality?"*)

Anne Spencer why did you pick on Lee?

**Spencer He didn't bank much.**

Anne You know a lot about banks do you? Stephen?

**Stephen: Lee wanted life! It's the right to live No one wants life ...**

Anne And what are you hoping for? (pauses) You don't have to answer that

Anne Lee, you are the weakest link, goodbye.

(*Lee walks off. Next shot Lee is sitting down; different background.*)

**Lee I'm gutted, I shouldn't have been voted off, I'm never the weakest link,**

Anne Let's play *The Weakest Link*.

Round two. In 1998 several ex-heads of state met and produced an interesting paper of reciprocal responsibilities, which read:

"If we have a right to life then we have the obligation to respect life"

(*Video clip: a cell and someone mucking it out.*)

*Voice off*: Let's hear the prisoners. Your own version of the *Declaration of Prisoner Responsibilities.* )

Paul we'll start with you. Article 4?

**If I will not be held in slavery, or forced to work for nothing, then I can't make others be my slave or make someone else muck out my cell for free.**

Anne Correct.

(*Video clip: Stephen and his description of agro on weaker prisoner.*)

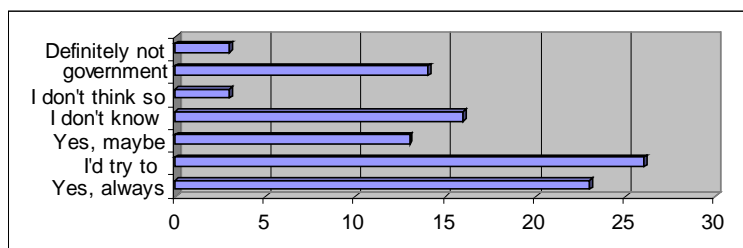
Joe, Article 3?

## Appendix V

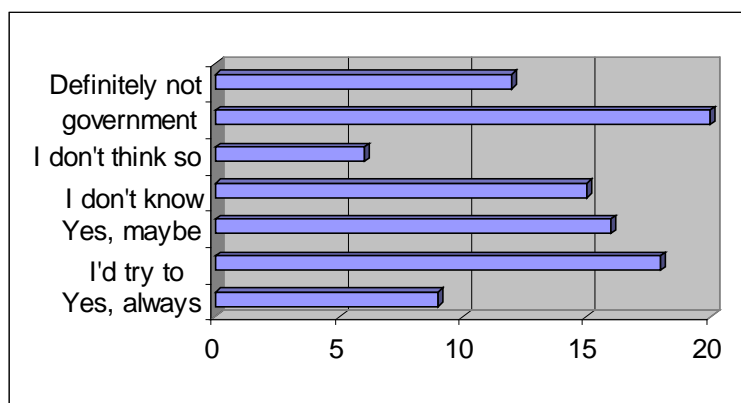
### Background data for Fig. 4i “Would you help a ... ?”

Diest (BE) 1999-2000, Project on Social Capital

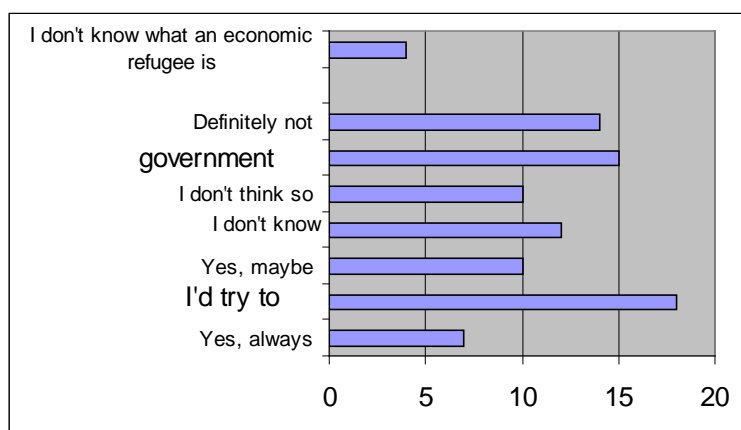
3a Would you help a war refugee?



3b. Would you help a political refugee?

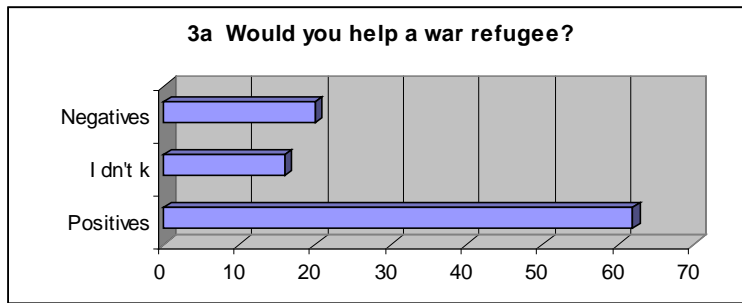


3c Would you help an economic refugee?

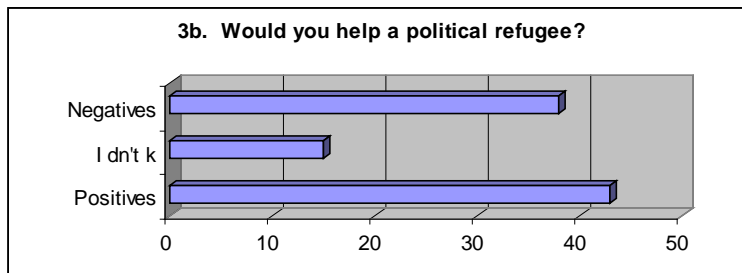


The same data condensed into three categories:

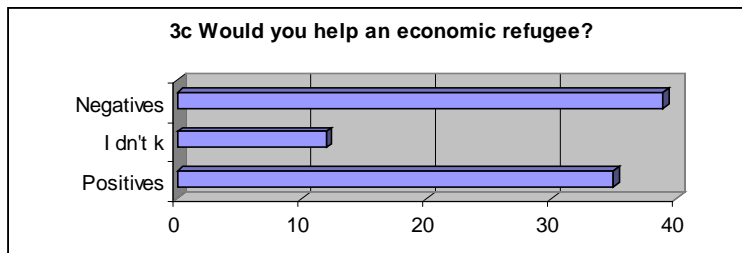
3a Would you help a war refugee?



3b. Would you help a political refugee?



3c Would you help an economic refugee?



The graph shown as Fig. 4i in the main text presents the information of each of these three separate sets of condensed information in one single graph.

## Appendix VI

### Fieldtesting of questions

**Fig. VIi (below)** The first set of questions on the topic of hunger prepared by pupils at Uckfield Community College, East Sussex, UK.

**YEAR 8 STUDENT COUNCIL**

**DRAFT QUESTIONNAIRE**

**OUR VIEWS ON 7 UNDERSTANDING OF THIRD WORLD POVERTY**

1. How many times in the last week have you been hungry?
2. If you are hungry can you always get food? Yes  No
3. How many meals do you get a day?
4. Do you have snacks during the day?  yes
5. Why do you think that some people have to starve? 'cause they don't have enough money and it's a poor country
6. What do you think we should do about it? our country gives a lot to some of the countries, but sometimes the people who needs it don't get it 'cause the person who's in charge takes it all.
7. Can you name a place where people are starving? Russia and a lot of countries in Africa
8. How do you know of these places? I don't remember, from the news I guess

**Fig. Viii (below)** The questionnaire sent to Dhaka, and the local translation. These came into being as a result of the analysis of the results from the Uckfield local community stemming from the draft questionnaire (Fig. Vi).

**QUESTIONNAIRE**  
Uckfield Community College, East Sussex, February 2000

1  
In a typical day how many meals do you have?      1      2      3      4

What meals do you take in a day. Please show time, size and food(s).

Time .....	Size.....	Name of food(s) .....
Time .....	Size.....	Name of food(s) .....
Time .....	Size.....	Name of food(s) .....
Time .....	Size.....	Name of food(s) .....

2  
How many meals do you have that are/use:

a	processed foods?	1	2	3	4
b	fresh foods?	1	2	3	4
c	cooked?	1	2	3	4

3  
Are you ever:

a	starving - to the point of sickness?	yes	no
b	starving - where you would consider stealing?	yes	no
c	hungry - to borrow money from friends to eat a meal?	yes	no
d	hungry - to borrow money to buy an extra meal?		
e	hungry - to borrow money to buy a snack?		

4  
If you are hungry can you always get food?  
If not why not?

5  
Are you self-conscious /attentive about what you eat?  
If so why?

a	source/organic?
b	animal rights?
c	vegetarianism?
d	avoiding problems- health
e	weight/figure
f	personal

6  
Have you ever been on a diet to lose weight?

7  
Do you know anyone who has suffered from eating disorders?  
If so what were the reasons?  
Boleemia    anorexia    diabetes

8  
Have you ever organised an event about the community?  
Would you do so in the future    yes    no  
If so which sort of support do you think is the best?

**Questionnaire**

শেখপুর

Uckfield Community College, East Sussex, UK. February 2000

উইকফিল্ড কমিউনিটি কলেজ, পূর্ব সাসেক্স, যুক্তরাজ্য। ফেব্রুয়ারি ২০০০

Male  Female

পুরুষ  মহিলা

1. In a typical Day how many meals do you have?      1  2  3  4

একদিনে সাধারণত আপনি কত বার খাবার খান?      ১  ২  ৩  ৪

What meals do you take in a day. Please show time, size and food's?

একদিনে কি কি ধরনের খাবার আপনি খান? (দয়া করে টিক দিন)

Time .....	Size	Full	Half	Little	Name of food's
সময় (কখন) .....	পরিমাণ	পূর্ণ <input type="checkbox"/>	অর্ধ <input checked="" type="checkbox"/>	সামান্য <input type="checkbox"/>	খাবারের নাম
Time .....	Size	Full	Half	Little	Name of food's
সময় (কখন) .....	পরিমাণ	পূর্ণ <input type="checkbox"/>	অর্ধ <input checked="" type="checkbox"/>	সামান্য <input type="checkbox"/>	খাবারের নাম
Time .....	Size	Full	Half	Little	Name of food's
সময় (কখন) .....	পরিমাণ	পূর্ণ <input checked="" type="checkbox"/>	অর্ধ <input type="checkbox"/>	সামান্য <input type="checkbox"/>	খাবারের নাম
Time .....	Size	Full	Half	Little	Name of food's
সময় (কখন) .....	পরিমাণ	পূর্ণ <input type="checkbox"/>	অর্ধ <input type="checkbox"/>	সামান্য <input type="checkbox"/>	খাবারের নাম

2. How many meals do you have that are/ use:

কি ধরনের এবং কয়বার এই খাবার আপনি খান?

a. Processed foods?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>
(ক) প্রক্রিয়াকৃত খাবার? (দিনজাত)	১ <input type="checkbox"/>	২ <input type="checkbox"/>	৩ <input type="checkbox"/>	৪ <input type="checkbox"/>
b. Fresh food's	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>
(খ) উষ্ণ খাবার?	১ <input type="checkbox"/>	২ <input type="checkbox"/>	৩ <input type="checkbox"/>	৪ <input type="checkbox"/>
c. Cooked?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>
(গ) রান্না করা খাবার?	১ <input type="checkbox"/>	২ <input type="checkbox"/>	৩ <input checked="" type="checkbox"/>	৪ <input type="checkbox"/>

3. Are you ever:

আপনি কি কখনও

a. Starving - to the point of sickness?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
(ক) ক্ষুধার কাঁড় হয়ে অসুস্থ হয়ে পড়েছেন?	হ্যাঁ <input type="checkbox"/>	না <input checked="" type="checkbox"/>
b. Starving - where you would consider stealing?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
(খ) ক্ষুধার কাঁড় হয়ে চুরি করেছেন, কিংবা চুরি করার কথা ভেবেছেন?	হ্যাঁ <input type="checkbox"/>	না <input checked="" type="checkbox"/>
c. Hungry - to borrow money from friends to eat a meal?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
(গ) খুধার খাবার খাওয়ার জন্য আপনি কি আপনার বন্ধুদের কাছ থেকে কখনও টাকা ধার করেন?	হ্যাঁ <input type="checkbox"/>	না <input checked="" type="checkbox"/>
d. Hungry - to borrow money to buy an extra meal?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
(ঘ) খুধায় অতিরিক্ত খাবার কেনার জন্য টাকা ধার করেন?	হ্যাঁ <input type="checkbox"/>	না <input checked="" type="checkbox"/>



## Appendix VII

### *Evaluation questionnaire from Bucharest*

Dear Michele,

You were right when you advised me to take up my colleagues' suggestions about other conferences. It was an International Conference "Intercultural European Education", just here in Bucharest, organized by The Ministry of Education in collaboration with The Inspectorate of Bucharest. There were guests from Italy, Spain and some other countries, involved in international projects. There was an internet connection and I had the opportunity to present the manual and the CD with our presentation " Survey on Social Health". I was really proud, as my presentation was very much appreciated and I should say one of the most interesting. So, I'm free to think and feel more confident now.

Best regards

Yours, Mariana

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You rock. That's why Blockbuster's offering you [one month of Blockbuster Total Access](#), No Cost.

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.8/1362 - Release Date: 06/04/2008 11:12

#### **Evaluation questionnaire**

1. What did you like most in this manual?

- that it is highly interactive
- the ingenuity and the professional touch, which generate both interest and pleasure to study for the students
- it can be adapted according to the needs of those who are using this manual
- the way we get to the problem and the illustration of the chapters
- all of it
- the graphs

2. What new things did you learn?

- to find new partners for European projects
- to activate and make students more interested in class activities
- to use the PC in class on a daily basis
- to help children create their own theatrical performances
- -that graphs, pictures, warm-up activities can improve not only our students performance but ours' as well.
- Creative use of the graphs when illustrating and demonstrating a point of view or initiating a debate
- Doing something important and having fun at the same time
- Acting, the way you stay in front of the audience

3. What do you feel went not so well?

- everything went fine
- the fact that this optional course has not been applied on a larger scale in our schools so as to discern the benefits it brings about.
- the necessity to contribute with so much knowledge, achieved outside the classroom, could be intimidating for middle school children
- everything went well

- more illustrations

4. What are the important benefits to the students from attending such optional classes, using this manual?

- they learn to become more independent in their study
  - they become more self-confident
  - they do real-life activities, things that give them the feeling that what they do is important and needed
  - they get feedback from other people as well, not only from their teacher
- better skills, more aptitudes and easiness to manage the language and the issues approached during this course. .
- the students got to know themselves better, to be aware of their interests. They learn how to sustain their point of view, to accept others', to seek for information, and verify it, to work in teams, to respect the others' work, to listen to the others actively, to express themselves using a foreign language, to be self-confident and many others.
- They can better understand certain problems and enrich their vocabulary
- They learn useful things and have fun at the same time

5. Do you have any suggestions for improvements?

- more pictures from different activities
- none
- such suggestions should be made after working on the manual for a year.
- The manual should be accompanied by a CD/DVD
- The manual should be more colourful
- There should be a movie on the internet too
- The pictures should be bigger

6. Any other comments?

- Congratulations and keep up the good work! How about taking into consideration a presentation of your course in one of our monthly BETA meetings, with more participants than at the Conference, or - even better - a presentation in 2008 RATE Conference in Bucharest?

- Congratulation to Mariana Stoenescu and to her team.

- I think it's worth working on such a manual, made with such effort. Most of the ideas and activities could be used and applied by our colleagues.

Congratulations for everything you have done

## Appendix VIII

### Second Thoughts: An Evaluative Discussion of the *Pedagogy of the Oppressed Conference*

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**University of Nebraska at Omaha, 21-23 March 1996**

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#### IN THIS DOCUMENT...

- [Introduction](#)
  - Participants' [Responses to the Conference](#)
  - [Suggestions for Future Conferences](#)
  - Links to [Related Resources](#)
- 

#### **Introduction**

*This document is drawn from wallsheet notes from a discussion session facilitated by Don Adams, Arlene Goldbard, and Holbrook Teter at the Pedagogy of the Oppressed conference at the University of Nebraska at Omaha, 21-23 March 1996. This session, entitled "Second Thoughts," offered participants a chance, near the end of the conference's final day, to express and explore questions, ideas, hesitations or inspirations that emerged (but could not be addressed) during earlier presentations. More than two dozen people participated in the "Second Thoughts" session. It commenced with all participants introducing themselves and offering for consideration one or two key issues on their minds.*

*As our introductions concluded, it became evident that most of the participants wished to discuss topics having to do with the conference itself -- format, funding, content, and so on. So part way through the allotted time, perhaps a third of the participants (those wishing to discuss specific questions of practice such as classroom teaching) adjourned to another location, and the balance of participants remained to talk about ways to design a conference so that its culture and format were themselves reflective of the principles of liberating education.*

*Each bulleted paragraph below indicates a new speaker. We began by going once around the circle for issues from each participant, as follows.*

---

## **Responses to the Conference**

*What needs further exploration as this conference ends?*

*What questions, ideas, hesitations, issues and/or inspirations are you left with?*

*What suggestions do you have for future conferences?*

- Fostering democratic dialogue is a problem at all levels, from the smallest group to the national arena. I would like to see Freire's and Boal's ideas applied to the culture of politics. Since Boal is doing this through his own legislative role, I was hoping it would be on the conference's agenda, and was disappointed it was not.
- Hero-worship is a vexing issue. I was drawn to the conference in part to be in Freire's and Boal's presence. My disappointment is forcing me to confront the contradiction of this. Hero-worship seems behind some of the least successful sessions of the conference; it seems like a question we should all take up in relation to this work.
- The conference itself should incorporate more Freirean ideas. Hierarchies of position and prestige are pervasive, and have been evident here. There should be more understanding of our commonalities. Not enough critical spirit here, so it's somewhat self-indulgent.
- There have been lots of paper presentations, and not enough participation. We need a balance here, allowing people to make mistakes without giving offense or causing pain. I don't like the dismissive attitudes toward students: they've been surprising and inappropriate.
- I've read all of Freire's work. My personal agenda is to be of help to Blackfeet people: the conference had nothing to offer me along those lines. We were all put in one basket, as if we were all the same. Some workshops were profound and full of content, but there was no record made. In the future, these should be captured for the record.
- Conference cost was a barrier and prevented full participation. Most presenters were not compensated, so where did the money go? Native aboriginal people and topics were lacking, although they are the most oppressed people on this continent. There were too many topics and activities. Should have been more focus on teaching, learning, and interpersonal communications. The problems were clear: 15-syllable words, audiences befuddled, but people didn't question this, so the result was no learning. How to address this?
- It was a worthwhile experience despite problems, chiefly an absence of what Giroux calls the "language of possibility." Ways of articulating the dream are weak on the Left. The conference planning created an "architecture of domination."
- Many participants were from communities of resistance, while others were individuals without community connection, so they had different needs. An academic approach excludes expressive approaches to communication. We need both.
- The language was dense. We need to recognize where the audience is. It's inconsistent with pedagogy of the oppressed: the ideas are really simple, as are the approaches. (Even putting chairs in a circle like we have here would have helped.) We need more discussion on racism education -- how to have different viewpoints and interests and talk with each other (*e.g.*, teachers and anti-racism activists).
- I was surprised at the lack of critique, especially of Boal. Some was implicit, but there was no discussion. How have people revised his ideas in their practice? The conference offered an opportunity for a "rehearsal for reality," but the traditional way it was organized reflected a failure to take that risk.
- I wanted to confront Boal's techniques more deeply, especially Forum Theatre, and deal with the issues (although maybe I missed them because I chose the wrong sessions, I don't know). The sexism/heterosexism of the conference was problematic: gay, lesbian, and cross-gender concerns were not reflected in the program.
- I agree with what's been said about the language and format of the conference; it needs to reflect what we do. Access to food was an issue, the invisibility of gay and lesbian people. There was also very little time for reflection, processing, and dialogue about what was happening.
- Interpersonal dialogue and expressions of feeling were missing. It felt isolating.
- I wanted to talk about how to deal with issues of race arising in grassroots theater work. Also, is it possible to use Forum Theatre as a means of getting at larger, more complex issues such as multinational capitalism? I have doubts, and wanted to discuss them.

- I wanted to discuss how we can use institutions such as schools as centers for mobilization. Also, I'm concerned about the cultural politics of the conference.
- Young people's performing groups -- "Young Blood" by The Edges Ensemble and "Cut the Line" by KEHEWIN Native Performance -- needed financial support, got no fees or expense reimbursements, were uncertain about affording the trip. Poor people are poorly represented here. Many academics, few from theatres for the oppressed. Also, we should take performances out of the conference buildings to involve people in the larger community.
- I wanted to bring people from a project in Zimbabwe, but there was no money. People leapt to quick judgments based on skin color, appearance, age, whatever. People need to ask questions to find out who others are. It takes time to get to deeper levels of communication, but there was no time for discussion. There should be more time and focus for communication.
- There were so many sessions, no coherence. Should be longer and fewer, or the ability to keep certain groups together for a sequence of sessions, to build.
- The question that interests me is do people who are "asleep" have the right to remain so? How do we have a dialogue with those who don't want to talk. There's been lots of trashing people here.
- I felt some viewpoints have been dismissed here. You can only pour so much coffee in a cup before it overflows: there was too much one-way presentation. I come from a community where every theory of education has been tried out. No matter how great work sounds, it is often trivialized in practice to a few techniques. We need to talk about that.

Several participants toward the end of the circle simply indicated their agreement with points raised by earlier speakers: their comments were not recorded separately.

---

## ***Suggestions for the Future***

At this point, some participants adjourned to another site to discuss common issues which emerged in our first exchange. Those remaining (and others who joined the session late) focused on how the conference could be improved next year:

- The fact that Henry Giroux and Ira Shor have been invited to be next year's keynotes makes me wonder about returning. They're great writers, but I foresee some of the same problems about dialogue. I want to have frequent opportunities for small group discussion. There could be interest-based or level-based "home" groups that participants return to throughout the conference, creating a more dialogical experience.
- There should be evaluation in process from the first day, so people can discuss these questions and make changes while the conference goes on. I like the "tracking" idea based on interests. Now it's confusing where to go, due to the chaos of the plan.
- I would like more brainstorming about the specifics of teaching. I'd like to keep in touch with other teachers in similar situations if I knew them.
- We should all practice self-reflection. It's easy to blame the structure of the conference, but we also need to ask "How did I collaborate in this architecture? How can I act more effectively in the future?"
- It's important to pick good speakers. Good writers aren't always good speakers. Also, speakers should represent more diverse viewpoints (*e.g.*, Native American speakers, environmental activists)
- There was much more diversity this year than last year, but much less tolerance. The process of developing tolerance for diversity should be part of critical pedagogy. This year's conference was four times as large as last year's. We need to ask how we can keep this spirit alive in a larger, more inclusive crowd.
- The conference focused a lot on headwork. We need to do more active stuff, especially at the beginning.
- I would like to see the conference's first day as a day of creation for the whole group, creating and dialogue to help define what we will do at the conference. Also, class issues should be addressed: some academics get institutional money to attend, while other participants don't. These groups also have different needs and expectations.

- The spirit of the conference was eroded by issues of structure and frustration at the fact that there was no outlet for them, so it's essential to work on structural questions before the next conference.
- Internet technology can be used to help many participants keep in touch, although not everyone is online. It was agreed that these notes would be posted here in Webster's World of Cultural Democracy (<http://www.wgcd.org/action/UNO.html>). Participants are welcome to use Webster's World as a focal point ([send e-mail](mailto:icd@wwcd.org) to [icd@wwcd.org](mailto:icd@wwcd.org)).
- People who are online should keep in touch with those who aren't. Also, maybe some online participants can teach others how to use the Internet and the Web. There's an approach to working with a large group called "Open Space Technology" which enables people to create their own agenda; we could try that.
- There should be a sliding scale of fees (with university people paying more), and a fund for contributions to defray the costs of low-income people attending. There should be scholarships. There should be food for all, so that everyone is welcome to come and eat. There should be a communal sleeping area, where people who bring sleeping-bags can stay overnight.
- All should be aware that Mary Macchietto and the other conference planners are receptive and willing to listen. Don't take a fatalistic approach. Instead of perceiving these people as oppressors, we should find ways to speak to them.
- There's an unforgiving spirit here, with unrealistic standards, too much criticism without respect. Also, I suggest that next year the conference operate a roommate-matching service, to match up individuals who want to share hotel rooms, and also help find community hosts for people who can't afford hotel rooms.
- Often, people who feel frustrated at their seeming powerlessness in the "real" world use opportunities like this conference to enact their frustration where it is relatively safe. There should be chances to talk about this, break it open and look at it. Also, the conference incorporates different agendas: academics need to present papers to get funding or career credits, to legitimate their work in academia; activists need to talk about their issues and strategies. Need to create separate tracks so no one agenda swamps the others.
- I'm wondering how the conference organizers can stick to a human scale. What is the optimum size for an event like this? It cannot necessarily grow indefinitely. Maybe needs to be smaller.
- We should find examples of people who have worked with larger-scale events (as with some Latin American organizers). Also, allow more generous group fee structures, so can bring a whole group of people involved in a youth theatre or whatever.
- I'm unclear how scholarships and subsidies are awarded. I asked about scholarships very early and was told no. There was no money for the youth performing groups, but some speakers were paid. It colored the kids' whole experience to be eating peanut butter while other people had paid \$20 or \$30 for a lunch. Conference organizers need to look at this.
- Not having financial information (conference budget) leads to speculation and resentment. Conference organizers should share the budget, so people know where money is going. Resources should be invested where needs are the greatest.
- We should send a lot of love to the conference organizers. They have invested so much, given us so much, and are so open, even as we criticize the fruit of their labor. Our love to you all!

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*If you attended the conference and have other observations or ideas to share, please [send e-mail](#) to us here at Webster's World. We'll post them here.*

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# Appendix IX

## AUDIENCE EVALUATION

Family Matters

*sample questionnaire*

AUDIENCE QUESTIONNAIRE

Date/Venue *06.06.95 COPENHAGEN*

Age *47*  M / F

1. Was the presentation today enjoyable?  0  25  50  75  100

2. Did the topic of today's discussion interest you?  0  25  50  75  100

3. Did you actively participate in the discussion?  0  25  50  75  100

4. What percentage of the English could you understand?  0  25  50  75  100

5. Was it the right length?  0  25  50  75  100

6. What topics would you be most interested in for next year?

7. What advice would you have for the team to make it better?  
*None, really: it was thoroughly enjoyable.*

8. Please write any other comments.  
*Do you perform for e.g. high school audiences? I'm sure they would enjoy it - and the 'logic of the message' in the performance is highly needed among 'prejudiced youngsters'.*  
*Once again:  
Thank you.*



# EVALUATION

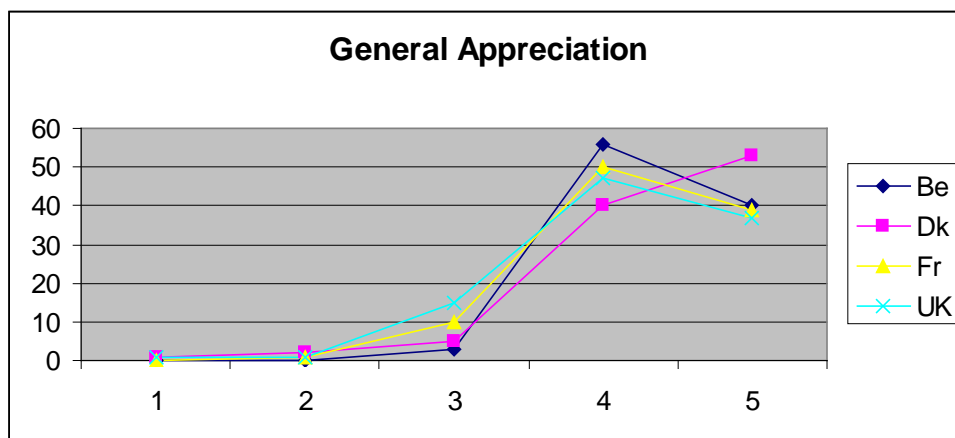
## *Family Matters*

Analysis of 1,758 audience questionnaires collected in 1996.

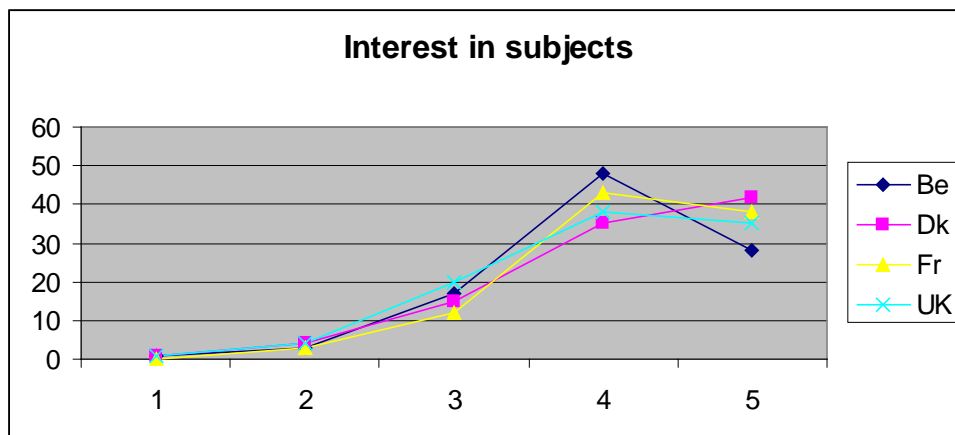
Some of the comments about the results are subjective. We hope this is clear to the reader. They stem from our experiences over two years of delivery.

We have not graphed the answers to Question 6, however we might summarise them in order of frequency:

- 1 drugs
- 2 more of the same about a chosen specific country: sports, education/schooling in different countries, music, AIDS, violence, racism
- 3 unemployment, immigration, leisure activities, contraception, religion, gender
- 4 many other things mentioned less frequently: divorce, cinema, child prostitution, cigarettes, alcoholism



1 Was the presentation today enjoyable?



2 Did the subjects interest you?

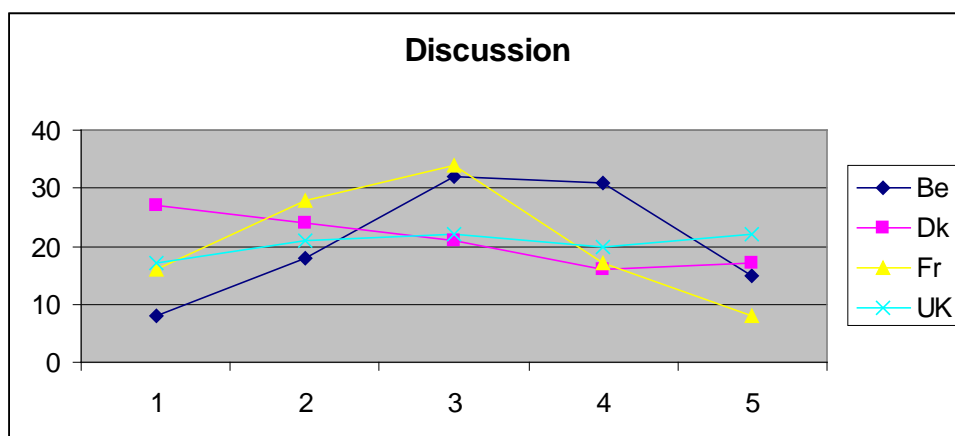
The results of Questions 1 and 2 closely parallel each other implying: those who found it enjoyable found it interesting (Note the reverse is also a possible deduction from this information).

The vast majority of all the people involved were “quite interested” to “very interested” in the subject matter. (Only 10% rated themselves as less than half interested.)

Over half the Danes found the subject material “very interesting”. Just under half the Belgians and French found it “very interesting”, the rest finding it “quite interesting”. Only



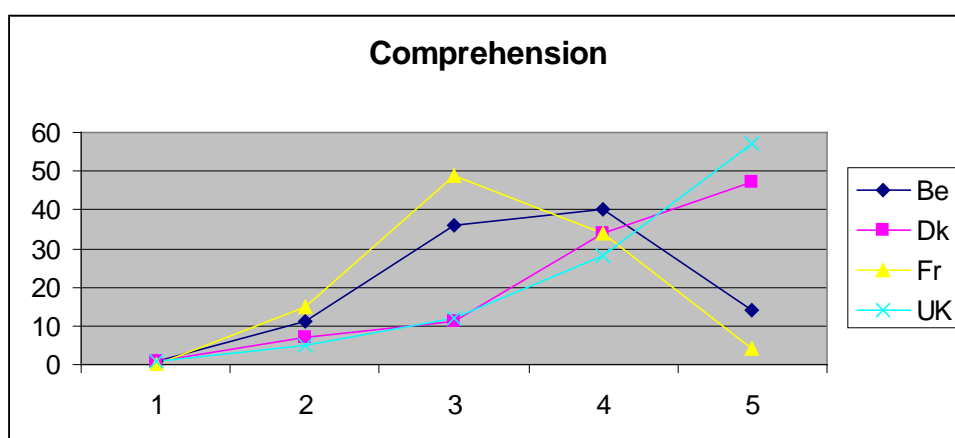
approximately one third of British people found it “very interesting”, a third quite interesting and a third okay.



3 Did you actively participate in the discussion?

The curves for both Denmark and the UK are flatter than for France and Belgium. A greater proportion of presentations in Denmark and the UK were for adults and teachers who tend to be more polarised in their active involvement, ie they either join in wholeheartedly or take the stance of an observer. In Belgium and France, the vast majority of presentations were for students in groups of 60 to 120 so that almost everyone enjoyed some involvement.

Perhaps there is more of a tradition of debate in Francophone countries. (= they like to talk, = they are generally quite articulate, ≠ they are not necessarily very good at English).

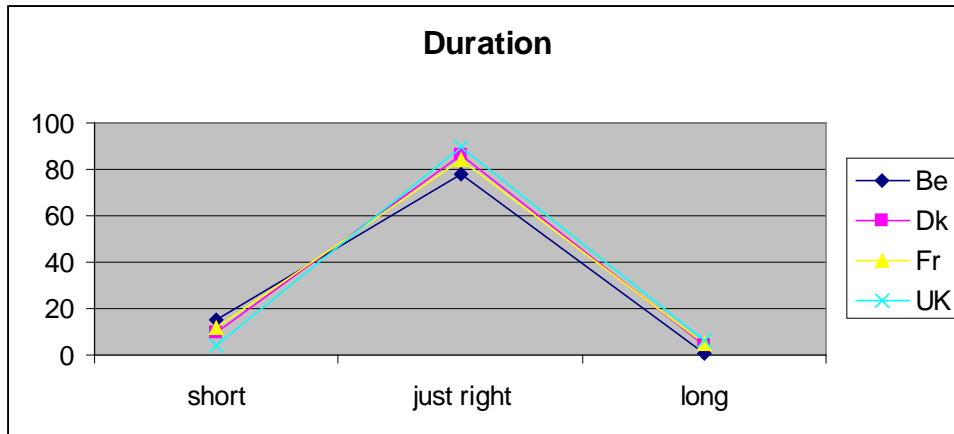


4 What percentage of the English could you understand?

The order of competence, as expected, was: UK, Denmark, Belgium, France. In all the countries (ie even in France) nearly everyone understood at least half the English. To us, this reflects the value of a careful use of drama and mime in conveying information and supporting the spoken word. A second positive factor was the sympathy between audience and presenters for whom English is also a second language.

In France very few people understood all the presentation. In Denmark nearly half understood it all.

The UK figures do not show 100% comprehension. This can be debated from several angles: the unfamiliar accents of the presenters, in some venues the acoustics were poor, in the UK there was a higher proportion of older people perhaps with less-acute hearing, and some English people answering the questionnaire might have assumed that ‘to understand’ meant ‘to comprehend fully’.



5 Was it the right length?

Four out of every five audience members thought the length was 'just right'. Of the others, most found it too short and only an average 4% in total found it 'too long'. We see this as an incredibly high recommendation of the work.

Those who understood the language most comprehensively (ie Danes) also marked the length 'just right'. Those who understood it least (ie the French) were those who marked the presentation as too short and would have liked it to be longer. In other words, those who had to 'fight' to keep up with the presentation were keen at the end of have more, and looked at from the other side, and through our lens, those who couldn't understand everything being said (by people from other cultures) were emotionally brought in by the drama techniques used to enhance the meeting.

Finally:

6 What topics would you be most interested in for next year?

The answers to Question 6 can be summarised by order of frequency as follows:

1. drugs
2. more of the same about a chosen specific country, sports, education/schooling in different countries, music, AIDS, violence, racism
3. unemployment, immigration, leisure activities, contraception, religion, gender

Many other things were mentioned less frequently, for instance: divorce, cinema, child prostitution, cigarettes, alcoholism.

# Appendix X

## *Preparatory questionnaires*

### FAMILY MATTERS 1995-6

Questionnaires sent to schools in advance.

#### Questions about Bangladesh

1	Bangladesh is part of India	True	False
2	Bangladeshi men wear western-style clothes	True	False
3	Bangladeshi parents often beat their children	True	False
4	In Bangladesh children belong to their father	True	False
5	Most children start working at nine years old	True	False
6	A woman has to pay a dowry to her new husband's family	True	False
7	In Bangladesh people write from left to right	True	False
8	The majority of Bangladeshi people are Hindu	True	False
9	Bengali is the national language	True	False
10	In 1952, people in Bangladesh gave their lives for their language	True	False
11	Most women have no way of earning money	True	False
12	The majority of marriages are arranged	True	False
13	Bangladesh has been independent from Pakistan for over 30 years	True	False

#### Questions about Kenya:

1	Namibia is one of Kenya's neighbouring countries	True	False
2	2.Many Kenyans build their homes with mud walls	True	False
3	3.It is illegal in Kenya to wear no clothes	True	False
4	4.Raffia and animal hide are still largely used for making clothes	True	False
5	5.There are more women than men	True	False
6	6.50% of the population is under the age of fifteen	True	False
7	7.Schooling is not compulsory	True	False
8	8.The majority of the Kenyan people are Christian	True	False
9	9.In Kenya a man can have as many wives as he wishes	True	False
10	10.To discipline her, a man will beat his wife	True	False
11	11.Most people in Kenya speak at least two languages	True	False
12	12.Mombasa is the capital city of Kenya	True	False
13	After 10 years of fighting, Kenya gained independence from Britain	True	False





## Appendix XI

### *Concentric Circles*

The system for establishing priorities that has known the most popularity has been Concentric Circles. This activity, that was originally demonstrated in 1999 by a Scarman Trust Can Do<sup>4</sup> representative (a retired BBC documentary maker), allows for an open vote. The individual is substantially freed from peer pressures. It is based on a series of concentric circles, drawn on a single very large sheet – often made by sellotaping together several sheets of A3. The graphic is placed on a table around which are laid a series of issues or comments, proposed by the participants and written on Post-Its.<sup>5</sup> Everyone at the same time walks around the table pushing in from the outside towards the centre, by one circle, any choices of subject that they personally feel should be given priority. Typically two or three circuits of the table are completed. The activity stops as soon as one paper reaches the centre.



**Fig. 5i** European teachers voting-in during the one-week residential summer course in Bucharest 2002.

The voting-in of proposed topics is often accompanied by a request by participants to re-run the activity, for confirmation and to see if the same result occurs. In these circumstances the second round has been taken as the more definitive choice. It is a system in which everyone

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<sup>4</sup> The ‘Can Doers’ (sic) were a core project of the Scarman Trust up until 2007 when it, the Scarman Trust, merged with the Novas Group and PATH to become the Novas Scarman Group. Can Doers describe themselves as: ‘people with community spirit and a Can Do attitude. They organize projects which respond directly to community needs, of which they have first hand knowledge. Can Doers are therefore experts in tackling some of the most serious issues at community level.’ (<http://www.novascarman.org/about-us/about-us,2,PAR.html>)

<sup>5</sup> The subjects are first written down (in one word where possible) on post-its individually, or for groups that include less literate members suggestions can be sought from members orally then these can be written down by the Arbitrator or another participant. Once the suggestions are gathered up and placed all around the outside circle, all repetition is eliminated.

makes the same contribution to the outcome.<sup>6</sup> It is not possible to get the same outcome in an open debate because people hear what is being said and not everyone speaks equally. This activity relies on simultaneous timing and movement: everyone submits each of their ‘votes’ at the same time in a constant flow of movement (the popular game paper-scissors-stone works on the same principle). This simultaneity and motion create an illusion of confusion as viewed from the standpoint of any one participant, similar to people moving through a railway station at rush hour, it is impossible for any one person to keep any comprehension of what everyone else is doing and yet they all seem to get to their destination. The advantage is that it avoids pressures being exerted: people are too concerned with what they can effect with their vote and there is insufficient time to influence others.

The system has a built-in levelling device. Some participants tend to move many Post-Its, and other only a few, but this difference has no significant impact on the outcome because the mechanism is relativistic: each participant only affecting, for each circuit, the relative positions of Post-Its by one circle. By restraining dominant surges, often such an activity will uncover related problems that, by being named, stay in people’s mind for the next part of the activity suggesting angles they may wish to include when making questions.

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<sup>6</sup> One of the only people who has tried to circumvent this egalitarian voting-in was a worker for an international NGO, more highly paid than the other workers who all belonged to local NGO’s, Police or were Subject Group. The individual in question was well-spoken and better-dressed and had arrived late. They pushed a paper immediately to the centre declaring that ‘child-trafficking’ should be the priority issue because she ‘knew that it was the most important aspect of the street children issue’ (pers. comm., Kirubi: 2001).

# Appendix XII The Snake



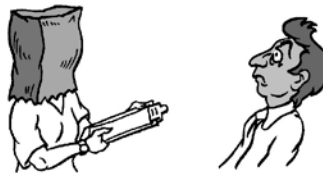
PART ONE - PREPARATION OF QUESTIONNAIRE

Flow-diagram inspired by the *toiles libres* of Anne-Marie Jeanjean



# The "No-No's" of Interviewing

## Appendix XIII



A bird in the hand is SQUASHED FEATHERS!?



Cartoons  
by Brick



# The "No-No"s of Interviewing

## Don't:

laugh or be shocked at any answers

push in on people's personal space, i.e. get too close

sit when they stand

look too relaxed

forget to explain what you are doing, why and for whom

autosuggest

look bored (look at watch, yawn, look interested in what's happening elsewhere or switch off)

only look at your paper when asking the questions

only look at your paper when they are giving you an answer, look as though you are listening

go off at a tangent

power dress or under-dress

take too long

pry

foster any sexual innuendo

tell another person what the interviewee is saying

finish the sentence for the person

The previous page is photocopiable and can be cut up. Pupils have to work out what aspect of interviewing the cartoons warn us about. All the matching 'rules' are on this page (also to photocopy and cut up).



cartoons

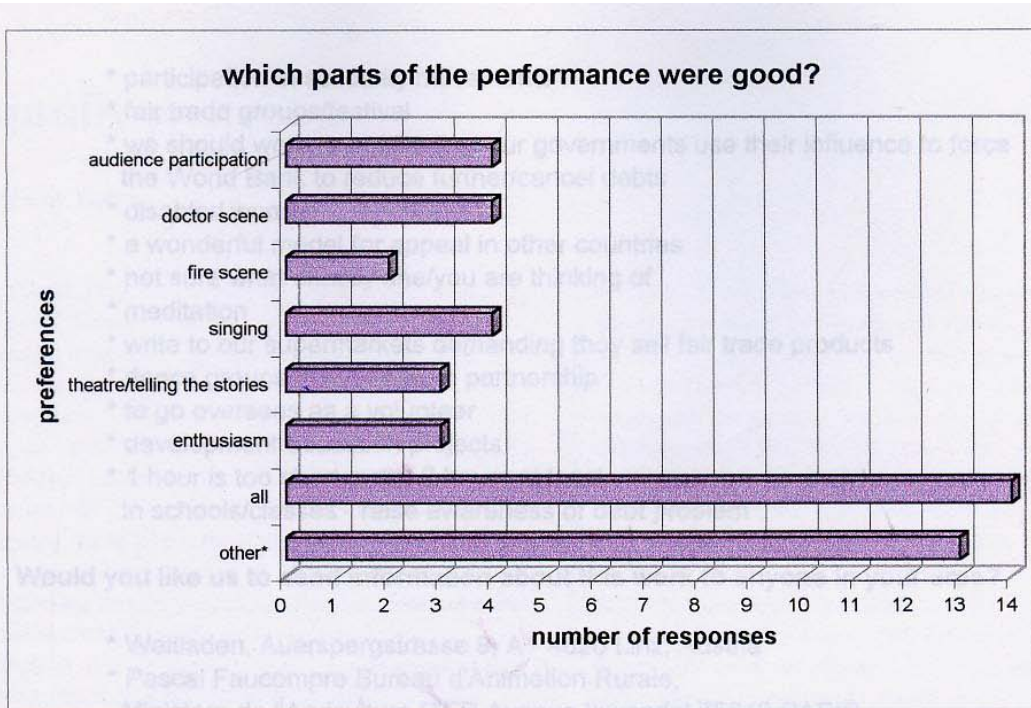
by

Brick

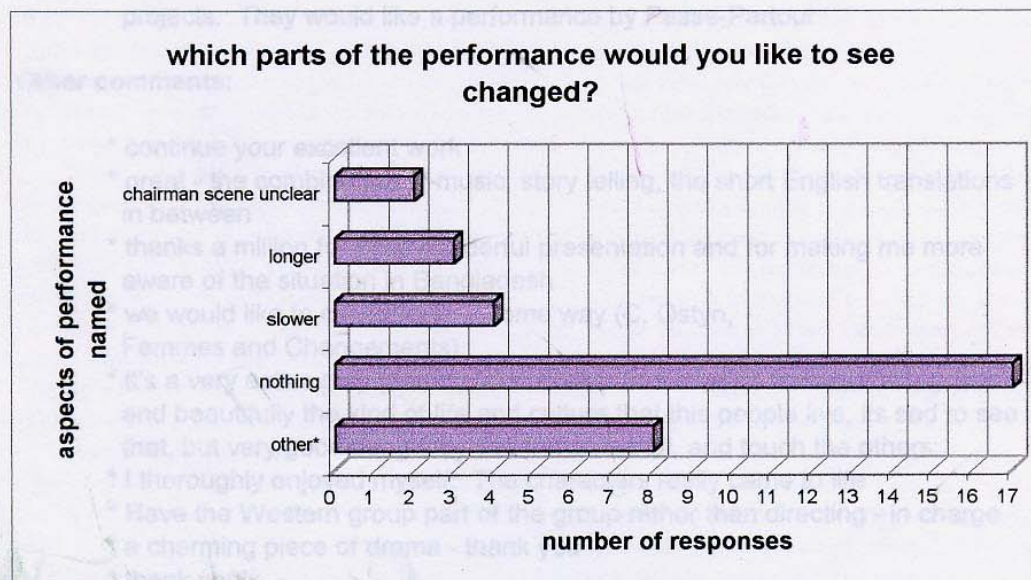
## Appendix XIV

### Marly-Le-Roi, Paris, 1999 - evening performance

Analysis of audience instant response questionnaires (part of).



\* category 'other' includes: the feeling was real and open, link between stories and background, use of technology, social theme, and the mix of very good music, theatre, and politics



\*other includes: include part played by the West, link between debt and social situation only really understandable by someone already aware, in a big room its difficult to notice small elements/points, too fragmentary - I think it better to continue the personal story, the background explanation could be more implicit

## Appendix XV

### ***Breaking the Chains – diary entry***

Anondi, Member, Theatre Centre for Social Development, Dhaka, Bangladesh.

**Wednesday 7th July 1999**

I enjoy most the drumming workshop with Iddi. I pass a few moments with Iddi in that day. His teaching line is very nice that I like most.

In that day I face some problems in the discussion. Most of the people in the discussion they took everything very negatively. Because my English is not very good. So I said a few lines about my feelings. Some of the people turn it very negatively. They think I want funds for my organisation. But I don't say that. It hurts me. One feeling in my mind is that a few people are not very friendly because they think that we are third world country's people.

Our first performance in Paris is very good. Our team work is very good also. We all do hard work. One reason is that before our performance we have enough time to warm up our vocal. We all concentrate on our parts. This all makes the drama nice.

I think there are over 30 or 35 people in the room. The room is a classroom or meeting room. It is a big room. People enjoy our drama everyone standing and clapping. It makes me very proud.

In Paris I meet many people. But a lady (Artemis) who co-ordinates the meeting, I liked her very much. She is a very nice woman. She understands me and is very helpful.

Anondi



# Appendix XVI

## Spoilt questionnaire

HMP Highdown May 2003

### Anti-Bullying Strategy Development

TO BE HANDED IN SATURDAY AT LUNCHTIME AT THE HOT PLATE

1. Have you recently been the victim of a bullying incident and if so what were the circumstances? *I asked a black fellow in mate what he was in the reg for and he told me to suck my mum. Then his friends joined in and called me a nonce. I felt frightened and scared for my safety.*
2. Have you recently bullied someone and if so how did they react? *I recently attempted to psychologically dominate the above mentioned bullies by name calling, and threats of violence to their bodies when I catch them. They reacted by calling me even more names.*
3. Even if you have not been a victim or a bully, what effect has bullying had on you in prison?
  - a. felt depressed
  - b. felt sorry for victim  *but showed no signs of remorse.*
  - c. didn't get to make my phone call  *wrote a letter in stead.*
  - d. officers searched me as well
  - e. everyone had association stopped
  - f. other *I was unable to masterbate for several days. Gutted.*
  - g. no effect
4. If you were a victim of bullying would you report it to:
  - a. Male staff
  - b. Female staff  *if she showed me her tits or other private parts, or was nice to me in other ways. I would feel obliged to report it.*
  - c. Either
  - d. Neither
  - e. Other (please state) *Unless there was a Valium prescription reward.*
5. Do you think that a liaison officer specially to deal with families of inmates would be a good idea?  
 very good idea     good idea     not really  
 waste of resources     it wouldn't make any difference

What would a families liaison officer do? *Phone the families and inform them of their child's suicide, in a polite believable tone of voice, denying all responsibility and promising every attempt at revival was made, even offering his own blood transfusion, then joining the priesthood out of guilt.*

6. What characteristics do you think a bully looks for in a potential victim?  
*Weakness, Macho Bravado, Financial gain, the potential to dominate, Attitude towards affluence, self importance, ego, jealousy, dislike to self opinionated difference. Any excuse to use.*
7. Any other comments?

*Provide more opportunities with facilities on constructive Rehabilitation, 1K education, meaningful work training, lessons of self help and improvement in classes of usefulness to real life experiences. Take away the boredom and educate the ignorant. Occupy peoples free time with self improvement classes which by the very nature, will weed out the bullies from those with a desire to improve their lives. Eventually the bullies will evaporate.*

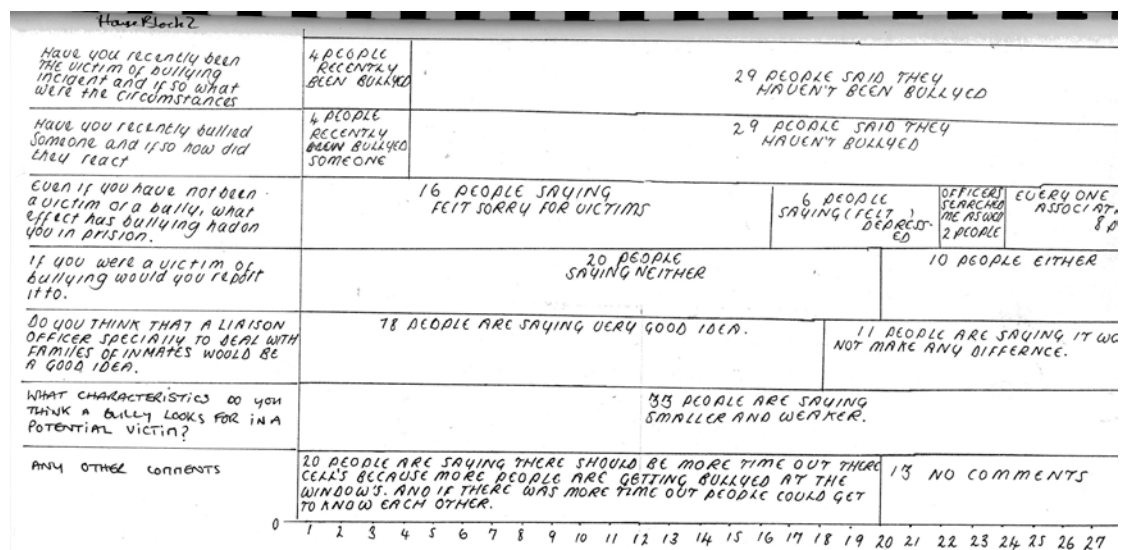
# Appendix XVII

## Graphing

I will make a qualitative correlation between creativity and ownership. I suggest that when participants have ownership of an inquiry (they have devised questions, tested them and run the survey) then they have a freedom of creativity in manipulating the resulting data.

HMP Highdown, May 2003. Prisoners were motivated. Some worked autonomously. Collation and graphing continued outside of the allocated hours for 'purposeful work'. One morning, one group arrived with the previous day's results already collated and graphed. They introduced a new graphing format (technically a form of block graph): the questions run down the left-hand side, the numbers of respondees run along the bottom, and the categories of response are boxed.

They had completed five graphs covering all four house blocks (respectively 18, 42, 31 and 22 respondees) and the 'seg'<sup>7</sup> unit (24 respondees).



<sup>7</sup> Segregated Unit – segregated for personal safety or reasons of incompatibility.