



RESTORING HUMANITY

ART BASED FACILITATION

WORKBOOK 2



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Acknowledgements

The workshops captured in this work book focus on the work the Restoring Humanity Project has developed by adding art facilitation techniques to the healing and learning process. At the core of the Institute for the Healing of Memories work is the belief that through telling our stories and being listened to as individuals and communities we have the possibility to take the first step on our healing journey.

The collaboration with the Youth Art Development Co-operative (YARD) presented an opportunity to develop a series of short stories by using the comic medium for the Restoring Humanity Project to create the space for individual young people to tell their story as part of a broader community story woven into the broader South African experience.

We thank all the participants from the various schools and community groups who participated in our programmes, giving life and direction to the Project. The Restoring Humanity community facilitators who tirelessly and selflessly organise and mobilise the young people for the programme and activities in their communities, building and maintaining pockets of youth groups working for and dreaming about a kinder, gentler and more just world.

The team of Restoring Humanity facilitators that deliver the programme with commitment, dedication and care, both for the people involved and the processes they engaged in. Consciously continuing their own healing and learning journeys to enrich their own lives and the youth people they work with.

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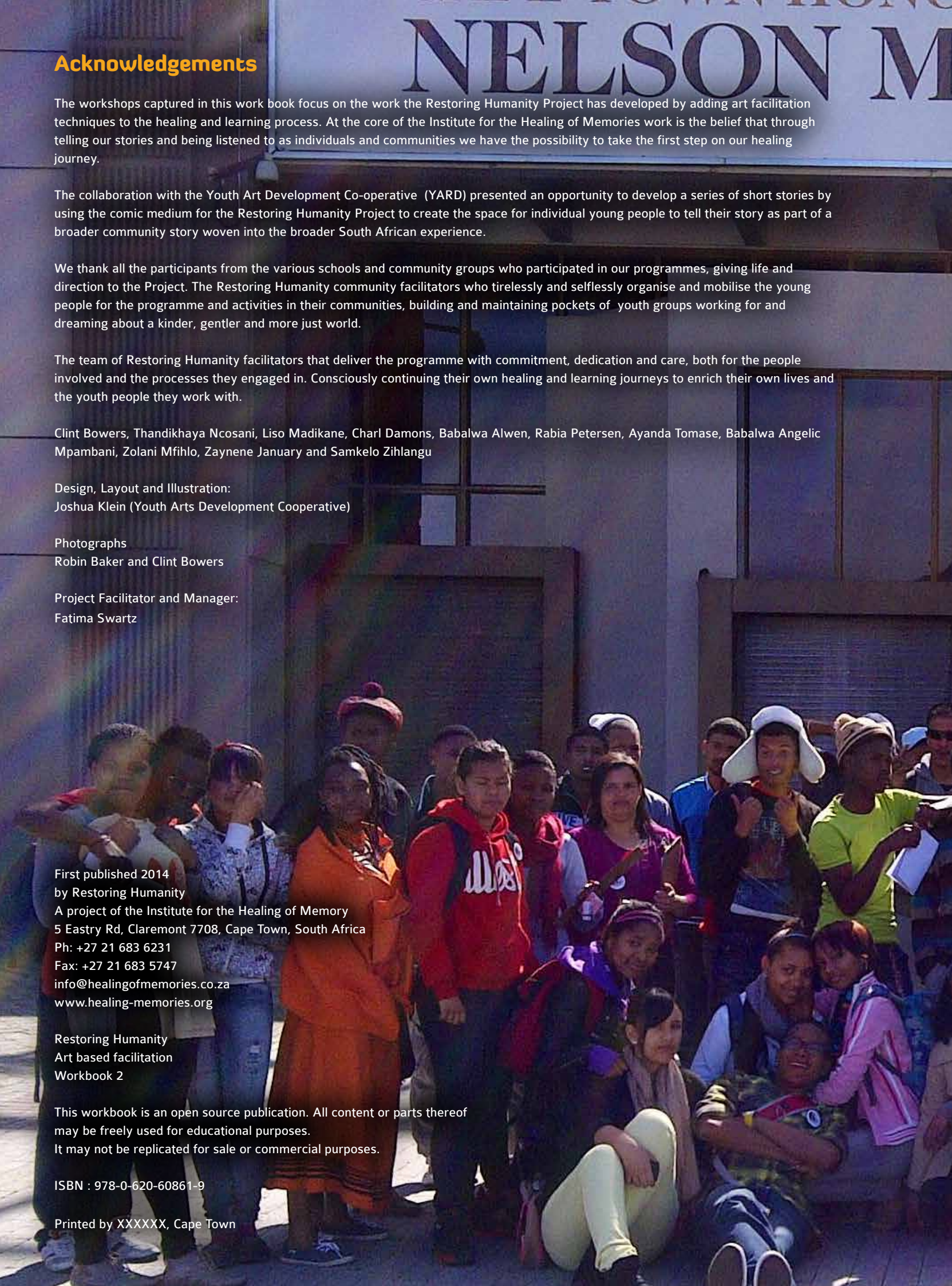
Restoring Humanity
Art based facilitation
Workbook 2

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NELSON M



LANDELA

THIS CITY WORKS FOR YOU



STATION SIDE
ENTRANCE





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Introduction

“Restoring Humanity” is a youth development programme that brings together young people from diverse communities. They come together to learn from each other and share experiences. This takes various formats; workshops, youth platforms, storytelling circles, visits to historical and/or present-day sites of dehumanization and youth exchanges. The aim of these activities is to develop their consciousness and understanding about socio, political, economic and spiritual issues that affect them, their communities and the world. It also provides the space for them to develop leadership skills and creates opportunities for them to contribute to building a better world.

These learning journeys are carefully developed and supported by relevant resource materials that draw from the experiences of the participants and make the linkages between the past and present in a meaningful way. The role and impact of discrimination on individual identity and self-esteem, and to the communally broader South Africa is a recurring theme. Participants are able to find and express in their own voice their personal story, make the connection to the stories of their communities, and place it in the broader context of the country. This makes it possible for them to put forward solutions to problems facing themselves and their communities, that can contribute to building a more humane and non-violent, non-racial society and respect for the human rights of all.



Arts based facilitation

The Restoring Humanity facilitators apply the principles of the enquiry participatory methodology when using arts based facilitation. For the most part art based facilitation has been process driven. Facilitators use the creation of posters, collages, drama, drawings etc. to deepen the learning process, using a range of arts that allows participants to draw from their own life experiences, learn from their peers and create something new. The focus is not on skills development of the art form, it draws on the creativity of participants to enhance their learning and sharing.

This Restoring Humanity work book contains a short story developed into a comic. In this instance the arts based process was product-driven. The process of developing the story was a collective one. Seventeen young people were involved in the process over a period of eight months. The group worked through the many issues they face in their communities. The issues that were identified as those affecting young people most are, unemployment, rape, gangsterism, substance abuse and corruption in society.

It meant that participants had to develop different skills to create an end product. This process included, writing, visual literacy, drawing and computer skills. Whilst all participants were involved in developing the themes of the story, the character development and the story boarding process, a few participants took more active roles in areas of their interest i.e. developing their skills in writing, drawing and project management. Four short stories were developed and owned by all who worked on them. For the purpose of this work book we have chosen one.



Guidelines For Facilitators



Key principles of the participatory Methodology

Relevance

The programme works with social issues that are important to participants who are actively involved in the project. Participants themselves identify the issues and explore ways in which they would like to address them.

People-centred

Encourages the participation of participants by creating an enabling environment, values people regardless of social-economic and political standing in the community, celebrates diversity and puts people first.

Creative

The learning process includes activities that contain a wide range of expressive arts categories that are innovative and explores the creativity of the participants. It challenges participants to become co-creators in their life journeys.

Experiential

It involves participants in doing and experiencing things. This draws from their personal experiences and takes them on learning journey that challenges their comfort zones and endeavours to propel them into action for positive social change.

Enquiry based

Continually asks the questions "why" in situations, ideas and feelings, digging deeper and exploring what is going on under the surface.

Critically reflective

The learning process encourages conscious reflection of practices with the aim of gaining insights that will inform further action and improve the practice of facilitators and participants.

Acknowledges and builds on existing knowledge.

Creates a learning environment that validates the experiences of the participants and encourages them to analyse and discuss issues from their experiences.

Responds and adapts to people's need

The process of learning is flexible enough to recognise the important contributions of participants and to adapt the process to meet their needs.

Recognises the importance of feeling.

The process recognises the interconnected relationship between what we think and what we feel and the importance of honouring the feelings of the participants without judgement.

Not neutral.

The participatory process clearly articulates the values that inform the processes and frameworks that are introduced to provide an interactive alternative model of thinking and being to address the social issues we face.

Holistic

This process of learning endeavours to make the linkages between the past, present and future; the individual and their place in the group; how local, regional and global issues impact on each other and shape our world.



Definitions: what is...

Shame

Is a negative emotion that combines feelings of dishonour, unworthiness, and embarrassment.

Guilt

Is a feeling of having done wrong or committed a crime, accompanied by feelings of shame and regret

Rape

Any act of sexual intercourse that is forced upon a person / sexual assault.

Empathy

To identify with and understand another person's situation, feelings, and motives.

Compassion

To have a feeling of distress and pity for the suffering or misfortune of another, often including the desire to alleviate it.

Restorative justice

Emphasizes repairing the harm caused or revealed by criminal or unjust behaviour that includes the rebuilding of relationships. It is best accomplished through cooperative processes that include all people affected by the behaviour.

Retributive justice

Considers that "appropriate punishment" is a morally acceptable response to criminal and unjust behaviour regardless of whether the punishment causes any tangible benefits.

Forgiveness

Is a conscious, deliberate decision to release feelings of resentment or vengeance toward a person or group who has harmed you.

Empowerment

Empowerment is based on the idea that giving people skills resources, authority, opportunity, motivation, and holding them responsible and accountable for outcomes of their actions, will contribute to them taking responsibility for their lives.

Personal Power

Personal power is not how physically strong we feel, but the use of our knowledge, thoughts and feelings to act in a manner to get our own needs met in a positive way.

Courage

The quality of mind or spirit that enables a person to face difficulty, danger, pain, etc despite fear.

Psychological pain

Is how much you hurt as a human being. It is mental and emotional suffering and torment. Psychological pain is believed to be an inescapable aspect of human existence.

Victim

A person that is subjected to oppression, hardship, or mistreatment.

Victor

A person who has overcome defeat and adversity.

Survivor

To carry on despite hardships or trauma, to persevere and prosper

Shebeen

Is usually an unlicensed drinking establishment (tavern) found in local communities in South Africa.

FANTASIA'S STORY

COMIC OF THE OPPRESSED VOLUME 1

The Comic

The development of the comic was part of a learning journey that explored the issues that young people in South Africa are dealing with in their everyday living experience. The process to develop the story and the final product was led by the young people involved.

From the beginning it was understood that the comic would become a tool for further engagements with young people in schools and the community. It was therefore decided that the comic would be a work in progress and should not be seen as a final end product. To this end a process was developed that would make it possible to involve a broader group of school and community youth in the story and in doing so contribute to shaping the future of the comic. To this purpose the restoring humanity youth groups have to create opportunities to meaningfully engage their peers to share and talk about issues that affect them.

These engagements take different forms depending on the capacity and opportunities created in taking the conversations forward. The purpose for the engagements is to get a broader section of young people to influence the future progress and development of the comic on an ongoing basis. The development of this process was greatly influenced by the thinking of Augusto Boal's "Theatre of the oppressed", where the spectators to the drama become active participants in shaping the drama. It is in the light of this that we would like to think of this process we engaged in as the "Comic of the oppressed".

List of Participants

Mashoodah Samodien
Mishkaah Williams
Lavern Jacobs
Clint Adonis
Ashwine Lewine
Gideon Sassman
Bradley Bush
Granville Thomas

Anthony Scoble
Evert Adams
Viwe Myburgh
Antonio Harris
Enrique Cornelissen
Taahir Jacobs





WHY ME?

WHAT
DID I DO TO
DESERVE THIS?



I HATE HIM...
I HATE HIM!

WHAT AM
I GOING
TO DO?



IF I GO TO THE
POLICE EVERYONE
WILL KNOW.

WHAT IF I
GET AIDS?

WHAT IF
I'M PREGNANT?

GLAD THERES
NOT JUST MEN
IN HERE...

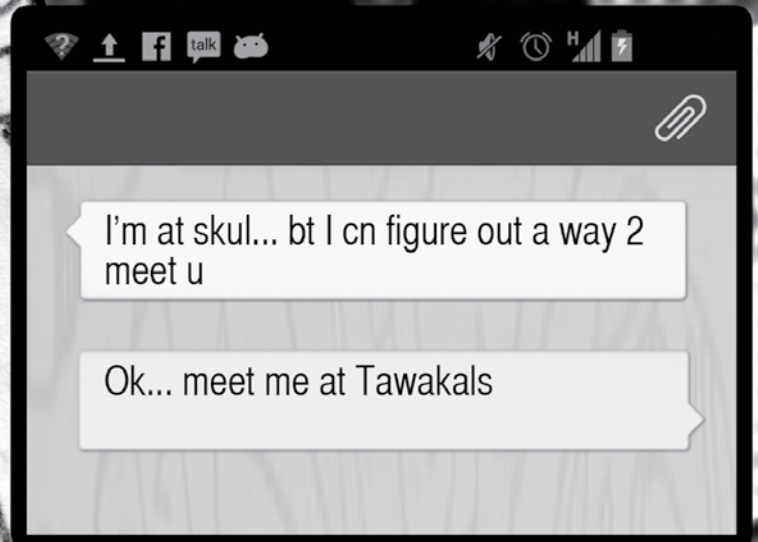
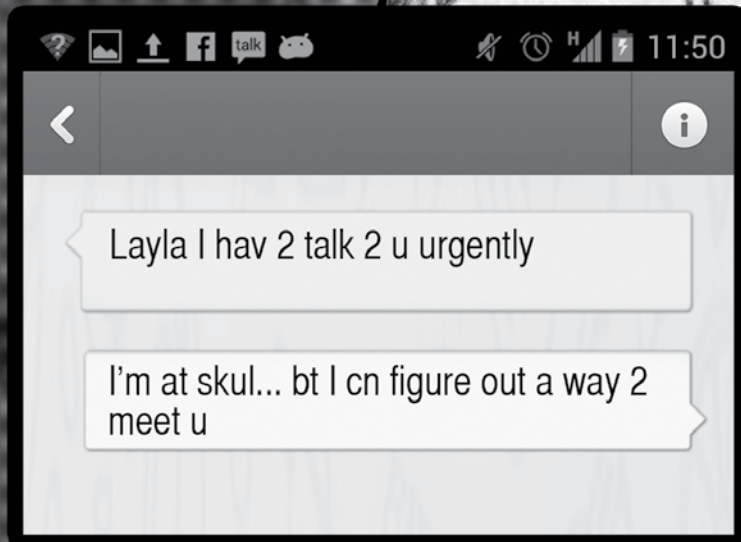


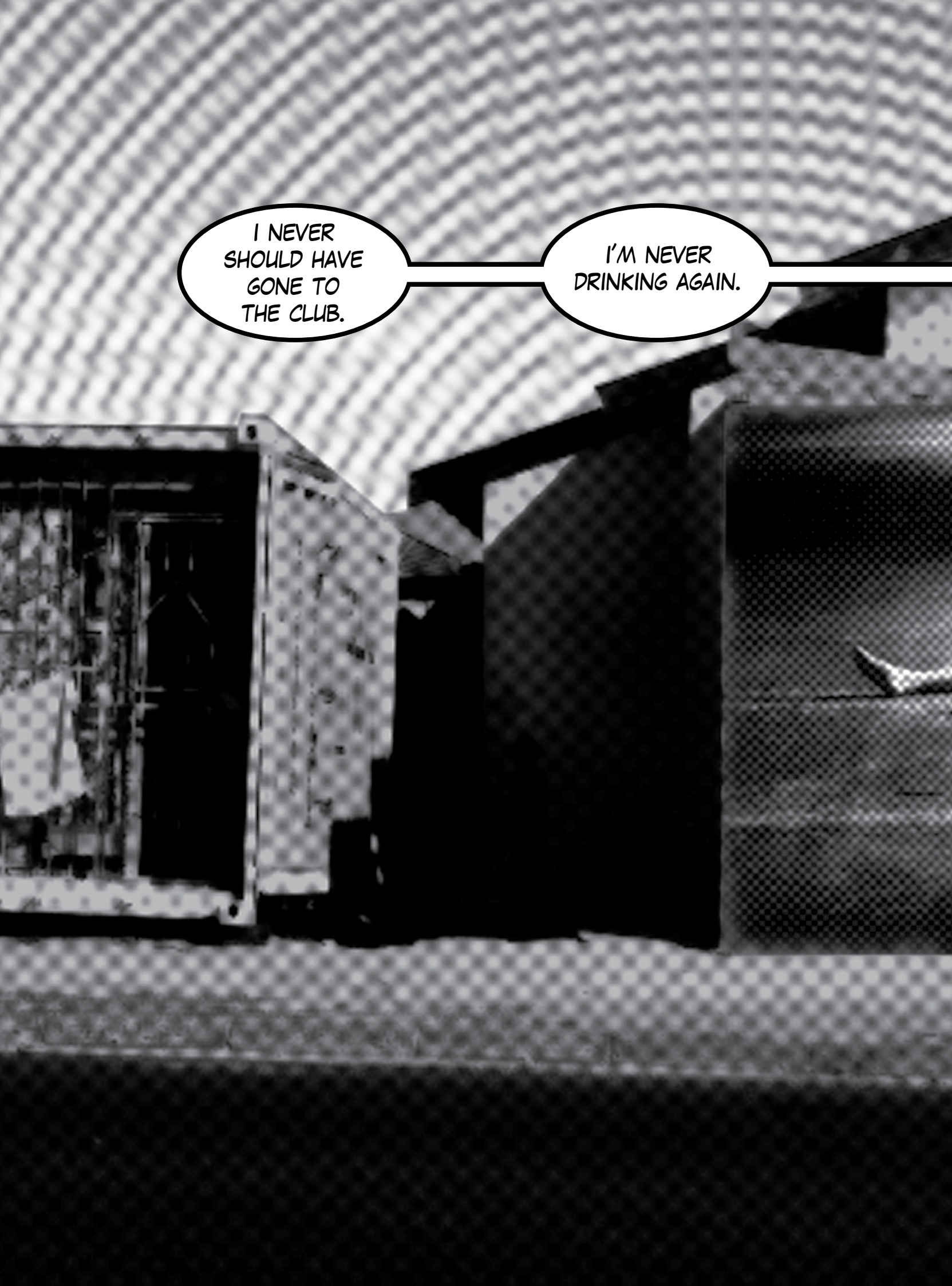


JEEZ...
WHAT HAPPENED
TO HER?



BIP
BIP



A black and white photograph of a dilapidated building, possibly a warehouse or industrial structure, with a prominent checkered pattern overlay. The building has a large, dark, rectangular opening on the left side. The sky is visible in the background, and the overall image has a grainy, high-contrast aesthetic.

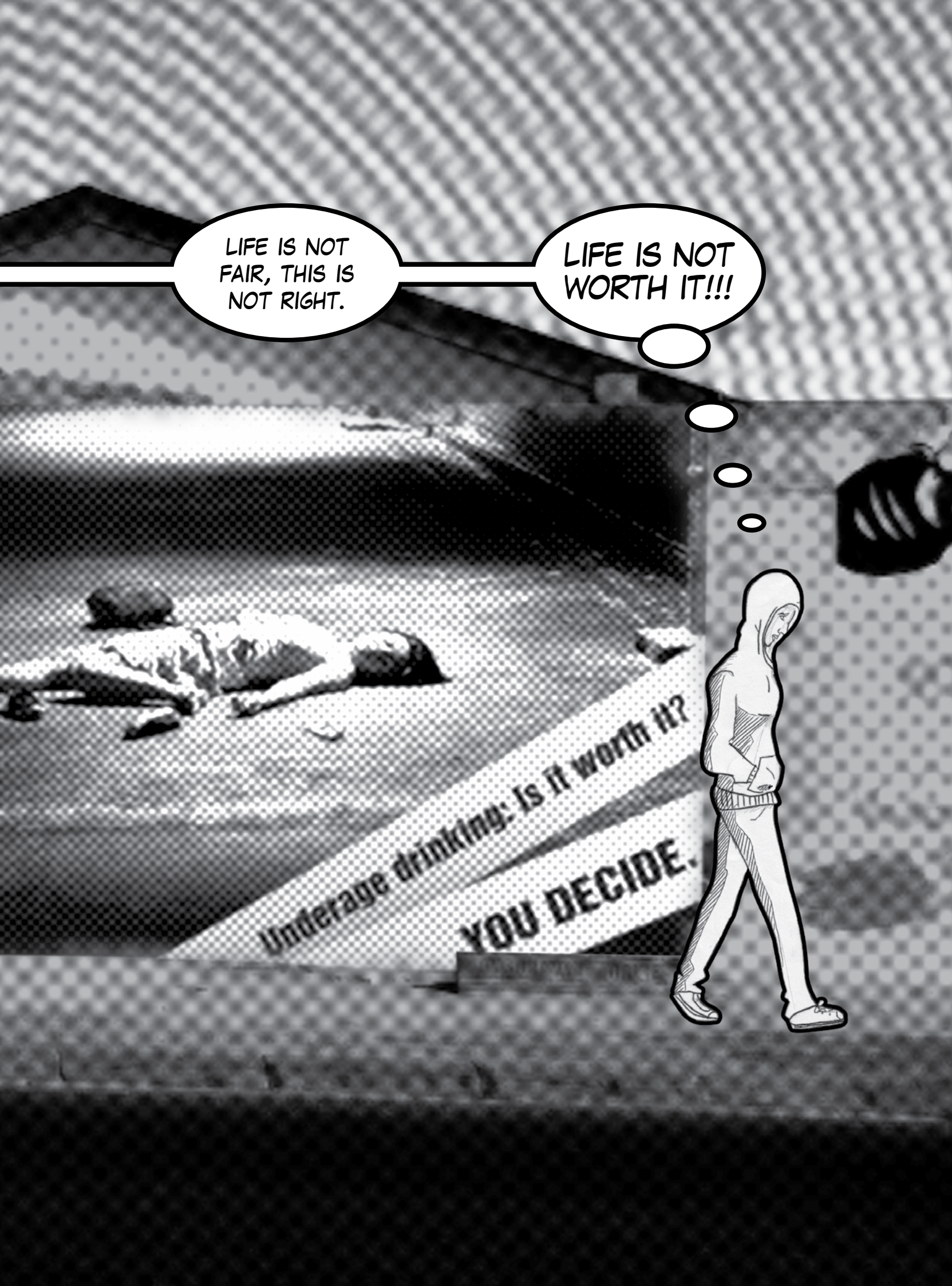
I NEVER
SHOULD HAVE
GONE TO
THE CLUB.

I'M NEVER
DRINKING AGAIN.

LIFE IS NOT
FAIR, THIS IS
NOT RIGHT.

LIFE IS NOT
WORTH IT!!!

Underage drinking: Is it worth it?
YOU DECIDE.

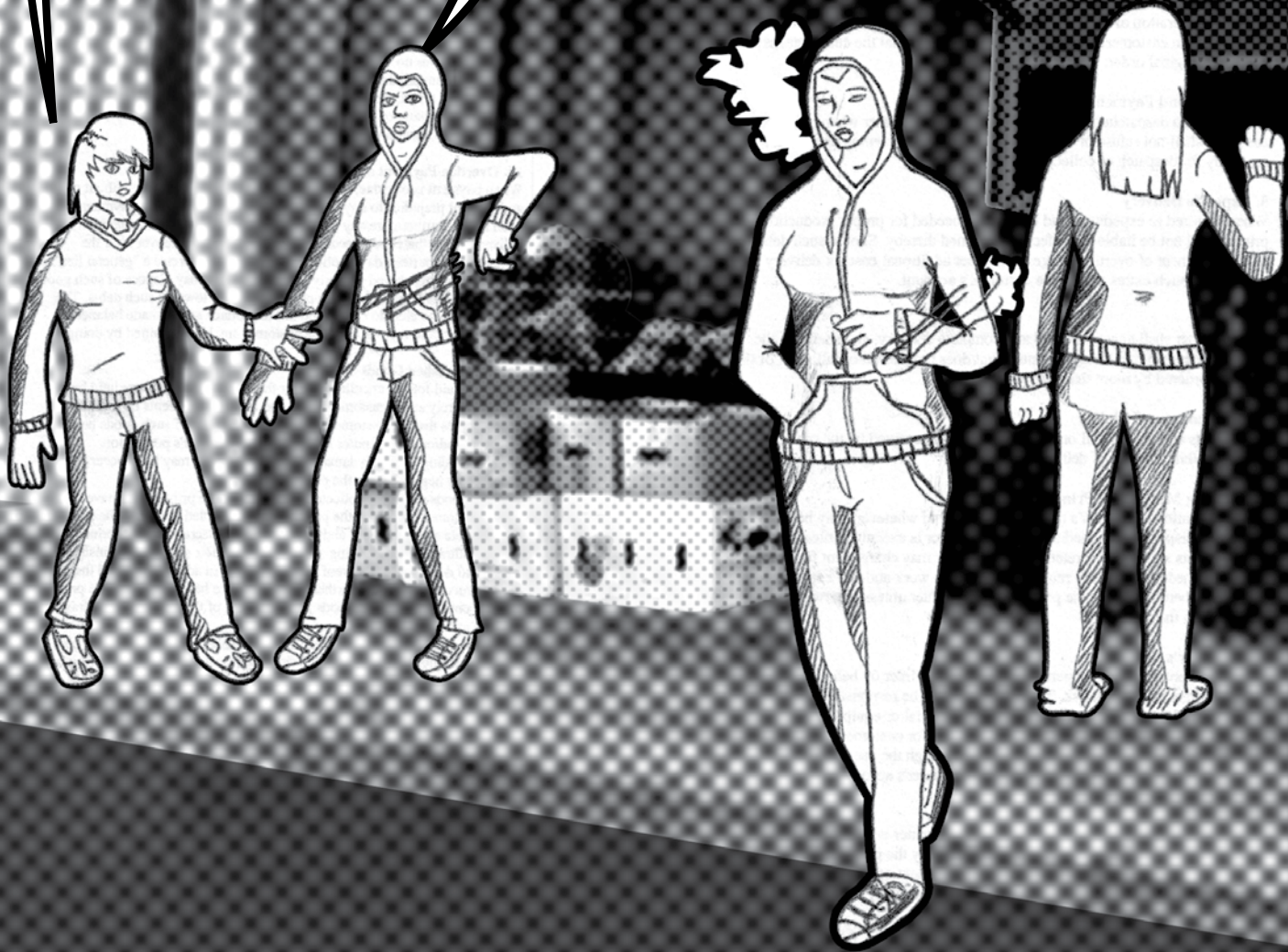


WHATS WRONG?
YOU LOOK TERRIBLE?
WHAT HAPPENED?

LAST SATURDAY
I WENT CLUBBING...
I GOT REALLY DRUNK AND
THE BOUNCER CAME TO HELP ME...
ATLEAST I THOUGHT HE WAS.
HE TOOK ADVANTAGE OF THE
SITUATION AND RAPED ME

NOBODY IS GOING
TO BELIEVE ME.

I NEED A SMOKE,
THIS IS HECTIC...
I NEED SOMETHING
STRONGER



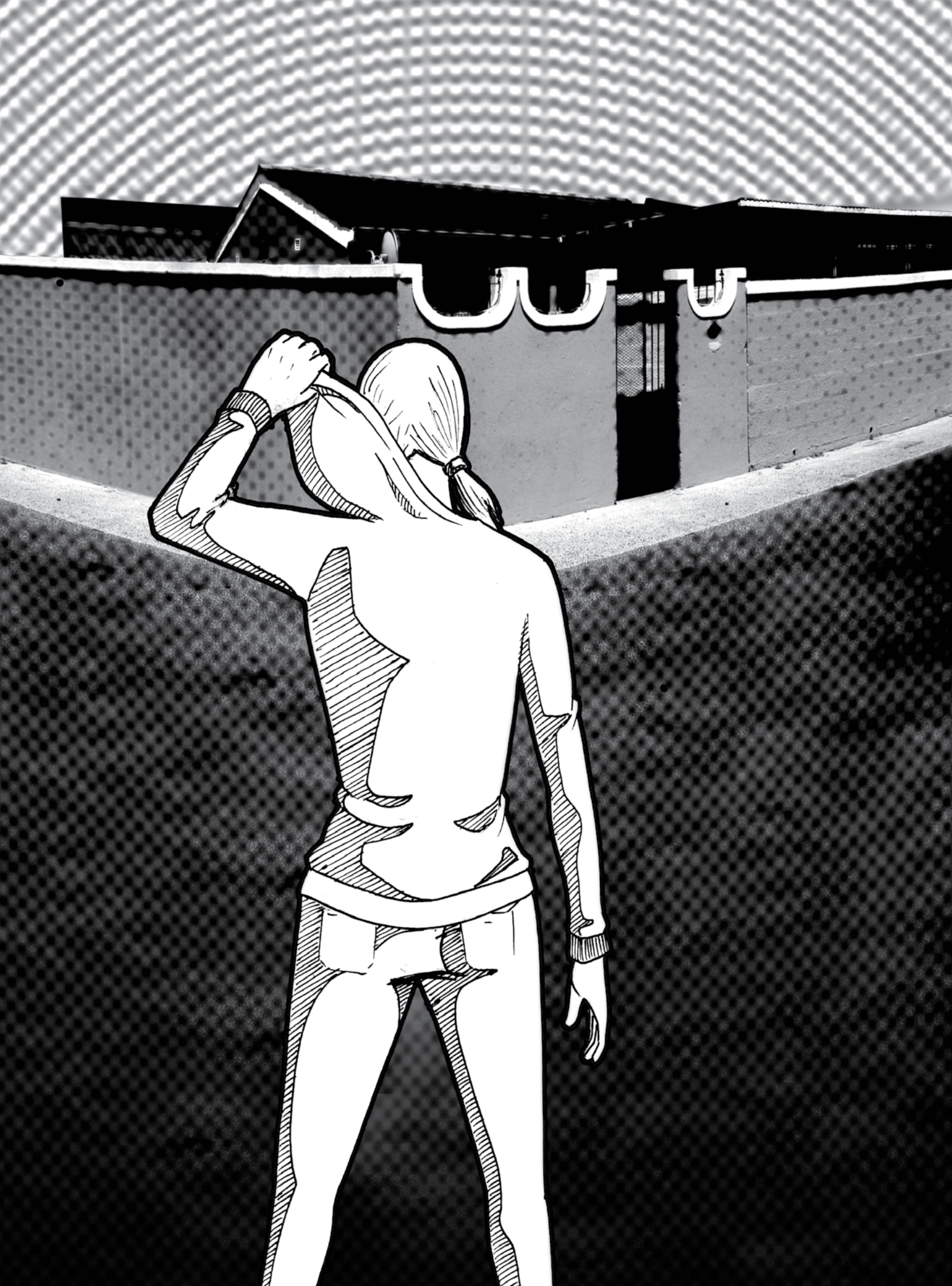


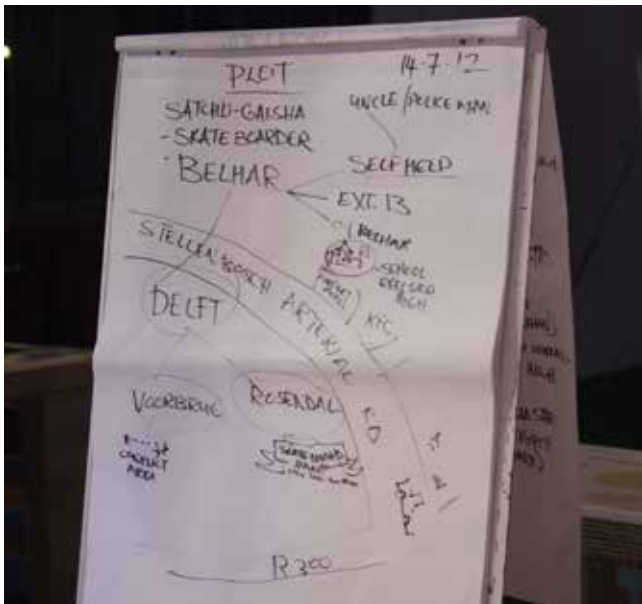
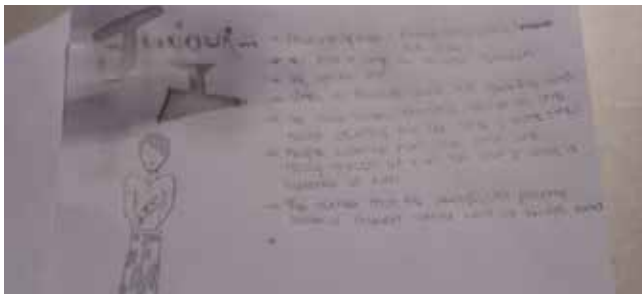
HE KNOWS ME!
HOW COULD HE DO
THIS TO ME?!

DOESN'T HE
HAVE ANY
FEELINGS?

WHAT MUST
I DO?

I THINK WE MUST
GO TO THE POLICE
RIGHT NOW...





Creating A Learning Environment

"Education is the most powerful weapon which you can use to change the world"
- Nelson Mandela

The following is a series of activities that ended in the youth engagements that took place to introduce the comic to young people engaged in the Restoring Humanity School and Community Programme. The concepts were developed and implemented in a way that ensured that the ownership of the creative engagement rested in the hand of the creators.

The introduction of the comic took place in the form of an "Exhibition" that would provide the context for the story. The idea was to create a learning environment that would allow participants to step into the comic.

Step one

Fantasia's Story

An A0 size of the story was printed and placed on display boards. During the workshop participants had a chance to read the story and talk to the young people who created it. It was an opportunity for the participants to hear from their peers how the process has been for them, what they learnt through the process, what the challenges were and the high points of their journey in creating the comic.

Step two

Creating the wallpaper

Participants used A3 size copies of the story and pasted it on sheets of brown paper. Different techniques were used to develop interesting patterns on the paper that included, tearing the pages to create ragged edges, burning the edges, cutting out images of the page as well as using teabags to colour pages. There are many other techniques that can be used to create the wall paper to make it interesting.

The participants collected headlines in newspapers pertaining to the topic of the comic. These cut outs were treated similarly and interspersed between the comic pages. Empty speech bubbles were scattered between all of these printed images. The speech bubbles are there for participants to write their comments during the workshop. After the workshop these comments were collated to form the basis for the new story to emerge.

Wheat paste made from flour and water was used to put the wall paper onto the walls.



Step three

Installations

The group decided to create five small installations that would serve as the connection points of the story to facilitate the discussion about the topic.

A bar, as this is where the story of Fantasia starts, and the abuse of liquor is associated with domestic violence, rape, violent and general irresponsible behaviour. To create the "bar" participants sourced the bottles from a local "shebeen" in their community.



A classroom scene was included because Fantasia is a learner. Schools are also places where most young people spend a significant part of their lives. Whilst the school should be a place of safety, for some young people and children it has become a place of abuse. Many of the newspaper articles sourced during the period of planning and implementation of the project reported incidents of rape that were taking place in schools.



The bedroom scene was included because the team felt that most unreported incidents of rape take place in private intimate spaces. A video projector was placed to project images on a bed. This is meant to symbolise the untold stories of abuse that take place behind closed doors.



A play area was created to highlight the number of children being abused and molested. It also represents innocence lost. In many communities children can never live care-free lives as those who should keep them safe and protect them are the very people who abuse them.



A taxi was included not because it is the most popular mode of transport in the communities but because there are many incidences of rape, physical and verbal abuse of women in taxis and at the taxi ranks.



Note to process managers.

This process took place over a period of months. It needs solid planning and commitment from a core team to get it from start to finish. It has been our experience when working with a group of young people that if not constantly challenged and engaged they will begin to lose interest. They also need to see the progress they are making along the way to stay with the process. Maintaining and keeping the group motivated and focused is an important task of managing the process.

Once the concept for the day was decided, participants actively searched and contributed to creating the various focus areas. They talked to their friends, their families, people in their neighbourhoods to donate and borrow items and share ideas. They experienced the power of collaboration and cooperation in a way no workshop can simulate, but through practical experience and engagement.

It could be said that young people in the townships of South Africa have the perception that art is not for them, or the kind of art they do create is not "real" art. It is difficult to quantify the impact of being involved in this process. For some of the participants it has become the measure by which they now identify their values. What was created is because of their combined effort. It has contributed enormously to their confidence and self-esteem as individuals who have a contribution to make and who at the end of the day can say, "We have done it ourselves!"

NOTES

NOTES

WORKSHOP 1

Comic of The Oppressed

Activity One

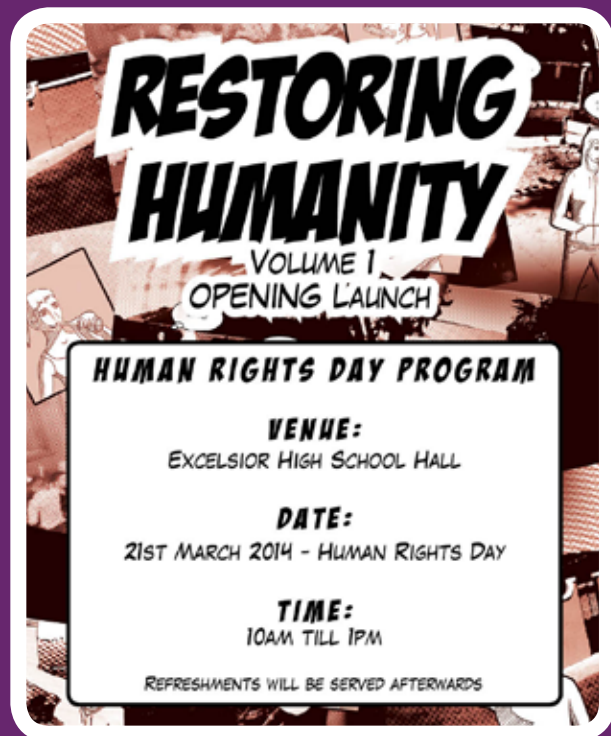
Participants are divided into groups. The groups can vary between eight or twelve depending on the number of participants in the group and the number of facilitators being used to hold the group together. The activity used to illustrate the process in this instance had a total of 94 participants.

Participants are requested to buzz in groups of three for three minutes, to discuss a topic – in this instance, “what is rape”.

The facilitators take the responses from the buzz groups and allow discussion and clarification of contributions.

A simple way to wrap up this initial discussion is to have the written on a flip chart as a summary.

“Sexual acts become crimes when they are performed without the permission (consent) of the person they are performed on”



Activity Two

Participants are prepared to visit the different installations in the exhibition.

10 minutes is allocated for discussion at each of the conversation points.

The facilitators should have a clear signal for when people need to be rotated to the next point.

The following questions could be used to guide discussions.

Who are the persons violated in the space and why?
Who violates people in this space and why?

The facilitator needs to ask probing questions to unpack why some people are seen as vulnerable “easy targets” for acts of violation against them. The “why” should stimulate participants to think of what social, cultural, traditional and economic conditions incubate the kind of values and attitudes that enables violating behaviour to flourish?

The conversations from one installation to the next should build on each other. Facilitators should carefully keep track of issues raised, for further discussion and debriefing after they go around.



Activity three

Body mapping

Participants are divided into small groups of 5 – 6 and provided with a sheet of paper to prepare a body map. The body map represents their community and the broader society.

Participants are asked to populate the body with colours, words, and symbols, that illustrate who all are affected by rape in society. This activity builds on the previous one and is used to summarise the discussions that have been taking place in the previous session. It could also be a stand alone activity.

Participants present their body maps.

Summarise

The facilitator, using the examples from the groups, summarises how rape affects all of society, either directly or indirectly, as friends, families, neighbours, or members of the same groups. It affects all people, irrespective of age, colour, culture or class.

Note to facilitators.

The facilitators must acquaint themselves with the content of the rape law that is called the Sexual Offences and Related Matters Amendment Act, No. 32 of 2007. What is important for the group of young people they are working with is to flag the age of statutory rape in South Africa, and the implications of “consensual sex between adolescents”. It is important that the facilitators know what is within the boundaries of the law.

In all of the workshops thus far conducted the most vibrant discussion has been when does “no” mean “no”, or is it about being coy and it actually mean “yes”. These discussions can move in circles. We have been quite firm in not entertaining the interpretation and nuances of, “no”. No means there is no consent. We did not encourage the interpretation of the “NO”.

Facilitators need to be sensitive and aware of the group as there might be participants present who have been victims of rape and have not acknowledged it to themselves or to others. Closely monitor the responses to see how present participants are in the group. If at any time the facilitator feels that one of the participants is not dealing with the topic well create an opportunity for the participant to leave the group without drawing undue attention to the participant and refer the participant to an appropriately skilled person to talk to.



NOTES

NOTES

WORKSHOP 2

Life: Joy and pain

"It takes a village to raise a child"; "Your child is my child"
-African proverbs

The following activities were developed to create other ways in which the comic can be used to facilitate discussion and thinking about the issues of abuse and human violations. In particular, it is suitable for use in the classroom setting.

All the activities can be adapted to address the issue the group will be discussing, i.e. gangsterism, terrorism, corruption etc.

Activity A

- Provide each participant with a copy of the comic strip. Allow them 5 minutes to read through the comic and digest the contents.
- Ask participants to stand up and walk within a confined space you have identified. This could be inside a circle of chairs. The facilitator will give them a signal (bell, hand clap, say stop etc) and they will have to find partners and form groups of three.
- A question will then be read out by the facilitator and the groups of three will discuss it for three minutes. Each person in the group must have an opportunity to contribute to the conversation.
- After three minutes the facilitator will ask the groups to walk and circulate again and give them the signal to form a new group of three. Repeat the exercise a minimum five times and not more than eight times. The facilitator must read the energy of the room before posing the next question and decide when to draw the session to a close or to proceed.

Questions (suggestions)

1. What do you think of Fantasia's story? How does it reflect the reality in which you live?
2. Why do you think the artists used the technique of drawing the cartoons in a real life setting?
3. How do you know that Fantasia feels that she is partly responsible for what happened to her? Do you agree with her?
4. How do you think this experience will affect Fantasia's life?
5. What advice would you give Fantasia?
6. Share other life changing acts of abuse and injustices young people face today in your community?

Ask participants to return to their seats.

FANTASIA'S STORY

COMIC OF THE OPPRESSED
VOLUME 1

Debrief questions in Plenary

Ask participants to give feedback on the questions they talked about. It does not have to be in the order in which the facilitator asked the questions.

Allow the 10 minutes then wrap up the conversation, drawing on the answers and insights of the group.

Summarise

Life is full of painful experiences; simply by being alive we will experience pain. We love, a parent, sibling or friend; be disappointed by a romance gone wrong. These are facts of life. Experiencing acts of injustice and social crime should not be considered inevitable or a fact of life. These acts that cause needless pain, trauma and destroy lives must not become acceptable as 'natural' or 'normal'. We must look at why they happen, how they happen and what needs to be done to prevent them from happening.

Activity B

Creating a word puzzle

- Divide the participants into groups of four/five, depending on the size of the group.
- Ask the group to brainstorm ten words they associate with rape.
- Provide the groups with a grid for the word puzzle.
- The group then needs to create a word puzzle in five minutes with the ten words and add in the word rape. (11 words in total) The facilitator must use his/her discretion on the number of words and language used to make it a meaningful and fun activity.

a	k	v	h	z	v	o	m	l	x
b	v	i	o	l	e	n	c	e	a
c	a	b	c	c	a	b	k	L	n
f	r	n	m	p	p	o	n	m	g
o	o	y	r	e	v	e	n	g	e
r	k	h	u	a	u	i	h	h	r
c	g	a	s	g	p	a	i	n	a
e	x	t	r	e	m	e	u	p	p
k	s	e	v	c	x	s	u	s	q
l	h	u	m	i	l	i	a	t	e

- Ask the group to exchange their word puzzle with another group. Each group has a stipulated amount of time to find the words. When time is up they must stop!
- Allow the groups to go for a second round, if energy is good go for a third round. Keep to the time.
- Each group should have their own list of words and the list of at least two other groups.



Debrief in plenary

- How many words did the group have in common with the other groups?
- How many of the groups saw the word rape first. What can we learn from this?
- Why do you think a puzzle was used to take a closer look at rape and what we associate it with?

Summarise

Most of the time we struggle to make sense of the realities we face. Faced with the challenges of growing up, deciding what you want to do with your life, where you are on this journey, is confusing enough, without the interruptions of traumatic events that make you question your existence or worth in this world.

To make sense of it we need to take time to unravel the puzzle that is our lives and unearth those things that give it meaning and purpose. We look inwardly to do this but we also look to our friends, family and the communities we live in to provide guidance and meaning to our lives. The important thing is to be able to recognise and focus on what is important in the chaos of our lives.

Activity C

Black out Poetry

Divide the participants in groups of four/five depending on the size of the group.

Give each group a collection of newspaper articles that relate to rape or the topic under discussion.

Allow enough time for the participants to read and share ideas on the articles with the focus on who all is affected by rape.

Explain to the group the process of black out poetry. Provide a random example.

Ask participants in their small groups to create a poem from one of the articles.

Give each small group an opportunity to share their poetry with the rest of the groups.



Debrief in Plenary

What did they learn from the exercise?



KZN rapist gets 121 years in jail

2013-06-25 11:32

Witness Reporter

Durban - A convicted robber and rapist has been sentenced to 121 years in jail by the Scottburgh Regional Court.

He threatened her with a sharp object and raped her twice.

He broke into another house in the early hours of the morning on 13 December of the same year and raped an 11-year-old girl who was on holiday with her parents, he said. He was arrested in the evening of the same day and was charged with three counts of robbery and rape.

“On September 8 ... a domestic worker from Hibberdene was on her way to bath when he approached her outside her employer’s house. He told her that he was sent by the owner to cut grass and pushed her into the house,” said Zwane.

In all three attacks, he fled with items stolen from the houses.

Zwane said he was found guilty on Thursday last week and sentenced to 121 years’ imprisonment.

~~KZN rapist gets 121 years in jail~~

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~~In all three attacks, he fled with items stolen from the houses.~~

~~Zwane said he was found guilty on Thursday last week and sentenced to 121 years’ imprisonment.~~

121 Years

breaking into a home
44 year old woman
he threatened her
raped her
domestic worker
pushed her into the house
he threatened her
raped her twice
broke into another house
raped her an 11 year old girl
arrested
guilty
sentenced
121 years



Note to Facilitator

These activities are designed to slowly move into some of the detail on the topic under discussion. It is an introduction to get participants to talk, using a story as an entry point.

The word puzzle is a metaphor of how rape or any act of violence creates chaos in our lives. It takes time to put the pieces together to find the words to express ourselves. It also takes time when we meet people to come to the root of the problem.

The blackout poetry activity allows the participants to get a broader view on the issue under discussion and how it affects every sector in society. When an injustice is being perpetrated it affects everyone, in different ways. The facilitator must draw on examples from the participant's reality. In addition, we need to realize that how we remember these traumatic events does not always reflect the reality of the event. People sometimes 'black out' important feelings and actions – this allows them to cope with what has happened to them. All this is very natural and at times a necessary coping mechanism for them to make sense of what has happened and continues to happen to them after the traumatic event.

Resources

Copy/copies of a story in a form (comic/dvd/article) that is accessible to the participants addressing the issue decided upon.

Word puzzle grid

A collection of newspaper articles on the issue under discussion.

NOTES

Workshop 3

"It takes a village to raise a child"; "Your child is my child"
-African proverbs

How is it possible for people to do such terrible things to each other? What makes it possible for a person to become so unfeeling that they are able to justify their atrocities.

If it takes a village to raise a child, then there must be something wrong in the village that has made it possible to nurture a culture of violence and institutionalise processes of dehumanisation that allow injustices to flourish. The next couple of activities explore the themes of what is shaping our attitudes and behaviour towards ourselves and each other.

Activity A

Do I belong, do I fit in...?

Refer participants to the comic story. The cartoon image placed into the real time scene indicating that she does not really belong there. Many times people feel that they do not belong, there is a sense of being disconnected to the reality of their own lives. They then set about living their lives to find a place where they feel they do belong, where their presence is acknowledged and valued. What is the cause of these feeling of disconnection, of feeling not quite acceptable to society?

Brainstorm in Plenary.

Ask participants to offer words that make them feel that they do not belong in their family, specific environment, group, community and country. Write all the words on the flipchart paper.

The words will reflect how 'society' makes us feel that we are not enough and unworthy as human beings.

Divide participants in smaller groups of 3 –6 people.

Request the group to develop a collage that illustrates what they believe contribute to making people feel that they do not quite fit in or are not quite worthy.

Create a gallery with the presentations. Participants move from one presentation to the next sharing their opinions on the presentations.

Bring participants back into the plenary.



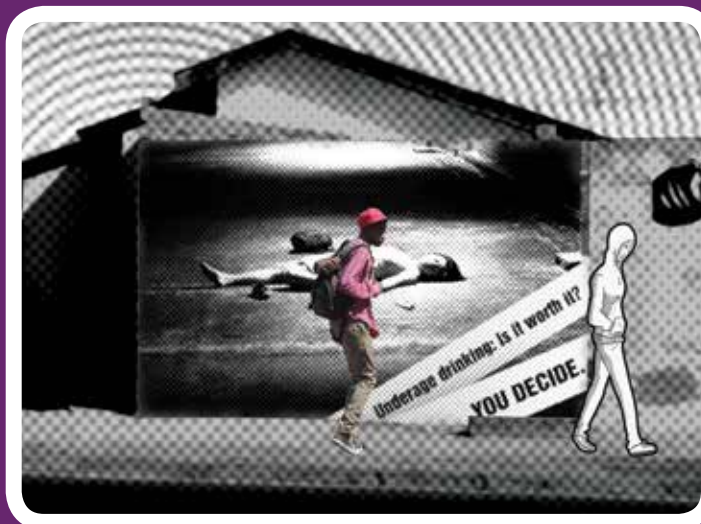
Debrief

Ask participants to share their thoughts on the gallery of collages. What conclusions do they draw from the presentations?

How does looking at the gallery make you feel?
Allow participants to share their feelings at a level they are comfortable with.

Make sure that each participant has a chance to say something; it could be just one word.

The facilitator should refrain from wanting to make participants feel better by offering comforting platitudes. Acknowledge and empathise with the participants feelings.



NOTES



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"I THINK I'M AFRAID OF
BEING HAPPY BECAUSE
WHENEVER I GET TOO
HAPPY SOMETHING BAD
ALWAYS HAPPENS."

