Berghof Foundation

Fostering civic and nonviolent education in Jordan

Manual for schools, universities and teacher training

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Manual for schools, universities and teacher training.

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Content

Introduction

Fostering civic and nonviolent education in Jordan

Since 2010 there are close contacts between the Berghof Foundation in Germany and different organizations and committed colleagues in Jordan. In discussions with them (at conferences and trainings) it became clear that there is a need to create spaces where education experts and practitioners in Jordan can exchange ideas and develop concepts and materials for civic and nonviolent education. The Jordanian society and education system are dealing with various forms of violence in families, schools, universities and other areas of daily life. Challenges are how to develop the skills of children and youth in communication, nonviolent behaviour, empathy, identity formation, leadership skills, participatory learning in groups, decision making skills, respect for values and rules, etc.

The idea of the project "Fostering civic and nonviolent education in Jordan" is to bring education experts together to discuss, develop and then practice concepts for a training-of-trainers programme in civic and nonviolent education as well as to produce a learning package (manual, poster, videoclips) which can be used by school and university teachers as well as in nonformal education. The objective is to strengthen constructive conflict transformation, which is guided by values such as nonviolence, tolerance, respect and participation. The project will be carried out in close cooperation of all partners guided by an expert team which will meet several times throughout the year and ensure that the concepts developed will be applicable for the Jordanian context. They will bring in their expertise on civic and nonviolent education in Jordan, while the german colleagues will bring in their experiences in that topic. This will create a joint space for learning from each other.

Project partners are the Berghof Foundation, the Theodor-Schneller School, the Regional Social and Cultural Fund for Palestinian Refugees and Gaza Population, and the expert team specifically established for this project. The project is funded by the German Federal Foreign Office through its funding programme civil conflict resolution and runs since January 2013.

Civic Education – Nonviolent Education – Peace Education

Civic Education is firmly fixed in the educational system in Jordan. It is taught at universities and schools. Basically this involves regional studies and studies of institutions.

The implementation of the subject "National and Civic Education" is considered a milestone in the development of the educational system in Jordan. Dr. Khaled Touquan, former Minister of education, commented in 2005: "This subject aims at preparing good citizens who understand the meaning of citizenship and the relationship between rights and responsibilities."(www.jcces.org/moe.htm). In this context the Jordanian Center for Civic Education was founded.

This Manual combines the basic approaches for Civic Education in Jordan with international experiences and studies on Nonviolent Education, Peace Education and Violence Prevention. It is composed of three modules with different content-related aims and methodological principles. These include: Visual Storytelling, Interactive Theatre and Streetfootball for Tolerance. It is designed for the use at schools and universities, as well as for voluntary youth work, for example in refugee camps. The manual is supplemented by posters, educational movies, as well as a study on violence at universities in Jordan.

Nonviolent education and peace education both aim to reduce violence, support the transformation of conflicts, and advance the peace capabilities of individuals, groups, societies and institutions. Peace education builds on people's capacities to learn. It develops skills, values and knowledge and thus helps to establish a global and sustainable culture of peace. Peace education addresses every phase of life and all stages in the socialisation process. It is context-specific, but is essential and feasible in every world region and all stages of conflict. Peace education takes places in many settings, formal and informal: in every-day learning and education, in the preparation, implementation and evaluation of professional projects with selected target groups, and in the support provided for conflict-sensitive education systems.

Principles

The methods are not arbitrary, but are based upon the following seven principles:

- Exemplary learning: the complexity of reality is reduced by identifying and addressing the varied linkages within a difficult issue area, which are often not immediately obvious.
- Contrasting and emphasising: methods focus attention on specific or determining viewpoints and problematical aspects.
- Change of perspective: empathy is promoted by expanding the learners' own standpoint, which can be inflexible and deeply rooted, to allow a plurality of views.
- Clarity and ability to perceive linkages: using techniques such as visualisation, problematical issues are relocated from the realm of the abstract and related to learners' own, concrete experiences.
- Action-orientated: themes and issues are made accessible through activity and experience-based learning.
- Peer-orientated: shared learning is encouraged by group work and mutual support.
- Empowerment: building skills promotes self-confidence and autonomy.

The basic approach of peace education is to create a space for encounter, exchange and critical discussion. These spaces do not create and maintain themselves; sensitivity must be applied to both their design and use. The following approaches to creating such a space are particularly noteworthy:

- Communication and dialogue facilitate clarity and debate and help to achieve greater harmony, understanding and compromise.
- Encounters, formal and informal as well as national and international, promote intercultural learning and the dismantling of prejudices and stereotypes.
- Performance-orientated approaches utilise opportunities for creative design and physicality, and appeal to all senses. They can include drama (e. g. Forum Theatre), art and music (e. g. hip-hop projects), physical theatre, sport and games (e. g. street football).
- Best-practice examples and role models can open up discussion and exploration of identity and boundaries (e. g. Peace Counts or Search for Local Heroes).
- Media-orientated approaches can range from the analysis or design of print and audio-visual media to the use of new media (the Internet) and social networking sites.
- Meta-communication, feedback and evaluation are essential components of reflection, de-briefing and further development.

Contributions of civic and nonviolent education to violence prevention

- Creating awareness for the various forms of violence
- Providing scientifically sound background, models, knowledge on violence
- Creating spaces for inclusive dialogue of all affected in the education system
- Introduces nonviolent approaches and alternative ways to deal with violence.
- Draws on experiences how nonviolent education institutions and systems can be designed.

Violence prevention approaches

Individual approaches

- Educational programmes – e. g. vocational training for underprivileged youths and young adults.
- Social development programmes – e. g. bullying prevention, preschool enrichment programmes.
- Therapeutic programmes – e. g. counselling for victims of violence, behavioural therapy for depression and other psychiatric disorders.
- Treatment programmes – e. g. for people at risk of harming themselves, medical treatment for those suffering from psychiatric disorders.

Relationship approaches

- Training in parenting – these programmes are aimed at improving the emotional bonds between parents and their children, encouraging parents to use consistent child-rearing methods.
- Mentoring programmes – these programmes match a young person with a caring adult from outside the family who can act as a positive role model and guide.
- Family therapy programmes – these programmes are aimed at improving communications and interactions between family members.
- Home visitation programmes – e. g. regular visits from a nurse or other health professional to the homes of families in special need of support and guidance with child care.
- Training in relationship skills – these programmes typically bring together mixed groups of men and women with a facilitator to explore gender and relationship issues that play a part in violence.

Community-based efforts

- Public education campaigns - using the media to target entire communities or educational campaigns for specific settings such as schools, workplaces, and health care and other institutions.
- Modifications to the physical environment, such as creating safe routes for children and youths on their way to and from school.

- Extracurricular activities for young people, such as sports, drama, art and music.
- Training for police, health and education professionals, and employers to make them better able to identify and respond to the different types of violence.
- Community policing to create partnerships between police and a variety of groups at community level. Programmes for specific settings such as schools, workplaces, refugee camps changing the institutional environment by means of appropriate policies, guidelines and protocols.

Societal approaches

- Legislative and judicial remedies – e. g. creation of laws against sexual violence and violence by intimate partners, or against the physical punishment of children at home, in school or in other settings.
- International treaties relevant to the prevention of violence. Besides setting standards for national legislation, these instruments are invaluable for advocacy purposes.
- Policy changes to reduce poverty and inequality, and improve support for families – such as social assistance and economic development schemes, employment creation.
- Efforts to change social and cultural norms – tackling gender issues, racial or ethnic discrimination, and harmful traditional practices, all of which may have deep roots in the social fabric.
- Implementing disarmament and demobilization programmes in countries emerging from a conflict, including providing alternative employment for former combatants.

World Health Organization 2002. World Report on violence and health – summary, Geneva: WHO, p. 25-28, http://www.who.int/violence_injury_prevention/violence/world_report/en/summary_en.pdf.

Civic and nonviolent education in Jordan: The Learning Package

In addition to this manual other materials were developed, published and available

- Five videoclips
- One poster "Culture of Dialogue"
- One study "Violence at Jordanian Universities"

Visual Storytelling

Background
The concept of "Visual Storytelling"
Visual Storytelling in Jordan

1. Conflict Cartoons
Materials

Worksheet 1:   Culture of Conflict
Worksheet 2:   Questions for discussion
Worksheet 3:   Nine Levels of conflict escalation
Worksheet 4:   Culture of dialogue
Worksheet 5:   Reconciliation
Worksheet 6:   Seven questions for reconciliation

2. Visualise Violence
Materials

Worksheet 7:   Pictures: In the schoolyard
Worksheet 8:   Drawings: Day at school
Worksheet 9:   Redraw the story
Worksheet 10:   At university
Worksheet 11:   Reasons for violence at uni
Worksheet 12:   Inventory at universities
Worksheet 13:   The story of Johnny Khozouz

3. Peacebuilder Portraits
Materials

Worksheet 14:   Story of mediation in Egypt
Worksheet 15:   Gracious brothers from Jordan
Worksheet 16:   Telling good practice stories
Worksheet 17:   Learning from peacebuilders
Worksheet 18:   Lessons from the stories
Worksheet 19:   Tell your own visual story
Worksheet 20:   Storyboard checklist

Manual and Videoclip
This module "Visual Storytelling" is part of a manual "Fostering a civic and nonviolent education in Jordan".

Other moduls are:
- Streetfootball for Tolerance
- Interactive theatre

In addition to the modules five videoclips are published.

The Concept of "Visual Storytelling"

The concept of visual storytelling

"The art of storytelling", as the Syrian storyteller Rafik Shami calls it, is an ancient and widely known tradition in the Arab world. Over thousands of years people have transferred knowledge and formed identities by telling stories, poems, legends or fairy tales to other people. On the Website of Hakaya, an annual storytelling festival in Jordan it says: "The story is the main constituent of life, the human being, culture and society; it is the main component of thought and communication. As for us Arabs, the story is one of our main tools for liberating the imagination, thought, perception and expression. This freedom is essential for our liberation on other levels." (www.hakaya.org/en).

Stories are nowadays no longer only orally transmitted. With the spread of multimedia, stories are told in the form of movies, soap operas, videos, songs, slideshows or short messages shared in social networks. Pictures represent and construct reality and they influence processes of learning and education. Visual media changes the ways of learning and interaction. When a story is combined with or expressed in pictures, cartoons or graphics, this can be referred to as "visual storytelling".

Visual storytelling as an approach in civic and nonviolent education

Visual storytelling can be used in very different ways and for several purposes. The aim of telling stories with multimedia is not only to entertain but also to inform, to convince, to form attitudes or influence behaviour of the audience. Visual storytelling is not a one-way street. It creates a link between the teller and the audience, between the creator and the viewer of a picture. It is thus not only a way of spreading a message, but a way to create relationships between people and common knowledge and references. Storytelling is not inherently good. It is a multiple-use tool, which can be used to transport fundamental values of nonviolence or participation, but also to spread false information or create stereotypes or reinforce ideologies. "(...) storytelling and other forms of discourse do not always generate peaceful relationships among and within communities. Storytelling and other modes of expression may, in fact, intensify social cleavages and mistrust and perpetuate structural violence." (Senehi 2002, 45)

Therefore it is essential to think about how visual storytelling can be used in constructive ways for fostering civic and nonviolent education. Senehi, with regard to oral storytelling, distinguishes between destructive and constructive ways. "Constructive storytelling is inclusive and fosters collaborative power and mutual recognition; creates opportunities for openness, dialogue, and insight; a means to bring issues to consciousness; and a means of resistance. Such storytelling builds understanding and awareness, and fosters voice." (Senehi 2002, 45)

The most relevant functions of constructive storytelling are mentioned here:

- *Knowledge:* storytelling can be an empowering methodology for both acquiring and generating knowledge. Stories can be told and understood by almost every human being.
- *Identity:* Stories create and express personal and group identity. The process of storytelling fosters empathy as listeners identify with the characters in a story.
- *Socialisation:* Stories are a means of socialising children in all cultures. While the majority of stories throughout the world glorify violence and militarism, constructive storytelling is using "peace tales" which create alternative visions of conflict resolution.
- *Emotions:* Stories simultaneously engage mind and heart. Through storytelling, the information and

argument conveyed, gains added power through the emotional impact of the story that is sensed and felt by the participants. Storytelling can build bonds of community among people as they share laughter and tears.

▤　*Morality:* Stories, even personal stories, always imply how things should be. They have moral import. All religions are equipped with a pool of stories that transport understandings of right and wrong.

(Senehi 2002, 47–56)

Also in psychology constructive storytelling is used in the so called solution-oriented therapy. "Problem talk creates problems, solution talk creates solutions" said the psychotherapist Steve de Shazer. In the 1980s he jointly with his colleague Insoo Kim Berg developed a model of solution-focused therapy. The fundamental conviction in that model is that the people themselves have the capacity for developing their own solutions, creating perspectives for their lives and taking the necessary steps to reach their goals. Visual storytelling can support the search for solutions in one's own biography. If people tell and depict their story about how they solved problems or conflicts in the past, what approaches they chose and what worked, or how they created change in their life or in their community, they will become aware of their own capacities. It will strengthen their capacity to recall solutions to problems, whenever new problems come up.

Visual storytelling in Jordan

The Berghof Foundation and a Jordanian expert team have elaborated and tested various approaches of visual storytelling for civic and nonviolent education in Jordan and in other countries in the world. Three of them will be introduced here:

1)　Conflict cartoons

The first approach is to tell stories of conflict escalation and de-escalation with a given set of cartoons or pictures. The pictures can make people aware of the dangers of conflict escalation and creates a space for reflecting on what to do to prevent such dynamics. Often it is difficult to talk openly about conflicts. Many forms of violence are put under a taboo. Especially it is hard for us to recognize our own personal shares of an escalation. Therefore, we have to learn to talk about problems and we need to know how and why violence sometimes arises so easily out of everyday problems. The conflict escalation model by Friedrich Glasl helps us to analyse and understand the dynamic of conflicts. He describes nine steps of conflict escalation. Based on this model a poster and picture cards were designed by Berghof Foundation and adapted by an expert team from Jordan.

In small groups the participants sequence the picture cards belonging to the different escalation levels. They create texts to each level and discuss their picture story in the plenary sitting. The conflict begins with the concretization of positions and ends by the complete confrontation. With rising escalation level our view of ourselves and of the others becomes increasingly narrowed, distorted and completely one-sided. The picture story is not only a good practise for adults. Even for children it serves as a suitable tool to analyse self-critical the own and the others conflict behaviour. If we have understood how and why conflicts can escalate, we should start to search for de-escalation steps. We will find constructive opportunities for action, at every level, which will limit violence and achieve cooperation and negotiation. The cartoons have been applied as a tool for conflict analysis and for raising awareness about typical conflict dynamics in different schools and in teacher trainings in Jordan.

2)　Visualise violence

The second approach is the documentation of ones own stories in the form of pictures or cartoons of violence and violence prevention. It creates visibility for often hidden forms of violence by documenting violence in one's own surrounding. Whether in school, in university or on the streets, there are numerous

forms of violence to depict. Not only direct violence, but violence in all its forms: direct, structural and cultural violence, as Johan Galtung put it. Together with the Berghof Fondation the expert team in Jordan has researched for various forms of violence in different areas: in school, in universities and on the street. The results of this search are presented in this part of the module. The visualization of the violence has taken different forms: pictures, cartoons, written stories. These are now used as working material for initiating discussions on the reasons for violence and ways of violence prevention. The visual approach is also helpful for discovering forms of violence that students might have been exposed to. It can foster empathy and create understanding for each other, when these stories are shared, be it in the form of pictures or cartoons. "This is a method to help the student to express his feelings and make his message clear to other people. Furthermore we want to present a new way for teachers to connect to their students and understand their problems" (Lobna El Lama, member of expert team).

3) Peacebuilder Portraits

This approach uses multimedia reports about peacebuilders around the world for redirecting the focus of people from problems to solutions. By retelling good practice stories of peacebuilding which have been developed by journalists and educators in the framework of the international project "Peace Counts", people gain hope and inspirations for themselves. The stories of the peacebuilders show creative ways of dealing with conflict and of reducing violence. They can serve as a "mirror" for self reflection about "what can I do?". This approach considers the question what experiences and methods of the portrayed persons could constructively be used to inspire the participants own search for solutions. It deals with the challenges peacebuilders face, their strategies chosen to deal with those challenges and what lessons can be learned from their work.

Jäger, Uli/ Ritzi, Nadine/ Romund, Anne 2012. Peace Counts Learning Package, Tübingen, Berghof Foundation.
Senehi, Jessica 2002. Constructive Storytelling: A Peace Process, in: Peace and Conflict Studies, 9:2, 41–63.

Peacebuilder portraits – Peace counts

Peace Counts is a unique combination of Peace Education and Peace Journalism worldwide. This project of Berghof Foundation, the Agency Zeitenspiegel and the Culture Counts Foundation uses journalistic reports about good practices of peacebuilding in educational settings. It started as an initiative of journalists who traveled to more than 30 conflict regions to report on successful examples of peacebuilding. The reports were published in the media and used for the creation of an exhibition called "Peacebuilders around the world". Peace Counts on Tour brings the stories back to the countries of origin. The exhibition is accompanied by a peace educational training program which uses specifically adapted multimedia materials and a Peace Counts Learning Package. Journalistic and didactically edited good-practice-examples of peacebuilding are still not widely used as inspiration for conflict parties in conflict regions worldwide. Peace Counts on Tour has revealed the potential of those examples. This cooperation between peace education and constructive journalism seeks to promote the visibility of successful peacebuilding projects and peacebuilders. It explores ethically and politically relevant contents of peace by preparing the fascinating stories and impressive photography's for selected target groups, hence deepening understanding of peacebuilding through pedagogical approaches. The biographical learning and the learning by role models are important approaches of civic and nonviolent education, especially with regard to adolescent target groups. A critical discussion about the "foreign" role model can be beneficial. Learning from role models is successful if the behavior, attitudes and characteristics of the "foreign" peacebuilder, which have been dealt with reflectively and value-orientated, can be transferred and employed into the lives of the (adolescent) target group. It is always a highlight of "Peace Counts on Tour", when people in conflict regions are not discouraged by the examples of peacebuilders from other distant countries but rather take inspiration from them. (Peace Counts: www.peace-counts.org)

1 Conflict Cartoons

Worksheet 1: Small group work on culture of conflict

The teacher or trainer divides the group into smaller ones (4–5 persons). Each small group works with a set of cartoons which will be handed out along with the worksheet "Culture of conflict". The participants find headlines for each stage and a title for the whole story. They can illustrate their story with a concrete conflict example. Further, they identify critical situations and behaviour, which lead to an escalation of the conflict. And they reflect on the question at which stage peacebuilders can intervene.

Worksheet 2: Presentation and discussion

All groups present their results in the plenary. In the discussion, the body language or the role of a mediator in the conflict can be highlighted. The participants often also reflect on the term conflict. Usually the discussion reveals, that conflict is not inherently bad. Differences in perception, thinking, feeling and will are normal when people live together. What has to be avoided is using violent means to forcibly resolve or "win" a conflict.

Worksheet 3: Introduction of model

To sum up, the teacher or trainer can introduce the model of Friedrich Glasl by using the poster and the worksheet "Nine Levels of Conflict escalation". Glasl has developed this model after analysing many conflicts in different areas, in families, in companies and in international diplomacy. It is important that the teacher or trainer cherishes the results of the groups and does not present the model as "the right" solution.

Worksheet 4: Principles for a culture of dialogue

After that the participants can discuss the principles that help to avoid violence in a conflict, which are written on the poster "Culture of Dialogue". For each principle they search for an example illustrating the principle. This can be done on different levels: What does this principle mean in the family, in the school, in the university, in politics, on the international level? These examples will show the applicability of these principles in different circumstances and whether the meaning of them is really clear.

Worksheet 5 and 6: Questions for reconciliation

But even if all these principles have failed in a conflict and it has escalated into violence, one can think about "reconciliation" and what needs to be done so that the conflict parties can live together peacefully in the future. The worksheet "Seven questions on the way to Reconciliation" shows what to do after the negotiation table is broken. The participants formulate for each picture one important element of reconciliation.

WORKSHEET 1 . Culture of Conflict
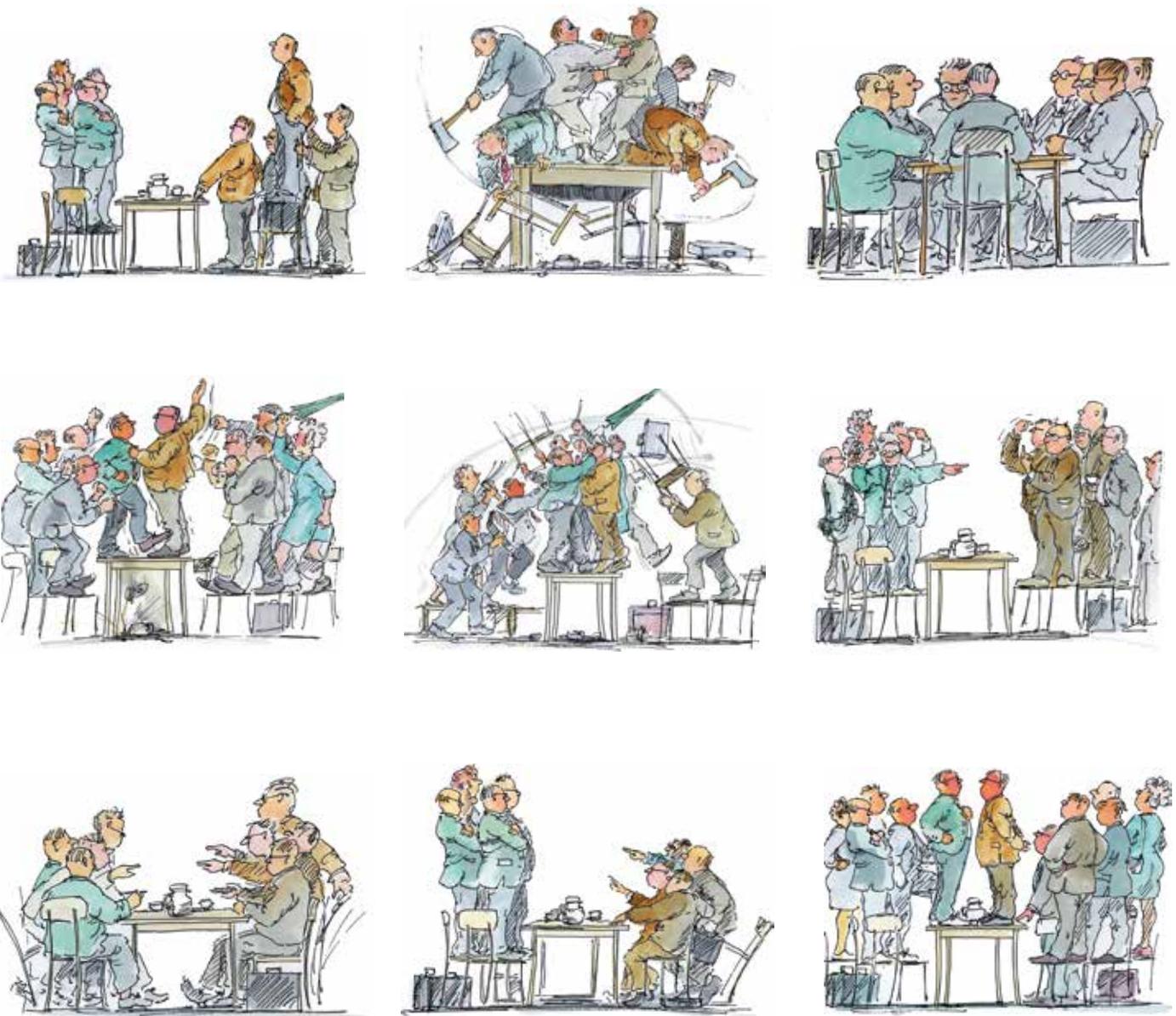
Culture of Conflict

On the picture cards, there are different cartoons about conflict escalation.

1. Arrange the cartoons in order, so that the situation is escalating.
2. Try to formulate a title for each stage and a main heading for the series of pictures as a whole. If possible, take a concrete conflict that you know or experienced to illustrate the escalation.
3. Identify a stage where you can intervene as a peacebuilder using your competencies to de-escalate the situation.

WORKSHEET 2 . Discussion

Questions for discussion

Conflict Analysis

1) What is the issue of your chosen conflict?

2) What behaviour is escalating a conflict? Describe the destructive behaviour in each cartoon.

3) At what stage does the violence start?

4) At what stage do the parties stop talking about the issue of the conflict?

5) What does their body language tell us?

Conflict Deescalation

6) What can the conflict parties themselves do to avoid an escalation?

7) What can an outsider do to help the parties to find a way out of the escalation?

8) In what stage should he or she intervene? And with what measures?

9) What can you do to prevent an escalation into violence?

WORKSHEET 3 . Nine Levels of Conflict Escalation

1. Concretisation
The points of view become more rigid and clash with each other. However, there is still a belief that conflict can be resolved through discussion. No intransigent parties or positions yet.

2. Debate
Polarisation in thinking, emotion and desire: Black-and-white thinking, perspectives from positions of perceived superiority / inferiority.

3. Deeds
"Talking is useless". Strategy of confronting each other with "faits accomplis". Loss of empathy and danger of misinterpretation.

4. Images, Coalitions
The different parties manoeuvre each other into negative roles and engage in open warfare. They recruit supporters.

5. Loss of Face
Public and direct attacks which aim at the opponent's loss of face.

6. Strategies of Intimidation
Threats and counter-threats. Escalation in the conflict through an ultimatum.

7. Limited Acts of Destruction
The opponent is no longer viewed as a human being. Limited acts of destruction as a "suitable" answer. Value reversal: small personal defeats are already valued as victories.

8. Fragmentation
The destruction and total disbanding of the enemy system becomes the goal.

9. Together into the Abyss
Total confrontation without any get-out clause. The opponent must be destroyed at any price – even that of self-destruction.

Glasl, Friedrich (1999). Confronting Conflict: A First-Aid Kit for Handling Conflict. Stroud: Hawthorn Press.

POSTER . "Culture of Dialogue"

WORKSHEET 4 . Culture of Dialogue

Principles that help to avoid violence:

1. Dialogue
We are ready for conversation and to listen to each other.

2. Renounce violence
We do not resort to violence and we renounce violence in all its forms.

3. Empathy
We understand the others opinion and listen to them.

4. Confidence
It is our business to build trust between us.

5. Diversity
We are fully aware that every human being is different from the other.

6. Similarities
We are looking for common values.

7. Fair play
We agree on fair rules for peaceful coexistence.

8. Support
We need mediation in some cases.

9. Reconciliation
We are fully ready to recognize our mistakes and accept apologies.

WORKSHEET 5 . Reconciliation

Reconciliation

On the picture cards, there are different cartoons about reconciliation.

1. Arrange the cartoons in order, so that the pictures show a reconciliation process after a conflict.
2. What needs to be done for a true reconciliation between conflict parties? Formulate one step for each picture.
3. Take one reconciliation example and describe what the conflict parties (and others) did to reconcile with each other?

WORKSHEET 6 . Seven Questions

Seven questions on the way to reconciliation

1. Help and search for orientation:
The violent escalation of a conflict always results in psychological and physical injuries. Help is often necessary: wounds must be dressed and casualties have to be consoled. For those concerned the question remains: Where do we go from here?

2. Reparations and compensation:
War and acts of violence leave material damage behind. This hinders the process of rebuilding and the development of perspectives for the future. Reparations and financial compensation are essential. Who bears the responsibility for this?

3. Confronting the past:
Traumatic experiences, personal disappointments and prejudices remain once a conflict has escalated. New trust and self-esteem are necessary. How can they be fostered?

4. Recognition of the reason for the conflict:
Conflicts have many reasons. Backgrounds have to be explored and revealed. Actions, symbols and objects which are provocative or threatening to others have to be removed. Who can help in this?

5. Apology and forgiveness:
Every conflict, particularly a violent conflict, gives rise to the question of guilt and forgiveness. How can the guilty be called to account? In what form does an apology become acceptable? Can victims ever forgive?

6. A blueprint for living together:
Every conflict, whatever its nature, must be solved by non-violent means in the future. Respect for human rights, orientation towards the basic principles of freedom from violence, of democracy and of upholding the rule of law are the key issues. Who makes the rules?

7. Commonalities and differences:
Living together in a state of "perfect harmony" is neither desirous nor feasible. However, how can commonalities be stressed without denying difference and diversity?

Uli Jäger / Günther Gugel (Berghof Foundation)

2 Visualise Violence

Worksheet 7: Violence and violence prevention in school

The pictures are showing a typical situation on a schoolyard. The pictures can be used with children to inquire about their reasons for fighting and what they think should be done. But the pictures are also useful for discussions among teachers to develop joint strategies for dealing with these kind of situations. Teachers need to be clear in what is violence and what not and in what situations to intervene.

Worksheet 8 and 9: Drawings

The drawings depict the experiences of a lonely student. By describing the drawings and the boy's experiences and feelings in more detail, empathy for the people around us can develop. Participants can discuss the consequences of humiliation and exclusion. By redrawing the story in a positive way, students can express what they dream of for their life.

Worksheet 10, 11 and 12: Violence and violence prevention at university

The pictures of fights at universities are taken from the media. They immediately trigger the question: "Why are the students doing this?". The reasons, which were discussed among experts and in the media, are discussed and the participants select the most important ones. Subsequently they develop ideas for violence prevention which address their selected reasons.

The inventory of violence prevention measures at university can help to identify existing and missing structures for developing a violence-free university.

Worksheet 13: Violence on the street

The story of Johnny, who was stabbed to death on the street is shocking because it seems completely futile and therefore beyond comprehension. But his family is forced to cope with that situation. The participants can discuss what different options the family has.

WORKSHEET 7 . In the Schoolyard


**Bring the pictures in a meaningful order and tell a story.**
What has happened? – What event might have triggered the escalation? – How is dealt with the situation?
What is the role of the teacher?

**Discuss the following questions:**
Have you experienced situations like that? – What do you do in situations like that?
What do you think, should be done?

WORKSHEET 8 . Day at School
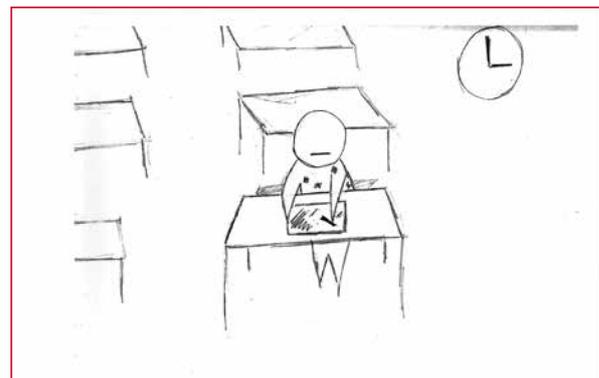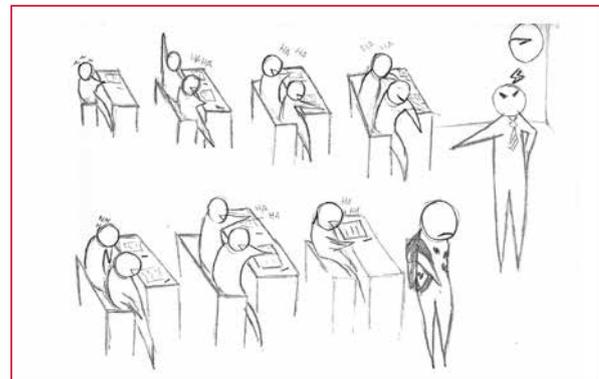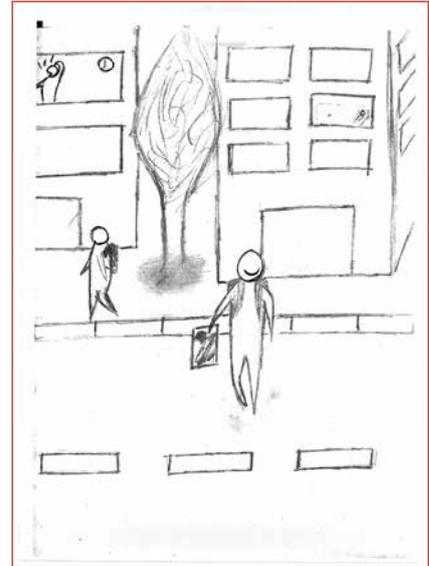
WORKSHEET 9 . Redraw the Story

Describing the drawings

- Watch the short video clip.
- Elaborate the story in more detail by continuing the description of each drawing.
  What happened to the boy? What's running through his head? What are his fears?

Drawing 1: Everything looks like a normal day at school ...

Drawing 2: The problems start while crossing the street. No one shows any consideration ...

Drawing 3: The school is in sight. It's all messy. He feels insecure and his classmates make fun of him ...

Drawing 4: There is beating. Why? Who will help? ...

Drawing 5: Also teachers make mistakes. They don't know about his sorrows. Quite the contrary ...

Drawing 6: He comes too late and dirty in class, now he's in trouble. He's alone, no friends, no support ...

Drawing 7: So, he draws his experiences. Now he needs someone who understands and takes care ...

Dreaming of a picture-perfect day at school

In the clip it is said that "Young people dream a lot. About their future, about love and comfort. And about adults, about listening adults."

Redraw or rewrite the story of the boy starting with:
Everything looks like a normal day at school. But then it turned out that all his dreams had come true ...

WORKSHEET 10 . At University

Tribal Clashes at Universities Add to Tensions in Jordan

By RANA F. SWEIS
Published: April 24, 2013

AMMAN — They may begin with a slur, a passing glance or an accidental shove: Student brawls that turn into tribal confrontations have become an increasingly worrying phenomenon on university campuses across Jordan.

Enlarge This Image

Jared J. Kohler

Jordanian students demonstrate against university violence outside the University of Jordan in Amman.

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Already tested by tensions between "East Bank" tribes and 'West Bank" Palestinians, and contested by pro-democracy activists, the country's authorities now must respond to rising inter-tribal hostilities among the young.

"Tribal violence at universities is reaching an alarming level," said Mohammad Nsour, a lawyer and associate professor at the faculty of law at the University of Jordan. "It has reached a level where we are reminded of the sectarian violence in Lebanon and Iraq."

With 264,000 students enrolled in public and private universities, according to the ministry of higher education, the descent into tribalism threatens to undermine both the rule of law and Jordan's respected academic institutions.

Nearly two years ago, academics and social experts drew up a comprehensive strategy to combat campus violence. Their report found that failures of law enforcement had enabled a hard core of troublemakers to incite repeated disturbances with impunity.

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REPRINTS

www.nytimes.com/2013/04/25/world/middleeast/tribal-clashes-at-universities-add-to-tensions-in-jordan.html

Selected newspaper headings

1. Four die in latest round of university clashes in Jordan (Albawaba news, 30. 04. 2013)
2. Jordan universities in crisis as violence rises (Albawaba news 23. 04. 2013)
3. Jordan shuts university after student violence (ANSAmed, 03. 04. 2013)
4. University clashes nearly doubled last year-report (Jordan Times, 05. 02. 2012)

WORKSHEET 11 . Reasons for Violence

Why are the students doing this?

Various reasons for the student violence discussed among experts, in research and in the media

- lack of a culture of dialogue
- tribal issues
- political clashes
- idleness and boredom
- traditions
- feeling of lack of acknowledgement
- low academic performance
- parallel system of admission for students with powerful family networks
- frustration due to lack of perspectives
- no spaces for passing leisure time on campus
- lack of political participation of students
- universities look like prisons (security personnel, cameras, gates)
- broken families
- pictures of masculinity
- students have no freedom of choice for the subject of study
- low status for teachers because of low income
- rote learning
- other: _____

1. What are, in your opinion the underlying causes or risk factors of violence at university? Select from the list five that you think are the most important factors and try to rank them in the order of importance. Explain your choice.
2. Then collect ideas how the university can address these problems.

Most important reasons for violence

1. _____

2. _____

3. _____

4. _____

5. _____

Ideas for addressing them at university

1. _____

2. _____

3. _____

4. _____

5. _____

WORKSHEET 12 . Inventory

Violence prevention infrastructures at University

University Administration

- *Principles:* Is there a mission statement or clause of the university with reference to civic and nonviolent education?
- *Responsibilities:* Is there an institution or person responsible for violence prevention at the university? (commission, commissioner)?
- *Participation:* How are the students participating in the university administration? Are there student associations? Student elections? Student representatives in decision making bodies?
- *Emergency plans:* Are there emergency plans in case of a violent outbreak?
- *Regulations:* What are the regulations for dealing with violence at university?

Research

- *Surveys:* How is violence defined, are violent events at university assessed and evaluated?
- *Research:* Who is doing research on violence, violence prevention and civic and nonviolent education? What studies have been published on these topics?

Studies and Education

- *Qualification:* Are there trainings for university personnel on civic and nonviolent education?
- *Studies:* What courses and academic programmes are dealing with civic and nonviolent education?
- *Student initiatives:* Are there student initiatives against violence, campaigns, dialogue fora or peer mediation programmes?
- *Methods:* What are the methods for learning and education? Interactive, participatory, rote learning?
- *Materials:* What materials are being used for learning and education?

Extra-curricular activities

- *Extra-curricular activities:* What leisure time activities or extra-curricular activities does the university offer (sports, arts, music)?
- *Welcoming of new students:* How are the new students welcomed and integrated into campus life?
- *Cooperation:* Are there cooperations with entities outside campus (families, community, police, business)? Are there joint projects?
- *Outreach to the public:* Are there project days, events or lectures for the general public?

Infrastructure

- *Culture of remembrance:* How is dealt with the memorial of violent acts at the university (spaces for memorial, information tables, memorial days?)
- *Counselling:* Does the university offer psychological counselling for students?

WORKSHEET 13 . The Story of Johnny Khozouz

Johnny Khozouz was a young Jordanian man, 33 years old from Madaba. He had worked for the Royal Jordanian for 9 years after he had finished his high school education from the Latin Patriarchate School in Madaba and studied a BA in English. He has two sisters and two brothers and was single. He loved to travel. His friends say that he was full of life and always smiling.

The Crime

A chilling heartbreaking crime claimed the life of young Johnny, when he was stabbed in the groin area causing a deadly cut in the main artery supplying the heart on Saturday, February 9th, 2013.
This crime sparked a public debate and angered the Jordanian street because the victim was stabbed and left bleeding to death in cold blood without being aware of the reason for his death!

On February 8th, at ten o'clock in the evening the victim (Johnny) was waiting in his vehicle for his friends to come down from their home in Khelda near a pastry shop (Rawan Cake), to go for dinner. When his friends rode the vehicle and as Johnny intended to get in, the offender and a couple of his relatives attacked the car from behind forcing it to stop in the middle of the road.

Amidst the surprise of the victim and his friends, the offender, who held a bayonet in his hand, approached their vehicle and threw a couple more strikes to it, which led to a tongue-lash between the two parties and then developed into a fight where he stabbed Johnny in his thigh tearing the main artery, then leaving him to bleed to death.

Security statement

A security statement has been issued by the Directorate of Public Security in this regard, in which it stated that the deceased arrived at the Medical City hospital after being stabbed with a sharp instrument by an unidentified person.

The director of the police of northern Amman and officers from the Criminal lnvestigation were working to find out the circumstances of the case. They have heard testimonies from friends of the deceased and some eye witnesses from the same area who claimed they heard what seemed to be a fight between
two parties. The victim's friends, two girls holding a Jordanian citizenship and a young man holding a foreign nationality, were able to identify the killer and his vehicle, which led for him being caught by the police and detained for 14 days upon investigation. The killer has not yet admitted committing the crime despite the fact that his family did.

The killer was studying at the University of Cairo in his fourth year at the faculty of dental medicine, but had been expelled for his bad manners. Previously, he was convicted of homicidal attempt but was not imprisoned because the case ended with reconciliation between the two families.
Johnny's Family decided that they will not tolerate the blood of their son and will not condone the killer, but at the same time will not be satisfied with a death penalty.

Read the story.
What advice would you give to Johnnys family, what they should do?

3   Peacebuilder Portraits

Worksheet 14, 15 and 16: Good practice stories of peacebuilding

The participants can in the first step read or listen to one of the Peace Counts stories from Egypt or Jordan. The participants write down central keywords. Afterwards the whole group decides on 5 most important items which will constitute the guideline for retelling the story in own words. Through this method the participants get to know the peacebuilders and their peacebuilding approach. Every story is told with individual nuances and emphases, because people relate stories to their own experiences.

Worksheet 17: Learning from peacebuilders

To deepen the approaches of peacebuilding as well as the personal biographies and background of the peacebuilders, the participants can form small groups. Each group receives the pictures and text of the story and the evaluation worksheet. Afterwards they present their analysis to the other participants. Opportunities and risks of concrete peacebuilding measures can be reasoned. The question of success and failure conditions is particularly important at this point.

Worksheet 18: Principles of mediation and humanitarian aid

One can draw some important lessons from the story about traditional-style mediation in Egypt. The principles of mediation mentioned on this worksheet can be discussed and amended. Afterwards the story can be compared with the one of the two brothers from Jordan, who are engaged in humanitarian help for refugees. The participants can think of important principles of humanitarian aid from the story and also from their personal understanding.

Worksheet 19 and 20: Telling your own story

After the exposure to the good practice stories, the participants can go one step further by telling their own good-practice stories. They actively look for success stories in their own biography, for important events or people that changed their way of thinking and behaviour. They learn not only to look for solutions and successes in their own biography, but can also discover that their story is worth telling, if created and told in an atmosphere of mutual recognition and trust.

WORKSHEET 14 . Mediation in Egypt (1)

In Egypt, an argument with a neighbour can quickly turn into a bloody family feud. The justice system is not set up to deal with routine violence. Trials take a long time, and many judges are corrupt. A young lawyer decided to breathe new life into traditional-style mediation.

Photo 1

The lawyer Tarek Ramadan trains "Muhakimin," mediators who act as go-betweens for families and neighbours. They are the traditional peacekeepers in Egyptian villages. One of the country's best-known Muhakimin is Abu Zaid, a man trusted to work out acceptable compensation packages even in serious cases such as rape or murder. His nickname is "Sheikh al-Muhakimin." He is known for finding the right words, for reframing conflicts so that sworn enemies can be neighbours once again.

Photo 2

Abu Zaid is playing the role of mediator at a meeting in the village of al-Mansuriya. Male members of two families – those of an accused criminal and his victim – have gathered. Abu Zaid asks the circle: "Are the two parties in agreement that they seek reconciliation here today? And that they will thereafter regard the case as closed?" The victim disagrees. He is trembling with anger. "When this guy came at me with a knife –" "Enough!" Abu Zaid's voice thunders through the room. "The facts of the case were already discussed at previous meetings. Your accusation just stirs things up. The father of the accused has admitted his guilt. You can feel certain that we will find a solution."

Photo 3

After a heated debate, they worked out a mutually accepted solution. The father of the accused eventually turns to the victim and promises softly but firmly: "I will visit your home with my son, and he will apologise to you. And I will ask him to move to a different part of the village so you can avoid each other more easily."

WORKSHEET 14 . Mediation in Egypt (2)

Photo 4

In the end everything goes very quickly. Abu Zaid gets to his feet and leads the heads of the two sides toward each other. They embrace and kiss in accordance with Arab tradition, and the mediation ends. Their embrace is the decisive step that makes actual reconciliation possible. In this case, it will be complete when the perpetrator offers his apology in the house of the victim. A meaningful ritual that helps let go of long-held resentments.

Photo 5

To expand the success story of Muhakimin, Ramadan conducts seminars and trains beginner arbitrators in methods of conflict resolution. They do role-plays, going through old cases with experienced Muhakimin and learn to value creative thinking. Ramadan even recruited two women, one of them only twenty-nine years old. The women arbitrators enjoy high regard in the village. In some cases they can work more effectively than their male counterparts, especially where women are involved..

Photo 6

The tradition of the Muhakimin has become less significant during recent years. In modern Egypt, tribal elders compete with televised preachers and online counseling. People today are more mobile, likely to leave their home villages where the Muhakim still play a role. But Tarek Ramadan still sees a bright future for Muhakimin. He is not one of them, but this man of only thirty-seven may play an important role in the survival of the tradition in Egypt.
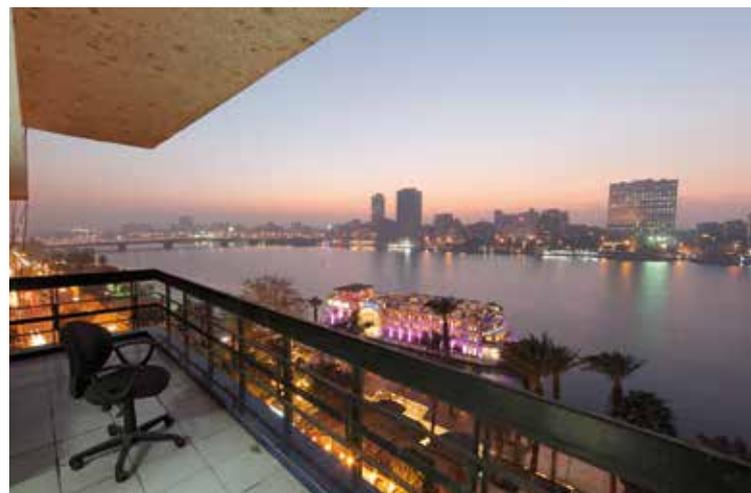
Text: Based on a Peace Counts report by Patrick Hemminger, adapted and translated.
Photos: Frieder Blickle

WORKSHEET 15 . Gracious Brothers (1)

Two Jordanian brothers have turned their shop in Ramtha into a drop-in centre for refugees from Syria. They are currently supporting more than seventy families, which leaves hardly any time for their own.

Photo 1

It is said the Jordanians prefer to stay out of conflicts. They seek the balance. Thus, many refugees find shelter in Jordan. More than 100,000 people live in the refugee camp Zaatari. It has become one of the largest towns in Jordan. However, the longer the war in Syria lasts, the more difficult becomes the situation in Jordan.

Photo 2

Jordan is overwhelmed by the inflow of refugees. Thousands of Syrians flee across the border to Jordan daily, among them many women and children. Since the last year the number of Syrian refugees has risen up to more than 500,000. Therefore, more and more Jordanians argue to close the border since Jordan has no capacity to host more refugees. Unlike the brothers Mougrabi.

Photo 3

The brothers Mougrabi support refugees in need. Because both brothers are called Sami, one goes by the name of "Doctor Sami" and the other "Hajj Sami". They own a small food store, which is only two kilometres away from the Syrian border. The store has become their main refugee aid station. The brothers list who is in need. While Hajj Sami listens to the stories of the help-seeking people, Doctor Sami already searches for donations and organises delivery of food.

WORKSHEET 15 . Gracious Brothers (2)

Photo 4

Today the brothers visit the Syrian family of 65-year-old Abdullah Zori. Abdullah had to flee from Syria with his wife and two handicapped sons. A bomb hit their house. Another son is in prison in Syria, another one is missing. The family has been living in a small room for months, barely furnished with a few cushions, mattresses and covers. The television is a present from the Mougrabi brothers, who also pay the rent.

Photo 5

Hundreds of names have already been struck from the refugee lists. These families are now supported by others. Relentlessly the brothers help refugees who reach the Jordanian border town Ramtha. Word of the commitment of the Mougrabi brothers has already gotten about in Jordan. Thus the Jordanian royal family and the United Nations have expressed their recognition of the Mougrabi's efforts.

Photo 6

Doctor Sami explains why he takes all the trouble. To him it is a matter of faith. Already the prophet Mohammed and his followers, so it is said, were admitted hospitably by the inhabitants on their escape from Mecca to Medina. The inhabitants shared everything with the refugees. This behaviour is an inspiring example, which Doctor Sami and Hajj Sami want to follow.

Text: Based on a Peace Counts report by Diana Laarz, adapted and translated.
Photos: Sascha Montag

WORKSHEET 16 . Telling Good Practice Stories

Good practice of peacebuilding

Read or listen to the story of the peacebuilder. Aim of this task is to present the story to the other participants.
Write down five keywords that will help you to retell the story.

1) _____

2) _____

3) _____

4) _____

5) _____

Choose some pictures from the story for your presentation.

WORKSHEET 17 . Learning from Peacebuilders

1. Analyse the story.

What is the problem?

_____

Who is the peacebuilder?

_____

What is his/her approach?

_____

What challenges does the peacebuilder and his/her project face?

_____

What is inspiring and surprising about the story?

_____

Which questions does the story leave open?

_____

2. Transfer to your context and work.

What do I learn from the peacebuilder?
Would I be able to transfer the approach to my context (school, university, youth work)? How?

_____

_____

_____

_____

WORKSHEET 18 . Lessons

"Lessons" from the peacebuilder story of Tarek Ramadan and insights from research on traditional style mediation

- *Local knowledge:* Mediation concepts need to take into account traditional knowledge of conflict transformation.
- *Complementarity:* Mediation is not meant to replace the work of judges and courts. Rule of law is an important condition for the reduction of violence in society.
- *Inclusivity:* Not only old men, but also women of all ages and young men can take the role of a mediator. The traditional mediators need to be included so that they do not feel deprived of their task.
- *Peer mediation:* Young mediators and female mediators can more easily build trust with people of the same gender and age.
- *Qualification:* A mediator should be qualified in trainings and have regular exchange with other mediators to learn from each other.
- *Sustainability:* For effective violence prevention, there need to be reliable and permanent spaces or locations where people can turn to in case they need help. Mediators should not only become active after a fight has broken out.
- *Restorative Justice:* A mediation does not seek to punish the perpetrator, but to get to a solution that secures the dignity of both sides.

## "Lessons" from the peacebuilder story of Doctor Sami and Hajj Sami and their humanitarian work in Jordan

Make a list of lessons that you draw from the story. What are the principles of humanitarian aid, that should be respected?

WORKSHEET 19 . Tell your Visual Story

Your story

1. Reflect about a story in your own life, that you would like to tell the others.
    It can be a story about:

    ≡ an important event or experience in your life that influenced you deeply and that changed your way of thinking and acting.

    ≡ a problem or a conflict that you experienced and that you managed to solve or overcome.

    ≡ a person that you see as a role model for yourself.

    ≡ an event or a development that gives you hope for a better future.

2. Write down your personal story (around 200–300 words).

3. Collect pictures from home, from newspapers or from the Internet to illustrate your story. Or you can take your own pictures which support your story.

4. Arrange the pictures on a poster or in a slideshow.

5. Present the slideshow and tell your story to the other participants.

Suggestion for a story line – adapted from classical drama

3 Climax of the problems and actions

e. g. personal loss, dilemma …

2 Positioning

Problems become clear, persons and their positions are now known

4 New insight

persons start to deal with a situation differently or change it

1 Opening scene

person, an issue or a problem is introduced

5 Transformation of relations

solution of the problem or an outlook to a different future
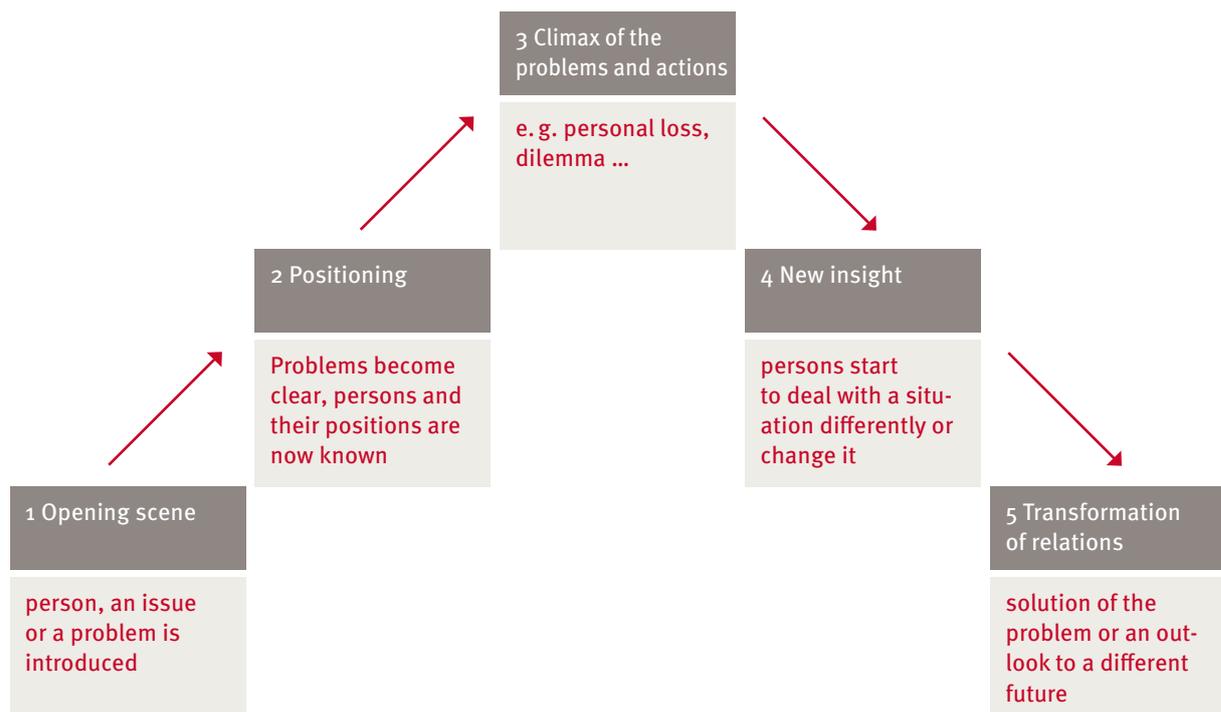
WORKSHEET 20 . Storyboard Checklist

Story Elements

1. What is my opening?
2. Who are the actors/protagonists of my story?
3. Where does my story take place?
4. What are the core scenes/events in my story?
5. What is the dynamic of my story?
6. How does my story end?
7. What is my vision for the future?

Behind the scenes

1. What is the problem/conflict in my story?
2. What is the key message or value of my story?
3. What is my role in the story?

Context

1. How do I present my story? (slideshow, telling the story, pictures, cartoons, video)
2. What materials do I need?
3. Who is my audience?
4. In what context do I present my story?

Characteristics of a good story

- an exciting opening, dramatic question to arouse curiosity about how the story will go on
- human characters with emotions, who listeners/readers can identify with and feel empathy
- an extraordinary event that happens to the people in the story and activates an unknown side of their character
- a problem or issue that needs a solution
- a change in the peoples' attitudes and actions due to the events
- a surprise turnaround
- some background information, biography of the people
- a close cause-and-effect connection between events, not a narration of a series of unrelated events

www.fantastik-online.com (german)

Interactive Theatre

Background

Interactive Theatre in the context of civic and
nonviolent education

Materials

Worksheet 1:	Basic features of forum theatre
Worksheet 2:	Self assurance for teachers
Worksheet 3:	The workshop phase: basic exercises
Worksheet 4:	The workshop phase: advanced exercises
Worksheet 5:	Basic steps to create a sketch
Worksheet 6:	The joker and the interactive performance

Manual and Videoclip
This module "Interactive Theatre for Transforming Social Conflicts" is part of a manual "Fostering civic and nonviolent education in Jordan".

Other modules are:
- ≣ Visual Storytelling
- ≣ Streetfootball for Tolerance

In addition to the modules five videoclips are published.

Interactive Theatre

Interactive theatre is widely used to foster a constructive behaviour within social relationships. The most known approach is referring to the Brazilian theatre practitioner and erstwhile Member of Parliament Augusto Boal (1931–2009) and his "Theatre of the Oppressed"(ToO) from Rio de Janeiro . This method took on shape in the 70ies, strongly influenced by Paolo Freire and his pedagogy for liberation. It is created with the intention to empower people, who are living in unjust and oppressive conditions. By its basic tenets, it is an elicitive method guided by participant inputs and their way of perceiving and expressing their daily experiences. Although interactive theatre has been used without referring or knowing Augusto Boal in various forms, he is the one who developed a coherent school of workshop and performance practices, with a series of exercises (Boal 1992). His school of thought and approach is the most influencial in interactive theatre practice. It is world wide used, adapted to very different contexts and has thus gained enormous acceptance all over the world. It has also been further elaborated by theatre practitioners. One pathbreaking renewal has been developed by David Diamond and his "Theatre for Living" (Diamond 2007).

This whole interactive theatre school builds on various training and performance methods, such as "Image theatre", "legislative theatre", "Rainbow of Desire" or Forum Theatre. Image theatre is a method working with body sculptures and can be seen as a basic method. Legislative theatre is a participatory theatre practice, which aims at coming up with laws and regulation designed by those affected by the regulations. "Rainbow of Desire" is a more psychological oriented interactive practice, which goes into the direction of theatre and therapy making visible different inner voices and contradiction (Boal 2000). Forum Theater is a performance and trainings method, which constitutes a basic form of Interactive Theater. It is also the form, which is the best used to work on social conflicts as it brings into light how exactly people, talk, look, behave towards each other in a given situation as it brings on stage day to day interaction of people, students, parents and teacher. This approach will be further elaborated in this module (for a detailed description see Boal 1992, 2000 and Diamond 2007).

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WORKSHEET 1 . Basic Features (1)

Four elements

The distinguished features of Forum Theatre can be summarized by four elements:

- *Firstly,* it is theatre with lay persons, however working on the assumption that lay persons can be as authentic as professional actors.
- *Secondly,* this authenticity is achieved by enacting real-life experiences. It is a really experienced story, and not a previous finished script, which is enacted in a small sketch. The narrations based on real-life experiences are identified and collected through intensive group work with the participants in the workshop phase. In the workshop phase the story line of the sketch develops through improvisation. In this phase the story is also staged.
- *Thirdly,* a theatrical piece deriving from the chosen story is presented in a forum. Thereby the storyline is depicted up to a certain point of crisis, after which the audience is invited to come on stage in a so-called intervention, and enact possibilities of transforming the crisis to a different end. This means, not only the actors act. But also the audience is acting on stage as they come on stage to improvise. Augusto Boal coined the term "spect-actor" to mark this special position hyphenating the link between spectator and actor. Both actors and spectators are in fact spect-actors.
- *Fourthly,* every intervention is reflected upon in a discussion with the audience, in the forum. This discussion is facilitated by a so-called joker. In Forum Theatre, the joker occupies a space in-between the audience and the actors, animating the audience to move from being spectators to become actors and encouraging the debate on peoples' perceptions and interpretations of the crisis on stage and in the different interventions shown.

Two phases: workshop phase and performance phase

The method is implemented in two phases: The workshop phase and the performance phase. In the workshop phase the participants do physical training and many so called games. These games are very important and cannot be kept out. The games firstly build the capacities to act. They train the body and the voice. Secondly, through the body exercises the participants gain confidence in themselves. They build trust in their movements, ideas and creativity. Thirdly, the participants become aware about their emotions and observe them. They experience themselves in new situations. This empowers them. It also triggers memories and they remember themselves, how they have been in certain situations. Fourthly, the exercises build trust between the participants and the facilitator and among themselves, which is very important. In this workshop phase also the sketch is developed out of the stories of the participants. In the workshop phase this sketch is interactively performed in different places. Here the joker plays an important role for the quality of the interactive performance.

Ground rules

- *Integration:* No one is marginalised because he or she is "different". Diverse opinions, nationalities, skin colour and cultures form a part of its variety.
- *Equality:* There is no discrimination against people, who look differently, who are shy or who are not so eloquent. It is even possible to integrate students with special needs.
- *Empathy:* It is important, that any presentation from one person, be it within the workshop phase or in the performance is observed with empathy by the joker and by the participants. It is thus important, not to judge it as being "good" or "bad". Rather a safe space has to be created, in which any idea and

WORKSHEET 1 . Basic Features (2)

spontane creative impulse can be shown or said. It has to be welcomed, appreciated and handled with care and respect, no matter how absurd or "stupid" the idea might look.

- *Respect:* While verbal violence and even physical violence can be presented on stage, they are not acceptable outside. Violence is not demonised, as it is seen as one of many human forms of interaction. However, within the process, the respect of the others' bodies and their integrity is of crucial importance. It has to be guaranteed by the facilitator.

- *Enjoyment* of the games and the interactive performance, which liberates from negative thoughts, evokes the potential for creativity and creates the force for life: The joy of the group work in the workshop and in the interactive performance is of central concern.

- *Non-judgement:* Destructive behaviour is not demonized and people, who disturb are not shouted at or blamed. However, if they cannot follow the ground rules of respect, they cannot participate in this group process and have to leave. This consequence, however, has to be anounced with a calm voice without blame before its implementation ('If you do this again, then you cannot be part of the process today and have to leave.')

WORSHEET 2 . Self Assurance and Checklist for Teachers to Work with Interactive Theatre (1)

Condition

Yes, I'm ready to open myself to become a joker, who is not a teacher and learn his attitude. And yes, I am willing to engage together with the students in the process of interactive theatre.

I will cooperate with other educators, who are active in music or theatre to bring this quality to the students.

I will listen to the students' stories, without judgement. I have the basic skills of active listening and a basic training of the method. I will work with them on their capabilities for self-expression. I will allocate enough time and space for this project. It's a long-term project.

Commitment

Yes, I am willing to commit myself to such a long term process. I am open to learn things about me and my society and I am curious to learn about other life experiences with empathy. I am willing to engage myself in a transformation, to observe me with empathy and to become very conscious in my speech and acts.

Inventory

- Are there students who are interested in engaging into this new form of theatre?
- Is there time to work intensively with the students, to do body work with them and to build trust so that they tell me their true stories?
- Is there a place in the school where the workshop phase can take place, with enough room for movement?
- Is there a place and/or occasion where the sketch can be performed in front of other students?
  Are there other teachers with whom I can work together on this project?
  Can I convert people in authority at school to this project?

Preparation

A preparatory group with interested (older) students is to be formed. They should be interested in theatre and in the topic of handling conflicts non-violently. They learn about the concept "Interactive Theatre" and they agree together with the joker on the time for the workshop phase. It should be the minimum of five days, either in one week or spread over the weekends or even once a week for a couple of hours, minimum three hours. This workshop phase needs to be well prepared (place, time, supply of drinks).

Workshop Phase

During the workshop the exercises will be done. Trust will be built and the stories will be collected (see worksheet 5). This phase is the heart of the transformative experience. The workshop phase can be extended up to practising with one group for a whole year, before one starts to perform. Here small performances can be experienced, by showing the sketch to each other. Also, how to joker can be practiced with the group in this phase. Further, creative skills, such as singing, dancing, creating a music piece or song for the sketch can be trained and also constitute a part of the workshop phase.

Performance Phase

At least one performance is allocated. The joker is ready to lead the group through this interactive performance, showing the sketch and working with the interventions from the audience. It has been shown,

WORKSHEET 2 . Self Assurance and Checklist for Teachers to Work with Interactive Theatre (2)

that it is very enriching if the same play is performed several times. Also, it is good to adjust the scene and keep on working on it, with the new information given by the people in the audience through their interventions. Often these interventions show, where things have not been clear enough and are differently understood than meant by the group.

WORKSHEET 3 . Phase: Basic Exercises (1)

For the workshop phase a group of students (between 8 and 15 persons) are selected. It is possible to work with more, but then it is difficult for all to perform on stage. All students are welcomed, who feel the call to act and to present a story about unjust behaviour within the school, university or family.

The place of the workshop must be a safe space in many ways (see Diamond 2007, 86). Safe means on the one hand, that it is possible for the participants to move freely, to have enough space to jump, run, dance and make big movements without the fear of hurting someone or being hurt. It thus should be an open, clean and welcoming space. Further the space should be safe in the sense that people try to take a risk. The participants should feel free to show their emotions and they need to know, that everything they say, they show or otherwise express is not made fun of or in any other way trampled on. Further, it should be possible to have and express the rainbow of emotions, not only the light ones, such as happiness and joy, but also the heavier ones, such as sadness, rage or despair. Emotions are not good or bad. They all belong to life and they all belong to theatre as theatre is an emotional language. Thus it is ok to be sad or angry and this can be shown. However, anger or any other emotion doesn't allow to behave in a particular way, which hurts others or to say things which hurt others. Thus it is important, that emotions are recognized: "Yes, I see you are angry, you don't feel good." Or "I observe that this makes you feel sad. There is a deep feeling of loss (… or despair…or pain) inside you." Thus the participants learn to recognize their feelings and become aware about them.

It is very helpful, if one has the possibility to work in a team of two facilitators/jokers. Then one person can guide the exercises, while the other is observing the group and supporting it.

Basic exercises

1. How many A's?

Number of people: min. 5
The participants come to a circle. One person goes into the middle of the circle and expresses a feeling, an emotion or an idea using only the one sound of the letter "A". He can repeat this sound, and say it in different rhythms and make any possible gestures or movements along with it. All the others in the circle repeat this sound and movement three times. Then another participant goes into the circle and expresses a different feeling, emotion or idea and the rest of the group repeats it three times. After a while, one person starts with another sound: "E"; "I", "O" and "U" and the group repeats it three times. If the group likes to continue after the vocals, one can do the same with only one word.
(see also Boal 1992, 99)

WORKSHEET 3 . Phase: Basic Exercises (2)

2. Colombian hypnosis

Number of people: pairs

One participant holds the hand in front of the face of another participant. The fingers are upright. The first will now hypnotize the second participant with his hands. He will try to have the same distance to the hand, while the other participant is moving his/her hand up and down, left and right, backwards forwards and into all directions. He can also come very close to the floor or turn around and walk through the space. The hypnotiser must force his/her partner into all sorts of ridiculous, grotesque, uncomfortable and unusual positions and will thus make the hypnotized use some "forgotten" muscles. However, the leader must take care, that the follower can do the movements with his body. After a while the two partners change the roles.

Then after a while three people get together. One is using his two hands to hypnotize the others. Then this changes so everybody can lead once.

After a while the three people stand in a circle. Each of the three take their right hand and hypnotize their right partner, while at the same time they look to the left side to the hand of the left partner. And they start to move.

After this the participants are asked, about what they have experienced and observed.
(see also Boal 1992, 63)

3. Pushing and pulling against each other

Number of people: pairs

Two participants stand in front of each other, facing each other and hold their shoulders. There is a line (imaginary or real) on the ground between them. Now, they start to push against each other with all their strength. When one side feels, that the other person is much weaker, she eases off so not to over cross the line too much. If one is increasing pushing, the other also has to increase the pushing.

Then it can be done with the pairs pushing their hips against each other.
After a while this can be done with the pairs pushing their back against each other. Now they can try to go into their knees down and up again without using the hands!

After a while the pairs hold their hands and pull. Now they go up and down, pulling each other with the feet together and the back leaning back.

After a while the participants go together into groups of three people and do the same and then the whole group goes together, pulling each other gently and going up and down.
(see also Boal 1992, 65)

WORKSHEET 4 . Phase: Advanced Exercises (1)

There are many exercises to be done to continue to work with the creative skills of the participants, develop their senses and foster their integrity and presence. They constitute the heart of interactive theatre work for transformation and have to be dealt with in length. There is no need to rush towards creating the script. In normal theatre, the visual production is what counts. In this theatre it is important, yet, more emphasis is put on the group process. The inner developments of the participants and giving them space to experience them differently, to observe themselves and to reflect patterns of interaction is crucial.

In the following we
- *Firstly* present an exercise to strengthen the listening skills, the attentiveness and to build trust. This is an exercise from the "blind series" and can only be done, if the group has developed some kind of maturity to act carefully. The space has to be without any dangerous elements in it. Further, there is a particular safe, walking position for walks with closed eyes: The blind person crosses his arms in front of him and holds his elbows.
- *Secondly,* we demonstrate an exercise, which prepares to create the sketch. There are many more such excercises. These exercises are central to strengthen the acting capacities and to build the confidence of the participants into themselves and their stories.
  Further exercises can be found in: Boal 1992, Boal 2000 und Diamond 2007.
- *Thirdly,* we present a technique to become more attentive and present. Presence, which means not to be occupied by thoughts, but to give one's full attention with empathy to the present moment, is of central importance for inner transformation and healing, as much as it is for staged, qualitative improvisation.

Blind series

Sound world

Number of people: pairs
The group is getting together in pairs: One person will be guiding, the other will be following with eyes closed. The guide will make any sound like an animal, a dog, a bird, a cat or any sound, he wants to make. The partner listens to this sound. Then the followers close their eyes and all the guides start making their noises. The follower will walk towards the sound. When their guide stops making the sound, the people following have to also stop and stand still. Like this the guide can be responsible for the safety of the blind following person. The guide should change the position, coming from very different sides to make the sounds. After a while the blind persons stop and the guiding persons go very far away to the other side of the room and remains at that place. Than they start to make the sound and the follower have to find their sound. After a while the roles are exchanged.
(see also Boal 1992, 107)

WORKSHEET 4 . Phase: Advanced Exercises (2)

Working with images, memory and improvisation

Complete the image

Number of people: pairs, then a group of three
This is an important exercise to develop the skill to think in "images". An image is a sculpture, made by the human body. It stands still and expresses an idea, without talking.

This starts as follows: Two people shake hands. Now they stand still, like frozen. This is called: to freeze the image (to stand still in a position). Now the other participants are asked, what possible meaning this image might carry. E. g. two friends greeting each other, or two presidents signing a contract, or mother and child parting, or … ? One asks again and again to foster the creativity and to imagine other meanings on this image.

Then everybody gets into pairs and starts with this image of handshaking. One of those two then removes him/her of this frozen image, while the other stays exactly how he was, with his hand in the air. The one, who went out of the image now thinks, what this could mean? What is this new story? And he puts himself into the image, showing what he means without saying a word. Like this he creates a new image. The one, who remained in the handshake goes out now, and looks to the new image, the body of the other. He again imagines, what this could mean, without saying it loud. Rather, he puts himself into this image to express his idea. This will create a new meaning of the image.

Like this the partners go on for a while, going "in" and "out" the image. The players should do this quickly, not thinking too long. Rather they arrange themselves to the image they see intuitively. Like this they start to think with their bodies. Sometimes, there might be no concrete meaning. But sometimes it will be very clear and whole stories develop.

After some time three pairs come together and create two groups of three. Now two start to make an image, and number three puts himself into the image. Now they have created an image of three. One of the two, who were shaking hands, go out now, and sees this new image of two people. He puts himself into this image, creating a new meaning. Now, the third person goes out of this image of three, looks at the image and puts himself into it with another position.
(see also Boal 1992, 130)

WORSHEET 4 . Phase: Advanced Exercises (3)

Technique for presence and attention

Meditation Time Present

This is a basic technique necessary to lift the level of presence, attention and concentration. It is also important to calm participants down and to connect them with themselves. It is also a very helpful technique for the Joker to train his presence and awareness. It can be done for 2–5 minutes only or even for 30–45 min with the students, depending on their level of concentration.

The participants sit quietly on a chair. The feet are on the floor, the back is straight and the hands are on their legs. They should sit comfortably and relaxed. Now they are asked to close their eyes and observe their breathing. Inhalation, exhalation. They are asked to simply observe their breathing and let go of their thoughts about the past or the future, they are fully here, in this place.

Slowly, their attention is put to their feet, their legs, their hips. They observe the movements and the living in this whole body part, without judgement, without wanting to change it. Simply to observe. They are asked to breathe into this body part, the first centre. And to let go all tensions. They are further asked to observe their feelings. Then they do the same with the second centre, around the tummy. Also here, they are asked to observe the movements in this centre, to breathe into this area and to let go all tensions. From there they are asked to do the same with the third centre, the area around the solar plexus. Then with the fourth centre, the area around the arms, the breast, including heart and lungs. Then with the fifth centre, at the neck and with the sixth centre, the head. From there they are asked to direct their attention above their head, the seventh centre, to connect with the all and to observe their whole body.

WORKSHEET 5 . Basic Steps to Create a Sketch (1)

Mostly, the participants are invited to join with the aim to work on a particular issue. This can be e. g. violence in the university or in the family, or also other topics such as social exclusion. However, it is important that the final story is of relevance for all the actors, yet even for the audience. The story has to build on real experiences. However, it is modified and not representing the story exactly as it was. All the names and places are changed. Even the circumstances are altered. Often the final sketch is a compilation of more than just one story. But the improvisation starts with one or two selected stories.

How to go about? The following procedure is one of many examples, how to go about.

Individual, pairs and group work

- First, the participants are asked individually to carefully think about one story, in which either they themselves or any close person to them have experienced a situation of injustice, which they find unacceptable.
- Secondly, they are grouped in pairs. Everybody explains his story to the other. Then both are asked to choose one of the stories.
- Thirdly, they should go together as a group of min. four (or six, seven, even in unequal numbers, depending on the group size). It is important to constitute minimum two, maximum four different groups. Now the groups are asked to:
  1. Choose one story, which is told by the different pairs
  2. Build an image of this story
  3. Give the story a title
  4. Think how to come on stage to present the image.

They now go into group work to discuss and prepare their image (30-60 min).

Presentation of the image

- The first group presents their image. They stay frozen in their image, after they have come on stage and presented their title.
- The facilitator asks the others, what they see. What more? What more? Then the facilitator puts an empty bottle in front of the image and says: "This is a microphone. Each one of you can take it and ask questions to the people in the image." Like this the image gets more and more clear.
- The other groups present their image and the same thing is done. Finally, each group should write the title of the image on one big piece of paper.

Selection of a story

- Now or in the next session, even next day, the papers are distributed on the floor in the room and the people should allocate themselves close to the story, which they find most relevant for themselves and for the society and which they would like to perform.
- Like this, one story is chosen. It is important to make clear to all that this does not mean, that one story is better than the other. It is simply that in this context now, this story touches the most people in this moment. All the others are beautiful contributions.
- The participants are now asked to improvise this story. The place has to be chosen of one scene. The place has to be very clear to all the actors.
- The roles have to be attributed. The characters are developed. It is very important that each character gets a name, which is not the name of the actor.
- Scene by scene is developed up to a small sketch.

WORKSHEET 5 . Basic Steps to Create a Sketch (2)

Joker Skills: The Joker is not a teacher

The joker is the key person for the performance. Within the Arabic performing tradition, he can be seen as someone like the "storyteller" (7akawati), who is telling the story to the audience. However, in this participatory group process, he is not telling the story. Rather, he opens a space for others to tell their story. Through empathic listening he empowers them to express and show, what moves them. The Joker is actually more a mediator, than a show person, mediating the different opinions in the audience and encouraging for allowing different visions to be present in the same room.

The Joker

- asks the audience questions, so that hidden connections become apparent and new insights about the issues are revealed. These questions trigger creative thoughts and help to discover the hidden, deeper knowledge within the audience.
- honestly listens to what people say and paraphrases the answers of the audience, so that the speakers feel understood.
- does not judge the answers. The joker is not a teacher. He does not say, that any answer is "right" or "wrong". Rather, he encourages many answers to be given to the same questions. These questions are such as: "What do you see? What do you think? What does this mean?"
- does not need to express his own opinion about an issue, but gives others the space to say their observations and interpretations.
- supports many different opinion about the same intervention or image or issue to be expressed and accepted. If he himself does not agree with what is said, he might say: "Ok. You have observed that ... and this is why you think that this is like ... / feel that ... Ok. Any other opinions, observations?"

Thus, the Joker has to have good communication skills and must know how to talk in I-speech, paraphrase the saying of others and describe, without judgement, what he has observed. He must be capable to be aware about his own emotions and must not be driven by them.

The Performance phase and how to joker it

The Joker facilitates the dialogue in the audience and he stimulates the discussion around the issues raised through the performance. How does this look like?

Introduction

Place: The Joker stands in front of the audience, on stage.

In the beginning the joker welcomes the audience. He explains, how the sketch developed, that all of the actors are not professional actors and that the sketch should be looked at with this knowledge. Further, he might talk a little bit about the issue, in this case about the existence of violent behaviour in the schools, the universities and also in the families. Finally, he explains the process of interactive theatre. He says that the play will be shown up to a crisis, and that the audience will then be asked, if they have any suggestions for any of the characters presented in the play to behave differently and to show this on stage. He will also do a small warming up exercise with the audience. This means, he will sing a song together with them or do some small exercise, such as: all the people shall make a circular movement with one hand on their tummy, with the other hand they should hit themselves gently on their head. Then the Joker opens the floor for the presentation of the play.

WORKSHEET 5 . Basic Steps to Create a Sketch (3)

Presentation of the sketch

Place: The Joker goes beside the stage, and observes.

The sketch is performed. All the scenes are shown up to the moment of crisis. Then at the end, the actors on stage freeze into the last image and remain frozen on stage. The audience will start to clap.

Interventions and discussions in the forum

Place: The Joker comes in front of the frozen image, during the clapping and explains that the performance is not yet finished.

He says, that what was shown, was a question to the audience. The group has been struggling with the violence presented and they wish, that they look for answers, how these interactions can be stopped. Thus it is up to the audience now, to show us their ideas, how to react differently in the present situations. In this moment, the Joker should not talk long. Rather, he should move fast forward to the questions stirring the interventions. These questions are: "What did you see? What did disturb you? Where do you think, someone could react differently, so that the violence does not occur?" If one person, gives an answer, an example, he is asked not to explain it, but rather to show it to us on stage. If he agrees, the actors start to clap and the first spect-actor comes on stage. He has to choose:

≡ Who does he want to replace?
≡ In which moment does he want to start with the improvisation?

It is helpful, if the actor, who is replaced, gives some small part of his clothing, such as a shawl, a hat, or something small to the spect-actor. The actor should also tell him the name of his character. All the actors come to a freeze image position. Then they are asked to do an inner monologue for 1–3 minutes. This means, they should say out loud what they currently are thinking as a character. This helps to bring all into their roles. Then, the improvisation starts through a signal by the joker. It goes on, until the joker says: "Thank you!" And stops the intervention with clapping.

Now the audience is asked, what they have seen. What do they think, was the intention of the intervenor? What was different to the scene before? The Joker can also ask the intervenor, how he felt, doing this improvisation, what his idea was, and what he tried to change. Did it work from his perspective? Also the actors can be asked: "How was it for you? Did it change for you? How was this different for you than within the original sketch?" Like this the intervention is discussed in the forum.

After this, the audience is again asked to show a different idea. Maybe to replace a different person or to simply show a different approach. Several interventions are shown and discussed like before (number is depending on the quality and the time spent for each intervention.) The Joker has to feel, at what point the interventions are enough.

Final

The Joker thanks the spect-actors (the audience and the actors) for their active involvement and finds some final words to the whole process. If there is time, he allows the actors to come on stage, one by one, telling their names out loud, while all are clapping.

Streetfootball for Tolerance

Background

The concept of "Streetfootball for Tolerance"
"Streetfootball for Tolerance" – Experiences from Jordan

Materials

Worksheet 1:   Self assurance and check list for teachers
Worksheet 2:   The Colombia Story
Worksheet 3:   The rules
Worksheet 4:   The role of the „teamer/mediator"
Worksheet 5:   Allocation of points
Worksheet 6:   Match report forms
Worksheet 7:   Evaluation for students

Manual and videoclip

This module "Streetfootball for Tolerance" is part of a manual "Fostering civic and nonviolent education in Jordan".

Other modules are:

≡   Visual Storytelling
≡   Interactive theatre

In addition to the modules five videoclips are published.

The Concept of "Streetfootball for Tolerance"

As in no other type of sport, millions of people of all ages, nationalities, religions and ideologies get together every day in teams to play football in their leisure time. As a consummate team sport, football requires few material resources and can be played under the simplest of conditions. Due to its great attractiveness, it offers optimum opportunities for access to people of the most diverse lifestyles and social milieus. Equality of opportunity and respect for opponents are essential prerequisites for a real comparison of performance between opponents. Ensuring this principle of fairness and equality of opportunity requires a set of rules agreed before the match, which is recognised and observed by all participants and which ensures equal rights.

At least for one playtime the everyday worries lose their meaning. Members of minorities are equivalent game partners. Different skin colours, religious affiliation, regions of origin or languages lose their distinguishing character. In a daily and unspectacular way football strengthens the social coexistence.

However, football is also known for its negative side effects, like violence, unfairness, exclusion, defamation and disparagement.

The Berghof Foundation supports and creates the set of rules and the learning arrangements for "Streetfootball for Tolerance". It is based on a series of ethical premises. The advantages of fair, open-minded and tolerant behaviour become playfully visible and learnable. Children and teenagers shoulder responsibility and thereby they get orientation for their own lives. "Fair Play" is rewarded by "Streetfootball for Tolerance", in this way a corresponding behaviour should be practiced for everyday life.

More information

The concept of "Streetfootball for Tolerance" was developed in cooperation with other organizations.
Kickfair: "Football fascinates, delights and unites people all around the world – independent of age, sex, social background or cultural affiliation. While playing football, children and young people gain important social experience: They learn how to play in a team, obey rules, cope with victory and defeat and to appreciate the performance of others. For several years now, KICKFAIR has used the potential of football to develop various projects in the areas of education, learning and upbringing."
www.kickfair.org

Streetfootballworld: We are a team of organisations that use football as a tool to empower young people, addressing a range of issues including health, education, peacebuilding, social integration, gender equality, employability, the environment and youth leadership. By working with partners from the worlds of sport, business, politics, philanthropy and social enterprise, we bring global support to sustainable local initiatives. The streetfootballworld network currently unites almost 100 partners across 60 countries. Together, we aim to reach 2,000,000 young people each year by 2015.
www.streetfootballworld.org

Premises

- *Integration:* No one is marginalised because he or she is "different". Diverse opinions, nationalities, skin colour and cultures form a part of its variety.
- *Equality:* There is no discrimination against girls — neither on the basis of gender nor of skill in playing football.
- *Nonviolence:* Violence is unacceptable — whether on the field of play or in everyday life. There are other ways to deal with stress and competition, and problems.
- *Enjoyment of the game and the joy of living:* Fun and the joy of playing together are the centre of focus. Winning is not celebrated at the cost of others and defeats are borne together.

Sports and the prevention of violence

Sports and opportunities for exercise have multiple significance for the prevention of violence (according to Gunter A. Pilz, a famous sport scientist):

- Aggression and restlessness can be channelled and worked off.
- Physical capacities can be used positively.
- The use of familiar sports activities avoids activating fear of the unknown.
- The relationships of young people among each other and with their environment can be trained and improved.
- Acceptance of existing rules can be learned.
- Taking young people's needs and culture of movement seriously strengthens their sense of identity.
- The creation or recovery of spaces where young people are free to move can be supported.
- Networking between community, religious and independent youth work institutions should be pursued.

Rules of Streetfootball for Tolerance

The four guidelines for the set of rules of "Streetfootball for Tolerance" are:

- It is only played in sexually mixed teams. Additionally there is a rule that a goal which is scored by a boy just counts, if another goal has been achieved by a girl.
- At the beginning of the game the different teams agree upon three rules of "Fair Play" (e. g., "We don't use swearwords" or "We give each other a leg-up").
- There is no referee. Instead, there are qualified "Teamers", which normally don't intervene, but observe the compliance of the Fair Play rules. At the end of the game the Teamers shall help the teams to evaluate their own Fair Play behaviour and the opponents one.
- Beside the scored goals, there are Fair Play points that count. After the game the teams discuss and agree upon the subdivision of those points.

The implementation of the "Streetfootball for Tolerance" rules can be proved everywhere: In sports lessons, at schoolyard, or in free time. Nevertheless, it is the best to make a real project and to qualify youngsters as "Teamer", so that they can take responsibility.

The deeper meaning of rules

Rules are important to organise coexistence among people with different opinions, characters, experiences and/or attitudes towards life. Rules determine our everyday life, and fostering their basic understanding is an important learning goal with children and teenagers. There is a myriad of different categories of rules, social norms, laws, roles and expectations. Children and teenagers are confronted with rules in different contexts and fields (family, school, club …). In most cases, these rules are determined by adults and children and teenagers are expected to follow them.

Streetfootball for Tolerance – Experiences from Jordan

In Jordan we have a problem with violence in university and schools and we try to decrease the violence through this kind of playing soccer. This is a method for human contact among the students.
Bishara Tannous, Theodor-Schneller-School Amman

We have chosen this kind of football game because it is a method to have contact between the female and male students.
Niran Abu Zulf, Marka Latin School Amman

Football is a great game for the children. Through it they can learn the work and cooperation as one team. Through it they can decrease their stress and use their energy for useful things. To play in this way is a form of nonviolence and this way they stay away from violence which could hurt them.
Dr. Yacoub Fareed, Al Balqa Applied University, Princess Alia University Collage

Non-compliance brings about penalty. Children and teenagers usually adopt a passive role here as they are not involved in setting the rules. Schoolchildren with disciplinary problems often experience rules as arbitrariness and a restriction of their personal freedom. Hence protest, specific disrespect of rules and open conflict may arise in many situations. Learning rules is therefore to be set within civic education, with democracy being taught to be experienced as a way of living.

Being able to live and act democratically means for instance to live with rules and deal with their sense and their meaning for coexistence. Democratic regulation is always to be seen together with agreeing on shared values and rules. Human dignity, freedom and equity are fundamental public values that are above all other legal norms. They set an ethic framework to define more specific rules that must not contradict these values. Yet, how are minorities considered in a democratic order and what are their ways of participating in it? A discussion on rules therefore includes some thoughts on ethic norms and principles.

WORKSHEET 1 .

Self Assurance and Check List for Teachers

Condition

Yes, I'm ready to practise the concept of "Streetfootball for Tolerance" together with the students. Our aims are more fair play, gender equality, formulation of and compliance with common rules, more participation and responsibility for students. It's a long-term project.

Inventory

- Are there students who are interested in playing soccer with new rules?
- Is there time to talk with students about the concept?
- Is there a place at school where "Streetfootball for Tolerance" can be played?
- Are there other teachers with whom I can work together on this project?
- Can I convert people in authority at school to this project?

Preparation

A preparatory group with interested (older) students is to be formed. They learn about the concept "Streetfootball for Tolerance" and get the worksheets. In the first training students and teachers assume the role of teamers together and they prepare for that task. The first training needs to be well prepared (place, time, supply of drinks).

Training

- Players (boys and girls) meet. There is an introduction to the concept "Streetfootball for Tolerance" for all.
- The teams are formed. Each team searches a name for itself. The Teamers explain their task.
- The fair play rules are jointly agreed upon. The game begins. At the end of the game, the Teamers and teams discuss the award of points (goal-and fair play points) together.
- After the game, there is time to talk to everyone about their experiences.
- How do they evaluate the game? Are they interested in participating in the project further on?

Training/tournament

- Together with Teamers, and everyone who is interested, the next training is being prepared. Other players can become Teamers as well.
- If the students like the project, a tournament with other groups, classes or schools can be prepared.
- A good knowledge and preparation of "Streetfootball for Tolerance" is very important.
- It is agreed to prepare and realise a tournament "Streetfootball for Tolerance" on a regular basis.

WORKSHEET 2 . The Colombia Story

The roots of Streetfootball for Tolerance lie in Colombia. On July 2, 1994, after the Colombia vs. USA world cup match, Andrés Escobar was murdered because he was to blame for an own goal. In Medellín, Colombia, the idea was born to make peaceful use of the passion for football.

Ball instead of revolvers – John from Colombia

Here, John organises street football tournaments. Since he was threatened and attacked after a football game, he has been working for peace. He is a respect person in his quarter. He knows how to deal with gang leaders, with police chiefs and with the city administration.
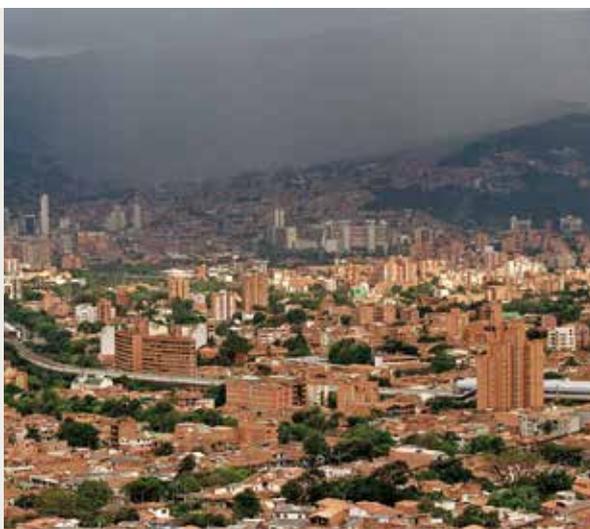
Colombia: Colombia is a country in South America of 44 million people living there. That is over seven times more than in Jordan. But the country is only one third bigger than Jordan. The national language is Spanish and most Colombians are Catholics. It is a very poor country with a lot of violence. Since more than 50 years there has been a civil war.

Medellín is a town in Colombia of almost two million inhabitants. The Comuna 13, a district of Medellín, is one of the most violent places in South America.

However, John does not organise ordinary football tournaments. The tournaments follow certain rules, which rise eyebrows.

For example they prescribe, that at least two girls must join a team and one of them must score the first goal. A team can't win only by goals, but by fairness.

When John first heard that women should join the teams, he did not want to join the game. But after a while he changed his mind.

After one year there were more than 1,000 teams and 12,000 male and female players only in Medellín. According to the motto "Football for Peace", the project became known nationally, and was taken over from the Colombian government. Today 17,000 youngsters play in 1,600 teams.

The rules are accepted by all. Everybody can join it. Also criminals. There is no referee, the teams should manage their conflict on their own. Has it become more peaceful by the football tournaments? Oh well, John says, it has become better. But the criminals still make the area dangerous.

WORKSHEET 3 . The Rules

Most of the approved rules of Streetfootball for Tolerance are flexible and should be adapted to the local context. Others should be seriously considered.

- The game is played on a small pitch (maybe court 10 x 15 m).
- A game lasts seven to ten minutes.
- A team consists of six or seven players. Five of them are on the court. Substitutions can be made at any time.
- There are no goalkeepers.

- Boys and girls play in the teams. There must always be at least one girl and one boy on the pitch for each team.
- For a team to win, at least one of its goals must have been scored by a girl.

- There are no referees. There are teamers/mediators instead. Their tasks are:
  - Before the match: Discuss and determine three "fair play rules" with the teams.
  - During the match: Recognise and mediate in conflict situations.
  - After the match: Evaluate the course of the match and discuss the allocation of fair play points with the teams.
- At the edge of the court, there is a dialogue zone. Before the match, the teams meet in the dialogue zone to agree on three fair play rules.

- Goals and fair play points count towards the result.
- The winner on goals receives three points, the loser one point.
- In addition, both teams can also receive up to three fair play points. The fair play points are allocated jointly by the teams during the concluding discussion.

WORKSHEET 4 . The Role of the "Teamer/Mediator"

The "teamer/mediator" are key persons for a successful fairplay match.

- Before each match, the "teamer/mediator" has the task of assembling both teams in the dialogue zone and supporting them in negotiating the three fair play rules.
- During the match, the "teamer/mediator" observes and completes the match report form in parallel. The "teamer/mediator" does not intervene actively in the match unless there is an injury or evident aggression.
- After each match, the "teamer/mediator" assembles both teams in the "dialogue zone", ensuring that all the girl players from each team are present. Then he announces the result according to goals and reviews the match with both teams.

Hereby, particular attention is paid to the agreed upon fair play rules whose observance is definitive for the allocation of fair play points.

A teamer/mediator ...
- ... has to be respected by all players
- ... has to respect all players
- ... has to be a good listener
- ... has to watch narrowly
- ... has to be able to react quickly
- ... must have patience
- ... has to be creative by finding common solutions
- ... must be able to make decisions

WORKSHEET 5 . Allocation of Points

Match points
3 points (won)
2 points (draw)
1 point (lost)

Fair play points (normal and bonus points)
Fair play points in Streetfootball for Tolerance consist of normal and bonus points.
Up to three points are allocated for complying with the fair play rules:

Normal points
2 points: complied with all the rules
1 point: not all rules were complied with
0 points: did not comply with the rules

Bonus point
In addition to the normal points, one bonus point can be awarded for also behaving fairly beyond the scope of the fair play rules.
1 bonus point: very fair match

WORKSHEET 6 . Match Report Forms

Court number _____   Match number _____

Date _____   Mediator's name _____

Team 1

Name _____

Boys' goals ┊_____┊

Girls' goals ┊_____┊

Total goals └_____┘

Agreed fair play rules

1. _____

2. _____

3. _____

Team 1

Match points ┊_____┊

Normal points ┊_____┊

Bonus points ┊_____┊

Total points └_____┘

Team 2

Name _____

Boys' goals ┊_____┊

Girls' goals ┊_____┊

Total goals └_____┘

Team 2

Match points ┊_____┊

Normal points ┊_____┊

Bonus points ┊_____┊

Total points └_____┘

WORSHEET 7 . Evaluation for Students

1. Composition of the teams
What special rules apply to "Streetfootball for Tolerance"?

My opinion: _____

2. The role of girls
What special role do girls play in "Streetfootball for Tolerance"?

My opinion: _____

3. Teamer/mediators (facilitators)
What role do "teamer/mediators" play in "Streetfootball for Tolerance"?
How do "teamer/mediators" differ from referees in traditional football?

My opinion: I think it is good / not good that there are "mediators" in Streetfootball because:

_____

My opinion: Sometimes, I wish there were a referee because:

_____

4. Dialogue zone
What is the "dialogue zone"?

My opinion: _____

5. Allocation of points
How are points allocated in "Streetfootball for Tolerance"?

My opinion: _____

6. Overall impression
My opinion: These rules in "Streetfootball for Tolerance" are super because:

_____

My opinion: I think these rules are stupid because:

_____

Background . Conflict

A conflict is a clash between antithetical ideas or interests – within a person or involving two or more persons, groups or states pursuing mutually incompatible goals. Like all social phenomena, conflicts are usually complex and may emerge on different levels. Some are primarily intra-personal, while others are inter-personal, and there are conflicts across all layers of society. Conflicts may have a predominantly civil and internal dimension or may take on transnational or even global forms. Each and every conflict has its own history, features and dynamics. Since conflict is a social phenomenon, it is an inevitable part of human interaction. The role of conflict as a driver of social change can be considered to be constructive if the conflicting parties acknowledge the legitimacy of different interests and needs of all actors involved. Constructive approaches to conflict aim to create a social and political environment which allows the root causes of the conflict to be addressed and which enhances sustained and non-violent alternatives to the use of force. Destructive approaches are characterised by conflicting parties' efforts to resolve a conflict unilaterally and at the cost of others.

Conflicts may either be manifest through behaviour and action, or latent, remaining inactive for some time, while incompatibilities are not articulated or are part of structures (political system, institutions, etc.). In symmetric conflicts between similar actors, the conditions, resources and contexts of the conflicting parties are roughly equal. They can compromise on how to deal with a conflict according to agreed social, political or legal norms and thus transform their rules of collaborative engagement. Strength may influence the nature of a compromise, but in the end it is reliability and reciprocity which count. Asymmetric conflicts, however, cannot be easily transformed without paying respect to the often unbalanced relationships that lie at their roots. For example, at the intra-state level, asymmetric conflicts are caused by unequal social status, unequal wealth and access to resources, and unequal power – leading to problems such as discrimination, unemployment, poverty, oppression, and crime.

Unilateral superiority may pose a serious obstacle to constructive interaction between conflicting parties. But it would be premature to conclude that this is a general rule, because history tells us that both bold and benign actors may tame irresponsible drivers of conflict. However, constructive collaboration needs a willingness on the part of all conflicting parties to engage constructively, irrespective of their weakness or strength. And a transformation of conflict cannot be expected if the root causes of conflict are not addressed.

Conflict analysis

The United States Institute of Peace defines conflict analysis as the systematic study of the profile, causes, actors and dynamics of conflict. It is the first step in conflict transformation and peacebuilding. It undertakes a careful inquiry into the potential course of a conflict so that a roadmap for transformation can be created. A diligent analysis needs to identify the root causes, which sometimes remain veiled in open-ended forms of conflict management. Conflict dynamics and relationship patterns are equally important components of conflict analysis.

Conflict escalation

A crucial dynamic of conflict is the risk of escalation. The deeper the tensions, the fiercer the combat, the more difficult it is to keep a conflict under control (⋯⟩ violence & non-violence). As Friedrich Glasl has

pointed out, escalation occurs in stages and effective intervention must be adapted to the relevant stage. His model of nine stages of escalation is useful as a diagnostic tool for sensitising people to conflict dynamics. Sensitisation may enhance awareness of potential and necessary actions to resist the risk of escalation.

Conflicts are multifaceted and multi-layered. There are conflicts over interest, needs, values and identity. Often, the root causes of conflict are disguised by ostensible tensions, such as ethnopolitical strife. Ethnicity or culture does not necessarily cause a conflict, but both constitute highly influential areas of socialisation and identification amongst social peers. Deeply-rooted conflicts become part of collective memory and thus are usually more resistant to transformation.

The role of gender in the construction and transformation of conflict also needs a more nuanced understanding. Often, women are seen only as the main victims of war and conflict. But this perspective is too simplistic; while women often play an important role in peacemaking and social transformation, they may also act as aggressors, soldiers, combatants or politicians responsible for making decisions about military interventions and war. Their potential as both constructive and destructive drivers of social change is under researched and often neglected.

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Galtung, Johan 1996. Peace by Peaceful Means – Peace and Conflict, Development and Civilization. Oslo: PRIO.
Glasl, Friedrich 1999. Confronting Conflict: A First-Aid Kit for Handling Conflict. Stroud: Hawthorn Press.

Source

Berghof Foundation (ed.). Berghof Glossary on Conflict Transformation. 20 notions for theory and practice. Berlin 2012.
www.berghof-foundation.org/en/glossary/

Background . Violence and Nonviolence

Academic debates on the concept and definition of violence have played a major part in the emergence of the field of peace and conflict research and its historical development from a "minimalist" focus on preventing war to a broader "maximalist" agenda encompassing direct, structural and cultural forms of violence (as defined by Johan Galtung). Nowadays, there is a general consensus that violence includes much more than the use of physical force by persons to commit acts of destruction against others' bodies or property. Structural conditions such as unjust and oppressive political systems, social inequality or malnutrition, as well as their justification through culture or ideology, are seen as chief sources of violence and war. An example of a comprehensive definition of violence is offered by the team of the NGO "Responding to Conflict": "Violence consists of actions, words, attitudes, structures or systems that cause physical, psychological, social or environmental damage and/or prevents people from reaching their full human potential."

Peace and conflict research has tried to elucidate the origins of violence, especially the phenomenon of escalation from latent to violent conflicts through ethnopolitical mobilisation by grievance groups or "minorities at risk". Since 2006, Berghof has been conducting research on resistance and liberation movements in order to better understand the phenomenon of radicalisation and de-radicalisation, understood as the

shifts from non-violent to violent conflict strategies and vice versa. Central to our understanding of the distinction between violence and conflict is our approach to conflict transformation as the transition from actual or potentially violent conflicts into non-violent processes of social change.

Nonviolence as the antithesis of violence in all its forms

Nonviolence might be described both as a philosophy, upholding the view that the use of force is both morally and politically illegitimate or counterproductive, and as a practice to achieve social change and express resistance to oppression.

The basic principles of nonviolence rest on a commitment to oppose violence in all its forms, whether physical, cultural or structural. Hence, the term encompasses not only an abstention from the use of physical force to achieve an aim, but also a full engagement in resisting domination, inequality, racism and any other forms of injustice or "hidden" violence. The ultimate aim of its supporters is the dismantling of the power structures, military systems, and economic networks that make violence and war an option at all.

Gandhi, whose ideas and actions have most crucially influenced the development of nonviolence in the twentieth century, described his moral philosophy through the religious precept of "ahimsa", a Sanskrit word meaning the complete renunciation of violence in thought and action. This definition does not imply, however, that all actions without violence are necessarily nonviolent. Nonviolence involves conscious and deliberate restraint from expected violence, in a context of contention between two or more adversaries. For purposes of clarity, scholars have established a distinction between the terms non-violence and non-violence (without hyphen): while both refer to actions without violence, the latter also implies an explicit commitment to the strategy or philosophy of peaceful resistance.

When it comes to the motives for advocating nonviolence, two types of arguments can be distinguished. The label "principled nonviolence" refers to the approach elaborated for instance by Tolstoy, Gandhi, Martin Luther King or the Quakers, who oppose violent strategies for religious or ethical reasons, because violence causes unnecessary suffering, dehumanises and brutalises both the victim and the perpetrator, and only brings short-term solutions. However, the majority of contemporary nonviolent campaigns have tended to be driven by pragmatic motives, on the grounds that nonviolence works better than violence; the choice in favour of peaceful methods is made because of their efficiency to effect change and does not imply a belief in nonviolent ethics.

Nonviolence in action: a catalyst for conflict transformation

The terms "nonviolent resistance" or "nonviolent action" are usually employed as generic qualifications to designate the process or methods of action to achieve peace and justice through nonviolence, alongside other methods such as negotiation or dialogue. Nonviolent strategies are seen as particularly appropriate when there is acute power disparity between two sides in a conflict, acting as a tool in the hands of minorities or dominated groups ("the underdog") to mobilise and take action towards empowerment and restructuring relations with their powerful opponent (power-holders or pro-status quo forces). The aim is both dialogue and resistance – dialogue with the people on the other side to persuade them, and resistance to the structures to compel change.

Historically, nonviolent practices have included various methods of direct action. In his seminal 1973 manual, Gene Sharp documented 198 different forms of nonviolent action, ranging from symbolic protest and persuasion to social, political and economic non-cooperation, civil disobedience, confrontation without violence, and the building of alternative institutions. In recent decades, nonviolent methods have achieved

worldwide success through the productive demonstration of "people power" against dictatorships and human rights abuses in various countries such as the United States, the Philippines, Chile, Eastern Europe, South Africa, the former Soviet Union and most recently North Africa. Many other transnational campaigns for global justice, land rights, nuclear disarmament, women's rights, etc., waged through nonviolent means and with a vision consistent with creating a nonviolent world, are still struggling to make themselves heard.

Although nonviolent resistance magnifies existing social and political tensions by imposing greater costs on those who want to maintain their advantages under an existing system, it can be described as a precursor to conflict transformation. The recurrent label "power of the powerless" refers to the capacity of nonviolent techniques to enable marginalised communities to take greater control over their lives and achieve sufficient leverage for an effective negotiation process. Moreover, while violent revolutions tend to be followed by an increase in absolute power of the state, nonviolent movements are more likely to promote democratic and decentralised practices, contributing to a diffusion of power within society. The constructive programmes that are part of many such movements are facilitating more participatory forms of democracy, such as the 1989 forums in Eastern Europe, Gandhi's self-sufficiency programme in India, or the "zones of peace" created by peace activists amidst violent wars in Colombia or the Philippines. Recent statistical studies by Erica Chenoweth and Maria J. Stephan confirm that nonviolent campaigns are more likely than violent rebellions to be positively related to greater freedom and democracy.

However, in practice, when conflicts oppose highly polarised identity groups over non-negotiable issues, positive peace does not emanate automatically from the achievement of relative power balance, and nonviolent struggles are not always effective at preventing inter-party misperceptions and hatred. In such situations, negotiation and process-oriented conflict resolution remain necessary to facilitate the articulation of legitimate needs and interests of all concerned into fair, practical, and mutually acceptable solutions. Therefore, nonviolence and conflict resolution mechanisms should be seen as complementary and mutually supportive strategies which can be employed together, consecutively or simultaneously, to realise the twin goals of justice and peace.

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Source

Berghof Foundation (ed.) 2012. Berghof Glossary on Conflict Transformation. 20 notions for theory and practice. Berlin.
   www.berghof-foundation.org/en/glossary/

## Violence triangle (by Johan Galtung)
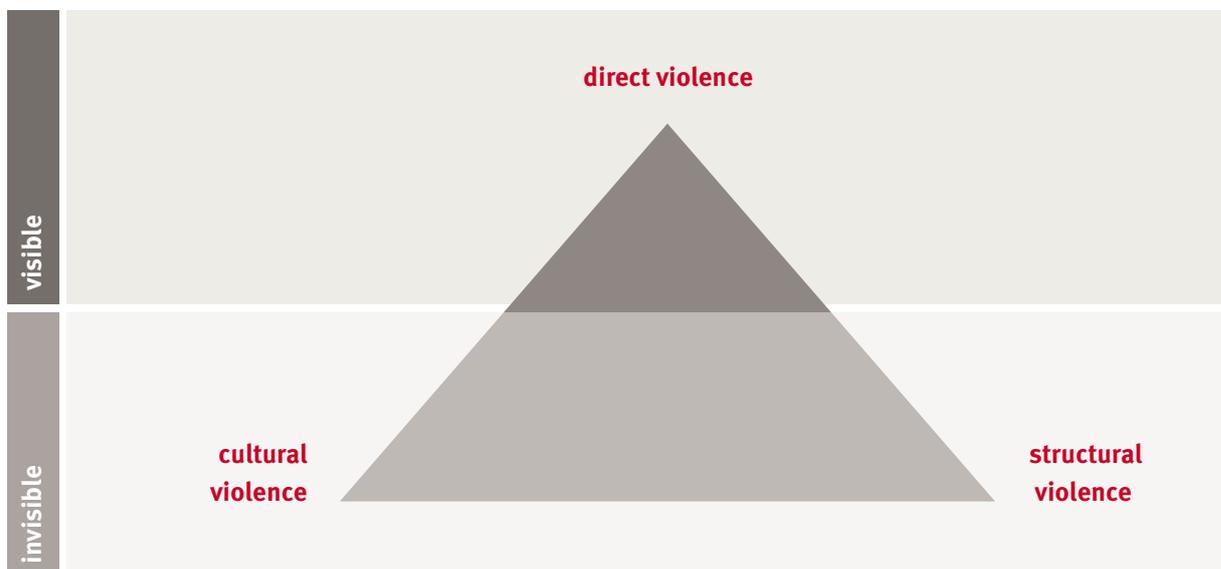
Source: Johan Galtung 1996

Examples of direct, structural and cultural violence

direct violence	structural violence	cultural violence
≡ physical violence (beating, kicking, injuring) ≡ punishments (expulsion, detention) ≡ emotional abuse (verbal-insulting, non-verbal-refuse talking ≡ sexual harrassment	≡ all factors that prevent people from reaching their full human potential ≡ poverty (no fulfillment of basic needs like food, shelter) ≡ lack of education opportu-nuties ≡ bad shape of buildings affecting health ≡ laws and regulations that discriminate certain groups	≡ attitudes that jusify the use of violence against certain groups (females, children, homosexuals, people of other ethnic, religion, race) ≡ hierarchical societies that value some people more than others

Model for examining the roots of violence
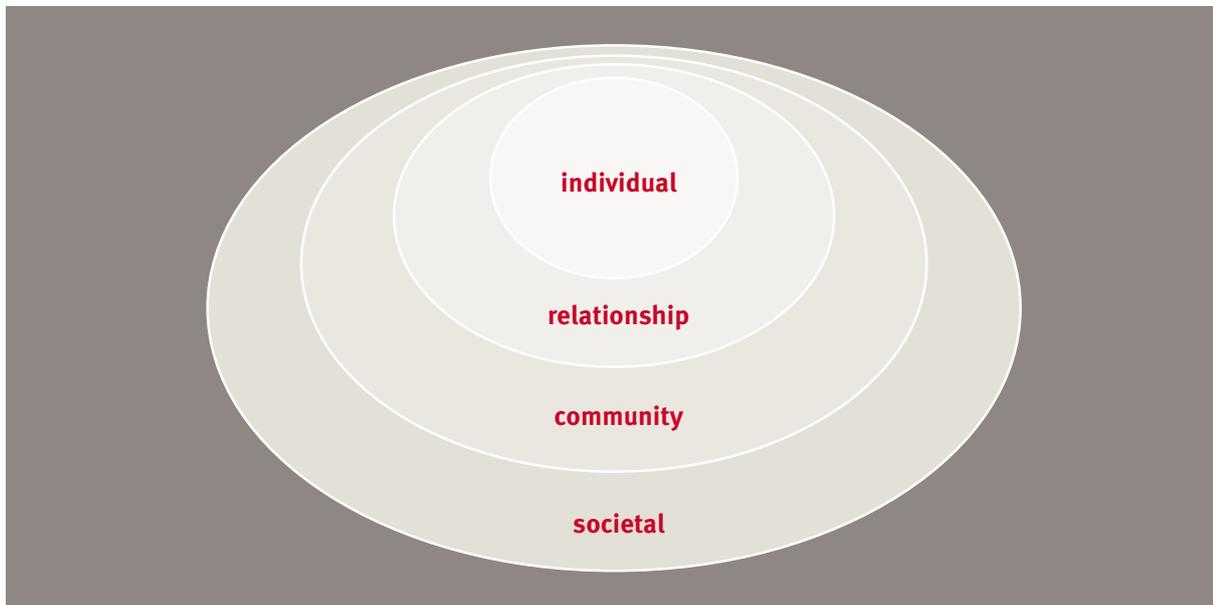
World Health Organization 2002. World Report on violence and health, Geneva: WHO.

There is no single factor to explain why one person and not another behaves in a violent manner, nor why one community will be torn apart by violence while a neighbouring community lives in peace. Violence is an extremely complex phenomenon that has its roots in the interaction of many factors – biological, social, cultural, economic and political.

The first level: biological and personal history factors influence how individuals behave. Demographic characteristics (age, education, income), psychological or personality disorders, substance abuse, and a history of behaving aggressively or experiencing abuse.

The second level: relationships with family, friends, intimate partners and peers, which increase the risk of being a victim or perpetrator of violence. In youth violence, for example, having friends who engage in or encourage violence may increase a young person's risk of being a victim or perpetrator of violence.

The third level: community contexts in which social relationships occur, such as schools, workplaces and neighbourhoods. Risks at this level: population density, high levels of unemployment, or the existence of a local drug trade.

The fourth level: broad societal factors: e. g. availability of weapons and social and cultural norms (e. g. priority to parental rights over child welfare, male dominance over women and children, support of the use of excessive force by police against citizens, and those that support political conflict). Health, economic, educational and social policies that help to maintain economic or social inequality.

World Health Organization 2002. World Report on violence and health – summary, Geneva: WHO, p. 9–10,
www.who.int/violence_injury_prevention/violence/world_report/en/summary_en.pdf

BACKGROUND . Peace, Peacebuilding, Peacemaking

Can peace be defined? In debates about peace definitions, the distinction between negative and positive peace put forward by Johan Galtung has gained broad acceptance. Negative peace describes peace as the absence of war or direct physical violence. A positive notion of peace also includes the increase in social justice and the creation of a culture of peace among people within and across societies. A frequent criticism of positive peace is that it lacks conceptual clarity. Nonetheless, most scholars agree that peace is a complex, long-term and multi-layered process. In such a process, it is possible to identify steps towards peace and measure the decrease of violence and increase of justice. That this is multi-layered means that peace is not only a matter for diplomats but is an ongoing task for stakeholders at all levels of society.

Working for peace requires at least three fundamental steps:

First, a vision of peace must be defined. Peace on an individual level obviously differs from international peace; researchers, politicians and artists all use the term "peace" in different ways, and interpretations vary according to culture. In some societies the word "peace" might even cause resentment due to experiences of oppression inflicted in the name of peace. Peace definitions are therefore context-specific. Developing common peace visions is an important aspect of peace work.

Second, it is crucial to specify the conditions for peace in or between societies, with a view to establishing these conditions. In his analysis of the historical emergence of peace within western societies, Dieter Senghaas identified six crucial conditions: power monopoly, rule of law, interdependence and affect control, democratic participation, social justice and a constructive culture of conflict ("civilisatory hexagon"). It must be carefully assessed whether or to what extent these conditions could be useful for transformation processes in non-western societies. Peace also tends to be fragile. Even in western societies, there is no guarantee that there will never be any recourse to war. Peace therefore needs ongoing attention and support.

Third, comparing the current realities in a given society with the peace vision is essential to find out what is lacking. A wide range of strategies and methods are used to make, keep or build peace on different actor levels.

According to John Paul Lederach, these actors can be grouped into three tracks. The top leadership comprises military, political and religious leaders with high visibility (Track 1). Track 2 involves middle-range leaders such as academics, intellectuals or religious figures. Their close links to government officials allow them to influence political decisions. With their reputation, they are also respected on the grass-roots level. Track 3 includes local community or indigenous leaders, who are most familiar with the effects of violent conflicts on the population at large. The population itself is sometimes considered as an actor on a fourth level. Peace efforts can be undertaken by actors on all levels and across several tracks.

Peacebuilding

In "An Agenda for Peace" by former UN Secretary-General Boutros Boutros-Ghali (1992), peacebuilding is described as a major instrument for securing peace in post-war situations. More generally, as a preventive

measure, it can be applied in all stages of conflict and also in relatively peaceful societies. Peacebuilding covers all activities aimed at promoting peace and overcoming violence in a society. Although most activities on Track 2 and 3 are carried out by civil society actors, the establishment of links to Track 1 is considered essential for sustainable transformation of societies. While external agents can facilitate and support peacebuilding, ultimately it must be driven by internal actors, often called agents of peaceful change. It cannot be imposed from the outside. Some peacebuilding work done by international or western organisations is criticised for being too bureaucratic, short-termist, and financially dependent on governmental donors and therefore accountable to them but not to the people on the ground. It thus seems to reinforce the status quo instead of calling for a deep transformation of structural injustices; this is highlighted, for example, by the discussions in Berghof Handbook Dialogue Series No. 7. Transformative peacebuilding thus needs to address social justice issues and should respect the principles of partnership, multi-partiality and inclusiveness. Peacebuilding is based on the conviction that violent conflicts do not automatically end with the signing of a peace accord or the deployment of peacekeeping forces. It is not a rapid response tool but a long-term process of ongoing work in the following three dimensions:

Altering structural contradictions is widely regarded as essential for lasting peace. Important elements are state-building and democratisation measures, the reform of structures that reproduce the conflict (e. g. the education system), economic and sustainable development, social justice and human rights, empowerment of civil society and constructive journalism.

Improving relations between the conflict parties is an integral part of peacebuilding to reduce the effects of war-related hostilities and disrupted communication between the conflict parties. Programmes of reconciliation, trust-building and dealing with the past aim to transform damaged relationships (→ transitional justice). They deal with the non-material effects of violent conflict.

Changing individual attitudes and behaviour is the third dimension of peacebuilding. It is about strengthening individual capacities, breaking stereotypes, empowering formerly disadvantaged groups, and healing trauma and psychological wounds of war. One frequently used measure for strengthening individual peace capacities is training people in non-violent action and conflict resolution. Many peacebuilding measures seek to have a greater impact by combining strategies which encompass all three dimensions (e. g. bringing former conflict parties together to work on improving their economic situation and thus changing individual attitudes).

However, peacebuilding actors and organisations are still struggling to make their work more effective so that it truly "adds up" to peace on the societal level (the "Peace Writ Large" described by Mary Anderson and her colleagues). Given the wide variety of peacebuilding approaches, it is therefore important to identify, cluster and publish best-practice examples to create learning opportunities for all present and future peacebuilders.

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