

Thursday, October 4

7:30 – 8:15 pm

Throughout ASP Center

Collective Improvisation 2 – a site-specific musical composition

Amin Shipman and Ensemble Mito Perpetua

Composed for Performing the World 2012, this site-specific piece distributes musicians throughout the All Stars youth performance and development center, accompanied by electro-acoustic means. The audience will walk through different sound environments creating their own compositions by moving from one space to another. This improvisation-based structure aims at demonstrating how performance enables perceptions of the not-yet-possible in our political, social, physical reality and connects the audience to unconventional possibilities and thoughts that go beyond current states.

Throughout weekend

Upper landing

Where Is the Building in Community Building: A Self-Guided Exhibit

Sponsored by the All Stars Project Institute for the Study of Play

In spring 2012, architecture students from the University of Tennessee traveled to NYC to study the All Stars Project's performance-based youth development model and NYC neighborhoods, then returned to campus to create designs for community-based development centers for sites in Harlem, the Bronx and Brooklyn. This exhibit features final designs and reflections on the process by University of Tennessee Professor Katherine Ambrozniak, All Stars Project Vice President Dr. Bonny Gildin and students Corey Rorex, Sonja Wilson, Caitlin Wood and Lauren Adams. The exhibit was created by architect Douglas Balder, along with Drs. Ambrozniak and Gildin. The All Stars Project Institute for the Study of Play partners with the university community to make development opportunities universally available to young people and poor, urban communities – and in doing so, impacts on the social crises faced by them.

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9:15 – 10:45 am

Castillo Theatre

Secret of the Seasons: A Global Warming Co-Opera

John Ungerleider

Secret of the Seasons (SOS) is a musical, interactive experience that stimulates audience members to address their relationship to global warming and climate change. Facing the overwhelming reality of global warming understandably causes fear, denial, and paralysis. Music can help us manage the psychological challenges to initiating individual and collective action in response. Consisting of original songs and reflective activities, SOS has been performed around New England for international peace builders, ministers, high school students and in community benefits for newly forming Transition Town groups.

Demonstration Room

Performing Organizational Change

Cathy Rose Salti, Maureen Kelly, David Nackman

Join us for playful conversation and improvisational performances with clients of Performance of a Lifetime (POAL), an organizational change company that develops people and organizations through the art of performance. In this interactive panel discussion, you'll hear from and play with executives in finance, healthcare and marketing, all of whom are breaking new ground and leading the way for innovations in human development in their organizations. They will share the ways in which POAL, using the tools of performance and improvisation, is helping them to address their most pressing business and organizational challenges by helping their employees to grow.

Executive Conference

Where is the Building in Building Community?

Doug Balder, Katherine Ambrozniak, Bonny Gildin, Jim Horton

In the last 10 years, the field of design has shifted away from a decades-old work model

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Youth Conference

emphasizing the creative individual practitioner supported by a staff to one where social, diverse groupings of people work creatively to go new places, informed by practical social needs such as poverty, economic development of geographically isolated communities, and social development of centuries-old marginalized ethnic or racial groups. This session explores how designers are self-identifying as agents of change and are bringing attention to social issues, organizing new approaches, building community, raising financial resources and leading the implementation of design concepts that are transforming whole communities.

Therapy Play! Philosophizing without Philosophy to Create a Joyous Life

Rafael Mendez, Marian Rich

"Therapy Play!" is a clinical product of the Social Therapy Group in NYC. It is a therapeutic workshop maximizing our understanding of the significance of play and performance in emotional growth and development. This interactive therapeutic improv workshop will help people to develop their capacity to philosophize without Philosophy. Performing philosophizing is playing and pretending and creating with language while breaking out of conceptual frameworks that constrain us emotionally and developmentally. Join us in performing philosophizing of how to converse, how to explore emotionally with others in the continuous activity of developing and creating our lives.

Embodiment of Dreams: Performing the Healing Process

Mayra Stergion

A dramatherapy workshop that seeks to physically explore with participants the process of physical and emotional healing through dream work by using Lecoq based physical theatre techniques. The workshop will begin with a short experimental film, *The Shell*, a devised story of an inmate in therapy and performers who move their dreams. This work aims to explore in the artistic space the relationship between illness and emotional healing through performance. What are the boundaries between theatre and healing? Is there a place for embodied imagination in contemporary western world? Is the "symptom" illness or the soul's calling for change?

Yiddish Passport: Bridging Lost Identity to the Future

Ellen Rosenberg, David Mandelbaum

Yiddish Passport is an intensive workshop born in the experimental performance laboratories of New Yiddish Repertory Theatre. It opens a way to identify, explore, expand and bring into performance the remnants of Yiddish or Jewish culture carried by workshop participants: rituals, home or spiritual practice, memories, stories, body language, wishes, dreams, melodies and dance. The workshop promotes creative connections to the world culture lost through methodical genocide through the use of improvisation, storytelling, movement, role-playing, traditional music, English and Yiddish text excerpts, and devised performance. Using physical theater, dance, Theater of the Oppressed, and other strategies, the workshop will make us create connections within ourselves, with each other and with the future.

"Sudden Death of Everyone" and Women's Autobiography

Catherine Rogers, Maxine Kern

This session features the solo performance *The Sudden Death of Everyone* by Catherine Rogers. Following the performance, Maxine Kern responds to the piece and discusses the intersections of public story and private history and the interaction of writer, audience, and the performing self in women's autobiography.

Green Room

Improvisation and Beach Ball Literacy

Lisa Saffran

Improvisation and Beach Ball Literacy uses specific, spontaneous dramatic techniques to

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enhance and build literacy skills. The strategies presented in this 90-minute workshop support educators in helping students build language skills in a fun and creative way resulting in students developing enhanced listening skills and having more confidence and skill in speaking, reading, and writing. This workshop is specially designed for teachers, ELD instructors or coaches, literacy specialists, parents, or those responsible for pre-service and in-service teacher education and anyone seeking to learn about effective ways to help children increase their literacy skills by allowing them to use their amazing imagination and creativity.

10:45 – 11:00

BREAK

11:00 – 12:00

Demonstration Room

Coping with the Past, Building a Future

Pamela Angweh

A presentation of a program in northern Uganda which focuses on enabling war-affected youth, ages 12-21, to deal with the impact of the conflict in their country through education and transformative skills. To improve their ability to cope by developing talents in dance, drama and music which are therapeutic, creative and promote a cohesive environment. War-affected young people are empowered through life skills education, psychosocial support programs, and gain capacity to face the challenges of their future by discovering their new talents which contribute to a reduction of trauma and hopelessness.

Executive Conference

Playing Around with How We Write

Carrie Lobman, Gwen Lowenheim

Whether you love to write or find it tortuous, this workshop will free us from some of the conventional rules of how we are supposed to write. Educator and prolific penman, Carrie Lobman helps participants develop their (often problematic) relationship to writing. Playful and philosophical all at once, her workshops encourage people to take risks, have fun and creatively fill the page. Let's see what happens when we experiment with writing styles and voices. Can we become less of a critic of our "own work" and better at helping others? Where's the writer's block now? Writers of all languages, persuasion, skill level and experience are welcomed.

Youth Conference

Black Theatre in the 21st Century: Prospects and Possibilities

Woodie King, Jr., Carlyle Brown, Dan Friedman

Dan Friedman, artistic director of the Castillo Theatre, will interview two renowned Black Theatre artists — Woodie King, Jr., the founder and Producing Director of the New Federal Theatre in New York City, and Carlyle Brown, playwright, performer and artistic director of Carlyle Brown & Company based in Minneapolis. They will dialogue on the challenges and opportunities facing Black Theatre in the 21st Century.

Studio 2

Kids Thrive: Placing Children at the Core of Social Change

Andrea Rieniets, Andrea Lemon

Kids Thrive Creative Directors Rieniets and Lemon examine the challenges of genuine arts-driven, cross-sectoral partnerships and of taking a heart-centered view of children as leaders of social change in their communities. Rieniets and Lemon will lead this participatory session exploring two Kids Thrive programs: (1) Songwriting for Social Change, a primary prevention program partnering performance artists with child welfare agencies and primary schools to facilitate creative social action about children's aspirations and alternatives to violence; (2) Kids Thrive InSchools Philanthropy, using performance and entrepreneurial skill development to activate children to identify local issues, forge local partnerships, and create philanthropic projects to benefit their local communities.

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Studio 1

From Listener to Creator, a Performers' Workshop

Susan Parenti

Members of the School for Designing a Society invite you to witness a performance and participate in a "performers' workshop." Performers' workshop is a new format that is a convergence between ideas from cybernetics and from performance. After the audience witnesses the performance of *Unrequited* by Susan Parenti, the performers make a few remarks concerning problematic areas in the performance, and invite the audience to address comments to the performance they just witnessed — especially, to aim their comments toward an instruction which can be tried out by the performers there and then. In this way, audience members are able to transform their responses to the performance into something that shapes the performance. Audience's responses, which normally — and sadly — function as mere output, now have a chance to function as *input*.

Grunebaum Theatre

International Playground 2003-2011

Mark Pagano

The International Playground is a performing arts ensemble for refugee teens in Saint Louis, MO. From 2003 to 2011, members from countries such as Kenya, Liberia, Sierra Leone, Afghanistan, Vietnam and Bosnia came together to tell their stories, creating more than six original productions. Pagano, a musician and Saint Louis native who worked with the group throughout their history, shares the story of The International Playground through song, video and discussion. Come hear pieces from "Knock Knock America," "Why You Talkin' Bout My Momma?," "Big Tree," and "Everyday Oppression," and learn about the undeniable power of theatre.

Green Room

Scientists as Storytellers: Narrative in Scientific Performances

Stephanie Pailford

Scientists love intellectual adventure, the pursuit of answers to interesting questions, and the excitement of building the future — in short, the stories of science. Stories are an integral component of how we understand the world around us, how effectively we learn, and how we engage and interact with others. The best communicators of science understand this intuitively — for example, we think of Feynman and Sagan not just as physicists, but also as storytellers. In this talk, we expose the structure and technique of telling science stories, and present a framework for improving the storytelling in even the most formal scientific performances.

12:00 – 12:15

BREAK

12:15 – 1:45

Castillo Theatre

Performance, Dialogue and Building Democratic Solidarity between Zimbabwe, Swaziland and South African Youth Activists

Betsi Pandey

Southern Africa has been torn apart by political conflict, violence and for many, by the loss of its revolutionary history and potential. There is increasing conflict between political youth groups in Swaziland, Zimbabwe and South Africa as Zimbabwe and Swaziland slide into political chaos and the South African Youth Congress linked to the ANC supports the "hands off" position of the ANC. Hoping to develop solidarity through developing the creative and performance skills of a group of political activists in the region, the Living Together Project, the Crisis in Zimbabwe Coalition and Savanna Trust worked together to create a 3-day camp of creative and performed conversation. Working with the DVD of the workshop, we will explore how theatre, performed conversation, reflection and play can help create a new environment for political dialogue and engagement and can help build anew that which has been torn asunder.

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Demonstration Room

Backyards to the Future

Dan Baron

Excluded youth at risk are transforming their violent favela of Cabelo Seco in the Amazonian city of Marabá, northern Brazil, into a theatre of personal and collective self-determination. The rediscovery of their Afro-Indigenous cultural identity through music and dance in their own backyards has enabled them to turn the narrow streets between the threatened Tocantins and Itacaitunas Rivers into a possible cultural, educational and sustainable community. Through narrative and music, Backyards to the Future analyzes the challenges of adolescents leading the transformation of their schools, homes and city through the performance of an aesthetic of transcultural care, cooperation and solidarity.

Executive Conference

Clubs, Communities, Culture: Creating Our Response to Mental Illness

Jeffrey Aron, Davida Adedjouma, Alan Doyle, Susan McKeown

Join with artists and mental health workers to explore how community and creativity can change the meaning and experience of mental illness. This panel/presentation will spotlight the Fountain House approach to supporting people with mental illness, and will include live performances of poetry and song by participating artists.

Youth Conference

Independent Candidate

Bogdan Spanjerovic

Participants in this session will be directed in a performance, *Independent Candidate*, in which each participant plays an independent candidate running for election. Participants will go out on the streets of New York to interact with real people, address real issues and collect votes. Each participant will have a chance to engage the question of whether performance can change the world — in an entertaining way, using theatrical tools and creating small performances in public spaces.

Studio 2

Understanding Economic Theories through Theatre: A Fresh Insight to Explore the Hidden Flavours of the Subject

Akhilesh Kumar Yadav, Dipendra Rawat

There is a need and challenge to create novel methods to maintain the interest in studying and exploring economics. Theatre has unexplored, amazing powers which help to understand existing theories and to explore new areas with a wider vision, different perceptions and deeper involvement. Mental and physical participation through theatre activities makes a balance, which enhances in-depth understanding and the flavours of the subject. Specially designed theatre activities work as catalysts for imagination and vision for participants even without economics or theatre backgrounds.

Studio 1

Performing Who We Have Become: Presenting the Fred Newman Center for Social Therapy in Juárez

Miguel Eduardo Cortés, Ana Karen González Chacón, Erika Berenice Villes Frias, Mariana Soledad Loya Parra, Agustín Lara, Jorge Burtiaga-Montoya, Mariana Elisa Maese Legarda, Perla Daniela Solís Sánchez

We will perform our process of bringing social therapy to Mexico, and how it has impacted a group consisting of therapists, educators and artists. Bringing social therapeutics to our city involved creating with the intense emotionally made palpable by Juárez's extreme violence. It has not been a matter of applying a method in our city; it has been the creative process of building a practice, a practice of method, inspired by the intellectual leadership of Fred Newman, Lois Holzman, and the East Side Institute, the Social Therapy Group, Global Therapy and the All Stars Project.

Grunebaum Theatre

"Mad World: Voices from Middle School"

Adrienne Dierks, Jeffrey Lusiak

Project SUCCESS believes in the power of theater to illuminate the world.

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Green Room

This presentation will include an excerpt of *Mad World: Voices from Middle School* performed by Minneapolis middle school students. The show, created by Project SUCCESS and Minneapolis Public Schools students, illuminates the challenges and victories of today's youth through personal storytelling and song. A facilitated discussion will follow the performance. The students will talk about the impact of the performing arts on their lives and Adrienne will discuss our methodology of using art and personal storytelling for social change.

A Day in the Life Of...: A Workshop with The Living Theatre

Judith Mahina, Brad Burgess, Tom Walker

This workshop with members of the legendary experimental theatre group, The Living Theatre, examines the life of the community of participants. Using Living Theatre techniques, mostly based on corporal expression and Artaudian ideology, we work with the group in such a way that, after a short period of time, participants are able to work on the creation of their own theatre art. By using such forms as biomechanics, tableaux, procession and the exquisite corpse, as well as discussing the cultural context and 65 year history of The Living Theatre, we will explore a true panorama of world culture, and provide a vehicle of community expression to the people involved. We will create a play from small group scenes and discussion based on the question: What is important to say today in theatre?

Telemarketing

Performance as Learning Device in Teaching Social Management

Valéria Giannelia

This workshop is for all educators who question their role as propagators of packaged knowledge. We will explore strategies utilized to de-construct the idea that the professor is the sole owner of knowledge and is uniquely responsible for the learning process to occur. We are interested in highlighting experiences that work with (instead of against) the resistance element of students' bodies/minds when a new didactic proposal reaches them and they are called to move from their usual "comfort zone" to explore new possibilities of being/learning/doing.

1:45 – 2:45

LUNCH BREAK

2:45– 3:45

Castillo Theatre

Transformational Social Therapy (TST) and Social Change in a Diverse World

Charles Rojzman, Nicole Rothenblyther

Creating healthier, less pathogenic institutions, and collective environments more favorable to the blossoming of individuals is the duty of a living democracy. TST is oriented to community problem-solving, particularly where groups are divided and problems appear intractable. TST is able to bring together people who have no desire to dialogue and do not think dialogue is possible — because they dehumanize and demonize one another. TST is therapeutic on a personal level but its main goal is to foster practices that support intergroup collaboration, understanding and interactions. The transformation of violence into conflict is a key aspect of TST.

Demonstration Room

The Making of "Children of Killers"

Diane Stiles, Katori Hall, Emily Mendelsohn, Craig Paulson

Diane Stiles, the managing director of the Castillo Theatre, will speak with playwright Katori Hall, director Emily Mendelsohn, and others involved in the creative/production process. *Children of Killers* deals with the impact of the Rwandan genocide on the next generation. It grew out of a visit Hall made to Rwanda in 2009, where she and Mendelsohn, then working on a performatory reconciliation project through California Institute of the Arts, first met. They will share how and why *Children of Killers* was written and came to Castillo, along with a look into the process of creating this

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New York production. [*Children of Killers* is being performed Friday and Saturday nights at 8:00 pm during PTW 12.]

Executive Conference

Elevating Youth Voice and Capacity for Social Action through Performance and Youth Participatory Action Research

Sathya Nelson, Sheldia Nelson

In this session, participants will have the opportunity to experience how youth, through the use of Youth Participatory Action Research methods and performance, build the capacity to critically examine and reflect on social issues that impact their lives, elevate their voice using the arts, develop youth-centered policy solutions and become motivated to act collectively against threats to their well-being. Artistic strategies utilized include photography, theater and spoken word.

Youth Conference

Developing Democracy Roundtable 2012

Nancy Hanks

From the Arab Spring to the U.S. independent political movement, our world is in motion. Please join “The Hamster” for a PTW Democracy Roundtable to discuss the current state of democracy internationally and what is needed to develop a participatory political culture. Participants will co-create political conversation. The first 20 attendees will receive a copy of *Developing Democracy*, a documentary created from interviews of PTW attendees from 2010. [*Broadcasting on Livestream*.]

Studio 2

Beyond Fashion

Kerstin Gauffin

The way we dress is often regarded as a strong mode of communication. All countries and cultures have national dress or costumes, often used symbolically. At the same time, clothing is seen as superficial. While there is a growing interest in fashion, new fabrics, materials and design, how fashion is presented remains unchanged. Now is the time for a change. We want to use modern technology to create new impressions, wherein clothes also present the stories of the people wearing them. Beyond Fashion is a university course designed to help make us aware of the opportunity to play, develop and create new performances through the presentations of our clothing.

Creating Democratic Space and Envisioning Peace: Theatre Confronting Violence and Fostering Community Development in Zimbabwe

Daniel Maposa

This session gives a third degree examination on the use of applied theatre in nurturing social cohesion in the aftermath of politically motivated violence in Zimbabwe. In 2008, Maposa will discuss how Savanna Trust’s multi-faceted theatre intervention was able to avert possible community disintegration, and managed to initiate a process for citizen engagement on issues of peace building, respect for human rights and development. The presentation will demonstrate how, as a result of this intervention, people now co-exist and work together again for community development, regardless of their individual political differences.

Grunebaum Theatre

Etudes as a Key in Theatre Education that Leaves No Child Behind

William Huizhu Sun

This Paper and DVD are an exploration of *Confucius Disciples*, a series of short, stylized performances based on traditional Chinese opera, and designed to jump start educational theatre in Chinese schools. Professional actors perform in tours of *Confucius Disciples* to attract and inspire amateur students to practice the etude series.

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Green Room

Gibney Dance Community Action for Domestic Violence

Jenni Hong, Sandra Manick

This movement workshop facilitated by Community Action artist Jenni Hong will provide an opportunity for participants to experience Gibney Dance’s 12-year model of utilizing movement to empower and heal domestic violence survivors. The workshop will be followed by Sandra Manick’s performance of *Here to Tell*, an advocacy performance piece conceived and directed by Gina Gibney. As many as one in every three women has been physically abused — often at the hands of someone she knows and loves. *Here to Tell* gives voice to one woman’s journey from struggle to survival. Manick dedicates her performance to those who share her story.

3:45 – 4:00

BREAK

4:00 – 4:45

Castillo Theatre

The Role of the Play in Human Creativity and Development: Lagos State University Theatre Arts Experience

Babafemi Babalope

This session will focus on the true and real nature of play, as a catalyst for human creativity and development. Participants will learn about the presenter’s experience at a previous Performing the World conference and as an international student of the East Side Institute, and his application of the Institute’s performatory approach to learning at the Department of Theatre Arts and Music, Lagos State University, Ojo, Nigeria.

Demonstration Room

CHIPS In Motion presents “Madame Wright’s Place”

Fannie Leboy, Jermaine Britton, Hattie Davis, Dayjah George, Mario McFadden, Jevica McKinney, Aya Swayne, Ryan Young

Madame Wright’s Place takes you on an emotional journey through a living wax museum. Using rap, monologues, and songs, a group of young people who succumbed to AIDS are haunted back to life by Madame Wright and the audience to share their stories. *Madame Wright’s Place* is performed by teen peer educators from the CLUB CHIPS program of St. Louis, Missouri. The play creatively counsels teens about the risky behavior that causes HIV/AIDS. Written by: CLUB CHIPS members. JVL senior citizens, Fannie Leboy & Debra Morrow loving. Directed by Fannie Leboy.

Youth Conference

Science Alliance Live: Climate Change and Performance in a Conservative Area

Jennifer Alonzo

In 2011 Science Alliance Live! presented two plays and hands-on activities about climate change science. In this example of collaboration among scientists, science educators, and theatre practitioners, we used theatre to connect families to information about climate change. The project emphasizes stewardship, knowledge, and the idea that anyone can understand and participate in climate change science. This presentation addresses the following questions: How can performance connect with scientific research? How might participation in theatre encourage communities to raise their voices in climate change mediation decisions? How might theatre bring families together around the ideas of scientific research and stewardship?

Studio 1

Exploring Theory of Change Concepts for Performance Practitioners Who Seek to Contribute to Positive Change

Kim Dunphy

An emerging theoretical concept in community and international development and other areas of planned intervention is that of “theory of change.” This concept is increasingly being applied by organizations that seek to better understand relationships between the change they seek, the activities they support and outcomes for participating communities. Yet, “theory of change” concepts are infrequently

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discussed by arts practitioners, and are only beginning to be reported in literature about performance. This presentation explores "theory of change" concepts in relation to several performance projects in Timor-Leste. It concludes with recommendations about the value of "theory of change" concepts for performance practitioners who seek to contribute to positive world change.

Grünebaum Theatre

Mad Artists: Performing Artist Identity in a Psychiatric Hospital

Trudy Meehan

This presentation explores the performance of identity in a group of people who would traditionally be classified as "psychiatric in-patients." It documents an art making and exhibiting project that engaged in questions of performance. The project attempted to support the "in-patients" to perform an alternative identity of "artist." Central to the performance of identity was the notion of witnessing identity performance. The exhibiting of the art work became a performing, witnessing and re-telling ritual that was designed to be a space where the artist (alternative identity to patient) could perform and be witnessed.

Green Room

Creativity in Play: Performing a Creative World on Purpose

Mary Alice Long, Steven Dahlberg

Since September 2010, the *Creativity in Play* online radio show has explored the importance of creativity, play, and imagination across society through interviews with experts and innovators from diverse fields. This session will bring together several *Creativity in Play* guests for an improvisational performance of a conversation — exploring what imagination, play and creativity bring to our view of the world, how creativity can change/save the world, and our roles in co-creating a world filled with all the "goods." After the performance with invited guests, all will be invited to join the dialogue and exploration.

4:45 – 5:00

BREAK

5:00 – 6:30

Castillo Theatre

The Clown Leadership Lab

Annick Zinck, Thomas Mortimer Greder

The Clown Leadership Lab is a unique workshop, inspired by a study conducted by Annick Zinck, answering the question: "In the current unstable times, what can Mr. Leader learn from Mr. Clown?" This "laboratorium-styled workshop" will take you to a world where two paradoxical forces connect and learn from each other. Through the processes of "play" and theatre based exercises, the presenters will share what it takes to be a leader in periods of change, awakening your inner leadership talents, unlocking barriers and opening up new possibilities on how each of us can save the world with authentic leadership.

Executive Conference

The Research Group Language in Activities in School Contexts (LACE), and the World Transformation through Research

Maria Cecilia Magalhães, Maurício Camato, Lucilene Santos Silva Fonseca, Valdie Pereira Figueira, Fernanda Liberali, Nilton Mendes, Claudia Gil Ryckebusch, Francisca Nunes Neta Sabador, Camila Santiago

This presentation brings together research from participants of Research Group LACE. It discusses research projects as critical collaborative intervention research that investigate the constitution of individuals, the way they participate in the world and how they produce senses and meanings in education. It aims to develop and enhance the discussion of the ways language is being focused in the contexts of teacher education and a theoretical and methodological framework for working with intervention in school contexts, transforming not only these contexts but also the students, educators and researchers involved in them.

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Youth Conference

Face: Online, Live and Immediate Theatre for Teens in a Wireless World

Janna L. Goodwin

Face is online, live and immediate theatre for teens in a wireless world. It can be performed in discrete scenes — or episodes — for limited-time engagements such as class periods or community dialogue events... or, as a complete evening of theatre, as a play. Characters have Facebook pages, some tweet or blog, and all text. Developed by playwright Janna L. Goodwin with Modern Muse Theatre in conversation with adolescents and young adults, Face turns the audience's attention to face, status, stigma, social drama, systems, and to the power of creative expression.

Studio 2

The Butterfly Effect: Therapeutic Theatre and Communities

Diyann Sue Gibson

Based on doctoral research and community work, this workshop explores and focuses on the question: Can new and innovative techniques and models of therapeutic theatre be a tool for social intervention and change that cascade out from the participants into communities? In close association with the conference theme "Can Performance Save the World?", the workshop will concentrate on using physical theatre, body/mind centering, emotive memory and meditation and more to bring us to the "moment", our source of creativity. We will look at Peter Brooks' concept of the empty space for building "deep stories" and as a platform for asking questions at the conclusion of the workshop and reflecting on the theme of the conference. This work can be modified to suit a variety of age groups and sections of the community, e.g., the education sector, people with disabilities, mental health clinics, corporations and business groups.

Studio 1

Directing Women: A Conversation With a New Wave of Theatre Directors

Jacqueline Salti, Inami, Gabrielle L. Karlander, Patricia McGrogan, Emily Mendelsohn, Scott

A new wave of talented women directors is staging diverse forms of theatre that engage social crisis, human suffering, and personal relationships with a distinctive depth and aesthetic. Who are these directors? How do they see the stage, the performer and the times? Is their work about story and/or about process and/or about using theatre to create new ways of seeing the world? Political agitator, strategist and theatre devotee Jacqueline Salti moderates this explosive panel.

Grünebaum Theatre

Offtrack

Sanjay Kumar and Pandies performers

Offtrack is an attempt by Pandies' volunteers to recreate, as performances, the stories presented to them by children removed from the railway platforms and confined in shelters under programs of de-addiction, de-sex work and home placement. Most of the actors have facilitated such workshops and returned shocked by what they heard. This is an attempt not to let these stories be obliterated and these lives continue to be destroyed. The stories from these workshops have been strung together with stories from the lives and experiences of the facilitators. The combined impact presents a challenge to all modes of social existence as we know it, to inspire us to move beyond and create a better world.

What's So Funny? And Why Does Humor Matter Anyway?

Mary Fritley, Marian Rich

Everyone recognizes the importance of humor. Human beings like to laugh — but what if an ever-darkening world such as the one in which we're living is making it more difficult to find much to laugh about? In this interactive workshop, participants will improvisationally and philosophically explore how to create a new sense (and activity) of humor that supports health and development, even in the most difficult of circumstances. All are welcome, including counselors, educators, medical professionals, community organizers, youth workers, and others who are interested in using/creating more humor in the work they're doing.

Green Room

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Telemarketing

Is it Art Yet?: Negotiating the Process and Product of Performance

Pamela Sterling, Lisa Kloeppel

This presentation will include discussions about the negotiation of creating a piece of art that satisfies both the mission of honoring community-based contributions with goals of producing a viable piece of theatrical art, and practical strategies for working with combined groups of self-identified artists and community members who may be taking their first steps in performance. Questions to be interrogated include the space of honoring community stories and issues with the goal of producing a theatre piece that may speak to audiences not a part of the process.

6:30 – 8:00

DINNER BREAK

Evening Performances

8:00 – 9:30

Demonstration Room

Children of Killers

Raphael Agbume, LaTonia Antoinette, Edgar Carcinos, Kimarra Cannonier, Francell Chapman, Suzanne Darrell, Khadij Diop, Sititi Fogana, Naja Jack, Rain Jack, Lorenzo Jackson, Lauryn Simone Jones, Melech Meir, Niam Nyabingi, Andrea Rachel, Mariel Reyes, Sarshina Trent, Terrell Wheeler

Katoni Hall's play is set 15 years after the Rwandan genocide. We meet a group of teenagers whose fathers are being released from prison after serving time for the mass killings of their Tutsi neighbors. How will these innocents — young people who don't even remember their fathers — live with this brutal legacy? Can they go beyond it, or will they be doomed by their tragic heritage? Castillo's production of *Children of Killers*, directed by Emily Mendelsohn, comes on the heels of Hall's Broadway triumph last season, with her Olivier Award-winning play *The Mountaintop*. Note: Also being performed on Saturday evening. *RESERVATIONS REQUIRED*.

8:15 – 9:15

Castillo Theatre

Therapy and Resistance

Written and performed by Carlyle Brown, this one-man play is about the madness of war and the madness that surrounds it. Set in 1968, *Therapy and Resistance* tells the story of the Vietnam War draft resistance movement and the attempts of one draftee to get a deferment as a manic-depressive schizophrenic with paranoid tendencies. *RESERVATIONS REQUIRED*

8:30 – 9:30

Grunebaum Theatre

Energy Justice: The Musical

Beth Osnes, Performers Without Borders

Energy Justice: The Musical, written by Beth Osnes and performed by the University of Colorado student group, Performers Without Borders, is designed to engage students in the Navajo Nation and teach energy solutions. This performance features shadow play using solar-powered lights and music by Emmy-award winner Tom Waisinger to illuminate energy access problems throughout the Navajo Nation. The interactive nature of the performance allows the audience to participate in finding the solutions to energy poverty. *RESERVATIONS REQUIRED*.

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9:00 – 10:00 am

Castillo Theatre

UX – Performing a Community Development University

Lenora Fulani

UX, the latest initiative of the All Stars Project, is a new kind of school. It's free, doesn't

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grade and is open to people of all ages and all educational backgrounds. It's based in New York City's poor communities and 80% of its students are adults. Since opening in fall 2010, more than 2,000 students have attended over 60 classes, workshops and field trips. Lenora Fulani, co-founder of the All Stars Project and the Dean of UX, will interview a panel of UX students about how performing as students and building UX has impacted on their development.

Demonstration Room

"When the Walls Come Down – TRUTH!"

Drew Kahn, Kara Lynn Ashby, Deonna Dolac, Eve Everette, Arianna Goodlin, Frances Hughes, Landon Lee, Jeremy Melendez, Allison Monico, Shabar Rouse, Denisa Schunkova, Lewis Sepulveda, Derrick Sherrer, Julia Smith, Christopher Stowell, Teisha Thomas,

Michael Wegner, Emmy Wolfe, Brittany Wysocki

When the Walls Come Down – TRUTH! is the product of an international theater collaboration between The Anne Frank Project (USA) and Mashirika Theater Company (Rwanda). This devised production culminated a cultural, humanitarian and artistic two-week visit to Rwanda this past January where nine university students experienced the power of theater as a tool for social justice first-hand. The play utilizes multi-cultural storytelling traditions to explore non-western approaches to performance. Actor-generated themes are explored including reconciliation, forgiveness, authority and the assumptions (Walls) we carry with us in our lives until we choose Truth.

RelationalAct Workshop

Federica Raia, Mario C. Deng, Vanda Monocco

In our workshop we engage participants in constructing stage 3 of the RelationalAct Model RAM, a medical encounter-centered model that integrates encounter research, emotion theater and medical professional development, all iteratively interconnected through collaboration among patients, caregivers, health professionals, researchers, educators, and theater professionals. RAM Stage Three sharing experiences beyond the spoken and written narrative builds on the stage one and two: 1) Videotape routine medical encounters and interview of patient, caregiver and health professional; 2) Research meeting for the study of the videotaped medical encounter with project stakeholders — patient, caregivers, health professional as researcher using co-generative dialoguing method.

Improvisation Workshop

Ursel Schlicht

You are invited to experience the power of improvising. A direct, profound, joyous, honest means of communication, the act of improvising transcends hierarchies, languages, and cultures. This workshop addresses everyone — musicians and non-musicians — there is no need to have musical training or an instrument. We will use our bodies and voices. More important than musical training is the willingness to participate, let go, listen, and focus. Ursel Schlicht will also give a short presentation on her current project SonicxChange, an example of profound, creative ways of communication and exchange.

Dance to Survive

Ursula Carrasquel, Arturo Alfaro

Dance to Survive is a 60-minute performance/workshop of the Ecodance Program (YITDA) that "shows" how, through contemporary dance, we are able to create new dances that rescue the gender and cultural identity of the children of indigenous communities living in urban cities. It tells the story created by the children living in the Cantagallo indigenous community next to the Rimac River (Lima). Its focus is on how we give them the right to be the owners of their own dances and to make demands about environmental concerns and climate change in a contemporary world.

Performing Management in Creative Chains

Fernanda Liberatori, Maurizio Camuto, Lucienne Santos Silva Foiseca, Valdire Pereira Figue, Maria Cecilia Magalhães, Nilton Mendes, Claudia Gil Ryckebusch, Francisca Nunes, Maria Salvador, Camila Santiago

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This presentation discusses two projects that have been implemented for the development of all levels of school educators' management. One was developed in São Paulo City in 541 elementary and middle schools of the Secretary of Education with a total of 32,461 educators. The other was developed with 5,472 educators and 82,037 students from 98 cities of the state of Ceará. Both projects have proven that it is possible to transform education on a large scale when people are engaged in activities, feel responsible for their own and others' activities, and share objects that guide their actions to transform realities.

10:00 – 10:45 TRAVEL BREAK

10:45 – 12:15

Park West High School

PLENARY
The Therapeutic Power of Performance

Lois Holzman, Hector Arisizabul, Lenora Filani, Arin Göncü, Lin Ching Hsia, Christine Lacerva, Charles Rojzman
In this plenary session we'll explore the "performance turn" in therapy and the "therapeutic turn" in performance. How is performance growthful and transformative? How is it therapeutic and how does it produce emotional development?

12:15 – 1:30 LUNCH BREAK

1:30 – 3:00

Park West High School

PLENARY
What Are We Performing and How Do We Know That?: The Interface Between Performance Studies and Performance Activism

Dan Friedman, Marcelo Brakes, Chang Januprakal Chandrungs, David Diamond, Kevin Moore, Richard Schechner, Helen White
Richard Schechner, University Professor of Performance Studies at New York University and Dan Friedman, artistic director of the Castillo Theatre, will lead a conversation exploring the interface between Performance Studies and performance activism.

3:00 – 3:45 TRAVEL BREAK

Off-site workshop option: 3:00 – 6:30 (including travel)

Note: This workshop is off-site, allow 45-60 mins. travel time. Workshop begins at 4:00. Attending this workshop takes the place of attending both the 3:45-5:15 and the 5:30-6:30 on-site sessions.

All Stars Talent Show Network Harlem Performance Workshop: Poverty, Performance and Pretending

Pamela A. Lewis, Youth of the All Stars Talent Show Network
For over thirty years, the All Stars Project has created the most popular and powerful network of outside of school programs in New York City and across the United States. Come to the Harlem All Stars Talent Show Network Performance Workshop and play, pretend and create with hundreds of young performers and producers (ages 5-25) from inner-city communities throughout New York City! At the All Stars Talent Show Network Performance Workshop, Pam Lewis, the All Stars Project's Vice President of Youth Programs, will lead the participants and young people in working together in groups to create skits that explore the use of performance as a tool for development. *This workshop will be held at A. Philip Randolph High School, located at 443 135th Street (on the corner of Convent Ave.) in Harlem.*

Travel instructions: From Park West High School, walk east to Broadway; get the #1 train at 50th Street and Broadway. In train station, you must purchase a Metrocard for 2 trips (\$4.50). Take #1 uptown train to 137th Street. When you exit station, walk down Broadway to 135th Street and turn left. Walk 2 blocks to Convent Ave.

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3:45 – 5:15 (on-site)
Castillo Theatre

Creating New Performances of Health Through Theatre

Susan Massad, Inani Douglas, Jama Goodwin, Federica Raia
In this panel presentation, Dr. Massad brings together a producer, a director and a playwright, all of whom are exploring theatre as a method for positively transforming the practice/understanding of health, illness and healthcare. After presenting readings and/or videos of their theatre projects, panelists will discuss how the work is impacting on health-related attitudes, behaviors and policies and how/whether it is being used by the broader community to create new performances of health/health care.

Demonstration Room

Keystone: A Metaphor for Building Relationships

Carolyn Dorfman, Jacqueline Dumas Albert, Louie Martin
Led by acclaimed choreographer/artistic director, Carolyn Dorfman, with leading company members of the Carolyn Dorfman Dance Company (CDDC), PTW participants will explore center driven movement (both physical and emotional) and create a contemporary dance illustrating the power of this art form to inspire profound interpersonal connections that ultimately build community. This unique creative discourse is designed to inspire awareness, enhance our views of ourselves in relation to others, and create physical and verbal dialogue. Based on her newest work, *Keystone* (a duet that celebrates the endurance of relationship) this workshop brings together diverse voices/bodies/histories and helps define common ground, goals and action. Carolyn's choreography and CDDC's dance is a powerful visual metaphor for life and community, and art becomes a voice for social change. (All welcome. No dance experience necessary)

Executive Conference

Fearless Writing

Vicky Wallace, Grace Beriquez, Holly Spinell
Is there a writer in you wanting to break free? Have you ever wished you could write a poem, but just couldn't find the right words? In this workshop, participants will get a hands-on experience of the Andover Bread Loaf (ABL) Writing Workshop method. ABL is dedicated to helping people of all ages (first-graders through senior citizens) find the writers within themselves in a student-centered, judgment-free writing environment. Through the use of writing prompts, modeling, and theater games, this workshop will encourage you to find and share your poetic voice. Become a fearless writer!

Youth Conference

En-Role-ing Out Change: Combating Bullying, Stereotypes and Social Oppression through Performance

Samantha Peller, Soohyun Ma
Bullying is a continually growing issue in today's culture. The non-profit organization Challenge Day (www.challengeaday.org) is working to combat social oppression in middle/high schools, families and communities. Inspired by two drama therapists' experience participating in a Challenge Day as adult volunteers, this workshop will invite conference attendees to engage in a mock Challenge Day as a way to learn some of the simple yet profound action-oriented tools offered by Challenge Day's approach. Participants will also learn how to use tools and themes that emerge to develop performances dealing with the issue of bullying to set the stage for change.

Studio 2

Arts in Motion: Empowering Two Generations in Haiti Through the Universal Language of Music and Dance.

Christine Hall, Jennifer Eisenberg
Through training in straightforward teaching methodologies, the Arts in Motion program in Haiti equips young Haitians (17-26 yrs.-old) to run dynamic arts programming with vulnerable children in their community. In our workshop we will share with you the successes and challenges of bringing this program to Haiti. Come dance with us and explore the movement and music alive in each of us. In this interactive workshop, participants will work together to create a dance based on our

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own life experience and then use that experience to spark a group discussion centered on performance as empowerment. The workshop will culminate in a video presentation from the pilot year of the program.

Studio 1

A Social Therapy Group in Action created by Fred Newman

Christine LaCerva

This workshop will be a performance of an ongoing social therapy group led by Christine LaCerva, director of the Social Therapy Group in New York City. Social therapy is a performative humanistic psychology where the task of the group is to create the environment where the group can perform. The performance of the group is created by the collective, philosophically engaging how it needs to organize itself for the emotional growth and development of the group. What kind of conversation is needed to create the conditions where everyone can get help? Social therapy is a post-modern methodology created by Dr. Fred Newman, its founder. This session will be live and unscripted. The audience will have the opportunity to dialogue with group members and Ms. LaCerva about the experience. This group observation will be followed by audience members speaking with the therapist and the clients.

Grunebaum Theatre

"The Boy In the Gas Chamber Who Wasn't Allowed to Dance"

Joseph Masim Andrijak Giddu

This session is a 30-minute performance piece followed by an interactive workshop. The performance is based on a true story from 1944 of a 15-year-old boy incarcerated in an adult prison and executed in the Nevada gas chamber at the age of 17. The workshop focuses on the use of theatre, music, dance, media and literacy arts with children, teens, parents and professionals in preventing the cycles of violence and crime that result in youth imprisonments.

Green Room

The Spirituality/Liminality of the Musical Experience

Jane Boyce-Tillman

This workshop will examine the spirituality of music. It will see musical experience as one of encounter in the context of culture and religion through musical experiences. The session will include practical activities in the areas of listening, improvising, moving to music and singing. The discussion will draw on the experiences of participants both within and outside the workshop. It will use material from a variety of traditions. No previous musical experience is required for participation, although if you do play an instrument please bring it with you.

5:15 – 5:30

BREAK

5:30 – 6:30

Castillo Theatre

Shakespeare and Autism

Robin Post, Genevieve Simon

This interactive workshop will introduce and demonstrate the Hunter Heartbeat Method, a unique and innovative method that brings Shakespeare to children on the autism spectrum. The Hunter Heartbeat Method, created by Kelly Hunter, a leading actress with the RSC, is a technique intended to break through the communicative blocks of autism. The method transforms the complexities of Shakespeare's poetry and storytelling into a sequence of specific games that are specifically tailored to meet the needs of children across the autism spectrum. Participants will be introduced to the activities and the philosophy behind each.

Executive Conference

A Big Project: Calling Global Artists to Inspire Change

Dana Berlin

A Big Project has been asking people all over the world four questions to discover the

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world's "Sweet Spot" — that place where everyone's visions for a better world connect! We will release the results on October 4th, and call on people everywhere to express our common ideas for a better world through big art and music! All projects will be disseminated via live stream media to millions of people around the world on December 20, 2012 (the day before the Mayan Calendar predicts a shift to a more humane society). Come learn more — and get involved!

Youth Conference

No Dosh to Get Round: Taking Action Against Poverty. A Political-Participatory Theatre Approach to Fight Poverty and to Close the Gap Between People Experiencing Poverty and Decision Makers

Michael Wernischur

The long-term project political-participatory theatre No Dosh to Get Round: Taking Action Against Poverty uses theatre to combat and prevent poverty. People who have been experiencing poverty are encouraged and inspired to express their experiences and perspectives in a creative and socializing process to get them involved in a political process. The project is targeted at the social and political arena and has stimulated social and political participation on different levels since its start. It has built up bridges and forms of dialogue between people affected by poverty, the general public and political decision makers.

Studio 2

Digital Storytelling, Social Media and Education: Performing New Narratives

Julie Vaudin-Charrette

How can we use digital storytelling to engage youth in performing new narratives on their education? This session will explore the use of social media, video and radio clips as a way to create conversations with/by youth. Is there a particular benefit to one's education to enter those dialogues? With a particular focus on Canadian First Nation Youth, we will analyze the creation of transformative digital stories, and their impact in real life.

Studio 1

Training Convicts to Be Community Based Theatre Facilitators as a Means to Reintegration in the Community

Peter Harris

This presentation will describe and evaluate an innovative pilot project, in which convicted perpetrators willingly participated in a two-year experiential program to be trained as community based theatre facilitators. The participants were invited to face their "demons" through devising and performing theatre based on their life narratives, expand their horizons as students in acting, directing, psychology, sociology and education classes, and put theory into practice by facilitating and directing theatre with "at risk" youth. The program enabled the men to acquire a new identity and self-image as "arts-activists" and offered them an opportunity to remunerate society by "giving back" at the point where they had begun their "life in crime."

Grunebaum Theatre

CESTEMER: Cultivating Ensembles in STEM Education and Research

Raquel Hohmes, Sofia Borninskaya, Nicholas Gross, Jim Martinez, Willa J. Taylor

This panel will address the growing visibility of performance in science. The understanding of performance in science is varied, and it comes from a multitude of disciplinary, social, political, and economic starting points. In this panel, we present our comrades and colleagues whose very different initial goals and entryways into performance and science have resulted in a body of work whose colorful patchwork inspires us. These include those who engage performance as a technique, as a medium, and as a daily activity, and those who engage science as part of theater.

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Green Room

What Listening Like an Improviser Does to Power Relations

Michael Pulsford

Though still marginal in performance studies discourse, music-making represents a rich source of practices for creating, negotiating and changing power relationships and other patterned social behavior. Power relationships in the act of music-making are encoded in, and created by, different listening practices. We will experimentally explore different ways of listening and the power relationships they induce. Listening like a free improviser helps us flatten power relationships, practice means as ends, and act creatively with others when goals are not yet apparent. While this workshop is experiential, no musical experience is necessary.

Telemarketing

Good Girls Don't Lead

Holly Mandel

Every woman knows exactly what being the "good girl" means. We have all seen her on TV and in movies – in millions of ways where being the "good girl" always wins and is always rewarded. It means playing it safe, doing it right, getting it perfect, and pleasing everyone around you. And that has very little to do with leadership. Join Holly Mandel in an exploration of women's history and the tenets of improvisation to help uncover where the "good girl" comes from and how we can use performance to root her out.

6:30 – 7:45

DINNER BREAK

Evening Performances

7:45 – 9:15

Grunebaum Theatre

We Are Here

Antonio David Lyons

We Are Here is performed by writer, poet, singer and activist Antonio Lyons and directed by acclaimed actress/director Warona Seane. The production expresses a diversity of male voices specifically in the context of gender engagement as it applies to violence, HIV/AIDS, self esteem, parenting, life skills, etc. It explores a number of issues and themes from the male perspective as well as challenges faced by men and boys as they interrogate and explore their identities and societal roles. Through the use of post show discussions and structured workshops, *We Are Here* is used as a tool for vigorous social interaction. *RESERVATIONS REQUIRED*.

8:00 – 9:15

Demonstration Room

Children of Killers

Raphael Agbome, LaTonia Anoinette, Edgar Caricinos, Kimarra Cannonier, Francell Chapman, Suzanne Durrell, Khadii Diop, Siliti Fofana, Ngla Jack, Rain Jack, Lorenzo Jackson, Lauryn Simone Jones, Melch Meir, Niam Nyabingi, Andrea Rachet, Mariel Reyes, Sarshina Trent, Terrell Wheeler

Katoni Hall's play is set 15 years after the Rwandan genocide. We meet a group of teenagers whose fathers are being released from prison after serving time for the mass killings of their Tutsi neighbors. How will these innocents — young people who don't even remember their fathers — live with this brutal legacy? Can they go beyond it, or will they be doomed by their tragic heritage? Castillo's production of *Children of Killers*, directed by Emily Mendelsohn, comes on the heels of Hall's Broadway triumph last season, with her Olivier Award-winning play *The Mountaintop*. *RESERVATIONS REQUIRED*.

8:00 – 9:15

Castillo Theatre

The Proverbial Loons Perform Musical Improv Comedy

David Nackman, JB, Opydyke, Andy Parker, Marian Rich, Cathy Rose Salis, Frank Spitznagel

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The Castillo Theatre's improv troupe, the Proverbial Loons, creates "musical improv comedy with heart." Two audience volunteers are invited onstage for a living room-style conversation. The Loons get to know them, and then perform an improvised musical comedy that weaves together their affectionately embellished lives. *RESERVATIONS REQUIRED*.

Sunday, October 7

9:00 – 10:00

Castillo Theatre

"Who We Are at the End of the World"

Aisia Jordan-Jerome, Efrain Colon, Monique Desir, Franz Jerome, Elizabeth Sullivan-Mazzi

Five strangers meet at a party at the end of the world. Why are they together? What brought them to this place? How do we envision the creation of a new world without strategizing the end of this one? Is it even possible to create a fresh new world through peaceful means, or does reform just kill us more slowly than revolution? 2050 Legacy's new interdisciplinary performance will delve into these questions through music, spoken word and movement, as the cast counts down to the end/beginning of the world. This piece is a reading of new works in progress.

Demonstration Room

Creating a Movement Score

Erin Thejall

The process of creating movement scores is used across the globe and has proven effective to help groups overcome conflict, individuals process tragedy, and artists to create pieces that discuss issues with social relevance. From private schools in South Korea to a refugee camp in Africa, this method has enabled even the most timid, non-creative individual to utilize performance art to create a work of beauty. The session will walk individuals through the process, enabling them to create a piece of their own while learning how to guide others through the process.

Executive Conference

Psycho-Economic Therapy: Goodbye to Credit Slavery

Syed Rahman

This is a workshop to understand beyond-capacity consumption and credit slavery that finally facilitates psycho-economic therapy. This workshop is to provide therapeutic tips for people who are stressed by the market or confused by how to deal with the simple equation: Desire = Demand = Deserve! Let's evaluate how the market makes us crazy and violates human rights. Psycho-Economic Therapy (PET) is to take control over the market or keep the market only as a PET.

Youth Conference

Performing Academic Learning: One School's Story

Allison Rheingold

At King Middle School (KMS) in Portland, Maine, students have performed their academic learning to local audiences for over 20 years. The culture of this public school is steeped in the language and practices of performance. As groups of students reach the end of multi-month, community-based interdisciplinary projects, teachers become stage directors as they work with students to share their work in front of live audiences. This workshop will introduce participants to how performance has played a major role in engaging diverse groups of students in academic work, while simultaneously sustaining and shaping reform over time.

Studio 2

Communicapaz: Media and Culture of Peace

Vera Lucia Rolim Salles, Christian Delon

This session explores a research project of the Communication Department at the Federal University of Maranhão (Brazil) known as Communicapaz, media and culture of peace. This project focuses on forms of expression of young people in Vila Embratel, a community that suffers with poor health, housing, sanitation and high rates of violence and juvenile mortality. Communicapaz aims to build a society with opportunities for young people's development, by the use of audiovisual and artistic languages, creating products with local youth participating during the workshops offered by the project.

Sunday, October 7

Studio 1

Catalyst: Using Theater to Catalyze Change in Schools

Brooke Haycock

The product of more than 300 interviews in schools across the U.S., *Catalyst* is an unflinching portrayal of the power of educators to change students' lives. Following two young men, Carl and Isaiah, this solo performance takes on the tough questions of student engagement, bringing audiences face-to-face with some of the most devastating — and inspiring — images of student transformation. Mixing traditions of ethnotheater and documentary performance with advocacy, *Catalyst* has been used to spark conversation and action among educators in schools and communities from South Los Angeles to the London borough of Hackney.

Green Room

Releasing Performances: A South African Prison Theatre Experience

Alexandra Sutherland

This session aims to be multi-modal: part presentation, part performance, and part participation. It interrogates my own position as a white, middle class feminist, running a theatre project within an all male prison with black, working class men. My experiences of becoming part of a group who committed to play, trust, openness, creativity, and a pedagogy based on performance informs a critical understanding of the kinds of spaces that theatre-making processes can create.

10:00 – 10:15

BREAK

10:15 – 11:45

Castillo Theatre

The Performance of "What If"

Andrew Burton, Elise Brown, Teresa Cunningham, Kaiser Glaub

We all choose to do things every day based on what we believe about ourselves and about the world, what we believe is true, what we believe we know. What if things were different? What if the beliefs we held and the information we had were different? How would that influence the decisions we make and the actions we take? The Performance of "What If" is an interactive workshop that will involve participants in a theatrical process to explore how our beliefs change our actions and what actions we might choose if what we believe to be so was different.

Demonstration Room

Listening and Looking: An Improvisational Approach

Christine LaCerva, Cathy Rose Salih

Listening is pretty easy when you want to hear what others have to say. But we all have many life situations - personally and professionally — where listening is very hard to do. We feel hurt, have disagreements, are bored, busy, distracted, don't care, are confused, etc. And "looking" seems simple enough...you see what is there, right? But, how do we see? Is looking a neutral activity? Can one learn to perform and grow as a listener? And can groups grow as listeners? Work (and play) with Christine LaCerva, social therapist and director of the Social Therapy Group, a group therapy center in NYC, and Cathy Rose Salih, executive coach, designer, improviser and CEO of the organizational change company, Performance of a Lifetime, to explore and grow as a listener and co-creator of conversations.

Executive Conference

'Us' and 'Them': Moving Beyond a Binary Model

David Diamond

When does humanity finally understand that there is no "them", only an ever-evolving "us"? Headlines Theatre's two-year project *Us and Them* engaged a diversity of audiences in 23 "inquiry" events in cafes, community halls and people's homes on these issues and then an interactive play that performed for three weeks in a formal theatre and webcast live around the world. David Diamond, Headlines' Artistic Director, will speak about this project and the evolution of "Theatre for Living" from Augusto Boal's "Theatre of the Oppressed", and then facilitate a dialogue about moving away from a binary world view that compels humanity to separate "us" into "us and them".

Sunday, October 7

Youth Conference

Can Kids Run a Town?

Dr Porfirio Gruzoli, Nadia La Camba, Carrie Sackett

The history of the Boys' & Girls' Town of Italy proves that they can — and that young people learn democracy by performing democracy. Founded in the years after World War II for Italy's many orphaned children, today Boys' & Girls' Town of Italy is home to young refugees from Africa, the Middle East and Eastern Europe. At the campus-based community located just outside Rome, young people not only go to school and receive vocational training, they elect their own government and democratically decide everything — what to do when two kids fight to when to schedule classes. Join us for a multi-media, multi-lingual presentation/conversation.

Studio 2

Transformation

Eva Brenner

This session is a lecture/demonstration-as-presentation of Eva Brenner's recently developed concept laid out in a "Transformation Manifesto" (November 2011). It is based on the socio-theatrical practice of her avant-garde theatre troupe Projekt Theater Studio in Vienna, Austria (1998-2012), with intercultural performances, site-specific works in public spaces, and socio-theatrical experiments in inner-city and periphery-city communities, which include artists, migrants, refugees and small businesses. (See www.experimentalthheater.com)

Studio 1

Fred Newman: Performing a Heart in a Havenless World

Lois Holzman

Fred Newman was the architect of a unique constellation of organizations (including PTW's hosts, the All Stars Project and the East Side Institute) where people from all walks of life participate in the practical-critical activity of performing their own culture, politics and psychology. Philosopher, therapist, playwright and theatre director, Newman's tactical and intellectual brilliance was always creatively put to use for ongoing human development and progressive social change. In 2001, he — along with Lois Holzman and Ken Gergen — conceived of and designed PTW. As Newman's intellectual/methodological partner, Lois Holzman will highlight Newman's performance (including his understanding of performance) in this session.

Grünebaum Theatre

Presentation Marcelo Bratke and the Camerata Brasil

Marcelo Bratke

Marcelo Bratke, one of Brazil's most preeminent pianists, is also the founder and leader of Camerata Brasil, an orchestra made up of young musicians drawn from different *favelas* throughout Brazil. Camerata Brasil, which performs a fusion of classical and popular music, has done over a hundred concerts throughout the world. In this unique performance/presentation, Bratke will trace his evolution as an artist and an activist through a mix of musical performances, documentary clips about Camerata Brasil and about a special project he developed with artist Mariamnia Luzzati in Brazilian prisons and conversations, culminating with a performance of a piece by John Cage in which he will invite the audience to participate.

Green Room

Project Rwanda: Drama and Theatre Education for Reconciliation and Development

Helen White, Chris Vine

This workshop explores aspects of theatre for development, highlighting the challenges of cross-cultural collaboration, and offering theoretical and practical insights for avoiding cultural invasion in pursuit of a co-intentional process. Emphasis will be placed on a practical sharing and interrogation of the strategies and individual techniques employed on Project Rwanda, a multi-year program with the M.A. in Applied Theatre at The City University of New York.

Sunday, October 7

Telemarketing

Using Immersive Experiences to Build Empathy and Alter Organizations

Martha Cotton, Brynn Freeman

Strange as it sounds, performance plays a large role in innovation consulting: from business development (where we perform our value to win work) to ethnographic research (where we utilize skills from the stage to fully engage others and make the most of our time together) to client workshops (where we facilitate problem solving sessions by engaging clients in performance-like interactions). During this session, participants will learn by listening, discussing and experiencing. After a presentation and discussion, participants will experience a reenactment of the work we do with our clients to elicit social change in organizations.

11:45 – 1:00

LUNCH BREAK

Studio 1

Sunday, October 7

Studio 2

Performing Creative Diversities

Bojuna Stone, Branka Tisma

Social instability could be understood not only as limiting statements of fact, but also as invitations to create new social tools for development. In the activity of play, socially constructed roles become far less important than our enormous human capacities to build space for development. Depleted play appeared as characteristic of our post-war society. Transformation of play and interactive capacities are regarded as crucial for the overall revitalization of human capabilities to create social environments. A presentation of Zdravo da ste from Serbia will be followed by a discussion of the developmental role of social environment and creative capacities based on diversities.

Outperforming Development Paradigms

Anuradha Marwah, Sampyukta Saha

In this session, two presenters explore the scope of participatory performances in two different ongoing development programs in India. Both programs, currently running in 50 villages of Rajasthan and a basti in Delhi respectively, are well-versed in nature and focus on initiatives around education, health, sanitation, etc. Both presenters are theatre practitioners and members of the activist theatre group Pandies'. In their capacities as Secretary of the NGO administering the development program and Program Coordinator of Arts Education in Nizamuddin Basti, Delhi, they problematize pre-set development paradigms and discuss how theatre workshops and role-play may extend and transform the development agenda.

Performing Playful Education in Juárez, Mexico

Jorge Barciga-Montoya, Miguel Eduardo Cortés

CASA, a youth community center in Juárez, Mexico, has created learning environments for growth in underprivileged communities for the past 18 years. Recently we have developed programs centered on re-creating teacher, student and family relationships through play, performance and recreational activities. We present two programs that have been informed by social therapeutics' unique performance-based, group-building approach: ConstruyeT, which brings community building to public high schools, and CANCO, a play center for children.

Performing Communication in and with the Languages of PTW '12

Tony Perone

We perform as communicators every day: playing with gestures, sounds, words, and meanings as they are continuously offered to and completed by others. This workshop honors our lifelong, collaborative performance of communication and meaning making. We will first explore the connections between language, meaning making, and performance by playing improvisational theater games. We will then have an opportunity to use these games and other playful activities offered by the group to teach each other something from the many languages we bring to Performing the World. You're invited to come perform communication in and with languages in new, playful ways!

Improvisation in Elementary School EFL Classrooms in Japan:

The Centrality of Emotion in Classroom Discourse

Yukari Fujiwara, Hiroyuki Imai, Yumi Sakakima

This presentation compares the discourse features emerging from two EFL (English as a Foreign Language) classroom activities, one that uses conventional teaching methods and the other that adopts improvisation. Presenters illustrate co-constructive processes of improvisational activities in elementary school EFL classrooms in Japan and discuss how the differences of classroom discourse in these two types of activities impact students' language learning. The presentation also includes demonstration of some of the improvisational activities devised for this study.

1:00 – 1:45

Castillo Theatre

Performance and Youth Development, In School and Out

Peter Nsubuga

Through musical and dance performances, Hope for Youth (HFY) children want to tell the rest of the world about the issues affecting young people in Uganda and how they use performance to solve them, hence saving the world. Performances are designed and used by HFY children to provide educational and emotional support for young people in and out of school. They create a forum for young people to tell stories, share experiences and create scenes about pressing community issues like girl-child education, malaria control, hygiene, environmental conservations, HIV/AIDS, family planning, etc. This will be a video presentation showing children and youth performances in a theatrical environment with a platform for an audience.

Demonstration Room

Chankogbi

Windapo Olumwembiga

Chankogbi is performance poetry that asks and tries to answer its own questions concerning rulership, followership and communal peace. It explores the role of performance in communal life and what effect it has on the polity as a medium of engendering peace and harmony between 'rulership' and 'followership', thus fostering unity and ultimately ensuring stability and existence of the polity.

Green Room

Homeless Girls in São Paulo: Performing Identities Through Developing Awareness of Their Body Histories

Maria Lucia Teixeira da Silva, Ana Christina Dasilva Liddings

This session aims to provide a forum for discussion about the role of identity performance through play, role-play, and storytelling for the development of social and personal resources for homeless adolescent girls. We report on a research project designed to inquire about the ways by which a public shelter program in São Paulo, Brazil supported homeless adolescent girls to reclaim their own identities and sense of place (home) after experiencing abandonment, repeated uprooting, emotional trauma, and abusive emotional attachments.

Telemarketing

Studio 2

Inscribing Memory: "Antigona" within Peru

Maria Enriquez

This session examines the efforts of Jose Watanabe, Theresa Ralli, and Nuyachkani theatre group (which stands for I Am Thinking/ Am Remembering) in resisting the societal forgetting of a 20-year "Time of Fear" that resulted in the deaths of almost 70,000 Peruvian citizens. Their staging of the one-woman show *Antigona* and its narrative of Antigone and her silent sister Ismene mirrored Peruvians' own history, which called for national unification in remembering and mourning their dead.

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1:45 – 2:00 BREAK

2:00 – 3:30

Castillo Theatre

“Tandem Journey”

Dana Gage

This session is a presentation of a play about the relationship between a middle-aged man dying of ALS and the writing assistant transcribing his memoirs about what it is like to be living while dying. It is the story of his ongoing disembodiment. It is also the story of the characters' developing relationship and how they are both changed by it. It seeks to serve as a vehicle for medical students attempting to confront their own fears and uncertainties about dealing with terminally ill patients.

Demonstration Room

“Nightwind” a Performance and Participatory Workshop

Hector Aristizabal, Alessia Carrovi

This session begins with a performance based on Hector Aristizabal's true story of being arrested and tortured by the U.S.-supported military in Colombia. Afterwards using the techniques of Theatre of the Oppressed, Hector invites participants to express their reactions to the images of torture by creating their own images in response. The content of the performance and the scenarios often lead to explorations of other cycles of violence — family violence, gang violence — and the exploration of ideas on how to break them.

Executive Conference

Developing a Language of Performance: Cross-Cultural Exchange in Ugandan School Settings

Catherine Hamu, Amy Cordlone

This dialogic workshop focuses on performative acts as methodologies for the creation of personalized and organic vernaculars around pedagogy, self-reflection, the professional and cultural lives of others, as well as the development of transnational practice toward the use of performance in teaching and learning settings. While examining the work of the Teacher Exchange in Northern Uganda, workshop participants will have the opportunity to make connections and envision strategies for similar work in their own unique contexts.

Youth Conference

Raising Life Energy with Performance: A Demonstration and Training of Performance/Presentation Techniques that Clinically and Measurably Boost the Immune Systems of the Audience (and Performer)

Aivine Brandt

This workshop will teach performers/presenters how to clinically and measurably boost the immune systems of their audiences using highly accessible techniques. Based on the latest neuro-scientific findings, and through extensive research and development with leading medical professionals, NFP Healing Arts Haven, Inc. has developed a system based on Eastern medicine that can help anyone — performer, collaborator, presenter — to engage their audiences and leave them in better “spirits” (emotional well-being) than when they arrived. We encourage participants to bring in something (monologue, dance, song, composition, presentation, etc.) to work on — and transform! — during the session.

Studio 2

in2 Community Building! – An Interdisciplinary Improvisation Workshop

Sandra Paula Lopez, Christopher Keyman

How can we develop our talents in different disciplines to create a caring community? How can we examine our relationships and interactions as performers? In this workshop we will evaluate concepts of performance, improvisation and collective composition on stage and in everyday life. We will focus on what it means to “be seen” and the

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significance of physical touch in small groups and ensemble improvisations. Participants from all disciplines and of all ages are welcome. Musicians bring your instruments! in2 is an interdisciplinary collaboration between musician Chris Keyman and dancer Sandra Paola Lopez (www.in2improv.com).

Studio 1

The Performance of Building Fundraising Relationships

Jenny Zak, Antoine Joyce, Brigida Mitchell

The All Stars Project raises \$7 million in private funding each year. Perhaps paradoxically, our fundraising model focuses not on raising money but on building relationships. We have 4,500 supporters who donate to our programs annually, and this workshop will play with the range of activities that create and sustain relationships with our supporters. We will explore how the All Stars encourages donors to use performance and play in their role as contributors and as citizens of the world trying to impact on poverty.

Grunebaum Theatre

“Ramakien, the Destiny of Tosakan, Duty is Duty”

Chang Jampapak Chandrauang, Pobchan Leelasartunon

This session, by the Moradokmai Theatre Community of Thailand, features a performance of an interactive contemporary Thai musical play in which the actors and actresses are also musicians. It is based on a part of the Thai national epic Ramakien, an allegory about the importance of humankind following its duty. A presentation about the theatre group and a discussion will follow the performance.

Green Room

Collateral Bodies a Staged Reading

Erin Kaplan

Collateral Bodies is a play that investigates human rights violations that happen to women around the world. While human rights violations are universally atrocious, they always seem to be more so for women and, for the most part, we evaluate “rights” through a western context. This play seeks to subvert those assumptions asking what is a human right, why do we violate them, and investigates the role of sex and gender as a tool for empowerment, procreation, violence, and commerce as it applies to cultures around the world. Scripts and production opportunities are available through Dramatic Publishing's website.

3:30 – 4:15

TRAVEL BREAK

4:15 – 5:45

Park West

High School

PLENARY

Performing the Conference

David Nadekman, JB. Opdyke, Andy Parker, Marrian Rich, Cathy Rose Salti (and Friends)

The final plenary session will bring everyone together to share impressions, thoughts, and reactions to performing the World 2012. We will do this, of course, performatively. You're on your own for forming ensembles and rehearsing, so find some time during the conference to do so.