



UNESCO Bangkok
Office of the UNESCO Regional Advisor
for Culture in Asia and the Pacific

Expanding the use of innovative HIV prevention approaches using traditional forms of performing arts in Asia

Project Report



January 2008

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Introduction

An estimated 5.4 million people were living with HIV in Asia in 2006, including the 940,000 people who became newly infected in the past year. Approximately 680,000 died from AIDS-related illnesses in 2006. (UNAIDS, 2007) The highest national HIV infection levels in Asia continue to be found in Southeast Asia, where combinations of unprotected paid sex and sex between men, along with unsafe injecting drug use, are sustaining the epidemics. (UNAIDS, 2007)

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HIV and AIDS, often in combination with the abuse of narcotic drugs, has affected the Asian region with large numbers of people infected creating the need to widen means of educating the public of HIV and AIDS and its prevention, and performing arts have the qualities to serve as an effective channel of communication.

Traditional (Western) approaches to performing arts emphasize aesthetic values and artistic skills as a manifestation of culture. However, performing arts can also be used instrumentally to address social issues and navigate change. They can enhance social coherence and encourage changes of behavioural patterns.

As a culturally rooted communication medium, performing arts have been traditionally used to convey essential messages, knowledge and skills from one generation to the next. It is these qualities that were employed in the project *Expanding the use of innovative HIV prevention approaches using traditional forms of performing arts in Asia* in connection with messages on gender and sexual health.

The unique artistic expressions and cultural practices of the communities participating in the project, their ways of life, value systems, traditions and beliefs, as well as fundamental human rights served as key references. The project, which ran from 1 January 2006 to 31 December 2007, included a sub-regional training workshop organized by the *Philippine Educational Theater Association* (PETA) as well as national performances and training activities in China, Cambodia, Indonesia and Viet Nam.

Mekong Performing Arts Laboratory

The *Mekong Performing Arts Laboratory* is an annual mobile workshop organized by the *Mekong Partnership Project* of the *Philippine Educational Theater Association* (PETA). It is designed to provide avenues for training and exchange among performing artists from the *Greater Mekong Sub-region*. The Laboratory is part of PETA's cultural extension programme to reach out and work with fellow artists to pursue arts and cultural work as a dynamic and evolutionary tool for social change.

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The *2006 Mekong Performing Arts Laboratory* was held from 27 August to 16 September in Hanoi, Viet Nam and brought together 25 artists from the *Greater Mekong Sub-region* composed of five countries namely



Cambodia, Thailand, Viet Nam, Lao PDR, and Yunnan province of China as well as a guest participant from Indonesia. The training activity answered to the need for building capacities of individual artists and performing art groups from the sub-region to create impacts in raising awareness and public debates around issues of gender, sexuality and health within their countries.

The training event also aimed to strengthen and enhance the orientational, artistic, and organizational capacities of participants in creating artistic advocacy pieces on gender, sexuality, and health issues. It explored the potency of the arts for social advocacy and in the process, created and shared new bodies of work based on local arts, traditional and popular forms of culture.

Specifically, the *2006 Mekong Performing Arts Laboratory* aimed to:

- Provide participants with basic critical concepts and context on gender, sexuality and sexual health issues in the Greater Mekong Sub-Region;
- Provide artistic and pedagogical knowledge and skills in developing advocacy performance pieces around those issues;
- Create sketches and performance pieces around these critical concerns that the participants can develop further and perform in their own countries in support of larger group's campaign initiatives;
- Help participants identify possible strategies and programs to solicit greater support for sustainability.

The laboratory in Hanoi offered artists from 6 countries a creative space in which the following performances were developed:

Cambodia



HOPE by Phare Ponleu Selpak's Circus and Awareness Theatre Troupe of Cambodia offered an exciting visual fare through a circus drama play about two orphaned sisters. While watching the circus, they think about their mother who passed away and dream of joining the circus but eventually find jobs as a construction labourer and an office cleaner. The older sister has a good relationship with a

gentleman at the construction site, but the younger one works for a cheating boss who tries to rape her. With help, they find a way to change their lives.

The play takes the audience in two worlds: the dream world and the real world where the sisters take on the challenge of changing their lives.

Yunnan, China

From People's Republic of China's Neng Guan Performing Arts and Training Center of Ruili came, "An Island of Solitude", a dance performance about an HIV and AIDS victim who struggles along the line between life and death. With his situation, he feels as if his soul has been exiled to an island of solitude, where his emotions range from fear to enduring love for life, and his external senses resonate inwards toward self-knowing. Though life may seem full of despair, he is determined to go with the struggle and to carry on.



Lao People's Democratic Republic

The Kabong Lao of Lao People's Democratic Republic presented "Is it Fair?" a story of a young woman who sells cloth to pay the debt her father owes a rich man. As a consequence of this responsibility, if she cannot earn the money in time, she will become the rich man's slave. She attempts to commit suicide to end her despair, but a man steps in to help her. She and the man marry, and soon after, she becomes pregnant. During her pregnancy, the couple disagree over wanting a baby girl or boy. The man wants a girl, while the woman wants a boy, since in their society; a girl has neither freedom nor equality. While she is giving birth in the hospital, her husband eagerly awaits the answer. Their doctor gives them valuable advice on how to nurture their child regardless of whether it is a boy or a girl.

Thailand

"Sinderella" from Thailand's SaoSoong Theatre and Art Addicted Thammasat University was about Sindy, a full-figured woman who lacks self-confidence. Nonetheless, she enters a contest to win a chance to sing with the hottest Korean pop superstar, Rain. Making it to the final round of the competition, Sindy turns to her fashion guru on the internet at www.FairyGodMother.com for a beauty makeover that will prepare her for the big day.

Thailand

Thailand's Crescent Moon Theatre, B-Floor Theatre Group and Bangplay Educational Theatre presented a multi-media, movement play entitled "Purgatory", a story of three women who meet in the cauldron of hell after their deaths. They take turns in reviewing their life stories and question why they are there. They ask God to judge their guilt and decide if they can go to heaven. However, meeting God not only surprised them of their beliefs but made them also realize of God's real plan for them.

Vietnam



The Tran Huu Trang Cai Luong Theatre showcased "Faith in Life", a musical drama about a girl in a drug rehabilitation centre who discovers that she is HIV positive. Unable to sleep, she decides to escape to the city to take revenge on the people who had caused her drug addiction. In her journey through the forest, she gets haunted by the ghosts of the people she seeks and her friends who have died of AIDS. Lost and

exhausted, she falls in the care of an old woman who listens to her and offers her wisdom. This transforms the young woman, who made her decide to return to the centre and continue her life.

Vietnam



"Stereo Man" was Vietnam Youth Theatre's movement and dance drama presentation which captures images of male as created by the society. The movement expresses the discourse that while a human is made of two parts - the yin and the yang, the masculine and the feminine, our society tells us that only one side is allowed to be shown, thereby creating an imbalance.

Indonesia

Indonesia's Pak Suyanto presented KAMA SALAH, a theatrical script for a Javanese Wayang Shadow Puppet Performance that will take place in Indonesia about God Wisnu when He does a ritual ceremony to protect the populace from further misfortune. Suyanto uses traditional symbolism and characters named after Indonesian cultural practices to address contemporary issues of health, gender and sexuality.



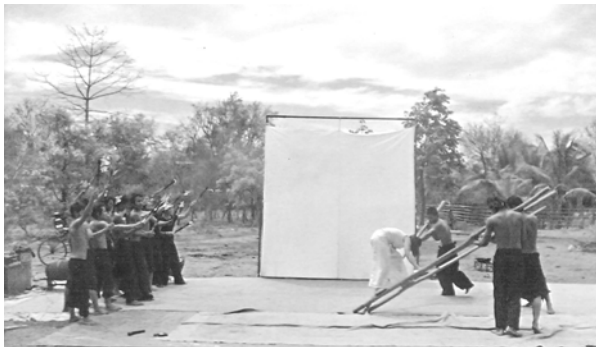
What makes this Laboratory different, and in a way, very special is the fact that we were able to pull it off in Vietnam as a very high profile event. In the beginning, we were wondering on how people would respond to performances that will tackle sensitive topics surrounding issues of sexuality, gender and HIV AND AIDS. Luckily, we were able to generate strong support from Hanoi's performing arts community, non-government organizations, the government through its Information & Culture and Foreign Affairs Ministries, press/media and the academe which paved the way for us to make this a successful and memorable event for everyone. The Laboratory became a public event and it had generated much attention from all sectors including Hanoi's diplomatic community, even turning the event as an experimental theatre festival of sorts. The response we got was very positive. A lot of people commented that they have never realized before that theatre and the performing arts could be so much more than a source of entertainment and that they could be used as potent tools for issue advocacy.

Lea Espallardo, overall Curriculum Director of the Laboratory

National Activities

Cambodia

In Cambodia UNESCO implemented a project with Chapei theatre groups on integrating HIV and AIDS related messages in their performances from 1999 to 2002. Despite meeting with success, the project was discontinued due to a lack of funding.



Cambodia is not an exception to the sickness and social behaviours that facilitate the spread of HIV and AIDS. The country is working to meet these issues, especially about Gender Sexuality and Sexual Health, whether in the remote countryside or in a less obvious way in the city: violence at home, human trafficking, sexual abuse, women rights, etc. Because of the ever growing number of people victims of these situations, since 2001 troupes have travelled all over Cambodia into the most remote areas, performing shows mixing drama and circus and dealing with issues surrounding land mines, HIV and AIDS, Human Rights, human trafficking and the environment. They have

participated in many training sessions which have allowed them to share their knowledge, and improve both their formal skills and their drama skills. One of the main prerogatives is to use traditional Khmer cultural references in all work as this

provides recognizable reference points to the audiences and portrays Cambodian culture as a living breathing organism which can evolve, grow and change with the times.

After attending a workshop called Mekong Performing Art Laboratory in 2005 in Philippines then in 2006 in Hanoi (Viet Nam), Cambodian artists returned with knowledge related to Gender Sexuality and Sexual Health, with the added value of sharing experiences with other participants from all around the world. As a result of the workshop, a show was devised by the participants (circus artists, actors and musicians) who brought together the topics of sexual health, and gender sexuality along with issues personally experienced reflecting life growing up and living in modern Cambodia. Thus the result was a contemporary dramatic show using music, dance, and circus. It was the subject of a two-session workshop, one at the end of 2006 and one in mid-2007, run by PETA at Phare Ponleu Selpak (PPS).

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PPS is a local non governmental organization created in 1994 by eight young Cambodians who returned to their country after a childhood spent in the refugee camps at the Thai border. They wanted to help to rebuild their country through social and educative actions and, importantly, the recognition of their culture and Khmer art. The organization gradually gathered more and more children who were living in difficult situations (streets kids, trafficked children, orphans) and helped them to reintegrate into society through the medium of culture and arts, which we have found to aid concentration, communication, and creative thinking skills thus vastly improving the choices available to the children as they reach adulthood. For twelve years, PPS has developed many different artistic activities as well as formal and non formal education programs. Today it attracts more than 800 children and teenagers who practice music, dance, drawing, drama and circus, go to school and participate in all sorts of extra curricular activities. Since 2005, the artistic training has been recognized by the Ministry of Culture and Fine Arts and permits the students to obtain a state diploma after five or seven years of study, the same diploma as the students from the Royal University of Fine Arts in Phnom Penh. A tour was scheduled with 20 shows and filmed.

The tour reached an estimated 2,000 people in the remote countryside of Mondolkiry Province, and Rattanakiri Province in the northeast of Cambodia who do not have access to information about gender, sexuality and sexual health.

Progress

- In 2006, five artists were trained at the Mekong Performing Arts Laboratory in Hanoi, Viet Nam which was organized by the Philippines Educational Theatre Association (PETA) and supported by the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific.
- During the 2006 Mekong Performing Arts Laboratory in Hanoi, members of Phare Ponleu Selpak developed the piece 'Their Lives are Our Lives'.
- In May 2007, Phare Ponleu Selpak toured with 'Their Lives are Our Lives' in Mondolkiry Province to reach out to rural communities with messages on gender, sexuality and health issues.
- As a next step, a comprehensive implementation report will be compiled and made available for others to learn from Phare Ponleu Selpak's lessons.

The performing arts programme expected for immediate results a sensitivity of the population living in remote countryside, a population hard to reach and disarmed facing HIV and AIDS, sexual gender and sexual health. The programme hopes to

change attitudes of people regarding HIV and AIDS prevention, violence at home, rape, and sexual health and gender health.

More long-term goals are to increase the awareness among the more vulnerable population of those issues, especially the population living in remote countryside. The programme expects a multiplying effect on the number of people aware, as the villagers become the relay of the information to their family, relatives, and peers.

China

In China, a cooperation project between Ruili City Nengguan Performing arts Training Center and UNESCO, called “Art Experimental Activities”, aimed at increasing awareness of gender and HIV and AIDS prevention. The project was carried out among the ethnic groups on Ruili City of Dehong Prefecture. The project lasted roughly four months, from 12 April 2007 to 21 August 2007.

While implementing this project, strong support came from the Ruili Committee of Chinese Communist Party, the cultural bureau, the board of health, the women’s association, the broadcasting and TV bureau, the HIV and AIDS prevention office, the education bureau and foreign affairs office of Ruili City. An expert of HIV and AIDS prevention, the deputy director of the cultural bureau, and an artist of Dai traditional dancing were invited to guide and train the twelve participants on the relevant items.

Taking awareness of gender and HIV and AIDS prevention as its theme, the project aimed at spreading scientific information on gender and HIV and AIDS prevention to the ethnic groups in the bordering area by adopting traditional art performance; improving their perception of health; helping people prevent themselves from being hurt by drug and HIV and AIDS, establishing a forum where artists can exchange their point of views and performing programs related with gender awareness and HIV and AIDS prevention in five minority communities.

The project results show that the twelve participants involved learned scientific knowledge on gender and HIV and AIDS prevention and improved their ability in art performances. The representatives of the artists, workers, cultural consultants and the medium involved said that they learned something new in gender and HIV and AIDS prevention when they were in the art experimental activities. They appreciated the approach that the Nengguan took in spreading the scientific knowledge of gender and HIV and AIDS to the local ethnic groups by adopting the traditional art performances. The road shows in five ethnic communities were popular among the local people. The community leaders and audiences showed their welcome and satisfaction with the created art performances, including exhibiting changed attitudes towards how to treat the drug takers and the AIDS infected.

The art experimental activities held in Ruili City by Nengguan Performing arts Training Center started an important tradition in the area. These activities not only helped the participants learn some new knowledge about gender and HIV and AIDS prevention, but also exposed the audiences to new information. These art performances served the people well in developing a new method in eliminating AIDS effectively in ethnic communities and starting a campaign against drugs.

Indonesia

Indonesia has one of the fastest growing HIV epidemics in Asia. Although the HIV prevalence among adults is still generally low, Indonesia is experiencing a rapidly escalating HIV epidemic in certain populations, especially among injecting drug users, sex workers and their partners (Report on Global AIDS epidemic, 2006).

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An estimated 170,000 (100,000 - 290,000) adults and children were living with HIV in Indonesia in 2005 (Report on the Global AIDS epidemic, 2006). There is a strong overlap between injecting drug users and paid sex, while condom use during paid sex is not the norm (Global AIDS epidemic, 2006). Of the one in five injecting drug users in Jakarta who bought sex, three-quarters did not use condoms (Center of Health Research and Ministry of Health, 2002).

Ignorance is the main reason why the epidemic is out of control. Prevention education must make people aware that they are at risk and why - and how prevalence can be reduced. However, knowledge is not enough to change behaviour. Prevention education must address mentalities and the culture within which they are embedded in order to generate new attitudes, provide skills and sustain the motivation necessary for changing behaviour in reducing risk and vulnerability.

Often people take a long time to change their behaviour. It is rare that a person will adopt a new behaviour after hearing about it just once. Strategic communication is based on a combination of facts, ideas and theories integrated by a visionary design to achieve verifiable objectives by affecting the most likely sources and barriers to behavioural change with the active participation of stakeholders and beneficiaries. It is through communication that people can gain a better understanding of HIV and AIDS.

In recent times, wayang puppet shows have been used as a medium for social information and social change by the Indonesian government. For instance, in the 1970s wayang substantially contributed to the success of a family planning campaign by government agencies. Lately wayang has also been used to disseminate the relatively novel political idea of provincial autonomy. In 2004, the Indonesian wayang received an award from the UNESCO as a world heritage of intangible arts.

Wayang is a special form of art because it possesses qualities which, in Javanese are referred to as very noble and very beautiful (ethics and aesthetics). Wayang has the functions of entertainment as well as moral guidance, and it could be a channel to disseminate information, especially for critical issues like HIV and AIDS.

Given that this art form is related to community customs and traditions wayang can disseminate messages and information on HIV and AIDS. It is an innovative way to develop a joint activity between cultural heritage and HIV and AIDS prevention education. This can be done through:

- The whole script of the wayang performance; and,
- The creation of humorous intermezzo sessions

The objectives of the UNESCO office in Jakarta's activities on HIV and AIDS education through traditional forms of the performing arts were to create opportunities for the process of delivering messages through wayang, to motivate dalangs (puppeteers) to deliver HIV and AIDS messages into their performance, and to strengthen the conducive environment for dalangs (puppeteers) enabling them to deliver messages through their performance. The national UNESCO office did this by

working in collaboration with the National Arts Institution Education, a college for arts students, by developing messages on HIV and AIDS prevention. The project targeted the national stakeholders related to performing arts (Ministry of Culture and Tourism, MOE, Indonesian National Commission, Wayang Associations, other performing arts organizations) and them who have worked in this area (such as Family Health International, National NGOs). One of the key results was a reduction in the stigma and discrimination of HIV and AIDS and an insurance of human rights through the promotion of access to quality educational, health and information services for key populations.

Viet Nam

The Vietnamese government has several forms of assistance for the physical as well as emotional needs of people who are addicted to drugs or who are affected by HIV. Despite this fact, the UNESCO project faced difficulties while operating its project “Cailuong with HIV and AIDS issues” (by Nguyen Thi Minh Ngoc) in Viet Nam.

Every performance had to be inspected and given permission by the Vietnamese government. The target audience for the project was youth and people that are very likely to be addicted to drugs again. Through a survey in order to decide on the most effective scripts, it became apparent that the target audience did not wish to be reminded of unpleasant topics but rather wanted to enjoy some entertaining performances and to relax. As a result of this expectation, the government inspection council was afraid that the performances would produce a counter-effect. Fortunately, all government officers showed sympathy and appreciation to the performances, and all gave permission as well as assistance.

Other difficulties included the participating actors, many of them students. Several students were threatened to be expelled from school if they joined the programme. Thanks to the hard work of replacement actors who trained quite hard in a short time the project was saved.

The project ran for five performances in three drug rehabilitation camps and two large (student body) universities. The performances were recorded for later viewing by students who could not attend the shows. In addition one play, “Go through the sun”, has been recorded by the HTV (the city television station), nominated for the National Television Ceremony and delivered to the viewers throughout the country. The performances were reported through newspapers and television broadcast so that the youths could be able to hear about both the performance and discussions, thus allowing further dissemination of information about HIV and AIDS.

Patients in the drug rehabilitation camps were the primary audience members of the performances. Since state policy does not separate drug patients from patients of HIV and AIDS, many in the camps feel hopeless. The play provided some emotional support for patients and gave them more hope. This play also educated patients about the dangers of HIV and AIDS so that they do not relapse into drug use after leaving the camp. It changed misconceptions about HIV AND AIDS such as: children cannot have HIV and AIDS; only drug users or sexual deviants have HIV and AIDS.

The students from the schools in the suburbs or countryside often lack forms of entertainment and are vulnerable to forms of recreation such as alcohol, drugs and sex. This project sought to provide more entertainment and recreation by help offering alternatives from high-risk forms of recreation.

One of the unique obstacles for the programme in Viet Nam was how to relate stage theatre to the audience. Many works relating to drug and HIV in Vietnam are not appreciated because many people think that those are propaganda rather than art. Thus, one disadvantage is that audiences do not believe what they see because they are not convinced by the works. To remedy this, the programme asked the audiences participate in the performance as co-authors. The inspecting staff restricted this at first but eventually allowed audience participation due to the encouragement from the audience. The first fifteen minutes of the production was a forum for the audience to participate in and decide the ending themselves. The decision of the audience was then considered final. By holding this forum at the beginning of the performance the audience did not feel like passive viewers but as if in the performance itself. This experience helped to empower the audience to take active positions in both the theatre and in their lives. Both before and after the show the performance leaders led discussions about the audience's knowledge to assess what they have gained from the performance and what information they may still need in relation to HIV and AIDS and safe sex.

Lessons learned

Across the region the performing arts have proven a powerful and successful medium for transmitting messages on gender issues and sexual health. Despite the wide differences between the countries participating in the project, lessons were learned from the programmes. One was that cultural contexts provide recognizable reference points that can effectively guide script writers and engage the audience. Another was that participation is essential from the actors, directors and scriptwriters -who must themselves become educators about the materials- to the audience, which must open up to the learning experience. The performance must be a dialogue between all participants. In many of the cases the performances were most successful when the audience contributed to the theme or outcome of the performance. By having an active role in the performance, the audience was more likely to approach the performance as educational entertainment rather than as “propaganda”, or to see it as irrelevant to their own lives. By creating performances that speak directly to the audience, the companies were able to influence the audience’s conceptions, thus making constructive links through theatre, culture, tradition, and family structures.

Given that young adults are the highest risk group for HIV infection, it is essential that ways of communicating the key messages be those that have the best penetration and highest impact on this cohort. What we know about the psychology of this age group is that they do not react well to being lectured, preferring instead an interactive, introspective and direct involvement with the medium of communication. This approach is at the root of the positive impact of theatre, dance and other forms of performing art, particularly if the young adults themselves are the performers and not just passive members of the audience. The active involvement of young adults in HIV and AIDS education is an integral part of their individualization process and contributes to the establishment of independent and well informed adult personalities.

So, what we can learn is that performing arts should be the medium of choice for communicating life-saving messages related to sexual health to young adults, as they have proven to be more effective than textbooks and lectures - an insight that could reform current health education strategies for young people. In order to strengthen this innovative approach a system should be devised to measure the penetration and impact of messages delivered through different media platforms. This system would have to study not only the passive response to factual knowledge, but also behavioural changes as a result.

Being first and foremost a development agency, UNESCO’s responsibility is not to promote the arts for their aesthetic value, but to use them as instruments to further human development (including the ability to access and use knowledge to further health, poverty eradication, sustainable economic development, social cohesion and peace). Therefore, the systematic integration of the arts into development programmes as a means of communication should be further explored. In the same way, a shift of paradigm is required with regard to cultural rights. Rather than a privilege of the few, they need to be recognized as a human right, which requires broadening our views of art and culture beyond the aesthetic experience.

Appendices

Appendix 1: Project Contacts

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Appendix 2: Programme of the 2006 Mekong Performing Arts Laboratory

Arrival Day: 26 August, Saturday

	Arrival of Participants & Translators Billeting and Registration City & Official Venues' Tour/Acclimatization Mekong Village Exhibits Set-up General Orientation Rehearsals for Opening	
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Day One: 27 August, Sunday

08:30 - 12:00	Introduction & Orientation Laboratory Objectives & Orientation Introducing PETA and its Mekong Partnership Project	<ul style="list-style-type: none"> • Getting to Know Activities • Expectations Check • Introduction to the Laboratory • Content Structure & Processes • Attitude Setting • Host-Team Formatio • Laboratory Venues & House Rules • Organizational Structure & Logistical Set-up
12:00 - 13:30	Lunch	
13:30 - 17:30	Preparations and Rehearsals for the Opening	
20:00 - 20:45	Formal Opening	
20:45 - 21:15	Dinner	
21:15 - 22:00	Formal Opening	Opening Ritual Welcome Remarks The SEA Consortium's 5 th Leadership Course The Mekong Performing Arts Laboratory Opening MEKONG Village
20:45 - 21:15	Opening Performance: Mong (Sao Soong Theatre & Same Stuff Theater)	
21:15 - 22:00	Cocktails/Reception for Guests & Participants	

Day Two: 28 August, Monday

Module 1

Mapping the Different Theatre & Performing Arts Groups in the Greater Mekong Sub-Region Using Various Artistic Expressions to Effect Social Change

This module examines the sub-region's socio-cultural context & performing arts traditions by looking into the experiences of individual artists and the different art groups in each country through demo workshops and panel presentation. Emphasis will be given to how theatre and performing arts have been used for issue advocacy by diverse groupings in the Greater Mekong Sub-Region to effect social change.

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Module Facilitators: Ernie Cloma
Lea L. Espallardo

08:30 - 9:00	Body & Voice Warm-up: Country Group Dynamics Game/Song	
09:00 - 11:00	COUNTRY MAPPING	<ul style="list-style-type: none"> • Country Groupings/ Sharing • Short Data About the Country • Short Country Situation • Group Profiles (art disciplines, thematic & artistic thrusts, vision, demo works, etc.) • Country issues & how performing art groups effect change or how do you answer the challenges of the situations through your performing arts discipline (e.g. dance, puppetry, theatre, etc.) • Demo Works and Creative Presentations
11:00 - 12:00	Yunnan, China in Focus	Zhang Yinzhong (Neng Guan Performing Arts Training Center)
12:00 - 13:00	Lunch	
13:00 - 15:00	Vietnam in Focus	<ul style="list-style-type: none"> • Youth Theater (Physical Theater) • Nguyen Tuyet Minh (Dance Teacher-Choreographer) • Tran Huu Trang Cai Luong Theatre
15:00 - 15:15	Break	
15:15 - 17:00	Thailand in Focus	<ul style="list-style-type: none"> • Crescent Moon & B-Floor Theatre

		<ul style="list-style-type: none"> • Sao Soong Theatre Group • Bangplay Educational Theatre Karin Baipaisarn (Art Addicted, Thammasat University)
17:00 - 17:15	Wrap-Up/Closing	

Day Three: 29 August 2006, Tuesday

08:30 - 08:45	Body & Voice Warm-up	
08:45 - 10:15	Cambodia in Focus	Phare Ponleau Selpak Theatre & Circus Troupe
10:15 - 10:30	Break	
10:30 - 12:00	Lao PDR in Focus	Ka Bong Lao
12:00 - 13:00	Lunch	
13:00 - 14:30	Indonesia in Focus	Suyanto Suyanto
14:30 - 15:30	COUNTRY WEAVING: A Group Performance Points for Reflections/Summary	<ul style="list-style-type: none"> • Why do we create theater? (Reason) • For whom is our theater? (Audience) • What do we want to say? (Meaning) • How do we make/create theater? (Process) • How are we the same? (Similarities) • How are we different? (Differences) • What are the major issues & challenges? (Difficulties) • Insights & Conclusions (Learnings)
15:30 - 15:45	Break	
15:45 - 17:00	MODULE SYNTHESIS-INPUT	Creative Communities in Mekong: Issues & Challenges Narumol Thammapruxa Dr. Rosalia Sciortino

Day Four: 30 August, Wednesday

Module 2

Understanding Gender, Sexuality, & Sexual Health Issues in the Greater Mekong Sub-Region Through Integrated Theatre Arts

This module introduces key concepts to level-off and broaden participants' understanding of gender, sexuality, and sexual health based on the existing realities and context within the GMS.

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By looking at the participants' own context and personal experiences, this module sets a process of individual and collective inquiry to look at how gender and sexuality are defined and constructed within the context and realities of countries from the Greater Mekong Sub-Region. It will also attempt to look at how gender & sexuality operates with alongside other variables (e.g. class, nationality, ethnicity, etc.). The social constructs, structures and cultural institutions that defined these systems will also be discussed in this module.

This module will zero in on using personal narratives/autobiographies as subjects/themes of inquiry as a device and also as a creative agent to: 1) define and understand gender & sexuality and other relevant concepts; 2) make use of personal "self" as subjects and themes of creative output and/or performance. Centering on the "self" as a tool to understand gender and sexuality rests on the premise that awakening starts by looking at our personal experiences and owning these experiences as a pre-condition for social change. However, it is important to transform individual "self" to "collective voice/testimony" so as not to end up to individualism. Gender is not an issue relative to every person but rather a systematic and universal issue experienced by women and men globally.

This module also explores PETA's integrated theater arts (ITA) approach by going through series of theater exercises that allows participants to create, improvise, and perform giving emphasis on visual arts, creative movement, creative sounds & music, creative writing, creative drama, and group dynamics. Participants are also given the chance to explore on various art forms through improvisations.

Module Facilitators: Ernie Cloma, Maribel Legarda, Lea L. Espallardo

08:30 - 12:00	Sub-Topic 1: Levelling Off on Meanings & Definitions of Gender, Sexuality, & Sexual Health in the GMS	ITA WORKSHOP: Making & Performing My "Self" (My Body, My Self, My Personhood) Inputs: <ul style="list-style-type: none">• Gendered Body, Gendered Self, Gendered Culture• The Politics of the Body• Understanding & Defining Sex, Gender, & Sexuality
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 -	ITA WORKSHOP:	Gender Stereotypes & the

15:45	“It’s Up To You” (Overplaying Femininity & Masculinity through Imagery)	Socialization Process Inputs: <ul style="list-style-type: none"> • Gender Stereotypes & the Socialization Process • Defining Gender Stereotypes & Gender • Stereotyping • The Socialization Process • Institutions that Perpetuate the Socialization & the Gendering Process • Gender Bias & Its Manifestations
15:45 - 16:00	Break	
16:00 - 17:30	Input: <ul style="list-style-type: none"> • Understanding Sexuality & Sexual Health Issues from A Gender Perspective • What is Sexuality? • What is Sexual Health? <p style="text-align: right;">Michael Tan</p>	

Day Five: 31 August, Thursday

08:30 - 12:00	Sub-Topic 2: Mapping Out Gender, Sexuality & Sexual Health Issues in the GMS	
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 18:00	ITA WORKSHOP	Mapping Out Gender & Sexuality Issues Within the GMS (continuation) Synthesis/Input: <ul style="list-style-type: none"> • Regional Situationer within the Greater Mekong Sub-Region • Issues in Cambodia • Issues in Lao Peoples Democratic Republic • Issues in Vietnam • Issues in Thailand • Issues in China • Issues in Indonesia • Enabling (Positive) & Restricting (Negative) • Factors Affecting Gender & Sexuality

Day Six: 1 September, Friday

08:30 - 12:00	Sub-Topic 3: Developing the Agenda for Advocacy on Gender, Sexuality & Sexual Health in the GMS through Theatre & Performing Arts	ITA WORKSHOP: My Issue, My Advocacy (Personalizing the Political, Politicizing the Personal) <ul style="list-style-type: none"> • Exploring Gender & Sexuality from Our • Personal Narratives
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 15:00	Mini Showcase	Personal Reflection
15:00 - 17:00	MODULE SYNTHESIS-INPUT	Developing the Advocacy Agenda on Gender, Sexuality, & Sexual Health Issues in the GMS Pham Thi Thanh Michael Tan
18:30 - 20:00	FILM SHOWING AT HANOI CINEMATIQUE	“Artists Unbound” (DVD Documentary of the 1 st Mekong Performing Arts Laboratory)
20:00 - 21:00	Interaction Dinner with SEA Consortium 5 th Leadership Course Participants	

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Day Seven: 2 September, Saturday

	REST & RECREATION	Excursion Trip To Halong Bay
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Day Eight: 3 September, Sunday

	FREE DAY	<ul style="list-style-type: none"> • Shop/Dine/Drink/Dance/Watch Movie/Anything Goes • Watch Evening Performance (National Water Puppet Theater Troupe)
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Day Nine: 4 September, Monday

Module 3

Building Narratives, Devising Works (Devising Advocacy Performance Pieces)

This module opens the space for a forum and a dialogue with established playwrights and directors to share various ways of building narratives and devising works. Participants will go through practical exercises that will allow them to experience the various possibilities for artistic creation using various performing arts disciplines.

Module Facilitators: Maribel Legarda
 Dan Chumley
 Agnes Locsin
 Pornrat Damrhung

8:30 - 12:00	Building Narratives, Storytelling & Dramaturgy	Areas of Inquiry: How do you develop/tell a story? How do you ideate, write a story? How do you write advocacy performances?
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 17:30	Skills Sharing Workshop on Storytelling & Building Narratives	Skills Development in <ul style="list-style-type: none"> • Storytelling through (a) extracting/building from personal narratives, current events and issues, etc. (b) devising works • Writing stories for Advocacy plays • Ideating stories for different forms (dance, puppetry, etc.) • Applicable Western elements for Asian Traditions of Storytelling • Exploring Traditional forms and doing adaptation/ • Contemporarization
15:30 - 15:45	Break	
17:30 - 18:00	Forum/Clearing House	

Day Ten: 5 September, Tuesday

08:30 - 12:00	Story Preparation for Laboratory Performance Pieces Process	Group Work <ul style="list-style-type: none"> • Participants go to their respective groups and review their proposed Laboratory pieces • Based on the Artists' Forum & Skills Sharing Workshop, participants brainstorm & finalize story/concept/scenario that they would like to work on as Laboratory
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		<p>pieces</p> <ul style="list-style-type: none"> • Presentation of storyline/scenario to class for comments & critiquing • Revisions
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 18:00	Continuation (Story Preparation for Laboratory Performance Pieces)	
15:30 - 15:45	Break	

Day Eleven: 6 September, Wednesday

08:30 - 12:00	Staging, Devising Work, Directing for Stage & Various Performing Arts Disciplines	<p>Areas of Inquiry:</p> <p>How do you work as a director?</p> <p>How do you conceptualize?</p> <p>How do you choose material?</p> <p>How do you stage?</p> <p>How do you adapt the form in advocacy performances?</p>
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 17:30	Skills Sharing Workshop on Staging, Devising Work, & Directing for Stage & Various Performing Arts Disciplines	<p>Skills Development in approaches to Directing various forms, types of works such:</p> <ul style="list-style-type: none"> • Text-based stories • Stylized • Use of multi-media or cross media • Devised works • Dance, movement and circus theater • Puppetry & Visual Arts Theater <p>Contemporarization of traditional & classical forms</p> <p>Directing Plays with "Agenda"</p>
15:30 - 15:45	Break	
17:30 - 18:00	Forum/Clearing House	

Day Twelve: 7 September, Thursday

08:30 - 12:00	Staging, Devising Work, Directing for Stage & Various Performing Arts Disciplines Part 2	Areas of Inquiry: How do you work as a director? How do you conceptualize? How do you choose material? How do you stage? How do you adapt the form in advocacy performances?
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 17:30	Skills Sharing Workshop on Staging, Devising Work, & Directing for Stage & Various Performing Arts Disciplines (Part 2)	
15:30 - 15:45	Break	
17:30 - 18:30	Forum/Clearing House	

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Day Thirteen: 8 September, Friday

8:30 - 12:00	Skills Sharing Workshop on Staging, Devising Work, & Directing for Stage & Various Performing Arts Disciplines (Part 3)	
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	
13:00 - 16:00	Synthesis on Staging, Devising Work, & Directing for Stage & Various Performing Arts Disciplines	
15:30 - 15:45	Break	
16:00 - 17:00	Module Synthesis/Sounding Off	
19:00 - 20:00	FILM SHOWING AT HANOI CINEMATIQUE	"Under The Same Sky" (DVD Documentary of the 2003 Asia-Pacific Conference of Women in the Arts)

Day Fourteen: 9 September, Saturday

Module 4

Laboratory Work

This is the culmination of the last two weeks of sharing & learning. This module gives the participants the opportunity to apply and develop their general ideas into actual performances.

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08:30 - 10:00	Movement Class	
10:00 - 12:00	Preparation for Laboratory Work Process: (Simultaneous Group Works/Meetings)	<p>Participants' Group Meeting</p> <ul style="list-style-type: none"> • Participants go back to their respective groups and review their storyline & scenario for Laboratory piece. • Based on the Artists' Forum & Skills Sharing Workshop on Staging, Devising Works, & Directing, participants brainstorm, finalize, and plan story/concept/scenario that they would like to work on as Laboratory pieces. • Expected output (Production staffing/staging concept/Schedules) • Repertory Theater Guidance (RTG) <p>Directors' Meeting</p> <ul style="list-style-type: none"> • Expectations • Principles and Agreements in Interventions • Relationship with the Group • Tasking & Schedules <p>RTG Directors: Maribel Legarda Pornrat Damrhung Agnes Locsin Ernie Cloma Leuthmany Insisiengmay</p>
10:15 - 10:30	Break	
12:00 - 13:00	Lunch	

13:00 - 18:00	Presentation of Plans	Meeting Among RTG Directors and Groups <ul style="list-style-type: none"> • Artistic Intervention Agreement • Schedules and Expectations • Relationships
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Day Fifteen: 10 September, Sunday

	FREE DAY	<ul style="list-style-type: none"> • Rest/Shop/Dine/Drink/Fun/Anything Goes • Watch Performance by Youth Theatre Troupe
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Day Sixteen: 11 September, Monday

Staging & Rehearsals for Laboratory Pieces

08:30 - 10:00	Body Warm-up/Movement Class	
10:00 - 10:15	Break	
10:15 - 12:00	Laboratory Work/Staging/Rehearsals	
12:00 - 13:00	Lunch	
13:00 - 18: 30	Laboratory Work/Staging/Rehearsals	

Day Seventeen: 12 September, Tuesday

Rehearsals & Repertory Theater Guidance (RTG)

08:30 - 10:00	Body Warm-up/Movement Class	
10:00 - 10:15	Break	
10:15 - 12:00	Laboratory Work/Rehearsals/Repertory Theatre Guidance	
12:00 - 13:00	Lunch	
13:00 - 18: 30	RTG Classes/Cliniquing	Presentation & Cliniquing with RTG Directors & Technical Team

Day Eighteen: 13 September, Wednesday

RTG Classes/Cliniquing/Technical & Dress Rehearsals (TDR)

08:30 - 10:00	Body Warm-up/Movement Class	
10:00 - 10:15	Break	

10:15 - 12:00	Laboratory Work/Group Cliniquing/ Rehearsals	
12:00 - 13:00	Lunch	
13:00 - 18:30	Laboratory Work/Cliniquing/RTG Classes	
20:00 - 23:00	Technical Run	

Day Nineteen: 14 September, Thursday

Dress Rehearsals & Technical Run

08:30 - 10:00	Body Warm-up/Movement Class	
09:00 - 12:00	Laboratory Work/Dress Rehearsals & Technical Run	
10:00 - 10:15	Break	
12:00 - 13:00	Lunch	
13:00 - 18:00	Laboratory Work/Dress Rehearsals & Technical Run	
18:00 - 19:30	Dinner	
20:00 - 23:00	Laboratory Work/Dress Rehearsals & Technical Run	

Day Twenty: 15 September, Friday

08:30 - 12:00	Preparation for Performance Showcase	
13:00 - 18:00	PERFORMANCE SHOWCASE-RECITAL	
19:00	Cocktails with Guests & Audience	

Day Twenty One: 16 September, Saturday

Module 5

Moving Forward: Planning, Sustainability & Evaluation

10:00 - 12:00	Producing, Managing, Evaluating Advocacy Performance Work	
12:00 - 13:00	Lunch	
13:00 - 14:30	How do we Move Forward: Planning & Sustainability	<ul style="list-style-type: none"> • Individual Plans/Group Plans • Sharing • How to Network and Sustain
14:30 - 17:30	Overall Laboratory Evaluation	
16:00 - 16:15	Break	

17:30 - 18:00	Closing Ritual	
19:00 - 23:00	Dinner & Sending Off Party	

Day Twenty Two: 17 September, Sunday

	Departures	
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