

# IMPACT

IMAGINING TOGETHER

PLATFORM FOR ARTS, CULTURE AND  
CONFLICT TRANSFORMATION

## Imagining Together / Acting Together Virtual Learning Exchange Summary

**Rehumanization Discussion Board** | April 21, 2020  
Summary and Reflections by Cynthia Cohen

Co-conveners for this exchange



Partners for this exchange:



IMPACT - the [Imagining Together Platform for Arts, Culture and Conflict Transformation](#) - is a worldwide, values-driven collaboration to design and activate strategies to strengthen the *arts, culture and conflict transformation ecosystem (acct)*.

IMPACT Learning Exchanges are virtual conversations designed to offer unique spaces for sharing ideas, professional learning, and reflection on topics important to the growth and sustainability of the Art, Culture and Conflict Transformation (ACCT) ecosystem.

The Imagining Together / Acting Together Learning Exchange explored key concepts in the ecosystem: **resistance, re-humanization, reconciliation** (drawn from resources of the [Acting Together on the World Stage](#) multimedia educational initiative), and **re-enchantment** - alongside current events like **coronavirus** and **the power of the acct ecosystem**. The conversation took place in both Spanish and English, with each language having its own space. Click here to read the Spanish-language summaries.

This document is a summary of the **Rehumanization Discussion Board**. Here are links to summaries of the other discussion boards:

<a href="#">Resistance</a>	<a href="#">Rehumanization</a>	<a href="#">ACCT Connections and Reflections: Coronavirus</a>
<a href="#">Reconciliation</a>	<a href="#">Re-enchantment</a>	
<a href="#">The Power of the ACCT Ecosystem</a>	<a href="#">Creative Spaces</a>	

## Participants and discussions by the numbers

Number of participants: 55		Number of comments: 285	
<b>Participant Countries</b>		<b>Number and names of the Facilitators:</b>	
Argentina	Kenya	Carmen Olaechea	Ellada Evangell
Australia	Netherlands	Cynthia COhen	Joe Salas
Burkina Faso	Nepal	Mary Ann Hunter	Madeleine McGirk
Canada	New Zealand	Dagmar Reichert	Rene Llapur
Cyprus	Philippines	Jasmina Ibrahimovic	Ruth Margraff
Germany	South Africa	Stephanie Benzaquer	Eric Booth
Iranian diaspora in Canada	Scotland	Emily Forsyth Queen	Tom King
Israel	Syria	Madhawa Palihapitiya	Refilwe Nkomo
UK	Switzerland		
	USA		
<b>Participant Affiliations (when reported*)</b>			

*\*participants were asked to write an optional biography; this information is drawn from how participants in this discussion described themselves*

## Questions that guided the discussion [copy from the discussion board]

Dehumanisation and violence are entwined. When enemies are perceived as less than human, it becomes easier to inflict harm as one group's needs and interests are pursued over those of 'the other'. Once violence has been wrought – in whatever systemic, public or private ways - the collective impulse to stereotype and demonize can be strong.

Rehumanization is important and often vulnerable work in the task of conflict transformation. As we begin to see the other as more fully human – i.e. with both positive and negative traits – we are also compelled to acknowledge a more complete picture of ourselves as well. These more complete pictures of us and our communities can shatter previously held perceptions and beliefs.

“Cross Cultural Youth Performance” Contact Inc with Mary Ann Hunter in Australia (Please note: contains references to racism)

- Where is rehumanisation needed most in our contemporary global community?
- Where do we see rehumanisation happening? And what roles have the arts played?
- How can artists and cultural workers handle conflict during processes of rehumanisation?
- How can voices/perspectives in the room (which may be opposing) be honoured, while keeping participants safe?
- What creative approaches are responding to and transforming the trends of rising nationalism, fundamentalism, and fear?
- What are we trying to nurture in the act of rehumanisation?
- How does the ACCT ecosystem help build artists' capacities in the vulnerable work of rehumanising? How could it do this better?

## **Suggestions and questions for moving forward**

*Please note: Italicized quotations indicate quotes from the discussion board. Names of respondents have been removed for the sake of anonymity.*

### **Questions**

Many questions warranting further discussion were raised in this discussion board. Here is a sampling:

- If rehumanisation is a process, what are the markers along the way? ...How much of the process is visible, and how much invisible? ...And do arts and culture offer opportunities to make things visible, and perhaps bridge the gap between the individual and the collective/social?
- What is the relationship between resistance and rehumanization?
- What is distinction between local and non-local actors? Or local actors with different professional backgrounds?
- How can we rehumanize technologies? (countering tracing, controlling border activity, etc.) How do we keep those who do not have access to technologies in the discussion?
- How can we stop “othering” by witnessing, and how do the arts allow for the opportunity to amplify a story, a journey, and then how the audience for that art acts as witness?
- How can individual experiences of rehumanization (change, shatterings) contribute to rehumanization on a collective level?
- Who do we choose to rehumanize and why?
- So in this situation world-wide when we have regimes in several countries exploiting or marginalizing people, representative of the wealthy and corporations, and eroding freedoms, how do artists and cultural workers play a role in rehumanising, yet uncovering the truth and not perpetuating cycles of violence?
- When governments are supporting the arts, do propaganda and political priorities shape creative choices, or is there freedom of expression?
- Noticing that after theatre initiative in prison, officers comment on positive relationships that emerge in units and the lift in morale. But is the role of theatre or creativity in this context about ‘humanizing’ the institution – or should it be more about transforming it? Is dehumanization part of why we have prisons in the first place?
- Is there some need to bring the arts into the development field not just as another 'tool' to make things better, but to reinvigorate and restructure the systems to be more aligned with all our humanity?
- How can we creatively, artfully begin inviting all in the arts, culture, and conflict transformation ecosystem into tough self-reflections and community conversations? Can the work be ethical at this point in our history without that step?

### **Suggestions**

- Need for rehumanizing work with bankers, hedge fund managers, dodgy politicians -- so much takes place with marginalized, in prisons, refugee camps, or with young people.

Need to engage discussion of rehumanization with the legacies of colonialism and Western/Eurocentric knowledge systems that privilege the individual over the collective, the human over the animal or the environment.

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*Quote...(if relevant)*

*Quote...(if relevant)*

*Quote... (if relevant)*

**Descriptive Title [add as needed]**

Text

*Quote...(if relevant)*

*Quote...(if relevant)*

*Quote... (if relevant)*

**Creative resources mentioned [add cells as needed]**

Art Initiatives	
<a href="#">South Caucasus Literary Almanac</a> , 2011 and 2012 published by International Alert	<a href="#">Ubumuntu Arts Festival</a> in Kigali, Rwanda – last year on the theme of “When the walls come down”; see especially generation 25, where young Hutu man grappled with his identity.
(Bosnian/English) <a href="#">STO TE NEMA</a> (“Why are you not here?”) Aida Sehovic’s participatory art project	6-week art class in Rikers Island correctional facility: artist asked men to create portraits of each as way of creating community and discovering each other’s humanity
(English) <a href="#">The power of music to build social cohesion in a divided Lebanon</a> Work through music in Lebanon with 100 Lebanese and refugee children and their mothers through choir training and mindful wellbeing experts to work with them.	(English) <a href="#">Jerusalem Youth Chorus</a> : music as bridge between cultures and groups

<p>(English) <a href="#">Let's Make a Better World</a> Documentary and 7-episode podcast about cultural work experiences arising from African-American musical traditions.</p>	<p>(English) <a href="#">Afghanistan National Institute of Music</a></p>
<p>(English) Vestibule de la paix (participatory peacebuilding initiative in Mali run by the H3I partnership (Institut Malien de Recherche-Action pour la paix, Interpeace, Institute of Development Studies, and Humanity United): encouraging people to tell their own life stories and use them to situate themselves with a broader system of conflict.</p>	<p>(English) <a href="#">Fambul Tok</a> in Sierra Leone – reconciliation conversations around village bonfires as reconciliation initiatives after the war.</p>
<p>(English) <a href="#">Cambridge Women's Quilt</a> Celebrating Activism for Equality &amp; Pride in Boston's African American, Feminist, Gay &amp; Lesbian, &amp; Latino Communities</p>	<p>Music and theatre in South Sudan, particularly in terms of the youth response to the outbreak of the war; radio and live performance in markets to combat dehumanization that was so often used to exhort people to mass violence against one another.</p>
<p>(English) <a href="#">Mark Solm's project</a> on the land in South Africa – rehumanization through oral history, archaeology, economic collaboration.</p>	<p>(English) In Nigeria: Bank of Industry partnered with Nollywood to support <a href="#">films that are of national importance</a>, such as Biafra war.</p>
<p>(English) <a href="#">'Walk Softly and Listen Carefully'</a>: Building research relationships with tribal communities by the NCAI</p>	<p>(English) <a href="#">Geese Theater</a> Company: Drama Therapy in Criminal Justice by John Berman</p>
<p>(English) <a href="#">Clown Through Masks</a> training by Sue Morrison/Richard Pochinko's school. Participants express six aspects of themselves through masks. Last step to share it with others without words and the masks.</p>	<p>Rhythmic ritual. An affirmation of each person's presence and contributions, and therefore their humanity.</p>
<p>(English) <a href="#">The Theatre of Neighbors</a> The Stories of Home: Exploring Pathways for Integration of African Young Refugees Within the City of Winnipeg</p>	<p>“The rocks are beyond slow, beyond strong, and yet yielding to a soft green breath as powerful as a glacier, the mosses wearing away their surfaces, grain by grain bringing them slowly back to sand. There is an ancient conversation going on between mosses and rocks, poetry to be sure. About light and shadow and the drift of continents.” From <a href="#">Robin Wall Kimmerer</a></p>

Name game with children in refugee camps, with whole group repeating each participant's name in rhythmic ritual. An affirmation of each person's presence and contributions, and therefore their humanity (Gillian Howell).	<a href="#">MacArthur Foundation's anti-corruption work in Nigeria: A whole of community approach:</a>
Israeli-Palestinian Bereaved Families for Peace	Arava Institute for Environmental Studies
<b>Resources</b>	
(English)1. Ben Asher, S., Sagy, S., Srour, A., Walden, T., Huss, E., Shachar, E. & Alsraiha, K. (2020), <a href="#">Hope among refugee children attending the International School of Peace on Lesbos</a> , Journal of Refugee Studies	(English) Daniel Levy's book <a href="#">"A Teaching Artist's Companion: How to Define and Develop your Practice"</a>
(English) <a href="#">'Tenants of the House'</a> by Wale Okediran (Nigerian context)	(English) <a href="#">Using Education to promote arts and introspection</a>
<b>Poems</b>	
So we meet again..... We have actually met again..... Remember Kimathi street.....near the traffic light.... The skinny boy....who approached your car....then you quickly turned up your windows..... Today we meet again..... No cars no Windows..... Unbelievable.....Metamorphosis.... I knew we could (Shangilia Theatre in Kenya)	

**Themes**

**Meaning of Rehumanization**

Participants in the learning exchange propose and raise questions about a range of possible meanings of the term 'rehumanization.' It is seen as a process that applies to both self and other, and operating at the level both of the individual and the collective. For some, rehumanization involves discovering, or re-discovering, an aspect of the self, such as agency, creativity, sovereignty, empathy, defiance and dignity.' For others, rehumanization refers to how people and groups think of, and relate to, 'the other', and the processes that aim to transform relationships in which groups have dehumanized each other into relationships that are respectful of human rights and appreciative of difference. Another important thread of conversation focused on the relationships between human beings, the land, and other beings, and raised questions about

whether the concept of ‘rehumanization’ itself might reinforce damaging assumptions that privilege human dominance over the health of the environment. These different emphases appear to emerge, in part, from the socio-political context of the writer.

The danger of dehumanization of the other, and the resulting need for rehumanization, was captured compellingly by a participant from Burkina Faso, here roughly translated from the French:

*It is important not to fall into dehumanization, the source of all abuses of human rights, intolerance and hatred of the other. In Burkina, ...bias is present and maintained at all levels when we speak, for example, of terrorists. We indicate an ethnic group, even a region, and massacres of communities are not uncommon. The voices which invite respect for their human rights, not to massacre them are inaudible and it is from my point of view a source of worry, a deepening of the crisis because we demonize the other, the unknown. This is the challenge that awaits us with the cultural players to transcend adversity and be able to see in front of us, the other as a human in all its dimensions. This war there, against ourselves, is very difficult to lead.*

A participant from Lebanon described the need to recover “our [own] sense of humanity” in the aftermath of 16 years of civil war:



*I'm enjoying this discussion about Rehumanisation. Such a meaningful word which must be shared/disseminated as widely as possible, as it so vividly screams for the need to address our current state of humanity (or lack of it). Giving you my country Lebanon as an example, we have lived decades of conflicts ranging from over 16 years of civil war resulting in severe social divisions, massive destruction, forced disappearances and deaths of thousands of civilians, internal displacements, in parallel to dealing with the Refugee crisis. Although the 'physical' war was over, we were so busy surviving our day-to-day livelihood challenges caused by political corruptions that our sense of humanity was forgotten. We never paid attention to the importance of facing our grievances in order to heal and move forward healthily until the very recent years*

A sampling of comments points to the diversity of views expressed:

*The question of decoloniality brings to mind a question of whether an assumption can be made that "we" are born human, or are on a steady path of constantly becoming human - or more human if all we had to do was accept that we are human (being human) - so we would not necessarily have to become that which we already are, only embrace that which we actually are - which isn't always an easy task in the face of inequality, inequity, injustice and oppression.*

*For me this is Re-humanization. As a kid I was street-connected. When I joined Shangilia street children's theatre, it became the turn-around for my life. It was a home and theatre center to many former street children, whose lives were transformed by the power of the stage. Shangilia fused the power of dance and movement with drama as vehicles for social transformation and behavior change among the children in Kangemi slums.*

*I don't quite understand that term of rehumanizing or dehumanizing, it is as if we deny what we are capable of doing as human beings. It seems that there are so many types of violence: radical, structural, manifest, subliminal ... but what about that which characterizes us as a species, because it is we humans who exercise it.*

*The sovereignty of individual human beings: By this, I mean the capacity of human beings to rise – with their mind, attitude and actions – beyond the most terrible situations they might find themselves in. Sometimes it is the sovereignty of humor, of generous hospitality in spite of hunger, of upholding a culture of caring for others under rough circumstances, of singing under siege. If sovereignty has something to do with being human: Can a re-humanising potential of art anchor in this? Art in difficult contexts as an invitation to human sovereignty?*

*It is important to accept our own vulnerability. When we move from our vulnerability, then we allow the other person to arrive in his or her vulnerability.*

## Rehumanization and relationships to the land and other beings

Indigenous scholar/practitioners and others immersed in decolonizing theory and practice emphasize the importance of restoring relationships between human beings and the land. Their comments suggest that rehumanization involves developing relationships of reciprocity between human beings and other parts of the ecosystems in which we live, including land, animals and plants. The importance of connections to the land raised in decolonial perspectives from New Zealand and Australia were echoed by US scholar/practitioners who addressed the importance of connecting with earth through gardening.

*...[R]ehumanising is linked to closely to land at this time. Recalibration can occur as we connect to the entities of land. Connect deeply, mindfully in isolation, together and through and with the human and non human. At this point I hear the laugh of the kookaburra as she reminds me of the more than human and of the precious notions of flight, song and wind. To soar nawnta (sister). niyakara to dream.*

*Dehumanization and rehumanization should be pursued from the larger human ecological relationships which entail not only inter-human relationships but also our relationships with other organisms and the physical environment. . We need to get an ecological philosophy that is ecocentric-values all actors in the ecosystem- as the basis for the discussion of dehumanization and rehumanization. We cannot lament about dehumanization but continue to destroy the fauna and flora within the ecosystems. I am totally opposed to an anthropocentric approach to both concepts which perceives human beings as the sole purpose of our ecosystems.*

*[In relation to decisions about whether to, or not to, teach Shakespeare in prisons in colonial contexts:] Colonial binaries have been used to subjugate indigenous knowledge, and when working in sites impacted by colonial legacies, practitioners have an ethical responsibility t to think about how they deliver projects that doesn't replicate or reinforce these binaries.*

*Rand Hazou and Bonface Isalambo (among others) have been asking us to think about the anthropocentric concept of the "human" implied in the terms de- and re-humanization. The climate emergency has forced us all (if we haven't already done so, through our connections to land, ancestry, spirit, etc.) to rethink the "human" as an ecological exchange with "other" life forms, physical laws, climate systems, etc. If 90% of the cells in the "human" body are bacterial, for example, are we more "bacteria" than we are "human"? And if those bacteria cells can mutate with increased temperature, what will "human" mean in the future? In short, I'm thinking (following Stephen here) that "human" is always an open-ended process, not a substance. But if this is the case, how do we name what were struggling for, when we resist dehumanization?*

*To rehumanize implies reconnecting with the Divine and the sacred. Because we have lost our certainty of belonging to the Whole. A Whole that brought us from the origin to live with other living beings, animals and plants. The artists, if we resonate with the soul of the peoples: these are the truths to which we need to return.*

*Perhaps we are yearning not just for re-humanization, but re-being-ization, the recognition of the sacred life present in so many natural beings and phenomena and the interconnectedness that can come with this recognition.*

## **Rehumanization, arts and culture**

The relationship between artistic engagement and the cultivation of positive traits associated with “humanity” was explored from the perspectives of artists and educators. Some noted that it is in the experience of making and/or witnessing art itself that humanity can be reclaimed and capacities can be cultivated, and internalized oppression can be challenged and changed. Others highlighted the capacity of the arts to create spaces where relationships across differences can be nurtured. This conversation is especially rich because insights from working in different art forms and in different regions of the world are referenced.

*[T]he Kurdish poet Bejan Matur (<https://www.poetrytranslation.org/poets/bejan-matur>)... pointed to the importance of language in peace building by describing her work as trying to write against “frozen language” or “language in uniform”. I thought, what she might mean is more than “othering” or “we” versus “they” rethoric, more even than working against universal labels (like THE Europeans or THE Israelis...), something that poetry is needed for: It is needed for rehumanisation.*

*Having worked on transforming ethnic violence through theatre for many years, I have come to learn how difficult it is to break repetition of cycles of violence associated with such conflicts. Different types of emancipatory theatre offers practical embodied experiences and imagination to create new realities and agencies, and a reclamation of own humanity. (Bonface Beti) AND Finding spaces and places to play through arts processes and experiences are central to rediscovering our creative potential that give us confidence to challenge impositions that lead to dehumanizing policies and practices.*

*There is a Dutch-Turkish theatre maker that created a play with right wing people that wanted her 'out of the country'. She said: I want to work with them until I understand where they are coming from. I think that this is a great example of an artist really taking the effort to understand 'her' other.*

*As an artist, I have learnt over the years to check on my own biases, but it is definitely not easy and I have not been able to completely brush off those biases when I perform. As a theatre artist in Nepal, when I work on peace building projects in rural communities, I have to constantly remind me that my experiences might even come from a place of privilege (when I say privilege, it is relative to the rural communities and the people who are from that community). I work in a way that I don't impose any knowledge on them, but give them tools so that they can rather see it for themselves on how they can use these tools to attain the goals, whether it is a performance or a workshop. (Pooja Lama) AND The complexity of moving beyond victim/perpetrator binaries (and the vested interest I not moving beyond them) To rehumanize to address conflict requires us to break down these binaries but without knowing it, certain languages, performance forms, art forms, everything we draw on to make art, can be linked with particular identities which might maintain binaries.*

*The notion of culture located in certain hands as opposed to possessed in language, in food, in building homes and communities, in expression of history and memory, in telling of stories - the "human" experience - is also not a universal experience. (Refilwe) AND hello, yes! I agree - making legible the art in one's existence is life-changing! It's important that outsiders reflect on the existing values and aesthetics before imposing some structures...*

*I am thinking about the processes of community oral history, which, in my experience, can create contexts for people to listen to others in their communities -- to listen in ways that invite stories that might otherwise be difficult to tell. I think all of the ways we have that invite people to share stories with each other -- oral history, Playback Theatre, story circles, conversations in the context of chorus rehearsals, etc. -- can be sites of rehumanization. There is the power of telling, of shaping one's experiences into stories; and the power of listening deeply to stories and of witnessing -- that sometimes might challenge or shatter one's own narratives, especially in contexts of violence.*

*When facilitation started to take place in Syria as a tool of social change ten years ago, it was necessary to use art as a way to help people express how they feel or share their reflections on what has happened. It also helped them listen more to the "other" and understand where they're coming from.*

*The main project I work on, Vestibule de la paix, which is a participatory peacebuilding initiative run by the H3I partnership (Institut Malien de Recherche-Action pour la paix, Interpeace, Institute of Development Studies, and Humanity United) is focused on encouraging people to tell their own life stories and use them to situate themselves with a broader system of conflict. It's intended explicitly to help people participate in collective action as themselves -- in their own languages, whether written or spoken, to someone they can trust, and the information stays with them, for them to use as part of a community action process. To me, the essence of that is someone being invited to inhabit their whole humanity. And although we use stories at the moment, the most exciting prospect to me is: how could we use the arts, particularly participatory modes, to strengthen that invitation?*

*As an artist I feel I need to create a place of solace and sanctuary in my writing...we might need to assure rest and strength in order to present rehumanization!*

*Arts education scholar Eliot Eisner said arts are best tool for coming to understand the relationship between parts and whole. They rehumanize us by giving a visceral sense of connectedness between small and large, little us and big humanity and bigger truths.*

## **Creative Insights**

*The creative flow of making, together or individually, can liberate the heart to drive explorations and directions through improvisation and intuition. Processes and objects may have the value of connection (to self and society) embedded in them.*

*The importance of being and living within negotiations rather than 'fixing' tensions through the arts.*

*Art allows another truth to rise to awareness; artists' job is to unsettle the certainties and assumptions that hold positions in place.*

*I sometimes say that artworks are tombstones that mark locations where significant acts of humanity once took place; and they await fresh verbs of art (from audiences) to bring them back to life. I think U.S. culture is so noun-maniac, so consumeristic, that we thing-ify the aliveness of art to own it materially or experientially. Teaching artists/community artists are masters of the verbs of art—able to activate them and their transformative power in everyone.*

*Art that seems more polished has the human markings brushed away as if it was not made by humans but by some corporate hand. This is aesthetic but now I'm seeing it also as dehumanizing!*

## Appendix: Summarized Discussion Thread

This is a summary of the key points in the discussion, in their original chronological order.

[Here each person would add a 2-3 page brief with bullet points for each discussion point, chronologically. When a conversation takes place with a few points of view, we can summarize them all in one bullet point. Not included are: 1) non-substantial comments (greetings, what the weather is like, etc.) 2) repetitions of previously mentioned points, unless they add something.

- Dehumanizing effect of polarized politics in the US
- Pandemic giving rise to dehumanizing regimes
- Rehumanization is an inner process but how to help dialogue between the conditions and inner process? Dehumanization on intergroup level (one group holding an image of another group) and what impact dehumanization of the other has on oneself. The essence of rehumanization is discovering of our core, another essential part is seeing us in others - connecting and recognizing others.
- Incorporating developing empathy through art making in education. Empathy also closely connected with looking inside
- The notions of resistance and rehumanization often going hand in hand
- A notion from John Paul Lederach (JPL) - *dehumanization* is in dictionary, while *rehumanization* is not
- Rehumanization is also connected with land
- Need to engage discussion of rehumanization with the legacies of colonialism and Western/Eurocentric knowledge systems that privilege the individual over the collective, the human over the animal or the environment.
- 're-enchantment' of Suzi Gablik - the creative flow of making together or individually can be liberating
- The question when need of mind and soul arise after the very basic needs are met in conflict areas. People make aesthetic choices on daily basis along with economic, social and cultural choices. Art lives in tandem with human experience. Maslow's hierarchy separates arts from human nature and situates it as a leisure activity and constitutes who can make or consume it.
- The sovereignty of human being in terms of the capacity to rise with their mind, attitude, actions beyond the terrible situations (humor, hospitality despite of hunger, caring for others, singing under siege, etc.
- Art initiatives for young people who might be attracted by fundamentalist political movements (which is seen a lot in Europe)? it's a real challenge to find art that can transform trends of nationalism and fundamentalism, because while artists and creatively engaged people might read art and culture as something very open, fundamentalists might read it as something rather closed - they're speaking two different languages.
- Paradox of humanization- dehumanization -rehumanization. Acknowledgement of our (artists', facilitators') own stereotypes.
- Dutch-Turkish theatre maker that created a play with right winged people that wanted her 'out of the country' as an example of artist to take an effort to understand "the other side" peace,

- Rehumanization – critical emancipatory peacebuilding approaches reclaiming human agency, building on the local resiliency. Artists are embodiment of local agency and emancipatory. They draw from lived experience and rich cultural resources to effect social change. Therefore their agency comes from within and is not given to them by external power.
- Educational institutions as the main place of integrating moral values into children. Segregation starts at a very early age and parents are key in being role models for their. In Nepal, in rural communities young people do not have access to arts-based tools, the situation in larger cities is better
- Context matters in understanding rehumanization – understanding “the other” and “self” in different contexts
- Technologies (zoom, skype) as a tool for rehumanization. Acknowledging the risk of dehumanizing through recording, data tracing etc. On the other hand, how to engage those with limited access to internet
- To what extent does an art piece bring relief to people who had experienced horrors of oppression and war [Khmer Rouge in this example] or reactivated the trauma?
- Reharmonization is a key in bridging the local and host communities with newcomers – refugees, immigrants.
- How the term ‘rehumanisation’ seems to relate to a re-education, an unforgetting or an unlearning of dehumanisation . Taking time for rituals during the gatherings
- rehumanising has to involve opportunities to recover hopefulness that we can all be seen, accepted, understood
- all of the ways we have that invite people to share stories with each other -- oral history, Playback Theatre, story circles, conversations in the context of chorus rehearsals, etc. -- can be sites of rehumanization.
- Artist first as witness and observer and consequentially then as a liaison or conduit?
- Time is important in projects/interventions to reach real results
- The current lockdown is a rehumanization in a way - changed perspectives over night, strengthened local communities, intensified friendships and emphasized a focus on human relationships - both utilizing and missing them
- Being locked in one viewpoint limits empathy and rehumanization is not full without empathy
- aesthetics of gentleness.
- when people create something together -- such as creating a concert or a song -- they begin to have confidence in their ability to create worlds together
- Only by intentionally moving away from evil actions may one find their efforts to rehumanize come to fruition. Moving away from evil is largely a search and a finding of personal peace. It is not possible to be enacting evil and have peace at the same time.
- Steps towards more robust humanity need to take into account both individual and community levels into account
- When we think about Rehumanization, I believe we are focused on the positive possibilities of our species; but an honest appraisal must acknowledge the intensity of the destructive, injurious capacities we so often embody. We often demonize ourselves as human beings, humanize ourselves among others. as humans have responsibility to use our consciousness wisely and mindfully but there are times when we will need the perhaps more primal instinct of resistance to balance what has become unbalanced by oppressive force and power.



- Shift from recognizing the injustices to creating place of solace and sanctuary
- There are so many controls between we humans and our food. It affects our alienation, fear/security, dignity, finances, health...we could go on and on!
- the rehumanized persona does not have the despair of submission but has defiance and dignity
- Arts and development.. need in integrating arts in development strategies in long term
- Populist movements can control arts and culture, affecting what the cultural actors dare to create