

From shared truths to joint responsibility (sha:re)

Training Manual For Mediators and Dialogue Facilitators

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inmedio berlin

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1. Introduction

1.1 About this Manual

This manual has been developed to enable the wider distribution of the sha:re approach of dialogue facilitation within the Nepali society. It is designed for Nepali trainers who are supposed to train facilitators and mediators using this approach. However, it is not restricted to the Nepali context. We hope that this manual can inspire dedicated people in different parts of the world who assist peaceful settlements of conflicts and support reconciliation within societies. We would be more than happy, if this contributes even in a small way to reducing resentment and mistrust, rooted in the past, in different ethnic, social and religious backgrounds or gender.

This is a practical manual for trainers. It is designed as a 10-day training workshop. Nevertheless, it is also possible to use the individual exercises separately. The aim of the 10-day training is twofold: First, the participants in this training shall be enabled to facilitate dialogue groups (according to the sha:re approach); second, they shall be enabled to conduct mediations in families, neighborhoods and communities.

The origin of the sha:re approach

The Nepali civil war ended in 2006. It took until April 2011 before the about 14.000 former Maoist combatants were allowed to settle in various communities in Nepal. In many cases, this significantly changed the demography of the respective districts. In many villages, the integration went well. However, tensions, resentment, a lack of trust and mutual fear of violence soon became explicit. The root causes oftentimes related to past grievances and experiences of violence during the civil war.

The German development cooperation *GIZ* in cooperation with the Nepali NGO *pro public* created a group composed half of former combatants and half of community members. The aim was to build capacities for the resolution of conflicts within these communities as well as to support the reconciliation and trust-building process. In 2012, *inmedio berlin* was assigned to develop a concept and training methodology and to guarantee backstopping for its transfer into practice. After a total amount of 15 training days within one year, the participants learned to intervene and mediate in escalating conflicts and organize sha:re dialogue groups, which enable a reconciliation and trust-building process. Based on *inmedio*'s experience from other parts of the world and on the feedback from the training group on the specific needs and features in the Nepali context, the sha:re approach was co-developed in a joint effort. In 2015 and 2016 the project "From shared truths to joint responsibility" was supported by *inmedio* and Culture for Peace, funded by *Institut für Auslandsbeziehungen (ifa) – zivik* with funds from the German Federal Foreign Office.

Today, the facilitators are organized in 5 sha:re centers which they had founded in 2014/2015 (www.sharecenternepal.org) in four districts (Chitwan, Kailali, Saptari, and Surkhet). They support the reintegration process in their respective districts, mediate conflicts, organize peace events and initiate and facilitate dialogues. Their goal is that potential political, social ethnic and communal disputes are resolved peacefully, and that harmony is maintained in their society. Since 2014, they have successfully mediated more than 120 local disputes and reached out to more than 650 people in dialogue groups and dialogue camps. Furthermore, they have established 45 dialogue groups and conducted 5 large-scale dialogue camps. This manual is used by the sha:re center facilitators in order to train new sha:re facilitators which can then reach even more people.

During our cooperation, the sha:re facilitators contributed important feedback and ideas to the training, which helped to adapt it to the cultural context and daily reality. During the longtime cooperation, our former trainees became colleagues from whom we love to learn and who inspire us in our work. We are especially grateful for the deep relationship that was created by sharing their (and our) life stories and manifold other experiences. We would also like to thank Raphael Vergin from Culture for Peace who co-directed the project in 2015 and 2016, Elisabeth von Capeller from Swiss Development Cooperation for initial considerations, GIZ Nepal and Pro Public who had set up and coordinated the project in 2014-2014, Bibushan Timsina and Jyothsha Shresta who have served as interpreters, advisers and project managers, the colleagues from the Civil Peace Service, the German Embassy Kathmandu and ifA/zivik for their support as well as Larissa Kunze, Mahima Rai and Lea Forbig for their assistance in writing and editing this manual.

Please find a documentary (video) on the Sha:re project as well as a selection of radio episodes, podcasts and articles on the websites of inmedio (www.inmedio-peace-consult.org), Culture for Peace (www.culture-for-peace.org) and the Sha:re Centers Nepal.

Structure of the manual

In the first part of the manual you can find background information on the sha:re-approach and its combination with arts- and media-based approaches to conflict transformation. After an overview of the training schedule, there are detailed plans for each day which include a time schedule and descriptions of each exercise. ‚Advice boxes‘, which can be found next to the description of certain exercises, will highlight challenging aspects of the exercise.

The time structure of the manual is calculated for a group of 20 participants. Therefore, the introduction round is scheduled for 60 minutes, 3 minutes for each person. We have tried to give a little extra time to some exercises so that the schedule is not too tight and trainers can react to participants’ reactions without time pressure.

The training days start at 9:00 am and end at 5:00 pm. 1,5 hours lunch break and 40 minutes (2 x 20 min) coffee breaks are included. This makes 5 training hours per day. If needed, the first and last day of the week can be shortened to allow a relaxed arrival/ departure. This has been the timeframe for the training this manual was created for. Of course, it needs to be modified for other contexts.

Ideally there should pass sometime between the first and the second module of the training (e.g. two month) to give participants some time to practice.

The English version of this manual has basically been written as a template for the Nepali translation. Hence, limited efforts have been spent on proper writing-style and spelling. Kindly excuse any inconvenience caused by this.

1.2 From shared narratives to joint responsibility (sha:re): Supporting reintegration of former Maoist army combatants and community resilience to violent conflicts through mediation, dialogue, and storytelling¹

“I felt the pain that we caused to each other and after we shared our stories we felt relieved.” (Ex-combatant, Nepali Times, 2013)

“From shared truths to joint responsibility” (sha:re) is an approach for interpersonal dialogue, which was co-designed by a group of Nepali facilitators and the authors of this article in the framework of a project to support the reintegration of ex-combatants after the dissolution of the cantonments. It combines mediation with dialogue and dealing with the past by making use of storytelling methodology.

Background

One of the major challenges after the signing of the comprehensive peace agreement was the question of rehabilitation and reintegration of Maoist combatants. It took years until a political settlement about the modalities was reached and the cantonments were dissolved in April 2012.

Some 15,000 former combatants settled in mostly large groups of up to 700 people (Martin Chautari 2013) in VDCs, most of them near the cantonments. The majority did not want to return to their original communities because they “complained of being discriminated against by their communities and families” (C. Bhandari, 2015). In many cases, their presence significantly changed the demography of the VDCs. Donors’ concerns – based on international experience – that the retirement money might be used in a short-sighted manner did not materialize: Most ex-combatants used the money wisely to buy land or shops and create job opportunities. The reintegration can be seen as very successful in this regard (Timalsina 2014, C. Bhandari 2015).

Nevertheless, tensions and resentments have existed under the surface and in some cases, they have become explicit. “The relationship between ex-combatants and local communities has been marked by tensions, and many communities have expressed serious reservations about accepting former combatants into their midst. This has created a dynamic that had led to many ex-combatants being alienated from wider society” (C. Bhandari 2015). In a situation where many resources are already scarce, a sudden influx of people is likely to cause problems. And this is only the superficial layer. The underlying issue is related more closely to the past grievances and exposure to violence during the civil war. While some former PLA members feel that they risked a lot for a good cause and should be

¹ This article has been published in: Pankaj Adhikari/Subhash Ghimire/Vidyadhar Mallik (eds.): Nepal Transition to Peace. A Decade of the Comprehensive Peace Accord 2006-2016, Kathmandu 2016.

better rewarded for this by society, others do not trust them due to painful experiences in the past. In that case, mistrust, fear and trauma are likely to shape the relationship between the longstanding community members and the newly arrived ex-combatants. Fueled by these resentments, minor conflicts can quickly escalate into community conflicts.

Anticipating these types of conflict, in January 2011 GIZ – the German international cooperation agency which had been working in the cantonments for many years (Gutsche 2013, 2015) – and the Swiss Agency for Development and Cooperation (SDC), which had supported psychological counselling for the ‘discharged minors’ after their release from the cantonments in 2009 – consulted with the authors of this article, who shared their experience from mediation and dialogue projects in various countries. Applying the insider-partial model of mediation (Mason/Wils 2009, Lederach 2015), we thought that the only effective way to resolve conflicts and improve trust between ex-combatants and community members was to have *teams* of mediators from both groups who would be able to work together constructively. No single mediator from only one side would be able to gain trust from both groups, according to the underlying hypothesis. Although many community mediation projects had been working successfully in Nepal before (see, for example, Lederach/Thapa 2012; Suurmond/Sharma 2012), they did not involve ex-PLA as mediators: this was simply not possible before 2012 because the latter were concentrated in the cantonments.

Secondly, assuming that conflicts would be influenced and triggered by a general mistrust related to the past, we thought that mediators should be able to tackle this layer of mistrust not only in acute conflicts, but also as a preventive measure, combining mediation with dialogue and dealing with the past.

Thirdly, if ex-combatants and longstanding community members were to work together as mediators, one would have to assume that this mistrust applies to them as well, so they would need to undergo the process of dialogue and trust-building themselves first.

In April 2012, shortly after the first ex-PLA members had arrived in the communities, these preliminary hypotheses were tested in a workshop with GIZ field staff who had witnessed the process on the ground. Conflicts and tensions were mapped and analyzed. It became clear how conflicts about access to resources are influenced by underlying fears and mistrust, rooted in past events (see Box: Water Tap Conflict). On the one hand, many community members took the view that the Maoists originally aimed to change the country positively and thus should be warmly welcomed. However, elite groups within the communities seemed to regard them as a potential threat to traditions such as the caste system, largely due to the Maoists’ practices such as inter-caste marriage. Most of the longstanding residents considered the amount of money paid to ex-combatants as a retirement package to be far too high while the ex-combatants felt humiliated by the fact that they had never officially been honorably discharged from the rebel army. Rather than returning as heroes of a victorious struggle for social change, they re-entered civilian life as part of an unwanted minority of strangers and losers.

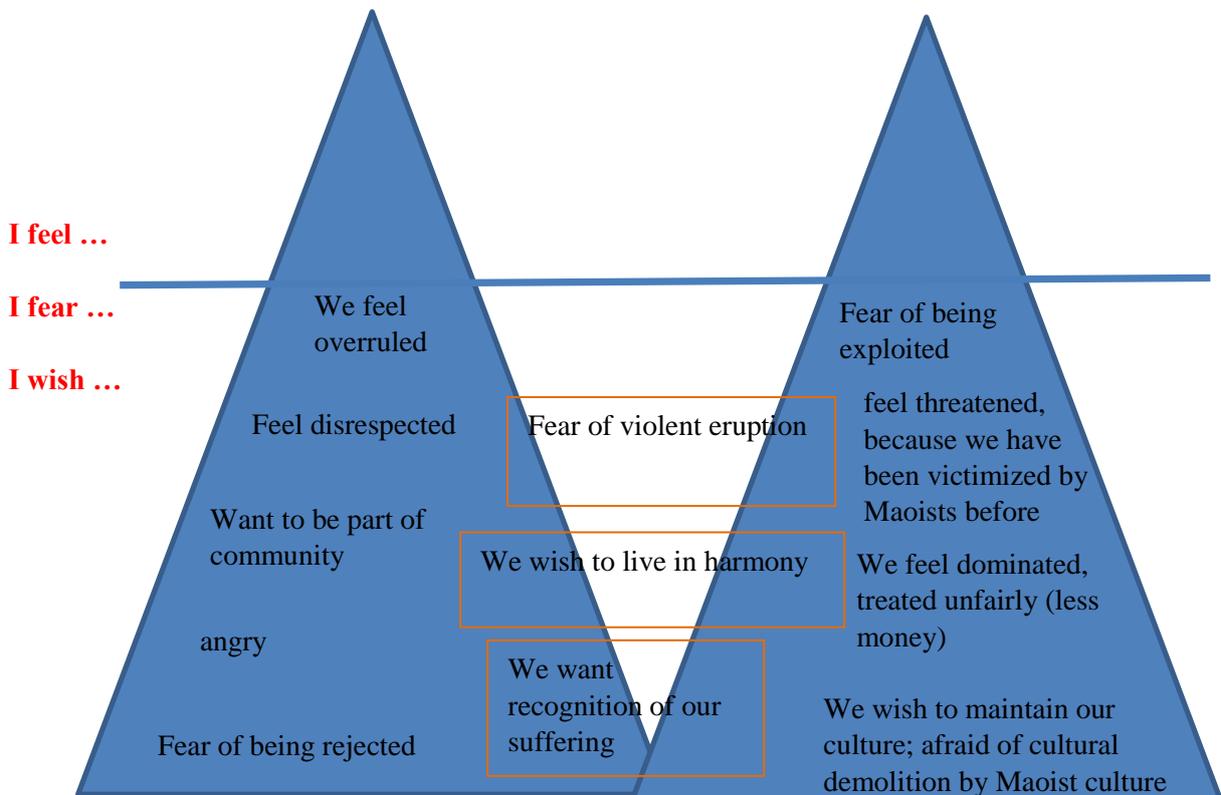
BOX: Water Tap Conflict

Reported in April 2012

A group of ex-combatants who had just settled in a VDC near their old cantonment asked for access to the existing water tap. Old community members rejected this request, arguing that water was scarce and with the retirement package, the ex-PLA should have enough money to install their own water tap. The latter argued that this water tap was built in the framework of a project supporting the cantonment and nearby communities – so without them it wouldn't exist. Secondly, there would be enough water for everyone if only it were not being wasted. Underlying needs, fears and emotions of the two groups were analyzed and mapped, using the two icebergs metaphor (in boxes: common needs/fears of both groups).

ex-combatants
want access to existing water tap

community members
want them to build separate water tap



This was corroborated by a baseline study from September 2012 conducted in five districts by Pro Public on behalf of GIZ (Pro Public 2012) and by subsequent research (Martin Chautari 2013, Timalsina 2014, C. Bhandari 2015, Bogati 2015) and media reports (e.g. Republica 2014). The baseline study showed that in general, positive attitudes were displayed by ex-combatants and old

community members towards the other group. However, a significant number of comments indicated the underlying level of mistrust. We assume that this level must have been much higher due to a methodological research problem: When we asked people about reintegration and their relationship towards the other group, we often found that people would in a first encounter respond very positively, presumably because this was thought to be most face-saving. To reveal problems would be seen as embarrassing. Only after an intense dialogue and trust-building would they reveal *in hindsight* that there had been mistrust before. Even three years after the cantonments were dissolved, some participants in dialogue groups report that this was the first time they had actually met any ex-combatants.

BOX: Statements from the focus group interviews (Pro Public 2012)

"They welcomed us with thoughts of harmony"

(Ex-combatant in Banke talking about how he was received by the community)

"I promised them that I will not engage in war again"

(Ex-combatant in Sunsari, explaining why he thinks the community has a positive perception of him)

"They have a negative attitude towards us, because we have been engaged in warfare"

(Ex-combatants in Kailali, explaining why they think the community has negative perceptions of them)

"ECs might secretly keep some old weapons, so there really is a challenge of insecurity among the people. They were the victims of the Maoists in the past, and they still have feelings of revenge." (Former Chairperson, Nepali Congress)

"ECs have arrived. There is a kind of a fear due to their past history, but gradually things will go well." (Social activist)

*"The ex-combatants must not settle in a new community.
They have to go to their home.
Why aren't they going back to their home?"*

(Senior Police Officer, District Police Office)

*"People can't say 'NO!' to them. They are accepting them unwillingly...
The VDC needs extra police force and more safety measures since their arrival"* (Secretary, Mother Group)

"ECs have started a small business in this VDC. They are providing modern and quality services. Old businessmen are feeling the competition. So the community people are not accepting them." (Principal, Higher Secondary)

"Accepting those persons, who created lots of problems in the community, is really difficult. The feeling of revenge may arise." (Coordinator, Local Peace Committee)

"They were used to getting a free lunch. But now they have to do something with the money they received for their livelihood and family." (Chief, District Veterinary Office)

Project design

Based on these preliminary findings and considerations, four districts were chosen, according to where GIZ had been active before and had been seen as a trustworthy actor, and the numbers of incoming ex-combatants. Among these four districts were the three with the highest number of PLA in the cantonments: Kailali, Chitwan and Surkhet (Timalsina 2014), with Saptari being the fourth project district. It could thus be assumed, that these districts would be particularly challenged by the reintegration. Pro Public set up a group of potential mediators/dialogue-facilitators, consisting of new community members² with a PLA background as well as longstanding members of the communities and local NGOs. They underwent 15 days of training, conducted by inmedio on behalf of GIZ, between November 2012 and April 2013. Based on the experience gained on the ground and during training, as well as on inmedio's experience in other countries, the methodology for combining elements of mediation, dialogue and dealing with the past (storytelling in particular) was developed through collaboration. We later started to refer to this approach as *sha:re – from shared narratives to joint responsibility*. After completion of the training, which was funded by GIZ and coordinated by Pro Public, the group members started to offer their services with the aim of supporting the reintegration process in their districts by

- conducting informal dialogues/mediation in acute conflicts, particularly group conflicts related to the settlement and reintegration of the former combatants,
- organizing peace events and interactions,

² When reflecting on conflict, it is important to have names for the groups in conflict. One of the obstacles in this regard was that many ex-combatants did not like to be labelled as ex-PLA or 'Maoists' because they saw it as stigmatising (see also Timalsina 2014). Others felt 'ex-PLA' was at least much better than 'ex-combatants' (the official government and 'donor speak'). In fact, the common distinction made at that time between ex-combatants (or ex-PLA) and community members implies that the former are *not* community members. From a linguistic perspective, the social divide that needs to be overcome is reinforced by this. So, the trainees decided to refer instead to the groups as old community members and new community members, which emphasizes that the recently settled ex-combatants are now members of the community – at least they should be seen as such.

- initiating and facilitating dialogue groups and dialogue camps in which members of different parts of society undergo an intense trust-building process.

In late 2014, the group of facilitators decided to be independent and started to found their own NGOs in the four districts, now known as the sha:re centers for mediation and dialogue facilitation. They successfully expanded their activities in 2015 and 2016, supported by inmedio and the Berlin-based NGO Culture for Peace, funded by the German Institute for Foreign Relations with support from the German Federal Foreign Office. By April 2016, they had conducted five dialogue camps and facilitated 32 dialogue groups, more than 50 informal dialogues/mediations and other interaction programs.³

The sha:re trust-building process

The approach that we chose for the training sessions, which was later modified and further developed in a joint process with the group, was based on our own experience of working with war refugees from the former Yugoslavia in the late 1990s (Wuestehube 2007). It was inspired by the work of the Israeli psychologist Dan Bar-On, who initiated dialogues between survivors of the Holocaust and children of Nazi war criminals and, later, between groups of Israelis and Palestinians (Bar-On/Kassem 2004), and by the socio-therapy groups in post-genocide Rwanda (Richters 2010).

The underlying thought is: *When dealing with collective atrocities and traumatic experience, a fundamental improvement of relations and a true reconciliation with the past will not happen unless the painful memories, gruesome (war) experiences and stories of the victims are being shared in front of members of the 'others'. When experiencing the authenticity of the storytelling and the authenticity of the reactions of listeners, a change of mind and sometimes even a change of perspective can happen. This is the basis for the development of new trust and readiness to cooperate when working for a better future.*

While this seems to be common sense, a 'forgive-and-forget' approach was being discussed by a significant number of politicians in Nepal at that time (Spring 2012). In peace/dialogue events, the desire for peace was often expressed but the problem of mistrust was not addressed. There was hardly any culture of 'working through' the conflict, which seems to fit into a common stereotype that encouraging people to express feelings of anger and sadness was not culturally appropriate in Asia. This results in a shying away from openly dealing with the past. However, other experiences were also gained, not only in the project at hand. John Paul Lederach (2015) refers to the MSBK Project (Mahila Shaki Kendra Nepal), which used a storytelling approach with rural single women: "(...) women from different sides of the warring parties who had lost husbands to the other side were suspicious and angry with the other women. Only after hearing other women's stories could the feelings of anger be

³ For more information see www.sharecenternepal.org, www.inmedio.de/papers/The%20Share%20Center%20Broschuere.pdf, www.youtube.com/watch?v=TolluDMbiMw.

reduced. They initially wanted to be in separate groups, but once the stories emerged, the women realised that friendship could develop” (ibid. p. 72). Similarly, the Hateymalo Accompaniment Program, ICRS’s psycho-social support programme for families of missing persons in Nepal, found that sharing their painful stories was very much appreciated by the victims’ families.

Sha:re dialogue groups

The idea of sha:re dialogue groups came into being: Up to twelve old and new community members meet for five to ten sessions, which are led by at least two facilitators. Their objective is to contribute to a smooth reintegration of the ex-combatants in the VDC, to the creation of trust and to the resolution of conflicts within their communities. They would undergo an intense trust-building process and – if things turned out well – plan and implement joint activities for the community. After some preliminary trust-building and the joint assessment of the current situation, the sharing of painful memories (usually related to the times of the insurgency) is at the core of the approach (“From *shared* narratives ...”). This often paves the way for joint activities that promote development in the community, social harmony and conflict prevention (“... to joint *responsibility* – *sha:re*”). The underlying theory of change here is that a change of perspective and trust-building are more likely to happen in smaller groups and cannot be a one-off event. The attitudinal change of the group members will affect the whole community through the joint activities they implement, as well as through their general interactions.⁴ The group process is of course flexible – however, certain steps are typical and are generally applied:

1. Getting to know each other/joint assessment of the situation
2. Joint conflict analysis and preliminary trust-building by stepping into each other’s shoes
3. Sharing of painful memories
4. Discovering resources: Positive childhood memories
5. Joint activity planning

Two elements proved to be particularly important in this process of developing trust among the groups: The joint analysis of conflict between ex-PLA and old community members using the method of conflict perspectives analysis, and the sharing of painful stories and experiences from the time of the insurgency. These elements will be therefore discussed in more detail.⁵

1. GETTING TO KNOW EACH OTHER / JOINT ASSESSMENT OF THE SITUATION

The session starts with a song, poem or ritual and some general information about the facilitators and the approach and purpose. However, the introduction of the participants and the general assessment are combined by choosing the methodology of partner interviews: Participants team up in pairs,

⁴ We later found that this process of ‘spreading the news’ to the broader community needs more systematic support, e.g. through arts- and media-based activities (see ‘Future Prospects and Challenges’).

⁵ For a detailed methodological description, see Wuestehube/Splinter 2016.

consisting of an ex-combatant and a longstanding resident. They are requested to interview each other on the question: ‘What has worked out well with the reintegration of the Maoist ex-combatants, and what difficulties have arisen?’ After this, they return to the large group and report what their partner has told them. In this way, the opportunity is provided to slowly start approaching each other and begin to undertake an initial change of perspective.

2. CONFLICT PERSPECTIVE ANALYSIS AND ICEBERG METAPHOR

The goal of this step is to analyse a typical conflict between two groups in such a way that each side is able to develop empathy for the other. From a methodological perspective, the well-known iceberg model and the ‘empathy lists’ from conflict perspective analysis are helpful tools in this regard, because they foster empathy and change of perspectives (Splinter/Wuestehube et al. 2013, 2015; Walter 2013). After introducing a case study – a specific conflict between old and new (ex-PLA) community members from the participants’ VDC or from the facilitators’ experience, e.g. the water tap conflict (see above) – the group is requested to split into two homogeneous groups. The participants are asked to step into the other’s shoes and express wishes, emotions and fears the other side might hold. Through brainstorming, they are encouraged to speak solely from a first-person perspective; this means that new community members stepping into the shoes of the old community would make statements starting with “We, the old community, feel... (wish ... / fear ...)” and vice versa. Facilitators list the statements (see illustration above). Subsequently, the sub-groups unite and present each other with their lists. In the concluding feedback rounds, it is usually highlighted that examining the other side’s needs, fears and feelings was a completely new experience for most of the participants. It generally creates a degree of trust and understanding, which paves the ground for the next step.

3. SHARING OF PAINFUL MEMORIES/STORYTELLING

As mentioned before, we regard the sharing of individual stories and experiences, mostly painful memories from the time of the insurgency, as a crucial step in facilitating trust-building, healing and readiness for reconciliation. It is of course crucial to determine the right time in the group process. A degree of confidence is needed, yet it is not possible to wait indefinitely. Facilitators need to assess whether it is likely that the group members have a certain level of openness and are willing to listen to the others’ stories. Naturally, individuals are afraid that others will ridicule their stories, particularly if the listeners are members of the group perceived as perpetrators in that incident. Facilitators have to create a conducive atmosphere through the preliminary trust-building activities (see above) and create a safe space by setting clear ground rules, such as: “We will make sure that everybody’s story is listened to – nobody will be interrupted or ridiculed.”

Different from most other approaches, whenever possible we chose to work with pictures, meaning that we ask the participants to begin by drawing a picture of the incident/their story. This is very common in trauma counselling but is used less often in dialogue. It often creates some confusion at the beginning, yet it is very helpful: Firstly, a picture helps participants to stay focused, making the story more vivid and real. Secondly, with a picture it is much easier to actually tell your *own* story, rather than simply reacting to the stories of others. Thirdly, with a picture it is also a lot easier to keep on listening, even after one has already heard six or seven stories. Fourthly, drawing a picture is to some extent a symbolic externalisation of the story. This creates a greater mental distance to the painful memories. This is already a first step on the way to owning a story as opposed to being overwhelmed by it.

The guiding question is: “What happened in your own or your family’s life that shaped your view of the other group (here the former Maoist combatants/the civilians) and/or your beliefs regarding the conflict/the insurgency? Please think of one specific incident and draw a picture that symbolises the incident.”⁶ Usually, the old community members would tell stories of how they/their friend or family members were victimised by the Maoists or the National Army⁷ – how they witnessed killings or lost loved ones. Ex-combatants would often tell stories of how they happened to become PLA members, how they were sometimes falsely accused and put in prison for being Maoists and became Maoists later; stories of how they were afraid for their lives in skirmishes, how they were wounded, tried to save their comrades’ lives and sometimes lost them. Unlike official hearings in truth commissions, Gacaca courts (Rwanda) or victim offender mediation, in this type of dialogue, individual perpetrators are not confronted with ‘their’ victims. Typically, however, people who have been victimised emotionally view any member or proxy of the other group as a representative of ‘the perpetrators’. The process is challenging, but it has its own healing effect.

Everybody is asked to share his or her story and present the drawing. The drawing of the person who is telling the story is placed in the middle of the circle and participants usually take five to 30 minutes per person and story. If the person’s story is very short, facilitators encourage her/him to go into more detail. They do so by asking questions which explore the background and emotions of the story, focusing, for example, on specific details in the drawing or how the person felt in a particular situation. They reflect the emotions that have been expressed between the lines, e.g. “So you must really have been afraid for your life in that situation?” and thus demonstrate their understanding. In this way, they act as a role model for the other participants, showing how to acknowledge the stories. Often, people start from a certain incident but then they happen to tell their whole life story. Sometimes the storyteller gets sucked into the whirl of events that they experienced and drifts off into

⁶ Facilitators emphasize that it is not a drawing competition and demonstrate that just using symbols and child-like drawing is perfect, averting participants’ fears that they would not be able to draw properly.

⁷ When we did this exercise the first time with the core group, many old community members told stories of how they were victimised by the state security forces, rather than directly confronting the PLA. When we did it again six months later, significantly more of them told stories in which the Maoists were perpetrators. We see this as an indication that trust had grown in the meantime.

more and more details, finally getting stuck in the story. If the participant gets lost in his/her emotions, the facilitators ask some factual questions that relate to the present (e.g. “Has the village been rebuilt now?”, “How many years did you spend in prison before you were released?”, “What is that person doing these days?”).⁸

After the storyteller has finished the story, showing appreciation is crucial. We recommend starting by simply saying “thank you for that story”. The facilitators continue by commenting on each story with much empathy and compassion. They then encourage the other participants to express their feelings of compassion and empathy. Many listeners find themselves shedding tears. When we conducted a storytelling session with a group from Odessa (Ukraine), one participant commented: “We learned how to shed tears together.” We call this the 'compassionate sharing round'.

BOX: Resource-oriented reframing

Resource-oriented reframing by the facilitator is vital to help people overcome their sense of helplessness. The facilitator emphasises how the storyteller managed to survive and cope with the situation (=his/her inner resources). Here are two examples:

A lady tells the story how, when she was a child, her siblings were killed by a roadside bomb, and she bursts into tears. At the end of her story, the facilitator asks: “What helped you cope with the situation and with your grief after that happened?” She tells how relatives helped her. The facilitator summarises and reframes: “So by today, you know best, from your own experience, what a person who is in such a situation needs. You are the expert in that. You could teach us all about how we could support somebody who is full of grief and mourning.”

A person who has just told the story of a situation in which his/her life was in danger will be asked by the facilitator: “How did you manage to survive in that terrible situation?” The person explains, for example, that she managed not to panic, but to stay calm and react in a very focused way. Facilitator: “So thanks to your ability to stay calm and focused – even in such a horrible situation – you managed to survive that incident.” The underlying psychological assumption here is that it will be very helpful for the person if she doesn't see herself as a completely helpless, victimised person, but as somebody who could do something in order to survive. The facilitator might also add: “And I'm glad you survived and that you are with here with us today”. That focuses again on the present.

After everybody shared his/her story, including the compassionate sharing rounds, facilitators would wrap up with a quick reflection: “How did you feel before you shared your memories, and how do you feel now?” Here are some typical statements that also explain the rationale and effect of that approach:

⁸ There are widespread fears that re-traumatization and flashbacks might occur. One could argue that only fully trained psychotherapist should deal with potentially traumatized people. While we agree that facilitators should be sensitized and know how to deal with flashbacks, we do not agree that those flashbacks are more likely to occur during such activities. The point about flashbacks is that they cannot be controlled by the person and they can happen any time in daily life. The fact that a person consciously decides to memorise a certain incident in the storytelling exercise makes flashbacks rather unlikely. Since they could happen any time it is also inevitable that non-professionals have to deal with them. Rather than only focusing on a few highly qualified professionals, many people need to be sensitized.

- I felt pain and sadness.
- I remembered friends or loved ones with sadness.
- I was in a dilemma about how to tell the story.
- I had to muster courage to share my story with my friends.
- There was a fear that friends might ridicule my story.
- Before, I had the feeling that I was the only one who is in pain – now it's different.
- There was a sense of pain but that has gradually eased with the storytelling process.
- When others listen to my story attentively, it eases my pain and gives me hope.
- This was the first time I told this story to anybody. I felt suffocated before. Now I feel much lighter.
- I understood that everyone has the same pain.
- I felt that the other side of the war also has all these feelings.
- Before, we thought that journalists and human rights activists falsified the truth, but here we got to know Mr. whom we now respect very much.
- The impact of the conflict has lasted longer, and we cannot see the pain from the surface.
- Each individual has to face suffering, pain, ups and downs, in their life. It gives us courage that even in such a situation, we can move forward as human beings.
- It gives us strength to deal with the difficulties.
- It helped to develop a consciousness for the future generation on the way to peace.

4. DISCOVERING RESOURCES: POSITIVE CHILDHOOD MEMORIES

In order to contrast the painful memories with something beautiful and to strengthen the bonding process within the group, it is good to examine positive childhood memories. This frequently evokes the feeling of having something in common: Despite all the differences in political beliefs etc., we were all children at some point. Usually this insight leads to an impulse of parental care for one's own children and the future in general.

Sha:re facilitators usually start with a relaxation exercise, focusing on body awareness. Then they ask participants to take a 'walk' through their childhood memories and stop at a place where, as a child, they felt really good and secure. Even if their whole life has been one of suffering so far, there must have been (at least) one happy moment. Sharing these stories about happy childhood moments usually brings up a lot of laughter, as these stories are about love and care or funny incidents

5. JOINT ACTIVITY PLANNING

Building upon this positive energy, it is now possible and often desired by the dialogue groups to start working on plans to organise joint activities that will help the community and spread the trust that was built within the dialogue groups. These activities might consist of joint celebrations, working together on community infrastructure or sports events.

FUTURE PROSPECTS AND CHALLENGES

The approach based on a trust-building dialogue which includes individual storytelling, discussed above, can and should be combined with arts- and media-based activities in order to reach more people; it should be applied to other social divides, the most urgent being the current ethnopolitical tensions in the Terai; it should be linked with the official transitional justice process in Nepal; and it should explore how political dialogues on track 2 and track 1.5 could benefit from integrating elements of storytelling.

a) Arts- and media-based outreach

While the described approach has proved to be effective for the people it is working with, it is clear that it only reaches a limited number of people directly. One of the challenges is how to reach more people in order to transform a whole community. On the one hand, this is already part of the approach because the members of the dialogue groups are supposed to design joint activities and will spread the message of trust-building in this way. However, it could be followed up more systematically. Since 2015, we have therefore encouraged dialogue groups to use an arts-/media-based approach more systematically – which means using arts and media for the joint activities and involving relevant experts, producing radio clips, videos, photo exhibitions, plays, booklets, poems etc. It is not new to use arts and media for peacebuilding activities, but here the merits lie in the combination with the sha:re-dialogue, because it is more powerful if the message of peace is conveyed not only by those who already believe in the process but also by former ‘enemies’ who have only recently experienced the dialogue themselves and can authentically report about it. An interesting methodology for combining storytelling with playback theatre in order to bring ordinary peoples’ stories on stage and reach more people has recently been introduced by Anne Dirnstoefer from the German NGO CSSP in cooperation with Pro Public.⁹ Close networking between artists, journalists and dialogue facilitators is essential to combine dialogue with arts- and media-related activities. This still poses a challenge in many districts.

b) Relevance: What is the role of ex-combatants in relation to current and potential future tensions?

⁹ <https://www.youtube.com/watch?v=NeLF-nr7FSA>.

Another question concerns the potential impact of the described community-based trust-building and reconciliation work on the national level. After the violent protests since August 2015, to what extent is the relationship between ex-combatants and their communities still relevant to the overall security situation? On the one hand, the fears that former PLA members would take up arms or join or establish armed groups have not materialized in the short term. On the other hand, the high level of frustration and pessimism among ex-combatants (Boginda 2015, Timalina 2014, C. Bhandari 2015, Republica 4/2/2014) could fuel a readiness to resort to violence and increase the likelihood that protests in Terai districts will turn violent. Even if ex-combatants were not directly involved – although this has sometimes been the case – they might influence others. It is well-known from conflicts worldwide that a social group's sense of frustration can trigger violence which may then be carried out by others as well, often young people. Little evidence-based research is available on whether this applies to Nepal or not. More in-depth analysis is needed.

c) Tackle current tensions

Despite the unanswered question of the role of ex-combatants in relation to current tensions, it is obvious that the most dominant social divides in most of the Terai region after the promulgation of the constitution and the violent clashes in August/September 2015 are not between old community/new community members but, rather, between Madhesi and Pahadi, and between Tharu and Undivided Far West etc. It goes without saying that in order to promote effective dialogue between these groups, trust-building is essential. The more violent incidents took place, the greater the need to include dealing with the past elements in trust-building processes. The sha:re approach can easily be applied not only in trust-building between ex-combatants and longstanding community members but also to any opposing identity, religious or political groups in polarized societies. It has been applied in Ukraine (pro-European/Russian-leaning groups), Egypt (Islamists/secular regime critics/regime supporters) and South Caucasus (Armenian/Azerbaijanis) so far. We believe that this approach has great potential to reduce the current tensions. Immediately after the tragic events in Kailali, the team at the Kailali sha:re-center decided not to carry out any activities because it was seen as too risky, apart from technical problems due to the curfew. However, they later started to engage with political stakeholders in order to promote dialogue. Specific results are still awaited. This is not to say that sha:re dialogue can replace the settlement of the disputed issues at a national political level. Rather, it can complement it and increase actors' readiness to support political dialogues and their respective agreements and to overcome the repercussions of the violent incidents at the local level, which can otherwise even have an effect on the next generation(s). It is important not to repeat the frequent mistake of postponing the local reconciliation-oriented dialogue until a political settlement is reached.

d) Link with official transitional justice process

Furthermore, we believe that it is a great opportunity to link up community-based storytelling dialogue with the official transitional justice process in Nepal. The latter has often been criticized for being too Kathmandu-centrist and not sufficiently focused on the needs of the victims and people affected by the conflict. Furthermore, the public debate is very much focused on the question of which type of atrocities should be dealt with solely by prosecution and punishment, and under which circumstances amnesties can be considered. Research, however, shows that apart from the question of punishment, other aspects are important from the victims' perspective, such as compensation, economic prospects, social inclusion, symbolic acknowledgement, and different forms of remembering those who died, e.g. naming squares after them or memorial sites (ICTJ 2014). A wide range of scholars and institutions agree that transitional justice processes should be holistic and integrate various official and unofficial mechanisms (see, for example, Fischer/Petrovic-Ziemer 2013, Hamber 2015, UN Security Council 2004). There is a substantial body of inspiring international experience of community-based bottom-up reconciliation and truth-telling initiatives, e.g. REKOM, a regional commission for truth-telling about war crimes in the former Yugoslavia initiated by local civil society organizations (Fischer/Petrovic-Ziemer 2013), the Recovery of Historical Memory Project (REHMI) in Guatemala, the community-based Fambul Tok in Sierra Leone (see Hamber 2015) and the Ardoyne Community Project in Northern Ireland (Bickfors 2007). Yet if official transitional justice processes are to be accompanied by local bottom-up dealing with the past efforts, dialogue comes into play, because financial or other form of reparation that comes without acknowledgment fails. As Hamber (2015, p.12) puts it, "(...) offering reparations without acknowledging the truth about a certain event or doing justice will inevitable result in the accusation that this is 'blood money.'" Similarly, naming places after missing people or creating memorial sites, for example, can have a very powerful effect and can be decided at a local level (assuming that a framework for such decisions exists); however, it is much more effective if it is the outcome of a dialogue process rather than being imposed by a few decision-makers. The sha:re approach to dialogue could play a strong role in this regard. However, a framework (legal and financial) needs to be put in place in order to facilitate this type of local dialogue-based transitional justice mechanism on a broad scale. Conflict victims' organizations and international agencies need to keep advocating and demonstrate how this can be done. The Conflict Victims Common Platform (CVCP) recently hosted a conference on unofficial truth-telling in Kathmandu with support from UNDP, which was a step in the right direction (Republica 25/3/2016).

e) Integrate into political dialogues

Looking at peace processes in general, we firmly believe that elements of this approach, namely the sharing of individual stories, have great potential to enhance dialogues, not only in relation to grassroots interpersonal dialogues but also at a political level, not least because political dialogues and mediation processes on track 2 or 1.5 often end up in stalemates because deep-rooted mistrust cannot be overcome. Meeting the others as individual human beings and learning more about their

background and aspirations – by storytelling! – can significantly change dialogues and bring them back on a constructive track. There is a great deal of anecdotal evidence about how negotiators were able to deal with each other on a more personal level when they found some common ground (see, for example, Lederach 2005), which in turn gave new momentum to the talks. Sometimes facilitators try to make these moments more likely by offering spaces where members of negotiation teams can have more informal exchange. However, whether they actually make use of it is not something that can be planned. Is there a more systematic way of offering this space for a more personal exchange in the sessions themselves? Of course, this is a sensitive issue. This is a context, where participants meet each other with a significantly different motivation than in individual grassroots dialogue. Here it is clearly not about exchanging personal stories, but about exploring possibilities for cooperation, enforcing or convincing others of political positions. ‘Exercises’ which seem to have a ‘pedagogical’ agenda are not really appreciated in that context. However, what if, in a moment where the dialogue/negotiation is stuck and people have a certain readiness to try something new in order to overcome the stalemate, dialogue facilitators were to suggest putting the substantive issues aside for a while and focusing more on personal stories of how the individuals came to hold a certain political view and struggle for the one or the other political cause – simply in order to make the subsequent discussion more effective? When we worked with political party representatives and parliamentary candidates in Egypt who had fundamentally different views, we asked at one point: “What kind of experiences caused you to hold your political opinion?” The storytelling that followed had a very positive effect on the subsequent discussion. Similarly, a colleague who works in a Southeast Asian country with insider peacebuilders who cover the full spectrum of the conflicting parties one day asked them: “How do you continue doing your work despite the fact that it is so nerve-wracking, tedious and may even be in vain?” What followed was an exchange about their personal biographies and relationships to the conflict, clearly generating trust-building momentum. We firmly believe that more of this should be tried.

CONCLUSION

As the experience of the sha:re centers, on which this article is based, shows, dialogues that deliberately include a dealing with the past dimension through a storytelling approach can help to build trust not only between ex-combatants and longstanding members of communities where they have settled, but also between opposing identity groups in relation to the current ethno-political tensions in Nepal. This type of dialogue can, furthermore, be seen as a community-based bottom-up transitional justice mechanism and thus complement official transitional justice processes. It has potential to be integrated into political dialogues as well. Often, people fear that the sharing of personal painful narratives wouldn’t work because it would not fit into cultural patterns and the wounds of the past were ‘too fresh’ or – if it worked elsewhere – it wouldn’t in Nepal. Yet the

experience describes in this article clearly indicates that it does work in Nepal and elsewhere. It is possible. It just needs to be done.

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1.3 Culture for Peace within Sha:re: Strategic Arts- and Media-Based Approach(es) to Conflict Transformation (by Raphael Vergin¹⁰)

The Sha:re approach as highlighted in this manual can be further intensified in terms of effectiveness and impact by including and incorporating theoretical knowledge and practical insights from the Culture and Conflict field. The recent experience within the project “From Shared Truths to Joint Responsibility (Sha:re)” as regards the implementation of arts- and media-based workshops and peace events, adds further value to the discussion and contributes to advance the peace building methodology for future trainings and project designs. This chapter will thus briefly highlight on a) contextualization and advantages of culture, art and media for conflict transformation, b) strategic arts- and media-based approach within Sha:re and further relevance for the Sha:re Centers, c) project example from the Sha:re project 2016 (drawing, radio/podcast and peace event) and d) summarized guidelines for trainings / project design and lessons-learned. The following contextualization (background) can be included in trainings or workshops on organizational development and methodological backstopping in order to ground the approach conceptually.

Contextualization and Advantages of Culture, Art and Media for Conflict Transformation¹¹
Since the 1990s, we observe an increased and highlighted importance of the cultural dimension in conflict and peace building. Politicians, scientists, practitioners and the international community have thus contributed to establish Culture and Conflict (or more positively formulated: Culture for Peace) as a widely recognized field within conflict transformation.¹²

Culture defines and generates modalities of thought, paradigm, and action as well as modes of planning, memory and communication. Based on ancient cognitive skill-sets it is as old as humanity itself. It shapes social structures in very fluid, constantly evolving, and ever-changing ways. Consequently, artistic, and creative forms of expression are increasingly perceived as constructive formats to contribute to building peace and to inform social change. They hold the potential to sustainably transform cultural violence and defamation, to develop people's personalities and to provide a framework for building relationships beyond one's own groups.

Culture - understood on the one hand as a general term for artistic style and on the other hand as a dynamic system of meaning and multi-faceted patterns of action - affects ethno-political and social group interactions in a subtle but very essential way. Dialogue, if we follow the second definition, is a classic cultural instrument for conflict transformation. As a vehicle for identity and meaning, culture, art and media shape perceptions, judgments, and ideas about what constitutes ‘us and them’.

¹⁰ Raphael Vergin is founder and director of Culture for Peace. He co-coordinated the Sha:re Project and works as a trainer, mediator and coach.

¹¹ The author would like to thank Dr. Hannah Reich for inspiring formulations on defining culture (see also http://www.ifa.de/fileadmin/pdf/zivik/AK_Kultur_Konflikt.pdf).

¹² See for example DANIDA (2013), European Commission (2011), Lederach (2005), UNESCO (2002) and (2005)

Especially in protracted, identity conflicts, the unique power of aesthetic forms of expression and creative activity, contribute to tackle fixated, destructive patterns of behavior and thought as well as to transform stereotypes and prejudices about the other, which can be deeply engraved in the collective memory of a group.

Art and media can inform us about injustice, make us reflect upon existing patterns of thought and behavior, inspire us to take action, provoke us to speak out, to listen, to question, and to appeal to our sense of inner peace. As an instrument in trauma healing for example, it helps to acknowledge and grieve losses and to positively imagine a different future. It can be a place of truth telling, testimony and taking responsibility. It can bring together individuals from opposing sides of any conflict, break down physical and mental barriers, help create empathy, and contribute to reconciliation and integration. The following list further summarizes and adds to the most relevant advantages of art and media as instruments in peace building:

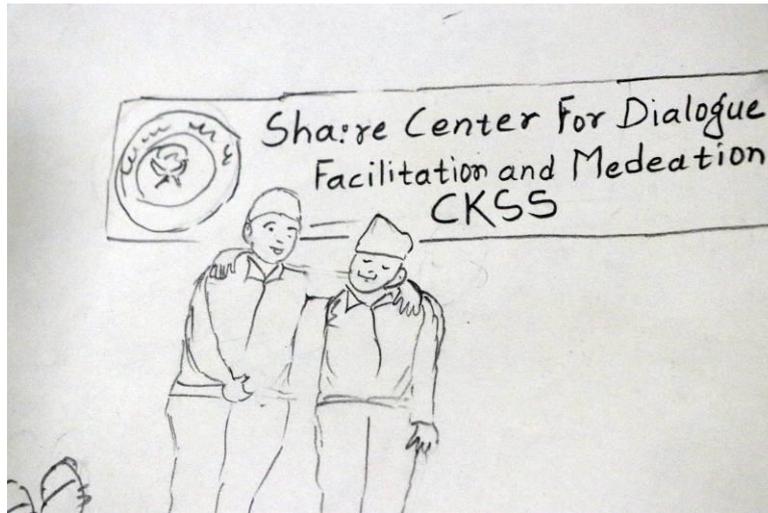
Art and media can help (to)

- change dynamics in relations and conflicts on all levels of society,
- transform the way people feel, think and act,
- experience conflict, to work on it and to transform it,
- appeal to having less conflict / more justice etc.,
- people to express themselves,
- to have a (more or less) safe space and the potential to be provocative,
- liberate people from their personal and societal restrictions,
- bring people together and reconcile / overcome division,
- be a language beyond words (e.g. if due to traumata or political reasons there is speechlessness),
- entertain and help to forget the conflict, the misery of one's own situation,
- be an alternative media to explore past, present and future,
- bring change quickly (e.g. stronger direct impact than words),
- reach out to more target groups (e.g. due to illiteracy)

Still and despite the praise, art and media are per se neither effective nor constructive. Not all art is positive (as propaganda art to advance violence or hate music), not all media/journalism is constructive (as for example the current debate on fake news shows or the fact that images of animosity are often fostered by media). Artistic forms of expression have little real policy impact in a post-conflict situation if the political will to change socio- economic and political structures is missing on the side of the political elite and the international community. Neither can the creation and consumption of art and media alone straighten the failure of political and military actors in their efforts to solve violent conflicts. Furthermore, as culture in general is in need of disruption and conflict to stay vital, this can mean in a worst-case scenario cruelty, war and severe human rights violation – the ugly face of culture.

James Thompson, expert on applied and social theatre from University of Manchester (UK), points out that “Art has been historically very important in conflict zones, both actually maintaining some conflicts and helping people to live through them and to resolve them“ (Thompson 2014: 4).

It seems reasonable then to also underline, that art- and media-based approaches to conflict transformation cannot replace other measures, but gainfully amend them if used strategically.



By Prakash Thapa (Peace Building Artist), Chitwan (Nepal) 2016

Strategic Arts and Media-Based Approaches to Conflict Transformation within Sha:re and Further Relevance for the Sha:re Centers (and Other Local Organizations)

The incorporation of strategic arts- and media-based conflict transformation tools and techniques into peace building efforts moves beyond the mere simplistic statement that art and media are powerful tools for social change. From an impact-oriented perspective that is interested in efficiency and results of any peace building measure in post-conflict situations, it is necessary to understand how arts- and media-based approaches function in peace-building, when it is appropriate and most suitable to use them, what they can achieve and how to evaluate their usage and impact (see Shank/Schirch 2009 for detailed discussion).

Peace and dialogue projects with limited resources often face the challenge and various constraints to balance requirement and demand with reality. If strategic means long-term perspective, then short funding periods restrict an ideal environment for long-term project design. Nevertheless, it is of utmost importance to place special emphasis on strategic aspects of the arts- and media-based approach in training, project design and implementation. It is extremely important to always include teams of experts (peace building artists and peace builders with a special focus on culture, art and media as tools in conflict transformation) to avoid doing harm by being conflict insensitive. We recommend to always consult with such experts when designing trainings and/or projects. These

expert teams are a reliable source to assess for example, in which context (time/space; objective) which artistic form can be suitable. Strategically here means that activities/modules should be conceptually grounded, coordinated with other peace-building measures, have a long-term perspective and be serious about evaluating effectiveness and impact (Shank/Schirch 2009). For trainings and project planning we suggest including this paper but adapt it to the certain context you are working in, advance it following your experience, lessons-learned and other projects evaluations.

In the Sha:re project, arts- and media-based activities were conceptually grounded by highlighting and discussing background, theory and practical insights of Culture and Conflict during trainings and organizational development with the Sha:re Centers staff and associates. Coordination with other peace-building measures was understood on the one hand as to coordinate by default with other actors working in the peace building field but on the other hand also in the sense, that the arts and media-based activities were coherently and strategically used within the project design itself. The arts- and media-based follow-up workshops to the dialogue groups were thus designed as the strategic conclusion or better, extension of the dialogue group in terms of a) intensification of the learning and relation-building process for participants (and organizers) – we could call it also a further reflection modality to better integrate the experience, learning and knowledge and b) outreach to the wider communities by disseminating the learning results stemming from the dialogue groups and follow-up through creative, product-oriented, expression and media output. The long-term perspective was conceived by the implementers in the sense of planting relevant methodological and practical knowledge in the Sha:re Centers organizational memory within organizational development settings for contributing to enable and enhance their future project designs and implementation. By having supported the Sha:re Centers to create artistic and journalistic products (see below on project example), the long-term perspective could furthermore be strengthened in the sense that the produced products can be continuously presented in exhibitions, film screenings¹³ and publications. Effectiveness and impact will be discussed critically in the lessons-learned section (see below).

(Further) relevance of arts- and media-based approaches for the Sha:re Centers (analogue also for other local civil-society organizations):

- Reaching out to a wider audience by disseminating artistic and journalistic products in the context of, for example, local peace events,
- Local peace events provide a perfect setting for local organizations to interact with other community people (like non-participants of dialogue groups) and moreover with local authorities, potential (local) donors and multipliers from civil society,

¹³ In 2016, a documentary about the Sha:re Project was produced by Culture for Peace to advance media and public relations strategy of the Sha:re Centers. To watch the documentary see <http://inmedio.de/> and <https://www.youtube.com/watch?v=0V8SLsqH0V8&t=544s>

- Implementing arts and media-based approaches helps small organizations with a low profile to enlarge and enhance their portfolio in terms of know-how, methods, techniques, tools and strategies. Thus, they increase the scope to connect with potential (local) partner organizations,
- Knowledge about strategic arts- and media- based conflict transformation, promotes local civil-society organization’s basic (and possibly advanced) knowledge in peace education if the arts- and media module is embedded and grounded in conflict transformation theory.

Storytelling through Radio/Podcast, Drawing and Peace Events – Examples from the Sha:re Project 2016 (Nepal)

Within the Sha:re project 2016, a coherent (similar activities in the 4 project districts) and participative arts- and media-based approach could be designed. In line with the strategic logic described above, a 4-day follow-up workshop to the various dialogue groups (26 in all 4 districts in



2016) had been organized in each of the project districts. To these arts- and media-based follow-up workshops, the Sha:re Centers in their respective district invited selected participants from different dialogue groups of the respective VDCs (Village Development Committee). The participants were

selected following diverse criteria amongst which a) a clear potential seen in the participant for multiplication of the changed mindsets and changed perspective towards “the other” and b) diverse composition (age, gender, caste, ethnic group, ex-PLA, non-ex-PLA etc.). Two groups were formed to include radio programming/podcast and drawing as diverse tools to support product-oriented output.

For producing the radio program (storytelling episodes)¹⁴, an expert on conflict sensitive peace journalism from Kathmandu was invited to ensure full implementation of do-no-harm principles. The expert assisted and counselled the radio producers from the local FM station, thus providing extra training and knowledge transfer to the local radio journalists. Special emphasis was placed on a high-quality facilitation of the workshops by the Sha:re dialogue facilitators (DFs). Their major role was to refresh the participants experience from the dialogue groups and (re-)create an atmosphere of

¹⁴ On radio as a tool in conflict transformation, see for example Search for Common Grounds Guidebooks (<http://www.sfcg.org/programmes/rfpa/guidebooks.html>)

understanding by rounds of discussion, using tools and methods described in the manual or including other creative tools such as trust building exercises. The DFs guided participants towards the mindset of joint responsibility for a peaceful future and feelings of empathy towards “the other”. It was ensured



the

that the storytelling sessions moved into a direction, that emphasized the transformative power of the Sha:re approach - the potential and best-practice experience of dialogue for local healing and reconciliation.

It is important to note that naturally, the Nepalese Civil War being only roughly 10 years ago, some participants have the need to relate primarily to their painful past. The facilitators and radio hosts were of course open to that, process-oriented, to the most possible extent. Focus on painful memory reflects the reality on the ground and deserves to get the space it needs. Nevertheless, as regards the product, the content used for the episodes to be aired was carefully selected by the radio producers from the local FM stations in close consultation with the peace journalism expert. Even though desirable, it is not always easy to find FM journalists with advanced training in peace journalism in remote areas of the country. To include such expertise though, is one of the most important factors for the success of this activity and should be regarded as mandatory in all major steps of the implementing process.

The final product with the title “Changed Perspectives - Our Way Forward” was later repeatedly aired by various FM stations throughout the respective district and reached a vaguely assumed number of total 5000 radio listeners.¹⁵ The audience of the program in some districts was able to participate via phone and SMS.



For a podcast young-professional interviewed selected workshop participants and created various storytelling podcast streams to be uploaded on the Websites of the organizers (and other platforms). In addition to the radio programs, these podcasts were meant to supplement the radio program in terms of variety of content, independence from the FM station and local FM journalists and diversity

¹⁵ The numbers were estimated by Sha:re Centers staff and the radio producers

of arts- and media-based tools. To strengthen the SCs experience, knowledge and portfolio in terms of diversity of tools, podcast was a useful complement to the radio program.

To increase effectiveness and impact, the workshop participants had been divided into two groups after the first-day refresher sessions. While one group worked with the radio journalists on the radio program, the other group focused on drawing as a tool for conflict transformation.¹⁶ The SCs invited a (peace building) artist who guided the participants in terms of technical aspects (how to draw?) and message/story (what to draw?). The main objective of the activity was to produce various products to present to community people in the framework of an arts exhibition. Compared to using drawing as a tool within the dialogue group's story-telling process here, the artistic expression as well as conflict sensitivity became more relevant.



The artist in parts helped to prepare the outlines of the drawing in consultation with the participants depending on what they wanted to present and in line with conflict sensitivity. The organizers beforehand decided to aim at drawings that consist of three separate sections / three different papers – past, present and future. Analogues to the radio program, special attention was given to the transformative power of the Sha:re approach in the sense of, ‘we had a painful past, through dialogue today we create empathy and understanding in order to live as friends in the future’. The drawings were then presented and discussed in the group which opened yet another cycle of reflection under the supervision of the dialogue facilitators. The radio producers recorded some selected participants’ story based on their drawing and thus interlinked the drawing with the radio approach while finally, both groups exchanged their experience in the plenary.

The strengths of this method for the internal group process are evident in the fact that drawing can be used as a storytelling tool beyond words, as a gate to verbal sharing. It can facilitate the storytelling process if people are at first reluctant to share verbally. The process of storytelling can be eased for

¹⁶ See for example positive experience about drawing as a tool in peace building from UN Lebanon (<http://www.un.org.lb/english/stories/creativity-arts-and-innovation-tools-for-peace-building-in-majdel-anjar>); see also Shank/Shirch 2009 on painting and UN Arts for Peace (<http://www.unartforpeace.org/>)

the group as well as it might be easier for some participants to focus on a drawing rather than on the faces that might display strong painful emotions difficult to bear. Drawing helps to externalize the painful memory and to bring the experience and the feelings from the inside onto a sheet of paper – an important insight of trauma therapy. The drawer can thus focus on the drawing instead of possibly being strongly entangled in the feeling of the painful moment or even re-traumatized.

Choosing drawing as a tool for arts- and media-based follow up workshops within the Sha:re approach is consistent in the sense that drawing is part of the Sha:re toolbox for dialogue groups anyhow, dialogue facilitators as well as dialogue group participants thus already familiar with the method from the outset of the dialogue group process.

The conclusive peace events, organized in remote areas of the project districts, exhibited the drawings in the presence of the peace building artists and the creators of the drawings. The exhibition was organized in three sections, whereas the visitor at first encountered the work of the Sha:re Centers, then moved on to the drawings and finally could sit down to listen to a teaser for the radio program to be aired a few days later.

It was well received by the visitors (community people and state officials alike) that they could engage into conversations with the artists to learn more about their story and process of transformation. Strong emotions and empathy was conveyed, and lasting impressions had been created on the minds and in the hearts of the visitors. A visiting teacher, who visited one of the exhibitions with his students, phrased it as follows: “The exhibition helps our minds to create harmony, by awakening perception and feeling”. For the workshop participants / the creators of the drawings, the repeated presentation and discussion of their drawings in public, served once again as another reflection cycle and further contributed to integrate their painful story into a hopeful outlook and vision for a peaceful future.





Guidelines for Project Design, Trainings and Lessons-Learned

The following list is meant to summarize our recommendations on how to integrate arts- and media-based approaches to conflict transformation into Sha:re methodology as well as to highlight major lessons from the project example Contextualization and Background

- When introducing the approach to partners and other participants within a training setting, refer to the ‘Culture and Conflict’ field of knowledge to set the frame including importance, formation and genesis of the field within conflict transformation / peace building
- Clearly define terms such as culture and art (also other classical terms from peace education field such as peace, conflict, dialogue etc.)
- Point out advantages and best practice examples of using art and media as tools in conflict transformation
- Sensitize on harmful potential of culture, art and media in order to provide a more complete view of the field
- Make sure that your partners can refer to the context and background in their discourse if necessary with local authorities and other actors by providing short background guideline papers

Strategy and Relevance

- Place special emphasis on strategic aspects of the arts- and media-based approach in training, project design and implementation
 - How does approach function within wider conflict transformation? When to use it (regarding conflict stages)? Which art form is appropriate?
 - Refer to Shank/Shirch 2009 but also adapt to your context, experience and lessons-learned
 - Approach should be conceptually grounded, coordinated with other peace building initiatives (intra- and interproject), mid-/long-term and impact oriented.
- Relevance of artistic expression and relevance of conflict transformation expertise
 - Always include teams of experts such as experts on strategic arts- and media-based conflict transformation and peace building artists / peace journalists
- Be clear on the relevance regarding the interlink between Sha:re and arts- and media-based conflict transformation
 - Story-telling, group processes and individual transformation intensified
 - Product orientation / Visibility enhanced
 - Organizational development / portfolio of partner organizations and other local actors strengthened

Lessons learned

- Visibility, long-term impact and effectiveness increase if arts-and media-based activities can be scaled up → funds and other resources are crucial
- It is impossible to fully control whole implementation process at all times (eg details of selected material for radio program) → special emphasis on skilled and trusted staff and freelancers.
- Outcomes of the dialogue groups (as the core and precursor activity) are very important in terms of transformative outset if follow-up were to be successful
 - Selection of participants is crucial/ Ideally there should be a mix of moderates and hardliners from both ‚sides‘.
- Schedule at least 6 days for the whole activity (increases intergroup knowledge transfer, monitoring, conflict sensitivity and artistic expression)

Literature:

DANIDA. *The Right to Art and Culture – Strategic Framework for Culture and Development*. Copenhagen, 2013

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Lederach, John Paul. *The Moral Imagination: The Art and Soul of Peacebuilding*. Oxford Press. New York, 2005.

Shank, Michael and Schirch, Lisa. *Strategic Arts-Based Peacebuilding*. Peace History Society and Peace and Justice Studies Association, 2009

Thompson, James in: *Conflict Transformation Through Culture: Peace Building and the Arts*. Salzburg. Global Seminar, Daily Newsletter Session 532, April 7th 2014.

UNESCO. *Universal Declaration on Cultural Diversity*. Cultural Diversity Series No 1. Paris, 2002.

UNESCO. *Convention on the Protection and the Promotion of the Diversity of Cultural Expression*. Paris, 2005.

1.4 General Recommendations for Trainers

A good training has to appeal to mind, heart and hands of the participants. Here, the rule applies: The more the participants are **actively** involved, the more they learn. It is hard to concentrate just on listening to another person for more than 20-30 minutes. Therefore, trainers have to know: Keep it short! Use a watch in order to have an eye on the length of your own speech!

It is important to ensure a **variety of methods** within the training. This includes: The members of a team of trainers take turns while speaking, as everybody has his/her own speaking style and voice. Furthermore, each training day has to be a combination of different ways to teach and to learn.

These are the different elements:

- **Warming-ups or energizer** [a common song or a game]
- **Calm-downer**, in order to regain focus and attention [e.g. counting until 20, buzz groups]
- **Intro-exercises**, to prepare thematically for specific topics [e.g. camera exercise for trust building, man-mouse-exercise for change of perspective]
- **Practical exercises, role-plays, and simulations**, in which the participants practice models, dialogue techniques and communication skills [e.g. paraphrasing exercise, reflecting dialogue exercise, mediation role-plays]
- **Inputs**, introduction of new topics/ models, not longer than 20-30 minutes! [e.g. vicious circle of conflict, violence and trauma]
- **Demonstrations** performed by the trainers, followed by a reflection by the participants [donkey exercise, short(!) mediation demonstrations]
- **Interactive lecture** [e.g. coconut example]
- **Case studies** in groups, apply what you learned to real cases, for example own experiences of participants [e.g. water tap conflict]
- **Sha:re storytelling**, facilitated listening to and telling of own life experiences [e.g. childhood journey, painful memories]
- **Repetition**, repeat important contents after 1 or 2 days, maybe by asking participants to present
- **Sounding boards**, at the end of each training day 3-4 participants share with the trainers how they personally experienced the training day (5 minutes)

Trainers know: Each person learns differently.

1. Learning by listening (with or without taking notes)
2. Learning by observing the trainer's actions
3. learning by practicing
4. learning by teaching in peer groups or presenting topics

Interestingly, number 3 and 4 are far more effective than the other two. Trainers should focus on interactive, practical methods. This requires a good atmosphere during the training, in which it is ok to make mistakes. The trainers must pay attention: Each articulated criticism has to be respectful and must never denounce other participants!

One word about Trainers attitude when giving feedback

It is very important that you give your trainees individual feedback on their performance e.g. in mediation role-plays, otherwise they cannot improve! Keep in mind that your feedback has to be acknowledging and empowering. So while observing your trainees take notes. When giving feedback, highlight attitude, actions and interventions, which the trainee did well. Phrase the critical points as specific as possible and tell concretely, what the trainee shall do to perform better next time. Remember: Your main task as trainers is to empower the participants and help them to work independently.

Unfortunately, there is a widespread misinformation that one learns best from mistakes. You only learn from mistakes if you can do them without losing your face and if you develop specific ideas what to do differently the next time. One learns best when you analyze and stress what a person or others have done correctly and very well. And if you find the courage to do this more often and also copy good examples from others.

2. Overview Training schedule

Day 1 Introduction of the topic	Day 2 Basis Communication Techniques	Day 3 Practicing Mediation	Day 4 Sharing of painful memories	Day 5 The sha:re-approach
<p>Greetings, Introduction of Facilitators and Objectives of the group [09:00 – 10:00]</p> <p>Self-Introduction of Participants [10:00 – 11:00]</p> <p>TEA/COFFEE BREAK</p> <p>Success stories [11:20 – 12:20]</p> <p>Presentation of seminar schedule [12:20 – 12:35]</p> <p>LUNCH BREAK</p> <p>Energizer [14:00 – 14:15]</p> <p>Why Mediation and Dialogue?: vicious circle [14:15 – 15:45]</p> <p>TEA/COFFEE BREAK</p> <p>Exercise: Conflict YES or NO [16:05 – 16:50]</p> <p>Closing of the day [16:50 – 17:00]</p>	<p>Energizer (name learning game) [09:00 – 09:15]</p> <p>Exercise: The Coconut [09:15 – 10:20]</p> <p>TEA/COFFEE BREAK</p> <p>Case study: "Mahima wants to go partying" [10:50 – 11:40]</p> <p>Input: Grounding questions [10:50 – 11:40]</p> <p>Exercise: Grounding questions [11:40 – 12:30]</p> <p>LUNCH BREAK</p> <p>Intro-Exercise: Bottle game [14:45 – 15:30]</p> <p>Exercise: Active Listening [14:00 – 14:45]</p> <p>TEA/COFFEE BREAK</p> <p>Input Circle of understanding [15:50 – 16:00]</p> <p>Exercise: Summarizing - Paraphrasing [16:00 – 16:50]</p>	<p>Energizer [09:00 – 09:15]</p> <p>Iceberg: Exercise on real case: Watertap conflict [09:15 – 11:15]</p> <p>TEA/COFFEE BREAK</p> <p>Input: Stages of mediation + Opening phase and storytelling phase [11:35 – 12:15]</p> <p>LUNCH BREAK</p> <p>Demonstration: Opening phase and storytelling phase [13:45 – 14:45]</p> <p>Role play exercise: Opening-phase and storytelling phase: Watertap conflict (Part I) [14:45 – 15:00]</p> <p>TEA/COFFEE BREAK</p> <p>Role play exercise: Opening-phase and storytelling phase: Watertap conflict (Part II) [15:20 – 17:00]</p>	<p>Energizer [09:00 – 09:15]</p> <p>Exercise: Listening with the heart – Mirroring [09:15 – 10:55]</p> <p>TEA/COFFEE BREAK</p> <p>Detailed presentation: Deepening phase [11:15 – 12:30]</p> <p>LUNCH BREAK</p> <p>Introduction of dialogue [14:00 – 14:30]</p> <p>Ground rules for dialogue [14:30 – 14:50]</p> <p>TEA/COFFEE BREAK</p> <p>Painful memories from the past: Compassionate sharing [14:50 – 17:00]</p>	<p>Energizer [09:00 – 09:15]</p> <p>Imaginary journey to childhood [09:15 – 11:15]</p> <p>TEA/COFFEE BREAK</p> <p>Reflection on facilitation of sha:re dialogue [11:35 – 12:35]</p> <p>LUNCH BREAK</p> <p>Appreciation game [14:05 – 14:30]</p> <p>Evaluation and reflection about the first 5 days [14:30 – 15:00]</p>
Sounding Board	Sounding Board	Sounding Board	Sounding Board (after dinner)	

Day 6 Recap Basic skills	Day 7 Multi-Party mediation	Day 8 Facilitating Dialogue Groups I	Day 9 Facilitating Dialogue Groups II	Day 10 Wrap up
Greetings, song, poem or energizer [09:00 – 09:15]	Case: motor cycle accident [09:00 – 09:30]	How to introduce mediation and dialogue to a big audience? [09:00 – 09:45]	Camera-exercise (trust) building [09:00 – 09:20]	a) Repetition of the most important topics/ additional exercises or roleplays <u>or</u> b) Transfer of learnings: participants prepare a reader on the two training modules [09:00 – 10:30]
What did you experience since the last module? [09:15 – 09:45]	Iceberg exercise in subgroups [09:30 – 10:30]	Explain aims, framework and ground rules of dialogue groups [09:45 – 10:15]	Evaluation of camera exercise/ how to facilitate it [09:20 – 09:45]	<i>TEA/COFFEE BREAK</i>
Repetition of basic facilitation skills [09:45 – 10:30]	<i>TEA/COFFEE BREAK</i>	Participants' reflection on own experience in dialogue camps [10:15 – 10:30]	How to deal with PTSD, flashbacks and dissociation? [09:45 – 10:30]	<i>TEA/COFFEE BREAK</i>
<i>TEA/COFFEE BREAK</i>	Roleplay: preliminary talks to the conflict parties [10:50 – 11:50]	<i>TEA/COFFEE BREAK</i>	<i>TEA/COFFEE BREAK</i>	a) Repetition of the most important topics/ additional exercises or roleplays <u>or</u> b) Transfer of learnings: participants prepare a reader on the two training modules [10:50 – 12:20]
Two donkeys story in order to demonstrate win-win approach [10:50 – 11:20]	Evaluation of the roleplay [11:50 – 12:20]	<i>LUNCH BREAK</i>	How to facilitate 3rd, 4th and 5th dialogue group meeting? [10:50 – 12:20]	<i>LUNCH BREAK</i>
Repetition of the principles of identifying interests and needs underlying the positions 11:20 – 12:20]	<i>LUNCH BREAK</i>	Input and discussion: How to facilitate 1 st & 2 nd session of dialogue groups? [10:50 – 12:20]	<i>LUNCH BREAK</i>	<i>LUNCH BREAK</i>
<i>LUNCH BREAK</i>	Discussion: How to plan a joint mediation/dialogue session [13:50 – 14:20]	<i>LUNCH BREAK</i>	Phantasy-journey to a place of tranquility [13:50 – 14:35/15:20 with paintings]	Input on previous activities of the sha:re centers and the planned activities and how to integrate the new facilitators [13:50 – 15:20]
Asking participants for a conflict case from the VDCs	Roleplay in two subgroups: joint mediation/dialogue session [14:20 – 15:20]	Input and discussion: How to facilitate the sharing of painful memories? [13:50 – 14:20]	Sharing of the drawings I [15:20 – 16:05]	Overall Feedback of trainees [15:40 – 16:30]
Applying the iceberg-model/CPA of that case in two subgroups [14:00 – 15:30]	<i>TEA/COFFEE BREAK</i>	Roleplay in two subgroups on facilitation of sharing of painful memories) [14:20 – 15:20]	<i>TEA/COFFEE BREAK</i>	Certificates and farewell [16:30 – 17:00]
<i>TEA/COFFEE BREAK</i>	Evaluation of roleplay [15:20 – 15:50]	<i>TEA/COFFEE BREAK</i>	Sharing of the drawings II (Cont.) [16:05 – 16:50]	
Mediation role play of the case in four groups [15:50 – 16:50]	Discussion on how a win-win-solution could look like in that case [15:50 – 16:20]	Roleplay in two subgroups on facilitation of sharing of painful memories [15:40 – 16:10]	Evaluation, discussion on how to facilitate it and whether to use it in addition to the childhood-journey in dialogue groups [16:50 – 17:20]	
Evaluation of the role play [16:50 – 17:20]	Questions and Answers on mediation [16.20 – 16.50]	Evaluation of the roleplay [16:10 – 16:40]		
Sounding Board	Sounding Board	Sounding Board	Sounding Board (after dinner)	

3. 10 days training program for mediators and sha:re dialogue facilitators

3.1 Program for day 1

Aim of this day:

The participants get to know each other and the team of facilitators. The basis for an atmosphere of trust and confidentiality is created. Participants understand why mediation and dialogue are important.

Time	Exercise	Length
9:00-10:00	Greetings, Introduction of Facilitators and Objectives	60 mins
10:00-11:00	Self-Introduction of Participants	60 mins
	Tea/Coffee break	
11:20-12:20	Success stories	60 mins
12:20-12:35	Presentation of the seminar schedule	15 mins
	Lunch break	90 mins
14:00-14:15	Energizer	15 mins
14:15-15:45	Why mediation and dialogue? Vicious circle of conflict, violence and trauma	90 mins
	Tea/Coffee break	
16:05-16:50	Exercise: Conflict YES or NO	45 mins
16:50-17:00	Closing of the day	10 mins
	Sounding board	

3.1.1 Greetings, introduction of facilitators and objectives of the group

Appreciate that the participants are here and committed to participate: *“We are glad that you all came here. We think that by learning to facilitate mediation and dialogue you will help your community to create harmony and understanding.”*

Talk shortly about your own background and biography and explain what motivates you for this work. Also mention that you participated in a dialogue camp yourselves, because the training-group was also a dialogue group. Highlight what you yourselves gained from it, because that is most convincing from the perspective of the participants. For example, you may say: *“We discussed the problems in the communities and the mistrust between the two groups. We learned a lot about the other side – even*

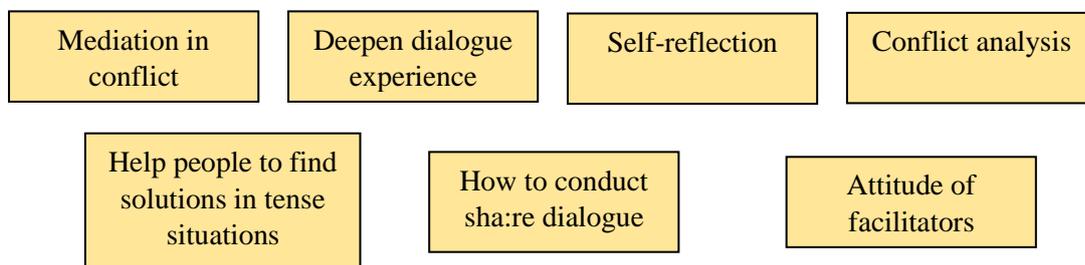
*though we had so different experiences and biographies, we were from different social backgrounds, ethnic groups, women and men of different ages. We reflected about what connects us. We laughed together, but also talked about painful experiences. This helped us to understand each other better. Sharing with others helps us to cope with the pain rooted in painful experiences from the past.*¹⁷

Facilitators outline the aims of the group, e.g. with words like these: *“The objective of this training is to enable you to work as facilitators and to conduct sha:re dialogue groups. This will support our communities to live in peace with each other. In order to live in peace, we have to know each other. Even if we do not like how another group acts or thinks or what they did before - be it the former PLA members or old community members or people from different ethnic or social groups -, we have to try to understand their motivations, needs and even their suffering. With the sha:re-dialogue groups we want to strengthen understanding and trust and furthermore to learn and reflect on the problematic aspects of our relationship. To create peace in the community without being at peace within yourself is almost impossible. By trying to understand each other, to step into the other’s shoes and to share even the sad stories of our lives will help us to create peace within ourselves. This will enable you to become good facilitators.”*¹⁸

These sentences are just suggestions to inspire facilitators. It can of course be said differently as well.

You present the aims and the context of the training to the participants: *“This training will be composed of two parts of 5 days each. Many of you have already gained experiences on dialogue in the past four dialogue camps. In this training, we will now repeat and deepen these experiences – and we will reflect upon how you can facilitate dialogue or mediate. Hence, this training is about the training of skills as well as the attitude of facilitators and mediators in conflicts.”*

You can write the different thematic topics of the training on cards:



3.1.2 Self-Introduction of participants

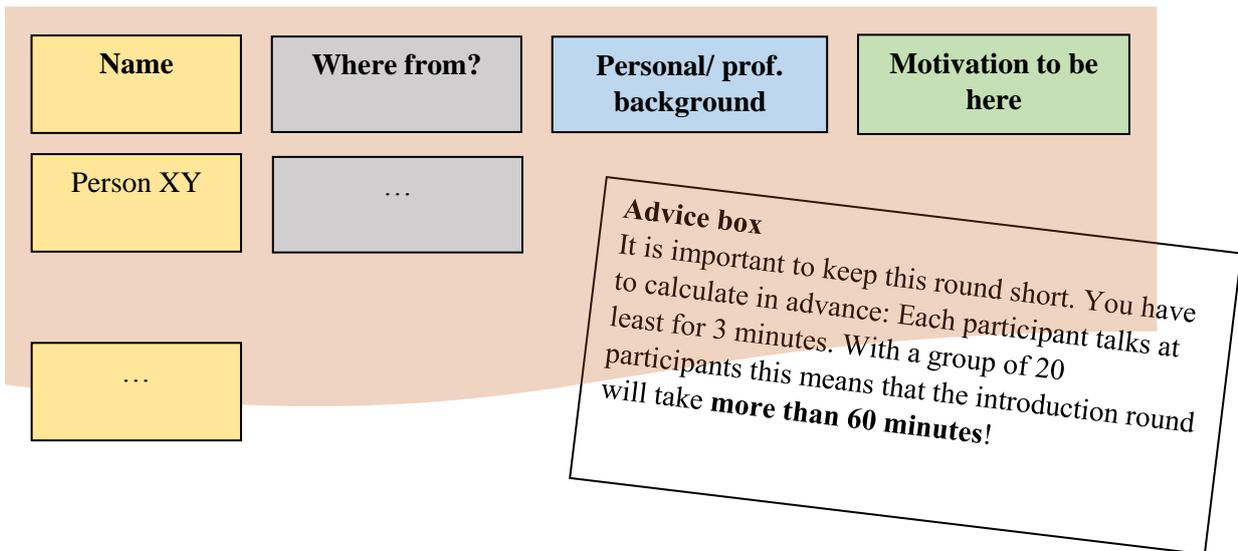
¹⁷ Feedback of one participant of the first Sha:re Training.

¹⁸ Quote of one of the participants in the sha:re training-of-trainers.

Facilitators ask the group members to introduce themselves briefly, e.g. name, where they come from, personal and/or professional background.

Don't let the participants introduce themselves in a simple order (e.g. following their seating order). Mix up the order, so it is less monotonous!

It helps to write the questions on colored cards and pin them to a flipchart:



Give each participant four cards (one of each color) and ask them to write the answers in keywords. One after another, each participant comes to the front and presents himself while pinning his cards to the flipchart (the rest of the group is seated and listens).

3.1.3 Success stories

Why?

The participants realise that they have the potential to be mediators and to contribute to peace within their environment.

Time

60 minutes.

Materials

Flipcharts, markers, cards.

How?

Split up in two separate groups (10 participants each) – 20 success stories would be exhausting for both the speakers and the listeners.

Step 1: The facilitators write the following questions on a flipchart:

- How did I contribute to a smooth process of reintegration of ex-MAC in the community? (be it as Ex-MAC yourself or be it as old community member)
- How did I manage to resolve a conflict peacefully?
- How did I contribute to peace or reconciliation in my community?

Step 2: Then they ask the participants: “Please chose ONE of these questions and think about it. Draw a symbol that stands for the success story on a small card and present the story to the group afterwards.”

The responsibility of the trainer is to summarize and highlight the individual positive achievement! Even if it is a sad story or if it is not a very constructive contribution, you have to stress the positive contribution that the person made, e.g. in saying “I see that you managed to talk to person XZ in these very difficult circumstances. This is an important part of the inner attitude that you need in order to be a mediator.”

This exercise focuses on the potentials of the participants and fosters the individual self-confidence as well as the group consciousness.

3.1.4 Presentation of the seminar schedule for the week

Present an overview about the contents of the first training week.

3.1.5 Why Mediation and Dialogue? – Vicious Circle of conflict, violence and trauma

Why?

To illustrate how traumatization and violence automatically lead to further re-traumatization when no intervention takes place.

Time:

45 Minutes.

Keep in mind: You have to prepare your keywords on coloured cards for this exercise in advance!

Materials:

Flipchart, pre-written colored cards.

How?

Step 1: You present the vicious circle step by step. While talking, you pin the colored cards to the flipchart. You start with the blue cards (which describe forms of expressions in conflicts and how they influence each other). You complete the circle and connect the different forms with arrows (which you could for example draw with a red marker). Then you pin the yellow cards, afterwards the white cards and finally the green cards to the flipchart (one by one) and explain the circle as you are doing that. When you have finished one color of cards, you may ask whether there are any questions or comments.

Blue cards

Start with the stage of “**Prejudice**”: It is part of human survival instinct to try to get an idea of another person as soon as possible, e.g. to judge whether this person is potentially dangerous or good-natured. Problems arise when people do not give up their prejudices and think that they are the truth, even after getting in contact with the other person. Not being open to revise preconceived ideas about others can lead to conflicts.

Prejudices can lead to **hatred or fears** against the other group. This might then even lead to **violent** conflicts. Experiences with violence can lead to a **traumatization** of the affected person. This goes hand in hand with a **loss of self-esteem** and a feeling of helplessness. Furthermore, one becomes even more suspicious and **loses the trust** to other people. This lack of trust then leads to an **impaired willingness and capability to step into the other’s shoes** and to understand the other’s perspective. This close-mindedness is one factor that fosters prejudices. A **collective trauma** is caused by violence that affects wider parts of the society. The effects of an individual traumatization are then multiplied. There is little self-esteem among the individual members of the group, but at the same time, there is a taboo to talk about the sad and traumatizing events, that everyone has experienced. However, this inner insecurity is expressed as a harshness and a demanding attitude against any outsiders.

Yellow Cards

These are some symptoms of traumatization.

White cards

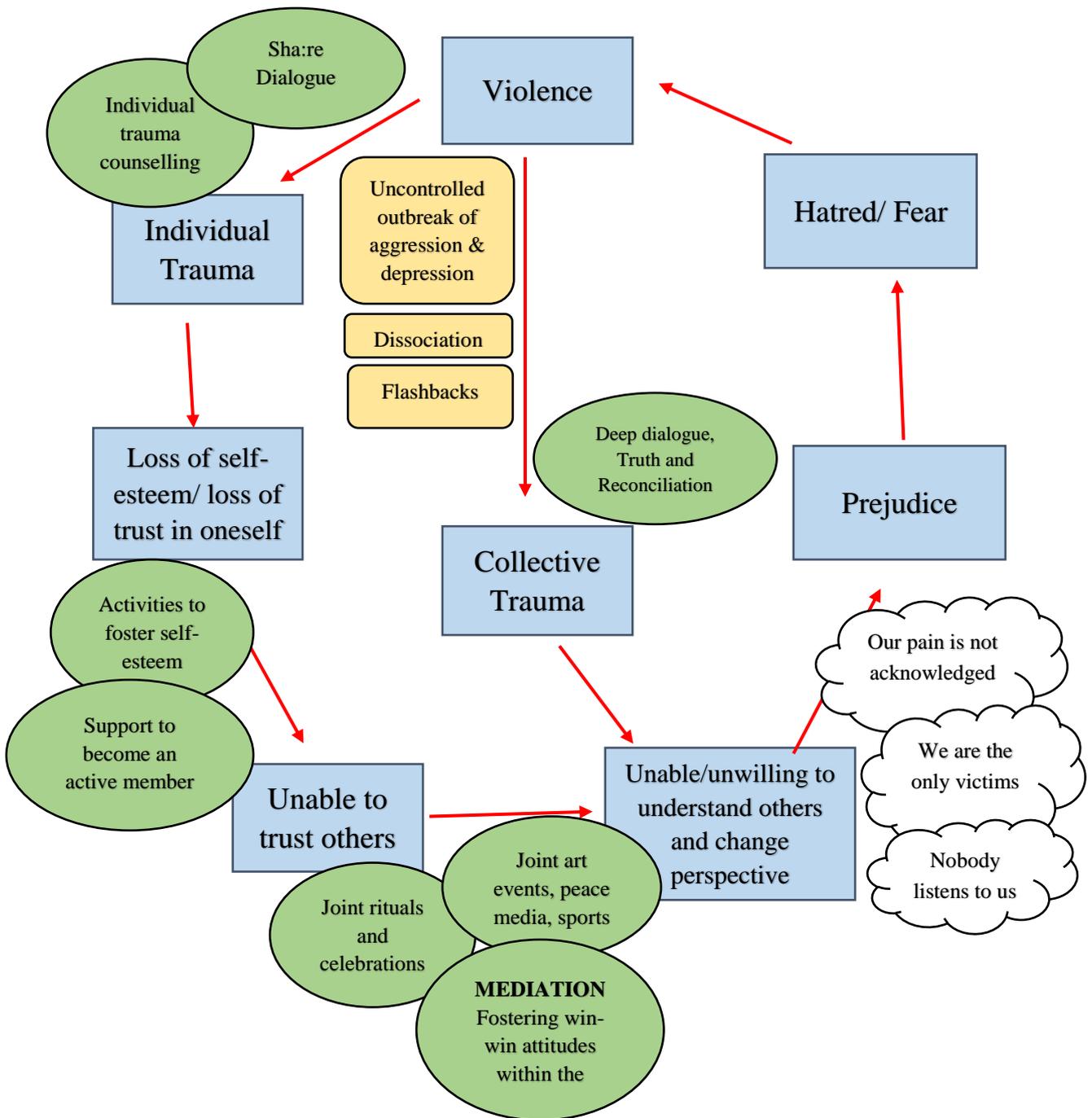
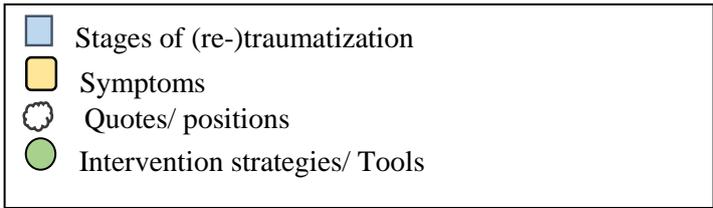
These are quotes or positions that people might say and help to illustrate the blue cards.

You can always add further quotes/positions/examples to the flip chart in case the participants come up with some.

Green Cards

This is what can be done to work on one of the factors that keep the vicious circle going. The intervention strategies need to be pinned close to the factor they belong to. Some (e.g. mediation) work on several factors (building trust and fostering understanding of the other's perspective) and can be pinned in between the respective two blue cards.

Step 2: If you feel that there is a need to discuss more about this model, then let the participants discuss in groups of 3 (with their neighbors) for 10 minutes. Afterwards, ask each group whether there are any questions left or whether there is anything, that they want to share with the group.



3.1.6 *The Conflict YES and NO Exercise*

Why?

To develop a deeper understanding about the complexity of conflict. It shows that people have subjective perception of conflicts. For a facilitator or mediator it is important to accept that some people may already feel affected by conflict while others say everything is alright. To empower the participants to act empathically during a conflict, even at an early or low escalation stage.

Time.

40 Minutes.

Materials.

Cards with YES and NO written on them. Sticky tape.

How?

Step 1: Clue the cards with YES and NO at two opposing walls/ chairs, ... in the room. There needs to be enough space in between so that the group can move freely.

Step 2: Explain to the participants that you will describe different situations, which they will have to determine as either: YES, this is a conflict or NO, this is not a conflict. They show their opinion by standing closer to the YES-side or closer to the NO side. They can choose any distance from YES or NO in order to express their opinion.

Step 3: In order to illustrate the procedure, say “The weather is good today.” The participants have to position themselves according to whether they agree with the statement or not. Some, standing near the YES may say: “Yes, it is good, because it is sunny. Others, standing close to the NO may say: “No, the weather is not good, because it is very dry, and the plants are suffering”. Some, standing in the middle may say “It’s bad and good at the same time, because ...”

Step 4: Present the following scenarios:

- 1) Two friends have a competition every day. One of them always wins.
- 2) A stretch of land alongside a river belongs to one group that is not using it. A drought forces another group to migrate to the area and to use the land.
- 3) Parents want their daughter to marry, though she wants to study. Still she decides to marry. She is very sad about the marriage and envies their female friends who study.

4) After a landslide, one village receives financial aid for the reconstruction. The neighboring village is not as damaged (only 20 % and not 80 % as the first village) and thus receives no aid.

5) *Think about more examples and try to meet the reality of your participants!*

After each scenario the participants find their position between YES and No. Ask some (not all) participants: “Why are you standing here?” or “Why did you choose this position?” The other participants listen to the explanations. As the trainer you act as a role model. This means you paraphrase their statement and outline the explanation behind the position. Every statement/ position is appreciated in this exercise. No judging! Emphasize, that these are individual perceptions in saying: “For you, it is like”, “Your point of view is...”, “For you is important, ...”

Step 5: Evaluate the exercise through inquiring about the participants' thoughts and observations.

Elements that should be identified during the evaluation are:

- There is no universal truth about the interpretation of a situation.
- People perceive situations differently.
- All the different perceptions of the situation are okay.
- Therefore, it is subjective if you perceive a situation as a conflict or not.

Avoid making your participants feel that after having asked them for their opinion you now present the "real" definition of conflict. **Make it clear that different definitions can exist. Different perspectives are legitimate.** You can also ask participants to collect different criteria for conflict, which might further sensitize them to the different dimension in the understanding of what a conflict is.

Those dimensions could be:

- Inner conflict or conflict with others
- Feeling hurt by the other person/ group
- Feeling impaired by another person / group
- Violent or non-violent conflict
- Psychic/ Physic violence
- Only one party perceives it as conflict

The trainers explain to participants: Even if only one party closes her heart towards the other person, mediators would say: “This is a seed of a conflict.” It can be the beginning of a conflict or it can be easily resolved or be forgotten the next minute. As mediators we try to be sensitive towards even those small seeds of potential conflicts.

3.1.7 *Closing of the day*

Close the first day of training by saying something appreciative, for example how interesting the group is, how much you are looking forward to seeing them again tomorrow...

(Say something that you can truly feel. Nothing is more terrible than fake-appreciation.)

Don't forget the sounding board after the training closes (see 1.4.).

3.2 Programme for day 2

Aim of this day

The participants understand the basic features of mediation and dialogue and practice basic communication skills.

Time	Exercise	Length
09:00 – 09:15	Energizer/ Song	15 mins
09:15 – 10:20	Exercise: The Coconut Optional: Case Study: The 1978 Camp David Accord (Simplified)	65 mins
10:30 – 10:50	Tea/Coffee break	20 mins
10:50 – 11:40	Case Study “Mahima wants to go partying” (Constellation)	50 mins
10:20 – 10:30	Input: grounding questions	10 mins
11:40- 12:30	Exercise: Grounding questions (Case Study “Mahima...”)	50 mins
12:30 – 14:00	Lunch	90 mins
14:45 – 15:30	Intro-Exercise: Bottle game	45 mins
14:00 – 14:45	Exercise: Active Listening	45 mins
14:45 – 15:05	Tea/Coffee break	20 mins
15:05 – 15:15	Input: Circle of understanding	10 mins
15:15 – 16:05	Exercise: Summarizing & Paraphrasing	50 mins
16:05 – 16:15	Closing of the day	10 mins

3.2.1 Exercise: The Coconut¹⁹

Why?

To illustrate how to separate positions from interests and needs and why it is important for mediation.



Time.

65 Minutes

Materials.

Flipchart, markers

How?

¹⁹ The story is based on the orange example described in Fisher, R. & Ury, W.: Getting to Yes (1981).

Step 1: Present the story of "The Coconut" to the participants:

On a nice day, a father gives one beautiful coconut to his two children, Babita and Ram. Both children grab the coconut and shout, "Give me the whole coconut – I want to have it!" A quarrel arises, and the father wonders how this conflict could be resolved. He comes up with different ideas.

Step 2: Ask the participants how to resolve the conflict.

Collect their ideas on a flipchart. Their suggestions might be:

- (1) Just cut the coconut into half. Each of the children will get one half of the coconut.*
- (2) Neither of them will get the coconut. / Father will get the coconut.*
- (3) The older child will get the coconut.*
- (4) The one who said first that the coconut belongs to him will get the coconut.*
- (5) Draw lots/ throw the dice.*
- (6) Father buys another coconut.*
- (7) One child gets the coconut now; the other gets the next coconut that is bought in the future.*
- (8) Father asks both children: "Why do you want the coconut?" / "Why it is so important for you to have the whole coconut?" → See step 5*

Step 3: Analyse the solutions that the group found: Are these lose-lose, win-lose, or maybe already win-win solutions? The participants will not likely come up with win-win solutions in the first place.

- (2) Neither of them will get the coconut. / Father will get the coconut. – **lose-lose***
- (3) The older child will get the coconut. – **win-lose***
- (4) The one who said first that the coconut belongs to him will get the coconut. – **win-lose***
- (5) Draw lots/ throw the dice. – **win-lose***
- (6) Father buys another coconut. – **win-win***
- (7) One child gets the coconut now; the other gets the next coconut that is bought in the future. – **in the first moment: win-lose, later: win-win.***
- (1) Just cut the coconut into half. Each of the children will get one half of the coconut.*

This is a special case: called **compromise**; the most common solution to conflicts, because everyone gets at least something. Unfortunately, people often perceive it as a lose-solution: They would rather say: "I lost one half." than saying "I won one half."

Step 4: Now classify the solution into different categories.

(1) Just cut the coconut into half. Each of the children will get one half of the coconut.

This solution is a **compromise**. Even if a compromise is meant as a fair solution, it oftentimes leaves the parties dissatisfied. (see above)

(2) Neither of them will get the coconut. / Father will get the coconut.

This solution is often used as a pedagogic tool or pressure: the father hopes that the children will not quarrel next time but will rather find solutions on their own. From a mediator's perspective, this is very disempowering for the parties and sometimes even causes rebellion against the father. In political conflicts, sanctions use the same logic and are, therefore, seen as controversial.

(3) The older child will get the coconut.

(4) The one who said first that the coconut belongs to him will get the coconut.

(5) Draw lots/ throw the dice.

This is an **agreement based on 'fair' criteria**. This solution is only sustainable if both children accept the underlying rules! This can either be ensured by asking, them before throwing the dice, if they accept the criteria underlying the solution as fair. Or the criteria have to be general social norms (e.g. the older one has more rights than the younger, boys have more rights than girls, ...).

(6) Father buys another coconut. /The father buys strawberries.

Enlarge the pie/ create more resources: if the required resources are available this solution leaves each of the parties satisfied.

(7) One child gets the coconut now; the other gets the next coconut that is bought in the future.

This solution is called an **iterative solution**: This means that each child gets the same BUT NOT AT THE SAME TIME. It is a smart solution that is often neglected.

Step 5:

(8) Father asks both children: "Why do you want the coconut?"/ "Why it is so important for you to have the whole coconut?"

This is the starting point for a mediative process/ solution. The main idea behind it is to separate interests from positions.

Please discuss this mediative option after step 4. If no participants come up with this option, you suggest after step 4: "What if we ask them what interest or need Babita and Ram have (why each wants to have the coconut)?"

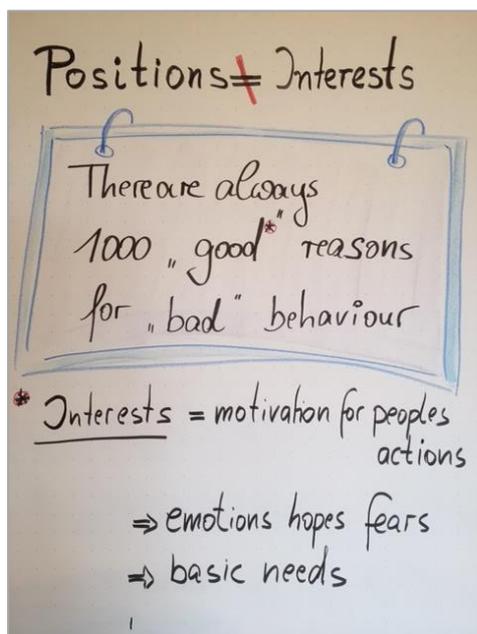
- Positions are demands of the parties: “I want the coconut!”. They are often mutually exclusive. Positions can also be accusations like “You are a mean person! I am always neglected! You only want to bother me!”
- Interests are the plausible, comprehensible ‘good’ reasons behind the positions: emotions, hopes and fears. “The child wants the coconut because it wants to use its flesh in order to bake a cake for his friend.”

Collect the different ideas what the children’s interests could be on a flipchart.

One answer might be "Babita just wants to dominate Ram!" or, "Ram wants it just because he doesn't want Babita to have it!" In this case the conflict is not about the coconut but about their relationship. As mediators, you would need to address that in a mediation process.

At the end, present an answer which leads to a 100% win-win solution: Babita wants to use the flesh of the coconut for a cake, while Ram wants to use the juice of the coconut.

Step 6: To summarize, you can present the following on a flipchart:



If this exercise takes less than the scheduled time because the participants have some knowledge about mediation already, then you can use the following example as an additional exercise:

3.2.2 Case Study: The 1978 Camp David Accord (Simplified)

Why?

To illustrate how to separate positions from interests and needs and why it is important for mediation.

Time.

20 Minutes

Materials.

Flipchart, makers

How?

Step 1: Introduce the following case: “A is a neighbor of state B. One day, state A invades a deserted part of B’s territory (see marked area on the map). Both countries plunge into war. B demands “Give back our territory!” A refuses and says “You will never get it back! We are here to stay!”

Step 2: Do not mention the real names of the states, but use state A and state B. (That’s why we draw the map in distorted proportions.) Ask the participants to step into the shoes of political representatives of state A. Ask, what are your interests, your emotions, hopes and fears as representatives of state A. As trainers use “grounding questions” in order to reveal the interests behind positions, because participants will tend to talk in positions. (You may mention that you will later explain “grounding questions” in detail.) For example: If one participant says “We want power.” You may say “Ok, you want to be powerful. Why is it so important for you?” Collect the different interests (no positions) on the flipchart.

ATTENTION: The word interest is often confused with positions when those are framed for instance like this: “I want to have power! My interest is to rule the world!” That is why you always have to ask so-called **grounding questions**, such as: “WHY is it important for you? What do you want to do with it?” Tell the participants that grounding questions will be introduced in the following exercise.

Step 3: Do the same for state B. Now all participants are representatives of land B ...

Step 4: Explain, that in the real conflict behind that case study the occupied piece of land was a desert. So, there were no resources, religious or cultural heritages or identity issues. Underline those interests, which are left:

State A	State B
<ul style="list-style-type: none">• loss of face• fear to be overrun• fear to be perceived as weak	<ul style="list-style-type: none">• loss of face• fear to be perceived as weak• losing power internally and externally

- security
- losing power internally and externally
- avoid a precedent/ fear that more parts are invaded by other neighbors
- keep sovereignty

You can point out that there are many commonalities regarding the interests, e.g. loss of face, fear to be perceived as weak. They can serve as so called “bridges of understanding”, because both sides know what it feels like. There are also differences or things that you only find on one side like fear to be overrun or avoiding a precedent.

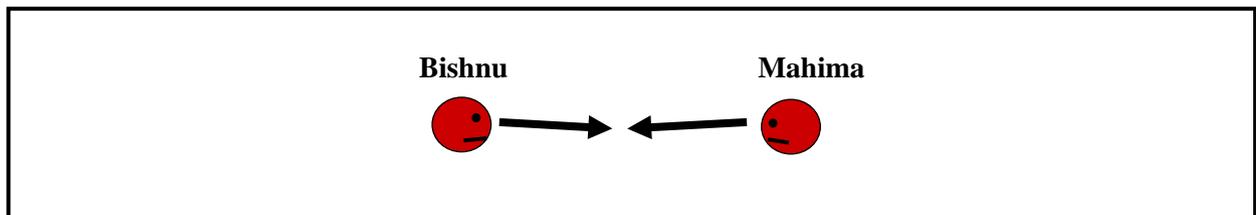
Step 5: Ask the participants to identify possible win-win solutions. In this case, one simple solution could be a demilitarized buffer zone. Thereby, A realizes its interest in security, B keeps its sovereignty. Both avoid a loss of face.

Step 6: Reveal that the two countries are Israel (state A) and Egypt (state B). This case study was a simplified version of the Camp David Accord from 1978, one of the first famous peace negotiations in which mediative thinking was applied. Jimmy Carter was awarded the Nobel Peace Prize amongst others for this achievement.

3.2.3 Case Study “Mahima wants to go partying”

Step 1: Tell a conflict story:

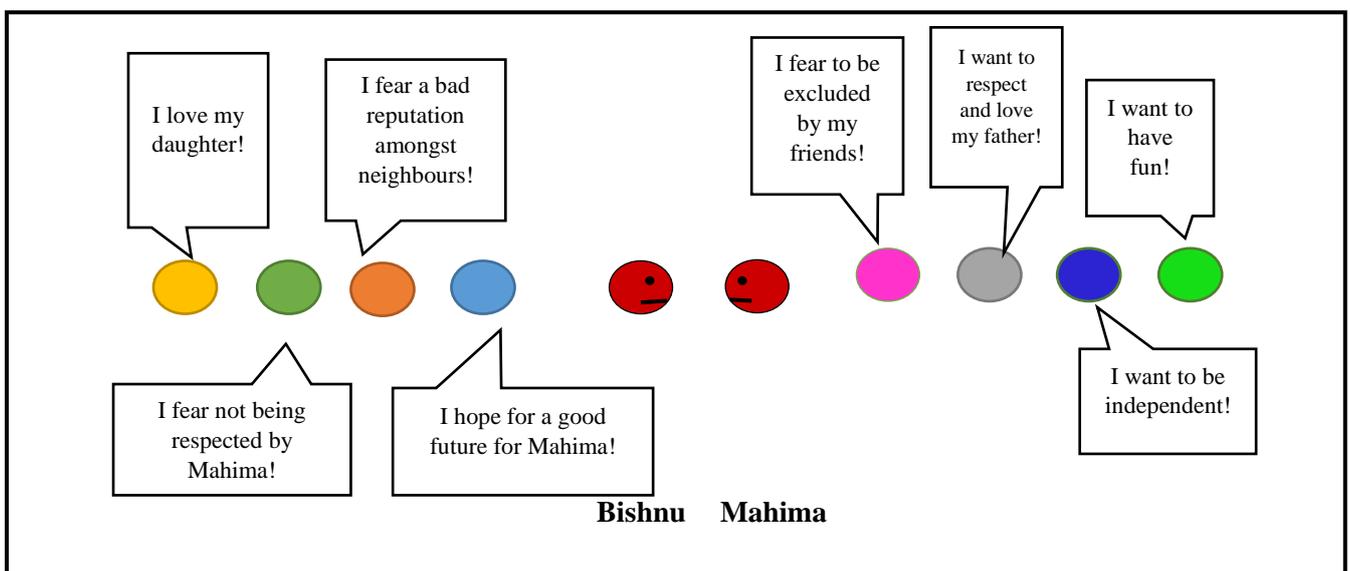
Mahima is the daughter of Bishnu. She is 17 years old. One day, she wants to spend the evening with her friends partying. Bishnu does not want her to go. Mahima gets angry: “You never let me meet my friends in the evening. Everybody else is allowed to go out until very late. But not me! That’s not fair!” Bishnu shouts back: “I am your father – you have to do as I say!”



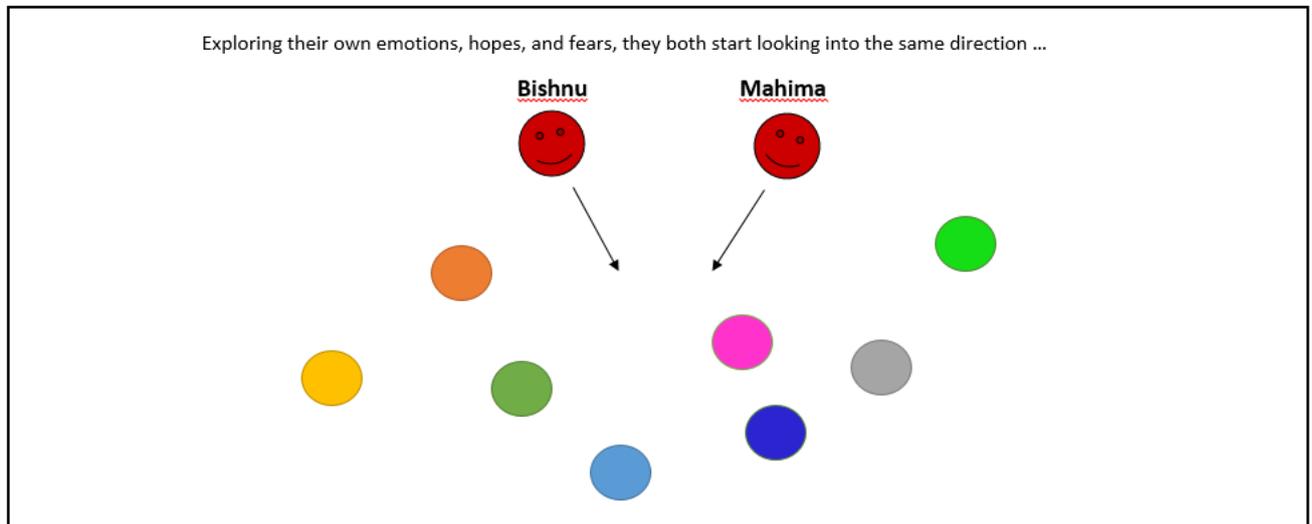
Step 2: Place two participants as representatives of Mahima and Bishnu facing each other. In this step, they are not allowed to say anything because the other participants shall work. Tell the group that you will now start to use the grounding questions. Ask the group to answer from the “I”-perspective of Bishnu: “Why is it so important to you that Mahima stays home?” Maybe one participant says “because I want to be respected!”. Then you say: “Okay, thank you, would you please stand up and stand BEHIND Bishnu and keep your answer in mind. You represent the respect Bishnu wants.” Make sure that the person stands directly behind Bishnu so he/she is hard to be seen by Mahima. You then ask the participant to repeat his sentence: “I want to be respected!”

Ask other grounding questions in order to find out Bishnu’s emotions fears and hopes, until there is a ‘queue’ of 4-5 participants behind Bishnu. Each participant represents a different emotion, hope or fear of Bishnu.

Step 3: You do the same for Mahima.



Step 4: Then you stand in front of Mahima and Bishnu. One by one, you ask the representatives of the emotions, fears, and hopes to step forward and repeat their sentence (e.g. “I want to be respected!”). Alternate between the interests of Bishnu and Mahima. Place them so that both Mahima and Bishnu can see them (see image).



Step 5: Ask Mahima and Bishnu “What has changed for you? How do you feel now?”

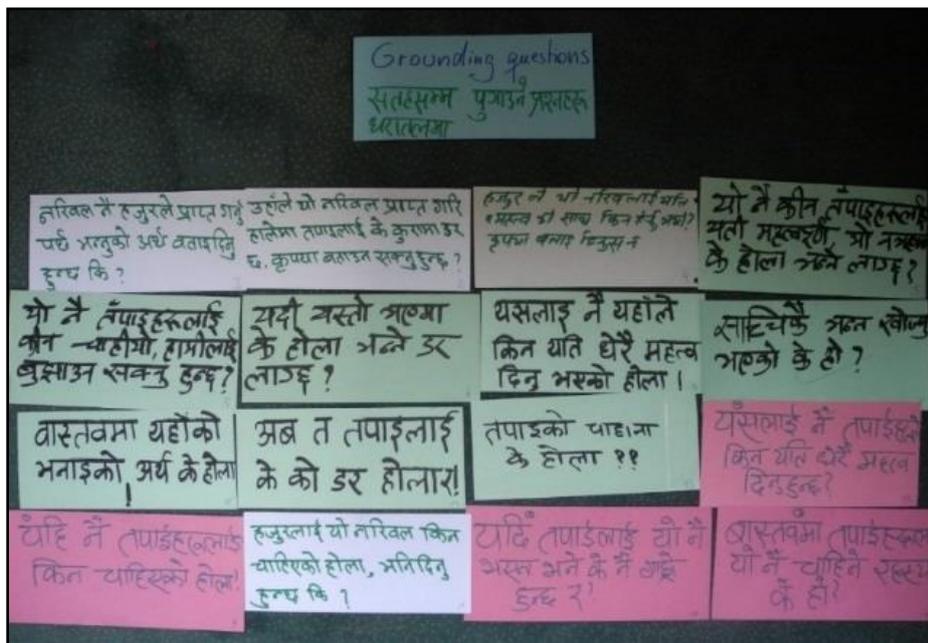
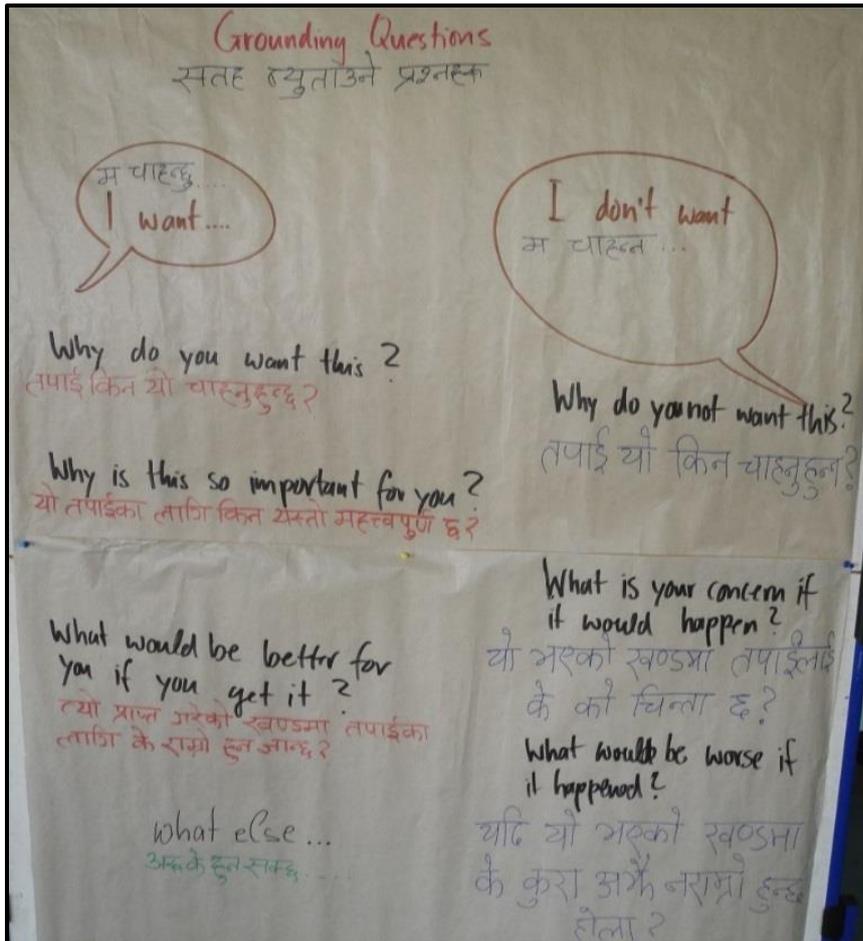
In most cases, they have changed their direction of sight and turned towards the other interest-representatives. They often feel less angry and confrontational, more hopeful and closer to each other.

In mediation we make clear: Not the other person is the problem! Rather, the parties are here to solve a common problem.

Step 6: Explain that this is a visualization of the logic of mediation and the beginning of a change of perspective. New options become visible to the conflicting parties.

3.2.4 Introduction: Grounding questions

Show flips with grounding questions and read them out. Explain: “In the previous exercise we used grounding questions. They are a crucial method to move from positions to emotions, hopes, and fears. Also, in the following case study I will use those questions. Please observe how they work.”



3.2.5 Exercise Grounding questions

Why?

Practice grounding questions so that they are internalized.

Time: 50 Minutes

Material: Flipcharts with grounding questions

How?

Step 1: Form groups of three participants. Two of them are facilitators, the other is either Mahima or Bishnu. Mahima/Bishnu starts by telling this/her positions that led to the conflict. The facilitators then ask different grounding questions to really get behind the positions, that means, to the emotions, hopes and fears. They do that for 10 minutes. Afterwards one of the facilitators becomes the role player and they start again.

Step 2: In the third round (or if you think that this is too easy for the group), they shall do the same exercise, but with some amendments. There are two facilitators and one storyteller. The storyteller tells about a real conflict that he has (experienced) as one of the involved parties. The facilitators ask grounding questions. The aim is to get to the emotions, hopes and fears behind the position and accusations in order to make the storyteller feel understood. This helps him/her to reflect about his/her conflict.

3.2.6 Intro-exercise: Bottle game

Why?

To visualize the need for active listening as a simple real-life example. Show how complicated communication is. Show the need to check back and ask for clarification (even if you think everything seems logical and clear).

Time.

45 Minutes.

Important: You have to prepare this exercise in advance, e.g. collect the necessary items the day before!

Materials.

The same 5 items for **each** participant (e.g. 1 empty plastic bottle, 2 pins, 1 fork, 1 marker, 1 sheet of paper, about 30 cm of sticky tape...)

How?

Step 1: Spread throughout the room pairs of two chairs: The chairs have to stand back to back. Ask the participants to sit down. In the end you have pairs of two (person A and person B) sitting back to back.

Attention: As soon as they are seated, the participants must NOT turn around, they can only hear but not see each other!

Step 2: Give each participant one set of material (e.g. 1 empty plastic bottle, 2 pins, 1 fork, 1 marker, 1 sheet of paper, about 30 cm of sticky tape...). In each pair, name one player A and one player B. They must not look at each other or at what they are doing, but only have to

listen and ask questions for clarification. It is similar to communication via phone.

A starts to create a sculpture out of the material and, at the same time, A tells B step by step, **exactly** what she/he does. The aim of the exercise is that B creates the same sculpture as A, without seeing what A is doing. She/he has to rely fully on the explanations of A.

Step 3: As soon as they finished their sculptures, they may compare them.



What you must **not** tell them in advance: Usually they end up doing completely different things due to insufficiently specific descriptions. For example, they say “wrap the tape around the bottle”. While one participant wraps it around the lower part of the bottle, the other one is wrapping it around the upper part.

Step 3: Bring all participants back into a circle. Ask for feedback: “What do you learn from this exercise?” “Did you experience something similar in your real life?” “What does it tell you about communication in general?” (see part ‘Why?’) The discussion should refer to the questions

3.2.7 Exercise: Three Times Listening/ Active Listening

Why?

To sensitize participants to the importance of listening in mediation and to develop their skills in active listening; to understand the impact of body language, gesture and facial expression in communication.

Time:

45 minutes.

Materials: /

How?

Step 1: Let the participants split into groups of three. One person is the storyteller, the second is the listener. The listener is not allowed to talk. He/she can only use body language, gestures and mimicking to express him/herself. The third person is the observer and sits a little bit aside. Three rounds (each about 3 minutes) will be played.

Step 2: The storyteller chooses a personal story (“Something I am proud about”) to tell the listener. In the first round, the listener has the task to show that he/she doesn’t want to listen to the story. But only with body language! The observer takes notes of his/her observations.

Step 3: In the second round, the storyteller tells another story (“Something that made me angry”). The listener has to listen in a very concentrated but neutral way. The observer again notes his observations.

Step 4: In the last round, while the storyteller retells the first or second story, the listener **listens actively**: she/he shows that he/she wants to support and empower the storyteller in whatever he/she

wants to tell. This will only be possible if the listener has the inner attitude that he really wants to hear the story.

Step 5: Evaluate the groups' experiences. First, let the observers present their observations, then let the others tell how they felt. Discuss the impact of active listening with the group.

Step 6: Wrap-up!

Discuss the lessons learned with the participants. Emphasize the following points:

1. Mediators and dialogue facilitators have to prepare themselves to listen actively to what the other person tells. They have to do this with their entire body language, their eye contact, and their inner feelings. This helps the other person to really open up and tell what is most important to them.
2. Most people think that you have to listen without emotion in order to be unbiased. However, emotionless appearance is deterrent and makes the storyteller feel rejected.

Step 7: Present hands-on advices to the participants. Collect them together. Some examples could be:

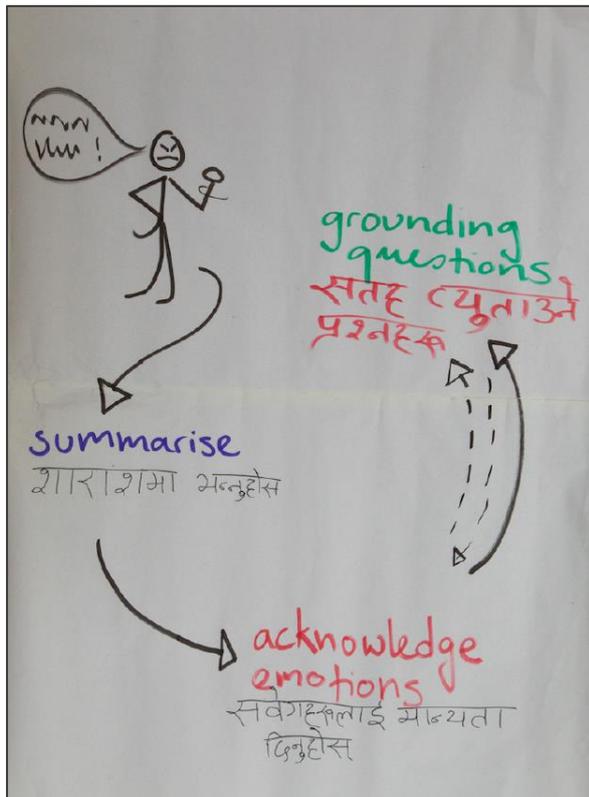
Advices for Active Listening:

- It's all about attitude: Be truly interested; you cannot pretend to listen actively
- Trying to understand the speaker's emotions, hopes and fears without judgement.
- Showing an open body posture, make supportive gestures
- Using an appropriate amount of eye contact
- Using verbal support very rarely:
 - Acknowledging having received the message: "Hmm." "Aha." "Oh."
 - Making supportive and encouraging statements like: "Go on." "Then what happened?", "Yes, I understand." "Would you like to tell us more." etc.
 - Expressing acknowledgment: "I understand." "I see." "O.K."
- ...

But DO NOT:

- Do not ask any questions that only fulfill your curiosity, but have trust that the storyteller will tell you everything that is important to know.

3.2.8 Circle of understanding



This is our circle of understanding. It illustrates what we as mediators do in every mediative conversation over and over again. It is so to speak the basic component of mediation.

Everything starts with a statement of one of the conflict parties. When one party is telling a lot, the mediator empathetically interrupts the speaker at an appropriate point of time. This point has come when the mediators realizes that she/he can no longer memorize what is being said. The mediator then says: “May I summarize you, so that I can make sure that I understood you correctly?”

Then, the mediator summarizes and paraphrases the statement. Summarizing means, she/he repeats the central messages. The summary has to be

shorter than the original statement. Paraphrasing means to structure the contents, for example by saying: “Three things are very important for you: firstly, ..., secondly, ..., thirdly,” Or “on the one hand, you ... and on the other hand, you”

After that, the mediator uses different techniques to acknowledge the emotions of the speaker, e.g by naming them (“For me that sounds as if you are angry and disappointed? or “This sounds as if you are very proud. Is that true?”) This technique is called mirroring and we will learn more about it on another day of the training.

In order to explore more emotions and to get to the hopes, emotions and fears, you ask grounding questions, (e.g. “Why is that so important for you?”) The grounding questions have been practiced already this morning. Now, we will have a closer look on paraphrasing and summarizing.

3.2.9 Exercise: Summarizing and Paraphrasing

Why?

To practice summarizing and paraphrasing.

Time.

45 minutes.

Materials.

Flipchart (see below) with instructions.

How?

Step 1: Note down examples of summarizing introductions:

Always begin the sentence with:

"If I understood you correctly, you said... Is that right?"

"I think I understood that you felt... Did I understand you correctly?"

"I have the impression/feeling that... Is that correct?"

"I hear you saying that ...?"

"For you it is important/difficult/ annoying that ...?"

"Your point is... Is that right?"

"Do I hear you saying ...?"

Always pose the summary as a question so that the speaker can either agree with it or not. Avoid interpretations; do not tell your own opinion in the summary.

Step 2: Present a list of controversial topics. Here are some examples. Please collect more topics if needed.

Topics

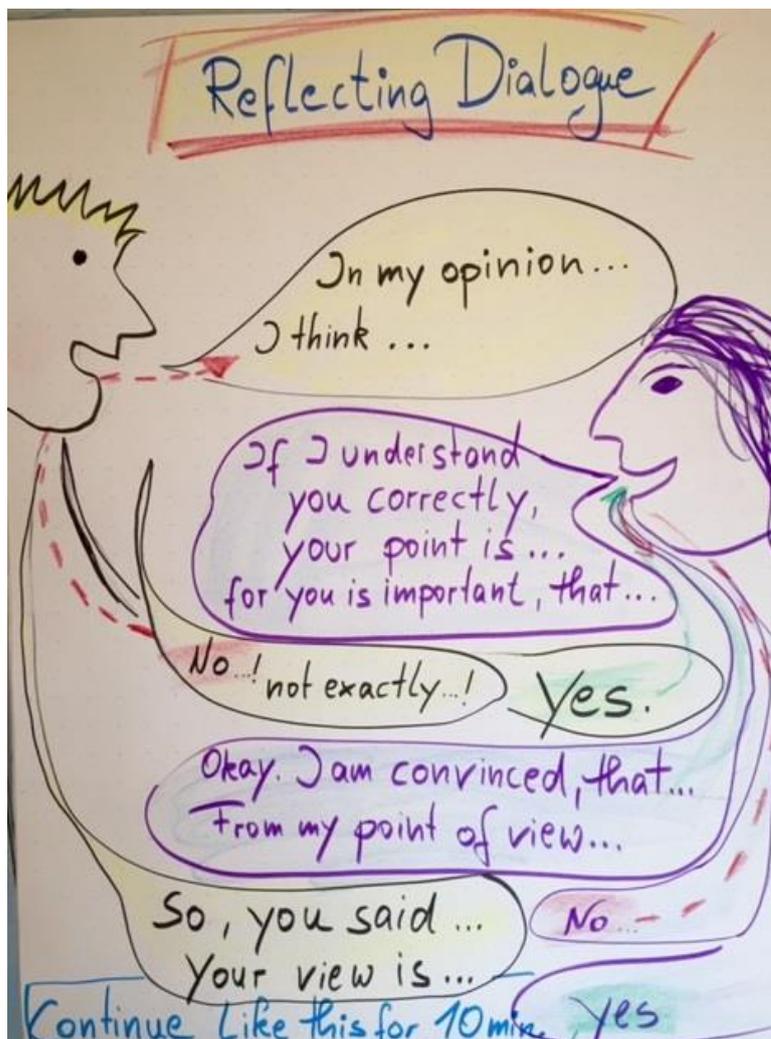
- Should Nepal be a secular state or a Hindu Nation?
- Should Nepal have more close ties with India or China?
- Should the minimal qualification for having a driving license be SLC or not?
- Should the state have reservation quota for academic scholarship and/or job for marginalized and backward communities or not?
- Should the Armed Police Force have arresting rights or not?
- Should the politicians in Nepal have minimal academic qualification or not to hold ministerial position?
- Should the politicians in Nepal have a retirement age or not?
- Should vandalizing properties and conducting unrest, bandh be punished by the State or not?
- Should Nepal have provision of capital punishment for serious crimes or not?

Step 3: Ask the participants to form groups of two and to discuss a controversial topic. Their conversation has to follow a specific pattern:

1. Participant 1 makes a statement
2. Participant 2 has to summarize and paraphrase what he understood. And asks if that is correct.
3. If participant 1's answer is yes, Participant 2 is allowed to make a new statement for his position. If pt. 1 says no, he clarifies, in what points he was not fully understood. Only after this has been summarized correctly by pt. 2, now pt. 2 gets to make an argument for his side.
4. Now pt. 1 summarizes and paraphrases what he/she understood and ask if that is correct. If "Yes", he/she continues with his/her argument. If "No", or "not exactly", pt. 2 will repeat and clarify, pt. 1 has to summarize until pt. 2 feels, that his/her argument is fully understood. Only than pt. 1 continues with his/her argument. Now Participant 2 summarizes again ...

Do this for 10 minutes!!

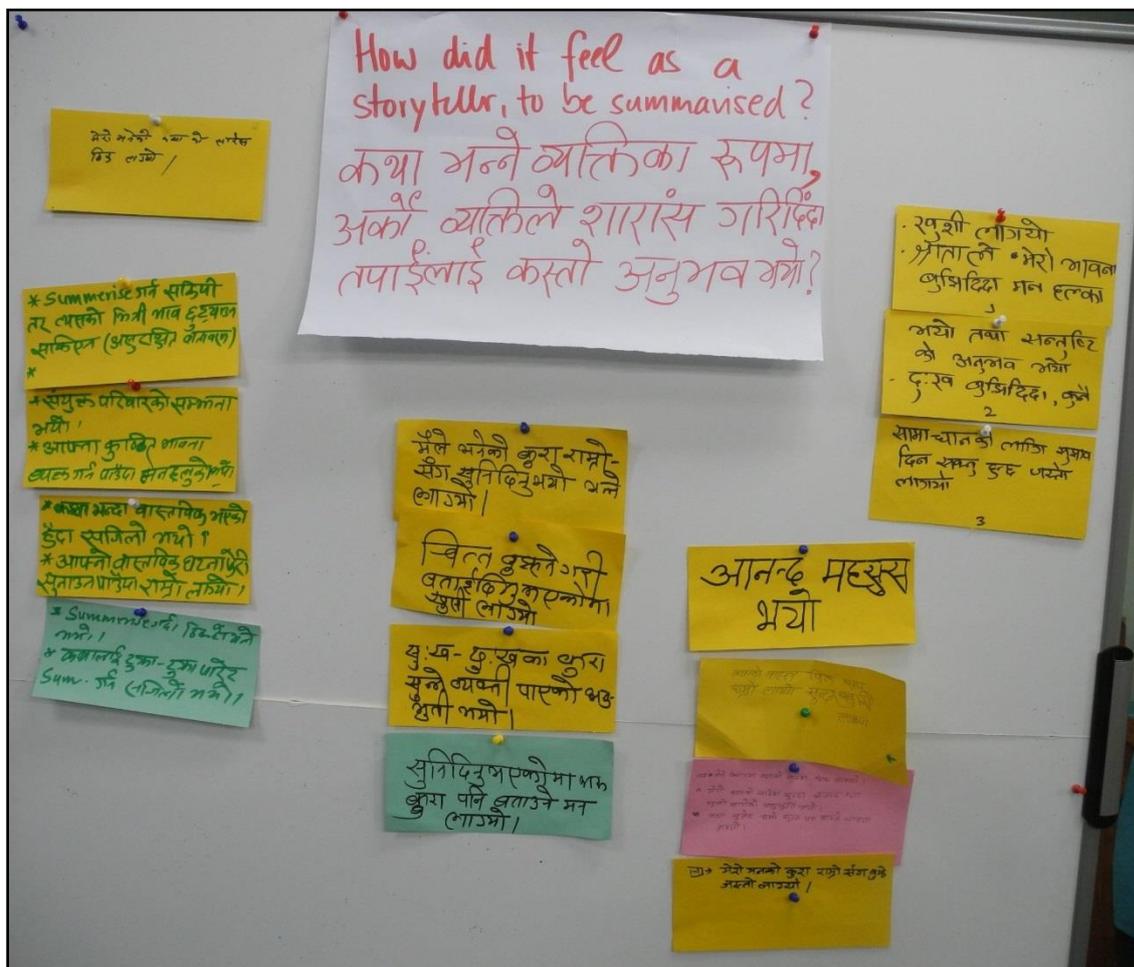
The trainers walk around and check whether the groups are following the instructions



Step 4: After the pairs have finished, ask the whole group: “How did the frequent summarizing affected your conversation?” “How did it change how you felt?” “What was different in comparison to other discussions?”

For example, the participants will say that the tension decreases; they felt better understood by the other; they focused on their own position; it fostered mutual respect; it slowed down the communication. For a normal discussion this might seem boring, for a conflict situation and for mediation this is exactly what we need to succeed. Therefore, mediators constantly summarize the parties in order to build trust between the parties and themselves! Only in the *later* stage of the mediation, they ask the parties to summarize each other to check whether they understand each other.

The evaluation flipchart could look like this:



3.3 Program for day 3

Aim of the day:

The Participants will apply their empathy-skills to a real case from their context. They will practice the first stages of mediation

Time	Exercise	Length
9:00 – 9:15	Energizer/ Song	15 mins
9:15 – 11:15	The Iceberg: Exercise on a real case: Water tap conflict	120 mins
11:15-11:35	Coffee break	20 mins
11:35 – 12:15	Input: Overview stages of mediation + Opening phase and storytelling phase in more detail	40 mins
12:15-13:45	Lunch break	30 mins
13:45-14:45	Demonstration: Opening phase and storytelling phase	60 mins
14:45-15:00	Demonstration: Opening phase and storytelling phase (Step1)	15 mins
15:00-15:20	Coffee break	20 mins
15:20-17:00	Role-play exercise: Opening phase and storytelling phase – Watertap conflict (Step2-4)	100 mins

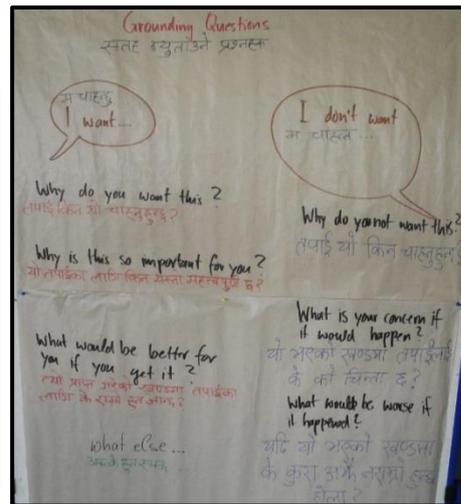
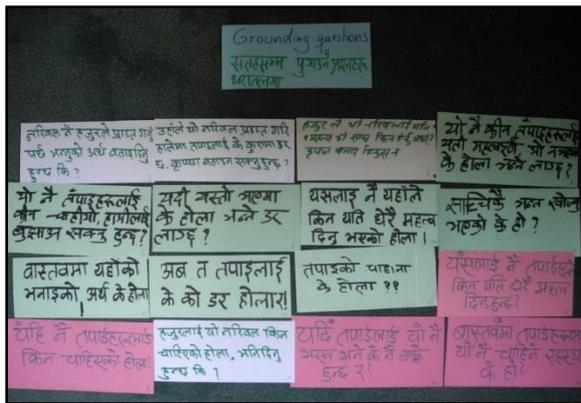
3.3.1 The Iceberg: Exercise on a real case: Watertap conflict

Why?

This follows the same logic as in the coconut example, only more comprehensive. The participants learn how to use grounding questions to look behind positions and explore emotions, fears and hopes. They will work on Empathy Lists, which are the core of the Conflict-Perspective-Analysis CPA (see training part II). They will learn about the logic of mediation and adapt it to a real case, called the “Watertap conflict”.

Time. 120 minutes.

Material. Prepared flipchart of the iceberg model: Two icebergs next to each other. Their peaks are above the water surface. Flipchart with grounding questions for everyone to see.



How?

Step 1: Present the case and write the positions on the peaks of the icebergs. Fold up the lower end of the flipchart so that you can only see the peaks of the icebergs (=the positions)! The participants should not be able to see the lower parts of the icebergs! Explain:

“Look at the picture: You can see two mountains. Everyone is shouting from the peak of his/her mountain towards the other mountain. It seems there is no way for the parties to ever meet again. There is no connection, but only a long distance between the two demands.

You see the positions of the two groups, living together in one community. The new community members (former PLAs) are asking to share the water taps of the old community, but the old community members deny it.”

WATERTAP-CASE: The Nepali civil war lasted 10 years, starting in 1996 and ending with the comprehensive peace accord in 2006. After the end of the war, the former Maoist Army Combatants (MAC) had to settle in cantonments, which were usually located at the mountain slopes and thus isolated from the rest of the community. Towards the end of 2011, the ‘updating and regrouping process’ started, which aimed at reintegrating the MACs into the communities. For the 6 years, in which they had lived in the cantonments, there was little contact between the community members and the former-combatants. However, international actors widely realized and supported infrastructure and electricity projects in those communities and areas close to cantonments. With the abolition of the cantonments, those of the former MACs who decided to settle in the communities and not to enter the regular army were offered a financial grant. Many communities expanded through the settlement of

The **Double-Iceberg model** is a basis for the **Conflict Perspective Analysis (CPA)**, which will be introduced on Day 6 of the training. In the CPA the emotions, hopes and fears (underneath the water surface) are noted down on so called **Empathy-List**.

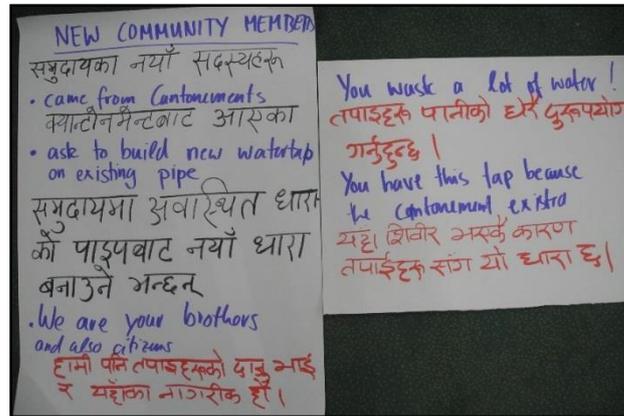
MACs. Sometimes, this situation gave rise to conflicts and misunderstandings. At the same time, the new community members want acknowledgement that they fought for Nepal's freedom for 10 years.

In the Nepali context, probably all participants will know more or less about the background of such kind of conflict:

Positions:

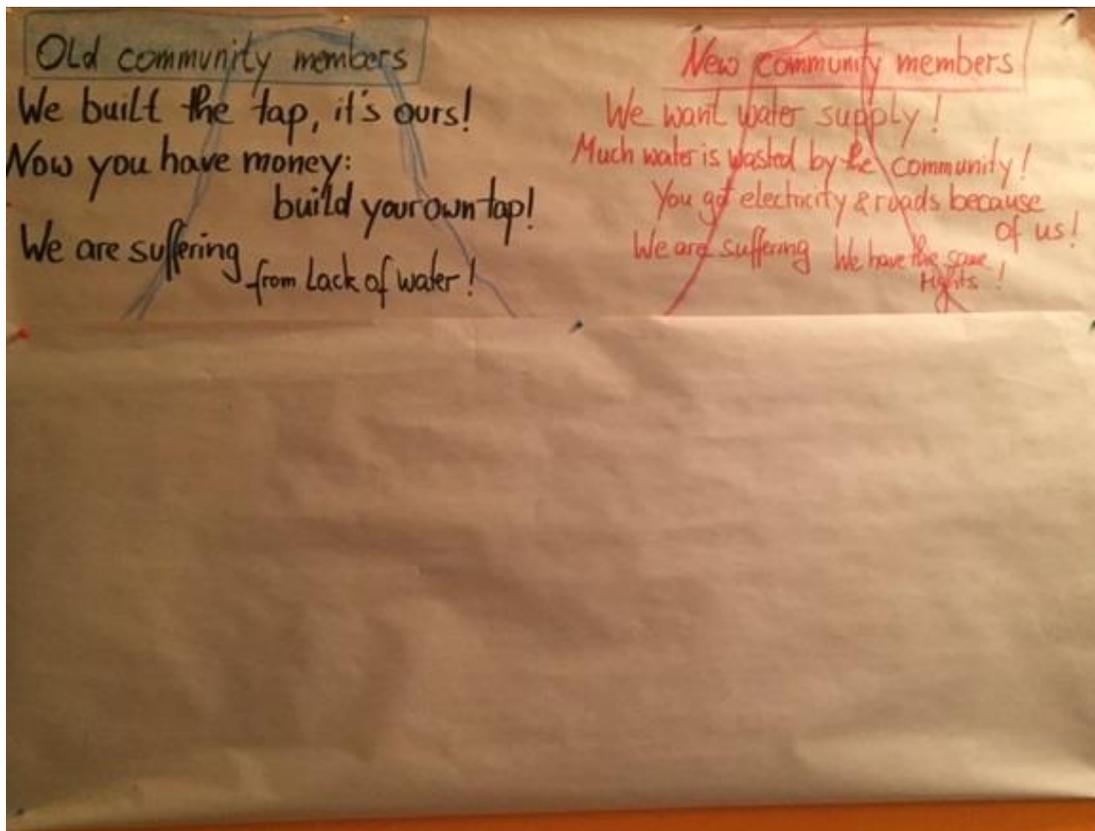
New community members

- You should be thankful!
- You got electricity and roads because of us!
- Much water is wasted in the communities!



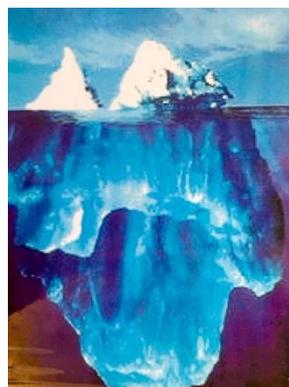
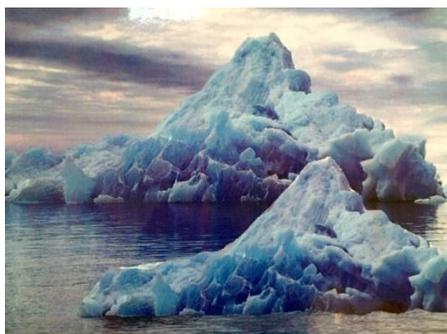
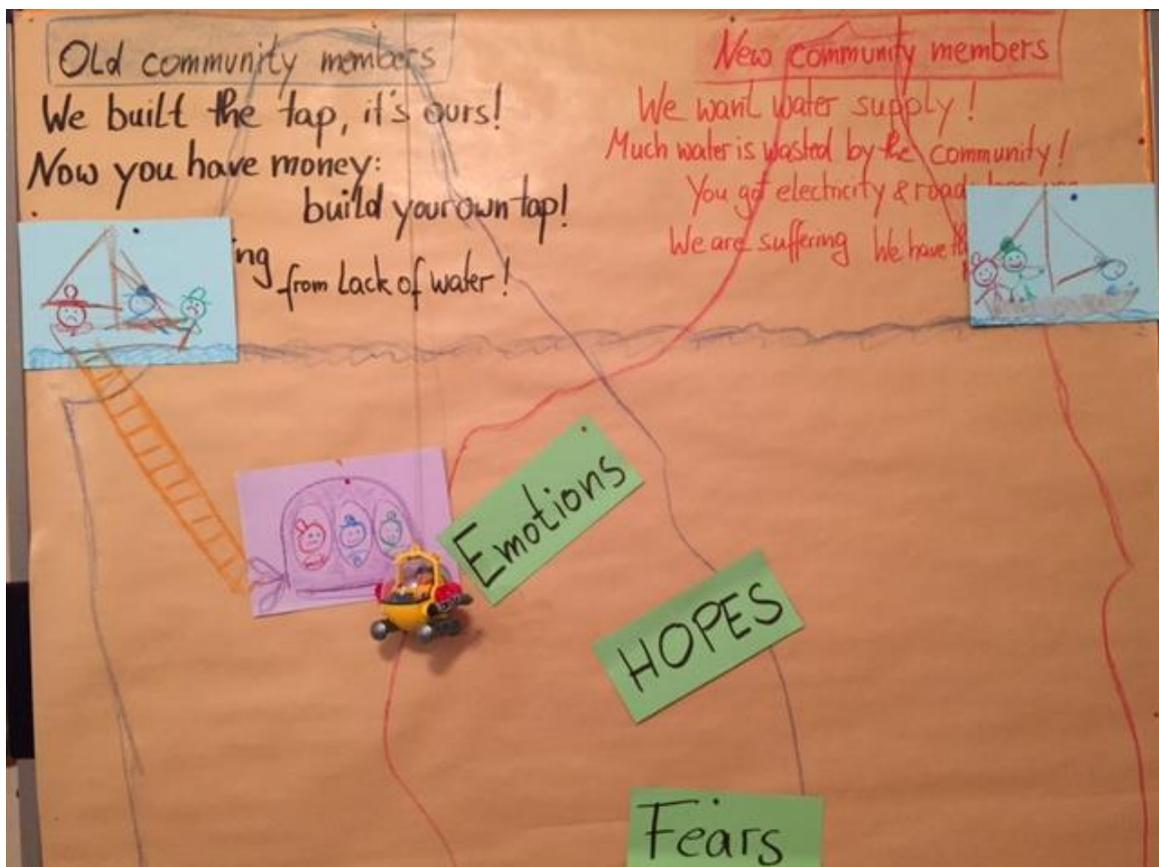
Old community members

- We built the tap, it is ours!
- We are suffering already!
- You have money – build your own water tap!



Step 3: Now unfold the flipchart. Explain that – What appeared like mountains are icebergs! So you can find underneath the water surface the underlying emotions, fears and hopes of both parties. A mediation process is like a journey on the arctic sea. You cannot bridge the gap between the peaks of mountains. But sitting in a submarine, you dive and explore what is underneath the water surface. There will be a lot of unexpected things to see: In your own icebergs and in the iceberg of the other party. And maybe you will even find a connection between the icebergs. When you have explored what is underneath, you can come back to the surface and it is much easier to find new solutions.

In order to get off board the ship (level of positions) into the subway (level of interests) you need a ladder. The mediator provides this ladder by asking many grounding questions. Usually, conflict parties are reluctant or even fearful if they have to leave their positions and talk about their feelings, hopes and fears. But grounding questions help them.”



Step 4: Divide the participants into two groups, one of ex-PLAs/ new community members and the other of old community members. If there are no clear groups of former members, make sure that you divide them according to their closest affiliation.

Step 5: The participants then go to separate flipcharts and if possible, into different rooms. They are prepared with the following:

Group 1 flipchart: We, the new community members, ... feel.... hope...fear...

Group 2 flipchart: We, the old community members, ... feel.... hope...fear...

Each trainer supervises one small group and accompanies them to their respective flipchart.

Explain to the participants: (e.g of group 1): “We will now explore the emotions, hopes, and fears of one party. For the next 25 minutes please step into the shoes of new community members. We talk, like the inner voices of the new community members. We **are** all new com. members! Please ask each other grounding questions to dive deeper, to find out more about our fears and hopes. I will note this on this Empathy List. So, what is **your** hope as a new c community member?”

If the group is reluctant you can explain, that the other group is meanwhile doing the same from the other party’s perspective.

The groups will stand around the flipchart. Two trainers stand next to the flipchart and permanently ask the participants grounding questions “**you** as an ex-combatant, why is it so important for **you** that ...”. Make sure that participants use “I” and “we” rather than they. Also encourage the participants to ask grounding questions whenever someone comes up with a position, demand or claim! The trainers write down only feelings, hopes and fears (as keywords).

Advice box

The trainers have to make sure, that the participants answer from I/we-perspective. Whenever they step out of the role, try to bring them back into the role “okay, you as a new community member ...”. It is not allowed to talk in sentences such as “The new community members feel ...”. It is **not** a role-play, but it is about inner situations, feelings and what they would really say. It is about what they keep in their hearts/thoughts even if they would not speak about it.

Explain: In this situation, also contradicting feelings and thoughts are welcome. For instance, you can be sad and happy at the same time.

Give them **25 minutes** for the collection of ideas for their empathy list!

Step 6: Then they go back to the plenary. At least 2 – 3 persons from each group read out their findings (noted on the flipchart), still using the “we”-style. They can also add further emotions, hopes and fears or the trainers can ask them even further grounding questions.

Step 7: After both groups have presented their lists to the other group, you ask the participants: “How did you feel during the presentation of the other group’s empathy list? When did you feel understood by the other group? Which points were particularly fitting? Where did you have the impression that they speak from your heart?”

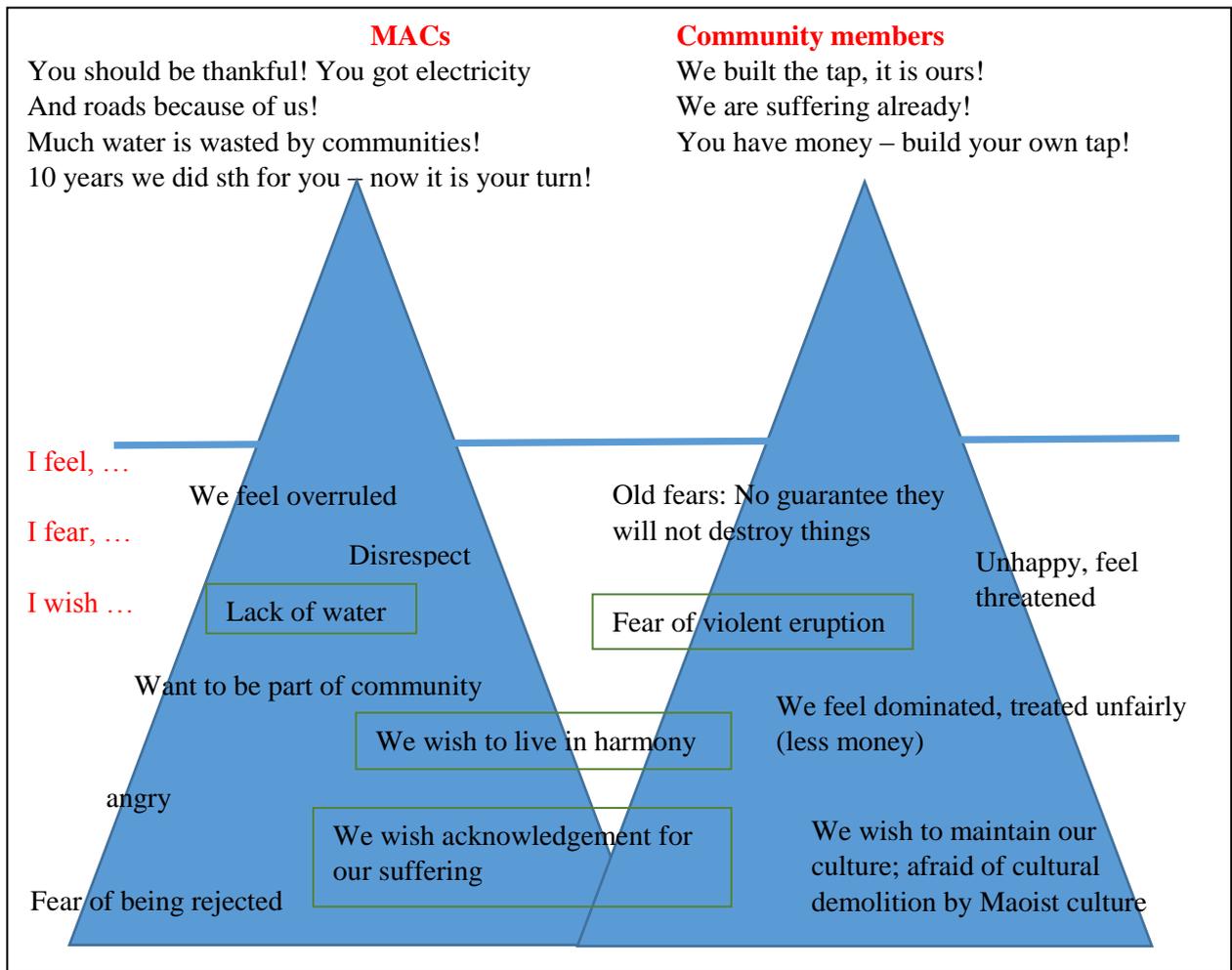
You mark the ‘very matching’ aspects in a bright color.

Step 8: After that, their list of feelings, fears and hopes are compared. Usually, there are many similarities in the lists of the old and new community members. You color the things that appear on both sides and also mark opposing interests with another color.

Explain: “Even if the positions seem to be opposing and irreconcilable, if one digs deeper and looks into feelings, hopes and fears you often find that the parties have similar fears or wishes. They are called bridges of understanding because both parties know what they feel like, even if the trigger for the feeling is very different. This is where the icebergs meet.”

Step 9: The trainers finish with an evaluation of the exercise. You say: “What you have just done is called ‘change of perspective’. It is one of the core processes of mediation as you leave your positions and explore motivations and reasons for the behavior and demands of the other side.”

Green frame = similarities



3.3.2 Input: Overview stages of mediation

Why?

Getting an overview about the logic and procedure of mediation.

Time: 40 Minutes

Material:

Flipchart "Phases of mediation, part 1". + Flipcharts "Stages of mediation in a nutshell", Cards with stages of mediation. Handout "Stages of mediation" for each participant.

Stages of mediation in a nutshell (I)

old community
पुराना समुदाय

new community
नया समुदाय

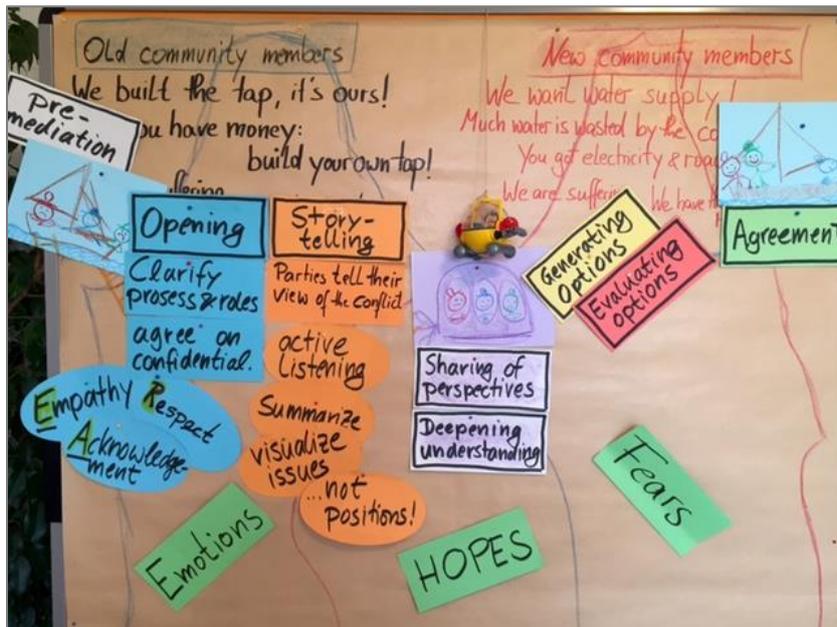
Mediators
मध्यस्थकर्ता

1. Mediators start meeting with greetings and will explain that they are neutral and will help to find a solution, which both parties agree with.
मध्यस्थकर्ताहरूले नमस्कारबाट छलफल शुरू गर्नेछन् र आफूहरू तटस्थ रहने र दुवै पक्षलाई मान्य हुने समाधान खोज्न मद्दत गर्ने जानकारी उपलब्ध गराउनेछन्।
2. Mediators ask both parties to explain about the problem. Mediators listen attentively and summarise key points.
मध्यस्थकर्ताहरूले दुवै पक्षलाई

Stages of mediation in a nutshell (II)

- 3.) Listen with your heart. Dig out emotions, needs and fears.
आफ्नो मनलाई सुन्नुहोस्। संवेगहरू, आवश्यकताहरू र डरहरू खोज्न सक्नुहोस्।
- 4.) Discuss about solutions for mutual gains.
साझा फाइदाहरू हुने समाधानका बारेमा छलफल गर्नुहोस्।

Stages of mediation (part 1)



How?

Step 1: “Have another look at the iceberg model that we developed in the previous exercise. We already explained that the logic of mediation is like a trip on the arctic sea, of which you spend some parts on a ship on the water surface and some parts of the trip are in a submarine below the surface. Now we will present you the stages of mediation. They explain how the mediation process is structured. Later, we will look into some of the phases in more detail.”

Step 2:

Premediation: Often before the mediation starts, there is a pre-mediation phase: You talk to the parties separately, build trust etc. in order to get them into one room.

Opening Phase: Both parties meet the mediators who start the meeting with greetings. They explain that they are neutral and will help to find a solution which both parties agree with. They also explain that the mediators will not share what is said in the mediation with anyone. They ask the parties, if they also want to keep the information that they gain in the mediation confidential. Or if there is someone who already knows about the conflict and who needs to be informed about what happens in the mediation. The parties have to discuss about that until they agree.

Story telling: Mediators ask both parties to explain the problem. Normally the parties themselves decide, who starts. The mediators listen attentively and summarize + paraphrase the key points. Make sure, that everybody can tell his story from the scratch, and do not need to answer to the story of the other party. The mediators write up the issues that came up in the stories of the parties and have to be discussed in the mediation.

Deepening understanding/ Sharing of perspectives: The mediators focus on one of the listed issues. The mediators listen with their heart, dig out emotions, needs and fears (grounding questions).

Generating + Evaluating Options: Ask the parties whether they have some ideas what they can contribute to a solution, taking into consideration what they have heard from the other side.

Agreement: Write an agreement or summarize what the parties have agreed upon, in accordance to what the parties are used to (some are used to written agreements, some like to finish their conflict with a symbolic act, ...).

Step 3: Question and answer round.

3.3.3 Demonstration: Opening phase and storytelling phase

Why?

Get an idea what mediation looks like. Collect what is important in these two phases.

Time. 60 Minutes

Material. Cards and pens

How?

Step 1: Instruct the participants to observe and note down what the mediators are doing.

Step 2: You demonstrate the opening phase and storytelling phase of the case “Mahima wants to go partying”. Make sure that you repeatedly listen actively, paraphrase and summarize so that the participant can observe it! Be aware of your balanced body language, clarify mediator’s role, process and confidentiality. No longer than 20 minutes!!!

Step 3: Ask the participants what they have observed. Collect all recommendations on a flipchart, f.e. calm voice, balanced eye contact, negotiate confidentiality calmly. Collect what has to be included in an opening statement by the mediators.

3.3.4 Role-play exercise: Opening phase and storytelling phase – Watertap conflict

Why?

Practice the opening and storytelling phase as mediators. Use active listening, summarizing, and paraphrasing in the mediation context.

Time. 65 Minutes

Material. Cards and pens

How?

Step 1: Ask the participants to build groups of four. Two of them are playing the mediators, the other two are either a new or an old community member. Remind them of what they have already learned about the watertap conflict. The mediators can shortly prepare before the role-play starts.

Some participants tend to play more angrier and aggressive conflict parties as role-players than real conflict parties would do. So please remind them that they should not shout at their mediators or be extremely/ unreasonably hard on their positions, because this is seldomly the case in real mediation.

Step 2: The mediators facilitate the opening and storytelling phase for about 40 minutes. They will need to use everything they have already learned about the stages of mediation and communication techniques. The trainers go from group to group, observe and give some advice if needed.

Step 3: After the role-play, hand out cards to each group and ask them to discuss what has worked out very well and write down recommendations for pieces of advice for mediators on the cards.

Step 4: The groups come back to the plenary and present their advice-cards to the whole group.

3.4 Program for day 4

Aim of the day:

Today, the dialogue part of the seminar will start. The participants will understand the importance of sharing painful memories for creating trust.

Time	Exercise	Length
9:00 – 09:15	Intro-exercise: magical mirror	15 mins
9:15 - 10:55	Exercise: Listening with the heart - Mirroring	100 mins
10:55 – 11:15	Tea/Coffee break	20 mins
11:15 – 11:30	Detailed presentation: Deepening phase	15 mins
11:30 – 12:30	Role-play: Continuation Water Tap Conflict, Deepening phase	60 mins
12:30 - 14:00	Lunch	90 mins
14:00 - 14:10	Introduction of dialogue	10 mins
14:10 - 14:30	Ground rules for dialogue	20 mins
14:30 - 14:50	Tea/Coffee break	20 mins
14:50 - 17:00	Painful memories from the past Compassionate sharing	130 mins (if needed, time has to be extended, plan a late dinner)
	Sounding board (after dinner)	

3.4.1 Intro-exercise: Magical Mirror

Why?

Approach the issue of “mirroring” in a non-verbal way. Create an observant atmosphere. Strengthen ties between participants.

Time. 15 minutes

Materials. -

How?

Step 1: Participants and trainers stand up and form a circle so that everyone can see everyone. Explain: “The task for this exercise is to watch the movements of the whole group. We must not talk

during this exercise, but we will only communicate with our bodies. In the first phase, I will perform some movements. You will watch closely and imitate all of my movements at the same time. The aim in each round is that the whole group performs the same movement at the same time. A neutral observer should not find out, who is directing the movements.” Perform some slow, smooth movements, like waving the arm, turning on the spot, folding the arms, etc. The group imitates everything if possible simultaneously.

Step 2: Now, the trainers name one of the participants as the instructor. The rest of the group has to follow all of his/her movements and move around in the room at the same time. The group moves around in the room. Movements could be: stopping, crouching down, moving arms, etc. (Hint: If it should not work out, remark that they should not watch the instructor but the whole group.)

Step 3: Explain “Now, there will still be one instructor, but this person will be chosen in secret. We will walk around and touch one of you lightly on your arm. Then you know that you are the instructor. When we touch you again, you are no longer the instructor and we will choose a new one.” Repeat this round as long as necessary.

3.4.2 Exercise: Listening with the heart - Mirroring

Why?

Participants understand how to reflect the needs, emotions and concerns of another person. They understand that this fosters trust and acknowledgment.

Time. 100 Minutes.

Step 1: 15 minutes

Step 2: 75 minutes

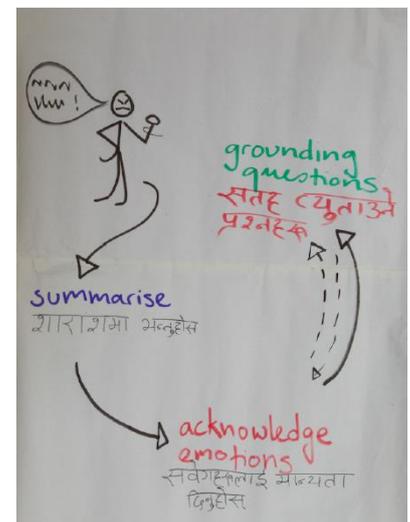
Step 3: 10 Minutes

Materials.

The flipchart “circle of understanding” from Day 2.

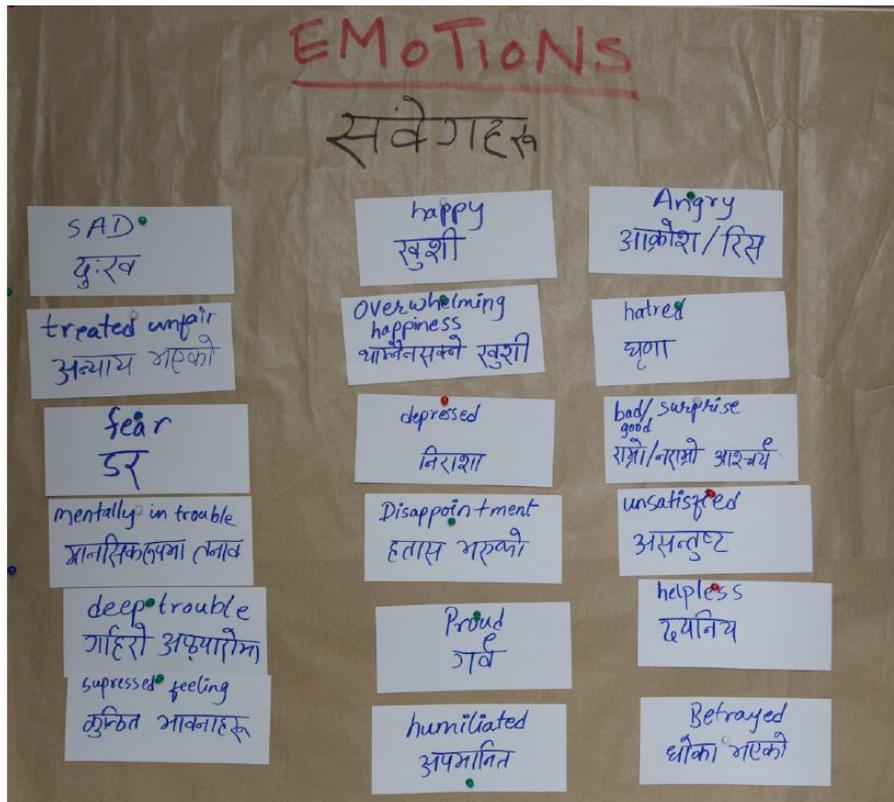
How?

You refer to the flipchart used on Day 2. You explain: “We now learnt and practiced summarizing/paraphrasing and the use of grounding questions. Now we focus on the technique



mirroring, which is reading between the lines, speaking from the heart of a person and acknowledging emotions.”

Step 1: Write a list on a flipchart collecting emotions. Ask the participants: “Which emotions exist?”. They answer for example: Sadness, anger, fear, happiness, sorrow, pride, shame, feeling at ease, resignation, being positively/ negatively surprised, etc. Collect until you have at least 15 different emotions so that you really have a variety.



Step 2: Split into two or three small groups. (6-7 persons). In each group, one participant or a trainer tells an emotional story – in a language that the rest of the group does not understand. The task for the

listening participants is to listen and try to find out how the person feels. If it is not possible to tell the story in a foreign language, the rest of the group has to cover their ears.

Attention: Most experiences and memories evoke ambivalent, even contradicting emotions: when you mirror use expressions like “on the one hand, you are sad, on the other you are happy” or “you fell both ... and”.

The trainers interrupt the speaker if they have the impression that the other participants have

first ideas regarding the emotions. (at least after 2-3 minutes!) The participants mirror the emotions, that means they name an emotion and pose their hypothesis as a question: e.g. “Could it be that you

feel angry?” or “If I listen to you, it feels as if you are very proud?” The speaker can react, approve or disapprove. Then he/she continues with the story until a variety of emotions are revealed. The story does not need to reveal after this exercise.

Step 3: Ask the speaker: “How did you feel during the exercise?” Usually they feel a little bit strange (because of the setting) but comfortable.

They are positively surprised that people could **really understand** them. We do that exercise for 10 years - it is amazing how accurately the other participants can feel the emotions of the speaker though (or because!) they do not understand the content.

Usually, the participants will mirror **worse** when they understand the content of the story. The mistake is that we tend to link the emotional guess with an explanation “you are sad because ...”

Avoid ‘because’! Just say: “I think, you are sad, is that true?”

You repeat steps 2 and 3 with three or four other storytellers. (About 75 minutes) The last speakers can talk in the language that everybody speaks, e.g. Nepali.

Step 4: Input mirroring and evaluation of the exercise (in the small groups):

- ✓ This technique is called mirroring. We are reading between the lines. Humans have the capability to feel how others feel – even without speaking their language.²⁰ Oftentimes, the content of a story is even distracting.
- ✓ In mediation or dialogue, this technique is used as follows: While a person is telling his story (be it in a conflict or during story-telling), you offer him your idea how she/he may feel. It is very important that the storyteller has the choice to agree or disagree. That is why you have to phrase your ‘offer’ as a question, e.g. “Hearing you talking, I guess it must be very painful. Is that true for you?”. If you don’t phrase it like a question, it might be perceived as an allegation.
- ✓ Even if your guess was wrong, the speaker still feels more encouraged to speak about his real feelings.
- ✓ Mirroring helps to move from positions, facts, and complaints to emotions, fears, and hopes. It also helps people to reflect upon their own.

²⁰ We have performed this exercise within different cultural settings in Middle East, North and East Africa, Asia, East and West Europe with the result that, in each of these places, the human capability of non-verbal understanding is very strong. In each of these places people felt that it is not usual to name emotions in an all-day conversation, but in mediation/dialogue settings it is helpful and relieving to name what you really feel. However, in all cultures there are some emotions that are tabooed, e.g. shame, envy, In mediations you cannot name them directly.

- ✓ The more direct your mirroring is (name directly the emotion of the speaker), the more comfortable and better understood do the speakers feel.
- ✓ Mirroring is a strong trust-building technique.
(10 minutes)

However, in different cultures there are different emotions that are tabooed, e.g. shame, envy, In mediations you cannot name them directly, but have to sensitively reframe them.

3.4.3 *Input: Detailed presentation of the stage: Deepening understanding / sharing of perspectives*



This stage is often the most challenging part of the mediation process: The aim is for the parties to undergo a change of perspective. That is, the conflict parties cognitively and emotionally understand how the other party views and experiences the conflict and what the other's interests, needs and feelings are.

- Choosing a conflict issue: The parties decide with which issue they would like to start. Mediators can make suggestions.
- Exploring the issue in depth: Ask grounding questions: What are the interests, needs and feelings hidden behind their attitude, their words and their actions? What are the parties' hopes, fears and wishes with regard to this issue?

To understand somebody does **not** mean to agree with what s/he has done!

- Sharing perspectives: The mediators encourage the parties to hear the other's perspective. They paraphrase and mirror the parties' statements and explanations. The mediators encourage the parties to summarize the statements of the other party.

Mediators' questions:

- "What have you understood of what A has just said, what has reached your ear?"
- "What were the most important points for you in A's statements?"
- "What aspects in A's statements have surprised you, angered you, and made you happy?"
- "Which of A's statements can you understand and which not?"
- "What is new for you?"
- "How do you feel when you hear this?"

The mediators check whether the parties recognize the other party's subjective truth (his/her truth).

Mediators' questions:

- "Do you believe that A is convinced of the things she/he says?"
- "Can you imagine that from A's perspective things present themselves this way? (Those things were like this for A?)"
- "How much percent of what A says can you understand?"
- "What else would you have to know to be able to understand some percentage points more?"
- If you get a negative answer to these questions, you know that a change of perspective will not be possible on this issue now. You need to work on trust-building first.
- The parties are able to step into the other's shoes, that means to cognitively and/or emotionally understand the other party.²¹

Mediators' questions (circular questions):

- "How do you think party A felt when you did this?"
- "How do you think would party A describe what happened between the two of you?"
- "How do you think party A feels about your statements?"
- "What do you think led party A to act the way they did?"
- "What do you think, does A tell his friends when s/he talks about you?"

²¹ These steps are based on the model "Steps of Recognition" (Splinter/Wüstehube, Perspektive Mediation, 2005).

Once the parties have reached this level, they are usually starting to think about options for solutions, which meet not only their own interests and needs, but the needs of the other party, too. They are now ready for the next phase of the mediation.

3.4.4 Role-play: Continuation Water Tap Conflict, Deepening phase

Why?

Practice deepening understanding and sharing perspective stage as mediators. Use grounding questions in the mediation context.

Time. 60 Minutes

Material. Cards and pens

How?

Step 1: Ask the participants to go back into the groups of four of the day before. The two that were role-players the last time are now mediators. The former mediators play either a new or an old community member. Remind them of what they have already learned about the watertap conflict. The mediators can shortly prepare before the role-play starts.

Step 2: The mediation role-plays start at the end of the storytelling phase and then continue with the deepening understanding/ sharing perspectives phase. The group relies on what happened the day before. They play for about 40 minutes. They will need to use everything they have already learned about the stages of mediation and communication techniques. The trainers go from group to group, observe and give some advice if needed. If the groups spend too much time in the storytelling phase, the trainers might help the group by shortly summarizing what has come up, e.g. propose a list of issues and then lead over to the next phase.

Step 3: After the role-play, hand out cards to each group and ask them to discuss what has worked out very well and write down recommendations for pieces of advice for mediators on the cards.

Step 4: The groups come back to the plenary and present their advice-cards to the whole group.

Some participants tend to play angrier and aggressive conflict parties as role-players than real conflict parties would do. So please remind them that they should not shout at their mediators or be extremely/ unreasonably hard on their positions, because this is seldomly the case in real mediation.

3.4.5 Introduction: Sha:re dialogue

Step 1: The facilitators explain that the dialogue part of the seminar will start.:

Facilitators remark: This is a repetition for those who have already participated in the sha:re dialogue camps. Repetition is necessary as it helps to become a good facilitator.

“Today we start with the topic of dialogue. We know, most of you have already experienced the Sha:re story telling part in the dialogue camps. Nevertheless, we will do this again, for three reasons: firstly, we ourselves have repeatedly participated in the exercise “Painful memories” and have realized that our stories change: they become deeper and the relief after telling the story has grown from exercise to exercise. Secondly, as a facilitator one should have gotten to know a variety of stories and how people tell their stories in order to facilitate in a more sensitive way. Thirdly, by repeating the exercise, you can already observe the actions and attitude of us as facilitators. From now on, we will act as if you are a sha:re dialogue group. But after the session, we will also reflect on what we are doing so that you can reproduce the exercises yourselves.”

Step 2: Model introduction for a sha:re dialogue group:

Explain, how you usually start a dialogue group: “In our sha:re context, dialogue is: creating understanding and trust, talking about relationships and problems. With sha:re dialogue groups we attempt to make a contribution to improve trust and also to learn and reflect on the problematic aspects of our relationships in our communities. To create peace in the community without being at peace within yourself is very difficult, virtually impossible. By trying to understand each other and to share even the sad stories of our lives it will also help us be create peace within ourselves. For all this it’s very important to have a safe and trustful atmosphere in our group otherwise it will not be helpful. That’s why we need some time and will also introduce some exercise to you in order to create a good atmosphere. We want to emphasize: **“To understand somebody does not mean that you agree with what the person does!** It is about sharing grief and happiness and speaking from the heart and listening with your heart.”

3.4.6 Ground rules for the dialogue part

Why?

Make sure that there is safe atmosphere within the group. Give guidelines how to work together on sensitive issues.

Time: 45 Minutes

Material: Flipchart, markers

How?

Step 1: Before we start with the first very personal exercise, which introduces the sha:re dialogue part of the seminar, the facilitators ask the participants to commit to the following ground rules. Please explain the rationale of the rules. “They are meant to make sure that there is a safe space, which creates an atmosphere where participants can open up, be frank and trust each other. These rules apply during the dialogue part of the training. They are also introduced at the opening session of a sha:re dialogue group.

Go through the rules one by one. Make sure that the participants have the possibility to ask questions! Explain and answer questions until everyone has understood the meaning of the rules. Ask whether there is anything missing. Write additions on the flipchart. Additions can be made during the entire session. If everyone is satisfied with the rules, let everyone sign beneath the rules (or use another symbolic gesture that expresses everybody's commitment).

Ground rules

- Participants agree to listen carefully and respectfully to each other.
- Do not interrupt when so. is telling a story.
- Respect each other and try to understand each other's emotions, wishes and fears.
- To understand does not mean to agree, that is, even if you disagree with what a person does or thinks, you can still try to understand the emotions of that person.
- Facilitators have the right and the duty to interrupt whenever they think that somebody might feel offended by another participant
- Any personal information shall be confidential unless all group members agree to bring them outside!
- Participants commit themselves to participate in all group meetings. There shall be the same participants in every group meeting.
- Same facilitators for all the group-meetings as well.
- A facilitator is available after the group meeting if any individual member wishes to have a private conversation.
- Commitment: If a participant wants to leave the group, s/he shall come one more time to say goodbye to the group!

3.4.7 *Painful memories from the past*

Why?

Creating understanding and trust, talking about relationships and problems; improved trust; learn and reflect on the problematic aspects of our relationship; trying to share compassion with each other; step by step, lose some of our emotional baggage.

Time. 130 minutes + x (do not interrupt this exercise but extend the time if needed).

Materials. Colors/ pencils for each participant, sheets of paper for the drawings.

How?

Step 1: Form groups of 6-7 participants and 2-3 trainers that work in separate rooms. Ask the participants whether it is ok to extend the time beyond the usual training schedule if needed.

Step 2: Introduce the exercise: “In violent contexts lots of people become victimized. Many people are victims and perpetrators at the same time. Very often it is only possible to understand each other fully if you know about the background of the other person. Only if you are aware what this person has gone through, you might be able to understand how the person acted in the past or acts in the present. This is the reason why for today we’d like to listen to all your stories of what you or your family has gone through during the time of the insurgency or even before. We would like you to think of one incident that is most important for you when you think about how you or your family suffered from violence or war. We’d like you to draw a picture of this incident. You may find this very surprising. You may think: I cannot draw. Don’t worry. This is not a drawing contest. The drawing doesn’t have to be precise. You’ll explain it later. The purpose of the drawing is just that it will help others later to be more focused while listening.

So please grab a piece of paper and start ...”

Step 2: Observe closely the group while they are drawing for some 15 minutes. Ask them not to chat with others until everybody has finished. This would disturb the concentration. You might observe that some participants look distressed, get pale or start to sweat. Others might make jokes in order to cope with excitement and anxiousness.

Step 3: After they finished drawing sit in a circle and ask the group members to put the drawing behind them. The person who starts then puts her/his drawing in the middle and explains the picture and tells her/his story.

Emphasize before you start once again the following ground rules:

- The story and the interpretation and feelings linked to the story belong to the storyteller. That means if somebody feels what he feels, he feels what he feels, no matter whether others like it or not. There is no use in comments which question a feeling as such, e.g. “You should not be afraid in a situation like that.” If a person says she was afraid we have to acknowledge that as a fact first. Later on one could think about how to overcome the fear. But **first we have to acknowledge the emotion.**
- Stories are confidential unless group members agree to bring them outside
- Drawings belong to the drawer. They can take them home. Don’t draw on somebody else’s picture.
- You can ask questions for clarification, but do not question the story as such; don’t criticize!
- In case you don’t believe the story of a particular group member, tell the facilitators after the session privately.
- It is a gift for the group to share a personal story. At least the group should say “Thank you.”

- The facilitator will immediately step in if somebody makes offensive remarks or jokes.

The story-telling may need from **5 Minutes to 30 Minutes per person**. If the person is short encourage him to be more detailed by mirroring and asking empathetic questions which lead more into the background and emotions of the story. You could also ask what some details in the drawing are about. Ask how the person felt in a particular situation. Or even better reflect back what you think the person might have felt, e.g. “So, you must really have been afraid for your life in that situation?” (wait if person confirms). That demonstrates your understanding. If the participant gets lost in his/her emotions, then ask some factual questions that relate to the present (e.g. “Has the village been rebuilt by now?”, “After how many years have you been released.”, if a child is still alive, ask “What is the name of your daughter/son? What is he doing now?”)

Step 4: Compassionate sharing

After a person has told her/his story, s/he deserves something in return. This will encourage the group to open up and to build trust. Thus, “compassionate sharing” means that they should show how the story made them feel. Emphasize that this is supposed to be a *compassionate* sharing, that is, negative or critical reactions are not allowed. This includes investigatory questions. These questions often evoke the feeling of not being believed. Keep in mind, that very often, the storyteller tells this particular story for the first time to anyone. Facilitators serve as a role model - that means that rather than explaining what sort of comments they’d like to hear, they encourage the others by doing it themselves.

No critical comments!
No investigatory questions!

For this exercise it is extremely important that the facilitators elicit something positive about the story and by this contribute to transforming a painful memory into an experience that helps to manage the future.

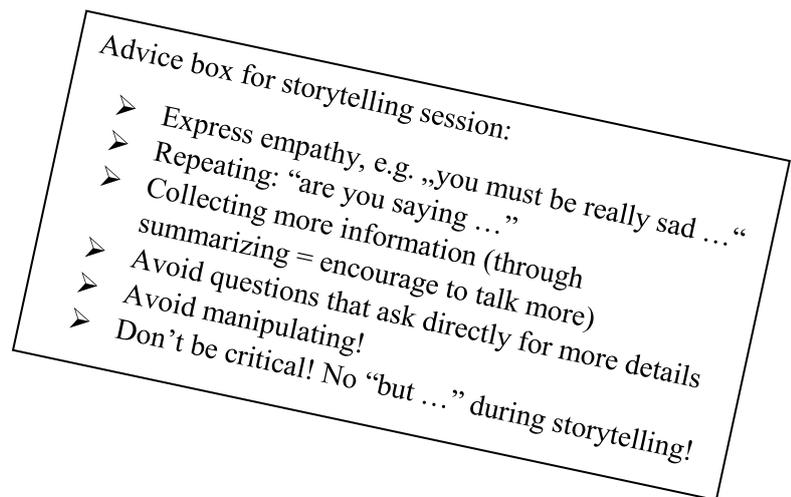
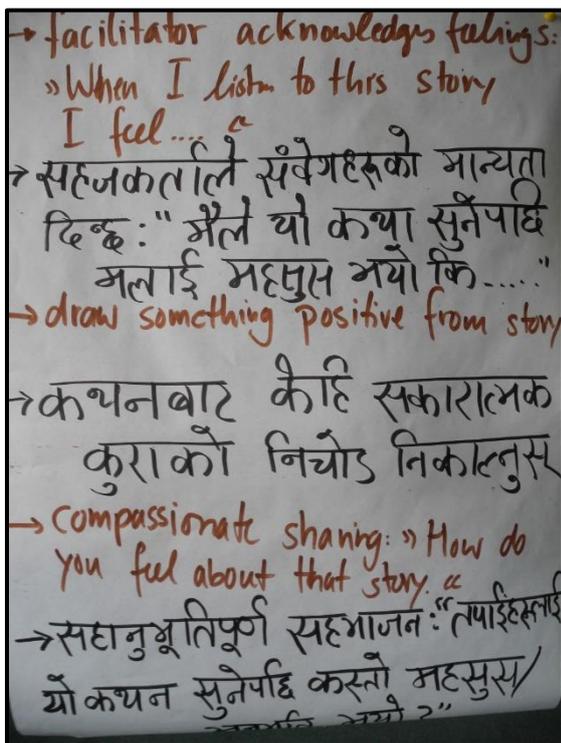
Of course, if there was a horrible incident including violence, murder, rape, torture etc., there is nothing positive in the story as such. But if you focus on how the person managed to *survive* – both physically and psychologically – you might be able to identify some learnings from the bad experience, e.g. coping-strategies that can be seen as a resource for the future.

Here are two examples:

1. A lady tells the story how, when she was kid, her siblings have been killed by a roadside bomb, and she bursts into tears. When she finalizes the story, the facilitator asks: “What helped you cope with the situation and with your grief after that happened?” She tells about

how relatives helped her. Facilitator summarizes and reframes: “So by today, you know best from your own experience, what a person needs who is in such a situation. You are the expert in that. You could teach us all about how we could support somebody who is full of grief and mourning.”

2. A person who just told the story of a situation where his/her life was in complete danger, will be asked by the facilitator: “How did you manage to survive in that terrible situation?” The person e.g. explains that she managed not to panic, but to stay calm and react in a very focused way. Facilitator: “So thanks to your *ability* to stay calm and focused – even in such a horrible situation – you *managed* to survive that incident.” The underlying psychological assumption here is, that it will be very helpful for the person if she doesn’t see herself as a completely helpless, victimized person, but as somebody who could *do something* in order to survive. The facilitator might also add: “And I’m glad you survived, and you can be here with us today”. That focuses again on the present.



Step 5: Flashlight round

After everybody shared his/her story, wrap-up with a quick reflection: You ask: “How do you feel now? How did you feel before you shared your memories, how do you feel now? Flashlights help to build trust and to bring to close the intimacy of story sharing and be ready to go into the present world again. They also help to check whether there are any irritations and how participants have benefited from the exercise. Even if somebody feels he did not benefit at all, that person might find it impressive

to hear from others how they benefitted. We call this round of reflection “flash-light” because everybody will only quickly highlight how he/she feels.

Here are some examples of answers to the flashlight questions:

“What was your feeling before sharing your story?”

- Felt pain and sadness.
- I sadly remembered the close ones.
- I was in a dilemma on how to tell the story.
- I had to muster courage to share my complete story among my friends.
- There was a fear that friends might ridicule on my story.
- Before, I had the feeling that I am the only one who is in pain – now it’s different

How did you feel while and after sharing your story?

- There was a sense of pain but gradually the story telling process has eased our painful condition.
- Tears were rolling down and I was sad.
- When others listen to my story attentively, it eases my pain and gives hope.
- Felt lighter while I had a chance to tell my feelings.
- Understood that all have the same pain.
- Felt that all individuals have courage, fear, rage, pain, humiliation, low self-esteem, fear, laugh, tears, pain, and thirst.
- Felt that the other side of the war also has all these feelings.
- Developed the consciousness to hear others’ story and understand them.
- The impact of the conflict has lasted longer, and we cannot see the pain from the surface.
- Each individual has to face suffering, pain, ups and downs, in their life. It gives us courage that even in such a situation, we have to move ahead as a human being.
- It gives strengths to fight against the difficulties.
- It helped to develop a consciousness for the future generation in the way to peace.
- It helped us to forget the past pain and difficulties, and to develop positive thoughts.

3.5 Programme for day 5

Aim of the day:

In Addition to the storytelling (day 4), other elements of the sha:re-dialogue-process will be introduced.

Time	Exercise	Length
9:00 - 9:15	Energizer	15 mins
9:15 – 11:15	Imaginary journey to childhood	120 mins
11:15 - 11:35	Tea/Coffee break	20 mins
11:35 - 12:35	Reflection on facilitation of sha:re dialogue parts (painful memories and childhood journey) (Part I)	60 mins
12:35 - 14:05	Lunch	90 mins
14:05 - 14:30	Appreciation game	25 mins
14:30 – 15:00	Evaluation and reflection about the first 5 days	30 mins

3.5.1 Imaginary journey to childhood

Preparation the day before:

This is a good opportunity for those participants, who have already done this exercise in previous dialogue camps, to collect their own experiences as sha:re facilitators. You may address them individually

Note for facilitators: Never use the imaginary journey/body relaxation if you want to make participants think about something sad or painful. Through the imaginary journey, memories will be more emotional and more intense. That's why you use this method only for positive memories.

the day before the exercise and ask them whether they want to lead the small groups. Or you can ask the whole group if somebody wants to volunteer. In that case, you would give them time to read the following instructions. During the session, you act as an observer and give feedback at the end of the exercise.

Please read again in the introduction section: Trainers attitude for giving feedback.

Why?

Empowerment and reassuring that whatever happens there is a calm and secure space inside of each person. Balance negative experiences from "Painful memories". Experience what connects everyone.

Time? 2 hours

Material -

How?

Step1: You introduce the exercise and its rationale: “Today we’d like to focus on something that we all have in common. What is it? Our childhood! We’d like to take you back to the time of your childhood. And we promise, this will be a joyful experience. Most likely you’ll find the way we do that very surprising. It’s a bit like meditation and it might also remind you of Yoga. It’ll take only a couple of minutes. Are you ready to try something new? ... Okay, let’s start...”

You split up the participants into two or three small groups. If, amongst the participants, there are people you

Preliminary remarks for facilitators:

- How do participants feel in this moment, when you introduce the exercise? A bit confused, curious, unsecure. How do they react? Some start to ask a lot of questions. Answer them politely but be short. Avoid a long discussion about the exercise. Just do it! It’s not possible to understand in advance how it works without trying it. A Long discussion will rather create reluctance and bad atmosphere.
- When you start the body-relaxation, please make your voice soft and speak slowly, with many **pauses** between the sentences. Be aware, that your participants make a long, long journey. So, they need time. Don’t forget to breathe very deep and relax your own muscles while you are helping them to relax.
- The **return** from the journey is NOT the walk through the whole body, but with a **leap** from the childhood right back to the present time. (It is risky to come back slowly because, somebody might walk right into a bad experience and stay stuck in it)
- After the Journey -make sure that, everybody is „back“ again. (Open eyes) Sometimes somebody falls asleep. That is not a problem. Wake him up gently, don’t make him feel embarrassed. Sometimes the sleeper experiences the best imaginary journey.
- After the journey, ask them who would like to tell a story. If there are several volunteers, go with the energy. The more, the merrier. The first story, will probably will be a happy one. The atmosphere will be joyful and full of mutually shared good feelings.
- In case, somebody tells a upsetting or traumatic experience instead- It’s OK! The reaction should be empathy and shared emotions. Starting, A ‘sharing round’ (see below) right after this is a very good idea. But do make sure that the rest also get a chance to share their story.

- Anyone who wants must get the space to tell something. If someone doesn't want to tell – it's OK. But please, don't forget to ask again (maybe with a gesture) to offer a second chance.
- Please demonstrate recognition after EVERY story while listening: laugh with the storyteller or be excited- as if you are a part of the story. Be a part by summarizing some of the storyteller's emotions.

Step 2: Body-awareness / Relaxing exercise

“Please seat yourself in a very relaxed and comfortable way

Close your eyes. If you feel very uncomfortable closing your eyes just look at the ground in front of you and defocus your gaze

And relax (even if you snooze a bit – no problem!)

Please take a deep breath and – and take a lengthy breath out (the facilitator does it on his own, so that the participants can hear it)

Now feel your feet, be conscious about how they feel, are they warm? cold? tensed? relaxed?

Now feel your legs, how do they feel? Your knees, feel your femur.

And feel – how you sit on the floor (or on your chair)

And don't forget to breathe ... breathe ... (the facilitator does it on his own, so that the participants can hear it)

Next, let your thought wander towards your stomach –inhale very deeply, so that the air can fill your stomach

Feel your hips and imagine, that your belly is a big bowl. Fill it with good fresh air

Focus on your chest now and take deep breaths in and equally long breaths out. Very long breaths out.

Feel your chest becoming wide and wider.

Feel the whole length of your spine. Try to relax the whole of the vertebral column.

Relax your shoulders and breathe out. Loosen your upper arms, lower arms, the wrist, palms and your fingertips.

Let's move towards your neck, feel how the front and the back feels. Imagine the tightness in your muscles draining away.

Feel your face – let loose of the tension gripping your forehead. Relax your facial muscles- the cheeks, your nose, your mouth and allow your eyes to relax. Feel them all.

And now feel that you are growing younger and younger. You become a child again. Travel back to a time and a place in your past where you felt happy- Happy, safe, and warm.

You can use this body-awareness exercise whenever you want to relax the group or yourself. In this exercise, we use it in order to put our bodies into a relaxed and safe mood in which it becomes easy to remember our childhood.

Growing younger and younger, back into a secure past. Perhaps you are 15. Maybe you are ten years old. And you feel glad, and calm. Maybe you are even younger, 8 years, 6 years, 5 years or 4 years old maybe three years. You are in a safe place – enjoy! Listen to the sounds around you, of you childhood/youth.

*listen to the voices around you, smell the smell, look around you, see the colors and enjoy
Let yourself be swept off with your happy times. You'll probably feel warmth somewhere in your body– the joy.*

Maybe you put your hand on this particular place...

Experience these wonderful moments again, let it be strong und colorful

Now you will remember how to go to this place again

Because it is inside you – you can never lose it, you know the way to get there

This is a place of inner peace – it's inside you

And now, please come back to our time, to our room – sitting on the blue carpet (or any other description of the floor)– in (name of the village) and the weather outside is ...

Please slowly open your eyes

... (when everybody has opened their eyes)

Welcome – Namaste!”

It is very important that you come back to our time “with a jump”! Otherwise, if you lead the participants back slowly step-by-step, then they start to re-live the painful memories that happened after their childhood. The happy journey would be in vain.

Step 3: Story telling

Facilitators ask participants to tell their childhood-story one by one. Listen attentively while they tell the story. The objective of this part is twofold: First of all, it's a good way of coming together as a group and getting an idea of “Whatever differences we may have – we have all been kids once and we are all human beings!” There will be a lot of funny stories, the group will smile and laugh together. Make sure that the way you sit is comfortable, rather close and cozy than a formal setting. Sitting on the floor in a small circle would be ideal. No distractions, no outside observers.

Compassionate sharing

After each story there should be a round of sharing, where others can express their emotions while hearing the story. In contrast to the previous session of sharing painful stories, here there will be usually a lot of laughter. But sometimes the stories also contain sad elements. You might comment like this:

“Thank you very much for that story. I found it really moving. Especially when you said Any other comments or reactions from your side?” (Facilitator looks round). Try to identify something positive from the story and rephrase it. If e.g. the story is about how much a person enjoyed the love or her father, you might say: “So it seems you had a really loving father. That’s really wonderful. Anybody else who wants to share some reflection about this story?” Or, if the story is how the person made a lot of jokes and funny things as a kid, you could say: “That sounds as if you really have the ability to make others laugh, which is wonderful. So, thank you for this story. How do you (facilitator looks at the others) feel about this story?” If the story implies an ethical message, you could highlight this, but only if you are sure that everybody would agree. For example, the story could be about somebody who apologised for some mistake and by this reconciled with his friends. The facilitator could say: “So thank you very much for reminding us by this story to how important is in life to apologize for your mistakes so that you could reconcile with your community.”

After the sharing, which might take from 1 to 5 minutes per story, you move to the next story. “Who would like to be next to share the story?” Do not force a person to share a story. Rather say, after most of the group members told their story and only two are missing: “Anybody else who wants to share his or her story? ... (pause) It is not the case that you have to do it ... (pause)” If it is a shy person who didn’t tell the story yet, don’t even look at that person directly. However, if somebody seems to be upset and angry, just ask what it is, e.g.: “Mr. ..., you do not seem to feel comfortable with this, do you?”

Step 4: Flash-light: How do you feel now?

In the case of the above explained exercise (stories from childhood) participants might come up with statements like: “It was nice to listen to the stories, we could understand each other well” or: “It gave me the feeling we all have something in common”.

Step 5:

Ask the participants to think again of the stories they just heard and based on these stories to come up with an idea what they could do in the next two weeks in order to cheer up one particular child (own child, neighbor’s child, nephew, niece...). Encourage them to think about small and specific activities rather than big general changes, because the former is easier and thus more realistic. Ask them to share their ideas. Maybe they want to note it on a card.

There are a lot of different ways to build up on this exercise. Another example would be to use it as a basis for reflecting on what is really important in life or what do all of us wish for the future of our children.

3.5.2 Reflection on sha:re dialogue parts (painful memories and childhood journey)

Why?

Summarize what facilitators need to keep in mind. Reflect on experiences in the dialogue session. Reflection on didactics.

Time? 60 minutes

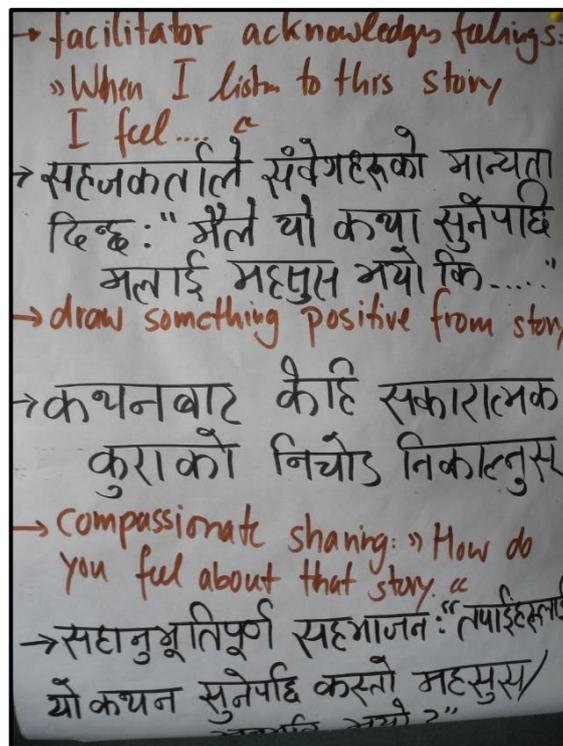
How?

Step 1: Introduce the reflection part "The sha:re dialogue exercises with their storytelling elements create a very intimate atmosphere and the participants share very personal stories. This is why it is very important that the facilitator ensures that there is a safe and supportive space. Now, we want to reflect how the sha:re dialogue parts are facilitated and what facilitators need to be very careful about." Ask the participants "What have you observed: What did the facilitators do during the last two days while we facilitated the dialogue exercises (Painful memories and journey to childhood)? What instructions did we give, how did we react to your stories?" Collect on flipchart.

Step 2: Compare what you have collected with the checklists below. Add what is missing to the flipcharts you already wrote or present the as such flipcharts if there is not much overlap. Go through all points and explain the rationale behind them. Announce "During the next training we will collect even more advice for facilitators and look at some other exercises."

Painful memories

- No time pressure
- Not about victims or perpetrators/ accusations, not about finding the truth
- Focus on one incident
- Drawing:
 - stress that it's not about drawing very well, but helpful for the listeners
 - also: easier for the storyteller, s/he can describe something, that is out there instead of within her/him
- No chatting while drawing
- First: pictures are turned over/ behind the person, only person who tells the story reveals picture
- If story is very short: mirroring + empathetic questions + refer to drawing
- If storyteller is emotionally overcharged: ask simple factual questions (how old were you then? What was the name of ...)
- Compassionate sharing:
 - Act as a role model
 - "Thank you!" from everybody after the end of one story + Emotional, compassionate reaction
 - Positive "reframing", find a resource: "How did you manage to cope/survive?"
- Establish rules + interrupt immediately if rule is broken:
 - Absolute acceptance and acknowledgement of the storyteller's feelings, no comments like: "you should not have been afraid"
 - Confidentiality
 - Respect: the drawing belongs to drawer nobody must paint on it, step on it ...
 - No investigatory questions that challenge the truthfulness of the story
 - Facilitators are available after the session
- Flashlight round after stories have been shared
 - How did you feel? How do you feel now?



Journey to childhood

- Sitting in a cosy comfortable circle
- Intro:
 - Something that connects us all
 - An unconventional technique, let's try body relaxation exercise
 - answer questions shortly, but no long discussion
- Body relaxation
 - Calm voice + many pauses
 - Deep breath + relaxed muscles
- Way back to present: quick leap, because risk that negative experiences appear
- Make sure everybody is back (open eyes, awake)
- Falling asleep is ok!
- Storytelling:
 - Voluntary, as many as like
 - Invite again, but no one is forced
- Acknowledge and share emotions of each story
- Summarize emotions of storyteller

How to react to: Provocations or disputes

- Act like a mediator:
 - See good reasons behind the provocative behaviour
 - React respectfully and summarize
 - Mirror emotions
 - If there are two side: "For you, I guess it looks different for"
- If conflicts escalate:
 - Make a mini-mediation
 - If necessary, tell the participant in a private session, build trust, and try to find out why s/he acts that way. If necessary, tell him/her "I am afraid, if you continue acting this way, others might reject you or feel offended."

Step 3:

As a preparation for organizing sha:re dialogue groups themselves, tell the participants more about dialogue groups in general:

" Dialogue groups consist of 6 to 8 participants who agree to meet 5 to 10 times. The aim of those groups is to

- Bridge the gap between different sections of society
- To get to know to each other very well
- To build trust and mutual understanding
- To regain power by sharing about painful experiences (e.g. in war times)
- To conduct joint activities

According to these aims, the participants shall represent different backgrounds e.g. old community members and new community members who lived in the cantonments before, different ethnic backgrounds, different political ideologies, different gender, different ages. Two or three facilitators shall moderate the sessions. One session takes approximately 3 hours. Sessions on a weekly basis are fine. However, this is flexible.

Dialogue does not just mean to meet and to talk to each other. The question whether an encounter of individuals from different sides of a conflict has a trust-building effect or creates even more mistrust and resentment, depends on how people talk (and listen!) to each other. If they just repeat the typical accusations and get verbally aggressive, it will result in a clash rather than a genuine dialogue. This, for genuine dialogue, listening is much more important than talking."

Discuss the following questions:

What effects does sha:re dialogue have on you?

When is it helpful?

Which groups can you invite to take part in sha:re dialogue?

Which challenges could occur during a sha:re dialogue?

Also, tell more about the whole sha:re dialogue project. How did it start, how did it develop, what personal success stories and challenges did you experience as trainers, how are the sha:re dialogue facilitators and mediators organized today?

Step 4: Hand out the facilitators manual "From shared truths to joint responsibility" to each of the participants. Tell them to read it until the next training. Then you will discuss in more detail about the sha:re dialogue facilitation.

3.5.3 Appreciation game

Why?

Give appreciation. Train an appreciative attitude. Have fun.

Time: 25 min

Material: Sheets of paper with all names of participants.

How?

The appreciation game is a great closing ritual. It goes like this: Everybody (including the facilitators) writes down his or her name on a small piece of paper and folds it twice. Papers are collected and

then randomly everybody picks one paper. Ask them to check whether somebody picked his own name. In this case take another one. Facilitator: “Now what we’d like to ask you, is to tell the person whose name, is on your paper, something that you like or appreciate about her/him. Can be some detail – just something nice.” After a person volunteers to start, the person who received the compliment is next to give his/her compliment and so on and so forth. Usually people find it surprising first, but then there is a lot of fun!

3.5.4 Evaluation and reflection about the first 5 days

Why?

Close up the training. Collect feedback from participants. Focus on what they’ve learned.

Time: 30 Minutes

Material: Flipchart “Head, Heart, Hand”

How?

Step 1: As a conclusion of the training, pose the following 3 questions:

“What have you learned with your head?”

“What will you keep in your heart?”

“What will you do differently now?”

Let them quietly note their answers on a sheet of paper. Ask who wants to share his answers with the group.

3.6 Programme for day 6

Aim of this day:

To repeat the most relevant techniques and facilitation skills, reflect on experiences made since the first module.

Time	Exercise	Length
9:00 – 09:15	Greetings, Song Poem or energizer	15 mins
9:15 – 09:45	What did you experience since the last module?	30 mins
09:45 – 10:30	Repetition of basic facilitation skills	45 mins
10:30 – 10:50	Tea/Coffee Break	20 mins
10:50 – 11:20	two donkeys story in order to demonstrate win-win approach	30 mins
11:20 – 12:20	Repetition of the principle of identifying interests and need underlying the positions	60 mins
12:20 – 13:50	Lunch	90 mins
13:50 – 15:20	asking for a case from the VDCs of the participants; applying the iceberg-model/CPA to that case in two subgroups	90 mins
15:20 – 15:40	Tea/Coffee Break	20 mins
15:40 – 16:40	mediation role play of the case in four groups	60 mins
16:40 – 17:10	Evaluation of the role play	30 mins

3.6.1 Experiences since last module:

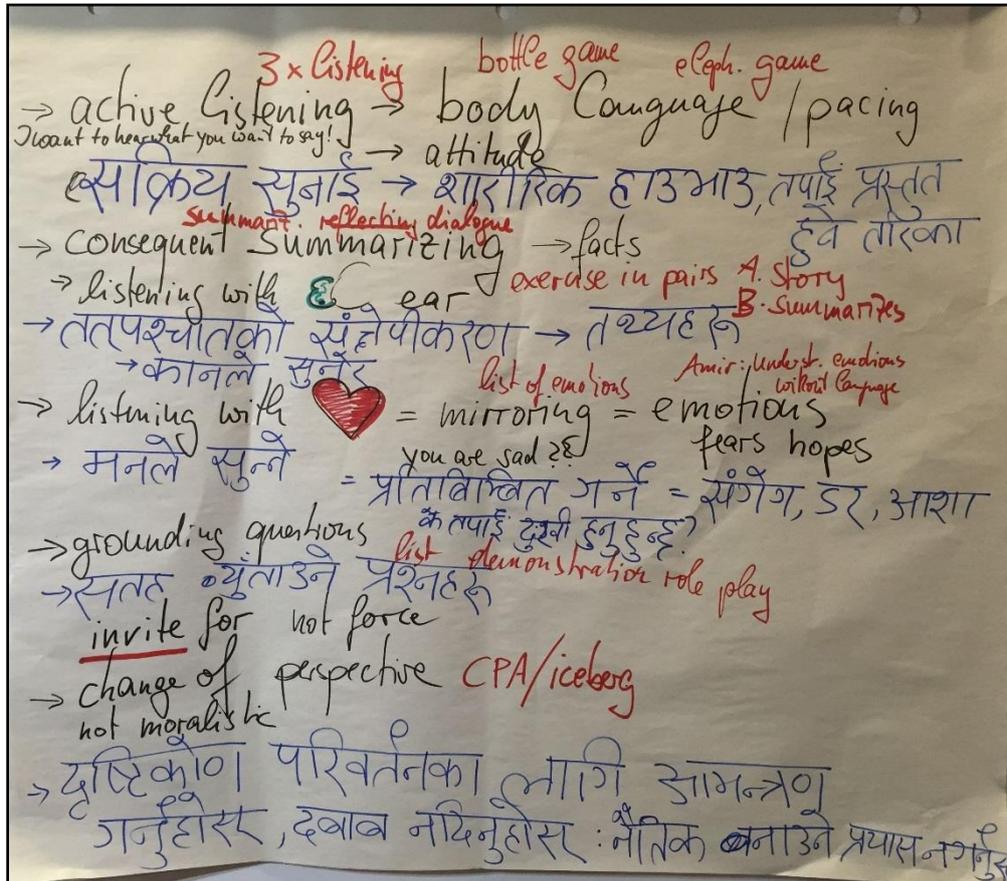
Ask questions like:

1. Did you manage to apply any of the skills and techniques from the last module? If yes, what was it?
2. How did the people react on that? In other word: What worked, what didn't work?

Different ways of doing it: You could ask everybody in a round of introduction to answer the questions. Or you could ask them to build pairs or subgroups and reflect on the questions, put the answers on moderation cards and present and collect all the cards on a pin board later.

3.6.2 Repetition of communication techniques

You could ask the group (maybe in buzz groups) to write down all the facilitation skills and techniques they remember from the last module and present it to the plenary and collect it on a flipchart:



Or you build subgroups e.g. for

- Difference between Positions and Interests
- Active listening
- Grounding questions

And ask them to prepare a little presentation (e.g. using a little theatre-scene) to explain and present the topics).

Maybe you make little roleplays in order to re-exercise the techniques

3.6.3 Exercise: Two Donkeys

Why?

To deepen the participants understanding and for the trainer to cross-check whether they understand the concept of win-win. Thus, the focus is on the participants' observations during this exercise. The intention is similar to the orange or coconut example from the first module.

Time.

60 minutes

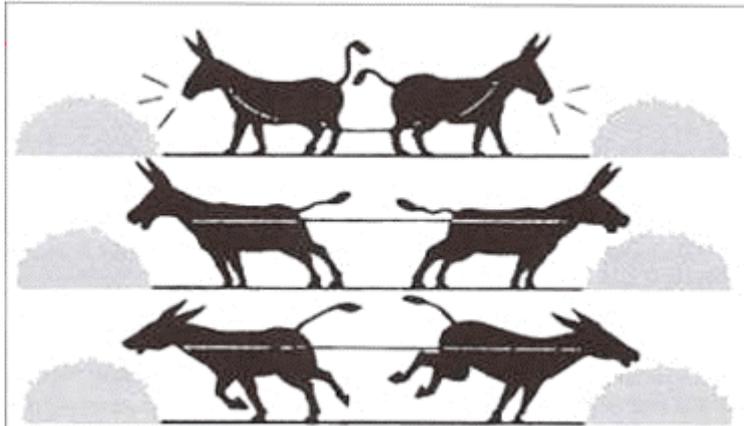
Material.

Cards and markers of different colors, prepared drawing on flipchart and pin board.

How?

Step 1: Introduce the starting point of the story of the Two Donkeys. Either by using a picture or by playing it as a theatre scene.

Two donkeys are tied together, and each tries to reach the heap of hay in front him...



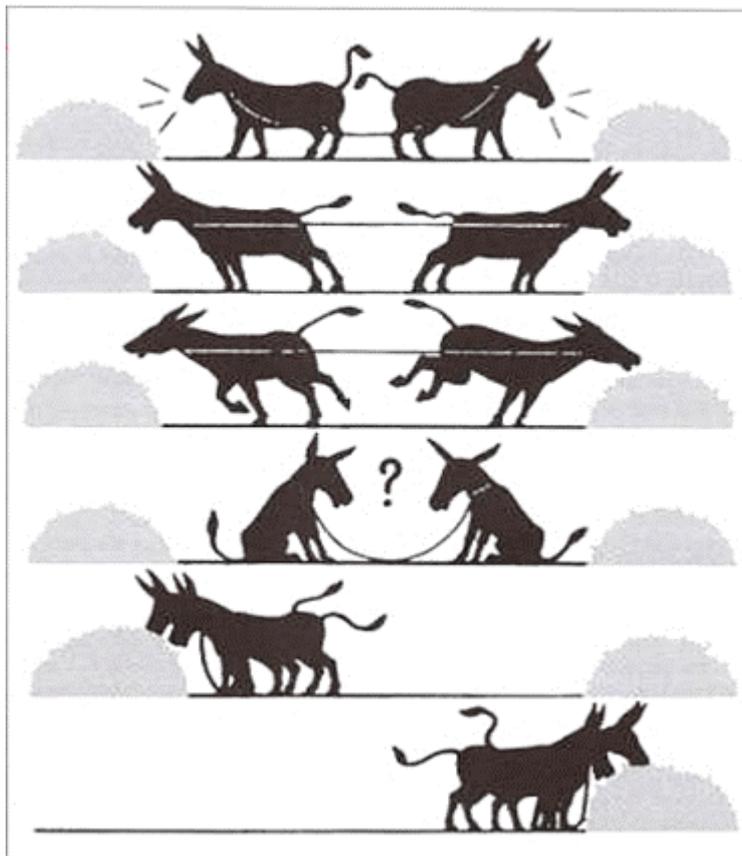
Theatre scene:

Two trainers sit on two chairs, back on back. They look into opposite directions. They are linked with a rope or a chain around their chests. They try to get to something that they can see before them but are hindered by the rope.

Step 2: Ask the participants to describe what they see and to share their impressions:

E.g. the donkeys are tied together and have a fight since both want to eat their heap of hay.

Ask them what a solution to this conflict would be. Then show the rest of the picture/ the rest of the play.



It is important that the participants understand the concept behind the story, namely that the solution (first eating one heap of hay together and then eating the other) is a win-win solution.

A story of two donkeys

Once upon a time, the people of Chitwan (Nepal) used to raise donkeys to transport goods. Sudarshan had two strong donkeys. They were probably the strongest donkeys of that area.

However, the two donkeys were very stubborn and liked to escape many times. Sudarshan was tired of the donkeys' behavior. So, he decided to tie them together with an iron chain around their necks. He left them for grazing while he went to irrigate his land. When he came back, he saw that both of them had died in their chains.

The message spread in village that Sudarshan's donkeys were dead. The villagers started discussing how they might have died. In a while, Ram Lal Mahat, who was residing nearby, said, "I witnessed the incident. Please listen to how they died."

Initially, both of them were grazing nicely. After a while, both of them saw fodder grass at the end of the pasture. One saw it at the eastern side and another saw grass on the western side. Both donkeys ran towards their own side. Before reaching the grass, they were both stuck because of the iron chain. Both wanted to reach their own destination. Since they did not care about the other, in the end, they strangled each other with the iron chain. They both died.

The moral of the story: The donkeys looked into different directions and had only eyes for what was in their view. They did not try to take the other's perception. Had they turned around to see what the other donkey was seeing, they had found options for a solution of their conflict.

If only both donkeys would have turned around and moved together in directions one after another, they would surely have gotten the delicious grass. They could have averted their painful death.

Step 3: Ask the participants whether this donkey example reminds them to conflict in real life that they witnessed: Where people were 'pulling' in opposite directions and did not try to see the situation from the perspective of the other person and thus, they do not take into account the other party's wishes, fears, and emotions.

Step 4: Close the session with the following points

- Often, the possibility for cooperation is not seen by the conflicting parties. That is why facilitators/ mediators have to see the whole picture in order to uncover possibilities for win-win-solutions. For this you have to reveal interests/needs.
- The mediator has to make a difficult journey towards a successful settlement because parties may tend at the beginning to stick to rigid demands, declaring what others need to do rather than what they actually want.

3.6.4 Conflict Perspective Analysis (CPA)

Why?

To help participants develop practical CPA skills by analyzing a case study.

Time:90 minutes.

Materials: Flipcharts, markers, pin-boards, pins.

How?

Step 1: Recap of iceberg empathy list. (I, ... feel wish fear; see day 3)

“These empathy lists are the core of a more comprehensive analysis, which we will no present you in more detail.”

Introduce the four steps of the CPA:

1. Identifying parties and stakeholders.
2. Collecting facts and statements from each party about their positions.
3. Identifying interests, needs and fears of each party involved in the conflict.
4. Identifying common interests, differences and bridges of understanding in order to elaborate options for potential win-win solutions.

Step 2: Ask the parties for a real conflict between two groups or individuals in their VDCs. Agree on one case study.

Step 3: Analyze the case following the four steps of the CPA method (see above). Establish two equal groups. Each of the groups represents one conflict party with its own position in the conflict.

1. Identifying parties and stakeholders.
2. List facts and statements (=positions=above surface) made by the parties.

3. Identify each party's fears, feelings and wishes. (below the surface)

Do not reflect about the parties, but formulate sentences from the respective party's perspective, starting with "I/we feel..." "I/we wish..." "I/we fear..."

4. Identify the conflicting parties' common interests, differences and bridges of understanding using grounding questions.

Which of the parties' interests are the same, which contradict each other? Bridges of understanding are feelings, needs (desires) and fears that are similar but have different roots or addressees. For example, none of the conflict parties wishes to be ridiculed but fears the other party will do exactly that. This fear is something that both parties can relate to, a point where they understand each other even though the source of their fear is different.

Step 5: Identify options for win-win solutions. These common interests, differences and bridges of understanding are the pillars on which mediators reflect on possible win-win solutions so that sustainable peace will be established between the conflict parties. Discuss potential win-win solutions or most feasible options with the participants.

3.6.5 *Role Play*

Create a hypothetical scenario for a mediation/dialogue and how it could happen in that case. Who would meet? Who could be appropriate mediators?

Roleplay the mediation session in four small groups: Assign the roles: Two mediators, one representative for each of the parties.

Observe the roleplays and help the participants if they don't know how to do it.

Give Feedback after the roleplay individually to the trainees, how they did it. Focus on what they did well.

3.7 Program for day 7

Aim of this day:

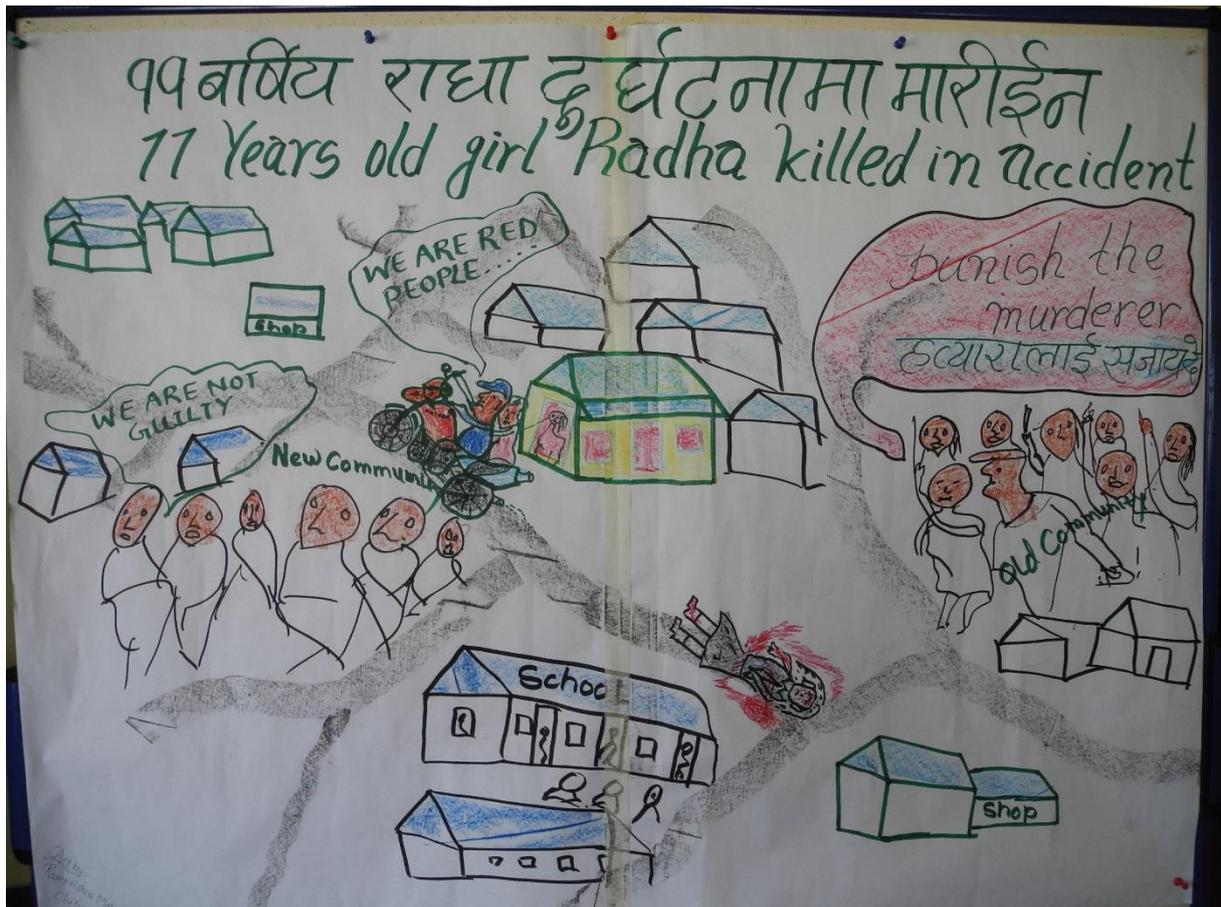
Getting introduced to multi-party mediation and preliminary talks

Time	Exercise	Length
9:00 - 9:30	Introduce motor cycle accident – case	30 mins
9:30 – 10:30	Iceberg exercise in subgroups for the most important parties to the conflict	60 mins
10:30 – 10:50	Tea/Coffee break	20 mins
10:50 – 11:50	Roleplay: preliminary talks to the conflict parties	60 mins
11:50 – 12:20	Evaluation of the roleplay	30 mins
12:20 – 13:50	Lunch break	90 mins
13:50 – 14:20	Discussion: How to plan a joint mediation/dialogue session based on the results of the preliminary talks	30 mins
14:20 – 15:20	Roleplay in two subgroups: joint mediation/dialogue session (2 mediators; 6 representatives of conflict parties)	60 mins
15:20 – 15:40	Tea/Coffee break	20 mins
15:40 – 16:10	Evaluation of roleplay	30 mins
16:10 – 16:40	Discussion on how a win-win-solution could look like in that case	30 mins
16:40 – 17:10	Questions and Answers on mediation	30 mins

3.7.1 Multi-Party Roleplay: *The Motorcycle accident*

Material: Role descriptions, flipcharts for introduction

Step 1: Introduce the case using the picture.



Step 2: Perform the iceberg exercise using this case: Build two subgroups preparing the empathy lists:

“We the ex-combatants feel/wish/fear”

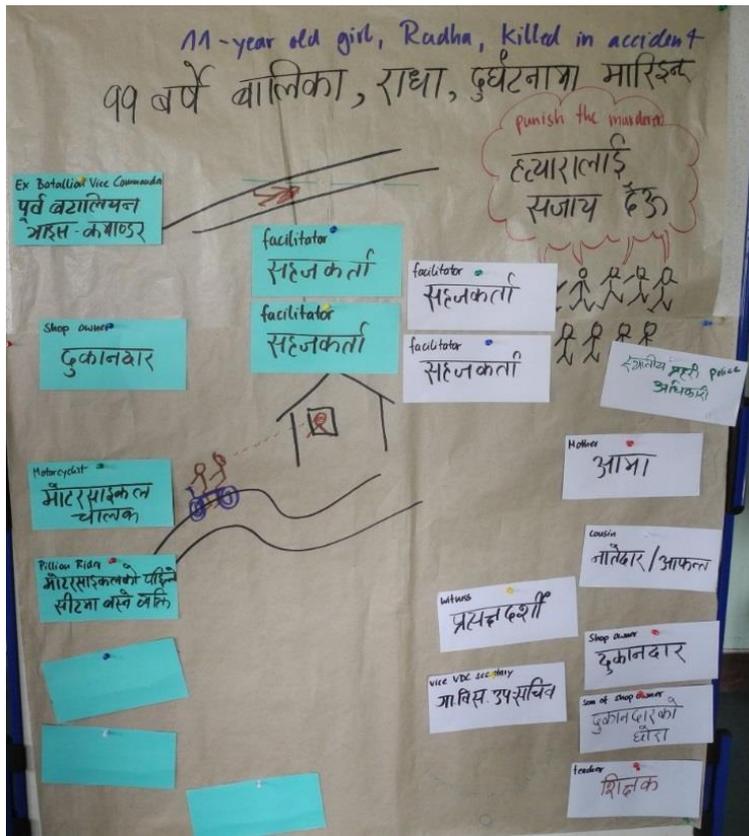
“We the old community members feel/wish/fear”

It’s a good repetition and it helps to prepare for the roleplay.

Step 3: Prepare the roleplay

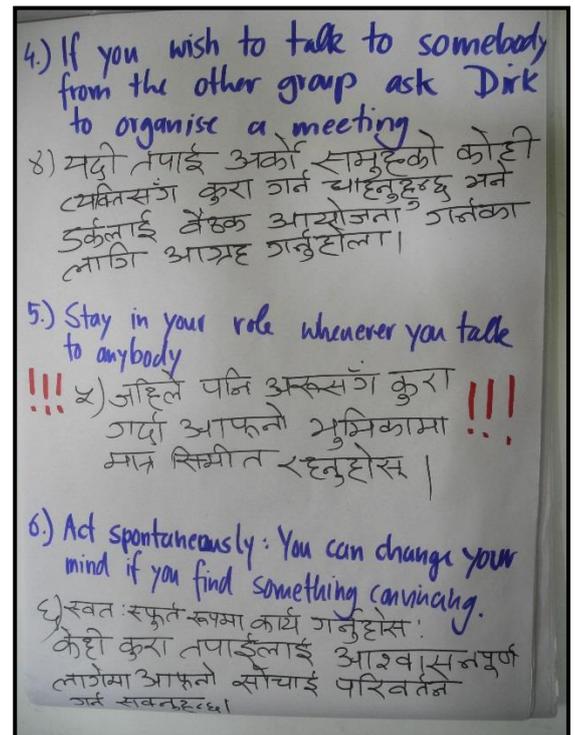
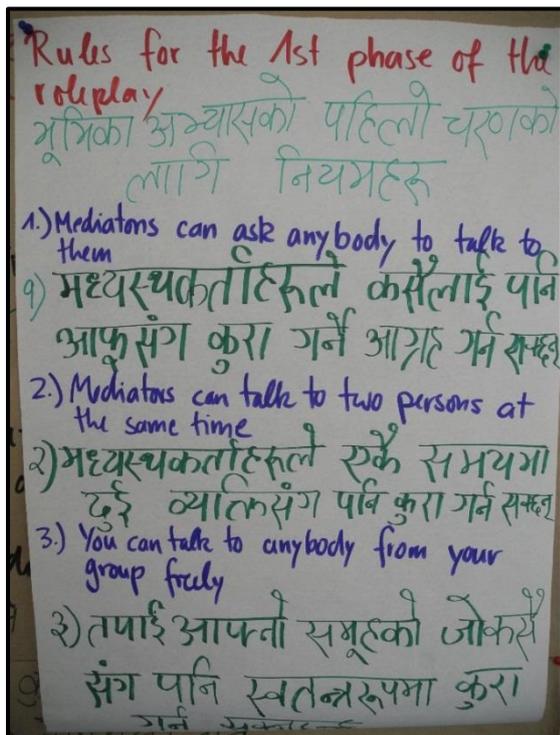
- Discuss with the group who are the relevant actors. Let the participants guess bases on what they know from the story.
- Discuss about possible designs for the mediation: With whom should the mediators have preliminary talks about what – in which order?
- Assign the roles to the group members using the written information (see below).
- Explain the procedure of the first part of the roleplay (see photograph)

The roles:



The empty blue cards can be used for further roles.

Rules for the first phase of the role-play:



Step 4: Conduct the first phase (preliminary talks). It may take 1 to 1,5 hours. As trainers, observe and talk to the mediators privately if you want to give them hints.

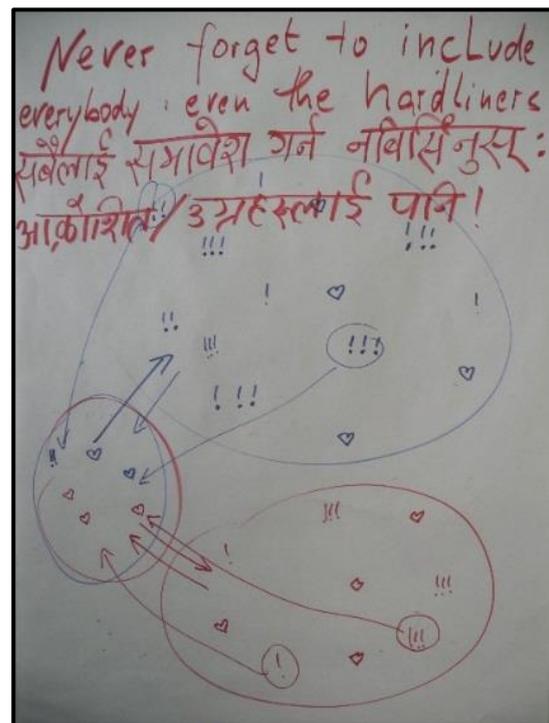
Step 5: Debriefing of the first phase with the whole group. Discuss the results (Have arrangements for a joint meeting been prepared? Who would participate?) as well as challenges and how the mediators dealt with them. Discuss the design for the joint meeting. (Note: The easiest way is that the group members keep the same roles for the joint session. However, if you want to give the opportunity to practice as mediators to others, the roles could be switched.)

Step 6: Perform the joint mediation session and it's debriefing. Here's the report of how it went with the original sha:re-facilitators training group:

“The 4 facilitators, two belonging to old community and two belonging to new community were selected for the simulation exercise, while the rest of the participants were divided in different roles of old and new community members. Each role player was given an instruction sheet about the role that they needed to play.

The 4 facilitators discussed on how they might want to do the facilitation in the two groups and decided that they will divide themselves according to the community they belong to and will go and talk to their respective community members.

After first round of talks, the facilitators identified the positions of both the communities and also the hardliners in the both groups. They had individual sessions with the hardliners and key leaders of the communities. Thereafter, they brought the positive messages from their respective communities to the other community and also the possibility of joint meeting with the key people of both the communities.



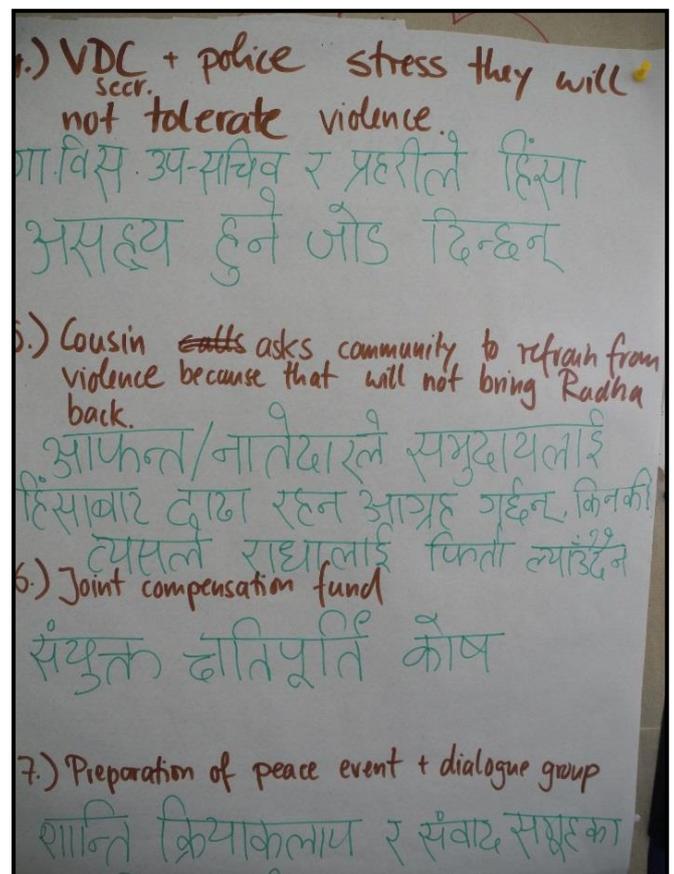
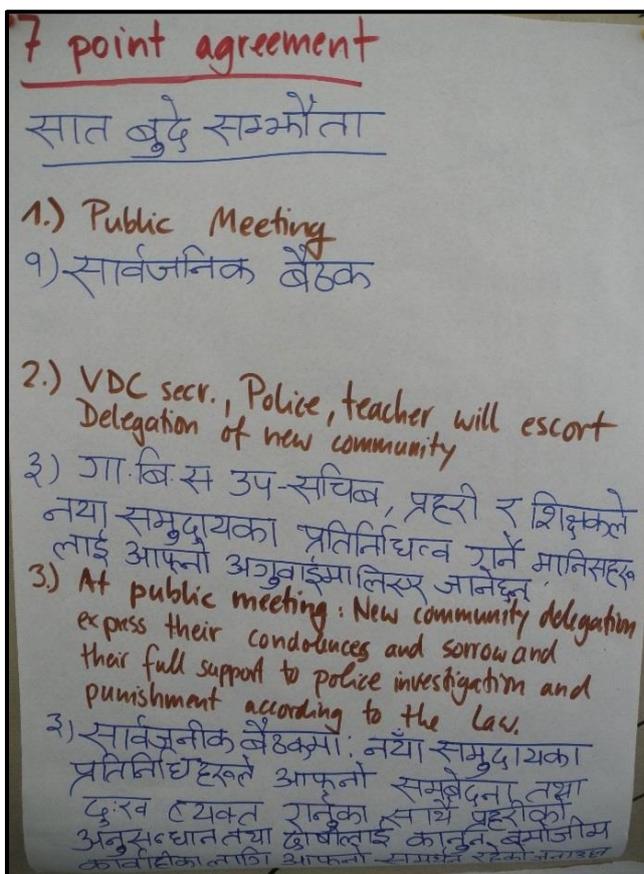
After the roleplay participants and the trainers gave feedback on the facilitation skills and techniques of the four facilitators.

To continue with the simulation exercise, the joint meeting of the key people of both the communities was prepared. The trainers emphasized that the hardliners should feel included in such meetings as they might create trouble if they feel not taken seriously. So, a simulation on joint meeting of the key

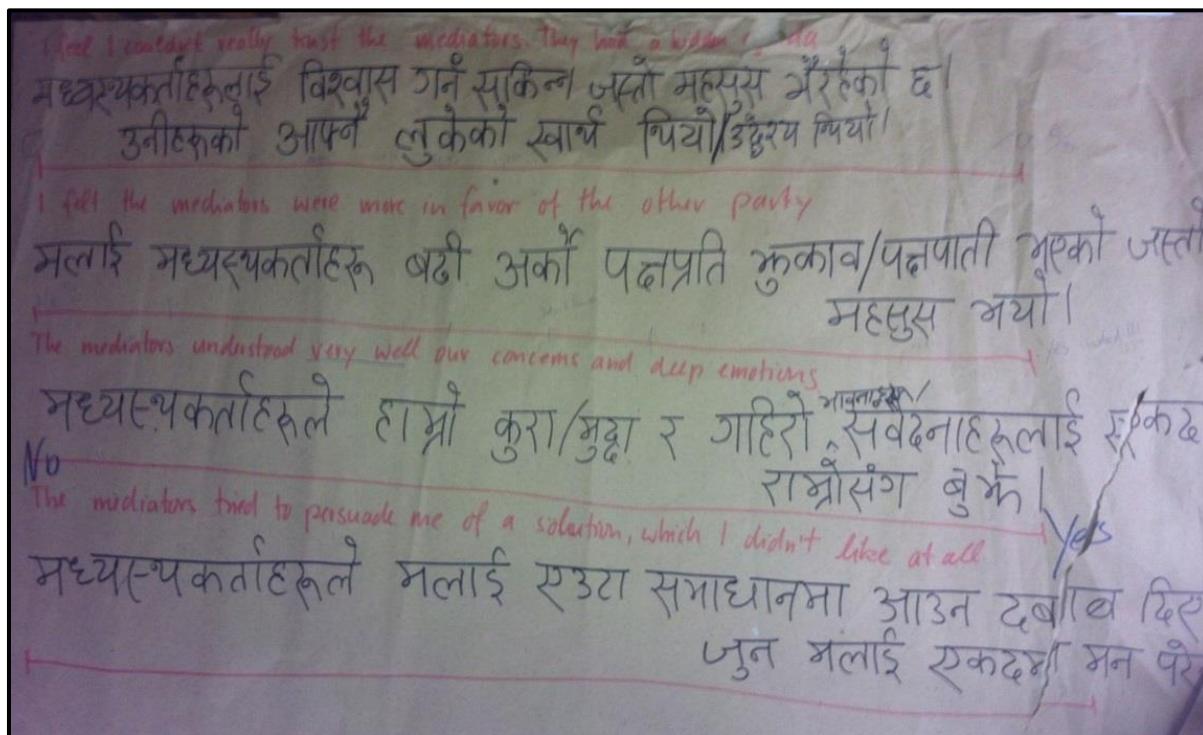
people was done. The facilitators reached a point where a conducive environment was created for both the community representatives were ready to accept the idea of coming to mutual agreement.

Since it might take long time to reach to the point of drafting and finalizing the agreement, trainers presented an example of a 7-point agreement that could have been the outcome of this meeting. This example tried to acknowledge both the community's concerns, relief to victim family, social harmony and commitment for maintaining and promoting peace by both the communities.

3.7.2 Example of a 7-point agreement



3.7.3 Debriefing the multi-party role play



Read out the sentences and let everybody in the room position himself as to whether he agrees or disagrees with the statement. There is one imaginary line in the room: on the one extreme, there is agree totally, on the other is disagree completely. The participants can choose any point in between to express.

3.7.4 Role Descriptions

General information

In one VCD, where many ex PLA had settled recently, one night 11-year old Radha was killed in an accident, apparently with a motor-cycle. She was just found dead. The driver had disappeared. There are no eye-witnesses, but some community members say that they saw that night two drunken ex combatants on a motor cycle, chanting old PLA propaganda songs.

Now the old community members accuse them of having killed the girl. There has been a spontaneous demonstration, where they demanded the ex-combatants to hand over the culprit. People were furious, and the atmosphere was so aggressive one could think they would have killed the person if they had got hand on him.

Fortunately, there are four trained dialogue facilitators in the VDC, who are also mediators. They will try to help the community to solve the problem without violence.

Confidential Information

To be given only to the respective role-players. The persons should have fake names for the roleplay, according to their sexes. Make sure that you don't use names that really exist in your training group in order to avoid confusion.

The drunken motorcyclist (EX PLA)

Yes, you drank a lot with your friend that night because you are very disappointed, about the Maoist leadership in Kathmandu, about the fact that the war didn't achieve all its goals but first and foremost because you still do not have a job and no perspective. However, you have nothing to do with the accident and you also do not know who it was. You are afraid that nobody will believe you.

The drunken pillion passenger (EX PLA)

Yes, you drank a lot with your friend that night because you are very disappointed. About the Maoist leadership in Kathmandu, about the fact that the war didn't achieve all its goals but first and foremost because you still do not have a job and no perspective. However, you have nothing to do with the accident and you also do not know who it was.

Shop-owner (Ex PLA)

You founded your own business with your husband after you settled in the VDC. It is going very well. You are afraid that now your business will suffer because people will not buy at a Maoist's shop if they are angry about the Maoists in general. They might even loot your shop in an act of retaliation. You are very angry about young comrades getting drunken and causing an accident. You think they should be punished. At the same time, you don't want to be seen as a traitor by the comrades. You hope that people will calm down eventually.

Former bataillon vice commander (Ex PLA)

You are much respected among the ex-combatants. You think it's a shame that some young comrades behave so undisciplined. They should be punished for that but that should be discussed among the ex-combatants. However, you will protect the accused comrades from acts of retaliation and call for a formal police investigation. Until the results they have to be treated as innocent persons.

The culprit (Ex PLA)

You drove the motorcycle that killed the girl. She suddenly ran across the street. It was too late to react. You could not have prevented it! It's not your fault! You didn't drink though, nor did you sing songs. So, the person who reported that must be lying or saw somebody else. Your friend, who is not an ex-combatant – he's the son of the owner of the old shop – was sitting behind you. The girl didn't breathe. You both panicked and drove away. Since then you didn't talk to anybody about it. You are scared to death that they will kill you. And you are afraid that your friend will tell somebody so the police will examine your motorcycle and find out. You are also scared to talk to your friend because somebody might notice and that might create suspicion.

The son of the old shop owner (old community)

You have made friends with one of the recently settled ex combatants. He is a nice person. Then that night you came back from a motorbike-tour and suddenly that girl ran across the street. It was too late to react. You could not have done anything! It's not your fault neither your friends! The girl didn't breathe. You both panicked and drove away. Since then you didn't talk to anybody about it. You are scared to death that they will kill your friend if you told anybody. And they will punish you as well. Your parents are very unhappy about you having become friends with a Maoist they think it'll have a negative influence on you.

Angry friends #1 (EX PLA)

You think that the community people deliberately accuse the Maoists of having killed the girl because they want to push you and the comrades out. They resented you all the time and you are very angry about this. You even heard rumors that some community peoples collaborated with the police during the insurgency. You know best what that means, because some years ago your whole platoon was murdered by the police/Royal Army because some traitor in the village gave them the information where you were staying. You and your friend are the only survivors and you saw how the comrades were shot from a hiding place in the forest. You cannot get rid of this picture and the sounds of those shots and frequently wake up full of sweat in bad nightmares about this.

Fortunately, you know some people in a nearby village who belong to some ethnic movement and most likely might have access to weapons. So, you know how to protect your people if these community people get crazy.

Angry friends #2 (EX PLA)

You think that the community people deliberately accuse the Maoists of having killed the girl because they want to push you and the comrades out. They resented you all the time and you are very angry about this. You even heard rumors that some community peoples collaborated with the police during the insurgency. You know best what that means, because some years ago your whole platoon was murdered by the police/Royal Army because some traitor in the village gave them the information where you were staying. You and your friend are the only survivors and you saw how the comrades were shot from a hiding place in the forest. You cannot get rid of this picture and the sounds of those shots and frequently wake up full of sweat in bad nightmares about this.

Fortunately, you know some people in a nearby village who belong to some ethnic movement and most likely might have access to weapons. So, you know how to protect your people if these community people get crazy.

The teacher (old community)

You fully understand the grief of the girl's family. You also understand that they are calling for revenge, but you don't agree with it. Nothing is proven yet, and first the police has to finish the investigation. You even called on your people to refrain from that demonstration, but they didn't listen and even accused you of being disloyal and protecting murderers.

You think, the ex-combatants in general behaved nicely and they contribute to innovation and development. I.e. it is good that now you have two shops in the community.

The girl's mother/father

You are just full of grief and desperate. If just somebody would take that mental pain away from you! Your relatives are calling for revenge, but would that bring you daughter back? But you also feel too weak to argue with your relatives now.

The shop-owner (old community)

You are not surprised that some Maoist killed that girl. You never trusted them. In addition to that you are angry because they opened a new shop which is impeding your business. And you have to admit that (to your disadvantage) they run that shop very well.

As if that wasn't enough, recently your son made friends with one of them. That will certainly have a negative influence on him.

The girl's cousin #1

You are absolutely furious. And now it is a question of honor that you have to prove how much you love your family by pushing for revenge! At least something must happen!

Actually, you were surprised when the Maoists arrived in the village because most of them behave nicely. But now, what makes you most angry is that they apparently hide the killer and refuse to hand him over. So, loyalty to their comrades is more important to them than justice! That proves that they are evil.

The girl's cousin #2

You are absolutely furious. And now it is a question of honor that you have to prove how much you love your family by pushing for revenge! At least something has to happen!

Actually, you were surprised when the Maoists arrived in the village because most of them behave nicely. But now, what makes you most angry is that they apparently hide the killer and refuse to hand him over. So, loyalty to their comrades is more important to them than justice! That proves that they are evil.

The VDC vice secretary (old community)

Unfortunately, the secretary has left for medical treatment and cannot be reached. So, you are in charge. But you do not know how to handle this situation. How could you openly disagree with your friends who seek for severe punishment of the culprits? You are their representative and have to be loyal with them. On the other hand, if the situation would turn violent you might be held accountable by some higher authorities.

Having a high-caste background you were always skeptical about the ex-combatants settling here. Why could they not go somewhere else? In addition to that, your cousin was a member of police at some place far away. He was killed by the Maoists. He was a very nice person and you cannot believe he ever did harm to anybody else. How could you trust the Maoists?

The witness

You saw those drunken Maoists from the window of your house that night. It must be them who caused the accident. Now you just hope that your community will protect you because the Maoist might try to punish you for reporting the incident. You know that they did all sorts of horrible things to ordinary people in the communities during the insurgency. When you were small kids, you were told how they had tortured somebody because they thought that person was spying for the army. The adults spoke about the torture in such a detail – these mental images never went out of your mind.

Also, you are upset that they are still rewarded for all this by getting their retirement package that enables them to show off with their new watches, shoes and so on.

3.8 Program for day 8

Aim of the day:

Introducing the topic of mediation and dialogue to a wider audience by using creative methods; practicing and reflection on how to facilitate sha:re-dialogue groups.

Time	Exercise	Length
9:00 - 9:45	How to introduce mediation and dialogue to a big audience? (Demonstrate the Black Box theatre, using the water-tap conflict, explain how to use theatre plays) <i>In case you didn't show the film about the dialogue camp in Chitwan it could be showed and discusses instead.</i>	45 mins
9:45 – 10:15	Explain aims, framework and ground rules of dialogue groups	30 mins
10:15 – 10:30	Let participants reflect on their own experience when they participated in the dialogue camps	15 mins
10:30 – 10:50	Tea/Coffee Break	20 mins
10:50 – 12:20	How to facilitate first and second session of dialogue groups: Input and discussion	90 mins
12:20 – 13:50	Lunch break	90 mins
13:50 – 14:20	How to facilitate the sharing of painful memories: Input and discussion	30 mins
14:20 – 15:20	Roleplay in two subgroups on facilitation of sharing of painful memories	60 mins
15:20 – 15:40	Tea/Coffee break	20 mins
15:40 – 16:10	Roleplay in two subgroups on facilitation of sharing of painful memories (Cont.)	30 mins
16:10 – 16:40	Evaluation of the roleplay	30 mins

3.8.1 Black Box Theatre

Why?

To present the topic of mediation and dialogue to a bigger group (plus 15 people) and make them interested.



Step 1: To show what mediation and dialogue is about, the facilitators show a little theatre play. They hold up a curtain (you can use a simple bed sheet). When the curtain opens, it reveals two groups who are aggressively facing each other. The moderator presents both parties: On the one side, there are the ex-Maoist combatants, on the other side, there are the old members of the community. The dispute escalates and leads to a scramble. The ex-combatants shout:

“We need water, too! Water is a human right! You treat us like animals!“ The community members shout: „We don’t even have enough water for ourselves! You should build your own water pipe! You got so much money from the government, just do it! “

Then the curtain closes again. The moderator asks the participants: “How do you think the story will continue?”. Often, the participants say “More people will join the fight ...” or “They will start to beat up each other...”. The moderator glances curiously behind the curtain and says “Have a second look!”

The curtain opens again. The former conflicting parties are now talking friendly to each other and arrange a meeting. The moderator says to the participants: “That is like a miracle!” but: “It was not a miracle – it was mediation!”. Now the mediator enters the stage and explains in a few words what mediation is about. “But you do not need to wait until there is an escalated conflict. We have dialogue groups. Together we avoid, that these disputes develop. Together we talk about the present, the past and the common future.” “In the following days, we want to show you how to solve such a conflict and foster trust amongst people.”²²

²² Many thanks to Amir Vitis for inspiring this part of the training.

THEATRE FOR PROMOTION OF MEDIATION AND DIALOGUE FACILITATION

मध्यस्थता र संवाद सहजीकरण प्रबंधनका लागि नाटक

① WE WOULD LIKE TO PRESENT YOU A THEATRE TO SHOW YOU THE SERVICES WE OFFER THE COMMUNITY

1) हाजी तपाईंहरूमाथि हाजीले समुदायका लागि प्रदान गर्ने सेवाहरूबारे एक नाटक प्रस्तुत गर्ने चाहन्छौं।

2) जहाँसम्म कि तपाईंहरूलाई नाटक प्रस्तुत गर्ने चाहन्छौं।

TO PUBLIC: WHAT CAN YOU SEE & HEAR?

1) जहाँसम्म कि तपाईंहरूलाई नाटक प्रस्तुत गर्ने चाहन्छौं।

2) जहाँसम्म कि तपाईंहरूलाई नाटक प्रस्तुत गर्ने चाहन्छौं।

POSITION आसन
COUNTER POSITION प्रतिपक्षि आसन
NEW COMMUNITY नया समुदाय
OLD COMMUNITY पुरानो समुदाय

② YOU CAN USE YOUR IMAGINATION TO THINK ABOUT HOW THIS CONFLICT WILL CONTINUE. BUT HERE IT IS DIFFERENT: SOMETHING HAPPENS, BUT NOONE KNOWS WHAT. THIS IS TAKING SOME TIME.

तपाईंले आफ्नो कल्पना प्रयोग गरेर यो कसरी अघि बढेको भनेर सोच्न सक्नुहुनेछ।

तर यो यहाँ भिन्न छ: केही भएको छ, तर के भयो भनेर कसैलाई थाहा छैन। यसले केही समय लिइरहेको छ।

③ SOME TIME LATER

केही समय पश्चात्

NOW I UNDERSTAND YOU अब मैले तपाईंलाई बुझे।

NOW I UNDERSTAND YOU अब मैले तपाईंलाई बुझे।

WHAT IS THE CHANGE YOU SEE? परिवर्तन के देखिन्छ?

HOW DO THEY FEEL? उहाँहरूले कसरी महसूस गर्छु? तपाईंले कसरी महसूस गर्नुहुन्छ?

NOW I KNOW HOW YOU FEEL अब मलाई थाहा भयो भयो तपाईंले कसरी महसूस गर्नुहुन्छ।

THIS IS ALMOST A MIRACLE! BUT WE KNOW HOW IT WORKS. SO IF YOU EVER FEEL LIKE THE PEOPLE IN THE BEGINNING OF THE THEATRE, COME AND SEE US. WE HAVE LEARNED A METHOD HOW TO HELP YOU.

यो त भएकै जाडो नै भयो!

तर हाजीलाई यसले कसरी काम गर्दै गन्ने थाहा छ। त्यसैले यदि तपाईं पनि यस नाटकको शुरुमा जानिसहरूले महसूस गरेकस्तै महसूस गर्ने भएमा; हाजीलाई आएर हेरनुस। हाजीले त्यस अवस्थामा तपाईंहरूलाई कसरी सहयोग गर्ने भनेर तरिका सिक्नुका हो।

④ THIS METHOD IS CALLED MEDIATION.

यो तरिकालाई मध्यस्थता भनिन्छ।

I WAS THE MEDIATOR MEDIATION IS... म मध्यस्थकर्ता छिर्छु, मध्यस्थता गर्नेको... (9 मिनेटमा मध्यस्थता गर्नेको के हो, बताउँछु)

⑤ BUT YOU DO NOT NEED A CONFLICT TO START WITH. IT IS VERY SATISFYING FOR EVERYONE TO COME TOGETHER AND EXCHANGE AND COMMUNICATE TOGETHER. IT WILL MAKE YOU FEEL MORE CONNECTED WITH THE OTHERS IN YOUR COMMUNITY. IT LOOKS LIKE THIS: BUT YOU WILL ONLY REALLY KNOW WHAT IT IS LIKE WHEN YOU PARTICIPATE.

तर शुरू गर्नका लागि द्वन्द्वको मामिला नै चाहिँदैन। सबैजना संलग्न भएर आफ्ना बिचार र भावनाहरू साटासाट गरेर संवाद गर्नु अत्यन्त सबतोषजनक हुन्छ। यसले तपाईंको समुदायका अरु व्यक्तिहरूसँग जोडिनुको बोधा गराउँछ। यो यस्ता क्षणहरू: तर वास्तवमा कसता हुन्छ भनेर आफ्नै सहभागिता भएपछि यहाँ पाउनुहुनेछ।

Step 2: Explain about the dialogue groups and the overall purpose and number of meetings etc. use this manual (day4) as background material.

You could also show this film about the Sha:re Project (Available now with Nepali subtitles: <https://www.youtube.com/watch?v=TolIuDMbiMw>)

3.8.2 *Exercise on sharing of painful memories*

After explaining and discussing the first sessions of the dialogue groups (including ground rules) the trainees should practice how to facilitate the sharing of painful memories session.

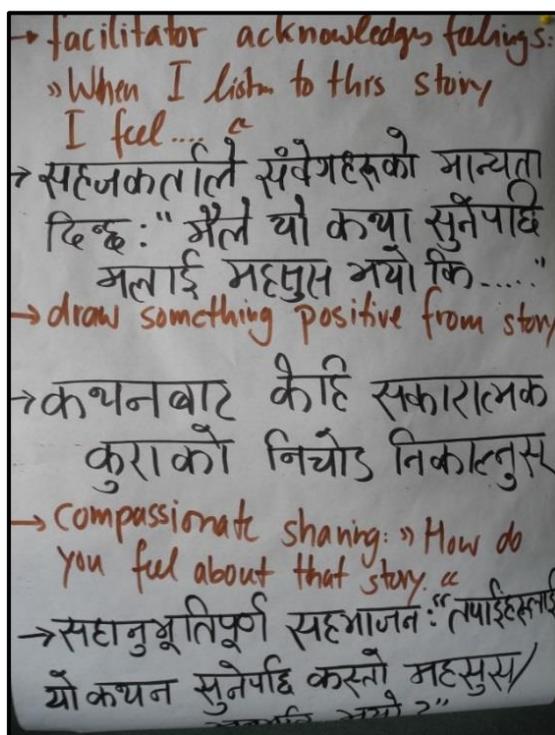
Step 1: Divide the group in two subgroups. Two trainees per subgroup play the role of the facilitators, the others roleplay participants of the dialogue group. However, when it comes to the drawing of pictures and telling the stories, they should not invent stories (because then there is no emotions) but use real stories from their life – maybe a different story from the one they told in the first module).

Step 2: The roleplay starts with the facilitators explaining – as if it was a session of a dialogue group – the purpose of the story-telling exercise and how it works.

Remind the facilitators to use the cycle of summarization, acknowledgement of feelings and grounding questions as much as possible, together with picking out the positive message from each story. Expression of feelings from the fellow participants of the group after listening to the story and expression of feeling of the story-teller should also be practiced. The importance of each participant getting the chance to tell his/her story should also be emphasized.

3.8.3 How to facilitate the painful-memories-storytelling

- No time pressure
- Explain the purpose: it not about finding out the truth, rather about listening to each other's story
- Focus on one incident when drawing
- Drawing:
 - stress that it's not about drawing very well, but helpful for the listeners
- No chatting while drawing
- First: pictures are turned over/ behind the person, only person who tells the story reveals picture
- If story is very short: mirroring + empathetic questions + refer to drawing
- If storyteller is emotionally overcharged: ask simple factual questions (how old were you then? What was the name of ...; see also 'How to deal with dissociation/PTSD', day 9)
- Compassionate sharing:
 - Act as a role model
 - "Thank you!" from everybody after the end of one story + Emotional, compassionate reaction
 - Positive "reframing", find a resource: "How did you manage to cope/survive?"
- Establish rules + interrupt immediately if rule is broken:



3.8.4 Debriefing the storytelling exercise

Debrief the exercise by giving the group members time to express on how they felt the facilitators handled the situation. Trainers add their feedback based on their observation.

3.9 Program for day 9

Aim of the day:

Trainees practice and reflect on how to facilitate the different sessions and elements of the sha:re-dialogue process.

Time	Exercise	Length
9:00 - 9:20	Camera-exercise (trust) building	20 mins
9:20 – 09:45	Evaluation of camera exercise/ how to facilitate it	25 mins
09:45 – 10:30	How to deal with PTSD, flashbacks and dissociation?	45 mins
10:30 – 10:50	Tea/Coffee Break	20 mins
10:50 – 12:20	How to facilitate 3rd, 4th and 5th dialogue group meeting?	90 mins
12:20 – 13:50	Lunch break	90 mins
13:50 – 14:35	Phantasy-journey to a place of tranquility	45 mins
14:35 – 15:20	Sharing of the drawings	45 mins
15:20 – 15:40	Tea/Coffee break	20 mins
15:40 – 16:25	Sharing of the drawings, part 2 (Cont.)	45 mins
16:25 – 16:55	evaluation, discussion on how to facilitate it and whether to use it in addition to the childhood-journey in dialogue groups	30 mins

3.9.1 Camera exercise

Build pairs of two. One person is the "camera-man" or "camera-woman", the other the "camera" itself. The "camera" closes its eyes and has to keep it closed. The "camera wo/man then leads the other person around the room. The "camera wo/man" is responsible to make the other person feel safe and secure at all times! The camera wo/man leads the "camera"-person to a place and adjusts her/his line of gaze towards something beautiful. Then he/she touches the "camera"-person on the shoulder. The "camera"-person is then allowed to open her eyes and take in the view for about 3-4 seconds. Then, the "camera-wo/man" touches him/her again and s/he has to close his/her eyes again. They repeat this with two other "photos". Then they change and the one who has been the "camera wo/man" becomes the "camera" and vice versa.

Back in the plenary ask: "How do you feel? What changed in you?" Usually they say that they had nice images/views and they stay in their head for the rest of the day.



Explain how this exercise is supposed to support trust-building and what is important in case the trainees want to facilitate it.

How did the “camera-guide” make the camera feel safe? What can we draw from that for the role of a facilitator?

Discuss, when this exercise can be used in the dialogue-process.

3.9.2 *How to deal with flashbacks and dissociation as symptoms of PTSD?*

How to stay present while telling a story from the past?

When you tell a story about horrible experiences from the past that still affect you, because they threatened your life or the life of your beloved ones, it can happen that you disconnect from the present. Your thoughts, feelings and actions are losing touch to the present moment, disconnecting from each other, and sometimes you start to feel as if you were thrown back into the world of your memories. This is called dissociation. It can be very painful, and it can be harmful for you. Therefore, it is important to always recognize your present surrounding when you tell a story from your past.

However, it is not very likely that people dissociate when doing the storytelling exercise voluntarily. Usually it happens more surprisingly in daily-life in unexpected moments. For example, in one group a participant in the tea break lay down on a table because he had some health problems. That triggered flashbacks for another person who was reminded of a war-situation. So, it is not more likely that it occurs in the storytelling exercise than in any other situation.

Learn about how to notice that a person is dissociating

Arrange the participants in a circle. Learn that a person who dissociates doesn't look particularly different from outside, that makes it difficult to detect dissociation. But if you are careful you might notice the change! E.g. a person who dissociates while telling a story doesn't make sense anymore, or gets angry and nervous, the person might stumble or leave important moments of the story out. The person doesn't remember what she/ he said before, but not always admits it. The person might say he/ she doesn't feel well or feels numb. It can also happen that the person who dissociates doesn't say anything anymore, looking at a certain spot, like a daydreamer. The person who dissociates gets absent and often feels very bad but doesn't admit it. It can happen that the person does a repetitive behavior with his fingers or legs for some time. Sometimes the person who dissociates can't even move anymore.

Psychological first aid when a person shows symptoms of dissociation/flashback:

Encourage the person to

- feel the physical sensations from the present moment: e.g. the ground or chair you are sitting on, the smells around you, the sounds you are hearing. Focus on these sensations as much as possible and describe them as detailed as possible.
- bite into a chili or citron
- answer you after you called her name once or several times and touched him/her
- take a deep breath and another deep breath that goes through the whole body.
- imagine a safe place, where she can always get back to, if the flashback comes back

Additionally important: If you or a person you know lacks concentration, forgets a lot, has a very bad sleep, feels restless, gets in conflict with other people more than usual, threatened by own memories, feels guilt shame and fear, disconnects from the present many times, or if the family says you or the other person is behaving differently or in a strange way (such as e.g. being absent and not noticing what people tell you anymore) it is good to talk to a social worker or counselor, if you have the possibility to do so. He/ she can help to make your/ the person's present life better.

3.9.3 Phantasy journey to a place of tranquility

Why?

Being able to find a place/picture of inner peace and tranquility. Knowing how to get there and how to get back. "Anchoring" this sensation of being calm and secure with a pressure point on the hand.

Step1:

Explain: "We will now make another phantasy journey. We can promise that it will be a pleasant and nice experience.

Before we start, please choose one point on your hand that you can easily reach and press in all-day situations, so that most people around you wouldn't notice. That can be a finger knuckle, a fingertip, or any other point, but please do not choose the center of your palm. Press this point for 3 seconds... 1-2-3 and then let go again."

During the phantasy journey, we will tell when to press this point again."

Step 2: Body-awareness / Relaxing exercise

"Please seat yourself in a very relaxed and comfortable way

Close your eyes. If you feel very uncomfortable closing your eyes just look at the ground in front of you and defocus your gaze

And relax (even if you snooze a bit – no problem!)

Please take a deep breath and – and take a lengthy breath out (the facilitator does it on his own, so that the participants can hear it)

Now feel your feet, be conscious about how they feel, are they warm? cold? tensed? relaxed?

Now feel your legs, how do they feel? Your knees, feel your femur.

And feel – how you sit on the floor (or on your chair)

And don't forget to breathe ... breathe ... (the facilitator does it on his own, so that the participants can hear it)

You can use this body-awareness exercise whenever you want to relax the group or yourself. In this exercise, we use it in order to put our bodies into a relaxed and safe mood in which it becomes easy to remember our childhood (=preparation for childhood journey, day 5)

Next, let your thought wander towards your stomach –inhale very deeply, so that the air can fill your stomach

Feel your hips and imagine, that your belly is a big bowl. Fill it with good fresh air

Focus on your chest now and take deep breaths in and equally long breaths out. Very long breaths out.

Feel your chest becoming wide and wider.

Feel the whole length of your spine. Try to relax the whole of the vertebral column.

Relax your shoulders and breathe out. Loosen your upper arms, lower arms, the wrist, palms, and your fingertips.

Let's move towards your neck, feel how the front and the back feels. Imagine the tightness in your muscles draining away.

Feel your face – let loose of the tension gripping your forehead. Relax your facial muscles- the cheeks, your nose, your mouth and allow your eyes to relax. Feel them all. “

Step 3:

„In this state of complete relaxedness, remember a situation in which you felt calm and secure and really good. It can be a situation which is already long ago, or one that was only recently. Remember a moment in which you felt safe, happy, and full of energy. Maybe this situation lies in your childhood, maybe it was some years ago or only a few days past since then.

Maybe you already have a situation in your mind right now. Take this picture. Surely, it is the right one.

Take a look around in this situation: This is your picture of strength and inner peace. Where are you? How does your body feel? Your feet.... Your stomach... your chest... Let your breath flow. How do your hands feel? ... your shoulders ... your head?

Now take a look around in your situation. What do you see? What is around you? Maybe you are alone or there are other people with you. What landscape surrounds you or what things? How is the air that you breathe? You feel secure, strong, and warm.

What can you hear? Maybe you hear noises or there is silence. Maybe you hear music or voices? What do you hear...?

What do you feel? What do you smell in this moment?

Enjoy this situation of feeling safe and strong. And now let all the pleasant colors, noises and smells become a little stronger. Have another look around in your situation. You feel calm and strong. Now, press the point on your hand. Count 1,2 and let go again.

Look around in your situation once more and feel it with all your senses. This is your place and you can always come back here and to get strength and tranquility, whenever you like. Now, you know the way to this place. For now, say farewell and come back into this room, in (name of town) where we all sit on our chairs/ on the floor and sun is shining...”

Step 4: Flashlight round

How did you feel? How did the exercise affect you?

If somebody cannot follow the journey, if s/he gets distracted or something else, you can tell them: “Don’t worry if it did not work out this time. That is no problem. You can always try another time.”

Step 5 (Optional): If you have enough time, you can let them draw pictures of what the situation looks like in which they feel really calm and secure. The ones who like can present it to the group. Others will not want to share it. That is ok. If some persons could not find their picture they can draw any picture that expresses inner calmness to them.

Step 6: You can explain after the journey: “Pressing a point at your hand while you think about a certain situation or feeling is called “anchoring” in neuro-linguistic-programming (NLP). If the picture is connected to pressing the point at your hand, you can use it like a gas station. The picture will come up again in all vividness whenever you press the point on your hand. So, it can be used as a source of energy and strength in moments in which you feel sad or insecure. Please repeat this exercise before you go to bed tonight. Think about the moment that makes you feel calm and peaceful and press the point at your hand. Only if you repeat this some more times, it will really be connected, and you can rely on it.”

3.10 Program for day 10

Aim of the day:

To wrap up the training, repeat most important learnings and reflect on how to transfer the learning into activities in the near future; evaluate the training

Time	Exercise	Length
9:00 – 10:30	Repetition of the most important topics/ additional exercises or roleplays <u>or</u> ...	90 mins
10:50-12:20	... Transfer of learnings: participants prepare a reader on the two training modules	90 mins
13:50 – 15:20	Input on previous activities of the sha:re centers and the planned activities and how to integrate the new facilitators	90 mins
15:40 – 16:30	Overall Feedback on the training	50 min
16:30 – 17:00	Handout of Certificates and farewell	30 mins

3.10.1 Transfer and/or repetition

Wrap up the training by repeating core topics/ exercises or by conducting a final role-play, e.g. using a current case, applying a conflict perspective analysis, and creating a mediation scenario out of it which can be used for a roleplay. You could also include a questions and answers session or ask participants to prepare in two subgroups questions for a quiz which they later ask each other. An alternative way which needs the whole morning session is described below.

3.10.2 Creating reader/training report by the trainees

A nice way of sustaining the learnings of the training is to facilitate the creation of a reader/training report by the trainees themselves. As a first step, you need to brainstorm with the whole group on which topics should be covered in the reader. These could include all the inputs, exercises, personal stories (if the concerned person agrees), reports on how the roleplays went etc. Encourage the group to include creative formats like interviews or funny pages about jokes and funny incidents that happened during the training, collect proverbs which relate to the training content etc. Next you need to assign pairs of trainees who will cover one of these topics. Those who are not comfortable with writing might be happy to draw cartoons or design a cover page.

Most likely you won't have many computers and a printer, nor will your trainees have computer skills. No worries. It will be even quicker if you ask them to make their contributions in handwriting (black fine liners are best for copying ... and don't forget to leave enough space at the edges of the paper). Those contributions which are finalized, you can hang them on a rope across the room, so everybody can see them and the group will be proud how quickly they managed in a collaborative effort to produce such a report.

If there is a copy shop nearby, you could copy the reader, and everybody can take it home after the training closes.

3.10.3 Input on previous activities and outlook

Make a short presentation of the sha:re-centers' activities and discuss with the group how they could be integrated or in which ways they could use their newly acquired skills in the near future. By the end of the session everybody should be clear on what they can and cannot expect and who is going to do what in order to implement a plan of future activities and/or networking.

3.10.4 Evaluation of the training

There are many ways to collect the participants' overall feedback for the training. If you'd like to give the group the opportunity to give feedback anonymously you can prepare a questionnaire which everybody fills in. However, it is important for a positive atmosphere and closing of the training to share some feedback within the whole group. Just could ask the group for a round of individual statements. You could ask them to answer a number of questions on moderation cards with different colors (e.g. yellow=What was your most important learning?; green=What was your personal highlight of the whole training?; red=What was missing?), let them pin and present the cards at a pin board.

Our favorite way of evaluating a long training (given that participants are comfortable with reading and writing) is to hang a number of posters with different headings across the room, give everybody a pen and ask them to make their comments on the papers. So, everybody can write and at the same time read what others have written.

The headings could be:

1. My most important learning was ...
2. My personal highlight of the ten days was ...
3. My low point of the training was ...
4. I would recommend changing in the training concept ...
5. I would definitely not change in the training concept ...
6. About the roleplays I think ...
7. I would like to say to the trainers ...
8. To the training group: ...
9. About the organization and logistics, I would like to mention ...
10. My SMS for future trainees: ...

4. List of exercises

Exercise	Purpose	Chapter
Success stories	The participants realize that they have the potential to be mediators and to contribute to peace within their environment.	3.1.3
The Coconut	To illustrate how to separate positions from interests and needs and why it is important for mediation.	3.2.1
Vicious Circle of conflict, violence and trauma	To illustrate how traumatization and violence lead to future violence and how dialogue and peacebuilding can help to stop this	3.1.5
Grounding questions	To elicit underlying interests needs and fears	3.2.4/5
Bottle game	To demonstrate the need for active listening as a simple real-life example.	3.2.6
Three Times Listening/ Active Listening	To sensitize participants to the importance of listening in mediation and to develop their skills in active listening; to understand the impact of body language.	3.2.7
Iceberg-exercise/ Conflict Perspective Analysis (CPA)	To step into the other party's shoes/ shift of perspectives	3.3.1/ 3.6.4
Intro-exercise: Magical Mirror	Approach the issue of "mirroring" in a non-verbal way. Create an observant atmosphere. Strengthen ties between participants.	3.4.1
Listening with the heart - Mirroring	To understand how to reflect back the needs, emotions and concerns of another person.	3.4.2
Imaginary journey to childhood	Empowerment that whatever happens there is a calm and secure space inside of each person and something that connects us as human beings. Balance negative experiences from "Painful memories".	3.5.1
Appreciation game	To give appreciation and to train an appreciative attitude.	3.5.3
Exercise: Two Donkeys	To deepen the participants understanding of the win-win-concept	3.6.3
Motorcycle accident	Multiparty-mediation scenario	3.7.1
Black Box Theatre	To present the topic of mediation and dialogue to a bigger group (plus 15 people)	3.8.1
Camera exercise	To build trust and to give a metaphor for the facilitators' role	3.9.1
Phantasy journey to a place of tranquility	Being able to find a place/picture of inner peace and tranquility.	3.9.3

