

NATIONAL CONSULTATION ON THEATRE AND CONFLICTS (NCTC) – A REPORT

8th to 11th January 2008

The role of theatre in India today has dwindled to that of 'cheap entertainment' signifying steady, continuing and deep erosion in its scope, reach and status among the masses and audiences. Theatre, which in the early 1900s and till the middle of the last century had wielded considerable influence on moulding public opinion, has today ceded ground to more easily accessible forms of 'infotainment'. Socio-political conflicts, the raging issues of the day always found voice and ears then. All that is now sadly a thing of the past. As of now, it seems to be groping to find its feet again.

This apparent cul-de-sac was the fountainhead for a national theatre consultation among cultural and theatre activists, theatre students, and civil society activists in January 2008. It was intended to bring to centre stage the darker realities of life in India and to try and find solutions for betterment and change. The objectives of this 4-day consultation were:

1. To initiate a nationwide process of sharing experiences about socio-political theatre.
2. Try to find approaches to address socio-political conflict realities more effectively by theatre.
3. To initiate the process to develop common platform for India based socio-political theatre groups.

The consultation has undertaken to proactively seek the following outcomes:

- A consensus is built on the need for such an event annually
- Proposal for the next event in another state of India
- A video-audio document of the consultation (see Annexure 3)

The principal segments that were consciously targeted were: Active socio-political theatre groups/activists; Theatre students [Gujarat]; People's movements working on conflict issues; Young theatre artists [Gujarat], and, At least 2 representatives from all the states of India.

The process:

Samvedan cultural Programme took the lead in this process. It began with informal talks around the idea with activists and professionals alike. The idea and the proposal for a consultation were put to a group at the meeting convened on 21st of August 2007. It was at this meeting that a host committee was also formulated (see Annexure 1). The committee tried to ensure the participation of cultural activists from different states of India, so that the process can be truly made national. This was followed by meetings held on 17th October 2007, 18th and 24th of November 2007 where the tentative outline of the content of the consultation was firmed up. A final preparatory meeting was held on 2nd January 2008 where issues related to logistics, responsibilities and tasks were fixed (for Programme Schedule see Annexure 2).



It was also decided at the first meeting that participation of theatre students from the drama colleges of Gujarat will be proactively sought out. To this end a series of two-day orientation programmes were undertaken at 4 locations in Gujarat – Gujarat College, Ahmedabad, M. S. University, Drama Department, Baroda, Drama College, Palanpur and S. P. University Hindi/Drama Department, Vallabh Vidyanagar. The meetings were very helpful in disseminating the idea of the consultation and preparing the students for it

The Consultation

The four days national level convention on Theatre and Conflict (from 8th to 11th January 2008) was inaugurated at CEE, Nehru Foundation for Development, Thaltej Tekra, Ahmedabad. More than 100 participants including theatre students, teachers, intellectuals, social activists and theatre persons participated in this event (See Annexure 4).

Without any formalities of inauguration, Hiren Gandhi of Samvedan Cultural Programme introduced the programme and set the tone for the consultation. He maintained that the role of theatre is primarily to address socio-political issues. He gave brief introduction of the sessions and objectives of the programme. He mentioned the socio-political situation in Gujarat after 2001 earthquake and 2002 genocide and people's plight. He posed questions on the role of theatre in that situation: Does theatre reflect it? We are ignoring farmers' suicides. What is the role of theatre for these situations? Are the forms which theatre has today enough? Are we able to address the conflict issues by confining ourselves to forms? Should we not evolve new forms? He added, theatre groups all over India are trying new forms but there are gaps in linkages and sharing. Can we develop the linkages between theatre groups all over India? He summed up with the hope that we could collectively device new ways and chalk out new directions.

The **First Keynote address** was by **Prof. Kamal Mitra Chenoy**, Professor, JNU, New Delhi. Speaking on the current socio-political situation, Prof. Chenoy said that the country today is reeling under the combined onslaught of communalism, imperialism and capitalism. By quoting Dr. B. R. Ambedkar, it was said, "without social, political and economic equality we cannot expect to grow as a nation." Stressing over the diversity of India, he hoped for the betterment in the hands of the oppressed groups. The entire population of oppressed groups in India need to come together as a united force (what he calls 'a rainbow coalition') to fight these forces of inequity and elitist status quo. He said that the education of basic sciences is necessary to make good citizens while the education of applied knowledge is creating workers only, and which is also being increasingly stressed by the education system.

The **second keynote address** was by **Prasanna**, the noted playwright and director from Karnataka. Speaking on the role of theatre, he stressed over the inner conflicts of theatre. First of all, the artist needs to concern him/herself with the conflict within him/herself. There is a creative process that the artist undergoes during the process of bringing out the character, i.e. of recognizing their own personality and then to try and bring out the character. Therefore if an artist undergoes and grapples with the conflict in this process, he/she will automatically learn about the conflict outside. Secondly, there is the issue of diminishing audiences. There have been conflicts among theatre practitioners and activists



on issues of format, ideology and content and that had a detrimental effect on theatre movement. There is only good and bad theatre and only good theatre can attract audiences, and that may ultimately help in the revolution. But to approach theatre to bring in revolution is according to him is a 'misuse' of theatre. Lastly, he stressed the possibility of theatre activists and practitioners making a living. For this to happen, theatre will have to make in-roads and creative linkages with the education sector to see how it can reach students. In this day and age, therefore, doing theatre, doing regional/local theatre itself is revolutionary, he stated.

The keynote lectures were followed by open sessions and the discussion covered the following points:

- What is real secularism? What is nationalism? Communalism?
- Developmental work and the role of theatre
- Modern education system
- Globalisation and Privatization of modern education system
- Dalit issue- Reservation
- Minority issues
- Cultural fascism
- Theatre censorship and livelihood matters of a theatre artist
- The contribution of Modern theatre and middle class
- How to get the audiences in theatre?
- Doing theatre in the vernacular language is revolutionary because you cannot find any sponsorship.
- Doing theatre in Kannada or Gujarati is revolutionary, the same as the labour movement of 60s because today it has the same situation of poverty and discrimination.
- In Gujarat, we need to see theatre not only within but also without because the extremist forces are constantly brain washing us about art – what to be seen and what not to be, different kinds of audiences, playwrights and artist.
- The degree of theatre has no recognition as an educational degree. There is no sense of appreciation for experimental theatre.
- Commercial theatre does not repeat their mistakes and we need to learn from them too.
- The opportunity of livelihood in the field of theatre in Gujarat is very crucial. Gujarati student of theatre rush to Mumbai because of career constraints in Gujarat.
- If we use theatre to bring revolution, we are using it as a means but theatre is giving us *Tripti*. People do theatre because they want to do theatre.

Second Day, 9th January 2008
The First session Modern Proscenium Theatre and Conflict

The panellists talked at length on how modern theatre came to India and evolved with reflecting the issues of modernity by focusing and explaining events to individuals.



It is said that proscenium theatre was brought to India when the British made Kolkata a capital city. Modern Proscenium Theatre emerged as political theatre which occupied a prominent place in 1859, just after the Sepoy Mutiny. It has evolved with a dream of modernism at the dawn of independence in the last century. It played a major role in modernising the Indian civil society for nearly two decades in the post-Independence era. But it was basically confined to urban elite audience.

In the first decade of the 21st century modern proscenium theatre has lost its audience and has been reduced to playing into the hands of anti-modernists and regressive forces. It has largely been confined to entertainment industry with no space for socio-political conflicts to get reflected therein. It has lost its pure Indian artistic form by losing relevancy and the role of giving a social message. The trend in theatre today is to repeat the yesterday while tomorrow is absent. To bring tomorrow demands martyrdom and people related with theatre are not ready for that. Theatre work has become like a repetitive home work of a child to improve her handwriting.

In the context of the theatre history of Bengal various examples of post war theatre and professionals turned into theatre workers for society were given. IPTA's rise and its ability to address and involve the 'ordinary' audience was also pointed out. The good and evils of 'revolutionary theatre' were also pointed out. Today theatre has lost its way because the political atmosphere, the stand of the theatre group and proper time to address the proper issues are lacking.

Today Jatra is losing its impact because it has to take permission from the magistrates in every part of the country and the magistrate is controlled by the information officers and the information officers are controlled by the local committee. The cadre could not make the theatre performances possible. It is an apparent fascism which theatre is facing today all over India.

To revive theatre, the revolutionary should overcome the anger and it has to be channelised properly. A theatre person has to be a lover of theatre and doing theatre at any cost. The theatre person has to be seen in 360 degree; without showing him/herself in 360 degree we cannot give all over perspective of social change. That is why the theatre in future is not the proscenium but other than proscenium. The panellists have honestly admitted that Gujarati theatre has not taken up peoples' issues. They have also stressed the need to not dissect the proscenium form. Rather the need according to them is to discover new forms since the form of theatre dealing with socio-political conflict must be different.

They shared their early experiences of Gujarati Theatre and the role of audience and the government. They said the people in politics neither appreciated theatre activities nor promoted them. They do not even understand the cultural needs of the people. A brief history of Gujarati theatre was given and the youngsters were invited to come forward and start a movement to revive theatre.

Then followed the open session on issues such as:

- The necessity of/for theatre



- The relative importance of performance and the place of an artist
- The language used by the theatre- vernacular or English?
- On writers and the writings and translations.

The second session

Strength and Limitation of Street Theatre

The panellists shared their experiences of doing street theatre and what appeared as issues to them. The first point made was that theatre professionals/activists must not assume that the solutions to issues lie with them; rather the people have the solutions and they need to be taken in that direction. The other issue was of NGOisation of theatre and the need to affirm its sanctity in the face of 'targets'.

With the use of audio visual device, the experiences of street theatre on gender/transgender issues were shared. The realisation occurred that people who are watching street theatre have their own ideas and opinion and street theatre artists believe themselves more knowledgeable than the audience. They said the concentration of the government and the people focused on the transgender after HIV/AIDS tasks. By making a theatre team of transgenders, the work was started. The team members stressed more on their feminine identity. To **be** a woman is not enough, rather to be 'feminine' is of more importance. The reality is that we (the artists, the intellectuals, the elite) always decide on behalf of the downtrodden community without considering the community's real need. The role of the funding agencies in deciding the priorities and the target groups was also discussed and critiqued. It was felt that the people, who know their situation better, should be allowed to decide the priorities and how to address them.

The street theatre is the real dialogue between the theatre and the spectators. The picture of the street theatre in the current period was presented. It is a period in which capitalism and communalism walk hand in hand and ability of theatre to address the issues is weakened. Theatre has lost its direction and emotion and that is why it has lost its weight, quality and quantity also. The reconstruction of the curriculum of the educational institutions was also suggested. They have invited the theatre students to join the revolutionary process, read and understand the history, start dialogues and create their own opinions to revive the theatre and to make a more humane world.

Light was thrown on the issue of the aesthetic values of theatre-particularly the street theatre. Theatre is a mother of all art. It encompasses all arts- painting, dance, music – all things required as a part of life is in theatre. Telling about the space of theatre they said the space is very important to create content. Some examples as of the Greek amphitheatre, the Roman Theatre and Elizabethan Theatre were cited. Today, urban planning is changing and street theatre looks smaller because performance places are changing. Street theatre is more democratic form of theatre and there is no space of replacement of an artist because it is all in front of the people in circle. In this form it is also very important to convince the people so it becomes the more difficult form too.

In the open session the discussion covered the topics of:



- The form of the street theatre and modern proscenium theatre
- The role of the street theatre artist
- Livelihood realities of street theatre artists
- 'Informance' - the performances for information
- Grassroots level realities and theatre
- Can we revive street theatre?
- Can we create dialogues between progressive movements?
- Does street theatre reflect people's issues? Does it raise the questions of the downtrodden?
- And what are the aesthetic values of street theatre?

The third session

Non Formal Theatre Training and Socio-political Conflict

The panellists were of the opinion that theatre is not a confined form so we can do many things with theatre. We should not be engaged with the contradiction related to theatre. If you have decided to come to do theatre; just do it. Theatre is the area of possibilities. The stage in itself is nothing but an artist can make it anything. Theatre cannot be informal by performing on the street and cannot be formal by performing on the stage. Movement is not a revolution, but we have also some of the movements such as right to information in Rajasthan. After gos, the scenario of the country has changed. If you are against the system, why do you care for recognition? In the movement the focused thing is to raise voice. If it is not good form or art, it should be ignored. The labourers are not good actors but the positive part of them is the will power. The chief focus of the non formal theatre is to remove hesitation. In the non formal theatre training we should take their strength in account. In non trained theatre training the chief strength of the participants is the energy. They have shared their experiences with a group of non formal theatre team. We have to ask a question to our own self, why do we go to the people? Do we believe in our own self? If not, do not go to the people because the chief task of an artist is to create trust in his/her own self and the other.

In this era of globalisation, we are being consumers. If we want to resist it, we have to do something and that is why we are doing theatre. We need to democratize democracy every time. We need to continue asking and raising questions.

3rd day, 10th January 2008

Formal theatre education and socio-political conflicts

Education has been a part of theatre which we call rehearsal-*Riyaz*-practice. If we want to do any theatre we have to work hard. In theatre, we always have to start with zero and that's why we have to continue learning new things. The core truth of Indian Theatre is that it should be relevant to society. In the curriculum of theatre we have a very primary level in the so-called higher level education and it is due to the social attitude towards theatre. To create livelihood opportunities is the responsibility of the government and society besides the formal theatre education institutions. Theatre education institutions should introspect



whether we are creating artistes or professionals. Today's theatre education is purely skill oriented. Theatre educational institution is a factory producing graduates only, not artistes. The chief task of theatre education should be to develop both skill and vision. The meaning of 'world class theatre education' is not relevant to theatre realities in India. Every theatre has socio-political conflict and we have to give theatre a time, space and possibility to evolve. We have to continue to ask questions to evolve theatre.

On the relationship between NGOs and Theatre they said that NGOs are a part of society and society's good and evils are in them. But NGOs should create possibilities for theatre, a space for saying what cannot be said by lectures alone. NGOs should raise the fund for theatre and try to accommodate the creative possibility embedded in theatre. We have to break cultural inertia. Culture and expression is not tourism and this truth should be realized by the government. (This is in context of the fact that the location of a government institution like NSD is in the Ministry of Culture and Tourism.) We need to talk on cultural issues.

Theatre education institutions do not carry a magic wand and cannot turn its students into 'stars'. The drama teacher puts more burdens on the students by providing a fixed curriculum. We should have practical theatre education. Formal theatre education is purely institutionalized. Speaking on the structure of the curriculum of the theatre education, a suggestion was put forward which government can introduce in its theatre education institutions: to get theatre students, like doctors, to mandatorily devote 2 years in the rural areas. In this session stress was given over not to adhere on any particular ideology. We have to introduce different ideologies to the theatre education. Doing different things and doing different theatre is promoting secularism but they should be relevant to the socio-political conflict of the time. Theatre training should be in context of the time, place and period.

National language is necessary to overcome the regional language controversy. We all have to find out solutions collectively.

After the session followed the open discussion, and covered the following points;

- What is more important? Skill or vision?
- The curriculum of drama education
- Where can we get financial support?
- How the formal and non formal theatre could be mixed?
- Why are students attracted to the NSD only? Can't we give standard theatre education here in Gujarat or other than Delhi?
- Most of the theatre students from Gujarat go to Mumbai; can we create opportunities for theatre professionals here?
- What is the purpose of theatre is giving message only?
- Can theatre students have livelihood opportunities?
- The attitude towards the performance art is conditioned by the hierarchy of caste system.



Third Day, 10th January 2008

Second Session Theatre of the Oppressed and the conflicts Realities

The panellists talked at length on the 'Theatre of the Oppressed' (ToO) or 'Forum Theatre'.

Background: Beginning of ToO with **Augusto Boal** who started it in Latin America. The tradition of theatre was stage and artists' performance and the audience watched without the freedom to express themselves. Augusto Boal wanted to change it because he believed that any human being is at the centre of any event and each and every one has intellect and perfection. We only need to recognize that we are at the centre, and become aware of it. He says that conflict between the oppressed and oppressor is constantly there and needs a resolution. ToO gives an opportunity to the spectator to announce publicly, and perform the solution according to him/her. Boal wanted to break the culture of monologue; he wanted to make them active so he introduced the culture of dialogue. From spectators he turned them into spect-actors. **Brecht said let the audience think, Boal said let the audience act and be a spect-actor.** In ToO, there is protagonist - the oppressor and at the end the spectator is called up on the stage to replace the protagonist and solve the problem.

It is an act of democratizing politics which allows the spectators to act, think and establish a dialogue. It starts from the workshop and extends even after the performance is over. ToO is guided by the precept "instead of playing the script, let us script the play"; and in so doing you are examining the reality in the way that Newton examined the reality. In ToO, the spectator is given an opportunity to analyse his/her own reality, to become a spectator of one's own reality, to become the actor and watch that actor become a spectator and thus you become theatre. As Boal says, "We are theatre." In ToO's workshop, we try to be theatre rather than to make theatre.

Forum is a collective action – in this they discuss how to liberate the oppressed from the oppressor. It is also a reflective action – e.g. on the stage a labouring man who is himself an oppressed person and is enacting a wife beater, begins to discover his dichotomy that he is also a wife beater (an oppressor). By looking at himself he discovers his oppressive personality and likewise for the woman. When that happens there is conflict between the person and the oppressor within, and leads to humanization. After the performance is over, and the actors take action in their own lives, it continues beyond the performance, in that sense the actor also become an activist. Acting has dual meaning, acting as actors on the stage and as activists beyond the stage.

In sum, it is basically about constructing relations between actors and spectators. In this the caution is to develop the right attitude (transformation of 'I' into 'You') and in order to construct this relation you have to have the attitude, technique is not enough. We have to believe that each person has intellectual faculty, and that is a democratizing process and leads to change and is the foundation of the Theatre of the Oppressed.

The objective of the interaction is to lead to growth and humanization. Interaction leads the spectator to go from the particular to the general, and when they experience this



intellectual journey (internal revolution) it can lead to change (external revolution). Boal says theatre is a rehearsal for revolution, **Sanjoy Ganguly** says it is a rehearsal for total revolution which ensures your intellectual progress.

The theory of ToO says every person is a philosopher. By sharing an experience of Bargillio- an illiterate person who motivated Boal to create the form of ToO, the panellists said, after a show when the artists denied to put their ideology into action, **Bargillio said, "The blood that must spill is not your blood." But Bargillio said what Che Guevara said, "Solidarity means running the same risk."** Therefore, we can say, all men think alike.

Rational participation in politics is necessary, and ToO can become a tool to fight fascism. With gun we cannot fight fascism; we can fight fascism with our intellect only and ToO leads to an intellectual journey.

Then a show of the theatre of the Oppressed '**Gujarat-2008**', was presented by Samvedan Cultural Programme as a demonstration of the ToO method.

The performance by Samvedan Cultural Programme has clarified many of the audiences' queries. After the performance the points discussed were:

- Art is a means of analyzing society and developing a perspective, and hence humanization so ToO stresses that marginalised class should play leading role in the field of art.
- The intellectual journey is to discover the invisible oppressor, they need to understand the ideology too – the joker is important – he understands the questions that are coming up, throws them to the audience.

The Evening meeting for an Action Plan on 10th Jan. 2008:

On the third day of the consultation a meeting was held with the representative identified by the students from each college and present host committee members. They discussed the issues for an action plan. They made an outline of the action plan to be presented and finalized collectively the next day with all the audience.

11th January 2008, 4th Day

How can we develop more linkages between theatre and socio-political conflicts?

Mr. Hiren Gandhi said in the introductory speech that the chief hurdle in addressing conflicts is the theatre censorship and the cultural policy. The culture and tourism department is closely related. It shows that the tourism department is run by the market forces. So we have to work for the cultural policy. The other thing is to work against theatre censorship. He said theatre censorship is applied in Gujarat and Maharashtra only. He gave examples of the censorship abolition movement in Gujarat. On the role of the NGOs, he said, NGOs might not have the real sense of possibility of the theatre. So they confine it to projects. He gave an example of Samvedan's experience of the Rajasthan Tour.



Theatre should not only be propaganda as it can be seen in the street theatre. We have to understand that and involve society with us.

In that meeting the livelihood problems of the theatre artist was also discussed. The theatre groups / artists should work with the NGOs, at regional level.

We have tried to make it national level but it can't be made a national level in a sense because the panellists were from the national level but the participants were only from Gujarat. The programme can be arranged in any other state too in the nearest future. Then he invited the participants to open discussion and suggestion for the action plan.

The suggestions from the participants are:

- Video library should be created in every college.
- Within 6 months a consultation of theatre activists and theatre persons of Gujarat should be arranged.
- We should arrange a lecture series for the theatre students on socio-political issues.
- Socio-political issues should be included in the theatre education curriculum. We should start input process until the theatre curriculum includes socio-political issue based exposures.
- We should arrange some of the *jathas* on particular days, weeks etc.
- We should develop a theatre appreciation module for NGOs.
- We can arrange workshops or lecture series in theatre schools to mingle formal and non formal theatre education. We can make film club or study circle. The theatre should emerge as politics and must not be used by the political parties.
- Politics is not confined to the elections only but we can find politics in everywhere. We should work for the folk arts because the political conflicts are more in there.

❖ Concrete action programme:

After the discussion the participants decided collectively that:

1. A theatre appreciation module of 1 or 2 days would be made for the NGOs so that NGOs could know the possibility of theatre.
2. We could arrange the exposure tour of the theatre students with NGOs. Might be in May. We have to work out the procedure to identify which kind of conflict the students prefer. Till March end the participants would be registered.
3. A convention of the theatre groups of Gujarat will be arranged within the 6 months. Between May 15th to June 15th. The participants would be the theatre groups, theatre students and theatre activists of the Gujarat. National level convention should be arranged.
4. A Gujarat level Committee was constituted:
 - Aditi Desai, Theatre activist, Ahmedabad
 - Persis Ginwalla, Human Rights activist, Ahmedabad
 - Hasmukh Baradi, Theatre Activist, Ahmedabad



- S D Desai, Theatre Critic, Ahmedabad
- Hiren Gandhi, Theatre activist, Ahmedabad
- Kiran Bhokhri, Drama Teacher, V. Vidyanagar
- Ashutosh Mhaskar, Drama Teacher, Palan pur
- Vaibhav, Theatre student, M.S. Uni. Baroda
- Chirag, Theatre Student, Gujarat College, Ahmedabad
- A girl Student from Gujarat College (name to be added)
- A girl Student from M.S. Uni. Baroda (name to be added)

Feedbacks of the participants:

Mr. Sanjoy Ganguly appreciated the process of arriving at the action plan. He appreciated the triangle of the student, their teachers, and grassroot level theatre workers in the same consultation. This kind of conference can be an example at the national level because it is the process of politicizing theatre education.

He said all theatre forms are essential because every form has its own possibilities and audience. The chief element of elitism which he critiqued was that when we need any resource persons for theatre we look at NSD, we are not trying to learn from the people.

The means of production should be handed over to the oppressed. Form matters but we have to politicize the art form. He stressed over the use of folk elements in theatre and integration of all art forms. We have the human being inside when we find oppressors inside us by being spect-actors. If some of the students go in this way, the leadership will be evolved.

Mr. Himanshu Roy said that he was attracted to the consultation because the national level convention was in Ahmedabad, Gujarat. He was very much attracted that the young students were the active participants. He said the first lecture of Kamalmitra Chenoy was not satisfactory but covered by the second lecturer Prasanna. Rudraprasad Sengupta was marvellous with the history of Bengali Theatre. He was very fascinated by Samvedan Cultural Programme's performance of the ToO. This kind of programme should be arranged very often with lesson learnt and improvement.

Harshiv from Gujarat College was very impressed by the process of arriving at the action plan, and turning words into a reality. He admitted to learning many new things, and summed it up by saying "The programme was for me, for us the theatre students".

Rohit from Palanpur thanked the organizers. He learned many things here because he was in first year. He shows his readiness to work for the theatre.

Jayraj Chawda from Gujarat College said, he came just to attend the seminar for entertainment but was very moved by the efforts of the organizer.



Elsa from U.S. found the programme very encouraging. She learnt more about theatre and conflict in Indian context. Theatre for change is her subject of interest so it was very encouraging for her.

Mr. Hiren Gandhi concluded the programme with a vote of thanks to the host committee, resource persons, the students and staff of the drama colleges and CMC and HIVOS.

Annexure 1

Host Committee:

Mallika Sarabhai	Darpana, Ahmedabad
Hasmukh Baradi	Theatre And Media Centre, Ahmedabad
Manvita Baradi	Garage Studio Theatre, Ahmedabad
S.D. Desai	Theatre Critic, Ahmedabad
Janak Dave	Theatre Teacher, Writer, Director, Thinker, Ahmedabad
Rajoo Barot	Ahmedabad Theatre Group, Ahmedabad
Aditi Desai	Jaswant Thaker Memorial Foundation, Ahmedabad
Rajkumar Nagar	Lok Kala Manch,
Kabir Thakore	Writer, Director, Designer, Ahmedabad
Saumya Joshi	Fade-In Theatre, Ahmedabad
Stalin K.	Drishti Media Collective, Ahmedabad
Mahesh Champaklal	Teacher, Performing Arts College - M. S. University, Baroda
Vrundavan Vaidya	Teacher, Drama College, Guj. University, Ahmedabad
Saroop Dhruv	Writer, Poet, Darshan, Ahmedabad
Fr. Cedric Prakash	Human Rights activist, Prashant, Ahmedabad
Prasad Chako	Action Aid, Ahmedabad
Wilfred D'Costa	Insaf, New Delhi
Hiren Gandhi	Samvedan Cultural Programme, Ahmedabad
Persis Ginwalla	Development Consultant, Social Activist, Ahmedabad

Annexure 2

PROGRAMME SCHEDULE

8TH JANUARY, '08 TUESDAY, DAY-1

TIME	PENALISTS	SUBJECT	CHAIR PERSON	FACILITATORS
9-30		REGISTRATION & TEA		
11-00	HIREN GANDHI	BACKGROUND AND OBJECTIVES OF THE CONSULTATION		
11-15	KAMALMITRA CHENOY	KEYNOTE LECTURE-1 'CURRENT SOCIO-POLITICAL ISSUES IN INDIA'	ANIL CHOUDHRY	
12-30		OPEN SESSION		PERSIS GINWALA HIREN GANDHI SAROOP DHRUV
1-00	<i>LUNCH BREAK</i>			



2-00	PRASANNA	KEYNOTE LECTURE -2 'ROLE OF MODERN THEATRE IN SOCIO-POLITICAL CONFLICTS.'	HASMUKH BARADI	
3-30		OPEN SESSION		S.D. DESAI ADITI DESAI SAUMYA JOSHI
END OF THE DAY -1				

9TH JANUARY, '08 WEDNESDAY, DAY -2

TIME	PENALISTS	SUBJECT	CHAIR PERSON	FACILITATORS
9-30	RUDRAPRASAD SENGUPTA ARVIND GAUD HASMUKH BARADI	MODERN PROSCENIUM THEATRE AND CONFLICT	MANGAI	
		OPEN SESSION		RAJU BAROT JANAK DAVE ADITI DESAI
1-00	LUNCH BREAK			
2-00	MANGAI HIMANSHU RAI MANVITA BARADI	STRENGTHS AND LIMITATIONS OF STREET THEATRE	RUDRAPRASAD SENGUPTA	
		OPEN SESSION		HIREN GANDHI S.D. DESAI ADITI DESAI
4-30	TRIPURARI SHARMA IRFANA MAJUMDAR ADITI DESAI	NON-FORMAL THEATRE TRAININGS AND SOCIO POLITICAL CONFLICTS	NITA KUMAR	
		OPEN SESSION		SAUMYA JOSHI JANAK DAVE SAROOP DHRUV PERSIS GINWALA
7-00	END OF THE DAY -2			

10TH JANUARY, '08 THURSDAY, DAY -3

TIME	PENALISTS	SUBJECT	CHAIR PERSON	FACILITATORS
9-30	TRIPURARI SHARMA MAHESH CHAMPAKLAL KIRAN BHOKARI	FORMAL THEATRE EDUCATION AND SOCIO-POLITICAL CONFLICT	HIMANSHU RAI	
		OPEN SESSION		ASHUTOSH MHASKER VRINDAVAN VAIDYA RAJU BAROT
1-00	LUNCH BREAK			



2-00	SANJOY GANGULI MANISHA MEHTA NEETA KUMAR	'THEATRE OF THE OPPRESSED' AND CONFLICT REALITIES	IRFANA MAJUMDAR	
		OPEN SESSION		HASMUKH BARADI HIREN GANDHI ADITI DESAI
4-30	'GUJARAT -2008' A FORUM THEATRE PERFORMANCE BY 'SAMVEDAN CULTURAL PROGRAMME'			
6-30	END OF THE DAY -3			

11TH JANUARY, '08- FRIDAY, DAY -4

TIME	PENALISTS	SUBJECT	CHAIR PERSON	FACILITATORS
9-30	PRASAD CHAKO PERSIS GINWALA HIREN GANDHI HASMUKH BARADI HIMANSHU RAI MANGAI NEETA KUMAR IFRANA MAJUMDAR	HOW CAN WE DEVELOP MORE LINKAGES BETWEEN THEATRE AND SOCIO-POLITICAL CONFLICTS	FR. CEDRIC PRAKASH	
12-30		OPEN DISCUSSION AND ANNOUNCEMENT OF FUTURE ACTION PLAN		HIREN GANDHI PERSIS GINWALA
2-00	LUNCH AND END OF CONSULTATION			

Annexure 3

List of Audio-Visual Documentation of the Consultation:

- 1) The main document of the programme – DVD
- 2) Keynote Lectures and Open Sessions – DVD
- 3) Lectures by Selected Panelists and Open Sessions – DVD
- 4) Some of the Distinguished Guests' Interviews by TMC – DVD
- 5) Selected Songs – VCD
- 6) 'Gujarat – 2008' Forum Theatre - DVD
- 7) Audio Recording of the whole programme – Audio Cassettes

