

Artful Public Pedagogy and its Role in Transforming Justice
A Case Study of the DAH Theatre in Belgrade

By

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“...Consciousness doesn’t come automatically; it comes through being alive, awake, curious, and often furious.” (Greene, 2007)

ABSTRACT

The role of artful public pedagogy implemented by DAH Theatre in the formerly war affected region of Serbia is considered in both the exegesis and creative component, which comprise this thesis. The exploration draws on the teaching philosophies of Maxine Greene, whose expertise in the “awakening approach” is profiled. Greene advocated a “Wide Awakening” solution to challenges in modern day education. Following Greene, the study advocates the position that by challenging uncertainty and fear through the use of creative art, we can begin to engage in the process of assuaging past grievances. To explore Greene’s theory, a case study based on narrative monologues, testimonials, observations and researcher participation including DAH Theatre interviews with directors and founders of the DAH Theatre is presented. The exegesis includes a photojournalistic visual document to demonstrate the effectiveness of applying public pedagogy based on creative engagement. The research argument is that public art engagement can help shape rigid systems that undermine human rights and that Artful Public Pedagogy enables positive pathways that foster a more meaningful and democratically balanced social structure. The argument will be supported by a case study of how DAH Theatre employs Artful Public Pedagogy to draw together people with diverse experiences in order to address important cultural and social values. In doing this, DAH theatre invites its audience to engage with matters that are confronting to all involved. This process shares similarities with transformative justice objectives as it links to transformative leadership theory that underpins social justice: DAH Theatre provides leadership in political activism as it achieves peaceful outcomes by using art to empower and educate community.

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Dedication

To Glen, Chloe-Jade, Sarah, Michael and Jeffery

To all the wasted lives lost from war and trauma, and to all artists fighting for Justice.

Prologue

Driving through the streets of Belgrade, the capital city of Serbia, on a cool afternoon in July, 2016, I had no idea what to expect. A city in poverty is what I imagined. I remember the airport was an unusually small, single storey building with a modest cafeteria that exuded impressive rich coffee aromas. Looking out the windows, I felt neither hot nor cold but unusually safe waiting for transport to my apartment. I was sitting on a colourless retro outdated chair from the 70s, in sharp contrast to modern times, unlike Melbourne's International Tullamarine airport.

At night, the streets were safe, safer than Melbourne as I frequently walked alone, often at 11pm on my way back from the theatre, with a sense of fear in the bottom of my heart. The fashion was brighter than garments I had seen on a visit to Rome. The country's complex history was unknown to me before I arrived. The Australian news broadcast in the previous year of refugees trying to escape through barbed wire fences in this region, had made me cautious about visiting and influenced my decision to postpone the research field trip.

As I came to explore Belgrade, I met new friends and I met DAH Theatre. I felt at home; comfortable. I swam in the Danube River and drank Rakiji. I knew that I would miss this part of the world, I wanted to stay... longer perhaps, as I felt that I had somehow met my soul but, I of course, had to come home.

I miss this wonderful place that I wish to visit again: European food, friendly people, lyrical foreign voices and so much more. Belgrade became my home for three weeks and DAH Theatre brought me closer to understanding the suffering I had imagined and immersed me in deep respect for the people: for their creativity, strength through adversity, and above all their unique ability to bring forth the truth, in search for justice.

I remember where this all started. I was studying photojournalism in the central Victorian town of Bendigo in 1999, when news of the "Serbian War" became prominent. Sixteen years later, I found myself in Serbia, investigating DAH Theatre and realising the power of political performance, music, art, dance, acting, writing and storytelling; stories of humanity bravely shared to explore the deeper realms of the human condition, keep alive the quest for hope.

CHAPTER ONE: WHEN ART MEETS LAW

Spiritual modalities used in art practice benefit human existence and can give birth to a peaceful community. This chapter highlights the positive effects of an artful pedagogy when an individual or community is challenged by some form of adversity or an existential crisis. The extreme challenges faced by individuals and communities are spawned from negative forces such as oppression: negative law, contrived order and authoritarian rule. Such negative forces oppress society at all levels, and humanity is challenged to overcome the pressures such ruling states create. Often, as individuals and communities struggle to make sense of tragedy, they seek to find ways to navigate the silent invasion of inappropriate and freedom-stifling laws that bind and oppress. This brings forth a contemporary Human Rights infringement that is catastrophic to the survival of humanity. The Charter of the United Nations, 1945 and The Universal Declaration of Human Rights, 1948, were designed to address global order, but have failed to protect the rights and freedoms of those suffering from oppressive regimes. As this chapter argues the work of DAH Theatre suggests that educational art practice, as Artful Public Pedagogy, when intertwined with spiritual modalities, is a meaningful, effective and humane way to combat negative forces. The training methods used by DAH Theatre, termed “Double Direction” allow actors and directors at DAH Theatre Training Institute to strengthen their technique as they place the learner in a position to strengthen mind and body.

The rationale of this exegesis is to reflect on and explain my conceptual development of the creative works presented in the Window of Opportunity exhibition; the creative element of this PhD project. Underpinning this research and my thinking leading up to it are the key theoretical concepts drawn from the work of Maxine Greene (especially her work on wide-awakeness), philosopher, educator and activist. This, the case study of DAH Theatre and my reading of public pedagogy have informed my exploration of the concept of artful public pedagogy.

This research is a combination of theorising and personal reflection. My personal reflections are presented in italics and illustrate a seamless flow of logical thoughts as well as random inspirations and unexpected connections. The content of the arts component is demonstrated through the medium of photojournalism and its capacity to express and explore.

1.1 *Opening the Window:*

Overview

The creative PhD thesis is titled *Artful Public Pedagogy and its Role in Transforming Justice: A Case Study of the DAH Theatre in Belgrade*.

The role of art performances (theatre plays) can educate people around social issues connected to collective trauma, discrimination, human rights and denial of crimes committed by oppressive governments. The study is situated in contemporary Belgrade, the capital city of the Republic of Serbia, and once the capital of three failed Yugoslav states: 1. The Interwar Kingdom 1918-1941 (renamed Yugoslavia after 1929). 2. Communist Yugoslavia 1945-1991. 3. Yugoslav state 1992-2003 (Ramet, 2006).

Despite an even longer history of conflict, the Yugoslav wars of the 1990s most clearly define the existing former states of Yugoslavia, including Serbia. In their book, *Neighbours at War* (Halpern and Kideckel 2000); "These conflicts were never simply struggles among discrete, homogeneous ethnic groups or the combat of formal armies". In her chapter in the same book, Denich notes the incredulity she saw among people in Belgrade and the humour with which many met Slovenia's intention to secede and yet three years later hundreds of thousands were dead. The complexities and horrors of the very human face of war is revealed over and over and no less so in the continuing activist work of DAH Theatre.

For my research, I have chosen the work by the Belgrade-based “DAH Theatre” group, one of the progressive, activist theatre groups. The research involved fieldwork in Belgrade, observation of and participation in the artistic and public performances of “the DAH Theatre” and other public events—such as those organised by “the Women in Black” to commemorate the Srebrenica genocide and protest against Serbia’s ongoing denial of this war crime committed in Bosnia in 1995. The research has also involved Skype interviews with the key participants prior to travelling to Serbia. I have applied the concept of artful public pedagogy as advocated but not named by Maxine Greene (2017-2014), an American educational philosopher, author, social activist and teacher. The final outputs of the doctoral research submitted for examination include a 12-minute long video creative component and an exegesis.

1.1.2 Research Question: Is it possible to redefine response to civil unrest with an artful public pedagogical approach as the initial pathway (circuit breaker), towards a peaceful transition to justice?

1.1.3 Methodology

The Study is situated in contemporary Belgrade, the capital city of the Republic of Serbia. The Mixed Method approach of combining Modified Grounded Theory and Arts Based Research (ABR) allowed reflexivity, necessary to bring forth a truthful account of the important role theatre plays in supporting justice through community as a co-created safe space. The DAH Theatre in Belgrade was chosen because it was one of the leading progressive activist groups during a time of unrest that led to a series of violent conflicts during the 1990s that led to the disintegration of the last Yugoslav federation, can be traced to Belgrade as a military and political headquarters, also a centre of vibrant antiwar movements with many prominent artists and intellectuals actively opposing Milosevic’s aggression towards Serbia’s neighbours; Bosnia, Croatia, Kosovo and Slovenia. The work of DAH Theatre, at the centre of political and social unrest, is the ideal example of the powerful tool of artful public pedagogy in applying solutions through creative expression. The meaningful connections of art and law in this study are central in advocating changing themes vital for the survival of community.

1.1.4 DAH Theatre 25th Anniversary, July 2016 Belgrade.

(Research fieldtrip to DAH Theatre coincided with the 25th Anniversary Celebrations).

DAH Theatre was my choice of case study because of its positive impact on both the community of Serbia and abroad. For twenty-five years, DAH Theatre has used art to transform lives and has demonstrated how effective arts based education and artful public pedagogy is in contexts of social unrest when other means of support failed. In order to develop this research project (focusing on art based education in public pedagogy), Greene's *Awakening Approach* was chosen because of its unique link to a focused identification of individual and unique learning processes that can be explored and expanded to teaching wider communities. Throughout the course of the field trip to Serbia in June and July 2016, information noted from conversations with members and friends of DAH Theatre was recorded. Data were collected from the 2016 DAH Theatre Conference as well as in notetaking from meetings, experiences and conversations with international visitors to the theatre. Modified grounded theory proved an excellent choice as it accommodated both field note gathering and data analysis. A "Naturalist Inquiry approach (NI) "deals with the concept of truth" (Lincoln & Guba 1985), and underpins a methodology that explores a unique set of beliefs: A model using a positivist approach supports flexibility, allowing the researcher to unpack and scaffold results. This allows information to be explored and interpreted by reason and logic. As mentioned previously, the three phases that allow thoroughness in grounded theory approaches are pre-positivist, positivist and post positivist (Glaser 2004). The ability to create and build upon themes over time has allowed the project to grow in scope and evolve into an exciting creative research project as well as provide space for research relationships that relate to Participatory Action Research Methodology. This is discussed in more detail in Chapter Three: DAH Theatre Chapter. The central importance of art based public pedagogy is its artful approach towards freedom of speech, and its capacity to bring together community, voice and politics in a world where drastic measures are emerging to transition from one era to the next. I have designed the research to demonstrate the applicability of art based pedagogy to help effect a positive rather than negative transition and this is outlined in the following chapter.

1.1.5 Framing the Research Project

My first interest in this project was triggered by reading an article by Robert Manne, entitled “What a Grotesque War”, in a March 1999 copy of *The Age newspaper*. The article was about NATO’s bombing in Serbia involving military action in response to Kosovo seeking autonomy. Writing about the Yugoslav wars of the 1990s, Baker (2015) notes that they involved the violent destruction of a society of 23 million people that were simultaneously undergoing the consequences of the collapse of Yugoslav socialism. She goes on to say “Between 1991 and 1999, the wars in Slovenia, Croatia, Bosnia-Herzegovina and Kosovo caused the death of approximately 140,000 people, 100,000 in Bosnia-Herzegovina” (p.2).

At first, I couldn’t understand why this shocking conflict could be happening. Newspaper images of young children trapped behind barbed wire war zoned boundaries captured the attention of the Australian community. In 1999 the national news headlines about the war had become an overwhelming daily occurrence, yet, I failed to understand the full facts. As I began to explore the emerging themes of such conflicts, my connection evolved into a twenty-year journey that led me to investigate some of the ways the people who experienced this kind of conflict were able to rebuild their lives. I first arrived in Serbia in July 2016 after an exhaustive 12-month process of seeking and gaining ethics approval from Victoria University. Working as a freelance photojournalist, during this time I have been confronted with the complexities of my DAH Theatre case study.

Photojournalism is the creative medium chosen to complete this research project because of its ability to reveal political agendas through artistic expression. In this creative project, photojournalism acts to showcase the relevance of art and its ability to explore / curate social justice. Images in the creative component were exhibited during the months of April – May 2018. Entitled “*Window of Opportunity*” the research exhibition was curated and reproduced in an *exhibition manual and six-minute video*. The exhibition presents a visual display of art in action at DAH Theatre and connects the exegesis to the art practice of the social justice work led by DAH Theatre and Women in Black. This research design helps lead the viewer to explore the exchange of meaningful connections between art and law in the context of the history of Former Yugoslavia. In this way I was able to unravel the core argument of this study, which is that a system of unjust government oppression disguised as laws can be used to

silently and problematically discipline society. I see oppression as the problem and Artful Public Pedagogy, the solution. I came to this conclusion as I witnessed an artful demonstration during my field trip in Serbia. This political demonstration was performed by members of the DAH Theatre in collaboration with the “Women in Black” activist organization to challenge various narratives related to the Srebrenica “Genocide.” The exact number of lives lost in this conflict was displayed at a public demonstration in the heart of the city of Belgrade by Women dressed in black holding up large human-sized red letters **“SREBRENICA”** and numbers **“8372”**, which represented the place and number of men and boys who had been murdered. As noted above by Baker (2015) the overall numbers of lives lost in the Yugoslav Wars were much greater.

Within this exegesis, I have entitled the photojournalism portfolio *“Window of Opportunity”* to pay homage to the awakening approach advocated by American educator and activist, Maxine Greene. It therefore made sense for me to draw upon my skill as a photojournalist to promote the works of DAH Theatre and consider the creative educational theory developed by Maxine Greene. I present this case study based on new knowledge transformed into a creative visual narrative, that further promotes activism in a changing contemporary society. As Greene has observed, a person’s aspirations and attitudes are influenced by “reaching for conceptions of good that will affect the direction of our lives” (Greene 1995, P.1). Pedagogy can fight against the laws that push against the community. At times when my life has been in turmoil, I have found that one way for me to cope has been to find a way to make a difference. American Artist Barbara Kruger (1987) explains that Artful Pedagogy is public art that resembles wisdom. She believes it is a practical approach underneath dextrous, clever creativity to provoke a message - a crafty, sometimes deceitful, collaboration between the artist and the environment that can skilfully be modified to suit a particular purpose in change. In this way contemporary artworks can reveal the bold and subtle messages that can be secretly revealed by “artful pedagogy”. Her titled collage works are designed to unravel the hidden truths of an unfavourable social climate – as demonstrated in her *‘I shop therefore I am’* poster.

1.2 Photojournalism as Pedagogy

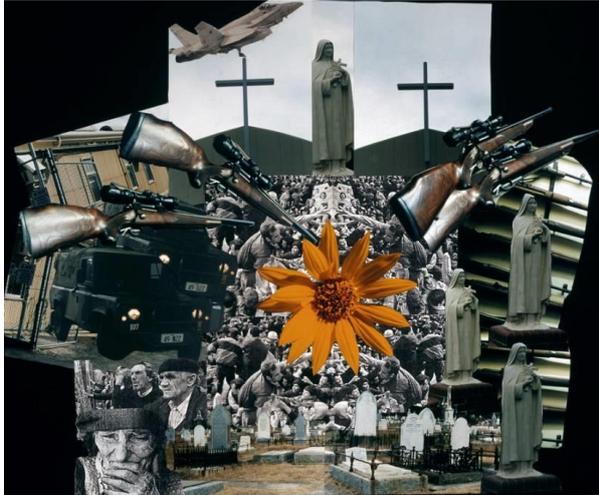


'Untitled ('I Shop therefore I Am') by Barbara Kruger, 1987

Curator and Writer Juliana Enberg explains 'Barbara Kruger writes 'Plenty should be enough' Kruger reformulated Rene Descartes' philosophical proposition of cognitive existence 'I think therefore I Am', into a motto for the hyper ventilated acquisitive world of the 1980s boom time, replacing think with 'shop'. This pithy critique of capitalism and its social vacuity, loaded with irony on shopping bags, T Shirts and other products of consumption travelled out into the world – a free-floating philosophical observation, and part of a parade of post modern thinking infiltrating the centre from the margins. (Kruger, ACCA Foyer Exhibit, 2014)

The photo essay is an immediate way to communicate as it tells stories for the development of larger ideas. Photojournalism teaches new concepts for the greater good as it combines images with life circumstance to represent a deeper, enriched theme. This is illustrated in the work, "*Vanishing Way of Life*" by Matthew Brady (1983) in "The Plight of the Poor" where he presents his photojournalism and suggests that the role of a photojournalist is to decide upon a skilful choice of images taken of people caught off guard to inspire a range of emotions such as humour, anger, curiosity and disgust. He believes that the journey travelled by photojournalists involves forensic study. In this way it was the unknown knowledge of the Yugoslav Wars that inspired me to research the history and origins of the region to gain understanding and find meaning in traumatic conflict to promote a truthful narrative.

Peace Montage 2003: *(Creative response to Kosovo Conflict)*



In 1999, the “Kosovo” conflict was reported in all of Australia’s news programs. As a response to this news four years later, I created the 2003 “Peace Montage”. This journey became interwoven in my art and work as an activist. My research in this period amounts to about one third of my life.

In that formative journey a lot of thought went into thinking about justice and the injustice of our existence. The need for money prompted my desire to open two art galleries and improve my education. These galleries promoted a theme for social justice. My interest in art had necessarily become more practical (and financially rewarding), and although my passion for art/journalism (especially art relating to the Yugoslav Wars) continued, it was pushed into the background. This was one of the most rewarding times in my life, as I curated exciting gallery openings and became inspired by artful conversations, highlighting social themes of importance. People came and went - expressing ideas and generating exciting projects. During this time, I joined the teaching profession and became an art teacher. The love of art education allows teaching to flow naturally within my classroom setting as I can find a sense of fulfilment when encouraging children and students to be the best versions of themselves. I find this process a necessary and rewarding exchange.

Years later, at the Asia Pacific Women’s Conference on Peace and Security, Manila, 2009, I met Olivera Simic. In sharing a room together, I was able to show her my artwork and we began to share and express ideas. From this meeting, Olivera, a writer and lawyer who uses her photographs to express her ideas, asked me to produce artwork to support her publication.

War: (A demolished building defying defeat)



(I created this artwork for Olivera Simic's "I Lost My Sisters, I Lost My Country".)

Olivera Simic's work centres around themes connected to transitional justice, reflecting the need for 'New Civil Society Actors to rethink how justice and rights are understood in transition, and model alternatives that constitute new forms of transitional politics' (Simic & Volcic 2013). Olivera influenced my work and inspired me to investigate the work of DAH Theatre. I wondered, if it is possible to save a global environment from moving in a downward spiral? I asked myself as an artist, is it possible to capture the essence of a positive movement for the greater good?

Over the years, my interest in Serbia has been rekindled. It seemed for me a burning desire to make sense of a senseless conflict that was political and religious in modern times in order for me to make connections with the world I live in. As a photojournalist to report and analyse this traumatic event, to highlight the negative

ripple effect it created that somehow, this type of tragedy, mass atrocity could be prevented. This investigation has led me to explore the challenging work of Maria Tumarkin. An Australian historian and writer of numerous books and essays about trauma, Tumarkin was born in the Ukraine while it was still part of the Soviet Union. She left her original homeland in 1989 when she was a teenager. Tumarkin challenges creative writing by searching for words that attempt to give meaning rather than reason for unspeakable truths. Creative writing combines words and letters to hold power because knowledge is power. It is this style of artful creativity that has the ability to hold others accountable. The artwork of Barbara Kruger demonstrates the powerful use of letters Kruger (1987), and these are represented too at the DAH Theatre and Women In Black artful demonstration (2016). Noted by Elliott (cited in *The Monthly*, June 2018), Tumarkin's essays in *Axiomatic*, raise questions of a sustainable existence in a hostile landscape where unjust, inhumane conduct is present. Elliott critiques Tumarkin's work as "a collection of embracing essays" interrogating how we view the past. The work of Tumarkin is a step forward in the investigation process however, it is the traumatised who need to be writing about it. The testimonials written by the survivors of Srebrenica Massacre have been illustrated in this study. Chosen as a central focus because they communicate the truth, I have therefore situated relevant transcripts in the body of the exegesis, repeated in the Exhibition Manual and spoken in the video.

My artistic practice has evolved to explore the impact of political protest and investigate the influence of government oppression on communities when looking through the lens of Human Rights. During my career in photojournalism, I have advocated for marginalized groups within society. Reporting and advocating for greater drug and alcohol awareness and for domestic violence laws that increase the protection of people to ensure a greater quality of life. In doing this, I have often been drawn to notice the undercurrents that fail to assist voices that need to be heard. My own life experiences and those of my family and loved ones, whose challenges have been faced many times over, have pushed me to continue to work for the greater good and be part of a solution of positive nurturing and healing for the underprivileged. Grief and loss on micro and macro scales have been central to this research and my experience within it. Just as the narratives of loss and grief in war

provided the impetus for DAH Theatre plays, my personal experience of grief and loss during the PhD process has influenced this project.

As a young girl, I wanted to be a lawyer. I remember in year eleven reviewing a legal case at Essendon High School in my Legal Studies class. I remember thinking then back in 1982, that I wanted to be a lawyer. I told my father I planned to study law. I was also interested in music and art – ceramics - the side of life where beauty can be expressed, yet voices also heard. My father and I went to collect clay from the art department that the school no longer wanted and stored it under our house. I didn't realise then how the two subjects that seemed worlds apart, could be merged into the world of Artful Public Pedagogy. In this project I have been able to merge my interests of art to challenge social justice (law), and in particular justice and activism to help combat injustices in the world. The struggle between these two disciplines has been difficult. In law, often the legal formula that analyses the *balance of probabilities* within a case is the factor that reveals the truth. In balancing art and law, the ability to reveal social responsibility, to highlight and focus on distinguishing right from wrong can be modeled within the community by Artful Public Pedagogy.

Feeling the need to merge my art practice with law in order to seek meaningful insights that encourage and empower those who struggle to be heard, I began to further my law studies. The human voice is where law meets art, and it is the creative arts that allow the construction of a humanitarian platform that can transform oppression into the awakening of individuals and communities. Therefore, a narrative voice has been chosen to add a personal element in the writing style that shapes the form of this exegesis.

This process has similarities with experimental theatre in which many plays are derived from personal stories. Prior to the field trip (that formed the major component of the research inquiry), four interviews with DAH Theatre members were conducted via Skype transmission. The data gained from these interviews formed the foundation of the DAH Theatre Case Study.

1.3: Journey to Self-Discovery

As an artist; musician, songwriter / story teller, photojournalist, visual artist, dancer and a painter, the arts have played a crucial role in my ability to succeed. The endless hours of self-discovery, emotional yearning and intellectual discovery have evolved into an acceptance of who I am and led me to realise my self-worth regardless of my shortcomings. Art was with me from the beginning as I danced and sang from a young age. Growing up in the leafy suburb of Moonee Ponds amongst a family of artists, I was an outspoken rebellious teenager with an artistic flair and style beyond my years. My spare time was spent singing songs with my brother along to his well-played rhythm guitar. Long hot summer nights listening to my Dad's Bob Dylan Masterpieces vinyl collection, echoing out into the night air until I drifted into sleep:

“Come you Masters of war
You that build all the guns
You that build the death planes
You that build all the bombs
You that hide behind walls
You that hide behind desks
I just want you to know I can see through your masks...”

I was four when my Uncle Duncan was killed in the Vietnam War. The memory of him and the tragedy wrought upon my family left a scar in my heart. Growing up I used to reflect a lot, while listening to Dylan's philosophical lyrics. I married at nineteen, to a friend of my brother. I didn't know my husband was addicted to drugs when we met and as the addiction interfered with the survival of both me and my children, I was challenged to create a life for us outside of this drug infused battle. My mother was seriously ill with ongoing mental illness and my father died when I was 22. Once a family, we had now become hostage to an ocean of overwhelming circumstances. I believed that an addiction to drugs was a health issue but much of society saw it as criminal. The stigma chipped away at my self-esteem. I went on to be a single parent without family support. My family of origin could not cope with my

situation. I became an outcast in society, stereo typed and struggling to stay afloat as the undercurrents, always there, pulled me under every time I moved. I have since pondered over the roadblocks, challenges and the heartache. The majority of people in my life have taken on a selfish dispassionate view. I see this mentality more and more...when unmet, unresolved social issues, sometimes present are often hidden. I was facing my own war in my own family in my own country.

I wonder now, whether it is only those who have not experienced trauma actually believe that trauma happens to others. A lack of empathy and a hunger for power exists in those who perpetrate wars which cause agony and loss. To those who watch on the sidelines, trauma is just a word, used to describe another's experience. A process that only those it seems who are directly impacted can understand. When experienced, the mind is busy in survival mode as the brain realigns and re - programs. Reality subsides. The time factor is different for everyone. Two years after losing my son in tragic circumstances – I grapple with waking without him. The reality and scope of devastation has handicapped my existence. Denial became a safe haven as my spirit escaped the shell of my body. According to Tumarkin (2018), high school kids committing suicide connects such trauma to sexually abused children growing up to become homeless and drug addicted. Past secrets of betrayal and trauma engrained in the body's cells, emerge when safe to do so. Tumarkin speaks of past tragedy, unspeakable truths that swirl in the winds where only the strong survive yet not unscathed. The title of her book "Axiomatic" comes from the Greek axiom, meaning 'worthiness' and contemporary English relates to self-evident or unquestionable understandings. Tumarkin challenges the process of evil and its impact upon an individual as she reports and refers to the *traumascapes* from traumatic events throughout history (Turmarkin 2001). The human condition presents many challenges where choice has been considered a powerful concept. The ability to be resilient when at a crossroad of choice, however challenging, the human spirit could settle enough to value right from wrong in the face of adversity, the face of temptation, the face of jealousy, the face of poverty and the face of ignorance.

Who makes the rules and why are they made? Who has the right to dictate, to tell someone else how to think feel, behave and live? If the answer is that a Judge has the power to decide, the law and decisions of another's life and works with the government – where is one's freedom and liberty? Are we really living in a democracy?

I enrolled at university in 1998 to study photojournalism, music and law, I thought that I would make a good living at the end of my degree. I became a photojournalist, continued to write music and have gone on to study law. I didn't plan what would come next as my focus was my children and gaining employment to support them – but how could I support my family as an artist? This was now a dilemma.

Photojournalism as I had known it, was beginning to be a dying trade with the introduction of digital photography and new advanced technology. I faced the challenge of turning art into money and felt my only option was to keep educating myself to become more qualified. In this process, as part of my undergraduate photojournalism assignment, I created the 'Peace Montage' 2003 (see image above). During this time of learning to be a photojournalist, the assessment task was to create an artistic response to a "current media" issue. A powerful story that would ultimately reveal the substance to bring forth social change.

Holzman (2003 p.333) states that 'Creative self-expression is one of the most powerful pathways to self-awareness.' As I began to explore the role that mass media plays in the promotion of negativity and deception, I began to realise and experience that art practice and protest are effective in raising awareness. Holzman (2003) claims that the role of the activist is to challenge an audience to have a voice. He considered that the impact of the US Media was to spread fear among citizens:

'This is WAR. Consider who you are and how you feel and relate to the hegemonic messages of violence, killing and hate from messages from television, radio and newspapers'. (Holzman 2003. P.333).

As a photojournalist, ever-hopeful that the viewer's response evokes in them a positive new way of thinking, I read these words and make a connection to my own intention to reach the viewer. To inspire critical thinking.

1.4: Case Study Represents Artful Pedagogy

By adopting a case study approach, the content of the exegesis has developed alongside the research findings and data collection. This methodology has allowed flexibility and development in my understanding and practice, as it is expressed through the research project. New developments and insights allow the content, analysis and implications of the DAH Theatre case study in this exegesis to be developed over time, which accords with the point that 'Case Content evolves even in the last phases of writing' (Denzin & Lincoln 2000, p441).

The case study research model allowed my understanding to develop as the major component of the research consisted of a review centered on DAH Theatre. For this reason, I engaged in and committed to a field trip, that included workshops, observations, and interviews of four DAH Theatre members interviewed via Skype prior to my field trip. The case study approach proved to be extremely flexible and grew organically. According to Denzin and Lincoln (2000) similar observations and tendencies in other examples of PhD by creative research, have emerged. For example, the themes that arose from exploring DAH Theatre have influenced my work and define the important role of art in local communities. This style of participation research has continued to extend my understanding and practice: Participatory Action Research (PAR) effectively combines participant and researcher with an emphasis on participation and action: Critical thinking and critical participatory action research were explored by (Kemmis & McTaggart 1988) in their effort to present a framework suitable for developing and conducting research. The value of PAR methodology can be seen in Annie Hine Moana's 2019 PHD thesis which documents her partnership and collaboration with indigenous women dealing with alcohol and drug addiction. This current study has been motivated by a similar realization of PAR's power to lead the researcher to new levels of insight. I have found that this methodological approach (PAR), has supported the core Modified Grounded Theory of which I have initiated the research, with the data collected, encapsulating a vast range of inter-disciplinary context and knowledge production.

The themes arising from the collaborative DAH Theatre experience uncovered concepts related to sociology, political economy, community psychology, community development, critical psychology and feminist studies.

In the current study, looking through the lens of sociology, I have explored how the work of DAH Theatre becomes a model for the development of cultural and social empowerment. In facing the truth, DAH Theatre has used Artful Public Pedagogy to diffuse unspeakable events. The concept of Social Imagination, active in this 25-year development supports Greene's philosophy that fosters art being central to the wellbeing of humanity.



DAH Theatre uses the impact of narrative story telling that promotes political and ethical commentary in revealing context and discovery in an artful "setting" that reveals truth within justice. Marcuse (1964) and Moore (2000) both expressed views relating to, the transformation of human consciousness. Marcuse highlighted the media's role in interfering with the human spirit, suggesting that educational research may benefit also from the same tactic by exploring the impact of 'practices and

politics of human consumption'. Artful pedagogy provides opportunity to cut through community consciousness. Marcuse expressed his views on what happens to adults when they begin the process of detachment from dominant ideologies;

When adults experience deeply and powerfully a work of art such as a play, poem, picture, song, sculpture or novel, they undergo a temporary estrangement from their everyday world. This estrangement is disturbing in a productive and revolutionary way. It opens adults to a realization that they could recover their lives to live by a fundamentally different, more instinctual subjectivity (Marcuse et al 2009).

As I read these words, I make a connection to my own intention to reach the viewer, to inspire critical thinking. As a photojournalist, I am ever-hopeful that the viewer's response evokes a positive new way of thinking.

The idea of creative responses to living in the world was highlighted by Charles Garoian (2013) as he demonstrated systems of artificial real worlds that foster art education. Just as DAH Theatre uses theatre performance as a tool to break down injustice, new knowledge, the theory of 'Prosthetic Pedagogy' takes the art experience to another space, separate from artist and audience where existence can be realised at an unconscious level. Elsie Lael Kieffer explains the process where art is a deliberate act of seeing things not as they are, but how they could be (Kieffer 2019). This process is similar to the imagination possibilities promoted by Greene (1995). As Greene revealed in a series of essays entitled *Releasing Imagination: Essays on Education, The Arts and Social Change*, life viewed through the lens of possibility and imagination assists in removing forms of "normalization". In a similar way, DAH Theatre offers a space where people can express their vulnerability resulting from adversity. This removal process offers a place for unexpected possibilities making seemingly impossible realities, possible.

Artful Public Pedagogy has the ability to change social environments and this in turn can lead to new laws and new social trends. The importance of this exchange, for example, is evident in the recent changes in same sex marriage laws in Australia and other countries, where community action has influenced social change. Initially, community ignorance led to lack of understanding. It is important to question what causes social dysfunction. At times throughout history, the change in law has caused social change that affects existing laws and through this process, initiated new law.

Another example of social conflict that has resulted in the empowerment of the oppressed, was staged in San Francisco in the wake of the “gay rights” movement in the 1960s. This was a time when people who were homosexual had to hide their identity for fear of prosecution and in some cases, their reality resulted in dangerous extreme acts of hatred involving murder. This is a clear indication of how rapidly a social issue can change social norms. The tragic fate of American activist, Harvey Milk (1930 – 1978) who paid the cost with his life, murdered due to his activism and politics as he revolutionised the “gay rights movement” across conservative America, assisting thousands of others to live in freedom also influenced an unfolding pathway to what society now refers to as same sex marriage. Artful Public Pedagogy provides the platform where voices can be heard and communicated fostering an outcome that produces community action where community consciousness and social change is possible. As colourful banners were carried through the streets of Australian cities, during marches of protest in support of same sex marriage they were also deliberately displayed prominently in shop windows. Similarly, decisions by the Victorian State Government shifted to support for the implementation of a safe injecting room in Melbourne’s inner suburb of Richmond, when a large community mural was unveiled.

Who supports who in this changing dangerous corrupt world of community and politics? Was it the council funding that supported the mural connected to the community and the politicians who all are essentially affected by someone dear to them caught up in the ever-changing drug acceptance? Did the politicians act – or not due to less votes being the deciding factor?

The contemporary culture of Melbourne is influenced by government at all levels, by local, state and federal laws. Artful Public Pedagogy can influence social change and it is Artful Public Pedagogy that can diplomatically influence cultural and social issues. The shift in social attitudes that influence government action was illustrated by a large mural that was unveiled in the Collingwood / Richmond suburbs of inner Melbourne. Now as people walk by the mural, a different message begins to emerge from the previous social stigma message. Previously, the community was very hostile to the concept of injecting rooms; people are thinking, reflecting and reasoning, a process that can shift some of the denial and distrust previously exhibited. This positive process towards shifting attitudes can influence acceptance

of the voices needing to be heard in the next era of time that will ultimately plead for a call for action. In 2020, a new challenge emerged – *Coronavirus / Covid – 19*. Amongst isolation, domestic violence has no social boundaries and the “homeless” are supported for fear of spreading disease. *Does it take a global pandemic for compassionate treatment to overcome past beliefs? For too long, mental illness has not been identified. Due to continued stigma, people are dying.*

1.5: Public Art Pedagogy

The recent example of public pedagogy illustrated below is a powerful public art display in the streets of Collingwood / Richmond, and acts as a creative response to a troubling issue. This example of public pedagogy is designed with the intent to gain community support for public health services to ensure that those affected by mental illness and addiction have a chance of survival in the smothered domains of a health epidemic previously covered up and suppressed due to ignorance. Entitled “*You Talk – We Die,*” confronts the community with a three-metre-high, at eye level artful street mural that consists of large electric blue capital letters that appear to be three dimensional, protruding from a golden scroll of names of people who have died from drugs. The Mural is centrally positioned in an area where drug activity is taking place on inner streets of Melbourne.

1.6 Artful Public Pedagogy

The artwork redirects the focus of responsibility and questions perceived dysfunctional top-heavy governments and legal systems that so often seem to ignore broad community interests and needs. *People die every day of drug related causes. This state of affairs continues because few people have the courage or strength to stop the process. Thus many lives are being lost as there is not sufficient effort to solve the drug epidemic by recognising and declaring addiction as a mental health rather than criminal issue. Because of this ignorance and collective denial, many lives are being lost.*

Creative Activism, (the Collingwood Mural) attempts to “rattle” the community and prompt the government to face reality and take a common sense practical approach to improved drug law reform and social health services so that lives can be saved.

Interestingly, like Kruger's work and the "Srebrenica Massacre" sign created by the Women in Black, the mural below has words and numbers as its focus.



The mural was commissioned by Victoria Street Drug Solutions, an alliance of concerned local Matt Thompson. August 2017. The Mural is located in Little Charles Street Abbotsford.

1.7 Dealing With Trauma

Artful Public Pedagogy documented in this public way and publicly acknowledging the tragedy of lives lost, can begin to shift the mood of the community. Right or wrong, the issue is now beginning to shift from past values that no longer serve the community by creating a new momentum with a new message that reflects the frustration of community. By placing the families of lost lives at the centre, hope is restored for families who have lost lives. **The wider community, governments included, are not ready to change systems that support dysfunction.** Greene explored the impact of social dysfunction, "pervasive unease and uncertainty" (2008), when she implied that governments control the population in various underhanded and dangerous ways that play out surprisingly in what the community is led to believe to be "day to day" or "normal" ways. At the 2015 Transformative Practices & Restorative Justice Conference held after the death of Maxine Greene, I heard echoes of Greene's *Social Imagination* theory in the call for justice within educational and social frameworks. Greene's philosophy emphasised community safety, highlighting the need for restructure of western educational system frameworks to ensure the safe existence of the next generation. She noted 'Schools are becoming corporations with little regard to the mental welfare of students and happiness of the family unit' (Maxine Greene Institute n.d.).

1.8 Art Educates The Wider Community

Debate from local business owners over loss of business due to the *You Talk We Die Billboard*, is an attempt to challenge the new emerging community which is at odds with their way of thinking. The outcry to support victims and prevent deaths further demonstrates the need for cultural and community understanding to promote healthy social wellbeing. More and more, in modern day society, dollars outweigh dignity. In 2016, the National Drug Strategy household survey estimated 2.5 million Australians have used illicit drugs in their lifetime (Justicecreation.org). Yet many members of the community continue to keep their heads in the sand. This ignorance only adds to the danger that the community is facing. The powerful use of a mural can educate and promote the danger, and may in fact be the only means to provide the hidden truths that currently confront the whole community. The value of human life cannot be compared to monetary value. Business owners who oppose the truth are actually in a place of dangerous denial, as eventually their business will be affected by consequences of the problem that the whole community faces in relation to drugs and wellbeing. Moving from the local to the global, Yugoslavia has been an area of conflict and division for many years, with a history of war and suffering. **To respond to mass atrocity with legal prosecutions is to embrace the rule of law.** This concept combines several elements. First, there is a commitment to redress harm. Second, the rule of law calls for the administration by a formal system itself committed to fairness and opportunities for individuals to be heard in both accusation and in defence (Minow et al. 2013). While international criminal tribunals for Former Yugoslavia were claiming to advocate justice and reconcile torn communities and promote justice, a dismantling of law throughout the Balkans region meant that many people have had to look within themselves for moral validation. "Concepts of reconceptualising activism" Burdick (2018) explains is an effective embodied platform that uses imaginative and aesthetic approaches to enhance and promote ethical living that fosters and embraces cultural difference. Belgrade, the capital city of Serbia has faced social reconstruction following the tragic civil wars between 1991 and 1999. In order to provide a platform for survivors to heal, the "DAH Theatre" redirected their vision to reach out to all nationalities within the population. With this intention, DAH Theatre has been developing professional art programs for over twenty-five years. Now, by employing art modalities that encourage and inspire, DAH

Theatre has become a peacemaker in troubled times, which involved risk taking by fostering community accountability.

A grassroots approach to realising truth before it becomes known is a valuable resource to facilitate a platform for peaceful reconciliation. From the DAH Theatre stage, the mourning began to assemble four years before government took responsibility and accountability for the Srebrenica genocide. An Artful Public Pedagogy practice used by DAH Theatre provided an unmet need in a time of mass tragedy on all fronts surrounding the Serbian border, already fuelled by racial hatred, cemented in the minds of segregated ethnic groups within Serbia and greater Yugoslavia. According to the DAH Theatre book (Barnett, 2016). Theatre Director Djiana Milosevic, acclaimed art and psychology scholar quickly saw the need to funnel the rising fear that was crippling her country. Her new theatre quickly transformed into a safe resource of Artful Public Pedagogy (Simic 2010) provides an outlet in catastrophic events as it diffuses a dangerous potential for downward spiral on an equally mass scale. The dangerous position Serbia and surrounding countries experienced at this time required delicate yet truthful exposure. DAH Theatre employs artful public pedagogy in the form of “art education” as a formula to enhance a safe learning and healing environment. In this way, communities are being educated to become aware of their strengths, regardless of propaganda, political unrest and trauma. Strong involvement in overseas conferences has also given DAH Theatre the opportunity to perform to an international audience promoting global engagement and networking practice, which has proved beneficial in influencing minds and empowering communities.

1.9 *Shifting Attitudes*

This courageous venture has been chosen as a case study to demonstrate how art can be used to create a shift in attitude and produce positive results. Transforming community wellbeing and reconstructing peace in a previously negative, conflicting and uncertain environment. Art practice can awaken individuals and communities to minimise future trauma and support peaceful communities.

1.10 Public Pedagogy

Pedagogy is Education, Activism, Liberation, Change of Perception; The Process of Educating The Public - Revolution

Understanding the science of educating the public is crucial to how communities are shaped/formed. Pedagogical practice plays an important role in shaping minds and can provide and develop understanding and balance between interests. This research reveals the role of pedagogy and connects its importance to emerging themes centred on why some community structures fail. Negative propaganda is one form of public pedagogy that has been used by governments as an effective tool in influencing communities throughout history. An example of this is the ten year art campaign used in Vietnam. The campaign began with sketches in notebooks by the Viet Cong in the trenches. As the war progressed the art became useful propaganda which resulted in the government furthering their cause. The art campaign spread into the community.

Similarly, artistic strategy was to support the rise of the NAZI Government in Germany. Theatre power was used in mass parades to salute Adolf Hitler. Leni Riefenstahl masterminded the political campaign where one of the strategies was to influence the public by using the perfection of young bodies to promote Nationalism.

1.10.1 Activism, Art (Theatre) Political Activism in Belgrade, Serbia and Interrelated / surrounding regions

The transition period from communism to post communism in Serbia allowed for artists to communicate their concerns through artful practices such as street theatre (Warner, Manole, 2020). This Underground art movement enabled shifting values to emerge. Semi-freely spoken opinions began to emerge from oppression. (Dolecki, Halibasic & Hulfeld 2018). Awakenings expressed through humour became the normal test to push new social boundaries (Sombatpoonsiri, 2015). The stepping stone approach allowed theatre to be staged in secluded areas; “theatre in the context of the *Yugoslav Wars* must be understood as a wide notion including all sorts of theatrical interactions, regardless of their organisational form, respectively, their more social and artistic ambitions” (Dolecki, Halibasic & Hulfeld 2018. p. 7). During

this period of political and social unrest during the Yugoslav wars, when food and shelter were at in the hands of oppressive government and conflict, theatre meetings turned out to be highly relevant for opposing or at least enabling different reasons for various groups of people to meet according to their actual life conditions and needs. In the shadow of state-controlled media and comprehensive crisis of all sorts, theatrical performances became of virtual communicative significance in negotiating the roots of the state and the future of individuals and communities. The future of the region at this time rested on the co-existence of the wider Yugoslavian community. This complex transition demands breathing in a space of conflict and upheaval as many conflicting social, cultural, religious and political mindsets breed (Dolecki, Halibasic & Hulfeld 2018 p.6). The miracle of the Yugoslav play stage allowed society to catch up with the reality of the Yugoslav Wars. Mainstream theatre and underground surprise performances alike battled censorship with the subversive reality that most people were facing during times of international sanctions and horrific wartime atrocities that most would have to compartmentalise in order to survive.

The image reproduced below of the theatre in the territory of Spraska shows the dire state of cultural locations during this time (Hulfeld et el 2018 p 10).



Fig. 1 Interior view of the stage in the former cultural center of Pilica [Dom Kulture], located in the territory of Republika Srpska (district of Zvornik), March 2018 (Photo courtesy of Velija Hasanbegović)

In Testimony Borka Pavicevic, Activist Belgrade (2016) writes the following;

“History seems to always repeat itself... In my opinion, it all began before the war; more precisely, the turning point where we could see that something was about to happen was the 8th session of the Central Committee of the Serbian Communist Party in 1987. Even at that point, we could see that everything was being prepared. We saw the engagement of various people; we saw interviews; we saw “public opinion.” We could see that the whole thing was headed towards Nationalism. If only all the anti-war initiatives could have come together and prevailed at that point, I am sure that the war would not have happened at all” (June 2016).

Writing about protests in Serbia, Lazic (1997) notes;

“The Serbian community during the years 1996/97 faced a closing in effect from the international community as it began to impose moral and economic pressures in response to social/political unrest. The struggle from communism to democracy began to manifest into political demonstrations throughout the region. The general belief of the community was that the international views would not support the demonstrations. Civil protests were a new phenomenon in Serbian society. The self-esteem of the community was wavering upon the changing landscape but nevertheless, the courage of the women, and educated citizens moved forward with their insight to fight for their civil rights which was termed “awakening of national consciousness” and an “anti-bureaucratic revolution.” this movement began an uprising of mixed political values.... it is important to note that the majority of the protestors had an above average education (Masters/PhD) which was a precondition for the development of consciousness on basic civil rights and on the need for a democratic change in the underdeveloped post socialist society of Serbia. The thinkers and the nurturers are at the core of social and political peace as the “workers” tend to resist due to the event of restructuring economic systems and job movement” (Lazic 1997 p.214). The 1996/97 demonstrations were the largest in Serbia.

1.10.2 “Performative Memory Culture” in the former Yugoslavia.

The relationship between war/violence, memorialization, state building and the creation of national / ethnic communities: one of the most graphic explanations of these intersections comes from the work of Zala Volcic (2007)

FROM PAST TO PRESENT;

According to Volcic (2007) Yugo-Nostalgia: Cultural Memory and Media in the Former Yugoslavia and other cultural practices have been mobilized in former-Yugoslav communities in an attempt to re-create a shared cultural memory. Yugo-nostalgia paradoxically harkens back to a shared cultural history, even as it provides the raw material for new forms of national identities that continue to divide the former-Yugoslav republics. Volcic describes in graphic detail the irony of ways in which echoes of a past (largely destroyed by the violence of war and destruction) have been recaptured in advertising and consumerism to help construct a cohesive “Yugo identity”. Volcic describes this irony thus:

“ It is this sense of nostalgia that was seized upon by the emerging commercial culture in the postsocialist era, which mobilized the sense of lost past (that it had helped displace) as a means of promoting consumption. What we witness during and after the nationalistic wars in the former Yugoslav republics is the nostalgic reappropriation of Yugoslav symbols, rituals, and products. Starting in the end of the 1990s, the nascent commercial culture in the former republics was characterized by a rising tide of former-Yugoslavia-themed television shows, as well as the reinvention and rebranding of nostalgic cultural products including Yugo-films and Yugoslav music. I attempt to explore here how Yugo-nostalgia mobilized and commodified a sense of longing for a time before national independence in the early 1990s* a time when nationalistic tensions and conflicts were, if not eliminated, at least suppressed by the image of an imagined Yugoslav community” (Volcic, 2007, P.25).

1.11 Serbia – Nationalism

The Serbian regime embodies nationalist authoritarianism both in its inheritance from the Communist era and in the contemporary nationalist basis of its justifying rhetoric. The communist side of its identity provides a comfort for the inconsiderable number of Serbians who became accustomed to and felt at home with the relatively liberal communist regime that governed Yugoslavia from 1945 on (Gordy 2010).

Ethnic boundaries challenge social reform where complicated issues of ethnic ownership resulted in bloodshed in modern times due to political and social unrest.

By the mid-1980s circumstances changed radically where Yugoslavia faced mounting economic crisis due to political instability. Extensive foreign borrowing eventually eventuated in intra-regional power struggles and conflict between regional leadership where a widening gap between high officials and the population at large (Vladisavljevic 2008).

The violent breakup of Yugoslavia, in particular demonstrates the inability of the international community to rely on any solid legal principles, guidelines or established mechanisms to avoid such chaos and mass suffering when constituent parts of these types of multinational states decide to go their own way (Pešić 1996).

Propaganda has been used as an effective tool to influence communities throughout history. Usually, but not always, it is instigated by governments through media and advertising. One effective way to deliver a message is to begin slowly and then after time, as momentum builds, stronger and more powerful use of words such as advertising, repetition and subliminal imagery and music are often used. Such strategies provide governments strategic approached to gain votes and followers. An historic example of art being used for negative purposes in such propaganda was seen in the rise of the NAZI campaign. Using ideas from ancient symbolism, the Swastika was used as part of a sophisticated propaganda campaign. The NAZI Party was able to rise up and gain a powerful hold over society in order to take over

other countries. In this case, the European community was already vulnerable and ready or desperate for change due to scarce resources and low morale after World War One. When a political climate changes, people reclaim their power and freedoms. The White Rose Movement first emerged as a passive resistance movement to the NAZI Regime. The nature of the political change, will often influence and depend on the challenges the society faces. In such times of social and political upheaval, public pedagogy can be used to diffuse tension and restore calm. The White Rose Movement was a group of university students who could see and feel the reality of the dangers of the NAZI Regime. They could not understand why the German community could not see how desperate the situation was becoming, as there were so many deaths. The campaign started with random letters to addresses around Munich. The White Rose awareness strategy was brought about in subtle ways through Public Pedagogy.

In recent times, Pussy Riot, a Russian activist “pop” group (Roth 2020) has also met challenges within a closed framework yet managed to unveil perspectives that would otherwise be un-represented allowing unspeakable events to occur without holding oppressive governments to account as efforts to protest for democracy are censored by governments and the media. The members of the Pussy Riot group were gaoled and treated badly whereas the White Rose participants (Germany, 1940s) faced extreme consequences of speaking out in the name of activism; three of the founders killed by guillotine.

Maxine Greene’s Critical Theory and DAH Theatre’s spiritual training approach are examples where the individual and community have been given opportunities to respond to negative forces and use artful ways to protest the denial of civil rights.

1.12 Maxine Greene

I carried with me to Belgrade a philosophy derived from philosopher, educator and activist, Maxine Greene (1917-2014). It is the imagination that Maxine Greene insists is key to opening possibilities for people so that they can achieve satisfaction from their lives. The positive influence of opening one’s ability to a higher level of consciousness allows a person to be exposed to unlimited intellectual possibilities. On the other hand, when an individual has limited possibilities for experience, this

can create negative imagination that fosters the inability to see beyond a narrow framework of experience. Negative suppression can torment an individual's mind and create negative thoughts. Negative imagination can influence our social existence and become uncontrollable. In the 2017 "Documentary of the Holocaust," Theodore Adorno, in an essay called "Education after Auschwitz" made the point that violence and brutality and injustice seem, to too many people, inevitable from time to time, like an earthquake or tornadoes; and there is nothing left to do but give in. For Adorno, thinking makes giving in far less likely. He claims the self-empowerment, enlightenment and intellectual growth are necessary for human satisfaction and communal harmony. This can be inspired by endless possibilities, thinking critically when the imagination is activated in a positive way.

1.13 Releasing Imagination

Art-infused education opens doors to elevated understandings of being; a place where individuals and community can imagine another existence from darker realities and explore a new beginning. This can mean that the oppressed can imagine their way to being free (Greene 2008). Persuasive teachings in an uncertain world provide a praxis of consequences. One being leadership as a result of fighting for power. Social Imagination inspires a new way to exist. To foresee a "better future" requires energy. Spiritual awakening made possible by looking through the lens of Maxine Greene's lifetime teachings of activism, art education and philosophy foster themes related to empowerment. A pathway of learning methods and approaches where social and political turbulence can transformed and be interpreted in another frame via the magical experience of artistic education and learning. To experience first ourselves, then as community, rapid advances of social, behavioural and cognitive understandings impact mental function. Now, more than ever before, western contemporary laws strangle the freedoms of individuals to control community, people and behaviour resulting in fear and uncertainty. Sometimes, people find ways out through dysfunction. While this may satisfy anxiety and stress levels, the problem of social control still remains until there is division. To overcome the anxiety of a troubled society and existence is through the "awakening lens" encouraged by Maxine Greene.

1.14 Pedagogies of Thoughtfulness and Imagination

In Greene's article 'Resisting Plague, Pedagogies of Thoughtfulness and Imagination' (Sandlin et al., 2010, p.31), Greene (2008), she draws on several poignant perspectives – including;

Hannah Arendt's warning how 'a heedless recklessness or a complacent repetition of empty truths have become distinctive traits of our time', and

Adrienne Rich "urging us on to clarity, to thoughtfulness, to a new kind of awareness" in her poem: 'Transcendental Etude'.

***"But there come times – perhaps this is one of them –
when we have to take ourselves more seriously or die;
When we have to pull back from the incarnations,
rhythms we moved to thoughtlessly,
and disenthral ourselves, bestow
ourselves to silence or a server listening, cleansed
of formulas, oratory, choruses, static
crowding the wires" (Greene in Sandlin et al., 2010, p30).***

In response Greene comments: "To move from a pedagogy of thoughtfulness to a pedagogy of imagination is to enlarge and expand – to integrate or bring into relationship the perspectives open to people freed to think what they are doing. They may be perspectives linked in such a fashion as to provide a shared space for the diverse people, adult and young, inhabitation a school or a town afflicted by a plague, or a hospital, an office, an ocean beach, a sick room locked town" (Greene in Sandlin et al., 2013, p.30). Such references encompass much of the practice of DAH Theatre. Social Imagination can be developed and inspired by providing awareness to the community, new ways of living, existing appreciating and acknowledging beauty in life. Central to this idea is the experience of being empowered to overcome adversity as a collective.

1.15 Social Imagination

Maxine Greene: 'We Cannot Prepare the young for traditional or factory assembly line employment'

I founded *The Maxine Greene Foundation for Social Imagination, the Arts and Education*. In 2007, I stated my vision in launching the foundation, to generate inquiry, imagination and the creation of artworks by diverse people. It has to do with a sense of deficiencies in our world and a desire to repair, wherever possible. Justice, equality and freedom – these are as important to us in the arts, and we believe that they can infuse each other, perhaps making some difference at a troubled time (Greene 2003).

Greene's philosophy directly links to the method, training and artistic goals espoused by DAH Theatre. The DAH Theatre plays inspire the audience to align with ideas and confrontations that inspire a better world by looking at the despair of the past and encouraging an exit to a brighter future by acknowledging what needs to be confronted, so that the possibility of continued conflict is reduced. The spiritual method training approach employed by DAH Theatre, termed 'Double Direction', is similar to the spiritual awakening approach of Maxine Greene as it allows the actors to communicate with the wider community and opens a dialogue where people can experience and acknowledge discomfort in a safe space that fosters new beginnings of individual growth where moving forward as one within community is made possible. To individually engage in artistic methods provides a beginning. *The positive energy practice (based on ancient teachings of Qi Gong), allows a quiet mindfulness experience to embrace this new existence of centeredness.*

1.16 Maxine Greene's Philosophical Contribution

Maxine Greene dedicated her life to the study of the benefits of art education and the positive impact it has on individuals and communities. The 'Awakening Approach' as becoming aware of more ideas, a new theory of empowerment was explored by Greene, which appeared to enhance intellectual growth. Greene's projects, website, foundation and observations support growth based on the importance of public pedagogy and artistic learning in creating a balance for greater learning, so that communities have a chance to become more Artful and` community focused. This exchange is where collaboration is encouraged and individual growth is recognised, appreciated and respected. Creative awareness through art education can activate a shift in consciousness to allow aesthetic learning and a new empowered state of being. The recreation of positive self-identity experienced from the appreciation and reflection process of creating art and being exposed to the arts is an area of art education that has been experienced throughout history and crosses all cultures. Art is common to all human society. Art is a defining feature of human development.

1.17 Performing and Creating Art

Maxine Greene emphasised what is achieved when creating or participating in art. She explored many different genres such as dance, music and visual art music and has left her mark in the world of art education. Greene emphasised the importance of emotional release experienced by the audience when the artist is performing / creating art while lost within aesthetic experience; the musician's creative epiphany whilst composing. Greene suggests when experiencing the awakening sensation, a transaction takes place. Freedoms related to personal development are released when individuals challenge obstacles and encounter opportunities through art education and art experience. Communal reconstruction is made possible due to improved modes of communication. Today, The Maxine Greene Foundation located in New York, remains an organisation which promotes and encourages the importance of aesthetic learning. Maxine Greene realised the developmental process within the psyche when experiencing creative growth.

The possibility of the several arts being given a central role somehow, so that poets and painters, musicians and dancers, film makers and singers could help prepare, yes and nurture a ground for enhanced wide awareness and thoughtfulness and consciousness of one another. Indeed, without the presence of the arts, I cannot conceive of open spaces, or the life of the imagination that may (at least here and there) make the actualisation called freedom possible (Greene 2015).

1.18 *The Awakening Approach*

Maxine Greene was influenced by the work of John Dewey. His work embraced the combination of social and individual awareness relevant to the rights of the individual. Dewey's work highlighted the importance of exploring a supportive 'well-rounded' education so that learners can be equipped to withstand social oppression from society. Maxine Greene gained knowledge from Dewey who insisted that the aesthetic learning experience was a human right for every child. Dewey believed that education needed to satisfy the needs of each individual and community. The Awakening Approach devised by Greene has a metaphysical element that constitutes an additional link I draw with the work of DAH Theatre, especially in relation to Daoism and Qi- Gong is revolutionary in the impressive new Double Direction training method used to support dynamic DAH Theatre performance and part of the Acting Program and Theatre Director mentorship offered at the DAH Theatre Training Institute.

Termed "Double Direction", the DAH Theatre training method captures elements of Qi-gong. Meditation training to enhance strength and grounding approaches associated with the Double Direction technique where the artist finds a balance between the forces of resistance and self-control. See Chapter Three: DAH Theatre.

1.19 Art Crossing Borders

The work of Maxine Greene revolutionized arts - based pedagogy. Greene's educational model entitled the *The Awakening Approach* was highly acclaimed by other educators in that field, it has achieved remarkable success in the field of art education because of its fundamental critical thinking strategy. Projects such as "Admitting a Perhaps" (Britzma et al, 2003), encourage individuals to think for themselves. To become "big thinkers" to gain accountability for individuality and to appreciate life by using imagination to support life's rollercoasters of grief and trauma. Currently, Greene's lifelong journey of aesthetic teaching is documented in an international website (www.maxinegreene.com) capturing Greene's teachings in the field of philosophy, education and activism and highlights the need for society to embrace aesthetic development through the process of releasing the imagination (Greene 1995, P.1). Her experience and knowledge sought to transform education by highlighting the endless possibilities vital for individual empowerment gained through spiritual growth. Greene's work made a substantial impact on issues related to positive social and cultural empowerment gained from public pedagogy. Greene's "wide-awake" approach fosters a strategy for change by looking at what could be rather than settling for what is.

1.20 Commitment to Activism

Maxine Greene emphasised the pedagogical implications of her research by promoting the importance of being wide awake "wide – awake." Her mission was to advance individual achievement and understanding through teaching and learning by providing and sharing art education that provides inspiration to the wider community. Greene's approach rejects typical government propaganda in relation to education by fostering new avenues to learning. Artful Public Pedagogy is flexible as its method of public awareness is capable of transporting a link from community to inform research and advance activism toward social justice (O'Malley et al. 2009); 'We locate our framing of public pedagogy so that we find compelling ways to take up questions for education, leadership and identify specific challenges that remain problematic.'

1.21 Arts in Society Conference Lisbon, Portugal, June 2019

The Arts in Society Conference, 2019 gathered together professionals, researchers, projects and academics from diverse countries and highlighted the importance of art-based education and its link to positive social outcomes. I attended this conference and it was great to mix with like-minded people who place art as a core factor for improved living. The data collected on my fieldtrip reveals key themes linked to elevated learning approaches. The DAH Theatre Double Direction Spiritual Training method, similar concept to Green's Awakening Approach and the theory of Prosthetic Pedagogy are examples that allow the development of workable systems that foster positive strategies through creative experience. It is necessary in modern day when challenged with adversity, to step back, evaluate and create new ways of living that allow modern-day society to withstand negative forces such as law and order in society. A need for new knowledge, the Arts in Society Conference has been participating in conferences since 2012. 'By gathering perspective, experiences, knowledge, methodologies and cultural origins, the conference has provided a place for the development of research and sharing ideas'. (Rijo and Gracio 2018). The opportunity to attend the international conference has allowed me to gain knowledge, as a photojournalist and enabled me to gather emerging research connected to artful public pedagogy projects and practice to analyse shifting trends in critical thinking.

1.22 DAH Theatre as a Vehicle for Public Pedagogy

Public Pedagogy is an alternative method used to educate. (Andrew Hickey, Sandlin et al. 2013, p 161). It is a refreshing approach different from traditional institutional classroom settings that often impede opportunities for intellectual growth. Often, learners who are not able to engage focus on or develop skills in a conventional teaching/learning setting, lack opportunity to explore advanced pedagogies of movement or expression. To embrace activism through public demonstration is a powerful way to reach the masses in a subliminal approach. For example, the Abbotsford Mural, previously discussed (see page 29), provides street level education: "The street is a transitory location", Hickey explains, "that generally is not invested with the same level of meaning uninvested with or understanding as these

semi-connected to the street such as the home, school or shopping centre". Streets give us access to collective contemporary culture in ways that seem ordinary. To use public pedagogy as a tool for activism, offers the marginalised an opportunity to respond when hope is lost. Within the political landscape, artful public pedagogy sows the seeds for social justice.

1.23 Public Pedagogy and the Role of Art Education

Artful Public Pedagogy is the core mission that enables DAH Theatre to build and strengthen communities. The process of community-building provides opportunity for information gathering. Activism fosters community voice and is a powerful form of Public learning. John Jota Leanos, in his art practice, claims the Top Ten Tactics for Art Intervention: No 7. *Perform Democratic Counter Surveillance*, coincides with the impact Artful Public Pedagogy is capable of and supports the potential of theatre as artful public pedagogy. DAH Theatre emerged as a theatre company when Serbian Human Rights obligations were greatly fragmented. Hate speech in Serbia resulted from intense Serbian nationalism. The internal and international conflicts led issues of information and media control. A news item reported at the height of the downfall for Kosovo reported that the United States and its allies in the Bosnia Peacekeeping operation were creating a political tribunal to close down radio and television stations and punish papers that issued propaganda that undermined peacekeeping efforts. Western officials described the broadcasts as "Poisonous Propaganda." Journalists and civil liberties expressed their concerns about NATO placing constraints on the media. Artful public pedagogy has the potential to cut through the veil of censorship (Alston & Goodman 2013 p.658). This kind of social art tactic has the ability to question the unimaginable. Informal and activist sites of learning disrupt fixed discourse by practising ideological disruption through aesthetic, dialogic ideological positions.

The use of alternative perspectives and frameworks suggested and promoted by Greene give voice to otherwise unrepresented voices by disrupting conventional ideological positions. These frameworks reveal the hidden face of power relationships assumed to be natural and unchanging.

In *Dits et Ecrits* (1994), Foucault suggested “the role of the cultural activist is to make the connection of power evident”.

Power brokers only maintain their influence by acquiescence of most of the community. In contrast, public pedagogy educates by allowing self-empowerment of people (Black Lives Matter, 2020), and therefore allows break-through dissenting voices to be heard.

CHAPTER TWO

Many western laws decrease and undermine Human Rights, contributing to the breakdown of social justice, globally through oppression. Such laws, work globally, through oppression, overtly or covertly. This chapter highlights how Artful Public Pedagogy assists in breaking down oppression, as it draws out critical reflections and creative responses to the artistic expression in wide ranging forms: Theatre Activism and Art Practice; Art Practice Qualitative Interviews; Photojournalism; Emerging Themes from a modified grounded theory approach to the collection of data and the useful methodology of Participatory Action Research methods. This methodology has enabled a flexible and workable approach in reporting data. DAH Theatre became an obvious choice for a case study, as data collected through its narrative, observation and documentary, supports the argument that Artful Pedagogy breaks down adversity and despair in the face of Human Rights atrocities/failings. This approach contributes to the ability of individuals and communities to consider deeply the human condition by allowing a workable human rights framework at both state and international platforms, as being the centre most important factor in valuing human existence.

2.1 DATA Collection and FIELD TRIP TO SERBIA 2016

Case Study and Modified Grounded Theory: A Mixed Methods Approach to Social Research.

Ethics Number: VU Ethics Application HRE 15-120 Public Pedagogy and the Role of Art Education.

All participants agreed to be interviewed with consent to use their names.

As a researcher, I now struggle with some aspects of how to make sense of the last six years that connect with the first step of data collection, which involved interviewing the director, founders, actors and staff at DAH Theatre. I now realize that it was not only the significance of the interviews that have given me the scope to lay out the context of my research. It was reading the conversations and

observations that I experienced along the way. For example, a close friend is from Serbia and he told me some of the unspeakable things that happened. He is an ex-soldier and was emotionally affected by what he suffered. He told me that some of his family is from Croatia and some from Serbia. He told me the harsh realities that the war brought upon himself and his family. Many from Bosnia moved to Serbia to escape conflict. In Australia, during the war, reports were influenced by those who monitor the media. When I embarked upon this project, many people: family, friends and academics told me not to go to Serbia because the region is unsafe. Now as I shape this research and review data, I reflect upon Greene's education theories and the importance of art education as a means to encouraging art practice as a critical centerpiece to inspire communities. While researching the historical conflict in this region, I discovered many years of continuing social and political unrest. The safe existence I felt in Serbia during the three weeks I visited, juxtaposed with what I imagined from stories told by people and the media. My experience did not reflect the dark media reports or the harsh realities that my imaginings conjured up while watching DAH Theatre performances,, reading the letters and poetry, observations during this 6-year journey as an Australian citizen and visiting PhD scholar.

2.2 Grounded Theory

The case study methodology employed in this research project draws from; a Modified Grounded Theory approach, with the aim of documenting DAH's story and identifying key themes that contribute to understanding arts based practice and public pedagogy. In this research, a modified grounded theory approach, utilizing case study and photojournalism, has proven useful in exploring, organizing and evaluating the interviews, observations, photographs and resources that constitute the case study of the DAH Theatre, Belgrade. By allowing flexibility in collecting, analyzing and shaping the data, the Grounded Theory Approach has provided an opportunity to collate resources to reveal the research themes. Modified Grounded Theory allows the data to be flexible and grow with the research.

Modified Grounded Theory has been chosen to analyze the data collected from the case study. Grounded theory increases knowledge by generating new theories rather than analyzing data within existing theories. The intention is to explore basic social processes and explore variations of the process. For example, the knowledge

gathered in interviews, observations and documentation was classified to formulate new knowledge which could be compared and contrasted with the literature reviewed. Modified grounded theory allows exploration of a range of connected topics from the data collected and from the literature review. The case study of DAH Theatre and the creative component, a photojournalist set of images illuminates themes of understanding Artful Public Pedagogy through the work of DAH Theatre. Art practice (photojournalism) and Artful Public Pedagogy (theory) have been chosen to demonstrate effective reporting of the DAH Theatre Case Study. The interviews with DAH Theatre co-founders and theatre staff (who were all key operators of the theatre), provided valuable data that was used to identify main themes that emerged from the research. As Kvale (1996) has noted, data collected from interviews helps researchers gather information from individuals, which can be embedded in a rich theoretical and research framework. In this study, the work of Maxine Greene and the growing discourse in public pedagogy provided this framework.

The qualitative interview is based on conversation and interaction, providing privileged access to the broader social environment. This process of face to face interviews provide a primary source for the study providing a meaningful identification of individual concerns, histories and theories. The interview process can facilitate a mutual exchange of interest between the researcher and the interviewee, where understanding and compassion can begin to grow. While Interviewing DAH Theatre participants, I experienced a deep understanding of the level of involvement in the theatre each undertook, and how such experience could be useful in other areas of community development in terms of inspirational public pedagogy. A clear example was knowledge gained about the DAH Theatre Youth Program while interviewing DAH Theatre Actress, Ivana. She provided valuable data that connected back to art practice and education vital to the wellbeing of young emerging artists who have no other opportunity to gain art education through mainstream Serbian education systems.

2.3 Data Collection

The first step of the data collection process was interviewing the staff at DAH Theatre. *The Interviews were conducted one year before I arrived in Belgrade to undertake the field research and the series of interviews helped set the pattern for the research and enabled me to start formulating themes and to design a plan to best support the field trip and data collection process within Serbia.*

Each interview lasted approximately two hours and was conducted via Skype. The questions aimed at drawing out relevant information from the perspective of each participant. The conversations flowed naturally from the set of questions chosen. All eight questions (see below) allowed for personal views, firstly asking for general information to establish rapport between my interviewee and myself as the researcher. We then went on to talk about more specific matters related to the research inquiry, to draw out the effectiveness of arts based methods and public pedagogy used by DAH Theatre. Each interview dealt with the eight interview questions listed in 2.4.

2.4 Sample of Interview Questions

The following questions were trialed first with the Director of DAH Theatre who was invited to suggest modifications. However, the questions were not modified and were used in each interview.

1. How long you have worked with DAH Theatre?
2. Please tell me about the nature of that work?
3. It is often said that the arts are a powerful form of education: what do you think about this?
4. How do you think this works at DAH Theatre?
5. Can you give me some examples?
6. It is often said that the arts can help to heal communities: what do you think about this?
7. How do you think this works for DAH Theatre?
8. Can you give me some examples?

Taking notes during the interviews and making sense of what I could remember forced me to organise the technology and to think carefully about the flow of information. Without meeting the interviewees first, it was very hard to connect while discussing delicate issues, but the interviews established a sound basis for when I was able to connect personally with the people. It was almost a year later that we reconnected in Belgrade.

2.5 The Interview Challenges

My first interview, with Maja (Actress at DAH Theatre), was technically challenging. The Interview took place over Skype technology to record visual and audio from my home to Serbia where Maja lives. The audio recording failed and I was left with very little data. Maja was unwell and needing rest, which added to my anxiety as a researcher and interviewer. We spoke for 40 minutes. Maja was tired. I had to tell her the recording failed. We had to reschedule. Maja seemed a very strong person, professional and hardworking.

2.6 Arts Are Not Funded

I ascertained from the interviews with staff at DAH Theatre that people were leaving the region to go to Germany and other places around the world as people were living in poverty and struggled to gain employment. There was no money and the Arts were not funded. From various conversations I drew the conclusion that there was a mixed view on the opportunities within Serbia. Some people thought that the grass was greener elsewhere, while others who had left were saying that this was not the case, taking into account money, health, laws and social culture. What was clear was that in Former Yugoslavia, still living with the consequences of a civil war (before the war there was a diverse mix of people), after the war, varying beliefs, values and religious diversity were no longer compatible.

The community demanded a consensual form of government. As a region torn apart and then by circumstances forced back together, groups like DAH Theatre were trying and, to contribute to a functioning (country) socially, culturally and morally.

2.7 Co – Founders of DAH Theatre

Dijana and Maja are co-founders of DAH Theatre. The Theatre was initially set up one year before the civil war and then quickly served as a vehicle to address social issues the community was facing. First, there were sanctions to deal with and then fear of loved ones being trapped in the war outside Serbian borders. The community that co-existed within Serbia faced the dilemma of living with each other peacefully. Outside the Serbian borders, loved ones on all sides were being killed, disappearing, and living in severe conditions of poverty and oppression. Sanctions and NATO bombings oppressed the Serbian Community. DAH Theatre therefore created a space for actors and audiences to express themselves. The scripts created for the play entitled 'Crossing the Line' were based on individual testimonials. DAH Theatre became a powerful tool as it presented the truth from all sides facilitating healing and reconciliation. As I am not from the region, it has been challenging to hear different stories from all sides of the region; from people who now live in Australia, from the plays and movies, and testimonials from my dear Serbian friends. Information too, came from the media and literature as well as the history of conflict and its impact upon this region. When I first started writing, I had no idea of the depth of what I was writing about. It occurred to me, as I attempted to unpack the reality of what really happened during the data collection fieldtrip, that Australian media gives limited reports on countries outside Australia.

Following on from the interviews, which took place via Skype in the comfort of my lounge, the case study fieldwork involved the collection of data from the DAH Theatre plays, stories and workshops in Belgrade. The flow of grounded theory is influenced by conceptualizing what emerges. This process supports the flow of knowledge and welcomes emerging information as part of fact finding research.

2.8 The Yugoslav Wars

As I begin to explore and realise the highlights woven throughout my research I began to weigh up the factors that may before have been hidden. I was not aware of many facts when I visited DAH Theatre. The Yugoslav War was a political conflict forced upon a once settled co-existing region of former Yugoslavia. I found my

experience there in 2016 very peaceful. At the end of this project, recently, I had a conversation with a dear Australian friend who has moved to Serbia because he loves the people, the culture, the fashion, the women, the safety, the food and the lifestyle and only comes back to Australia to care for his property in Melbourne.

2.9 Choosing Methodology

The methodology of this investigation has included natural setting (observations noted while participating in DAH Theatre activities), involved conversation, utilization of tacit knowledge via observations, qualitative methods, multiple realities, inductive data analysis and investigator bias, assumptions, emergent design and case study reporting mode. This case study approach involved methods of inquiry such as discussed previously, interviews, conversations, observations and review of DAH Theatre documentation all of which complements the use of photojournalism as a creative medium to showcase findings in addition to this text.

2.10 Photojournalism Supports Case Study Approach

Case study research is enhanced when supported by documentary evidence. Photojournalism opens the context by investigation and inquiry into deeper themes. Visual presentation facilitates ethical and social responsibility so that a contrary view can be questioned which leads to making individuals and community accountable.

2.11 Research Aims and Objectives

The Mixed Method approach of combining Modified Grounded Theory and ABR – Art Based Research (the use of multiple art / research approaches (photojournalism and creative writing), that is used to investigate social sciences), allowed reflexivity, necessary to bring forth a truthful account of the important role theatre plays in supporting justice through community as a co-created safe space. The process of employing Case Study Methodology to explore the topic identified a set of themes and generated discursive discussion.

The aims and objectives sought to demonstrate how arts practice, especially in the form of Artful Public Pedagogy has the ability to create a shift and produce positive results in terms of community wellbeing, where peace is able to be reconstructed and maintained in a previously negative, conflicting and uncertain environment.

This study sought to demonstrate how such art education can awaken individuals and communities so that future trauma can be minimized and in turn support peaceful communities. DAH theatre was chosen as an ideal case study as it has not only used artful public pedagogy as an alternative to legal systems, it also allows participants such as actors and artists to become empowered. The community, as audience, has a chance to be engaged in the process. In regions where many laws have been oppressive, Artful Public Pedagogy has proven to be a positive tool to reinforce community morale and confidence. The theatre becomes a place for thoughtful consideration giving people an alternative space where they can express alternative views. People are given a voice rather than living in uncertainty and oppression. The case study of DAH Theatre and the creative component, a photojournalist set of images illuminates themes to be formulated into new analysis and knowledge to support the research Topic: Understanding ARTFUL Public Pedagogy through the work of DAH Theatre.

2.12 Case Study Analysis

Case Study Observations were made in connection to the importance of spiritualism, peace building and activism. Yin (1994) claims a case study to be an empirical inquiry that investigates contemporary phenomena within real life context. When boundaries within the context are not clear, a case study can present differing views and diverse information in a meaningful way.

During DAH Theatre Institute training, students were asked to participate in activities in the city park in Belgrade. These ranged from method acting, skill development, and script writing. I found the “Qi-Gong park activity” with DAH Theatre staff and institute participants rewarding and enlightening as I participated in training techniques employed by DAH Theatre.

I made many informal observations that ranged from personal, academic and professional experience to ways of being active within an activist movement: The

Women in Black demonstration revealed to me how a community can respond to the outcomes wrought by the war. The Human Rights Public City Exhibition, displayed in this park, Belgrade educated me about a city that has apparently helped thousands of refugees in the past yet failed to support its regional responsibilities to provide peace for its citizens.

2.13 Research Methods: Case Study and, Photojournalism

I remember picking up my first brownie camera in the '70s and wondering how it worked. I was fascinated with its ability to capture life. The mechanics of it intrigued me. Then came the instant camera and the fun associated with it. I became interested in storytelling and document building. I sorted family snaps and arranged them into the family album in a sequence that unfolded a narrative about my family and its history.

'Data collection needs to satisfy the aims of the research' (O'Leary 2004)

To meet the aims of this research project a case study methodology was chosen as part of the mixed method approach, which allowed themes to emerge from the collection of data: interviews, observations, and documentation. The case study developed over a period of three years. The modified grounded theory approach supported emergent theoretical saturation, constant delimiting, selective coding, core variable analysis and allowed analysis, and theoretical development. The history and rationale behind DAH Theatre, together with photographs, narrative testimonials, stories and interviews have become the raw material used as creative context for the photographic component of this exegesis. The case study began with reporting and gathering formal documentation followed by informal data gathered over the three-week visit to Belgrade in 2016. The above methodological approaches undertaken in this case study directly link to and connect with social sciences by connecting with the social and political civil unrest in Belgrade during the Yugoslav Wars as well as connecting with artful public pedagogy as the initial pathway (circuit breaker), towards a peaceful transition to justice?

2.14 Case Study Draws Out Significant Themes

The rationale behind a case study is to draw key significant themes from the collected data - which are then used to explore complex meaning - so that such a process of inquiry can be developed and displayed as an important impetus to academic readers and wider communities to promote change. In this case study the methodology has formed a documentary style portfolio of photojournalism led by the rich findings of DAH Theatre activism and art practice. As such, the project is specific and unique while providing insights into many subsidiary issues drawn from triangulation of data (edited by Denzin & Lincoln 2000, p.443). In this way, the link with public pedagogy becomes explicit and consolidates the practice of artful public pedagogy. Stake's method of case study led me to choose a case study approach because of its focus driven formula. The unfolding case study model is used to reveal understanding of collected data that allows observation, generalization and proof (Becker 1992) when analysing observations and interpreted patterns of data. The DAH Theatre interviews invited attention to ordinary experience which also reflected understanding of broader social, economic, and ethical issues.

2.15 Modified Grounded Theory

Modified Grounded theory analysis has been used to shape an informative creative project linking individual insights and community practice. It is in this way "qualitative researchers use ethnographic prose, historical narratives, first person accounts, still photographs, life histories, fictionalized "facts" and biographical and autobiographical materials, among others" (Denzin and Lincoln 2000 p.10). In this way, the case study is telling its own story through a photo essay: a visual documentary of work that has revealed key political themes connected to the work of DAH Theatre. As such, it responds to the assertion by Coles and Carter that "We cannot be sure that a case is telling its own story" (Carter 1993; Coles 1989) in that it employs both text and photography.

2.16: *Setting the Stage*

Case study methodology was chosen because it allows the connection between the individual and the environment to be studied over time. My research related to the history of the region's political environment and to the history and current practice of DAH Theatre. This was researched, evaluated and showcased in the exegesis and in the photographic component as creative evidence sourced from individual participants and from the theatre's story. As such, it emphasizes the importance of art as education and its valuable contribution to positive outcomes for future generations. Typically, case studies comprise rich details, often identifying themes connected to human behavior and social science. Observations are identified and consolidated through the life of the research. Additionally in this way over time individual research projects come to take their place in the fertile theoretical and research frameworks that have generated them initially.

CHAPTER THREE: LOOKING THROUGH THE WINDOW : DAH THEATRE CASE STUDY

Research Field Trip: Belgrade, Serbia, 2016

This Chapter presents a documentary approach presented in two parts to assist in describing DAH Theatre generally and examples of its activities specifically. All data was recorded prior to and during my field trip to Belgrade in Serbia, 2016

Part A: Provides an overview of the Theatre's background, followed by a description of DAH Theatre's local and international networks. This is followed by examples of DAH Theatre's projects, plays, conferences and Institute training. Included in this information are interviews with DAH Theatre personnel in *(Red Italics)* and diary entries from observations and journal notes.

Part B: Presents a case study Analysis of DAH Theatre to demonstrate the relevance of theatre and art in relation to Artful Public Pedagogy. (Reflection)

CHAPTER THREE PART A: DAH THEATRE CASE STUDY

Interviews, Observations and Reviews from Evidence showing Activism, Justice and Feminism.



St Sava Temple - Centre of Belgrade City

The case study includes the historical background and physical setting of DAH Theatre, and the economic, political, legal and aesthetic contexts, which have all been shaped by the environment. This “environmental” methodology supports the 1941 social research of Samuel A Stouffer who stressed the importance of collecting evidence as data, which can be used to shape the research into themes and new ideas. In this era, art was beginning to shape the research of social scientists evolving as “blurred genres”. The research of Maxine Greene (1995) overlaps this era making her imaginative Awakening Approach the perfect focus of this research as the central role in drawing all themes together to present a brand new contemporary outlook on modern day sociology.

“Sociology is one of the sciences, but it is also one of the arts-nourished by precisely the same kinds of creative imagination which are to be found in such areas as music, painting, poetry, the novel and drama (Nisbet, 1976).

We live in a complex world where fear can interfere with a peaceful mind. This is an approach used by tyrants. In this study, theatre as a data display captures the themes drawn from life narratives that have allowed the process of social imagination to transform. In adopting a modified grounded theory approach, I have reworked the relevant data to search for themes that reflect the focus area of my inquiry. The emerging themes included:

- 1. human rights**
- 2. inhumane legal systems**
- 3. freedom**
- 4. oppression**
- 5. the importance of artistic expression for individuals and communities**

In this way the DAH case study themes revealed the negative elements within local communities and the ways these communities were able to cope with such negative social forces through what I have called ‘Artful Public Pedagogy’.

As the themes emerged, it became apparent that communities and individuals can learn a great deal from creative pedagogy, and that this research program had shifted to centre on the relationship between law and art. As a photojournalist activist creating artworks to promote social justice for exhibition on public pedagogy platforms, my career had earlier been shaped by these two areas. The fieldwork and resulting data had now provided me with a wide range of experience that allowed the present creative body of visual and narrative work to emerge.

In closely examining the historical background and current work of the DAH Theatre including its dynamic acting school, social context and political challenges, I have developed this exegesis to include the emerging themes and a photographic exhibition that encapsulates my responses. The photojournalistic component is inserted in this document and entitled “Window of Opportunity”.

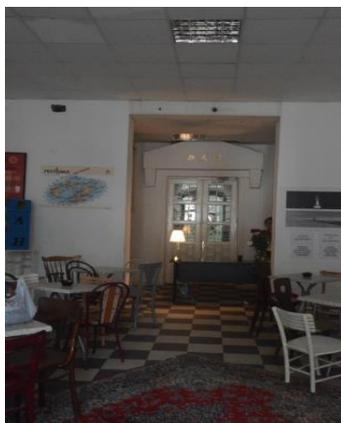
DAH Theatre: - Home for 25 years.



3.0 DAH Theatre as a Vehicle for Public Pedagogy

DAH Theatre in Belgrade was chosen as the research case study because of its rich intellectual and proactive schedule. The DAH Theatre co-founders, Dijana Milosevic and Jadranka Andelic, recognised it as what was needed for positive growth and wellbeing within their community. The theatre's artistic approach developed supportive teaching methods to best achieve an artful pedagogy that is well immersed in the surrounding war-torn environment, which has become a sensitive diverse culture dealing with conflict. This understanding has been demonstrated in the development of key themes in the planning, creation and implementation of DAH Theatre programs.

The plays, programs and teaching methods devised by the DAH Theatre project have been developed over three decades, making DAH Theatre a sophisticated local and international arts resource model that facilitates experimental theatre. Networking has been done with local and international art groups to facilitate a pedagogy profile that includes public demonstrations and performances in collaboration with other activist and feminist groups. The theatre's professional resources combine research and



training programs to inspire likeminded creative talents working together to foster art based projects with positive aims and objectives that support the empowerment of individuals and communities. DAH Theatre's art education programs drive innovation, freedom and respect. This chapter presents testimonials, narratives, play reviews and information from DAH Theatre including acting modalities, theatre direction and International training within the DAH Theatre Research Institute.

DAH Theatre home for twenty-five years was situated in a wing of a primary school in Belgrade. The above images show the foyer of DAH Theatre where people would meet before and after performances. The theatre has two main areas. One area was larger area where there was an adjoining kitchen and administration area. Conferences and plays could be held in this area. Then theatre also has a theatre / performance room which could hold up to approximately one hundred people. The theatre used portable seating.

DAH Theatre's strength is its ability to challenge social and political problems by providing a space where art modalities can be developed. Creative writers, actors, artists and people directly and indirectly affected by conflict, utilize the theatre and its local and international connections. They produce plays that successfully showcase the voices of the people who are often oppressed - alongside their oppressors in a safe environment governed by artistic education.

In the region of Belgrade, neighbors once living in peace have had to deal with conflicting political and social views and unrest. In order to survive, people have had to co-exist and adjust to difficult ways of living following political upheaval. In their endeavour to empower this silenced, divided community, DAH Theatre has offered engagement and successfully interacted with all sectors to help release strong emotions. In this process, DAH Theatre has also designed a modern-day artful public pedagogical model that can successfully confront the dynamics of a "fallen region". Using a combination of healing modalities and creative teaching methods, it has provided the culturally divided communities of Former Yugoslavia, an educational experience that has enabled significant interaction between individuals and groups who were once guilty of hatred. Taking positive steps forward out of the torn past and into a brighter world of exciting activity has allowed growth, and for some a positive emotional release. DAH Theatre provides pathways to support community participation using dialogue to promote accountability in both thinking and dysfunctional behaviors resulting from the toxic consequences of war and tragic, unspeakable events.

3.1 DAH Theatre Interviews - July 2015

In order to understand the background and motivations of the people who founded the DAH Theatre and its activities prior to my field trip, I used SKYPE Technology to interview four women: Dijana (Co- Director); Maja (Actress); Ivana (Actress); and Natasha (Administration) - via

The Following red text is the data collected from the DAH Theatre Research Interviews.

3.1.1 Dijana Milosevic: Co-founder of DAH Theatre and sole Director since 1991. I had previously worked with Dijana before the research project became a proposal. We began our professional relationship in 2010 when I submitted a portfolio of artwork to exhibit in a 2010 European Human Rights Conference. This relationship has continued since I decided to focus on DAH Theatre as my Case Study Choice - and now become interactive and central to the development of my research. In interviewing Dijana, she explained that “new training methods became a focus for DAH Theatre teachers to instill connectedness”. This approach had been discussed earlier as a collaborative project between participants at an International Arts Conference (discussed in detail below), and has since become the inspiration for the Qi-gong/Double Direction method of training facilitated at the DAH Theatre Institute.

3.1.2 Maja: Actress / Co Director.

I found my relationship with Maja to be very friendly. I understood that she had great wisdom and valuable experience. Like myself, Maya was passionate about human rights and truth finding. I was in awe of her ability to act, as I thought putting herself in a potentially dangerous spotlight would take great strength and courage.

3.1.3 Ivana: Actress / Dancer.

I found Ivana to be professional in her involvement with DAH Theatre as an actress; Ivana is a young mother committed to her career and her life with DAH Theatre, spending endless hours working in an administrative role as well as finding time for rehearsal and performance schedules.

3.1.4 Natasha: Italian Literature Background / Administration.

Natasha presented herself as a fashionable young woman who is passionate about the DAH Theatre. However, although our Skype interviews began with a somewhat tentative interaction, it was through our personal contact in Belgrade that our relationship was able to develop trust, understanding, respect and friendship.

3.2 Innovative Theatre to Challenge the Mind and Spirit

Maja identified the need for theatre actors to “be in tune” with their experience on stage. In 2010, she explored ideas while at a training festival that led to designing a new approach to acting methods that could provide a more intense focus. For this reason a double direction energy method using a Qi Gong approach was further workshopped. Currently, this modified acting method central to the DAH Theatre performance training has been designed to reinforce individual discipline in an art practice inspired by the Transformative Leadership Theory (Burkus 2010), of developing community accountability and transitional justice through a teacher working with their co-workers to mentor and identify initiatives that co-ordinate change. Transitional Justice approaches using energy training such as DAH Theatre’s “double direction” discipline, can provide actors with skills in storing and relocating personal energy to transcend and achieve mindfulness and centeredness.

As indicated earlier, my interests are in the law and in education and in ways in which the arts can problematise and clarify both. For example, recent studies highlight the effective role of embodied arts pedagogies as effective in supporting successful outcomes for mainstream education. Diverse learners are supported to engage actively and authentically when prompted by arts education. Art injects the growth in intellectual thinking, leaving the learner responsive and reflective (Dawson and Lee 2016).

3.3 Poetry to Awaken Minds; DAH Theatre Play Crosses The Line

The power of a poem is its ability to describe things/events in different ways by extending and exchanging knowledge. It is this exchange of emotion that often provokes forward thinking and inspiration. Poetry is a valuable asset when other methods of communication have failed. This method of communication has a hidden power to break down barriers, and has been creatively used to demonstrate trauma in a powerful poem communicating the tragic unfolding truths behind genocide to its audience.

The 2007 poem “Crossing the Lines”, chosen from the book “*Women's Side of War*” was the inspiration behind the DAH Theatre performance/play “*Crossing the Line*” This book contains a collection of authentic women's testimonies and letters edited by the activist organisation, Women in Black. The poem, the play and the book communicate sensitive narratives about trauma experienced during and after the wars occurring between 1991 and 1999 in the former Republic of Yugoslavia.

Crossing the Line Women In Black Belgrade ed 2007 Women's Side of War Art grafik Beograd

CROSSING THE LINE

Crossing the Lines

Out of Lines

Means Different Colours

Sounds

Ways

Crossing the Days

The Thoughts

Souls

Crossing every time

Every Day

Crossing together

The Senseless War

Crossing History

So they put the lines

Words of Woman's future

Remind us

Remembering life in peace

Crossing the South and the North

The East and the West

Balkan

We walk across the earth

Out of lines

When we see each other

Miles from far

Together

Remembering our dreams and goals

The wholeness

Despite lines and sides

Senseless war

We are not alone

Imaging

Out of lines



Photogram entitled “Creative Souls” 2010 was created by Narelle Byrne to complement the work of Olivera Simic (2010).

The image shows two hands with a salt container pouring out the words from the poem “*Crossing The Line.*” The reference to salt is its healing properties used as a metaphor. The artwork is a creative response to the Poem. I created this photogram by using photographic paper in the darkroom and then placing letters from the text over the top. This was done by first photocopying the text to make black on transparent stencil that then went over top of the photographic paper. This technique allowed manipulation and produced the result shown above.

3.4 Testimonials: From Poetry to Understanding

The poems from the book **“Women's Side of War”** was made available to me due to my research and involvement with DAH Theatre. In gaining permission to use its contents as part of my research project, I have been honored to share delicate information that can further support the voices of the people who have had the courage to tell their stories. This is a powerful testament to the pain that they experienced but also this sharing has the ability to reach out and educate others. In this way those who are traumatised can take the first step towards recovery. The following are extracts from letters written by women about their war experiences in the Balkans. DAH Theatre used testimonials to develop the script for the play entitled **“Crossing the Line.”**

3.5 Testimonial

The following letters and statements and quotes are illustrated below. They are restructured in the Exhibition Manual *Photojournalism* and referenced in the exhibition video, in spoken form to represent the powerful combination of imagery and text. (Kruger 1967). Releasing personal trauma is the first step of the healing process.

“...I felt that my whole world would turn upside down, maybe the very next morning and that I would not know either how or why or for whom or for what. I felt that my own life was slipping from my hands...”

(2. Vukovar-Alenka Mirkovic)

“In all wars, atrocities stifle the victim’s scream for help”

(8. Iren Meier)

“Fortunately I did not lose any member of my family during the war, but, like everybody else, I lost a great deal”

(10. A Child’s Story)

“...And we survived this catastrophe that we can never forget...”

“...I am having a very hard time, but I want to speak out for myself and stand firm...”

(12. Suhra Malic)

“...continuously feel sorry for my youth and energy that I keep spending on such things, and I keep thinking about my friends in USA, Germany, England and Australia live. I comfort myself with a fact that there are friends living worse than I do in Kashmir, Rwanda and Palestine...”

(20 Stories from Kosovo)

Above quotes extracted from ‘*Crossing the Line*’ (2007) project.

“*Crossing the Line*” is one example of how DAH Theatre developed a play based on testimonials from the book “*Women’s Side of War*”. This project provides a good example of creative healing and highlights the powerful collaboration between ‘Women in Black’ and DAH Theatre. The development of plays inspired from real life experiences has brought the wider community together and is deeply rooted in the methodological approach used by DAH Theatre as its mission is to seek avenues to thoughtfully engage audiences’ emotions in its performances.

3.6 DAH Theatre Celebrates 25 Years

The DAH Theatre 2016 25th Anniversary Conference activities were organised over three days, followed by the “DAH Theatre Institute International Acting and Theatre Training” two-week program. Here I was given the opportunity to attend the Anniversary Conference as well as be a participant at the Institute Training Course. The first three days of the Conference activities consisted of performances, lectures and luncheons. The first DAH Theatre play I experienced was an interactive play entitled “*25 Glasses of Wine*”, which was the story of DAH Theatre Director and co-

founder Dijana Milosevic's journey from both a personal and professional perspective. The narrative involved an offering of twenty five glasses of wine to members of the audience. During the performance, Dijana intermittently paused and picked someone in the audience to offer a glass of red wine and toast in celebration of her journey from the past to the present. I was among those chosen to take a glass of red wine and make a toast to enjoy and celebrate peace. I took the glass, and thought how special that moment was - grateful to be one of the of the audience members chosen to share.

In her performance, Dijana Milosevic's narration began by describing how, twenty six years ago in Serbia, she co-founded the DAH Theatre as a young woman just out of art school. Her life suddenly shifted momentum as her country broke out into civil war and international sanctions meant that many people had to quickly stock up on grocery items to survive. However, Dijana remained passionate about excelling in the field of theatre direction, and the sudden conflict convinced her that the theatre space now demanded intervention of moral artful initiatives as new voices and concerns began to emerge.

3.7 *The Shivering of the Rose*

The second play scheduled at the conference was entitled *The Shivering of the Rose*. This play dealt with the subject of missing people based on personal reflections about the strength and fragility of memory, about the meaning of disappearance, and the possibility of transformation.

In performances about unspoken trauma, DAH seeks to address taboo issues by depicting various themes to unlock memories, relieve tensions and reduce adversity. Finally, acknowledgement has the power to set both performers and audience free to face the truth.

The Shivering of the Rose, a play that highlighted issues related to the memories of family members, especially women, who have missing people in their lives. Women left waiting for closure, with only memories, not knowing anything about what has happened to their loved ones, grieving deep wounds. This play presents testimony to art and theatre. Artful Public Pedagogy in action supports reconciliation to

unspeakable stories by communicating truth in a sacred space where names can be named and places and events revisited in order to transform truth and justice when governments fail to protect and support community. In this way the processes of transformative justice represent understanding the importance of releasing stored emotions by breaking down and dealing with negative consequences of trapped emotion that poses a risk if unaddressed to harmful physical and mental illness. Once again people are offered a sense of hope in taking back control of their lives. The work of DAH Theatre raises the spirits of the audience as voices are heard, and realities realised as people become accountable for actions as they stand in their truth and confront their trauma. This pain once released, enables emotions to settle to begin the process of healing. Artful public pedagogy demonstrates the need for realisation on all fronts of the release of unsupported trauma. As I viewed *The Shivering of the Rose*, I was confronted by the issue of disappearing of people also showed how new encounters can form and reform individual and social connections to help rebuild a new existence, offering a way out for people feeling trapped in the uncertainties of their past. This kind of artistic expression can provide a safe place to feel, learn and develop new strengths that lead to an acceptance in which troubled thoughts can be released. By offering a way out of old trauma and fostering a new way to face the future this new artistic education provides understandings and growth that supports the immediate emotional needs of people. *Now as I complete this work, I am faced with my own trauma of losing my son. It is only now that I can truly connect to the voice of the play about the disappearance of loved ones.*

I remember witnessing Maja's character at the start of the play as a troubled individual - perhaps a mother. People often say that everything is connected. My son helped me display the photo journal banners in 2018 at Kindred Studios, Yarraville in Melbourne. Now he has disappeared from my life. Now I connect with the role that Maja performed.

3.8 Alice in the Land of Zmaj: Title of Play (Dragonland)



DAH Theatre is dealing with complicated themes which foster change, by teaching youth drama skills in the “New Youth Drama School”, hosting *Alisa u Zemlji Zmaja: “Alice in the Land of Zmaj”*, written by Poet Kite Seibian. As mainstream education has disregarded the creative arts, Ivanna intends to educate children in this new drama school for juniors. Her focus is on the continuing impact of past traumas on children and currently taking D.A.H. Theatre into the community to work with children. When Public Pedagogy is used as a grassroots approach to combine community resources with art, the social advantages can provide positive opportunities that support the need for future projects. Contemporary communities can heal and thrive by participating in inclusive, innovative projects that challenge outdated thinking and present new insights.

3.9 Two-Week Institute Training Program offered by D.A.H. Theatre

An activity arranged by the D.A.H. Theatre at the end of its Institute Training Program, was a three-hour silent walk aimed at fostering awareness. In this activity D.A.H. Theatre staff and international participants walked silently through the Belgrade City Park to appreciate silence and explore various exhibits and statues together. While walking through these parklands past historic churches and castles, we saw that a marriage ceremony was taking place and were all encouraged to enter the church to witness the ceremony.

We were then motioned into the church foyer to light candles and take in artworks that were highlights of the city’s ancient heritage. In the parklands, an outdoor city Human Rights exhibition was offering information to the community about Serbia’s longstanding involvement with Human Rights and its past refugee programs.

The silent Belgrade City Park group activity demonstrated the method of mindfulness training DAH employs. Here Dijana spoke about healing energy and its ability to reach many cultures. Maja Mitic had developed this Qi Gong inspired acting method in the teaching program at DAH Institute training workshops. This method is also used in DAH presentation demonstration performances to enhance the ability of participants to be fully present. Discipline is needed to maintain being present while standing still during long performances and demonstrations.

DAH Theatre has affected many audiences in many different ways. Twenty-five years of experience has enabled members to develop a careful approach to delicate and sensitive issues. In facilitating self-discovery, training methods are used to promote positive mindfulness through an artful public pedagogy that can alter people's thinking in a positive way. The practice of leadership and transfer of points of view to an audience in a safe theatre space instead of an oppressive, sterile court room, enables discussions in which people can express feelings and acknowledgements. Maja told me "people are amazed at the new information learned from theatre teaching" where they can comment about their reactions and discuss what they are feeling about otherwise untold stories.

3.10 *Brave In/Visible City Bus Play: referred to as "Soft Demonstration"*

Maja, an intelligent, passionate actress, was keen to share her 20-year experience in working with DAH Theatre. She told me about one of the performances called "*Invisible City*" and said that I should have an opportunity to see it while in Belgrade. Her dedication to reach the community, alongside the creative minds of the directors and actors of DAH Theatre, made the decision to move their stage onto a Belgrade city bus tour to capture the hearts of the community.

The "*Invisible City*" or "Bus Theatre", also referred to as a "Soft Demonstration", is one example of many in which subtle artful pedagogy is used to find a way into the community. These activities provide a modern style of truth telling that is delivered into the community to create an enormous impact that can grow into something much bigger. Not quite an underground movement - rather a declaration of justice seeking.

The goal of the project “Invisible City” was to demonstrate the need for the multi-ethnic communities (from cities and rural towns alike) originating in former Yugoslavia to appreciate the richness of their different ethnic cultures. This play allowed DAH Theatre to expand its impact by including public involvement (daily travellers), using the bus as the stage. Taking the play to a prohibited sector was a brave attempt to push the boundaries that divide the rights of the people. As untold information is revealed through the stories in the play, the community has a chance to rediscover and look at what has become hidden, even though it has been part of their culture for many years. Scenes from the mobile play (shown below) transport live theatre directly into the streets and the lives of people living in Belgrade. “*Invisible City*”, as Artful Public Pedagogy, demonstrates how positive possibilities delivered through community events including plays, festivals and conferences can influence the collective public and generate social harmony. On an individual level, as the citizen grows from the learning experience, positive structures can expand to influence community empowerment and change collective ideas and trends into favorable outcomes of peace and unity. The “Invisible City” project has also been valuable in providing the opportunity for an exciting new drama school for the children of Belgrade.



Maja Mitic, Actress (Above) with Actor Ivan Nikolic

“Invisible World City” was an earlier campaign consisting of a set of activities that used theatre and culture to help promote and improve minority rights by making different minority groups and their cultures more visible. The co-operation between four theatres, DAH Theatre from Serbia, Teatret OM from Denmark, Prodigal Theatre from UK and Art Media from Republic of Macedonia, began in early 2009 after the success of the first “In/Visible City” in 2005, in Belgrade and the second, “In/ Visible City”, in five cities in Serbia in 2008. Winning the ERSTE Foundation Award in 2009, DAH Theatre decided that everyone was facing the same problem with discrimination and violence against racial and ethnic minorities, as well as social exclusion. They determined to bring this action from local to national, to a more European Level, especially after the success of the play’s pilot project first initiated during an international conference in Norway in 2007. Based on this, the aims of the Invisible City Project were to raise public awareness about the rights of the minorities, tolerance and equality in a public transport setting where local and In/Visible City Artists could perform together. Co-founder of DAH Theatre, Dijana Milosevic and lead actress, Maja Mitic passionately expressed their experiences and extended their ideas that had risen from their input as co-director and actress. The plays, the experiences and memories during Maja’s profound professional career shaped her lead role in the DAH Theatre play *The Shivering of the Rose* (2014).



3.11: Ivana Milenovic (Above Right in Character) Actress and Ballet Dancer.

Ivana trained as a ballet dancer and also performed Jazz, modern and contemporary dance. During the interview she explained “when I wanted to enroll in ballet high school, I broke my leg. Before I broke my leg, my parents had contacts and secured my place in a Russian Dance High School. This was when I learned to speak Italian. There is something more than just being lucky - DAH called us to perform dance for In/Visible City. Dijana then asked, “Does anyone know anyone who speaks Italian?”

Ivana works in DAH Theatre as an actress and is organizing a new drama school. It is hard work because she must keep thinking about how she is going to attract more children. Currently, only four children are involved. Between the time of our first SKYPE interview and the time of my field trip the junior school had increased in numbers. “Alice in Land of Zmaj” represents DAH Theatre Junior School.



Ivana Milenovic

3.11.1 Constant Work to Promote Junior Art Education

Ivana has been working consistently to address the problem of the lack of art education for the younger community of Belgrade and hopes to work towards building a community art-based program that will have some meaning in the community, raise awareness in the country.

“We go to them” as the educational environment does not support the arts in mainstream education curriculum. Ivana wants to stay in Serbia. While at DAH, I was lucky to attend the play titled “Alice In The Land OF ZMAJ”. It was part of the program focused on teaching the children that Ivana is working with. The play was created by joining the work of Jova Jovanovic Zmaj and the famous novel of Lewis Carroll’s Alice in Wonderland; Dragonland.

Alisa u Zemiji Zmaja translates to “Alice in the land of Zmaj”. By merging two great authors, we also toyed with the memories from our childhoods. We were “chased by verses”, confused by what is meant by big and small. We were haunted by the overwhelming question “who am I?” Audiences will be able to witness the creative act of characters of the performance of making a play within a play. As we go back to the roots of serious and quality literacy acts, children will have an opportunity to use gameplay to become introduced to the dramaturgy and the mise-en-scene processors of this, or any other play. A game within a game, a play within a play can initiate creativity and joy for life and art. The title translates to “Alice In The Land Of ZMAJ, as mentioned above.

It is important for Ivana to work with young people as there is nothing offered to them through mainstream curriculum. Jobs in Serbia are limited and art -based education is suffering. At the moment (2015), people are leaving the country. They are supposed to stay in the country to make it better. There are no jobs for most PhD professionals; most cannot afford 10,000 euros for expenses related to sustain living and working in Serbia. People are leaving. You can find a job only if you are in a political party. It is so open - everybody knows it. My Husband is a medical doctor but now, working in government. All my friends are working in Germany. I ask why are you still in Serbia? I am to stay here; I am to do something for the kids. Here, there is no Job.....I ask her how the audience has

reacted to the topics of the theatre plays. Well, yesterday, we performed Shivering of the Rose, about Missing People, Very Dark, Global concern – not only connected to DAH Theatre. The people in the audience who have never been to DAH were in total shock. Some expected entertainment. But we are not an entertaining theatre. We have to raise questions. When they leave the theatre, they have to think about it. Delicate issues. People have to then speak about it.... this is my idea of theater's theatre is giving people an opportunity, to move forward, acknowledging other people's atrocities or a different way of living. The Performance Woman's Side Of War, the idea was to share – doesn't have anything to do with religion or - just human beings – people really appreciate it – immédiate réconciliation – now I understand it better. I never saw it that way – why we are talking about Human Victims.... Then on the other side, we took it to America. The audience was not involved with war, but people related to the performance: Thank you so much, I have some problems, thank you for acknowledging this, I realised that it is really working with people, it is amazing, when I started to work with DAH Theatre, I thought...This is something really special" Ivanna explained, "If it makes a difference for one human being...you know...One by One. We can't have peace if we don't have it in our own heart. People are becoming accountable of their own feelings and so they talk about it – I totally get it...

3.11.2 Natasha Novakovic Italian Literature Student

Natasha has worked with DAH Theatre for two and a half years at the time of our interview in 2015. Natasha found theatre work very interesting. Once exposed to theatre work, she wanted to know more. "I adore the idea of a group of people working together, having the same goals in a difficult country. Creating beautiful art that comes from instinct. Not from the outside." Natasha finds working with DAH Theatre challenging. She assists in the day to day organization of the theatre. Her duties range from theatre management to stage manager and translator. "I study Italian Literature and language. I wanted to find something I was interested in" explained Natasha who was my 4th interview participant. I had started to relax as an interviewer by this time. The general questions were asked with a sense of flow that sparked a different type of interview. I started to share

more about myself. Opening up about my ideas and opinions on social and cultural issues.

Natasha always loved the theatre and cinema. Dijana asked if I would like to come and help with a new performance. I really enjoyed everything. And for the moment, that was my place...working and studying. I enjoyed spending time with people, artists...It is funny how you find your feet through education and learnin...we toured to Slovenia and Italy” Natasha connected with Italy as she was able to use her knowledge of the Italian language in translating, connecting and communicating. She was able to combine all of her skills and knowledge. Natasha works on applications for funding and explains “that is how the theatre survive...” Her role is pivotal in organizing and convening professional contacts formed due to DAH Theatre’s 25-year international experience in professional theatre. The 2016 Conference was special in that it was also celebrating 25 Years of Theatre since it was established in 1991.

CHAPTER THREE PART B: DAH THEATRE CASE STUDY ANALYSIS

Relevance of Theatre and Art in relation to Artful Public Pedagogy.

DAH Theatre International Conference, July 2016

DAH Theatre has held an impressive international networking presence and continues to invite participants to the theatre by attending and hosting international conferences to collaborate with actors, directors, activists and academics to provide a supportive platform to enable artistic projects and learning opportunities: The importance of spiritual stillness to combat conflict can be obtained by truth telling as truth has the ability to cut through Stigma.

The Founding and continuing motto of DAH Theatre: In the contemporary world, destruction and violence can only be opposed by the creation of sense.

(DAH means breath and referred to as 1st lesson learnt – last to be taken away).

DAH Theatre Teaching Philosophy draws from creative icons including:

Jerzy Grotowski, Samuel Beckett, Eugene Ionesco, Peter Brook, Peter Stein, Arianne Mnouchkine, Tadesz Kantor, The US Living Theatre, La Mama, Richard Schechner, Bread and Puppet Theatre, Joe Chaikin, Merce Cunningham, Meredith Monk, and Robert Wilson.

Experimental Theatre explored by DAH Theatre to successfully develop powerful plays has been drawn from past theatre scholars. More recently, collaboration with international artists influenced DAH Theatre to use a unique training method termed *Double Direction* at DAH Theatre Teaching Institute; Odin Theatre in Denmark, led by an actor of Odin Torgeir Wethal (2010).

A “Creative Project Building” theme was part of the DAH Theatre Anniversary Conference highlighting the important role of Artful Public Pedagogy in facilitating a crucial role in supporting healthy community development. The importance of artistic expression for individuals and communities was highlighted by local and international artists, activists and art education practitioners. The Conference theme: Dramaturgy.

3.12 International American Art Company (USA) uses art to transform lives by connecting art projects within the community. Speaking at the DAH Theatre Conference 2016, the company communicated a disciplined approach, vital for the transition of society to enforce how important art is in society by building upon art programs that link past successful outcomes into current visionary projects that can link to future artful possibilities so that positive workable outcomes can be realized and social challenges confronted. It is in this way that Art Education can make a difference in sustaining healthier communities.

Transformation reveals things that are already there but that society is not yet able to see. Guest presenter, International American Art Organization (2016), claims “New times and the future require new forms of art built on the knowledge and experience from before, with a flexible and open attitude towards the future. This may change everything”

Maxine Greene’s Awakening Philosophy fosters freedom from social dysfunction to release oppression by implementing art education as an important contributor in shaping positive community. Fighting for the freedoms of democracy and the battles of past civil rights movements to keep law and order within communities. The concept of Social Imagination led by Greene influenced art practitioners around the world as it places the importance of Artful Public Pedagogy and its role in maintaining a balance between political oppression and the freedoms of the people (Guyotte 2018).

The projects connected to this theme radiate within Art practitioners, Activists and Educators) and around the art world. Embraced globally as a central theme in academia and grass roots artful activism Greene’s work gained momentum within social settings as a fundamental tool for maintaining harmonious societies as it adds

a buffer to oppressive regimes. The new development now turns to the theory of Intimate Socialisation guiding humanity to the realisation that we must love our neighbor as we love ourselves. To treat one another in a manner that demonstrates a practical support function where marginalized are cared for just as we have a Duty of Care in Tort Law – This care for one another must extend to a new commitment. The awakening approach is only the first step in opening wounds so they can heal. Art experience (art making) and art recognition (artful understanding – Public Pedagogy) set the precedent for understanding in a brave new world setting. The work of Women In Black and DAH Theatre sets the example of what projects can be created to foster Intimate Socialisation as they challenge old behaviors, set truthful standards and conduct and allow voices of the community to come forward so that all of society can heal. Rules and laws must be set to support harmony not division. And people must stand in truth to support this new social system (Turmarkin 2014). Call out gender abuse (Me Too Hash Tag), call out racism (Black Lives Matter 2020), Call out abuse and be rewarded for it. Human Rights Declarations and Civil laws must support the people.

The DAH Theatre research field trip produced observations and conversations and report different findings from my field trip. The DAH Theatre book (2016) reports DAH Theatre history. In conjunction with this content and cross examination from my field trip, the emerging themes have been challenged. This project has let me to create a research design that supports a new theory: Intimate Socialisation- A Modern Duty of Care.

3.13 Feminism



Left to Right: Women In Black, Mandala Founder and Femart Founder: Kosovo Film Director and Feminist – Zana Hoxha Krasniqi (DAH Theatre 2016 Conference).

Story telling can open hearts and evoke meaning and positive psychological development. The Mandala project (2001,) began as a performance / lecture focusing on questions from audience. The performance was called *Maps of Forbidden Remembrance*. Included in the questions were: How long a vigil does historical violence impose on us? How far can or should my personal responsibility extend for injustices I did not commit? Do I Look inward to reflect upon past trauma. Generational trauma spirals when untreated (Turmarkin 2004). Support systems must radiate love and care for healing to transform. Love and support can be achieved through building strong relationships which are made possible through the lens of art education and exploring pathways to Artful Public Pedagogy. The healing modalities supported and facilitated by DAH Theatre Institute lay strong foundation for a sacred space where stories can be shared in a safe environment.

3.14 DAH Theatre's Achievements: Twenty Fifth Anniversary.



Theme of DAH Theatre Conference 2016: (Dramaturgy)

Dijana and, Jadranka, (co-founders of DAH Theatre), enrolled at Belgrade University (Faculty of Dramatic Arts) a Twentieth Century Dramaturgy Course.

During this time, the theatre has reached out to the community by providing the necessary resources to extend artistic communications and demonstration (Artful Public Pedagogy), moral and ethical issues associated with the consequences of conflict were subject to the story line of the narratives. True stories, true testimonies.

The Conference focus was Dramaturgy. Within the realms of theatre production, Dramaturgy is a sociological perspective commonly used in micro sociological accounts of social interaction in everyday life. It acknowledges that the elements of human interactions are dependent on time, place and audience. The information in the conference presentations enabled me to connect the themes of Maxine Greene's Awakening Approach and the possibilities of using Dramaturgy to ameliorate trauma.

3.15 Magdalena Project: Founder Jill Greenhalgh facilitates a Feminist Approach



Maja said that she has had to face personal challenges along her journey at DAH Theatre. Dijana would often approach her with an idea about a play about killing and raping people. Maja said at first she would resist: “As an artist, raping kids is not what I wanted to challenge. But after I looked at the material, I changed my mind”. *Crossing the Line* and *The Shivering of the Rose* address confronting and challenging concepts.

3.16 *The Shivering of the Rose* (2014).

Performance about dealing with the subject of missing people. Reflection about the strength and fragility of memory, about the meaning of disappearance and the possibility of transformation.



Extract from Play Script

Diary of rehearsals.

January 8th 2013

“Book of Shadows” by Moira Roth.

Director: I am asking the actors to draw their shadows without any direct light from above. The shadows are enormous and the actors must find their own way to do it. They are trying, but it is frustrating for them.

We are living surrounded by shadows.

It is not true that shadows disperse when you throw light on them? It depends on the angle from which the light is being projected.

As a matter of fact, light itself allows the existence of shadows.

DAH Theatre extends its right to engage the local and global community and continues to embrace a vision for artful public pedagogy and its positive impact upon society.



Twenty-Five years of experience as an actress with DAH Theatre, Maja has stories to share during this time of growth personally and professionally as actress and witness to the being immersed in the process of Experimental Theatre that has become known as DAH Theatre International Learning Institute.

Maja explained the effect the play *The End of the World* had on audiences far away who had experienced war in other times and countries. While performing this play in America, Maja said, the actor declared: I wish I was in another life, I wish I was a Bar Tender, I wish my child would be now, I wish...you get what you get and then you do what you do in your life. After the play ended, discussion was encouraged. A Vietnamese man stood up and said: "I was in Vietnam, and I know what you saw, because every war is the same".

3.17 DAH Theatre Conference Discussion Theme – “Do we stay or do we go?”



Freedom to Choose

Resilience is key when experiencing emotional and psychological pressures brought on by circumstances beyond control. Dijana reflects ***“So, at this time, we didn’t know the war would be happening, we had to face very basic questions, like, what is the role of the artist, in poor times and in dark times. We had a special responsibility because we were facing consequences of the war, but we didn’t have the war”***. DAH Theatre reached out and inspired individuals to actively work on projects in collaboration with fellow artists and activists from all over the world. The Conference allowed the men and women to discuss concerns facing their communities.



Being at the 2016 DAH Theatre Conference allowed me to experience first-hand the impact of theatre within a political sense. DAH Theatre is a theatre founded by two women who have given back to a torn community by taking an isolated, seemingly defeated social existence and driven it forward, across global borders to the international stage where opportunities of freedoms existed allowing community voices to be heard. In a way, an underground movement awakening truth and calling for justice through Artful Public Pedagogy. Once a traumatically affected region, now is able to tell stories that generated interest. DAH Theatre has generated interest and embraced likeminded individuals. Working through the same issues, the organization “Women In Black” became involved with DAH Theatre connecting both groups to becoming a powerful activist movement. This partnership has attracted many women who support the mission of DAH Theatre.

3.18 Women in Black, Belgrade

Women In Black groups have formed in various parts of the world where political conflict has occurred or is happening. The initiative was first developed in Israel; however, vigils in other countries were started in solidarity. Especially notable were the Women In Black Group in former Yugoslavia. In the 1990s this form of activism was in protest of unjustified hatred and violence. A common demonstration within the Women In Black movement is that of constructive pedagogy. Often the group of women, dressed in black perform a silent vigil where props may be used and some acting technique is required. Women as nurturers are understanding and open to helping those in need.



Women In Black Organization (prepare meeting before the demonstration)..

Work according to a motto:

“Always Disobedient! Still On The Streets”

25th Year Anniversary of Woman In Black, October 7th – 10th, 2016.

All for Peace, Health and Knowledge, Nothing for arms.

Women’s Feminist – Antimilitaire Peace Organisation

3.19 Demonstration Aids To Transform and Restore Justice - Artful Public Pedagogy becomes Political Demonstration. Woman in Black Demonstration in collaboration with DAH Theatre.

Sorrow lies in the bottom of the hearts of the women left behind in Srebrenica. I did not Interview anyone from this region.

I did not visit Srebrenica. I am only now coming to terms with what I understand is to be true.



(Women In Black and DAH Theatre uphold letters and numbers in a public Artful Public Pedagogy Demonstration, July 2016).

The Demonstration was to proceed in a couple of days. I had only been in the country for just over a week. Still confused, I was trying to work out my actions. Yes! I was going and I will wear black. I'm standing up for the rights of the people! I'm a photojournalist and so I shall document the demonstration. I had been to the planning meeting during the week. However, I speak English....not the language of this country or region. The tone of their voices very serious and forceful. I could only watch their body language to try and get an idea of what this was all about, often the leader would

turn and smile at me....dressed all in black, passionate for people's rights. I liked her, I connected with her as she did with me. When I finished third year photojournalism, I remember the IRAQ War just breaking out. "...I'm going!!!!" Driven by courage to document people killing each other so that I could make a difference. I did not go, I had colleagues looking out for me... and my children...Are you going to the demonstration? I asked my co – participant / actress friend who was local to Belgrade. We had been in training at the DAH Theatre, myself as a theatre director and my friend becoming an actress. "No". Now there was silence for a couple of blocks...while, we travelled the crowded bus, on our way for a swim in the Belgrade River, on the edge of the city. "Do you want me to tell you why I am not going?" my new friend asked me gravely. "Yes" I answered in a serious tone, apprehensive of what she is going to say next. "If I go, my Husband's family will not have anything to do with me" she replied.

On the day of the demonstration, I prepared my camera and tripod.

I was told to wear black however I decided to wear my bright blue and bright yellow dress. This became a statement of who I am, a photographer. A man on his bike behind me spat on the ground in front of me, in disgust for the demonstration and its message. The Police Guards held the force of their presence. It was ominous.

I now see the demonstration as a performance. Members of the DAH Theatre Company alongside Women in black held letters and numbers, as shown above.

The true record of lives lost in this conflict has been challenged and deemed incorrect by Serbian government controlled media.

The correct number of lives lost has not been revealed. The Serbian government has only admitted to a far smaller number than 8372. As mothers mourn for each of the remaining days of their lives, they know the truth – it cannot be taken away from them.

The Age July 12, 2020
By Sabina Niksic

Srebrenica massacre leaves its mark 25 years on



A Bosnian Muslim woman cries at the graves of relatives in Srebrenica on the anniversary of the massacre.

Srebrenica: Virtually joined by world leaders, the survivors of Bosnia's 1995 Srebrenica massacre on Saturday remembered the victims of Europe's only acknowledged genocide since World War II and warned of the perpetrators' persistent refusal to fully acknowledge their responsibility.

Speaking at a commemoration ceremony for the thousands of massacre victims, held in the memorial centre and cemetery just outside Srebrenica, a top Bosnian official warned that the extent of the 1995 slaughter is still being systematically denied despite irrefutable evidence of what happened.

"I am calling on our friends from around the world to show, not just with words but also with actions, that they will not accept the denial of genocide and celebration of its perpetrators," said Sefik Dzaferovic, the Bosnian Muslim member of the country's tripartite presidency.

"The Srebrenica genocide is being denied (by Serb leaders) just as systematically and meticulously as it was executed in 1995 ... we owe it not just to Srebrenica, but to humanity, to oppose that," he added.

In July 1995, at least 8000 mostly Muslim men and boys were separated by Serb troops from their wives, mothers and sisters, chased through woods around Srebrenica and killed by those forces in what is considered the worst massacre on European soil since the Third Reich.

The killing spree was the most brutal episode of the 1992-95 war in Bosnia, which began after the break-up of Yugoslavia. More than 100,000 people, an overwhelming majority of them Bosnian Muslim civilians, were killed in the war between Bosnian Serbs, Croats and Muslims before a peace deal was brokered in 1995.

After murdering their victims in Srebrenica a quarter of a century ago, Bosnian Serb soldiers dumped their bodies in numerous mass graves scattered around the eastern town in an attempt to hide the evidence of the crime.

Thanks to an international forensic effort, body parts are still being found in death pits, put together and identified through DNA analysis. Close to 7000 of those killed have already been found and identified.

Newly identified victims are reburied each year on July 11 — the anniversary of the day the killing began in 1995 — in the vast and still expanding memorial cemetery outside Srebrenica. On Saturday, 9 newly identified men and boys were laid to rest there.

Seeing this article in a newspaper last year I followed up related material which I have referenced below in response to Crimes Against Humanity (Halilovich, 2017), I refer especially to the Karčić (2017).

Karčić notes that aggression and genocide in Bosnia and Herzegovina from 1992 to 1995 left an estimated 30,000 missing persons mainly Bosniaks (Bosnian Muslims). These victims consisted of mostly male civilians, but also a significant number of women, elderly and children. Remains of victims are being uncovered in mass graves by expert teams since 1996. In several articles, Karčić (2017) provides details of detention camps in Bosnia and Herzegovina, 1992-1995 and of the very large operations subsequently to search burial sites and exhume bodies.

WARNING

The following is a disturbing account of what took place on the killing fields of the Yugoslav wars. Northern Bosnia. (Karčić 2017, p114-128). Paramilitary and Special Forces units with close links to the Serb Democratic Party started with the help of the YPA to cleanse territories it controlled of all non-Serbs

- Višegrad, famed for its old Ottoman bridge—the Mehmed Pasha Sokolovic Bridge—which Nobel Award winner Ivo Andric wrote about in his book *The Bridge over the River Drina*, was attacked on 6 April 1992 by the YPA Užice Corps located in Serbia. After meeting little resistance by self-organized Bosniak defenders, it entered the town on 14 April. The YPA installed a Srpska Demokratska Stranka (SDS) puppet government in the Višegrad municipality. After international pressure, the YPA officially withdrew from BiH, in reality a majority of the YPA stayed in the country by changing—from Yugoslavian to Republika Srpska—its insignia and flags. Over the next several months, some of the worst acts of war crimes were committed in this small eastern Bosnian town.
- The historic bridge would become a site of mass murder of Bosniaks in Višegrad. Local Serb soldiers and policemen would bring dozens of civilians—including women and children and either shoot them or slash them with knives and eventually throwing their bodies into the Drina River flowing under.
- The number of bodies in the Drina was such that in June 1992, the manager of the hydroelectric dam in Bajina Bašta in Serbia gave a phone call to Višegrad police officer Milan Josipovic´ asking “whoever was responsible to please slow the flow of corpses down the Drina” because it was clogging up the culverts in his dam.
- The Drina River Historian Robert Donia states: The Drina is both a physical and political landmark. For much of its length, it defines the boundary between Serbia to the east and Bosnia to the west, and it also serves as a convenient if approximate separator between eastern and western Yugoslavia.
- The Drina River is of great historical and geographical importance for Serbs and Bosniaks alike. Serb nationalists claim that the Drina is the “backbone of the Serbian national body”.
- Bosniaks view the Drina as a sacred river—a symbol of suffering and death since the fate of Bosniaks along the Drina valley is being repeated.⁸ On 12 May 1992, the 16th session of the assembly of the then “Serb Republic of B&H” was held in Banja Luka.
- The President of the “Serb Republic of B&H”, Radovan Karadžić´, presented Six Strategic Goals of the Serb People—an official strategy on what and how the main interests of the Serb people can be delivered. The third strategic goal—the establishment of a corridor in the valley of the Drina River, meaning the elimination of the Drina as a border between the two Serb states—was defined in detail by Radovan Karadžić´ during his speech in the assembly: We are on both sides of the Drina and our strategic interest and our living space are there. We now see a possibility for some Muslim municipalities to be set up along the Drina as enclaves, in order for them to achieve their rights, but that belt along the Drina must basically belong to Serbian Bosnia and Herzegovina. As much as it is strategically useful for us in a positive way, it helps us by damaging the interests of our enemy in establishing a corridor which would connect them to the “Muslim International” [Official Serb propaganda portrayed Bosniaks as fundamentalist who wish to establish a Muslim state and connect with the other Muslims in the Balkans so-called “Green Transversal”] and render this area permanently unstable.¹⁰ Lake Peruc´ac Exhumations

115 Bosnian Serb politicians including President Radovan Karadžić and Momčilo Krajišnik both stated that one of the most important duties is to fulfill the Third Strategic Objective and that the Drina must be “clean”. By the 16th Session of the Bosnian Serb Parliament on 12 May 1992, the “cleaning” of the Drina was well underway. Bijeljina, Zvornik and Foča were occupied by 8 April; Višegrad on 14 April; Bratunac on 17 April and Vlasenica on 21 April 1992. Karadžić informed his fellow colleagues on 12 May that the operations in Foča, Zvornik and Višegrad “ended successfully.”

- In 1993, one year after the Six Strategic Goals were presented, one Bosnian Serb parliament assembly member stated: the Drina has become a noble border, not a hostile one. We have become united with Serbia and Montenegro along our border. ... This, gentlemen, is how wisely and cleverly the Republic of Srpska, a Serb state within former Bosnia, is being established. The Water Stank of Death The initial individual murders and arrest were committed in a similar fashion as in the rest of the country. The first to be murdered were the elites—the educated and wealthy persons. Behija and Dzamal Zukić, the owners of several businesses were the first victims of Milan Lukić and his “Avengers” who brutally murdered them on 21 May 1992.¹² Himzo Demir the principal of the “Hamid Beširević” Secondary School in Višegrad was also executed. According to the Amnesty International Report: At approximately 4 p.m. on 28 May 1992 Himzo Demir was at home with his wife Sadija and one of his sons when five cars surrounded the house, and six or seven people wearing camouflage uniforms came to the door. Mrs. Demir believes that these men were members of the “White Eagles”, a paramilitary group operating in eastern Bosnia, but mainly originating from Serbia. They said that they wanted to take Himzo Demir and his son for questioning. The couple’s eldest son was in Sarajevo at the time, but their younger 15-year-old son was with them. Mrs Demir begged the men not to take her son away, and they did not take him. One member of the group—who was known to the family as one of Mr. Demir’s former pupils—patted Himzo Demir on the shoulder, saying “You were the best school principal”. Others in the group spoke with accents which suggested to Mrs. Demir that they came from what is now the Federal Republic of Yugoslavia (FRY). These men also searched the house for valuables and stole some jewelry that they found. Himzo Demir was driven away in a red “Lada” car and has not been seen since.
- The principal of the Elementary School “Hasan Veletovac” Teufik Tanković was also abducted and executed by local Serbs in the first days of the war. This school was used as a concentration camp where more than 150 Bosniak civilians were held. Everyday beatings, humiliation and rape was conducted by Bosnian Serb soldiers and policemen.
- An interesting case is that of Doctor Safet Zejnilović. He was a well-known doctor in the Višegrad Health Center. Originally from Bijelo Polje in Serbia’s predominantly Muslim Sanjak region, he worked and lived in Višegrad for several years. When the 116 Hikmet Karčić YPA Užice Corps took over the town, Dr Safet Zejnilović left Višegrad and managed to get to his home town Bijelo Polje. According to witness VG-32: He stayed there until the Užice Corps came to town. At the initiative of the

then war commander of the wartime hospital they managed to persuade his wife, also a doctor, medical doctor, and they even provided them with a driver to go and collect Dr. Safet and provide him with all the guarantees for his safety but that his services were needed in the town. They did so, managed to persuade him to come back to town. As he returned home an hour or two later, a group of armed individuals came and took him away. Two days after the disappearance of Dr Zejnilovic´, armed soldiers set his house ablaze. It is unclear where and when was Dr Zejnilovic´ murdered. According to some available information, he was taken to Pale along with several other Bosniak intellectuals from Višegrad where they were interrogated and executed. Some skeleton remains of Dr Zejnilovic´ were found in Borike, Rogatica municipality some 45 kilometers from Višegrad.

- The most infamous and brutal among the local Serbs was Milan Lukic´— born in a village near Višegrad, he spent his childhood in Višegrad before leaving for Obrenovac in Serbia and also spent some time in Western Europe before returning to Višegrad in 1992. He arrived organized and armed with a small group of soldiers from Višegrad and from Serbia. In this period of time, there were several special military units such as Beli Orlovi (White Eagles), Garavi Sokaci, Arkan’s men and Šešelj’s men which operated in Višegrad until the YPA left. Milan Lukic´’s group was called Osvetnici (Avengers).¹⁶ Milan Lukic´ in an interview that he gave in 1992, said that the group was initially known as the “Obrenovac Detachment” and that it was “composed of people from the outskirts of Višegrad who mostly lived in Serbia”. The group was attached to the Višegrad Secretariat of Internal Affairs and later to the Višegrad Territorial Defense “as a company of volunteer guards called Osvetniki/Avengers”.
- It is hard to establish how many members this unit had but according to witness reports and war-time photographs, it can be estimated to be around 15–20 members. The Avengers acted in joint planned massacres of Višegrad’s Bosniak population. Two incidents particularly stand out. On 14 June 1992, an estimated 60 Bosniak civilians, mainly women and children, were rounded up, barricaded and then burnt alive in the house of Adem Omeragic´ in Pionirska Street. Pionirska Street is a densely populated ethnically mixed neighborhood. The Avengers along with other armed men, mostly belonging to the Republika Srpska Army and Police surrounded the house and shot victims who were jumping through the windows.
- An identical incident occurred on 27 June 1992 on Bikavac Hill overlooking the town, where at least 60 Bosniak civilians, mostly women and children, were burnt alive in the house of Meho Aljic´. Judge Patrick Robinson, summed up the International Criminal Tribunal for the former Yugoslavia (ICTY)’s findings following the trial of Milan and Sredoje Lukic´ and stated: In the all too long, sad and wretched history of man’s inhumanity to man, the Pionirska street and Bikavac fires must rank high. At the close of the twentieth century, a century marked by war and bloodshed on a colossal scale, these horrific events stand out for the viciousness of the incendiary attack, for the obvious premeditation and calculation that defined it, for the sheer callousness and brutality of herding, trapping and locking the victims in the two houses, thereby Lake Peruc´ac Exhumations 117 rendering them helpless in the ensuing inferno, and for the degree of pain and

suffering inflicted on the victims as they were burnt alive. A witness K.B. in the Željko Lelek case recounted the execution of two elderly men in the Sase village two kilometers from the town. The witness watched from across the river through his binoculars: I saw them bringing two older people whose hands were tied. One was wearing a French beret on his head. They lined them up by the water and forced them to go into the water. When the water was up to their waist, the men started shooting. People fell down and I was sick from watching it.

- Another survivor, who survived an execution on the Drina river banks, recalled: Lukic told us to wade out into the water. I did not hear the first shot, I suspect because Lukic's gun had a silencer. But I heard the screams and then the other shots. Meho's body fell on top of me. I lay with my face in the sand until night. I swam across the river and escaped. The water stank of death.
- For many Višegrad's victims their fate is unknown. Witnesses saw them held at the Police Station, Uzamnica concentration camp, Vilina Vlas motel or simply they were last seen in their homes. Spring 1992 was a killing spree for Serb soldiers and policemen. They spent their days looting and hunting down everyone with a non-Serb name. Girls and women were raped in their homes or in detention facilities. The perpetrators were mostly local Serbs although there were a significant number of volunteers from Serbia proper and Montenegro. A small number of Russian volunteers were also present in Višegrad some of whom are reported to have taken part in crimes against civilians.
- Local Serb neighbors either actively took part in committing war crimes or were bystanders. In several cases they would lead soldiers to homes of prominent Bosniaks or would act as guides in attacks on Bosniak villages. Višegrad is such a small town that everybody knew each other. Thus, the level of denial among the population in post-war Višegrad is still very disturbing. Local Serbs claim not to know anything about the fate of their former neighbours. In several cases the locations of mass graves are known by the locals but none show the will to give information to the authorities. In the following part of this article I shall give a detailed overview about the largest operation to find missing persons' remains in post-war BiH (Karčić 2017 p114-128).

3.I swam in the Danube river that runs through the region. The spiritual work of DAH Theatre truly embraces the significance of holistic recovery. We drink the water and swim in the rivers while thousands of fragments of victims have not been adequately laid to rest. This level of trauma is unspeakable. Yet if we don't speak out, we can't heal.

I ASK “If we can’t be accountable for our past, can we be accountable for our future?”

It is the Srebrenica Genocide which the Serbian Government has not taken responsibility or accountability for. The International Criminal Tribunal for the former Yugoslavia 1993 - 2017 (<http://www.icty.org>) provides detail of the horrors of killings and details about who has been convicted. Many punishments seem unjustified; Mass murderers being sent to prison for 15 years, having already reached or close to reaching the point of freedom now.

3.20: DAH Theatre continues to reach the community.

The DAH Theatre methods of acting produce dynamic plays. Powerful teachings are communicated into the heart of the viewer. Public pedagogy is an effective tool to address ethical and social issues. In this context public pedagogy refers to a learning / teaching exchange created by acting. Communicating through art media together as an enactment of co-constructing becomes a cultural learning experience that is located beyond traditional schooling methods (Sandlin, O’Malley et al. 2011, p.338).

3.21 QI-GONG Underpins DAH’s Art Education Project.

Qi Gong acting method coincides with Maxine Green’s Awakening approach and underpins DAH Theatre’s “Double Direction” Training Technique, links to Maxine Greene’s Awakening Approach and the historical philosophy of Daoism.

The methods used in ancient Qi Gong teachings support the aims and objectives of the DAH Theatre Institute Training Method, “Double Direction” As I participated in the creation of the 2016 DAH Theatre play Zanzibar with other international actors and artists, I felt the sense of discipline needed to focus the mind and body. It seemed that the training demands the technique of balance, holding back from moving freely. And then when rehearsed for theatre performance the actor and cast retained power and certainty in their performance to convince and act with authority. Performing in the moment, using aesthetic experience. We all have meaning; we are all connected.

A long-standing relationship with the *Women In Black* Movement has enabled this partnership to perform powerful demonstrations and presentations over the past two decades where work was needed in areas of culturally divided regions. This work relates to unspeakable events that have occurred. When society is unwilling or unable

to face due to people being silenced or oppressed, the work of DAH Theatre and Women In Black organisation used art to facilitate shared experience that allowed voices to be heard allowing people to consider a way to move forward from being trapped in personal turmoil alongside the entrapment of stigma.

Rich data resulting from personal stories and testimonies derived from interviews and the work of DAH Theatre has been transformed into a collection of work that has revealed the consequences of social injustice and how art education can effectively influence the course of division and uncertainty. The collaboration of international artists (below), share similar focus: To make the world a better place with the transforming power of art.



Above: DAH Theatre Participants 2016

Above: DAH Theatre Farewell, 2016

Farewell gatherings were held at the City Social Retro Club, Belgrade, followed by a farewell celebration at Maja's boathouse location sharing food, wine and conversation. The shared experience of DAH Theatre Conference and Teaching Institute has enriched the lives of the staff and participants through shared discovery of personal stories, feelings and experiences to be reworked through theatre writing, artistic development through rehearsal of theatre discovery, artful performance and piratical experience.



Cultural togetherness through Public Pedagogy

Despite the diversity of faiths and cultures, DAH Theatre operates as a sacred teaching space where resistance against cultural division and political agendas could be achieved. In this sense, the practice of DAH Theatre as a community cultural practice is subversive as it is 'a pedagogy capable of building new political communities' (Giroux 2016) as well as retaining traditional community relationships and knowledge.

Burdick and Sandlin's (2013) frame for public pedagogy centres on a concern with the dimensions of subjective experience through an emphasis on embodiment, affect, and the psychic dimensions of the teaching and learning encounter' (Burdick, Sandlin & O'Malley 2013, p. 55) and in this sense the theatre is an embodied experience that retains knowledge both linguistically, spiritually and culturally.

3.22 DAH Theatre Success

Based on its ability to facilitate Artful Public Pedagogy DAH Theatre strives to ensure social development as an intervention to a divided community. Through Art education, DAH connects profound performance to advocate democracy.

Lyrics sung in performance at the DAH Theatre 25th Anniversary Conference Belgrade, 2016:

“...inspiration came from the need to tell the truth. “To tell the truth about the injustices and help me heal myself. DAH has become the training for my work. To share some of my shows... How Can I tell You of the journey?”

SONG – “...it was lonely, it was fun, I can tell you I was searching I can tell you how I found it I can...What can I tell you? What can I Tell you – of the journey? I felt this pain for so long – I forgot – I tried to...I said I won’t sit and receive – It was not allowed – receive and ...I was riding on the nightmares – I was trying...”

Maxine Greene’s Awakening Approach links to Daoism philosophy, and both sit alongside the DAH Theatre Philosophy of Healing through theatre practice and performance based on breath control and stillness. Cutting through adversity, where healing can be fostered within the individual, and transformed out to the community. Shifting ways of being and influencing the community in a positive way where new laws may be favored and considered rationally. The DAH Theatre Institute / Qi Gong, park exercise mentioned previously, led to a silent sharing of a picnic together. No talking, just being with others was an exercise that revealed to me the importance of meditation. This was our last formal activity together as a group. For me, it offered time to reflect calmly, time to take in beauty, time to change, time to heal.

Dijana explained the teaching of Double Direction: “Maja got it from actress from Holland, Jolanda Van Dyik who got it from elsewhere. We were all at three weeks long workshop at Odin Theatre in Denmark, led by an actor of Odin Torgeir Wethal (2010).

He asked us to teach other skills or techniques that we know. This was his way to exchange and how to learn. This is where we initially got it and then Maja made her own version of it”

The power of Qi Gong can recharge human spirit, arrest illness and is considered by practitioners the key to staying healthy. Expanding energy can result in deep restoration as the flow of blood assists emotional balance and stability. The courage brought about by pain and adversity promotes fortitude and clarity as patience and discipline is restored. Discipline breeds fortitude, confers confidence and assists a balance of tension and relaxation.

Individual responsibility for physical and mental health coincides with DAH Theatre Motto and its mission to support the learnings of the lessons of the past and the importance to be able to feel safe, calm and happy in the integrity of personal and community actions. To find childlike joy so that happiness is fostered. To live longer in a content manner. The modality of Qi-Gong and meditation supports this mentality and creates a positive practice where breathing is focused to promote health and longevity. The practice is used globally with varied themes leaning towards spiritual growth. Contemporary teachings are practiced locally, in Melbourne, at New Moon Sound Meditation Centre, established 20 October 2017. Meditation can be a catalyst for personal achievement through the fog of trauma and grief.

Greene’s Social Imagination philosophy promotes trends and theories that enable the art creator to experience tranquility through art practice. (Greene, 2014). Spiritual practices performed throughout the world invoke peace of mind. Often the journey allows soothing and healing sounds to take you on a journey of deep relaxation and rejuvenation. Allowing the vibration. Allowing translation of truth to emerge, to transform into harmonious stories that resonate through your body and mind to help release any tensions or blockages. The idea of healing, to restore balance and harmony, renew vitality and serenity. To walk lightly away feeling relaxed, re-centered and re-energised.

Improved physical, mental and emotional health. Reduces stress and anxiety to ensure relaxed mind body and spirit that foster improved health and sleep quality. To reduce pain and promote lightness and centeredness. To increases calm and

improve clarity of mind. A deeply relaxed state allows the mind to be open and willing to respond to desired change. The impressive power of mindfulness can expand the individual's ability to cope with the struggles that life presents.

Desires of the heart and growth of the soul replenish the foundation for dreams (imagined) and goals visualized. This state of being inspires the sub-conscious mind, to be followed by conscious actions. To actively heal.

(New Moon Sound Meditation 20 October 2017 Melbourne).

Personal, political and social factors drive dysfunction. Positive and negative ways of being which are often driven by governments or those around us. Just as art needs to be subtle to ensure safety when revealing truth it fosters a positive move forward for humanity. To refute denial and become accountable takes courage and risk analysis is often overlooked. Where do our morals, principles and ethics dwell. Do we choose to make a living from detergent sales at the local gaol so that we can build a company and become wealthy? Do we choose to rob the tenant in our house because we can, so that we can add another property to our real estate portfolio? Artful Public Pedagogy offers another way.

The DAH Theatre Case Study has proven to be an innovative approach to inspire communities to overcome social dysfunction and encourage and support individual empowerment. DAH Theatre Institute underpins a unique philosophy that ensures mindfulness as part of their training. DAH Theatre is internationally acclaimed for acting and theatre director mentorship programs. The Double Direction program informs us that stillness is essential in preparing for performance as a serious approach is necessary when dealing with confronting performance. As part of the Institute course, a four-hour silent activity, scheduled as part of the groups last day in training:

Live Transcript (22)

Maya – Fix your direction, find the reason why you are changing or making steps – maybe someone call you or the bird flies...50 per cent – don't stop. Reduction is not to slow down – action. Stop listen, 100 with legs – 50 percent upper . Steps change direction - composition of body will change very good way to come to the centre. Score now change legs 50 percent – upper 100. Personal stories from participants and developed into a new play – respecting all your stops allowed all your stops....find the voice in your text...play with the text....”

The atmosphere in the room was vibrant and electric. Maya is passionate about her work and her dedication radiates from her, and all of us were impacted by her spirit. I thoroughly appreciated her honesty and high standard and great experience.

CHAPTER FOUR: ARTFUL PUBLIC PEDAGOGY IS IMPORTANT

Intimate Socialisation; Occurs when *A Duty of Care* fosters life and lives of the people. *As the creative eyes are the windows to the soul – the life and lives of the people inform social learning, necessary for growth; Malnourished souls remain unconnected.....Imagination turns the key to GREATER UNDERSTANDING: Artful Public Pedagogy advocates colour, meaning and purpose.*

The application Artful Public Pedagogy to the work of DAH Theatre involved the exploration of the impact DAH Theatre facilitated within a broad social justice framework. Attention to the roles of law and the arts and their influence upon community wellbeing.

THE THEMES OF RESEARCH

1. human rights
2. inhumane legal systems
3. freedom
4. oppression and
5. the importance of artistic expression for individuals and communities

INTRODUCTION

This chapter explains the important role Artful Public Pedagogy plays in society and how the case study of DAH Theatre connects to the creative photographic contribution that is central to this study. The Exegesis Manual “Window of opportunity”, presents the key elements that accompany this exegesis in photographic, audio-visual (video) and written form.

The powerful process experienced from storytelling is beneficial to both the narrator and the audience, and provides a window of opportunity for the learner as they discover the endless benefits found in using the imagination. *Greene insists that it is*

*possible to recreate the world by both becoming uncomfortably disturbed by the status-quo and being stimulated and pushed to envision a better society (Knight - Abowitz, 2016). DAH Theatre activism, driven by this critical thinking concept as its objective is to educate the community by capturing their imagination through Artful Public Pedagogy. "Window of Opportunity", the image, was created to encapsulate my creative response to the fieldtrip in Serbia and has been highlighted as the introduction to the creative photography portfolio because it has a double meaning. The image reflects the city's untold truth. Taken at Women in Black's headquarters in Belgrade, the image evokes a window of hope in a desperate situation - the women from DAH Theatre work in collaboration with the Women In Black movement, find hope in challenging propaganda that not only prevented truth, denied grief to be healed in silencing the slaughter of loved ones; an extension of the oppression of the massacre. Taken from a modest high-rise building in the city of Belgrade, the image offers a view of a tired, worn-out old building from a tired worn out conflict. Central to the creative component of this study, an art exhibition entitled *Window of Opportunity* opened in April, 2018 at Kindred Studios in Yarraville, Melbourne.*

The rationale of this exegesis is to reflect on and explain my conceptual development of the creative works presented in the *Window of Opportunity* exhibition; the creative element of this PhD project. The photojournalism approach was considered to be the best way to investigate and gather data from the DAH Theatre and its surrounding environments in Belgrade. Opportunities arose, while taking photos of the DAH Theatre, to support a demonstration and various activities relating to the demonstration / performance to be enacted in the city of Belgrade. This experience and visit to DAH Theatre have been central in helping me identify the various themes that have emerged during reflection and analysis.

The themes and ideas that were rapidly developing while reading journals and researching media articles. Enrolled as a DAH Theatre artistic participant and academic photojournalist attending DAH Theatre conference attending plays where quickly learnt about local historical events. As I witnessed and experienced the overwhelming essence of each play, I became increasingly aware of the historically deep divisions that have remained in and between the three regions of former Yugoslavia. While I observed DAH Theatre plays and participated in the DAH Theatre Institute activities, I began to realise connections between the field trip and

my initial inquiry concerning the influence of propaganda and its effects upon both individuals and the society. (Kohi 2016)

A key theoretical concept that underpins this research and influenced my thinking is the work of Maxine Greene. Her work has expanded my understanding of how the process of art making can assist in the unravelling of emotions deep from within the spirit. Greene's "*Awakening Approach*" (Greene 1995, p.2) has driven my thinking towards a spiritual and psychological pathway of inquiry. Greene's Awakening Approach highlights relationships between the spiritual element within education, and identifies the impact of spiritual growth in connection with the modality of art making. Greene's work focuses on the concept of imagination as an important ingredient that provides endless "sense making" abilities, which strengthen the willingness to learn and understand acceptance as an essential tool to understand the world in which we live. The dark psychology that engulf the real world (Srebrenica) can be challenged. Livingston drew on Greene and Dewey's representation of the aesthetic – anaesthetic relation (Livingston, 2016). In dealing with racism she refers to the "Spirit Murder"

The Spirit Murder logic operates as an 'assaultive' and 'tragic' formation and relation which turns on a disregard for others whose lives qualitatively depend on our regard. (Livingston 2016).

A formalised distortion in the mindset of leaders when waging control and oppression has the ability to grow. (Srebrenica).

The wonder created in the artist's mind while creating, evokes sensations that transcend the body and mind and often shift the core of emotions. Art is essentially the creative response of a belief system from the unconscious to the conscious. Transformation begins as the creative process moves onto a page, into a song, or experienced through movement and dance, which is one of the highest most intellectually demanding art practices (Condrick 2015). Thus, the beauty and grace of art practice can connect us to others and offer a joyful exchange that inspires and influences people to become better versions of themselves.

In a sense, a quest takes place as positive and negative forces meet and the mind is given options to choose from. When a person is engaged in a relaxing way, it is

more likely that positive choices will be able to impact negative characteristics. This turning point is a significant factor in providing change. The image presented in the title *Windows of Opportunity* is based on the premise that an improved existence is made possible through a transforming art experience that is coloured by a person's imagination. In this way, individuals can be assisted in coping with learning to choose positive thinking about negative trauma. Greene's Awakening Approach when used as a tool for art education, can provide opportunities for experiencing higher states of awareness as the learner begins to imagine for themselves a better way of seeking and being. Imagination is key in setting the stage for the intellectual growth that is made possible through the practice of learning when making art. This platform for discovery ultimately begins first with the ability to imagine and foresee. (Greene 2008).

4.0 Artful Public Pedagogy Provides Opportunity

When engaging in education through performance, a cultural theme often emerges. In the case of DAH Theatre, the connection between culture and politics runs through its practices. The core value among members is their desire to instil personal growth and support wellness within the community. Positive outcomes resulting from the practice of cultural pedagogy help raise awareness and foster community esteem, which promotes unity within the divided communities. This unity gives voice to unspoken truths that become the turning point for an exchange of ideas, thoughts and beliefs (Giroux 2004 p. 502), and builds the confidence required to reconstruct community from the damage created by Dark Times. *Window of Opportunity* is an invitation for the public to be awakened in discovering the *Tour of Beauty* experience of artwork that is designed to explore the pivotal point in a change of thinking. Just as one's mindset can be influenced by the social environment, art can influence the thinking of both the individual and the community. As the public has a responsibility to be mindfully balanced to ensure that moral decisions are made, both laymen and politicians alike are challenged by a higher moral code to act respectfully in times of social conflict. Spiritual responsibility for peaceful communities requires logical thinking about cultural diversity, and rational approaches towards diverse religious beliefs that are ever mindful in respecting the spiritual values of others.

4.1 Connecting Themes

The connective themes that emerged along my journey of discovery in the innovative space of DAH Theatre allude to the various spiritual concepts tied in with Greene's "Awakening Approach". In the *Double Direction* teaching method developed at the Dah Theatre Teaching and Acting Institute in 2016 by co-director Dijana Milosevic and Actress Maya Mitic, I observed acting methods derived from a Qi Gong (Chi) practice based on mind and body control. While training in this method under the guidance of the DAH Theatre company, I was able to experience the spiritual influence it offers. During this acting workshop I felt a growing awareness in relation to my surroundings, and the positive connection between myself and other participants. This rehearsal space became transformed into a calm atmosphere that helped the group in training to focus while participants worked through highly personal experiences and connected key elements of their experience to the script of a play entitled "*Zanzibar*". In this intimate atmosphere, respectful exchanges of stories, allowed sensitive topics to be developed into narratives for theatre. Thus the personal stories influenced the play script to help transform individual experiences performed to the community to share and grow knowledge. By placing the serious world in a different setting (Beattie 2009 p.115). Through disciplines such as art, theatre or music, opportunities can be provided for stories that allow freedom to explore, experiment and express.

DAH Theatre's strength is its ability to challenge social and political problems within the community and political frameworks. It uses Public Pedagogy to take the role of providing positive pathways in public education that assists in redevelopment after a breakdown due to political unrest and fosters opportunities to positively influence and embrace the strengths and weakness existing within the community. When authority is grounded in particular forms of socialisation, new democratic transformation can be achieved (Giroux 2004 p. 59-79). This freedom arising from democratic transformations is necessary to push boundaries and allow the world to evolve into a new existence. Ultimately, It is through the arts that this can be made possible.

In experiencing the public art spaces offered by the Dah Theatre Teaching and Acting Institute I was able to experience the way that art can bring sense and

meaning to the wider community. As divided communities foster negative emotion and further dysfunction unity is important in a changing world, especially in times of uncertainty and division. Public art spaces allow a form of Public Pedagogy that can open a door to endless opportunities. The education provided can be the catalyst for fuelling critical thinking and improving intellect to allow constructive thoughts and actions that can begin to transform society. In DAH Theatre this journey of Public Pedagogy provides a wider learning space to foster growth that is linked to necessary development through storytelling, so that truths can be told through the clarifying channel of art education.

4.2 Artful Public Pedagogy is Important as Provision and Opportunities for learning through exploration and experimentation are made possible

The action – hands on approach of artistic creation provides opportunities for the individual to learn skills acquired through exploration and experimentation. Public learning creates mental challenges and promotes intellect and in some cases, therapeutic outcomes. Transformation from the old self to the new self, can take place as the individual is influenced by interaction, with personal growth becoming inevitable as identity shifts from past to present. The individual is inspired to explore untapped skills and experience various levels of growth as self-esteem and confidence are enhanced.

Dr. Karyn Cooper is a professor in the Department of Curriculum, Teaching and Learning, University of Toronto. For the past sixteen years, Karyn's research, teaching, and writing have been in the areas of critical literacy, interpretive and critical approaches to research, citizen documentary and the study of digital technology for a democratic curriculum. At the heart of her work is the belief that looking critically at a variety of personal and ethical issues may support and enhance inclusion, equity and democratic practice. Highly influenced by the work of Maxine Greene.

As part of her research, Karyn Cooper co-created a Documentary film showcasing the work of Maxine Greene. The Documentary Film entitled: *On Being Maxine Greene: The Documentary, In I am what I am not yet.* (Cooper & Mann 2020) showcase the works of artists and educators influenced by Maxine Greene.

By using a Grounded Theory approach, this project seeks to explore individual responses as well as community benefits.

The Self Portrait can be linked to the performance of self on stage. The actor must have the courage to appear “out there” for others to learn from the extension of their own learning. It is during this exchange that artistic inquiry becomes the cornerstone for learning and building (Beattie 2009, p.120).

Art assists to diffuse instability promotes realisation of the world and self. As critical thinking is connected to the active interaction of artist and audience, this exchange process can improve wellbeing. A subjective process assists the kind of spiritual development that enables personal discovery. Art education ignites opportunities to explore and initiate change so that growth is achievable in the individual (Wing 1986 p.15). This spark is usually ignited by the need to overcome a challenge or difficult problem and allow the courage to let go, embrace the risk and grow (Beattie 2009 p.63).

For me as an artist, the process of my creative journey begins with a life challenge, a personal circumstance that I need to explore. According to Maxine Greene, the importance of the Awakening Approach is the realisation of self-worth that supports motivation and inspiration (Greene 2001). *In third grade I made a papier mache sculpture. I remember being proud of this work, as I won an award, for it. In the process of making it I experienced the Awakening Approach and now, I can see this experience required me to use my imagination. This occurred at a time when, as a child, I was facing extreme stress and trauma within my family. It takes courage to resolve the past, so that one can enjoy life again. By opening the heart and mind, an authentic transformation can be experienced. Now in contemporary society, the importance of art has faded. Contemporary art is struggling to prove its importance. As art is now not considered as important as gaining a living, leaving a big gap where art was once established, means that the happiness of the individual and the community is jeopardised. Art reinforces purpose and hope and can lift spirits when people are able to partake in meaningful art education.*

4.3 Artful Public Pedagogy enables important stories to be told and shared.

To share a story is to share life experience. Storytelling allows the narrator an opportunity to validate their worldly experience and understand the highs and lows of life so that others may gain understandings from each other. It teaches us how to behave in the mainstream. It informs us about how to improve and define our understanding, and how to cope and transform in difficult times. The real human value in the arts now is the connection it can create. This connection is responsible for rediscovery and positive change.

4.4 “The authors’ stories were calling out to untold stories bottled up inside me, shaking me deeply”. (Beattie 2019. p159)

The Arts are important as the catalyst for new beginnings and ground breaking personal development. The artists communicate courageously open up and teach lessons learnt from life’s experience. Deep suppression in the unconscious can emerge when exploring artistic modalities. As we are all connected on a deeper level, Intuition can be fundamental as the connection from soul to soul begins. This creative journey can release the deep emotions that have been trapped.

4.5 Artful Public Pedagogy builds connectedness and transform lives.

The arts can be a catalyst used to inform the uninformed and show other ways to live better lives. This can bring hope to the hopeless by diffusing emotions and uniting divided people. As Greene emphasises, the value of Artful Public pedagogy is its ability to show what is possible (Greene 2001). The exposure of art education can be used to alert a community about the need for societal change when social justice and cultural issues have been ignored.

In times of crisis, healing starts with individual change, which can then allow others to change. Centeredness, stability, common-sense, rational choices and outcomes are all linked together to affect the substance of our lives. However, when talking about the importance of art, law can be overlooked as playing a central role in keeping people trapped.

In order to implement social justice and social awareness, the right action is that which maximises net happiness when faced with moral conflict. Therefore, people need to make decisions that maximise human flourishing, where each person's interests carry opportunity. Individual rights "must ultimately be subordinated to the common good" (Bagaric 2006). However, people should be working towards achieving a morally enlightened mindset that provides a stable framework. In this way - entire communities can be forged to live harmoniously with a fair allocation of opportunities, beliefs and burdens.

Artful Public Pedagogy ignites imagination teaching methods that are useful for personal growth and wellbeing. Growth begins in the artful exchange of a learning process that helps alter negative emotions through understandings that assist in promoting the courage to step out into the unknown and diffuse psychological dysfunction. For example, the singer, Tori Amos delivered a transformative performance to a large audience during a live performance at Montreux, 1992 which had a dynamic impact. Her song, entitled *Me and a gun* was her testimony about being raped which embraced heartfelt alliances with her audience. As Leavy (2015) has observed, in transforming people's lives the artful journey begins with "the challenge". This is the starting point of action where pen is put to paper to develop a personal narrative to journal reactions and feelings that are in response to life experiences. Keeping a personal journal to log reactions helps redirect thought processes and identify challenges.

Upon reflection, the discovery of seeing how life experience is embedded through artistic teaching demonstrates how important public pedagogy is in supporting a healthy community. A public space to situate an artwork alongside knowledge could be seen as similar to the way this exegesis could become the start of a powerful exchange. Through the reconstruction of ideas aimed at identifying a challenge, we can keep a journal to face the gravity of a situation and build the courage required to start making a change. The benefits of narrative through storytelling, poems and song writing can articulate a personal philosophy that helps us know who we understand ourselves to be. As we become grounded, long-held revelations can emerge. The arts allow this process through different modes of practice. Through relating to others, musical expression can also provide a way to discover other worlds and endless possibilities to experience a sense of belonging. Many musicians

have used skill to rediscover, heal and redevelop themselves. Arts Based Research (ABR) shows that the creation of knowledge can be measured using blocks and shapes (Leavy 2015, p.279). This identification process can be used to easily group and analyse various exchanges between the creator and the public. In this way social research and creative art can be designed to bridge, not divide.

The A/R/Tographical approach is knowing, doing and making, and in doing so allows the links of each skill to be visibly and realistically available. The spaces between allow for greater identification and development (Springgay, 2005).

DAH Theatre's – sacred storytelling approach supports powerful plays built upon a skill based approach of training termed *Double Direction* to communicate strength and stability in support of the compelling performance.

Art Education can allow self-development to become a pivotal exchange of worth and reassessment. The various methods of creative learning can strengthen the senses by using different parts of the brain to become stimulated by learning new concepts in the world driven by imagination (Greene, 1995). For this reason, early creative art therapists were inspired by how the arts could bring about unique healing and mental health developments (Leavy 2015 , McNiff 2011). Every person's experience can interact with the desire of artists to communicate to make the world a better place. The use of various media to influence others became socially relevant between 1940 and 1970 (Vick 2012).

Although spoken language has developmental possibilities in various other learning capacities, it is the aesthetic learning that provides a full range of expression and release of human emotions (Leavy 2015 p.15). In the process of illuminating the positive and negative *things* that matter, aesthetic learning can influence their integration in a social context and build genuine understanding.

I have chosen a combination of creative themes because it leads to a greater understanding in refining existing knowledge. Qualitative researchers as artists, investigate sensitive material to portray people and circumstances that lead to questioning what can be known and how it can be known. Therefore, the visual art (photojournalism & video), for example can sit in the research as the entire methodology.

The work of Leavy (2015. p.21) shows that research involves creative description, exploration and discovery from which themes can be identified and further explored to analyse archived material and present its value in a social context. Using this approach DAH Theatre's effective pedagogical method demonstrates the endless creative possibilities and wide scope capacity of the arts to act as a mirror for processing information and identifying problem areas concerning society and social development. Discovering social life through stories of pain and conflict, awakens justice, as successful outcomes help identify social matter worthy of research (Bagaric 2006).

4.6 Ethical Matters In Artful Practice.

In DAH Theatre/Women In Black's play entitled "*Crossing The Line*", The "4th hand" data refers to the use of data collected from the scripts of poems and letters of real stories from the war in former Yugoslavia. These were used to teach the public the wrongfulness of conflict and war, giving voice not only to survivors, but to bystanders and people from other parts of the world who live in peace. Poems and letters that were written by women survivors were used in the DAH Theatre /Women In Black Play and then transposed into a book entitled "*Crossing the Line*". This work has allowed the process of reflection and understanding of moral and ethical decisions made by both researchers and activists to connect to real world issues. Under strict alliance with the ethical codes of research. Arts-Based Research (ABR). New trans-disciplinary approaches are allowed, with permission and consent to use testimonials from the writers. Their soul connection is used to evolve into a public pedagogical platform that can be experienced by the wider community. Using a transparent approach, the women and their families who are authors of these letters have had the courage to step out from a dark place and risk sharing and promoting a

challenging healing process. In this way courage, play and love have been made possible to help address the emotional, political and provocative aspects of social life. DAH Theatre has offered engagement to successfully interact with all sectors of society (e.g. In/Visible City), resulting in strong emotions from the divided community. Neighbours once living in war have come to deal with conflicting political and social views.

Artful Public Pedagogy is important in its thorough approach which involves the five senses. The five senses are sight, touch, smell, hearing and taste which enable the connection of human emotions. For this reason, art is a way to communicate raw and deep conscious, unconscious and spiritual feelings (Leavy 2015, p.23) that help raise critical consciousness and improve awareness and empathy. This unsettling shift can challenge stereotypes and affect dominant ideologies. Marginalised voices and perspectives can begin to become empowered as their underlying and invisible tendencies benefit.

Areas of social dysfunction can begin to change and laws can begin to reconnect with the people. Social barriers separated without developmental structures leaving people unable to connect to their meaningful potential can be changed by reaching out to others and society. In this way Public Pedagogy can reach out to others by providing resources without the need for physical interaction. DAH Theatre has reached out to the community and provided an art education program that provides experimental theatre and public demonstrations. Theatre is a place where people can open their hearts and recreate the fullness of what has been observed in realistic research outcomes (Leavy 2015).

4.7 Building Vibrant Communities: Artful Public Pedagogy

As a person cultivates the habit of study and deep reflection upon the creative world, the process of transformation reveals itself in an ability to express one's understanding of profound concepts and explore spiritual reality in conversations of significance. This personal discovery lends itself to Transformative Justice made possible through self and communal discovery inspired by the work at DAH Theatre.

Creative reflection resulting from the process of art education is connected to the true spirit where happiness and joy dwell. This growth is significant in developing communities where complex collective action can become possible. Transformation of self and society are interconnected in an ever-advancing civilisation.

4.8 Pathway to Growth - Qi Gong Energy

Artful Public Pedagogy is important because it enables the transition of feelings that an artist has expressed. Transformative Justice helps in developing and strengthening communities as they advance into the next moment – moment to moment and person to person as promulgated by the Black Lives Matter Movement, 2020.

Artful Public Pedagogy is important in research because it recognises the importance of creating worlds that go beyond and in-between the connection between art methods and social science. What is science and what is art are no longer separate. As the world changes, so do research themes. Art related research is evolving across disciplines, conferring with and learning from artists who extend their work to connect to audiences beyond the scope of creativity (S.T.E.M.). Their willingness to take risks involves courage. Creativity can transmit to the audience an exchange that evokes understanding and acceptance. (DAH Theatre). The once uninformed and less conscious now become awakened (Greene 1973, 2), inspired and energised (Knowles & Cole, 2008). DAH Theatre has provided opportunities that explore artistic learning methods that are based on the engagement of both participants and audience to strengthen the surrounding communities and give voice and meaning to lives touched by unspeakable events and exposed to trauma.

4.9 Psychology; Knowing the Self through Artful Public Pedagogy; Journal Writing & Recording Poems (Experimental Theatre Crosses The Line).

Writing stories and drawing are all reflective processors that impact psychological health and enhance spiritual connection (Knowles, Cole 2002). Music Dance storytelling sculpture, pottery making and fabric arts allow the artist to open and

imagine a future, problem solve and challenge the status quo. The process supports the pathway for an individual who faces a difficult life experience, to finding a way to imagine a future. According to Greene social imagination could disrupt instrumental rationality and subvert the authoritarian practices that dominated much of the contemporary educational landscape (Kohli 2016). It is the in-between state where reality meets the subconscious where the change takes place. Art method allows the 'critically conscious' door to open. In this new light, problems can be solved. Difficulties can be transformed, and individuals through this process can escape discord to transition and then refocus (Greene 1995, p.52).

The arts are important in research because they address unfamiliar areas of culture and social dysfunction to attain a level of understanding. Human behaviours can be challenged when there is evidence of positive outcomes for the wider community as the individual is assisted to a wider awareness expressed by Greene, as being crucial.

Psychology is the study of behaviours and the mental processes of the individual. In teaching, social work, nursing and justice, Arts-Based Research has the possibility to improve first the individual and then the society. This method improves the connection between culture and psychological truth. The method opens doors to different kinds of possibilities so that the individual can rethink, reflect and change. Improved understanding connects to intellect and equips the individual with ways to cope with change, connecting and reconnecting meanings and truth, leading the way out of denial. This leads to emotional intelligence and a better understanding of one's own personality.

4.10 *Artful Public Pedagogy Awakens Intuitive Energy and Develops Self-Worth.*

The discovery of an individual's ability rests on the way the world around them is perceived. It is critical that the world around ourselves is supportive.

Critical Pedagogy involves the transformative actions related to all aspects of educational practices and social changes that are democratic, equitable and inclusive. The teachers should be trained to negate stereotypes, prejudices, and discrimination and work towards transformative action in school and in society. Critical pedagogy should reflect the work / experience and contribution of all the unrepresented groups of society (Anila 2016, p.41).

The freedom to choose is essential for growth as ideologies rob an individual of their perceived understandings and take away the confidence required for leadership. The necessary element for leadership is intuition. The leader who is not intuitive cannot predict change. Oppressive laws that govern the land influence the individual's freedom to choose direction. Excessive force in a direction tends to trigger the growth of an opposing force. The use of force cannot be the basis for establishing a strong and lasting foundation for societal wellbeing (Black Lives Matter Movement, 2020). Artful Public Pedagogy positions itself in current global protests where some protesters are choosing music and dance to diffuse what has become a violent rebellion in American cities and spread globally. This is how Artful Public Pedagogy (creative imagination and intuition), facilitates opportunity for positive social change.

4.11 *Oppressive laws of Dictators*

Artful Public Pedagogy is important because it promotes self-awareness and fosters the discovery of the world we live in. By touching the minds and hearts of the people, DAH Theatre has been successful in supporting the voices of the people. DAH Theatre provides a safe environment for people to explore opportunities, improve personal development through art practice and art education, and overcome oppression in what was once a silenced political and socially oppressive environment. In this way Artful Public Pedagogy provides outcomes where positive change and leadership can be achieved.

Laws are developed to control people to act in certain ways and while some laws are necessary, others are not (Black Lives Matter, 2020). According to Wilson (2003 cited in Harwood 2010), philosophers Arendt and Greene (2001), shared a common ground concerning political influence and its harmful impact over the way a person is existing in society. Medication, housing, finance all affect the wellbeing of the individual. Social Control over social issues that affect the community are reflected in outbursts of extreme violence. Mental Illness, low social status, Intellectual ability are often issues associated with people who have at some point been affected by trauma. The spiritual concepts and deep realisations associated with discovery help heal. According to Garoian (2015), a child's singing for comfort, stabilises chaotic logic. This is reaffirmed by Deleuze & Guattari (1987) who suggest rhythmic regularity of the refrained' s territorial acoustics is that from which order out of chaos is immanent. Some ideologies rob a person's life of meaning and deny leadership. Cultivated intuition allows the leader to predict change and improve wellness. Law and excessive force in a direction tends to trigger the growth of an opposing force. Such use of force cannot be the basis for establishing a strong and lasting foundation.

Artful Public Pedagogy inspire and develop themes and inquiry around nature and awareness of the relationship between the self and the world. An ever-evolving process. Just as spring follows winter in nature, growth can follow repression in society. Artful Public Pedagogy is important because it promotes harmonious communities (Bagaric, 2006). Art accepts all types of information from all stimuli simultaneously and the mind processes art in the form of emotional responses where intuitive feelings and can be analysed. In Western culture the modern world rely on logical analysis. We are encouraged to think in linear fashion using words and numbers to draw conclusions (Kruger 1987) with a result that challenged critical thinking as she displayed artful public demonstration using large letters and imagery to convey meaningful insight into social justice.

In our own situation in Australia, the arts have suffered greatly because of the devaluing of all of the arts. Currently artists are finding it very difficult to survive in the Covid-19 pandemic with very limited financial support provided by the government..

4.12 A Whole Mind Approach Is Needed To Inspire Leaders.

Artful Public Pedagogy is important because it enables an individual to use both sides of the brain, right (aesthetic) and left (logic). (Einstein quote; *Logic Will get you from A to B. Imagination will take you everywhere*). According to Greene (Harwood 2010), when we are taught to ignore the intuitive and irrational right side, insights become increasingly rare. Although intuitive knowledge is the purest form of information, it can only be accessed when intuition is used equally with logic - yet we are encouraged not to use it. A place between logic and imagination (Arendt 2015), claims to be the “in-between” state. Cited in Harwood (2010), Ardent claims “Whenever people come together, the world thrust itself between them and it is in this in-between state that all human affairs are conducted”. The Double Direction method used by DAH theatre Training Institute and the place spoken of (Kieffer 2019), as a magical place for artists to dwell reside on the fringe of consciousness.

Artists need to create in the same capacity that society has to destroy.

The planet does not need more successful people. The planet desperately needs more peacemakers, healers, restorers, storytellers and lovers of all kinds - Dalai Lama

The consequence of a genocide leaves mothers without sons, sisters without fathers and brothers, women and children scarred for life to face unimaginable grief that destroys family, connectedness and fracture the survival skills of victims. Recent genocide in Yazidi has questioned Human Rights laws in response to mass atrocities with no remedy in sight. In a world where the population is growing rapidly and resources are dwindling, the arts play a crucial role in maintaining stability and calm. Global law policies and statutory mandates control lives. Underneath such oppression, the responsibility of the individual to reach out to others is the way of the future. This role demands respect and integrity. It is necessary to plan to maintain a peaceful environment to build confidence. Artful Public Pedagogy has the ability to diffuse troubled communities.

The world has become a dangerous place for many. With one woman killed every week by a partner, respect for gender equality has never been as critical in dealing with the safety of its citizens to care for one another as in the present time.

International Human Rights Law is complex as it restricts what a state is able to achieve when dealing with conflict (Srebrenica 1995). Genocide, (or more recently termed Crimes against Humanity) involves activity that crosses economic, civil, cultural and religious platforms.

Many years after the Holocaust of WW2, the United Nations has struggled to enforce global peace. Refugees are currently being turned away from many countries. Failure to resolve peace talks has brought the Syrian issue to the forefront of current political affairs. Rwanda's genocide escalated because of lack of global military support for the vulnerable people. Globalisation has helped many foreign communities thrive economically, but this has resulted in an imbalance of resources. Now more than ever, the global community needs to become resilient and support those in need.

In Australia, the state and federal government is now looking at mental health and suicide prevention strategies for further funding in the education system that will ensure a mindfulness curriculum by providing more teachers who are educated in teaching mindfulness. In order to foster a balance that respects the values of art in society. The Song Room is a creative program funded by the Victorian Education Department to reinforce the importance of art education as being critical for the wellbeing of the next generation and gives voice to the importance of art education in Victorian education. Innovative resources have been made available to support students in critical thinking processes through the discovery of art education.

4.13 Looking for Justice After Injustice: Social Imagination

Time heals. As people process their loss, try to make sense of it, some move away from the memories, some find that one thing that shifts them away from their thought processes. Some people initiate injunctions, stand up for their rights, gather momentum and the situation starts to shift from what was, to what is, to now what is beginning to be. For the people of former Yugoslavia, many have had to face the

unthinkable of loved ones disappearing from their lives, they may play out in their imagination as to what has happened, what is the truth. They may have to fight to stay here for their remaining family, they may have gone insane never to be the same again. This paragraph is mere words and my words are not enough. I express my sincere condolences for what has happened to so many people who have lost loved ones. This study is my way of trying to remedy this. While the suffering took place many people were in overdrive, trying to cope, trying to eat, trying to plan. trying to sleep. Trying to find a way out. So that there was the before, the during and the after and in many respects the people had to develop their own model of reconciliation. Now after a quarter of a century, the region has evolved into another way of life.

DAH Theatre initiated a model of reconciliation after Mass Atrocity. Now the community is starting to heal on their own accord; to love, to find respect and to accept. The power is in the community. From my observation of what I experienced in Belgrade, the community of this region needs to express, to keep going and to keep fighting. Artful public pedagogy fosters new growth, hope for culture to thrive based on connection and acceptance.

4.14 Why Maxine Greene?

Greene navigated the male –dominated worlds of philosophy and progressive education and embraced significant strands of progressive thought (Knight-Abowitz, 2016). Greene pioneered the concept of imaginative pedagogy and founded the term Social Imagination. Her voice gave rise to a feminine approach to influence the ways that people critically view the world around them and imagine what could be.

The Sociological Imagination; A Cultural Theory that supports a quality of mind that fiercely drives motivation. A concept of trying to change the world. (C Wright Mills, 1959) discovered this way of being focused on intellectual journey.

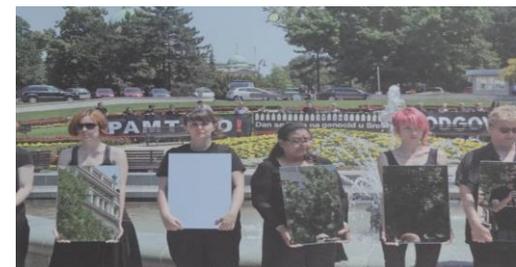
4.15 Artful Demonstration of Theatre

The use of letters and numbers in art works created by American Artist Barbara Kruger sent a clear message to the reader. On a philosophical level, Kruger's modern work influenced my own artwork. The combination of art and text takes the viewer to different places as the mix adds a layer of persuasion. DAH Theatre letters and numbers, held in silent protest yet peacefully displayed. With powerful effect, the symbols affirm the message of their artful display of public pedagogy. DAH Theatre's twenty-five-year commitment to social change and community wellbeing with little or no funding is an outstanding achievement. A courageous move to step in when the Serbian government lacked responsibility or accountability is a reminder to all countries to be mindful of laws that lack substance. To speak out, is to give power back to those who have had their human rights taken away by the leaders who are educated to support and govern communities. When there is no hope or it is dangerous, a community theatre has the power to restore the broken, the grieving and the marginalised.

“Once you start using euphemisms and lies for one thing, soon you continue using them in all other aspects of life, therefore it's important that we talk (in) precisely and boldly, to name names and say it as it is – genocide.” – Borka Pavicevic (2019).

APPENDIX (i)

Demonstration



APPENDIX (ii)

“Yugoslav Wars”—A chronological overview of key events

- May–June 1991:** Rising violence following ethnic tension in Croatia; Croatia and Slovenia declare independence from the SFR Yugoslavia; Yugoslav People’s Army (JNA) takes over border areas of Slovenia leading to the Ten-Day War.
- September 1991:** JNA openly attacks areas in Croatia; the Croatian War of Independence starts.
- October 1991–December 1991:** Full-scale armed conflicts are happening throughout Croatia. The Serb entity in Croatia proclaimed its independence as the Republic of Serbian Krajina, but remained unrecognized by any country except Serbia.
- January 1992:** Vance peace plan is signed, creating zones for Serb-controlled territories, and ending large scale military operations in Croatia; UNPROFOR forces arrive to monitor this peace treaty; the Republic of Macedonia declares independence; Republic of the Serb People of Bosnia and Herzegovina—the future Republika Srpska [Serb Republic]—is proclaimed.
- April 1992:** Bosnia and Herzegovina declares independence; the Bosnian War begins, as well as the siege of Sarajevo that would last for 1425 days in total and result in more than 10,000 people killed by the forces of the JNA and, subsequently, the Army of Republika Srpska. Federal Republic of Yugoslavia is proclaimed, consisting of Serbia and Montenegro and with Slobodan Milošević as president.
- May 1992:** UN impose sanctions against Federal Republic of Yugoslavia, banning all international trade, scientific and technical cooperation, sports and cultural exchanges as well as air travel; Slovenia, Croatia and Bosnia and Herzegovina became UN members states.
- March 1993:** The Croat-Bosniak War begins, a conflict between the Republic of Bosnia and Herzegovina and the self-proclaimed Croatian Republic of Herzeg-Bosnia, supported by Croatia.
- May 1993:** International Criminal Tribunal for the former Yugoslavia (ICTY), a body of United Nations, is formed in The Hague, Netherlands.
- March 1994:** Peace treaty between Bosniaks and Croats is signed (Washington Agreement), arbitrated by the United States.
- May 1995:** Croatia launches *Operation Flash*, retaking its territories from the forces of the Republic of Srpska Krajina, followed by the exodus of 11,500–15,000 Serbian refugees.
- July 1995:** Srebrenica genocide reported, with more than 8000 Bosniaks killed by the units of the Army of Republika Srpska under the command of General Ratko Mladić, who is sentenced to life in prison by the ICTY in 2017.
- August 1995:** Croatia launches *Operation Storm* and reclaims over 70% of its pre-war territory, followed by the exodus of approximately 200,000 Serbian refugees; NATO launches a series of air strikes on Bosnian Serb artillery and other military targets.
- December 1995:** Dayton Agreement signed in Paris, marking the end of the war in Bosnia and Herzegovina.
- March 1998:** Fighting breaks out between Yugoslav forces and ethnic Albanians in Kosovo, Slobodan Milošević sends in troops and police.
- March 1999:** NATO starts the military campaign *Operation Allied Force* in Kosovo.
- June 1999:** Conflict in Southern Serbia between Albanian militants and Yugoslav security forces begins upon the end of Kosovo War.

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Theatre Plays

25 Glasses Of Wine

The Shivering of the Rose

Zanzibar

Land of Jmaz – Dragonland

In/Visible City

Crossing The Line (2007).

(Women In Black Belgrade ed 2007 *Women's Side of War* 'Art grafik Beograd')

Images

Interior view of the stage in the former cultural centre of Pilica [Dom kulture], located in the territory of Spraska (Hulfeld et al 2018 p 10).

'Untitled ('*I Shop therefore I Am*') by Barbara Kruger, 1987

Peace Montage (Byrne 2003) (*Creative response to Kosovo Conflict*)

War: (Byrne 2010) *A demolished building defying defeat* 1, 2 & 3

'From Dark to light we cross the line'

“Creative Souls” (Byrne 2010) Photogram

‘You Talk We Die’ Mural commissioned by Victoria Street Drug Solutions, Matt Thompson. August 2010. Little Charles Street, Abbotsford.

Women In Black and DAH Theatre uphold letters and numbers in a public Artful Public Pedagogy Demonstration, July 2016 (Byrne 2016)

DAH Theatre Participants (Byrne 2016)

DAH Theatre Farewell (Byrne 2016)

Freedom to Choose (Byrne 2016)