



**GLOBAL
ARTS
CORPS**

GLOBAL ARTS CORPS

The face photos by John Sann (1963-2007) were taken on the streets in NYC (circa 2003) for an exhibit used to represent the ethnicity of the world we live in together.



"*Truth in Translation* is more than a remarkable stage production. It is a testament to the human need to reconcile and an examination of our capacity to do so." Time Magazine

Photo: Henry Jacobson

HISTORY

The prototype for the Global Arts Corps is the original South African touring production of *Truth in Translation*. It began as a collaboration between an extraordinary company of South African actors and musicians, an American Director, contributing writers from both countries and a legendary South African musician/composer. www.truthintranslation.org

The production asked the question that Nelson Mandela asked of his country: "can we forgive the past to survive the future?" and brought the story of the South African Truth and Reconciliation Commission into other areas of conflict around the world. The story was told from the perspective of the commission's interpreters. Very quickly *Truth in Translation* evolved into a pilgrimage of outreach to create dialogue in and between conflict zones around the world.



This South African Ensemble has played in 24 cities in 11 countries on 3 continents; performing for 55,250 people, and facilitating reconciliation workshops for 10,545 participants.

IMPACT

In every country, in response to the production and workshops that followed, audiences expressed the desire to **tell their own national story**, to talk about their history, to create their own story of memory using their own humor and music. It is this reaction that inspired the fifteen-year plan for the Global Arts Corps.



PROCESS

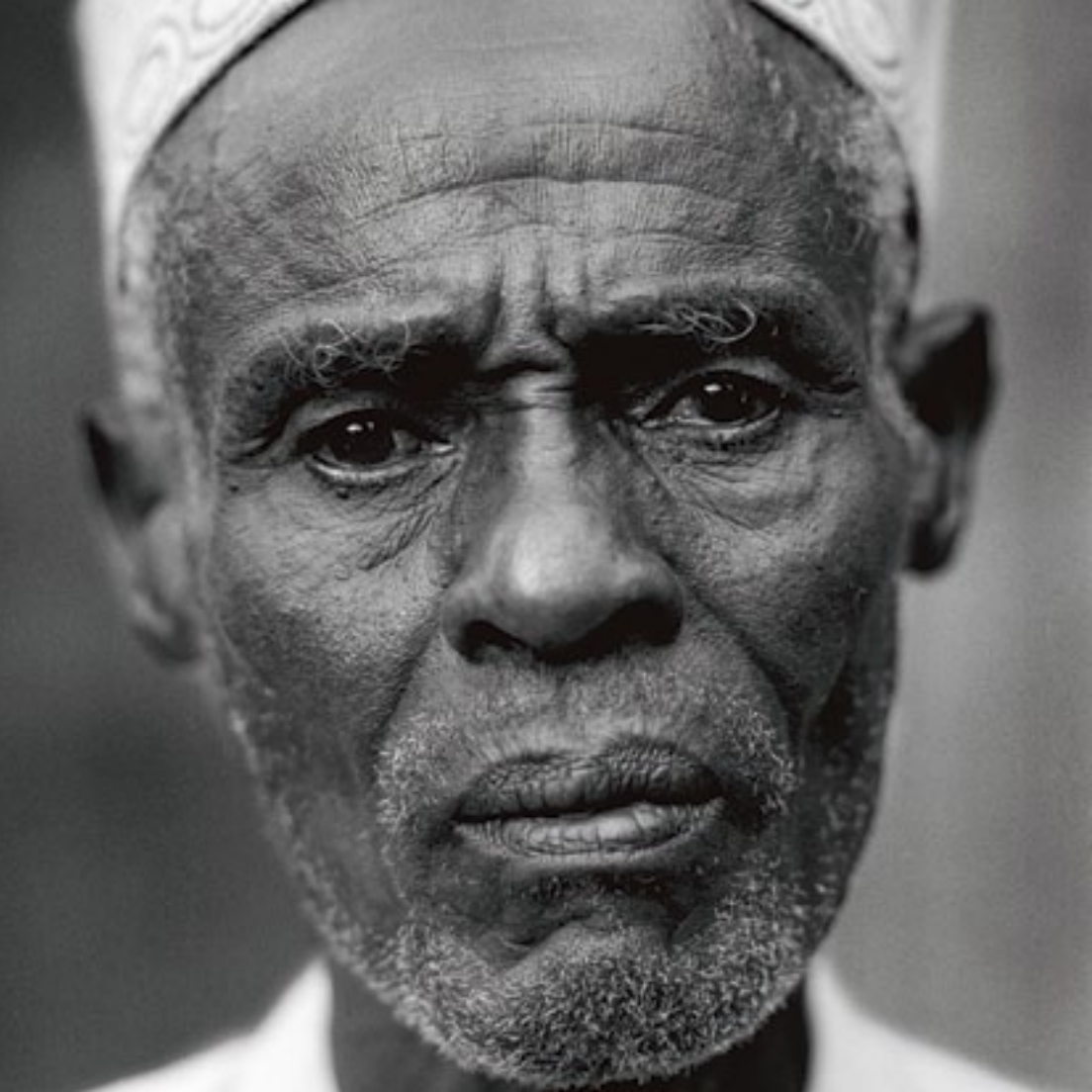
Global Arts Corps works with artists who either once looked down the barrel of a gun at each other or, as children of conflict, still deal with memories not yet healed.

In so doing we **create theatre ensembles out of people who fundamentally disagree** with each other; who are suspicious of each other; who see each other as the “us” and “them”. The resulting piece of theatre tells the story of a conflict within a shared collective consciousness – reconciliation in and of itself.



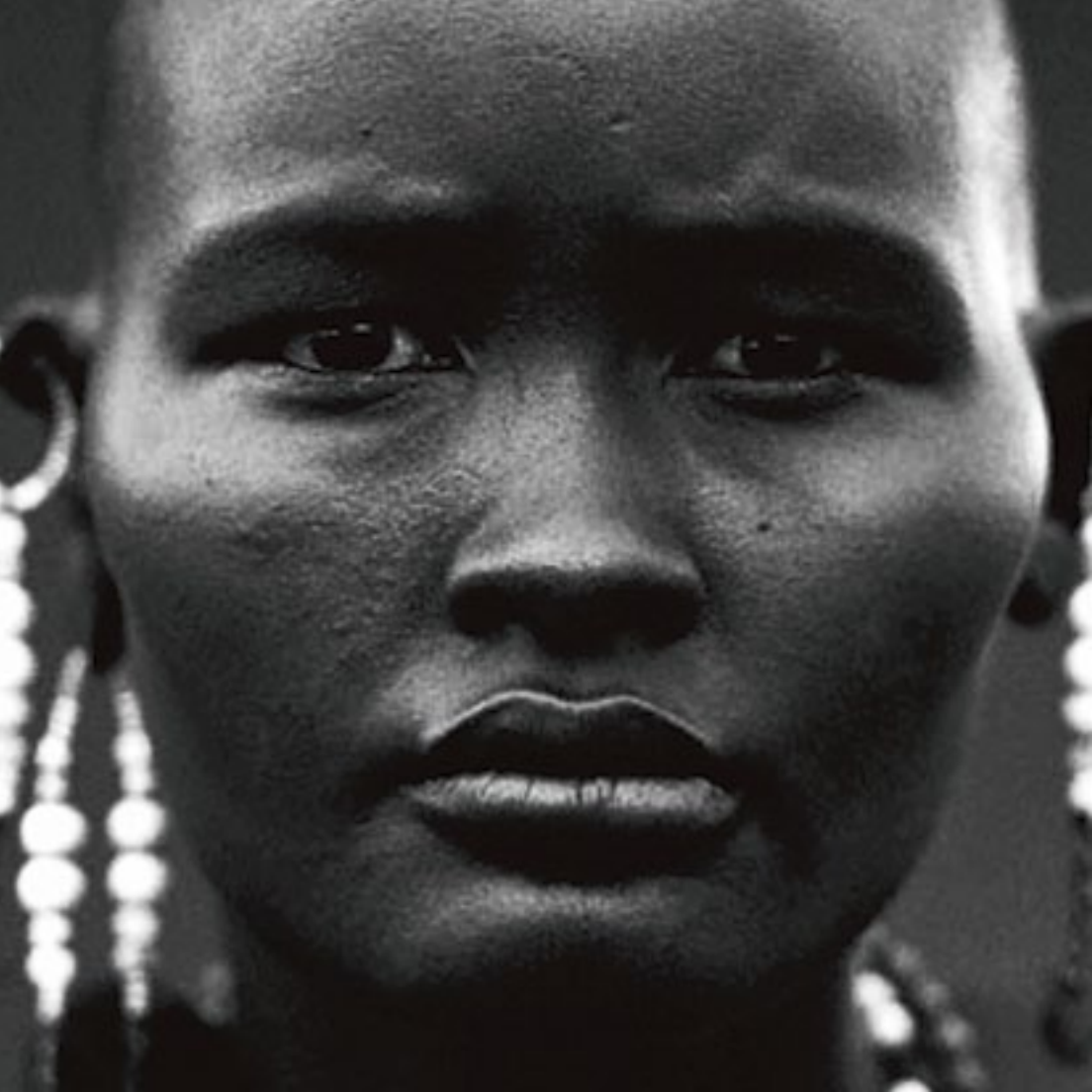
We then take this production to audiences living their own memories of recent violence and oppression but having the same need to **break the revenge and vengeance cycle**. In the dialogue that ensues, two totally different cultures of violence are exposed to each other. A mirror is created. Denial is disturbed.

As was the case with *Truth in Translation*, the production becomes a means for linking survivors of violence within and across borders. We have found that through live theatre, forged and performed by artists who have lived through their own conflict and violence, Global Arts Corps can achieve remarkable **non-threatening platforms** allowing for uncensored dialogue and constructive engagement across all sorts of divides.



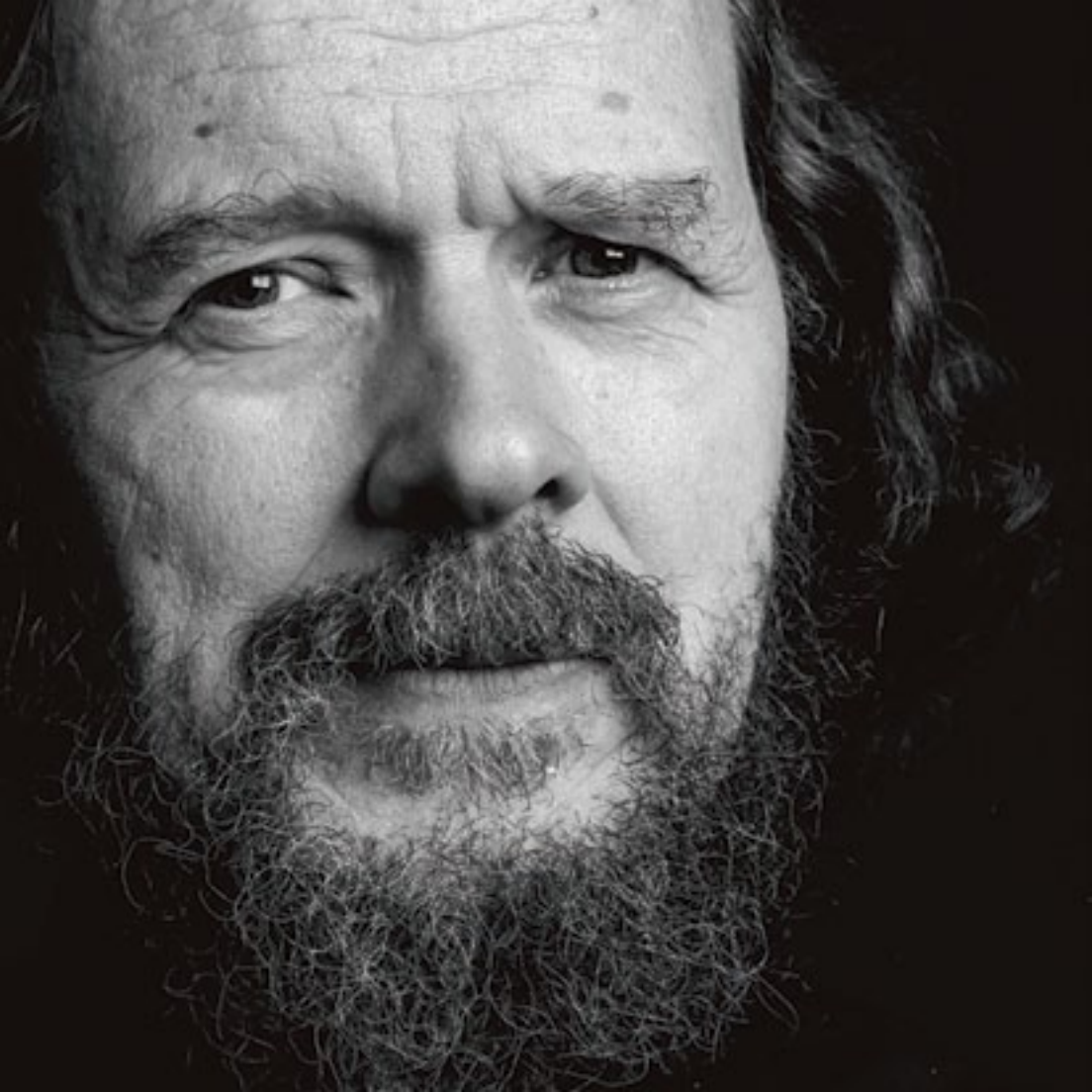
FUTURE

Our goal over the next fifteen years is to have created ten professional productions in ten countries emerging from violent conflict. As the numbers of productions grow, this expanding pool of international artists will become a traveling resource for training, education and reconciliation development in conflict zones across the world. **The work will tell their nation's stories** through world-class theatre, music, many languages, and shared humor.



We live in an age where vengeance and revenge is perceived as justice. At the same time we are taught to perceive our enemies as non-human. It's hard to have empathy with inhuman things. We believe live theatre creates moments when **perception itself can change** and what is perceived as non-human can morph in an instant to resemble our own experienced humanity.

We believe that crossing borders with difficult stories **eases a loneliness** that affects individuals who are looking for ways to create change. We believe that perceptual change is a natural human talent. We believe that ensemble training teaches us how to use it.



We know from *Truth in Translation* that
to make a play of past
conflict does not require the
elimination of disagreement.

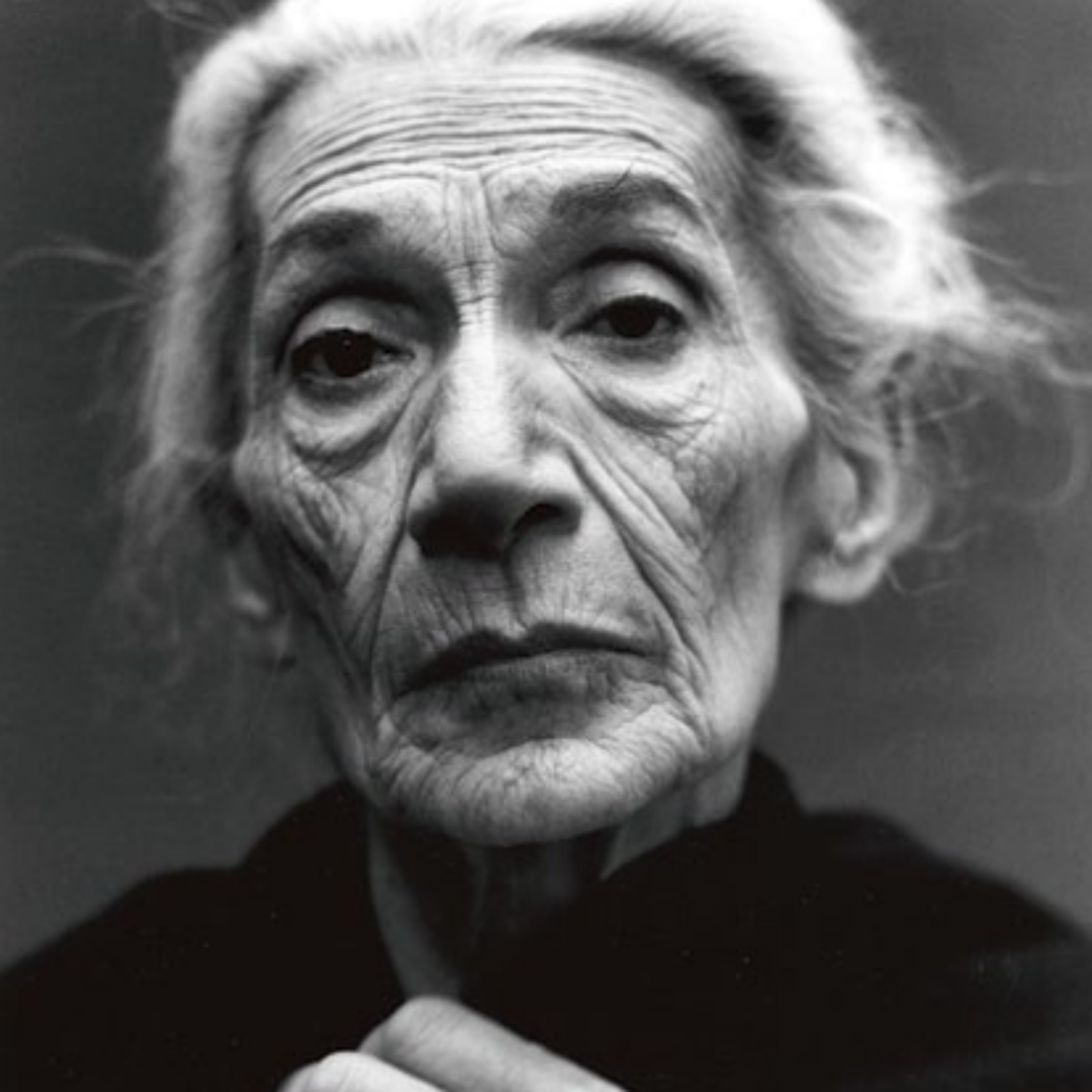
We believe that theatre created out of this
recognition creates a kindred spirit in
audiences who are also in conflict...provoking
dialogue that is authentic.

The Global Arts Corps would like a fifteen-year
period of time to continue to demonstrate
that an international community of
professional theatre **artists can**
make a difference.

*Two combatants fall into the same foxhole
– two fingers on two triggers – a pause –
a hand reaches into a shirt pocket.
Family photos are exchanged. A bullet hole
in one canteen – water shared from the
other – they sleep.*

*The next morning a twig snaps loudly.
They wake with a start, grab weapons
and mortally shoot each other.*

Paraphrased from *Mr. Sammler's Planet*,
by Saul Bellow



Reconciliation is a fragile thing.

It is what we do in a split second, when we wake with a start, that has final meaning.

It is this fragile space where the Global Arts Corps can move in to make a difference.

Truth in Translation forged the way in 11 countries. The Global Arts Corps extends and multiplies it globally.

Michael Lessac
Artistic Director

Thank you to our generous donors who have contributed to Global Arts Corps. We invite you, we need you, to support and partner with us on this second stage of the process.

Organizations:

The Embrey Family Foundation
The Charles Engelhard Foundation
The Charles Stewart Mott Foundation
Rockefeller Brothers Fund
Robert Bosch Stiftung
Open Society Foundations
Spirit Dance Foundation
Jon and Susan Rotenstreich Foundation
Stephen and Myrna Greenberg Philanthropic Fund
The Felix & Elizabeth Rohatyn Foundation

Individuals:

Joan Blatt
David Guc
Jean and Richard Ferguson
James E. Hudson III
Arthur Lessac
Jen and Lars Magnusson
Arla Sorkin Manson
Jonathan Moore
Benjamin Read and
Anne Fletcher-Read
Victoria Sharp
Bruce and Sandra Tully
Mary J. Woollen

TRUTH IN TRANSLATION Supporters

Founding supporters for Truth in Translation:

Sophie Craighead
Arthur Lessac
The Charles Engelhard Foundation
The Charles Stewart Mott Foundation
The Embrey Family Foundation
Rockefeller Brothers Fund
The Robert Bosch Stiftung Foundation
Oak Foundation
King Baudouin Foundation
Humanity United
Balkan Trust for Democracy/German Marshall Fund
Kosovo Ministry of Culture
European Union (Conference, workshop
and Cultural Initiative Fund)
National Arts Council of South Africa
The Standard Bank of South Africa
The Department of Arts & Culture, South Africa
Hivos
The DeVito/Perlman Family Foundation
The Mai Family Foundation
The Stephen and Myrna Greenberg Philanthropic Fund
The Norman Hirschfield Foundation
The Swathmore College Class of 1961
The Zients Family Foundation
The H.L. Epstein Family Foundation, Inc.
The Jon and Susan Rotenstreich Foundation
Dancers' Workshop, Jackson WY

Board of Advisors:

Archbishop Desmond Tutu
Ambassador Barbara Masekela
Cyril Ramaphosa
Anthony Lake
Max du Preez
Glenda Wildschut
Alex Boraine
Albie Sachs
Charles Villa-Vincencio
Dr. Mamphele Ramphele
David Hamberg
Vincent Mai
Wilhelm Verwoerd
Jonathan Moore
Peter Storey
Reverend James Morton
Pieter-Dirk Uys
Juile Katzman
Victoria Sharp
Douglas Tanner
Don Steinberg
Stuart Oken



Mostar, Bosnia/Herzegovina

A city still struggling to reconcile 15 years after the Bosnian War. A famous bridge, once the Balkans symbol of peace, bombed during the War...now reconstructed as a monument to a hopeful future. We were told that audiences from the 3 sides of the divide - Bosniaks, Croats and Serbs - would not sit together in one location. So we performed on a platform at river's edge for part of the audience; and projected video of the live performance into the side towers of the bridge, where others could view it simultaneously from different locations.

NORTHERN IRELAND



NORTHERN IRELAND

Stage production: An extraordinary Belfast cast of actors is presently in production exploring a fragile peace with an ensemble from both sides of the divide. It is scheduled to open in 2013.

KOSOVO



KOSOVO

Stage Production: Work has begun with Jeton Neziraj, playwright and director of the cultural production company Qendra Multimedia in Kosovo, to create a production with Albanian, Serbian, and Roma actors exploring shared myths and historic conflict. This evolving production is slated to open in 2014.

CAMBODIA



Photograph by: faithmonsoon

CAMBODIA

Circus/Theatre Production: exploring inter-familial relationships between recent generations affected by war in a country that never went through a post-war reconciliation process. This will be a collaboration between the Global Arts Corps and the Phare Youth Circus in Battambang. Members of the South African cast and the Northern Ireland cast will participate in the collaboration.

INTERNATIONAL FILM



INTERNATIONAL FILM

A documentary film is in post-production chronicling the original South African Truth in Translation project's inspiration, development, performance, and journey of workshops around the world – anticipated release in 2012. As a cornerstone of the Global Arts Corps, it will multiply the reach and outreach of the original production to many more countries than we can afford to travel. It is a way to sustain the impact of Truth in Translation. The film will support human rights organizations working on the ground and become a tool for teachers in conflict zones.

SUMMER INSTITUTE



Photograph by: David J. Swift

SUMMER INSTITUTE

The Summer Institute is an annual event that functions as the research and development arm of the Global Arts Corps.

In July 2011, the Global Arts Corps brought together highly-regarded thinkers and talents from the performing arts, nuclear physics, particle physics, anthropology, neuroscience, journalism, and psychology, who joined ex-combatants, victims of conflict, and on-the-ground professionals working on the healing of memories to deal with the past and engage in a dialogue on conflict transformation and perceptual change. This was our inaugural Summer Institute.

Just as the theatre productions of the Global Arts Corps cross emotional, civil, religious, and racial divides as they perform in conflict zones across the world – the Summer Institute crosses habits of thinking and investigates new directions in education.

The Global Arts Corps is a project of the Colonnades Theatre Lab, Inc. (CTL). CTL, founded in 1974 in NYC by Artistic Director and producer, Michael Lessac, is a development center for international theatre. It is incorporated as a nonprofit 501c3. In 2005 CTL established a South African nonprofit Section 21 sister company, dedicated to using the perceptual power of theatre as an agent of change in societies moving from conflict to peace.

All contributions are 100% tax-deductible.

Michael Lessac, Artistic Director
michael@globalartscorps.org

Jacqueline Lessac, Executive Producer
jackie@globalartscorps.org +1 212 281 0896

Todd Lester, Executive Director
todd@globalartscorps.org +1 212 281 0896

Nick Boraine, Associate Artistic Director, South Africa
nick@globalartscorps.org +27 (0)83 300 8057