



# IIPE PRESENTER GUIDELINES

Thank you for agreeing to conduct a session at IIPE 2017! We hope you will enjoy this aspect of the Institute and benefit from mutual learning with other participants. "Participants" and "participatory" are the key words in describing the Institute, and unlike academic events presenters are in every sense participants, equally engaged in mutual learning. So we invite you to join us in making IIPE as participatory and communal as possible.

**PLEASE NOTE:** THIS YEAR THERE ARE TWO TYPES OF INTERACTIVE, EXPERIENTIAL SESSIONS:

ACTIVITY-BASED WORKSHOPS AND SHARED PRESENTATION SESSIONS (OF EITHER TALKING CIRCLES OR ROUND-ROBINS)

## Workshops

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Workshops should be designed to be participatory, hands-on, activities-based sessions demonstrating applications of peace education. They are intended to provide participants with practical strategies and materials for educating about daily theme issues; action strategies; and relevant knowledge. The IIPE participants—the audience for your workshop—include a mix of educators and activists, graduate students, and NGO representatives. Given the diversity and range of experience of participants, it is recommended that you allow at least 15 minutes for questions from the participants about how they might apply, facilitate, or adapt your workshop and materials in their setting. You are also encouraged to ask for feedback toward improving your workshop and personal practice.

*\*\*\* Your workshop will run for one hour and a half (90 minutes).*

**Please send a title and brief description** (abstract of less than 100 words) of the specific **content and proposed process** of your workshop using the attached "Program Planning Worksheet." **Abstracts are due July 15.**

**After you've filled in the "Program Planning Worksheet" please submit your description using our online form:**

<http://www.i-i-p-e.org/iipe2017/participants/abstracts/>

We would like the workshop presenters to incorporate creative forms of inclusion, interaction and participation. Workshop descriptions should specify these methods. Workshops should attempt to convey and/or implement hands-on material / methods / solutions. We provide the participants with brief descriptions as the basis from which to choose their workshops. The number of small group sessions running at any one time may vary according to the total number of participants. We feel it best not to have more than 15-20 participants in the small groups, so that all can participate in the discussions. Please bring at least 20 copies of any handouts with you that you might use in your workshop. Remember that all the participants are experienced and can offer reflections on questions that you are exploring. Plan to allow sufficient time for discussion toward the end of your workshop and consider preparing additional inquiries to be explored independently by participants.

## Talking Circles / Round-Robin Sessions

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Talking Circle / Round-Robin sessions are CO-PRESENTED sessions. You are encouraged to contact the people with whom you will be sharing the co-presentation. Their names and contacts are in your INVITATION TO PRESENT letter/email.

Following are *suggested guidelines* for the format of these co-presented sessions. **As a group, you are welcome to determine your own process. Our intention with these suggested forms is to provide possible models that encourage synergy amongst presenters as well as participant engagement.**

**Talking Circles** are guided inquiry and reflection, discussion-based sessions. The content can be substance-based issues, research questions, or a focus on meditative (or other types of) experience. The presenters will function more as facilitators to form the guiding inquiry question. Presenters can give short introductions and the rationale motivating the inquiry. The process can also have a particular form or practice such as engaging in a restorative justice circle. Allow time for closing reflections.

**Round Robin Sessions** are similar to mini-panel presentations. This form will afford opportunities for many participants who want to share their research or project experience. Two to three people will share the session and open it by making short

presentations. As a presenter, formulate your own questions for the listeners. Allow substantial time for the listeners to give respond and for the whole group to reflect and discuss what was presented.

*\*\*\* This shared session will run for one hour and a half (90 minutes). You are encouraged to connect with the other participants sharing your session to plan your time accordingly.*

**Please send a title and brief description** (abstract of less than 100 words) of your own contribution to your talking circle / round-robin session using the attached “Program Planning Worksheet.” **Abstracts are due July 15.**

**For these co-presented sessions we also encourage your team to identify a shared or common theme.** There will be an option to submit this shared theme on the “Program Planning Worksheet” and the online submission form.

**After you’ve filled in the “Program Planning Worksheet” please submit your description using our online form:**

<http://www.i-i-p-e.org/iipe2017/participants/abstracts/>

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## Plenary Presentations

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The IIPE program consists of daily plenary panels in which all participants are introduced to various perspectives on theme issues. *Each plenary presentation is intended to contribute awareness of particular sub-topics that contribute to the overall IIPE theme as an inquiry.* The length of the plenary presentations are a brief **15 minutes** per presenter and there are three presenters and a moderator for each plenary.

The presentations provide common points for small group participant discussions that follow the panels. Inquiry questions are developed by each small group and then raised for the whole group. *We try to make the plenary sessions as participatory as possible by including whole group participatory discussion after the presenting portion of the session.* It is important for the plenary presenters to open up new ways of thinking about the IIPE theme and the plenary sub-theme while also presenting in a clear and accessible way. We ask that no papers be read, but rather that each speaker contribute not only content but also qualities of talk that deepen the shared dialogue. *The inquiry-based learning of IIPE can be furthered by the inclusion of your own questions and queries.* It is also hoped that the substance of these panels will enter into the conversations in workshops, so it is important for all presenters to attend these sessions.

To prepare the program, please send us a title and a short synopsis (abstract of less than 100 words – using the “Plenary Worksheet”). **Abstracts are due July 15.**

**After you’ve filled in the “Program Planning Worksheet” please submit your description using our online form:**

<http://www.i-i-p-e.org/iipe2017/participants/abstracts/>

We look forward to having you with us. Your experience and knowledge will enrich the program and be of ongoing significance to the participants. We thank you for your contribution to IIPE 2017.

Sincerely,  
IIPE 2017 Organizing Team

## SAMPLE ABSTRACTS

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**Sample abstracts from IPE 2005: EDUCATION = MOVEMENT FOR CONSTRUCTIVE CHANGE (Educating for Peace through the Arts):**

### Workshops

#### **CREATIVE EXPRESSIONS OF CONFLICT TRANSFORMATION USING FOLKTALES**

**(Michele Milner - Canada)**

This workshop will look at how creative methods of re-telling folktales can be used to identify and explore different concepts related to conflict resolution and transformation. Experiential learning through movement, drama, music and visual art can provide alternative ways of knowing and understanding while allowing students to physically experience the concepts and emotions associated with complex topics. In intercultural learning situations, expressive arts activities can be particularly useful in building skills in observation, while validating multiple interpretations of concepts. This builds respect and trust in other's ideas through positive group interaction and supports thinking dispositions such as being open-minded, and reflective.

#### **TRANSFORMING XENOPHOBIA THRU CREATIVE EXPRESSION**

**(Mary N. Ntabeni - Lesotho)**

Conflict and systematic racism permeated the social fabric of the southern African region for centuries until South Africa was liberated in 1994. This feat was achieved through the enduring peacemaking efforts of countries, organisations, movements and individuals. However, more peace-building and peacekeeping work still needs to be done to combat xenophobia and many other inhumane and discriminatory practices that continue to plague the region. Therefore, participatory activities of fostering tolerance will include drama/role-play/simulation/mock-interviews, poems, songs, and images/drawings. The idea is to address the problem of xenophobia by drawing lessons from the actions and words of peace of Moshoeshoe I of Lesotho and the South Africa,

### Plenaries

#### **AESTHETIC EXPERIENCE AND THE ETHICS OF PEACE AS HUMAN FLOURISHING**

**(Dale Snauwaert – USA)**

It is argued that human (natural) rights are grounded in the realization of universal "basic values (goods)," and these values constitute, in multiple individual and cultural instantiations, human flourishing. A peaceful society can be understood as one that guarantees human rights, safeguarding basic values, thereby providing the social conditions necessary for human flourishing. In turn, aesthetic experience is both a basic value necessary for human flourishing and a necessary condition for the development of the moral capacities through which human beings engage as competent moral agents. Aesthetic experience is therefore a requirement of both peace and peace education.

#### **THE AFGHAN INSTITUTE OF LEARNING: USING ART TO FURTHER PEACE, EDUCATION, AND ECONOMIC OPPORTUNITY**

**(Sakena Yacoobi – Afghanistan)**

As Afghanistan struggles through reconstruction, persistent violence threatens women and children. In order to create lasting peace in Afghanistan, the Afghan Institute of Learning brings education and economic opportunity to Afghan women and children through interactive artistic exercises like role plays, drawing, rug weaving, sewing, and calligraphy. Women learn artistic skills and start businesses to support themselves and their children. The Afghan Institute of Learning is using art to further peace in Afghanistan as a source of cultural pride, a method of communicating positive messages in the midst of violence, and a strategy for re-engaging people in constructive traditions.