

Creative action is basic to the history of human evolution. Creative action has not only helped construct multiple forms of societies (simple or complex), it has also been the process through which people have understood and analyzed the society in which they live and the societies in which they wish or hope to live. Today creative action is defined and manifest, promoted and institutionalized under highly constrained conditions. By employing the method of theatre of the oppressed in our practice we make a sincere attempt to generalize the opportunity for all in society to engage in creative action. However the situation within which people's creativity is expressed is so constrained by the immediacy of survival that the opportunity to develop a wider range of creative expression and practice, sustained critical thinking and intellectual progress is not available. In contexts where survival is at stake, citizens find it opportune to vote for parties that protect interests but not social relationships, or intellectual development, or healthy cultures, or freedom. While there is an emphasis on creating cultural spaces for people, the very meaning of culture is pre-scripted in these spaces.

We wish to democratize the terms in which culture and creative action is imagined, constructed, and realized. We wish to broaden the spaces within which people's voices and views are heard and acted upon. We want to bring art back into people's lives as a constant companion that can help express people's belief in themselves and in their value. We wish to create a practice through which people come to recognize, understand, and believe in their desire for change. We believe this can enable people to follow in the footsteps of thoughtfully chosen leaders rather than blindly follow pre-scripted economic, political and cultural goals. We have seen this process of thought develop, and when we do see it, it is surely a sign and consequence of years of work. In other words, we are promoting people's art not as a showcase of a particular place, a static aesthetic feature of a distant world. This apolitical promotion of people's art such as in the Indian Fair in USA is not what we have in mind.

We believe that promoting people's art is about developing people's ability to think, represent, question, critique, and reconstruct their experience as citizens. We believe that this political action, this battle for citizenship involves creative action. Cultural action does not serve a secondary function for political action as some politicians are inclined to believe. It is not just celebrities who ought to share the platform with politicians. After all celebrities already have a captive audience. I suppose that is the service celebrities perform for politicians. In fact, it is the relentless and unrecognized creative action of people that should adorn the platforms of politicians – the politicians who always claim to represent their constituencies.

Nor does political action belong to a different realm of action and practice as some cultural activists tend to believe. We are not collecting a crowd so that the real political activists can begin real political work. We believe the creative action we are encouraging to be political work. We are constructing people who can learn to recognize the multiple social relations through which they are connected to others in society. We believe that this process of constructing a collective can only emerge through a constant dialectical questioning, reflection, and action - both onstage and offstage. This means that we make every effort to fight the tendencies of propaganda within our work. Now, there is a

difference between having a thesis at all and making that the focus of propaganda. I do have a thesis. But we don't require people to think the same thesis. We can only support this process of searching for a thesis that addresses people's critical understanding of their social relations. Only they can do this for themselves. We cannot take the responsibility for the thesis on our shoulders.

We require people to think about and study the multiple relations they have with others in their societies. We believe that the more they learn about how they relate to others in society, the more they are scripting their own power. We believe that people must develop their knowledge about their relation with others. Accumulating this power to reconstruct social relations can fight individual alienation in society. This process can only happen through interaction with others. And through this process people can construct their thesis of what kind of social relations to build. Unless they are truly committed to their belief in their equal worth as humans, and in the equal worth of every other human, in the power of every human to recognize the set of social relations within which they are living, they will not be constructing a thesis of a future society that is truly collective in nature. Nor will it be truly reflective of an individual's power and creativity in constructing the nature of change.

We have discovered a connection between Indian thinking and the methods for political theatre that came in the form of Brecht, and Boal. We have brought their vision together with the capacity for constant argumentation so widely seen in folk art practices to make something like dialectical theatre. In this we have brought the onstage-offstage experience of humanization to the fore. This dialectical theatre can only be constructed by handing over the means of producing art to the downtrodden through various mass organizations.

We have handed over the means of production related to art to xxx, xxx, xxx, and to many Dalit proletariat in India. We are proud of the fact that we worked with all our heart and commitment for last 20 years to see that people are engaging themselves in a debate, discussion before taking political action. We sincerely want to counter the culture that is acting to seek??? Globalization and for that we have to have our own cultural front which will construct relation instead of destroying it among working class people. And which will teach the world the art of democracy. Let us come together to make it a success. Let us spread this practice of art all over the country. Let us open a democratic space in front of oppressed, let us not only teach, let us also learn from them to construct a political perspective. And let that political perspective be developed with the joint contribution of oppressed people and the activists who work for the liberation of the oppressed.

We want to create an organization of theatre and art to address the following questions in a constructive organized manner.

Art is a social metaphor. Even in the primitive age people created art by making their hands free. The art of making weapons to fight against animal, to establish control over nature, to construct a human society. Art had always been there with human beings to explore art of living. The paintings on the wall of the cave proves that they was democratic participatory expression of skill related to art even in those days. But who took away the art from the working class mass? Why they take away all means of production related to art? Why did they institutionalize it? Did they have no intention? If they had intention then what are these thoughts that operated behind this act of taking away all means of production related to art?

We believe art was taken away from people to make people blind followers, to close all doors of intellectual growth of the poor people, oppressed people, not to make people analytical about the oppressive society they live in. In the name of promoting people's art actually some traditional folk art was promoted through an effort like India Fair in USA where we saw an effort to make it non political or in other words to make it political in the way ruling class wants. We want an art which can open a space where the art of democracy will be learnt explored by everybody. We want an art which will liberate people who had been the victim of culture of monologue, our art will establish culture of dialogue, debate, discussion, which will inspire people to question, instead of waiting for an answer, instead of accepting, people will be analyzing; instead of following they will participate in a struggle rationally, thoughtfully. We must democratize politics further to develop the nature of people's movement.

So long theatre was seen as a support service activity. It can support a political action, it can only act as a propaganda tool. As a result a hierarchical relation between political work and cultural work and between actor and spectator has been created. Politicians treat cultural work as secondary. Artists sometimes treat political work as belonging to a different realm of action and work.

If you are a famous artist/celebrity (someone who already has an audience) then of course you can be seen at the same level. Attitude has not changed.

The political theatre people also identify themselves as cultural activists or artists. They don't identify themselves as political activists. In Theatre of the Oppressed, acting has a dual meaning. Acting means 'to act'. To act onstage. And to act offstage are incorporated into the whole meaning of 'acting'. Therefore every artist is activist too. So theatre does not end just often the performance it continues. We want an art where actors and spect-actors will start acting to bring change in oppressive reality of the society. This is **theatre as politics** as Boal says. This is 'theatre for change.' We want an art which will create a desire inside people to act for a revolution to bring in the society around us. Revolution must take place inside first which will move people to revolution. The art will create a total revolution. People must feel the need to create a revolution inside. We must not risk again by being the vanguard of the people. We must act in a real collective manner, not

by authoritarian means. Art that we have developed will help us by creating a space where collective action will evolve and a collective mentality that we already have will come onto the surface.

Jana Sanskriti Centre for Theatre of the Oppressed has exactly made an art of such kind by introducing theatre form invented and developed by Augusto Boal of Brasil. Jana Sanskriti is the first exponent of Boal's theatre in India. JS started work in 1985 and lost 21 years it has consistently worked among agricultural workers in Bengal as activist group through this kind of theatre. We have discovered a connection between Indian thinking and the thought that had come from the west during the 1970s related to theatre and politics. We have changed the method by experiencing people's nature of and context of humanization. Now we have handed over this means of production, the art of making theatre to the downtrodden mass of India through various activists organizations. We have handed over the means of production related to art to Santhal, Ho, Katkari, and to many Dalit working class in India. We are proud of the fact that we worked with all out heart and commitment for last 20 years to see that people are engaging themselves in a debate, discussion before taking political action. We sincerely want to counter the culture that is acting for globalization and for that we have to have our own cultural front which will construct relation instead of destroying it among working class people. And which will teach the world the art of democracy. Let us come together to make it a success. Let us spread this practice of art to all over the country. Let us open a democratic space in front of oppressed, let us not only teach, let us also learn from them to construct a political perspective. And let that political perspective be developed with the joint contribution of oppressed people and the activists who work for the liberation of the oppressed.

Objectives of the organization.

- This organisation will be an impetus to the people's movement, to democratize politics.
- The organisation will engage herself fully to allow people's intellectual and political growth. It will act always against the reactionary attempt to make people blind followers.
 - The organisation will fight against all kind of fundamentalism, be it religious or political. It will fight against the culture of monologue at all levels of society.
 - The organisation will always foster debate against dogma.
 - To achieve the above objectives, Theatre of the Oppressed will be the principal means.
 - The organisation will devote itself towards distributing theatrical means of production to the oppressed masses against elasticising theatre and politics.

- This organisation will act against the theatre, which allows people to ventilate their emotions. Through T.O., the organisation will make people critic, rational, politically active, to combat stage monopoly as well as speech monopoly.
- Through T.O., the organisation will fight against the internalised oppressive values people leave at their unconscious level.
- To change the oppressive social relations, the oppressed masses have to go into a journey from particular to general. And to create this journey, Theatre of the Oppressed will be applied as a tool to achieve this goal.
- The organisation will not concentrate only on the performing part of theatre, theatre will continue after the performance to establish a constructive equation between acting and activism. The organisation will see theatre as “a rehearsal for change”. The activism on stage will continue off stage too.

RELEVANCE OF T.O.:

- When in the present globalization of the capital there is an attempt made to remove the existence of the culture of many opinions then standing utterly on the side of the opinions of many we claim and announce that we are completely for the globalization of thought, philosophy, human beings and humanity. Our concept of globalization is based upon the Sanskrit saying “basudhiva kutum bakum” which primarily means “welcome world citizens”, where the citizens of the world are united and related and not isolated from one another. Man over here is not a slave to selfish and materialistic thoughts. In order to create a world of not just beings but human beings we have come out with “many opinions and together. Globalisation of capital wants to robotize the human being to make people blind follower of the system. Where as To can open a democratic space where people by and large can grow intellectually , rationally. The organization believes rational participation of the people can construct a human society

