



Faculty of Humanities and Social Sciences  
BA in International Relations

## Final Degree Thesis

# **Playback Theatre as a rehabilitation mechanism for victims of gross Human Rights violations?**

Student: Paula Colorado Cortés

Director: Sara Palacios Arapiles

Madrid, May, 2023.

“Theatre cannot disappear because it is the only art where humanity faces  
itself”.

- Arthur Miller -

## **ABSTRACT**

Under international Human Rights law, victims of gross Human Rights violations and abuses have a right to an effective remedy and reparation. For instance, Article 14 of the UN Convention Against Torture provides that “each State Party shall ensure in its legal system that the victim of an act of torture obtains redress and has an enforceable right to fair and adequate compensation, including the means for as full rehabilitation as possible”. Similar provisions are found in other instruments, such as the Universal Declaration of Human Rights (Article 8), the International Covenant on Civil and Political Rights (Article 2), the International Convention on the Elimination of All Forms of Racial Discrimination (Article 6), and the Convention on the Rights of the Child (Article 39). However, the language employed in these provisions is vague and do not elaborate about the measures that States shall adopt to rehabilitate victims of gross Human Rights violations. The above legal framework also applies in transitional justice processes, which shall focus on the needs of the victims to empower and transform societies and thereby contribute to lasting peace. This dissertation will analyse playback theatre as a method of individual and social rehabilitation, and the extent to which it can contribute to empower and transform both individuals and communities. If playback theatre proves capable of success in fulfilling the requirements that international law establishes for rehabilitation of victims of gross Human Rights violations, then it should be considered by States as a rehabilitation mechanism for victims.

**Keywords: Gross Human Rights violations, reparation, rehabilitation, playback theatre, requirements.**

## **RESUMEN:**

En virtud de la legislación internacional sobre derechos humanos, las víctimas de violaciones y abusos graves de derechos humanos tienen derecho a un recurso efectivo y a reparación. Por ejemplo, el artículo 14 de la Convención de la ONU contra la Tortura establece que "todo Estado Parte velará por que su ordenamiento jurídico garantice a la víctima de un acto de tortura la reparación y el derecho a una indemnización justa y adecuada, incluidos los medios para su readaptación lo más completa posible". Disposiciones similares se encuentran en otros instrumentos, como la Declaración Universal de Derechos Humanos (artículo 8), el Pacto Internacional de Derechos Civiles y Políticos (artículo 2), la Convención Internacional sobre la Eliminación de todas las Formas de Discriminación Racial (artículo 6) y la Convención sobre los Derechos del Niño (artículo 39). Sin embargo, el lenguaje empleado en estas disposiciones es vago y no detalla las medidas que los Estados deben adoptar para rehabilitar a las víctimas de violaciones graves de los derechos humanos. El marco jurídico anterior también se aplica en los procesos de justicia transicional, que se centrarán en las necesidades de las víctimas para empoderar y transformar a las sociedades y contribuir así a una paz duradera. Esta disertación analizará el teatro playback como método de rehabilitación individual y social, y en qué medida puede contribuir a empoderar y transformar tanto a los individuos como a las comunidades. Si el teatro playback demuestra ser capaz de cumplir con éxito los requisitos que el derecho internacional establece para la rehabilitación de las víctimas de graves violaciones de los Derechos Humanos, entonces debería ser considerado por los Estados como un mecanismo de rehabilitación para las víctimas.

**Palabras clave: Violaciones graves de los Derechos Humanos, reparación, rehabilitación, teatro playback, requisitos.**

## Table of Contents:

1. Introduction .....	4.
2. Aim and motives.....	6.
3. State of the art.....	8.
4. Theoretical Framework.....	11.
5. Research question and objectives.....	14.
6. Methodology.....	15.
7. Analysis and discussion.....	18.
7.1. International legal framework for the rehabilitation of victims of Human Rights violations.....	18.
7.1.1. International Human Rights Instruments.....	20.
7.1.2. Transitional Justice .....	25.
7.1.3. Common legal requirements for victim rehabilitation within International Human Rights instruments and Transitional Justice. ....	27.
7.2. Brief review of rehabilitation mechanisms.....	28.
7.3. Playback theatre as a method of individual and social rehabilitation .....	30.
7.3.1. Definition and principles .....	32.
7.3.2. Contribution to individual and community empowerment and transformation.....	33.
7.3.3. Secondary analysis of cases of rehabilitation of victims of Human Rights violations through playback theatre.....	36.
7.3.3.1. Effectiveness of playback theatre for victim rehabilitation .....	36.
7.3.3.2. Final considerations .....	39.
8. Conclusions .....	41.
9. Bibliography.....	44.

## **1. Introduction**

Human Rights violations and abuses are a persistent problem in many parts of the world. In response, International Human Rights Law has sought to provide victims of gross Human Rights violations with the right to obtain an effective remedy and reparation. Numerous instruments, such as the Universal Declaration of Human Rights (UDHR), the United Nations (UN) Convention Against Torture and other Cruel, Inhuman or Degrading Treatment or Punishment (CAT), the International Covenant on Civil and Political Rights (ICCPR), the International Convention on the Elimination of All Forms of Racial Discrimination (ICERD) and the Convention on the Rights of the Child (CRC), have established the right of victims of gross Human Rights violations to obtain reparation and rehabilitation measures. However, the language employed in these provisions is vague and does not precisely elaborate about the measures that States shall adopt to rehabilitate the victims of gross Human Rights violations. In this context, transitional justice processes are particularly relevant. Transitional justice seeks to address the needs of victims of gross Human Rights violations and to empower and transform societies, in order to contribute to lasting peace.

Out of these treaties and judicial processes, what is certain is that the States should provide adequate rehabilitation to victims of Human Rights violations when necessary. This may include the payment of financial compensation, the provision of mental and physical health services, as well as education and counselling programmes to help victims reintegrate into society. However, these treaties also claim restitution, reparation and satisfaction as measures that should also be provided to restore victims' dignity and the rights they have been denied. To achieve this, international law does not mention concrete programmes that states must implement to provide reparation to victims, which implies that states have 'room for discretion' as long as these programmes achieve reparation. Therefore, this dissertation seeks to explore different art-based programmes, and specifically playback theatre, in order to suggest it as an option for states to consider when implementing their victim rehabilitation policies.

To this end, this dissertation will examine various international Human Rights treaties, with the aim of identifying the legal obligations of States regarding rehabilitation for victims of Human Rights violations, in order to explore how playback theatre can meet these obligations. Through this analysis, the main objective of this dissertation is to provide a comprehensive understanding of the potential of playback theatre as a tool for rehabilitation

and contribute to the development of effective and sustainable rehabilitation programs for victims of Human Rights violations.

At the national level, states have implemented various rehabilitation programmes for their victims. However, despite the existing literature on the benefits of playback theatre as a rehabilitative intervention, playback theatre has not been incorporated into these programmes. Furthermore, having found that scholarly legal works have not yet connected rehabilitation measures under Human Rights law with playback theatre, this dissertation aims to explore this connection, thus filling crucial gaps in the existing scholarship. This dissertation is intended to bring together the existing primary and secondary literature in international law on legal requirements in the area, with the literature on the benefits of playback theatre for the concerned victims.

This dissertation will therefore analyse playback theatre as a method of individual and social rehabilitation, and the extent to which it can contribute to empower and transform both individuals and communities. Based on Salas (1983), playback theatre is a form of improvised theatre in which audience members share stories of their lives, and then watch as actors and musicians improvise a scene that reflects the storyteller's experience. It has been used in various contexts, including in post-conflict societies, to address issues related to trauma and healing. According to Bahadur (2016), playback theatre is an interactive storytelling technique that can be used to aid in the processing and understanding of experiences. As such, this dissertation seeks to explore the potential of playback theatre as a rehabilitation mechanism for victims of gross Human Rights violations and abuses. It will examine the extent to which playback theatre can fulfil the requirements established by international law for the rehabilitation of victims of gross Human Rights violations and abuses. Playback theatre is an increasingly popular form of therapeutic intervention in which a story is acted out in real-time based on the experiences of individuals (Motos & Fields, 2015). It has been used successfully to support people who have experienced a variety of traumatic events, including gross Human Rights violations. As such, the aim of researching playback theatre as a rehabilitation mechanism for victims of gross Human Rights violations is to explore how playback theatre may help these individuals heal from the trauma of the violations. The findings of this dissertation will be useful for policy makers and practitioners in transitional justice processes to determine whether playback theatre should be considered as a rehabilitation mechanism for victims.

Moreover, in order to affirm that States should consider playback theatre as a method of rehabilitating victims of Human Rights violations, other measures States are using to rehabilitate victims should be first explored, so that playback theatre can be proposed as an additional proposal. In many countries, reparation mechanisms for victims of Human Rights violations are established in national legislation. In some cases, the mechanisms are established by the judiciary, in particular the Constitutional Court or Supreme Court, as in the case of Colombia and Peru, respectively. In other cases, the States establish reparation mechanisms through special legislation.

However, the international legal framework in relation to the obligation of States in this field should be first studied. As mentioned, also the role of transitional justice in the reparation of victims will be analysed, as well as the importance of rehabilitation and comprehensive reparation for victims of gross Human Rights violations. The different approaches and tools used in rehabilitation, including psychological therapy and restorative justice, will be discussed. Finally, the role of playback theatre as a rehabilitation mechanism for victims of gross Human Rights violations will be explored. The benefits of playback theatre in terms of helping victims process and overcome trauma and its potential to contribute to comprehensive reparation will be discussed. This dissertation will also consider the limitations and challenges in using playback theatre as a rehabilitation mechanism.

It is important to note that the rehabilitation process does not begin and end with playback theatre, but is rather a process that can involve a variety of elements, including psychological and social support, legal advocacy, and access to resources. Playback theatre can provide a safe and supportive environment for victims to share their experiences, as well as to receive psychological, social, and legal support. Additionally, playback theatre can provide an opportunity for victims to explore their own feelings and experiences and to gain a sense of control over their lives. By providing a platform for people to share their stories, this can be empowering for those who have suffered gross Human Rights violations. Therefore, research can provide insight into how playback theatre can be used to support those who have experienced gross Human Rights violations, so that States consider it as a rehabilitation mechanism.

## **2. Aim and motives**

International Human Rights law is based on the principle of universality, which refers to international law as a global system of law, which is of worldwide validity and is binding on all States (Nollkaemper, 2011). This means that *all* individuals, regardless of their citizenship

or national origin, are entitled to the same Human Rights protections. However, the protection of Human Rights requires more than the implementation of preventive measures in nations. In fact, States are also required to offer reparation and rehabilitation measures to those who have suffered gross Human Rights violations and abuses. The purpose of these measures is to protect victims' rights, advance justice, and ensure that wrongs have been corrected. Thus, a variety of measures should be available to victims of gross violations and abuses of Human Rights under international Human Rights law. In a broad sense, financial recompense, restitution, rehabilitation, satisfaction, and guarantees of non-repetition are some of the remedies proposed by international law. However, this research seeks to understand the specific and concrete legal requirements for the right to an effective remedy and reparation, and to assess the extent to which this right is recognised and implemented in practice. All of the above, in order to explore playback theatre as a possible mechanism that should be considered by States to rehabilitate the victims of gross Human Rights violations. If playback theatre proves to fit the bill, it should therefore be considered by States as a method of rehabilitation.

However, the fundamental issue with this arrives from the vague language used to define what constitutes an appropriate remedy and reparation in various international Human Rights treaties. Therefore, this research aims to understand what specific measures are actually required within the right to an *effective remedy and reparation* and to assess the degree to which this right is recognised and implemented in practice, as well as the mechanisms that can be used to ensure that such remedies are provided in an effective way.

Research into the right to an effective remedy and reparation is important for a number of reasons. It first ensures that victims of gross Human Rights violations and abuses can access justice and get the appropriate restitution. Second, it helps in holding those accountable who commit severe Human Rights abuses and violations. Thirdly, it helps to make sure that national laws upholding and enforcing international Human Rights legislation are upheld. Finally, it aids in preventing such infractions and abuses in the future. Moreover, from a legal perspective, research into the processes that are used to ensure the right to an effective remedy and reparation serves to reinforce the principle of universality and to ensure that all individuals have access to justice and reparation when they have been subjected to gross Human Rights violations and abuses. Furthermore, it serves to ensure that international Human Rights law is respected and enforced, and that victims of such violations and abuses are able to obtain rehabilitation. This is particularly positive considering that this research is



being undertaken to open up the range of possibilities within the mechanisms that States can use to rehabilitate victims. By conducting this research, we can ensure that victims of gross Human Rights violations and abuses have wider possibilities to obtain justice and rehabilitation and that perpetrators of such violations.

As such, the aim of researching this artistic technique as a rehabilitation mechanism for victims of gross Human Rights violations is to explore the potential of playback theatre to contribute to the healing process of victims, so that States can include it in its range of possibilities. This could include helping victims to process and express their experiences, improve their emotional and physical well-being, and help them to rebuild their lives.

This research can also lead to increased support and resources for victims and their families, as well as efforts to provide them with justice. Additionally, this research can help educate people about their rights and promote a culture in which Human Rights are respected and protected. It can also lead to increased international cooperation to address these issues and prevent future violations. However, this research does not necessarily seek the development of international laws and regulations that oblige States to use playback theatre as a compulsory method of rehabilitation.

Moreover, as a theatre lover myself, I believe that theatre has endless possibilities that can change people's lives. The purpose of the research is none other than is to understand the potential of playback theatre to contribute to the healing process of victims, as well as to explore the legal implications of the use of playback theatre. In this way, it will be possible to suggest to States a new possibility that they had not considered before and that can help many victims.

### **3. State of the Art**

When reviewing the literature relevant to this research, it is worth mentioning that this study takes place in the field of international law, in particular international Human Rights law, and under the psychological framework that deals with the rehabilitative ability of the theatre. The main findings in both fields will be mentioned below. However, the novelty of my research arrives from the combination of the two fields, which has not been undertaken, or has been very little undertaken, in the academic field.

In addition to the conventions and agreements mentioned in the introduction, which will be analysed in section 7.1, the UN has published specific guidelines and documents related to the rehabilitation of such victims. Among these, the Basic Principles and Guidelines on the Right to a Remedy and Reparation for Victims of Gross Violations of

International Human Rights Law and Serious Violations of International Humanitarian Law (2005) are worth highlighting. These Guidelines, as will be further shown in Section 7.1, are relevant because, among other aspects, it specifies what gross Human Rights violations are, as well as the concept of victim, aspects that should be clear when researching this field. However, despite the fact that it is the main document that the United Nations has produced in this regard, the document merely provides the following information on the rehabilitation of victims: “*Rehabilitation* should include medical and psychological care as well as legal and social services.” (Part 9 (21), 2005).

Thus, reinforcing what was stated in the introduction and what brings about the originality of this research, international documents use very vague and terse language with regard to rehabilitation, making a dissertation such as this one a work that moves ahead in a field that has been little analysed.

There are also some comments made in the Council of Europe, such as The Commissioner's Human Rights Comments in 2016, entitled *Torture survivors have the right to redress and rehabilitation*, which, based on some international conventions, mentions that rehabilitation for victims of torture should focus its efforts "to restore the dignity, physical and mental ability of the victims" (Council of Europe, 2016). On the other hand, the Council also remarks that, "to be effective, rehabilitation must be victim-centred and should be tailored to the specific needs of a given victim" (Council of Europe, 2016). This is significant, as this research should then demonstrate that playback theatre can meet these requirements.

In addition, there is also limited literature that carries out documentary review bringing together international treaties and conventions on the topic of concern in this dissertation. One can mention the work of Sveaass (2013), which reviews some international treaties through which highlights the importance of rehabilitation of victims in order to reach justice. This paper elaborates on what rehabilitation is with an emphasis on its psychological scope and uses international law to explain why rehabilitation is an appropriate form of reparation. This research cites Van Boven (1993) to reaffirm that in the legal documents, in which monetary compensation is requested for rehabilitation, is “also referred to as a way in which medical and other expenses of rehabilitation can be obtained” (Sveaass, 2013). This research, therefore, emphasises under a legal review that psychological rehabilitation for victims of gross Human Rights violations is necessary and a requirement under international law in order to achieve full reparation.

Moreover, in order for this dissertation to propose playback theatre as an additional measure to other programmes, the analysis will briefly explain some of the options that States commonly carry out for rehabilitation. With regard to the existing literature on this aspect, the study by Teitel, R. G. (2003), *Transitional justice genealogy*, is highlighted. This research systematically reviewed the available literature on transitional justice programmes, including reparation and rehabilitation programmes for victims of gross Human Rights violations in various countries. Among the study's conclusions, it found that "Transitional justice became a form of dialogue between victims and their perpetrators", so that programmes that focused on reconciliation and dialogue were more effective than programmes that focused exclusively on material reparation in terms of promoting healing and social reconciliation. This constitutes an interesting conclusion when proposing playback theatre as a possible measure, since, as will be shown in the analysis, this programme can generate an alternative space for dialogue that also achieves the rehabilitative effect of the dialogue.

The remaining field of study in this dissertation is that which studies the rehabilitative capacity offered by playback theatre for victims of this type of abuse. It should be noted that the review of studies in this field has been complex as there is not a large amount of literature on this aspect. From what has been collected from articles and websites related to the area, although they will be analysed in detail in the analysis of this dissertation, it should be mentioned in this section that the therapeutic function of playback theatre has also been studied and used "in combination with narrative with a therapeutic purpose within the field of dramatherapy (Barack, 2013) and in mental health institutions (Muckley, 1998)", as cited in Motos (2015). In addition, taking into account Rojas Cardona (2022), this collects, as Vega Lezcano (2015) states, that the use of theatre applied to the field of social intervention, "allows to speak of this as a tool that facilitates the creation of experiences, where dialogue as a primary instrument allows the community to empower themselves and generate changes in their environment".

This dissertation therefore seeks to connect the legal framework with the psychological-theatrical approach in the rehabilitation of victims of gross Human Rights violations. To my knowledge, there is no literature that analyses why playback theatre meets the legal requirements and should therefore be considered by States. My dissertation is pioneering in bringing these two sectors together, and therefore, it is hoped that it can contribute to a greater understanding of the importance of addressing the rehabilitation of victims of gross Human Rights violations from a multidisciplinary approach.

#### **4. Theoretical Framework**

This section describes the discipline to which the object of study we are analysing belongs, the relevant concepts that the research addresses, and the phenomenon it aims to study. Considering what it has already been mentioned, the work is first framed within international Human Rights law and transitional justice. However, the language often used in international law can be vague and ambiguous, which makes it necessary to detail some of the concepts that will be used among this dissertation.

The rehabilitation measures imposed by the international Human Rights instruments cannot be explored without before understanding under what circumstances the violation of the right is sufficiently serious to be able to judge that the State has an obligation to rehabilitate the victims. It is reasonable to assume that not in all cases the situation of the victim whose rights have been violated is so traumatic as to require rehabilitation. For instance, if freedom of expression rights are curtailed in a certain circumstance, despite, of course, being an unpleasant situation for the victim, obliging the State to rehabilitate the victim after this would not be proportionate to the harm, so while other remedial actions (which this dissertation will not discuss) should be taken, rehabilitation would not be necessary. To solve this, international law uses specific terminology to speak of gross Human Rights violations, these being those that would imply a need for rehabilitation. It is therefore necessary to understand what gross violations of rights are.

As a result, both at the UN and in the international community in general, the term "gross violation of international Human Rights law" has a long record. It refers to a blatant, flagrant, and intentional violation of fundamental freedoms and Human Rights that are guaranteed by the major international treaties and agreements, such as the ICCPR (1966), the International Covenant on Economic, Social and Cultural Rights (1966), the UDHR, (1948) and others. Furthermore, for the purposes of this research it can be considered that gross Human Rights violations refer, according to Chernichenko's (1993) definition at the UN library, to "violations committed on the orders of a government or with its sanction are a grave violation of the principle of respect for human rights and constitute an international crime". This is, actions perpetrated by a State, individual, or group that violate the fundamental Human Rights of another individual or group. These violations are egregious, widespread, and systematic and have been recognised by the international community as having particularly severe consequences for victims and society as a whole (United Nations Press, 2022). Moreover, according to Roger-Claude Liwanga (2015), focusing on the

decisions made by international tribunals, the term “gross Human Rights violations” includes genocide, slavery and slavery-like practices; summary or arbitrary executions; torture and cruel, inhuman or degrading treatment or punishment; enforced disappearance; arbitrary and prolonged detention. As such, examples of gross violations of Human Rights include the persecution of religious or ethnic groups, the establishment of forced labour camps, the torture of prisoners of war or the detention of persons for political reasons. Gross violations of Human Rights are considered serious violations of international law and are often considered crimes against humanity as defined in the Rome Statute of the International Criminal Court (ICC) of 1998. All of these acts are characterized by a complete disregard for the dignity, safety, and well-being of the victim. Gross Human Rights violations often result in physical, psychological, and emotional suffering for victims, as well as social and economic deprivation (O’Malley, n.d), and that is why its victims should receive rehabilitation.

Moreover, the international community has responded to Gross Human Rights Violations with a number of legal instruments and measures, which are the subject of study in this paper. These include the UDHR of 1948 and the ICCPR 1966, both of which serve as the cornerstone of international Human Rights law. Additionally, the UNCAT of 1984, the CRC of 1989, and the Rome Statute (ICC) of 1998 are all important legal tools in combating gross Human Rights violations. The purpose of this dissertation is to analyse the effectiveness of these international legal instruments and other measures in specifying and responding to gross Human Rights violations. This work will consider the legal frameworks that have been established and the challenges they face in terms of implementation, in order to reach a conclusion on the common legal requirements for victim rehabilitation among all these legal instruments.

In general terms, the UDHR recognises the right to an effective remedy<sup>1</sup> and to a fair and adequate reparation for persons who have suffered Human Rights violations. The UNCAT establishes the obligation of States to investigate and punish those responsible for torture and other cruel, inhuman or degrading treatment or punishment, as well as to ensure the rehabilitation of victims<sup>2</sup>. The ICCPR establishes the obligation of States to guarantee the right to an effective remedy and to fair and adequate reparation for victims of Human Rights

---

<sup>1</sup> Article 8 of the UDHR.

<sup>2</sup> Articles 4, 12 and 14 of the UNCAT.

violations, including rehabilitation<sup>3</sup>. The ICERD establishes the obligation of States to ensure access to effective remedies for victims of racial discrimination<sup>4</sup>. The CRC recognises the right of children to protection, recovery and social reintegration measures in cases of exploitation, violence and abuse<sup>5</sup>. Further detailed information will be provided on the articles in each of the treaties throughout the dissertation.

Furthermore, the reparation for victims of Human Rights violations and abuses can take different forms, depending on the specific circumstances of each case. According to the bodies mentioned in the previous paragraph, victims of gross Human Rights violations and abuses have a right to an effective remedy and reparation. In general terms, we could say that the measures that are required to alleviate the harm experienced by victims and guarantee that their rights are safeguarded and upheld are referred to as an effective remedy. In addition, reparation is the act of giving “compensation, restitution, rehabilitation, and satisfaction” to those who have suffered severe violations and abuses of their Human Rights (OHCHR, n.d.). This may entail actions like the criminal prosecution of the perpetrators, restitution for losses incurred, rehabilitation of the victims, and efforts to prevent similar offenses from happening in the future. These measures are meant to protect victims' rights, advance justice, and ensure that wrongs have been made right. Of all these forms of reparation carried out by States, the one that concerns us in this dissertation is that of rehabilitation. Rehabilitation refers to the process of helping victims of gross Human Rights violations to regain their abilities and adapt to their new situation. According to the General Assembly resolution 60/147 (2005), it is a multidisciplinary process that should include medical and psychological care as well as legal and social services. Therefore, rehabilitation could also include social and occupational reintegration of victims. In short, rehabilitation is an important process in assisting victims of severe Human Rights violations in healing and adapting to their new circumstances. It is also a multidisciplinary procedure that encompasses damage repair along with medical, psychological, and social reintegration. Moreover, it is crucial that the victims take the lead in this process and that it is tailored to satisfy their particular requirements. However, this is merely a broad definition of rehabilitation. As a result of the frequent use of ambiguous and imprecise language in international and transnational justice, which necessitates careful

---

<sup>3</sup> Articles 2(3) and 14(4) of the ICCPR.

<sup>4</sup> Article 6 of the ICERD.

<sup>5</sup> Article 39 of the CRC.

examination, the analysis carried out in this dissertation will conclude in detail how international and transnational justice has defined the features of the rehabilitation process.

## **5. Research questions and objectives**

Against the theoretical analysis mentioned in the previous section, the questions that will guide this research are: To what extent does playback theatre contribute towards the enjoyment of the right to an effective remedy and rehabilitation for victims of gross Human Rights violations? Should States consider playback theatre as a rehabilitation mechanism for victims of Human Rights violations?

In order to answer these questions, the following wub-questions must be also addressed:

- What are the legal requirements that international law establishes for the rehabilitation of victims of gross Human Rights violations?
- How does playback theatre provide a rehabilitative process for victims of gross Human Rights violations, and what specific aspects of this process align with international legal requirements?

In brief, the main objective of this dissertation is to assess whether and the extent to which the use of playback theatre as a viable mechanism for rehabilitating victims of gross Human Rights violations is a viable and effective approach that should be considered by States within the conventional rehabilitation programs that are already implemented in practice, which will also be illustrated on this dissertation. This dissertation seeks to analyse whether playback theatre provides victims greater opportunities to achieve justice and comprehensive rehabilitation.

Furthermore, this dissertation's originality is based on the playback theatre joining forces with the established legal requirements, a connection that has not been carried out up until this point. The hypothesis states that the international community will be able to ensure that victims of severe Human Rights abuses and breaches are not denied their right to justice and rehabilitation by encouraging the use of other mechanisms like playback theatre. Therefore, by promoting the use of mechanisms like playback theatre, States can contribute to a more comprehensive and effective approach to rehabilitating victims of gross Human Rights violations and abuses and enhance their ability to support these victims.

Thus, with the aim of answering the above research questions, the analysis of this dissertation will be developed in three clearly differentiated parts. First, in Section 7.1, a review of the legal framework surrounding the requirements for rehabilitation will be carried out in order to identify the legal requirements and legally established mechanisms for the

rehabilitation of victims of Human Rights violations. In Section 7.2, a brief review of some of the current actions taken by States to rehabilitate victims will be displayed as an initial point to propose another mechanism. Moreover, drawing on the works of various scholars that have investigated the principles and definition of playback theatre, its contribution to individual and community empowerment and transformation and to the punishment of perpetrators will be analysed in section 7.3. Finally, a secondary analysis will be carried out on the experience and rehabilitation process of Human Rights victims who have participated in playback theatre programmes. The information will be analysed through a qualitative approach. For greater precision, it would be convenient to carry out an empirical study in which people who have lived through this process would be interviewed personally in order to learn first-hand about their experience and perception of rehabilitation, however, for the purposes of this Final Degree Dissertation, I do not have the necessary resources or means to gain access to victims; and so, a qualitative second analysis will be carried out.

It is worth noting that the originality of this research arrives in the fact that, while studies on playback theatre and its potential benefits have been conducted in fields such as psychology, theatre studies, and social work, this connection to the field of international Human Rights law is novel. By integrating these perspectives and approaches, this work aims to contribute to the legal studies on rehabilitation of victims of gross Human Rights violations by bringing new insights and innovative methods developed in other disciplines. The dissertation will conclude with a discussion of the findings and final considerations.

## **6. Methodology**

This dissertation employs a methodology that combines a documentary review of legal sources, a literature review and a consecutive qualitative analysis. The first stage of the analysis carries out a review of the international legal framework for the rehabilitation of victims of Human Rights violations. This means an academic review of the UDHR, UNCAT, ICCPR, ICERD and CRC. In addition, in the specific context of victim rehabilitation, transitional justice is studied to reach a deeper conclusion on the legal basis of the topic. Moreover, an analysis over different studies on playback theatre is made to explore its social and rehabilitative capacities. The dissertation ends with a secondary analysis as a qualitative assessment of the experience and perception of the rehabilitation process of victims who have participated in playback theatre processes. Some final considerations are made to conclude with the link between the legal basis of victim rehabilitation and the use of playback theatre.



The specific information regarding each section will be elaborated on in the succeeding paragraphs.

As such, this dissertation starts with a review of the international legal documents mentioned above. Furthermore, transitional justice is studied, as it is also a key element in the international legal framework for the rehabilitation of victims of Human Rights violations. Transitional justice involves people coming together to address the legacies of horrendous atrocities, or to end recurring cycles of violent conflict, by developing a range of responses, according to the International Center for Transitional Justice (ICTJ, n.d). Therefore, it seeks to address serious Human Rights violations and ensure reparation and reconciliation in societies that have experienced armed conflict, violent political transitions, and other types of mass violence. Rehabilitation is an important component of transitional justice, and seeks to provide psychological, medical and social support services to victims to help them recover from the Human Rights violations they have suffered (Kora, 2010). Therefore, a comprehensive examination of international conventions and transitional justice is carried out in order to answer the questions related to the international legal framework for the rehabilitation of victims of Human Rights violations.

At the end of the first section, this review identifies the common legal requirements and mechanisms in place for the rehabilitation of victims of Human Rights violations and provides relevant information for the subsequent sections of the dissertation. The conclusion of the legal analysis poses an important part of the dissertation as it establishes the concrete international legal framework for the rehabilitation of victims of Human Rights violations, a necessary step to understand the legal basis underpinning victims' rights to effective reparation and rehabilitation. The detailed knowledge obtained about the international conventions, declarations and covenants that set out the rights of victims of Human Rights violations is essential to assess whether these rights are being recognised and respected in practice, and whether States are taking adequate measures to ensure reparation and rehabilitation for victims. Therefore, this analysis provides an understanding of States' specific international obligations and international mechanisms to enforce these rights, which is crucial to determine whether playback theatre is a viable option for the rehabilitation of victims of Human Rights violations. However, in order to be able to address playback theatre as an additional option, one must have knowledge of how States are currently doing in order to comply with this legal framework. To this end, the last part of this documentary

overview includes a review of some of the programmes implemented by States to carry out victim rehabilitation.

Furthermore, the next part of the dissertation's analysis reviews various academic articles that have investigated playback theatre as a method of social and individual rehabilitation. This literature review provides an in-depth understanding of the approach and effectiveness of playback theatre as a rehabilitation method. A detailed understanding of the principles and definition of playback theatre, following a legal analysis, establishes whether playback theatre meets the requirements to be considered a viable option for the rehabilitation of victims of Human Rights violations. Furthermore, the literature review also determines whether playback theatre effectively contributes to the empowerment and individual and community transformation of victims of Human Rights violations, and whether it can help to punish the perpetrators of such violations. In addition, this review identifies best practices and challenges in the implementation of playback theatre in contexts of rehabilitation of victims of Human Rights violations.

Finally, the analysis ends with a qualitative secondary assessment of the experience and perception of the rehabilitation process of victims who have participated in playback theatre processes. The aim is to analyse whether playback theatre meets international requirements for the rehabilitation of victims and whether it is an effective tool to meet the needs of these. In order to accomplish this, as discussed before, the most accurate results would be achieved by conducting personal interviews with victims who have participated in playback theatre programmes to gather information about their experience and perception of the rehabilitation process. However, since it was not possible to carry out empirical research to test the effectiveness of playback theatre as a method of rehabilitation for victims of Human Rights violations, due to limited resources, instead, a secondary analysis of cases in which playback theatre has been used for the rehabilitation of victims was carried out. The secondary analysis, according to Johnston (2017), refers to the analysis of data that was collected by someone else for another primary purpose. The utilization of this existing data provides a viable option for researchers who may have limited time and resources, as it is the case. Therefore, this represents a cost-effective way to conduct research because it avoids the need to collect new data, which can be time-consuming and expensive. Additionally, secondary analysis has allowed this research to work with large and diverse datasets, which can provide a more representative sample of the population and increase the power of the analysis. However, there are also limitations and risks associated with secondary analysis, as

the research has limited control over data collection, which may affect the quality and relevance of the data for their research question. Additionally, there is a risk of errors that may have been introduced by the original data collectors, which may affect the accuracy and reliability of the analysis.

The difference with the previous section is that in the former one, the literature that theorises about playback theatre in general terms was reviewed, while in this section specific situations of playback theatre use were studied for the purpose of this paper, that is, specific studies of the use of playback theatre that have been used to rehabilitate victims of Human Rights abuses. This information has been analysed through a qualitative approach in order to obtain more detailed data and better understand the experiences of the victims. In addition, it should be noted that even if I were able to conduct interviews in person, I would not be able to access all of the interviews, so the sample may not be representative. The findings in this section have important implications for understanding the effectiveness of playback theatre programmes as a means of rehabilitating victims of Human Rights violations and ultimately helping to improve justice and reparation for victims.

Furthermore, when researching playback theatre as a rehabilitation mechanism for victims of gross Human Rights violations, it is important to consider that these studies have taken into account ethical issues. In particular, research has ensured that participants were fully informed about the research process and potential risks, and that their consent was obtained prior to engaging in the research. Additionally, research has ensured that participants' confidentiality is maintained and that their privacy is respected.

## **7. Analysis and Discussion**

### **7.1 International legal framework for the rehabilitation of victims of gross Human Rights violations**

As explained above, rehabilitation is encompassed as one of the measures required for an effective remedy and reparation to be provided to victims of Human Rights abuses. Thus, in order to be able to carry out an in-depth analysis of the legal issue that concerns us on this subject, it is important to first analyse what reparation encompasses. Considering what it has already been explained, we can define reparation as the act of seeking to remedy the harm caused by the perpetrators of violence, with the aim of satisfying the victims. Moreover, the UN General Assembly defines it as:

The right to reparation is the right of victims to seek and obtain, through the exercise of effective remedies and recourse, individual measures of restitution, compensation

and rehabilitation, measures of general satisfaction and guarantees of non-repetition of violations of international Human Rights law and international humanitarian law (2005).

This means that, the forms of reparation are many, beyond the purely material, since reparation for a victim is not enough with economic compensation for the damage caused, but the victim needs to be helped in the most integral aspects of the human being, in relation to his or her feelings and psyche, what it is called “rehabilitation”.

In this regard, Article 1 of the Articles on Responsibility of States for Internationally Wrongful Acts adopted in 2001 by the UN International Law Commission (ILC) <sup>6</sup>establishes that any action of a State considered internationally wrongful gives rise to international responsibility on the part of that State (ILC, 2001). This responsibility is objective and arises when an international obligation attributed to the State is breached. Therefore, responsibility applies regardless of whether the action is considered lawful under the domestic law of the State.

UN General Assembly Resolution 56/83 (2002) provides that the responsible State must make reparation for the damage caused by the internationally wrongful action. This obligation also applies to Human Rights violations. The ILC Articles' (2001) Article 33.2 makes it clear that State responsibility may directly result in rights that benefit someone or something other than another State. In addition, the State must work with other States to use legal methods to bring an end to any major violation of a pre-emptive international commitment. This implies that the State should ensure sure that the amount of compensation is adequate and proportional with the seriousness of the violation and the particulars of each case. Forms of reparation may include restitution, compensation, rehabilitation, satisfaction and guarantees of non-repetition. For its serious actions, such as incidents of torture or forcible disappearances in the civilian realm, the State should be held accountable. Since only States can breach Human Rights in a strict sense, according to traditional view, States are the guardians of respect for them and must be held accountable for their violations.

As such, traditionally, neither international Human Rights law nor criminal law has focused attention on victims of rights abuses, but has reserved a prominent role for the State and/or the perpetrator (Nowak, 2003). This situation became clear in 1985, during the

---

<sup>6</sup> The International Law Commission was established by the General Assembly, in 1947, to undertake the mandate of the Assembly, under article 13 (1) (a) of the Charter of the United Nations to "initiate studies and make recommendations for the purpose of encouraging the progressive development of international law and its codification" (ILC, n.d)

Seventh UN Congress on Crime Prevention, when the Declaration on Basic Principles of Justice for Victims of Crime and Abuse of Power was adopted, the first comprehensive and systematic approach to the situation and rights of victims. These principles include the right to adequate rehabilitation, the right to fair compensation and the right to protective measures and social support for redress.

### **7.1.1 International Human Rights instruments**

Having established that the State is the principal actor involved in this analysis, it is now worth analysing the requirements that the State should fulfil in the process of rehabilitating the victims. So, in terms of rehabilitation of victims of Human Rights violations, the UDHR first establishes the right of everyone to an effective remedy by competent national and international tribunals for acts violating his or her fundamental rights (1948). Furthermore, Article 5 of the UDHR States that "no one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment", which implies the obligation of States to prevent, investigate and punish such acts.

Therefore, if we want to (and based on the above, we must) approach the analysis from a Human Rights perspective, it is clear that we must begin the analysis of the legal framework with the UDHR, the foundational document in international Human Rights law. Although it is not a binding treaty *per se*, some national and international courts and scholars have recognised it as a source of customary law and legal principles, hence we must begin the legal analysis with this declaration.

Article 7 of the UDHR stipulates that "everyone has the right to the protection of the law against such interference or attacks," which implies that any victim has the right to physical and psychological rehabilitation after suffering Human Rights violations. It is rehabilitation that enables victims to recover physically and emotionally in order to rebuild their lives, so it is essential that it be guaranteed.

Moreover, the UDHR comments have been fundamental in advancing the protection and rehabilitation of victims. As mentioned in the previous section, in 2005, the UN General Assembly adopted the Basic Principles and Guidelines on the Right to a Remedy and Reparation for Victims of Gross Violations of International Human Rights Law and Serious Violations of International Humanitarian Law, which have established a strong basis for international standards for rehabilitation and victim assistance. From the UDHR and its subsequent comments, it can be concluded that every victim of a Human Rights violation has the right to rehabilitation that goes beyond the material sphere, and that goes deeper into the

most integral part of the human being, so as to generate an improvement in the psychological or sentimental sphere of the person. However, despite being established as a basic right that must be guaranteed by the States, the language used in this declaration is still general and, in a certain way, abstract, which means that we should analyse other legal provisions in order to reach a more concrete conclusion on the legal requirements of this rehabilitation.

As such, the UNCAT, which is an international treaty aimed at preventing and punishing torture and other forms of cruel, inhuman or degrading treatment, also addresses the issue of rehabilitation for victims of torture. This Convention establishes in its Article 14 that States Parties must ensure that victims of torture receive appropriate rehabilitation. Like most legal elements, the convention at the outset merely mentions the above with regard to the rehabilitation of victims. However, in General Comment No. 3 (2012) issued by the United Nations Committee Against Torture<sup>7</sup>, article 14 is further elaborated upon, from which we can deduce several premises that concern us for this research, in particular, to deepen and understand the concept of "victim".

Thus, according to this Committee, Article 14 is not restricted to victims of torture, but rather encompasses "victims of other cruel, inhuman or degrading treatment, without distinction of any kind" (2012). Additionally, the convention provides clarification that:

"A victim means any natural person who has suffered harm, including physical or mental injury, emotional suffering, economic loss or substantial impairment of his or her fundamental rights, through acts or omissions that are in violation of the Convention."

Furthermore, the UNCAT clarifies that a person shall be considered a victim regardless of whether the perpetrator of the violation has been identified, apprehended, prosecuted or convicted, and irrespective of the familial or other relationship existing between the perpetrator and the victim. Moreover, the term "victim" encompasses close family members or persons in charge of the victim, as well as those who have suffered harm in attempting to assist the victim or to prevent victimization.

In addition, this observation also specifies the manner in which victim reparation should be carried out. It highlights the importance of "victim participation in the reparations

---

<sup>7</sup> The Committee against Torture monitors the implementation of the Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment by its States parties. It works to hold States accountable for Human Rights violations, systematically investigating reports of torture in order to stop and prevent this crime. (OHCHR, 2023).

process and the restoration of the victim's dignity as the ultimate goal of reparation" (2012), both of which are crucial aspects for the future of this work and for addressing the initial hypotheses. The idea of reparation is also developed further, with a focus on its substantive scope. According to it, reparation, which according to this treaty includes rehabilitation among other forms of, must be sufficient, effective, and comprehensive. Furthermore, it is recognised that when offering reparation to torture victims, States must take into account the specific details of each case and make sure the reparation is reasonable for the victim's requirements and commensurate with the severity of the torture suffered. The Committee Against Torture also emphasizes that seeking reparation can serve as a deterrence and preventative measure for similar offenses in the future.

Furthermore, this Committee also points out that the rehabilitation of victims of violations of the Convention must be complete and comprehensive, which includes medical and psychological care, legal and social services. The goal is for the victim to have the greatest possible autonomy and functionality, which may involve adjustments to their physical and social environment. Rehabilitation should focus on restoring the victim's physical, mental, social, and professional independence, and their full inclusion and participation in society. It is very important to take these aspects into account, as according to the initial hypotheses raised in this work, it must be verified whether playback theatre is capable of having this effect on victims. The Committee Against Torture emphasizes that "the obligation of States parties to provide the means for 'the most complete rehabilitation possible' refers to the need to reverse and repair the harm suffered by the victim, who may never fully recover their previous situation, including their dignity, health, and autonomy, as a result of the permanent effects left by torture." Additionally, "[t]he obligation is unrelated to the resources available to States parties and cannot be postponed" (2012).

Therefore, according to the UNCAT and the different comments and recommendations mentioned, States parties have the obligation to provide victims of torture or ill-treatment with the means for complete rehabilitation that includes the most comprehensive aspects of being human. This includes medical, psychological, social, and reintegration services, and must be accessible without discrimination. Moreover, States must take into account the needs and backgrounds of victims and establish specific mechanisms and programs to offer rehabilitation. The victim must participate in the selection of services, and methods must be used to evaluate the effectiveness of programs. Additionally, it is

important to create a trusting and confidential environment for victims. The following sections will explain why playback theatre can fulfil these characteristics precisely.

Regional Human Rights courts as well as the monitoring bodies created by these international treaties, such as the Human Rights Committee or the Committee against Torture, have reiterated in their jurisprudence the right of victims of Human Rights violations to receive fair and equitable reparations. In specific, with regard to torture, the Operational Guide for National Human Rights Institutions (OHCHR, 2010) also highlights in its text the need to offer victims of torture and cruel treatment complete and effective reparation, which includes comprehensive rehabilitation.

Turning to the next treaty to be considered, the UN Human Rights Committee has also expressed in a General Comment on Article 2 (2008) of the ICCPR that States should ensure that individuals have access to effective remedies to defend their rights and that they are provided with reparation in case of violations of their rights. The Committee emphasizes that without the possibility of reparation, the right to an effective remedy is not fulfilled. The ICCPR is an international treaty adopted by the United Nations General Assembly in 1966 that establishes fundamental civil and political rights that must be protected by member States.

With regard to the rehabilitation of victims of Human Rights violations, Article 2 of the ICCPR establishes that States Parties to the Covenant undertake to guarantee to all individuals within their territory and subject to their jurisdiction the rights recognised in the Covenant, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. On the other hand, Article 26 of the Covenant establishes that all persons are equal before the law and are entitled to equal protection of the law without discrimination of any kind. This means that States Parties must ensure that all victims of Human Rights violations have access to justice and to effective and adequate reparation, regardless of their race, gender, national origin, religion, or other condition.

Thus, the ICCPR has highlighted that rehabilitation is an essential element of reparation for victims of Human Rights violations, and that States Parties must ensure that victims have access to adequate rehabilitation, without any discrimination. In relation to this, the United Nations has expressed itself on several occasions, from which we can deduce that rehabilitation should not be conditioned on the victim's cooperation with the authorities. States Parties must ensure that victims have access to rehabilitation, regardless of their



cooperation or non-cooperation with the authorities. With this regard, Salvioli (2019) States that "reparations for Human Rights violations are not a matter of political will; they are clear legal obligations that derive from international law, and States must fulfill their obligations in this regard".

Therefore, this pact, along with the comments and observations made on it, allows us to emphasize the importance of rehabilitation as an integral part of the reparation for victims of Human Rights violations. Rehabilitation is a fundamental human right and State parties have the responsibility to ensure that all victims have access to rehabilitation, regardless of their circumstances. Additionally, it is emphasized that rehabilitation must be offered without discrimination and without specific requirements (and without conditioning it on the victim's cooperation with authorities), to ensure that all affected individuals can receive the necessary support.

Moreover, The ICERD, adopted in 1965 by the UN General Assembly, aims to eliminate racial discrimination worldwide. The Convention establishes a legal framework for the fight against racial discrimination and recognises that it can be particularly harmful to individuals who have been subject to Human Rights violations. Article 6 of the Convention imposes on States parties the obligation to ensure effective protection and rehabilitation for victims of such violations. In particular, Article 6 of the ICERD requires States parties to ensure that victims of racial discrimination have access to effective judicial and administrative remedies, including reparation and compensation.

However, the degree of harm caused by acts of discrimination and racial insults is often underestimated, and requests for resources are not always taken seriously. In this regard, the Committee highlights in General Recommendation No. 26 (2000) that the right to obtain compensation or fair and adequate satisfaction for any damage suffered as a result of acts of discrimination is not necessarily guaranteed by mere punishment of the perpetrator. At the same time, courts and other competent authorities should consider other types of compensation to compensate for material or moral damages suffered by the victim. On the other hand, in various comments and observations (Committee on the Elimination of Racial Discrimination., n.d.), the Committee emphasizes the importance of ensuring comprehensive rehabilitation for victims of racial discrimination, including measures of reparation, restitution, medical, psychological and social assistance. Therefore, we can conclude that this convention also reaffirms the importance of victims of Human Rights violations to attend rehabilitation programs.

As we can see, it is not only general treaties on Human Rights that emphasize the importance of rehabilitating victims of Human Rights violations, but also specific treaties such as the one mentioned above highlight the importance of rehabilitating their protected groups. To this group is added the CRC (1989), which recognises the right of children to receive adequate medical and psychological care in case of being victims of Human Rights violations, including rehabilitation and social reintegration.

In particular, Article 39 of the CRC establishes that States Parties shall take all appropriate measures to promote physical and psychological recovery and social reintegration of each child victim of abandonment, exploitation, abuse, torture, cruel, inhuman or degrading treatment, or affected by armed conflicts. In addition, it specifies that "such recovery and reintegration shall take place in an environment which fosters the health, self-respect and dignity of the child" (CRC, 1989). The Convention highlights the role of States Parties in ensuring that rehabilitation programs are age-appropriate and tailored to the circumstances of each child, so as to promote their development, and are carried out in a respectful manner and in line with the dignity of the child.

### **7.1.2 Transitional justice**

Finally, we cannot conclude the legal analysis without mentioning transitional justice, where comprehensive reparations for victims are a fundamental aspect that public policies must address from a multidimensional perspective. In this sense, it is important to recognise the State of abnormality resulting from internal conflict or war, and to establish legal mechanisms that seek to normalize the situation in order to achieve justice and peace. Thus, it is crucial for the State to interact and recognise domestic law in relation to international law to guarantee truth, reparation, and national reconciliation through the implementation of institutional reforms that allow access to historically excluded sectors due to gender, social position, or condition, among other factors.

Transitional justice acknowledges that the rehabilitation of victims of Human Rights violations is a key element in achieving reconciliation and peace in societies that have suffered serious abuses. According to Roht-Arriaza (2006), victim rehabilitation may include medical, psychological, social, and economic measures that help individuals recover from the physical and emotional consequences of the abuses suffered.

According to the ICTJ (2010), reparations to victims must be comprehensive and respond to the needs of those affected by abuses. This includes measures of restitution, compensation, rehabilitation, satisfaction, and guarantees of non-repetition. Rehabilitation is

a key measure in this process, as it helps victims to regain their dignity and self-esteem, and allows them to rebuild their lives and reintegrate into society.

Furthermore, the Office of the United Nations High Commissioner for Human Rights<sup>8</sup> emphasizes the importance of a Human Rights-based rehabilitation that takes into account the specific needs of victims and promotes their active participation in the rehabilitation process. To this end, it reaffirms the fundamental principles of justice for victims of crime and abuse of power,

"[i]ncluding that victims will be treated with compassion and respect for their dignity, that their right to access justice and reparation mechanisms will be fully respected, and that the establishment, strengthening, and expansion of national funds to compensate victims, together with the prompt establishment of appropriate rights and resources for them, will be encouraged." General Assembly resolution 60/147. (2005).

Moreover, taking into consideration that the Rome Statute of ICC requires the establishment of "principles applicable to reparation, including restitution, compensation, and rehabilitation", it obliges the Assembly of States Parties to establish a trust fund for the benefit of victims of crimes within the Court's jurisdiction, as well as their families, and mandates the Court to protect "the security, physical and psychological well-being, dignity, and privacy of victims" and to allow their participation in all "phases of the trial as it deems appropriate". (ICC, 1998).

This participation may include the design and implementation of rehabilitation programs, as well as the evaluation and monitoring of their effectiveness. Therefore, the same document establishes that for the satisfaction of the victim, "the inclusion of an accurate account of the violations in the teaching of international Human Rights norms and international humanitarian law, as well as in teaching materials at all levels, is required." playback theatre, as will be seen in the following sections, fulfils this characteristic of exposing the harms for the purpose of learning.

---

<sup>8</sup> The United Nations High Commissioner for Human Rights is the principal Human Rights official of the United Nations. The figure is accountable to the Secretary-General and is responsible for all the activities of OHCHR, as well as for its administration. (OHCHR, n.d.).

More cases in which transitional justice specifies the need for personalised rehabilitation for victims of Human Rights violations, with the aim of promoting their active participation in the process can be found in Peru's Truth and Reconciliation Commission recommended in its final report, published in 2003 (Peru's Truth and Reconciliation Commission, 2003), that it establish a national program of comprehensive care for victims that includes health, psychological and social services, with an emphasis on the needs of the victims, facilitating the intervention of personnel from outside the community. In its documents, it includes that for comprehensive rehabilitation, it should "take into account the needs of the victims, facilitating the intervention of personnel from outside the community". The considerations include "the active incorporation of those who were victims (direct or indirect) to recover conditions of dignity and freedom", which fits in with the playback Theatre methodology.

On the other hand, in this line we include Colombia's Special Jurisdiction for Peace (JEP), which was established in compliance with the 2016 peace agreement between the government and the FARC and recognises the right of victims of Human Rights violations to comprehensive reparation. This includes rehabilitation measures and guarantees to avoid repetition of the events. In this regard, we are concerned that the SJP has implemented a differential approach to address the specific needs of victims, such as their gender, age, ethnic and cultural origin, and disability, and encourages their active participation in the reparation process. (Republic of Colombia. Special Jurisdiction for Peace, 2018).

Thus, in view of the above, we can confirm that transitional justice recognises the importance of the rehabilitation of victims of Human Rights violations as a key measure to achieve reconciliation and peace in societies that have suffered serious abuses. This rehabilitation must be comprehensive and Human Rights-based and must respond to the specific needs of the victims, promoting their active participation in the process.

### **7.1.3 Common legal requirements for victim rehabilitation within International Human Rights instruments and Transitional Justice**

From the analysis of the legal framework surrounding the issue of this dissertation, we can conclude that it clearly establishes the right to rehabilitation for victims of Human Rights violations. As a compilation of all the treaties, conventions and agreements mentioned in our analysis, we can therefore conclude that the legally established requirements for the rehabilitation of victims are as follows:

- There is a broad definition of victim that includes close family members and affected individuals.
- Rehabilitation should not be conditional on the victim's cooperation with authorities.
- The goal of rehabilitation should be to restore the victim's dignity.
- Rehabilitation should focus on restoring the autonomy and functionality of the victim, as well as their inclusion and participation in society.
- Reparation should be appropriate to the victim's needs and proportional to the severity of the suffered torture.
- Rehabilitation should be carried out respectfully and in accordance with the victim's dignity, fostering their active participation in the reparation process. Rehabilitation should include medical, psychological, social, and reintegrative services, and be accessible without discrimination.
- Reparation should be comprehensive and respond to the specific needs of victims.
- Victims should participate in the selection of services, and methods should be used to evaluate the effectiveness of programs.
- The accurate reporting of violations in the teaching of international Human Rights and humanitarian law should be included.

Thus, from a legal perspective, this helps us to respond to the first question posed in this paper, and to admit that the recognition and implementation of the right to an effective remedy and reparation for victims of gross Human Rights violations are crucial for achieving justice and rehabilitation, as the law itself dictates.

## **7.2 Brief review on rehabilitation mechanisms**

The above information provides us with a context about the legal framework that establishes reparation for victims, but it is not clear whether the objective of satisfaction and prevention of future abuses is being achieved in practice, especially since this often occurs within the context of armed conflict. As a result, victims could experience re-victimization if rehabilitation is not correctly implemented. As it has been mentioned, international law does not specify the programmes that should be carried out by States within victim rehabilitation. However, among the programmes States carry out, some cases will be mentioned in the following paragraphs.

In Colombia, the government implemented the National Rehabilitation Program, which provides medical, psychological, social, and legal services to victims of the armed conflict. The program also includes the delivery of economic subsidies and the creation of

productive projects for job creation and the strengthening of affected communities. However, this program starts its strategy from a collective approach, which is based on "the recognition of the collective damages that have affected peasant and neighbourhood communities, ethnic communities and peoples, pre-existing organizations, groups, and social movements to the events that victimized them, in order to contribute to their reparation" (Unidad para las Víctimas, 2022). While it provides a material and psychological support base for victims, this program focuses on the damage committed from a general and collective perspective, so it does not personalize its efforts on the victim, an element that international law requires in various documents and treaties.

Moreover, in Guatemala, the Forensic Anthropology Foundation of Guatemala (FAFG) provides medical, psychological, and social care services to victims of political violence and the civil war. This organization emphasizes the recovery of remains of missing persons and the identification of victims of massacres and extrajudicial executions, with the aim of achieving greater satisfaction for the victims. To achieve this goal, a significant portion of their efforts is focused on performing paternity tests and other genetic affiliations (Fundación De Antropología Forense De Guatemala, 2021). Thus, this program is mainly based on the recovery of information to achieve the complete well-being of the victims.

Furthermore, In Costa Rica, the Comprehensive Care Model for Survivors and Victims of Human Trafficking (Ministerio de Gobernación y Policía de Costa Rica, 2009). is a program developed by the government that seeks to provide comprehensive care to victims of human trafficking. This model includes medical, psychological, social, and legal services for victims and their families, and aims to promote their recovery and reintegration into society. The model is based on the creation of an interdisciplinary team that works in a coordinated manner to offer comprehensive and personalized services to the victims. Additionally, the model establishes the importance of active participation by victims in the design and monitoring of the care plan, and the need to establish mechanisms for monitoring and evaluating the services offered.

Also, In South Africa, the government created the Reparation and Rehabilitation Fund for Victims of Apartheid, which provides medical, psychological, and social services to victims of the apartheid regime. Additionally, the fund supports community projects for the economic and social strengthening of affected communities. However, this has received various criticisms, including an article by the ICTJ titled "[i]gnoring Their Demands for Justice, South Africa Fails Apartheid Victims" (ICTJ, 2013), which focuses on the criticisms

made against the South African government for not fulfilling its promise to offer reparation to apartheid victims. The article notes that, despite the creation of the Truth and Reconciliation Commission, many apartheid victims have not received justice or reparation. The government has been criticized for its lack of political will to implement the Commission's recommendations and for not doing enough to compensate the victims.

These are just a few examples of actions that States and organizations can take to rehabilitate victims. However, it can be observed that although the legal framework is a valuable step towards reparation, there is still much to be done in practice, as many victims do not feel adequately repaired and are still waiting to be included in State programs for reparation and compensation. In fact, numerous criticisms point out that although International Conventions and International Law clearly indicate that States Parties must ensure adequate and effective reparation to victims of Human Rights violations, this is not always fulfilled in reality. Indeed, many survivors of torture, for instance, still face difficulties in accessing the reparation that is owed to them. As such, despite the significance of rehabilitation for victims of violations of Human Rights, many international organizations and governments have failed in their duty to provide the victims with appropriate support. The main obstacles to rehabilitation in certain cases are a lack of resources and a lack of political will. In other cases, the victims are marginalized or stigmatized by society, which makes it difficult for them to get the support they need.

It is therefore essential that governments of States and international organizations fulfil their responsibility to provide appropriate support and assistance to victims. Likewise, it is important to respect the international criteria that have been established for the rehabilitation and care of victims.

### **7.3. Playback Theatre as a method of individual and social rehabilitation**

From all the previous analysis, we can conclude that reparation for victims is a key component in any public policy aimed at peace. Furthermore, from the study and review carried out, we have been able to gather the requirements and objectives that international law seeks to achieve with comprehensive reparation for victims. Thus, it is possible to go beyond purely material approaches and consider the symbolic dimension of reparation. In this sense, material reparation may include financial or in-kind compensation, such as the delivery of housing or support for establishing a business. Symbolic reparation, on the other hand, seeks to give meaning to the traumatic event, allowing victims to overcome their fears and pains. In this realm, art and culture can be an alternative for the reparation of victims of

Human Rights abuses, generating awareness of the importance of respect for Human Rights beyond the tangible.

Therefore, it is necessary to recognise the breadth of reparation measures that can encompass a wider scope and can have a positive impact on the community, fostering resilience. In this sense, art and cultural processes are considered an effective way to repair victims of Human Rights abuses, as they allow for a broadening of the horizon of action, focusing on the individual but extending to the community at large. This way, satisfaction can be achieved in the face of the harm caused by violators of Human Rights.

To achieve this, it is necessary to focus on the broad legal concept of reparation, which goes beyond the purely economic perspective and advances towards psychological approaches that address both individual and collective needs. In this sense, Uprimny and Saffon (2006) propose the concept of transformative reparation, which seeks to change power relations and inequalities that allowed for the violation of Human Rights. In other words, when there are circumstances that facilitate Human Rights violations due to State negligence, victims suffer the consequences of these abnormal situations. Ideally, the State itself would take reparative measures to overcome these conditions that allowed for Human Rights violations and create optimal living conditions. In this way, the restorative perspective is overcome and living conditions are positively transformed through transformative reparation.

In this sense, art, and specifically playback theatre, can be a valuable tool for achieving peace and repairing victims, as noted by Sierra (2014). According to her research, art can interact in several ways to achieve this goal. For example, it can contribute to the rehabilitation of individuals affected by trauma and the effects of social conflicts, helping to seek conflict resolution. Additionally, art can offer a guarantee of satisfaction by addressing symbolic aspects that seek to unravel the truth of what happened, honouring the memory and dignity of the victims. Finally, the pedagogical aspect of art allows for raising awareness, educating, and exploring emotions, which can help modify behaviours that promote peace and justice.

The previous sections have outlined how rehabilitation programmes should be carried out at the State level. However, in practice the process of rehabilitation of individuals who have suffered traumatic events can be a difficult and painful process, both individually and socially. Therefore, this dissertation proposes playback theatre as an option to be considered as a rehabilitation method, not only for individuals but also for entire communities. In this section, the definition and principles of playback theatre as a method of individual and social



rehabilitation will be discussed, and studies supporting its effectiveness will be explored. Thus, it attempts to provide a theoretical response to the questions raised at the beginning of this work.

### **7.3.1. Definition and principles**

Playback Theatre is a theatrical technique that originates from the 1970s in the United States (Salas et al., 2013). This theatrical form is based on improvisation and the performance of personal stories told by the audience. This original form of improvisational theatre is based on the narratives, feelings, dreams and memories that are shared spontaneously by different storytellers in the audience. Each storyteller has their own dramatization inspired by the tone and mood reflected in their story.

The performing process begins with the actors actively listening to the audience members' stories and then interpreting them on stage, using all kinds of theatrical techniques, including movement, music and improvisation. An audience member who shares a story during a playback theatre performance is referred to as a *teller*. In this way, the director or conductor, together with a group of actors and musicians, works to bring these experiences to life, turning them into something tangible and objective on stage. Through these methods, playback theatre gives relevance to the stories told by people, connecting people in an emotional and profound way (Rojas, 2022). Thus, the stories shared by the audience come to life and become an improvised and unique piece of theatre.

In 1975, Jonathan Fox founded this style of community theatre, and was soon joined by Jo Salas, a music therapist. Together, they began a period of experimentation and experience, where practice and reflection served as the basis for the development of this hybrid form of representation. Previously, both had volunteered in development cooperation projects different countries (Feldhendler, 2007).

Thus, it can be asserted that the purpose of playback theatre is different from that of conventional theatre, whose aim is to offer the audience the opportunity to witness a performance as entertainment. Instead, playback theatre aims to provide the community with a space in which social, psychological, and political realities can be exchanged and reflected upon (Chung & Rivers, 2017). Additionally, it is presented in unusual spaces and manages to highlight the stories of the audience, connecting them emotionally and deeply. In this way, a unique and authentic theatrical experience is achieved that combines creative interpretation with social reflection. By valuing the audience's stories, an inclusive and participatory environment is created in which people feel involved and represented. This allows for a more

meaningful connection with the work and with other attendees at the event. In this space, emotions arise that allow for change, thanks to the expression of creativity. "Playback Theatre is a great activator of people's potential and protagonism, awakening the best of what is dormant in every society and promoting integration between diverse artistic areas," asserts Rasia Friedler (2006). The fundamental idea behind this type of theatre is that we need to listen to ourselves at a deeper level if we want to achieve both personal and social change.

The rehabilitative effect of playback theatre is achieved because it is based on a set of principles that it follows in all its performances. Thus, one of the fundamental principles of playback theatre is the respect and acceptance towards the personal stories of the audience members (Salas, 1993: 46). As such, playback theatre performers have the task of carefully listening to the shared stories, showing empathy and attention to every detail, without judging or over-interpreting. This helps to create a safe and welcoming environment that encourages openness and audience trust.

This leads to another principle of playback theatre, which is the creation of a connection between the actors and the audience. By actively and respectfully listening, an authentic and meaningful connection is established between the performers and the storytellers and the conductor, which in turn is reflected in the quality of the theatrical representation (Motos et al., 2015). This emotional and empathetic bond between the actors and the audience can be especially useful in the context of the rehabilitation of individuals who have experienced traumatic events.

Another fundamental aspect of playback theatre is the presence of a ritual: a formal set of practices that includes the organization of space, the way in which stories are collected and represented, and appropriate behaviour of the actors and the director or conductor. The ritual is an essential part of the creative process and helps to ensure effective and authentic theatrical representation. According to Milling, (2013):

Playback Theatre [...] provides a structure and a ritual for social and artistic communication between an individual and a social group. [...] Stories are linked to a joint experience of encounter, and bridges can thus be built between the normal and the abnormal, between the individual and the collective. Playback Theatre values personal experiences, puts people in the situation of seeing their lives in new ways, and strengthens communicative exchange.

### **7.3.2. Contribution to individual and community rehabilitation and transformation.**

There are different ways to repair the damage caused by traumatic situations for an individual, and one of them is through memory. In fact, according to Van der Kolk (1994), the process of remembering and processing past experiences is crucial for recovery after traumatic events. However, in many cases, the process of memory of a violation of our rights does not occur naturally.

Moreover, the act of remembering and processing traumatic experiences can have significant consequences for both individual emotional well-being and social cohesion and group relationships. The effects can manifest on different levels, including trust and social cohesion. It is crucial, therefore, to create a safe and supportive environment in which individuals can share their stories and process their emotions properly. Thus, for the process to be healthy and effective, it is required to generate trust, confidentiality, openness, and mutual responsibility, as it can often be a painful exercise.

It is important to bear in mind that remembering does not simply mean going back to the past for the sake of it, but rather involves an act of assimilation and acceptance of the events that occurred. Through this process, individuals can reaffirm their will to overcome and resilience, which allows them to move towards recovery and healing (National Center for Historical Memory, 2013). In this sense, allowing access to memory and creating safe spaces to process past experiences can be useful tools to help individuals move forward in their healing and recovery process, and thus achieve rehabilitation.

Therefore, this dissertation proposes playback theatre as an individual rehabilitation approach for individuals who have experienced traumatic events due to Human Rights violations. In these cases, the conductor of the playback performance will work with individuals to help them tell and rebuild their personal stories, assisting them in the process of remembering, so that the actors will later represent them on stage. By representing them, victims will see with their own eyes the experiences that occurred. Seeing it, they will relive the experience, so the process of remembering will be heightened.

In addition to memory, other rehabilitative elements that can be found in playback theatre focus on the individual's body connecting with the theatre, allowing them to express their emotions and find a sense of relief, reaching what is considered "catharsis". In the words of Rojas, (2022), "thanks to the connection that the individual generates with their body through theatre, this instrument has the potential to be therapeutic; as it allows for the improvement of the subject's emotional expression, generating a sense of relief or what is called catharsis".

As explained by Rojas (2022) according to Pendzik (1988), the concept of catharsis derived from theatrical experience can be related to Freud's reference to theatre. The theatre offers the spectator various possibilities, including getting rid of "undesirable" feelings or contents through identification with the protagonist, as well as providing a space in which one can feel, live, and do everything that is forbidden in daily life. Similarly, Acosta Sierra (2017) argues that "the theatrical event acts as a mechanism of catharsis in which the spectator experiences an exercise of internal shock thanks to a complex series of mechanisms and processes that come into play in the play" (p. 84).

Furthermore, in the scene of this type of theatre, there can be an encounter with other actors who help the individual recognise and understand themselves better, which is similar to the relationship between therapist and patient in the psychotherapeutic field. This will allow the victim to improve their relationship with themselves and achieve greater personal growth. Although these techniques are not considered psychotherapeutic, many authors consider them therapeutic, and they have been adapted and used in hospitals and mental health services.

In relation to these mental health processes, Montuori (2019) recounts various experiences of the participation of the L'Impegnata Spontaneous Theatre Company in theatrical performances. One of these experiences involved the company representing stories of people affected by Alzheimer's and their family members. The purpose of the performance was to allow attendees to express their emotions about the fear related to the future of their family members after the onset of the disease, as well as to generate a dialogue about lost memories. According to the author, "that performance was an act of collective memory and loss that confronted us with pain, absences, wounds that they entail, the duel between memory and forgetfulness" (p. 82).

Moreover, this method can be done individually, but playback theatre can also be used, and has been used, as a method of social rehabilitation for communities that have suffered traumatic events such as natural disasters or armed conflicts. On these occasions, playback actors collaborate with the community so they can share their personal stories and later bring them to the stage. Through this process, the creation of an emotional and empathetic connection between community members is promoted, which could contribute to strengthening their resilience and recovery skills.

In this way, playback theatre has very specific effects on the narrators:

"the ratification that the story has been represented in accordance with the narrator's subjective perception; the certainty of having been listened to by the actors and the audience; the relief of leaving behind the loneliness of testifying in public; the sense of distance in relation to a negative experience lived -shared sorrows are less sorrowful-; the opening of new perspectives and perceptions for specific life situations, and catharsis through laughter or tears." (Motos, 2013).

As can be observed, there are various reasons why playback theatre can contribute to the rehabilitation of a person whose Human Rights have been violated. The originality of this work lies in its relationship with international law, as the previous section collected the requirements of international law for rehabilitation, and based on what has been mentioned in this section, it will be concluded how playback theatre fulfils these requirements.

According to the broad definition of victim given by the law, which includes close relatives and affected persons, playback theatre allows members of the community to share their stories and feel heard and validated. As Diana Taylor (2003) points out, "playback theatre focuses on creating a stronger community, in which individual experiences are shared and processed collectively". In this way, participation in the playback theatre process can have a significant impact on the individual's perception of their own situation and their ability to confront it. Furthermore, rehabilitation through playback theatre is not conditioned on the victim's cooperation with authorities and focuses on restoring the person's own dignity.

On the other hand, active participation in the rehabilitation process, inclusion, and restoration of autonomy and functionality (key elements that international law considers essential for the rehabilitation process) are also key aspects of playback theatre ritual focuses on the individual needs of each person with the aim of rebuilding their dignity and empowerment, allowing them to share their stories and experiences in a safe and controlled space. In this way, playback theatre can help participants feel validated and strengthened in their healing and recovery process.

### **7.3.3 Secondary analysis of cases of rehabilitation of victims of Human Rights violations through playback theatre.**

#### **7.3.3.1 Effectiveness of playback theatre for victim rehabilitation.**

As it has been Stated repeatedly throughout this dissertation, there exists a significant gap in the literature regarding the examination of the potential linkage between playback theatre and the rehabilitation of victims from the perspective of international Human Rights law, hence the originality of this dissertation. Nevertheless, playback theatre has been

employed on several occasions for rehabilitation purposes. In the following section, review some case studies are reviewed, which will aid in concluding and fully addressing the research question of this study.

Thus, regarding the use of playback theatre to rehabilitate victims, Feldhändler (2007), (as cited in Motos, 2015) explains that playback theatre has been employed in social interventions as a means of sharing emotions and experiences related to natural disasters, like earthquakes, hurricanes, and floods. For instance, the application of playback theatre in the aftermath of Hurricane Katrina provided a secure and regulated environment for people to recount their personal narratives and feelings, leading to a therapeutic outcome. However, despite psychology's interest in this field and the gradual increase of studies, the collection of experiences in which playback theatre has been utilized in psychosocial and mental health intervention processes has been challenging. Furthermore, it is worth noting that this review will not be carried out from the perspective of psychological studies but rather to verify that this technique meets the legal requirements established in Human Rights matters.

The first case we will analyse concerns the practice carried out by the in International Playback Theatre Network and published in the PTN Journal by Emily Conolan (May, 2022), in which a group of young refugees participated in an improvisational theatre session in which they shared their stories and experiences. Under the direction of the conductor (as customary in these situations), the actors portrayed the stories of the young people on stage after listening attentively to them. According to the article, "the session allowed the young people to feel heard and valued and provided them with a safe space to share their experiences and connect with others in similar situations." (Conolan, 2022).

A distinctive feature of this program is that sometimes victims were asked not only to recount their instances of racial discrimination, but also to interpret and represent the events in the first person, even on some occasions taking on the role of Human Rights violators. During these sessions, the young people were asked questions such as "What would you like to say to your attacker that you didn't get to say then?" (Conolan, 2022). Through this process, victims not only recall the situation, but also experience it first-hand, allowing them to "modify" the situation and relive it in a way that they would have preferred. This enabled them to overcome the situation more easily, as they are able to address the thoughts or actions they wished they had expressed earlier.

This is reflected in the emotional disclosure theory, (Harber & Wenberg, 2005), according to which expressing repressed emotions reduces the emotional tension and stress

associated with the memory of the traumatic event, which can improve the person's emotional and physical well-being. Thus, this case shows how playback theatre has advantages of its very structure that greatly assist in the rehabilitation of the victims. Moreover, picking up on the premise gathered by Teitel (2003) and recognised at the beginning of this dissertation, which found that programmes that focused on reconciliation and dialogue were more effective than programmes that focused exclusively on material reparation, a programme such as this one can be an additional opportunity to generate dialogue situations, as victims are capable of embodying these conversations, as it can be difficult to trigger an encounter between perpetrators and victims.

Another advantage that can be derived from this project is that playback theatre can individually rehabilitate each victim according to their specific needs. This is achieved through the basic element of personalizing the process for each storyteller. However, the process is carried out collectively, which is beneficial in terms of costs and effort for States, while also fulfilling international rights as rehabilitation is personalized for each victim. Therefore, using this approach as a group method also helps to reduce costs, and can serve as a means of collective reconciliation for communities, as previously mentioned.

Moreover, another different case in which one can see the usefulness of playback theatre in the rehabilitation process was conducted by Barolsky, K. (2021), within whiteness victims in post-apartheid South Africa. To this respect, as cited in his article (Barolsky, 2021), Joleen Steyn Kotze and Gary Prevost (2016) argue that South African citizens are experiencing a crisis in identity as a result of the enormous social, political and economic changes that have taken place over the last twenty-six years since the country's democratisation in 1994. Moreover, Jonathan Jansen (2009) argues that university campuses are characterized by the emergence of deeply contested and conflicting identities, which are shaped by different and sometimes competing memories of the apartheid era. Jansen suggests that these identities are particularly threatened by the ways in which people's perceptions of others based on race, gender, and class are challenged and potentially destabilized in this environment.

In this specific case of playback theatre, it illustrates how this technique can also serve to create community and promote intercultural understanding. During one performance, a white performer took on the role of a black person, which was particularly delicate and complicated because, as Lensmire (2017) notes, "It is an inescapable fact that white people benefited from colonialism and apartheid and continue to benefit from the inequality that was

created by it, myself included". In South Africa, in particular, being a white driver in this space takes on added significance, as many white South Africans claim to be African but at the same time deny the brutal consequences of white colonialism, which generates shame that often translates into defensiveness and aggression. However, acknowledging the undeserved privileges that whites have gained through centuries of colonialism and apartheid is a necessary step towards building a more just and equal community. Therefore, conducting this playback theatre session, as reflected in the article by Barolsky, (2021), was a great challenge for the presenter, but at the same time, by being able to step into their shoes, she was able to understand the true meaning of racism in South Africa.

In addition, as mentioned in the article by Barolsky, (2021), yet on the South Africans stay defensive about this, thus the black person was initially reluctant to be played by a white person. However, thanks to this act of playback theatre and the respect in which the white actress performed, the black woman ceased to judge her and recognised that they did not necessarily exist as enemies. In this article, moreover, the host of the session reflects on her performance and how she tried to resist the stereotypical representation of whiteness, seeking to destabilise perceptions of whiteness through the choices she made and how she related to the narrators and the audience. This example proves that playback theatre can also help build a stronger community and rebuild broken ties after situations of Human Rights abuses.

#### **7.3.3.2 Final considerations**

From the cases mentioned above, this section specifies some considerations to be taken into account from the playback theatre sessions, drawn from the information collected above.

On the one hand, one of the issues to keep in mind is that while playback theatre can be a powerful tool for exploring difficult issues and promoting empathy, one of its limitations is the difficulty of generating a collective environment in which individuals feel comfortable opening up. This is especially true in societies with a history of trauma and deep-seated social problems, as seen in the case of post-apartheid South Africa. Thus, as Barolsky, (2021), reflects, the atmosphere in performances of playback theatre is often charged with anger, pain and untold stories. It can be difficult to create a safe space in which people feel comfortable sharing their stories and experiences.

To achieve this, the ritual of the playback theatre performance is crucial. The structure and framework of the performances help to establish a sense of safety and trust between the audience and the actors. The ritual nature of the performance creates a space in which



participants can feel supported and listened to, allowing them to open up in a way that they might not otherwise be able to. However, even with the ritual and structure of playback theatre, creating a safe and open environment can still be challenging. Trauma and vulnerability are uncomfortable bedfellows, and participants may use coping mechanisms such as argumentation, shame or even abandonment to avoid opening up.

As demonstrated in the experience of working with young refugees, creating group safety is not just a starting point for playback theatre; it is at the heart of the work itself (Emily Conolan, 2021). A commitment to return to the project and to each other despite discomfort is crucial to establishing a safe space in which participants can feel comfortable sharing their stories. By respecting the coping mechanisms that have worked for them in the past, actors and participants can work together to create an environment of mutual trust and respect.

Furthermore, the South African case also portrays another limitation, as while playback theatre can be a powerful tool for exploring difficult issues, it can also present challenges when it comes to issues of race and racial trauma. For example, as in the specific case, if a white actor performs in a playback theatre piece about racial trauma, his or her presence may be rejected by some audience members who do not feel comfortable sharing their stories with a person from the same racial group that has historically been responsible for perpetrating such trauma.

In addition, white actors and directors may struggle with their own whiteness and the ways in which it has shaped their understanding of race and racial identity. This can create tensions and challenges when trying to facilitate conversations and performances around racial trauma and other social justice issues. This limitation applies to all racial abuses of rights, as well as ethnic conflicts in which a particular group is abused, which is especially relevant because, as Estevez (n.d) portrays, a large part of the Human Rights abuses that occur in our society are due to racial or ethnic reasons.

To overcome these challenges, as a playback theatre conductor it is important to recognise and question one's own identity (in this case, whiteness) and to understand the historical and structural conditions of it (whiteness) in society. Using Thandeka's (1999) conceptualisation of how whites learn to be white through white shame, Thandeka argues that white supremacy is maintained by avoiding confrontations with whiteness and its relation to the construction of racist societies, as a form of self-protection. To overcome this, the efforts may therefore involve acknowledging and confronting the shame associated with it and its role in maintaining racial supremacy.

It is therefore crucial to recognise and deal with these tensions in order to contribute to anti-racist action within playback theatre performance. By considering the context of meaning-making and action within race studies, we can work to create a safe and open environment in which participants of all racial identities feel comfortable sharing their stories and experiences.

An additional limitation of playback theatre is that, especially when working with more vulnerable groups, there can be very intense and hard to deal with moments when people open up during the session. Such situations require the conductor of the group to have a knowledge of psychology and to be able to handle the emotions of the group in an appropriate way. The actors, for their part, need to show great empathy and gentleness when acting out scenes that are very important for people's lives. As described by the testimony of Rufta, a young refugee, "there was an electric silence in the room"(Emily Conolan, 2021), sometimes the emotions of the group change abruptly, as if the soft and shallow beach suddenly turns into a deep and dangerous zone. It is essential that the group leader is able to notice these moments and devise a safe process to bring the whole group back to solid ground. In summary, playback theatre is a powerful but also complex tool, requiring specialised skills and knowledge to be used effectively and safely.

Finally, the last consideration to take into account before reaching the final conclusion of this dissertation is that the present discussion on the use of playback theatre as a rehabilitation tool for victims of gross Human Rights violations does not imply the proposal of a draft law or a detailed plan on how it should be implemented. Rather, the goal of this dissertation is simply to reaffirm the hypothesis that playback theatre meets the legal requirements for the rehabilitation of victims of gross Human Rights violations and also offers unique opportunities for dealing with victims. It is therefore proposed that this tool should be considered by States as a viable option in the framework of their rehabilitation and transitional justice policies. It has been recognised the potential of playback theatre to help victims heal and overcome the traumas of the past, while fostering dialogue and reconciliation in affected communities.

## **8. Conclusion**

Taking to account the previous consideration, the conclusion of this work is now detailed. The main objective of this dissertation, was to answer the proposed questions: “to what extent does playback theatre contribute towards the enjoyment of the right to an effective remedy

and rehabilitation for victims of gross Human Rights violations? Should States consider playback theatre as a rehabilitation mechanism for victims of Human Rights violations?"

To respond the questions, the legally established common requirements for the rehabilitation of victims were concluded after a deep documentary review on international and transitional justice legal documents. As such, the requirements that States should fulfil when implementing rehabilitation mechanisms to victims include, first of all, a broad definition of a victim that encompasses close family members and affected individuals. Additionally, it has been concluded that rehabilitation should not be conditional on the victim's cooperation with authorities. The primary objective of rehabilitation should be to restore the victim's dignity and focus on promoting their inclusion and participation in society by restoring their autonomy and functionality. Moreover, rehabilitation should be appropriate to the victim's needs and proportional to the severity of the torture endured, as well as conducted with respect for the victim's dignity and must foster their active participation in the reparation process. It should also include medical, psychological, social, and reintegrative services, which must be accessible to all victims without discrimination. Moreover, reparation should be comprehensive and tailored to the specific needs of victims, and victims should be involved in the selection of services. Finally, methods should be employed to evaluate the effectiveness of rehabilitation programs, and education on human rights and humanitarian law violations should be included in the process.

Furthermore, after concluding with the legal requirements in an international legal framework that often used vague and ambiguous language, it was sought to analyse and study playback theatre to confirm whether it complied with the requirements established by law. As mentioned earlier, the originality of this dissertation arrives from the fact that it has linked the legal framework of rehabilitation of victims of gross human rights violations with playback theatre, in order to broaden the options that states may consider when rehabilitating victims.

Playback theatre fulfils requirements, because, as explained in the dissertation, it aims to create a safe and inclusive environment where victims can share their personal stories without fear of judgment or repercussions. The dissertation explained why it would respect the dignity of the victims by allowing them to tell their stories in their own way, at their own pace, and in their own language. Playback Theatre is also appropriate to the victim's needs because, as it was mentioned, it can be tailored to specific groups or individuals, and it is proportional to the severity of the trauma endured. The technique also fosters the victim's

active participation in the process, as the actors listen actively and use the stories as the basis for the performance.

Playback theatre also provides psychological and social services to victims, promoting their inclusion and participation in society. The emotional disclosure theory supports the idea that expressing repressed emotions can improve emotional and physical well-being, making playback theatre an effective tool for psychological rehabilitation. Moreover, the technique can be used as a means of collective reconciliation for communities that have suffered traumatic events, promoting intercultural understanding and fostering social cohesion, as occurred in some of the mentioned cases. Finally, playback theatre can also include education on human rights and humanitarian law violations, as it values personal experiences and promotes social and political reflection and exchange.

In addition, the dissertation has included some limitations following the cases mentioned above that should be taken into account when using playback theatre as a tool for promoting empathy, especially in societies with a history of trauma and deep-seated social problems. It is concluded that while playback theatre can be a powerful tool for this purpose, it also presents challenges, such as creating a safe and open environment, dealing with issues of race and racial trauma, and handling intense emotions. For this purpose, it has been explained that the ritual of the playback theatre process is very important, in addition, to use playback theatre effectively and safely, specialized skills and knowledge are required, especially for the conductor.

Above all, and with its limitations, this dissertation has succeeded in answering the question posed and affirming that playback theatre does meet the legal requirements in the rehabilitation of victims' international context, and therefore, should be considered as a viable option in the framework of rehabilitation and transitional justice policies for victims of gross Human Rights violations.

## 9. Bibliography:

- Acosta Sierra, P. (2017). *Acerca de los procesos de reparación en obras performativas. Pensamiento, Palabra y Obra*, (17), 78-93. Retrieved, from <https://doi.org/10.17227/ppo.num17-4406>
- Barack, A. (2013). *Playback Theatre and narrative therapy: introducing a new model. Dramatherapy*, 35(2), 108-119.
- Bahadur, N. (2016). *Playback Theatre: An Approach to Community Reconciliation in Nepal*. Retrieved, from [https://www.academia.edu/36867409/Playback\\_Theatre\\_An\\_Approach\\_to\\_Community\\_Reconciliation\\_in\\_Nepal](https://www.academia.edu/36867409/Playback_Theatre_An_Approach_to_Community_Reconciliation_in_Nepal)
- Barolsky, K. (2021). *Doing white differently? Playback Theatre and whiteness in post-apartheid South Africa. Research in Drama Education: The Journal of Applied Theatre and Performance*, 26(2), 216-232. doi: 10.1080/13569783.2020.1851586
- Chernichenko, S. (1993). *Definition of gross and large-scale violations of human rights as an international crime*. Working paper / submitted by Stanislav Chernichenko in accordance with Sub-Commission decision 1992/109. UN General Library.
- Chung, J., & Rivers, B. (2017). *Playback Theatre and Social Change: Functions, principles and Practices*. Playback Theatre Reflects. Retrieved, from <https://playbacktheatreflects.net/2017/05/21/playback-theatre-and-social-change-functions-principles-and-practices-by-ben-rivers-and-jiwon-chung/>
- Committee against Torture. (2012). *General Comment No. 3: Implementation of Article 14 by States parties*. Retrieved, from [https://conf-dts1.unog.ch/1%20SPA/Tradutek/Derechos\\_hum\\_Base/CAT/00\\_5\\_obs\\_grales\\_CAT.html](https://conf-dts1.unog.ch/1%20SPA/Tradutek/Derechos_hum_Base/CAT/00_5_obs_grales_CAT.html)
- Committee on the Elimination of Racial Discrimination, (2000). *General Recommendation n. 26. on the International Convention on the Elimination of All Forms of Racial Discrimination*. Retrieved, from <https://www.refworld.org/es/publisher,CERD,GENERAL,,5d7fc37da,0.html>
- Committee on the Elimination of Racial Discrimination. (n.d.). *General recommendations adopted by the Committee on the Elimination of Racial Discrimination*. Retrieved, from [https://conf-dts1.unog.ch/1%20SPA/Tradutek/Derechos\\_hum\\_Base/CERD/00\\_3\\_obs\\_grales\\_CERD.html](https://conf-dts1.unog.ch/1%20SPA/Tradutek/Derechos_hum_Base/CERD/00_3_obs_grales_CERD.html) BF

- Conolan, E. (2022, May). *Latest edition*. International Playback Theatre Network. Retrieved, from <https://playbacktheatrenetwork.org/latest-edition/#1-articles->
- Council of Europe. (2016). *Torture survivors have the right to redress and rehabilitation - commissioner for Human Rights - www.coe.int*. Commissioner for Human Rights. Retrieved, from [https://www.coe.int/en/web/commissioner/-/torture-survivors-have-the-right-to-redress-and-rehabilitation#\\_ftn4](https://www.coe.int/en/web/commissioner/-/torture-survivors-have-the-right-to-redress-and-rehabilitation#_ftn4)
- Estévez, Ariadna (n.d). *CONFLICTO SOCIAL, MIGRACIÓN Y DERECHOS HUMANOS EN NORTEAMÉRICA Y EUROPA*. Retrieved, from [https://ru.micisan.unam.mx/bitstream/handle/123456789/21389/L0089\\_0063.pdf?sequence=1](https://ru.micisan.unam.mx/bitstream/handle/123456789/21389/L0089_0063.pdf?sequence=1)
- Feldhendler, D. (2007) '*Playback Theatre*', *Scenario: A Journal of Performative Teaching, Learning, Research*, I(2), pp. 46-55. doi: 10.33178/scenario.1.2.4
- Friedler, R. (2006). *Una pasión vislumbrada en Nepal: el Teatro playback. Diálogo con Jonathan Fox*. *Hojas de Psicodrama*, 54, 5-10. Retrieved, from [http://aepag.fidp.net/sites/aepag.fidp.net/files/hojas\\_de\\_psicodrama\\_54\\_jul\\_2006\\_0.pdf](http://aepag.fidp.net/sites/aepag.fidp.net/files/hojas_de_psicodrama_54_jul_2006_0.pdf)
- Fundación de Antropología Forense De Guatemala. (2021, July 22). *Inicio*. Retrieved, from <https://fafg.org/>
- Gómez Isa, Felipe (2007). *El derecho de las víctimas a la reparación por violaciones graves y sistemáticas de los derechos humanos*. ILSA- Instituto Latinoamericano para una Sociedad y un Derecho Alternativos. Retrieved, from <http://biblioteca.clacso.edu.ar/Colombia/ilsa/20120531063055/od37-felipe.pdf>  
*BIBLIOTECA*
- Harber, K. D., & Wenberg, K. E. (2005). *Emotional disclosure and closeness toward offenders*. *Personality & social psychology bulletin*, 31(6), 734–746. <https://doi.org/10.1177/0146167204272720>
- Human Rights Committee (2004). *General Comment No. 31: The Nature of the General Legal Obligation Imposed on States Parties to the Covenant*, CCPR/C// Rev./Add.,
- ICTJ. (2010) *What is transitional justice?* What Is Transitional Justice? | International Center for Transitional Justice. Retrieved, from <https://www.ictj.org/what-transitional-justice>

- ICTJ. (2013). *Ignorando sus demandas de justicia, Sudáfrica fracasa ante las víctimas del apartheid* [Ignoring their demands for justice, South Africa fails victims of apartheid]. (J. Cuéllar Menezo, Trans.). Retrieved, from <https://www.ictj.org/es/node/16387>
- ILC, (2001). *Articles on Responsibility of States for Internationally Wrongful Acts*. Retrieved, from [https://legal.un.org/ilc/texts/instruments/english/draft\\_articles/9\\_6\\_2001.pdf](https://legal.un.org/ilc/texts/instruments/english/draft_articles/9_6_2001.pdf)
- Jansen, J. (2009). *On the clash of martyrological memories. Perspectives in Education*, 27(2), 147-157. Retrieved, from <https://www.webofscience.com/wos/woscc/full-record/WOS:000267546100005?SID=EUW1ED0DBBk8bIuyzeawbeqp2E2lr>
- Johnston, M. P. (2017, May). *Secondary Data Analysis: A method of which the time has come*. *Qualitative and Quantitative Methods in Libraries*. Retrieved, from <https://www.qqml-journal.net/index.php/qqml/article/view/169>
- Kora, A. (2010.). *Transitional Justice: A New Discipline in Human Rights*. Retrieved, from <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/en/document/transitional-justice-new-discipline-human-rights>
- Lensmire, T. (2017). *White Folks: Race and Identity in Rural America*. New York, NY: Routledge. Retrieved, from [https://scholar.google.com/scholar\\_lookup?hl=en&publication\\_year=2017&author=Timothy.+Lensmire&title=White+Folks%3A+Race+and+Identity+in+Rural+America](https://scholar.google.com/scholar_lookup?hl=en&publication_year=2017&author=Timothy.+Lensmire&title=White+Folks%3A+Race+and+Identity+in+Rural+America)
- Liwanga, R. C. (2015). *The meaning of gross violation of Human Rights: A focus on ...* Retrieved, from <https://digitalcommons.du.edu/cgi/viewcontent.cgi?article=1028&context=djilp>
- Milling, H. (2013). *Qué es el Teatro Playback*. Retrieved, from <http://www.hannamilling.de/es/playbacktheatre.html>
- Ministerio de Gobernación y Policía de Costa Rica. (2009). *Modelo de atención integral para sobrevivientes-víctimas de trata de personas*. San José, C.R.: Ministerio de Gobernación y Policía. Retrieved, from <https://igm.gob.gt/wp-content/uploads/2017/09/Modelo-de-atencio%CC%81n-integral-para-sobrevivientes-victimas-de-trata-de-personas.pdf>
- Montuori, A. (2019). *Teatro espontáneo “hoy” construcción de un método y un dispositivo de trabajo psicosocial y comunitario: hacia una clínica de la espontaneidad*. *La Hoja de Psicodrama*, (68), 76-90.

- Motos, T. (2013). *Teatro Playback*. Retrieved, from <https://www.postgradoteatroeducacion.com/wp-content/uploads/2013/11/Teatro-playback -Postgrado-Teatro-Educacion-Tomas-Motos.pdf>
- Motos, T. (2015). *Teatro Playback: Construcción de Comunidad, Educación y Psicoterapia*. Instituto de Creatividad e Innovaciones Educativas, Universitat de València. Retrieved, from [https://www.researchgate.net/publication/324529298\\_Teatro\\_playback\\_construccion\\_de\\_comunidad\\_educacion\\_y\\_psicoterapia](https://www.researchgate.net/publication/324529298_Teatro_playback_construccion_de_comunidad_educacion_y_psicoterapia)
- Motos, T., & Fields, D. (2015). *Playback Theatre: Embodying the CLIL methodology*. In S. Nicolás & J. J. Torres (Eds.), *Drama and CLIL* (1st ed., pp. 47-76). Peter Lang. Retrieved, from [https://www.researchgate.net/publication/324482809\\_playback\\_THEATRE\\_EMBODYING\\_THE\\_CLIL\\_METHODODOLOGY](https://www.researchgate.net/publication/324482809_playback_THEATRE_EMBODYING_THE_CLIL_METHODODOLOGY)
- Muckley, L. (1998). *Rehabilitation: Mental Health. Interplay*, 8(3), 5.
- National Center for Historical Memory, (2013). *Basta ya! Informe general Grupo de Memoria Histórica*. Bogotá: Imprenta Nacional.
- Nollkaemper, A. (2011, March). *Universality*. In M. Wolfrum (Ed.), *Max Planck encyclopedia of international law* (2nd ed.)
- Nowak, M. (2003). *The right to reparation of victims of gross Human Rights violations*. In G. Ulrich & L. Krabbe-Boserup (Eds.), *Human Rights in Development Yearbook 2001: Reparations: Redressing Past Wrongs* (pp. 275-308). The Hague: Kluwer Law International.
- O'Malley, P. (n.d.). *The O'Malley Archives*. Chapter 4: Consequences of Gross Violations of Human Rights - The O'Malley Archives. Retrieved, from <https://omalley.nelsonmandela.org/index.php/site/q/03lv02167/04lv02264/05lv02335/06lv02357/07lv02398/08lv02402.htm#>
- OHCHR. (2000). *General Comment No. 26: Article 6 of the Convention*. 56th Session. Retrieved, from <https://www.refworld.org/es/publisher,CERD,GENERAL,,5d7fc37da,0.html>
- OHCHR. (2005). *Basic Principles and Guidelines on the Right to a Remedy and Reparation for Victims of Gross Violations of International Human Rights Law*. Retrieved, from <https://www.ohchr.org/es/instruments-mechanisms/instruments/basic-principles-and-guidelines-right-remedy-and-reparation>



- OHCHR. (2010, May). *Preventing torture: An operational guide for national Human Rights institutions*. Retrieved, from <https://www.ohchr.org/en/publications/policy-and-methodological-publications/preventing-torture-operational-guide-national>
- OHCHR. (2019). *Las reparaciones para las víctimas de vulneraciones de derechos no son Una Opción, afirma el relator especial*. Retrieved, from <https://www.ohchr.org/es/stories/2019/10/expert-reparations-victims-rights-violations-not-optional> xxx
- OHCHR. (2023). *Committee against torture*. Retrieved, from <https://www.ohchr.org/en/treaty-bodies/cat>
- OHCHR. (n.d.). *High commissioner*. Retrieved, from <https://www.ohchr.org/en/about-us/high-commissioner>
- OHCHR. (n.d.). *Reparations*. Retrieved, from <https://www.ohchr.org/en/transitional-justice/reparations>
- Penzik, S. (1988). *La función terapéutica del teatro: Historia y bases conceptuales*. Universidad Veracruzana.
- Peru's Truth and Reconciliation Commission. (2003). *Final report*. Retrieved, from <http://www.cverdad.org.pe/ifinal/index.php>
- República de Colombia. Jurisdicción Especial Para la Paz. Sala de reconocimiento de verdad, de responsabilidad y de determinación de los hechos y conductas. (2018). *Caso No. 002. Auto No. 004 de 2018. Bogotá D.C., 10 de julio de 2018*. Retrieved, from <https://www.jep.gov.co/Sala-de-Prensa/Documents/Auto%20004%20de%202018%20AVOCA%20CONOCIMIENTO%20DE%20LA%20SITUACION%20DE%20TUMACO,%20RICAURTE%20Y%20BARBACOAS.pdf>
- Roht-Arriaza, N. (2006). *The new landscape of transitional justice*. In N. Roht-Arriaza & J. Mariezcurrena (Eds.), *Transitional justice in the twenty-first century: Beyond truth versus justice* (pp. 3-26). Cambridge University Press.
- Rojas Cardona, V. (2022). *Concepciones de lo terapéutico: teatro playback y teatro espontáneo desde una mirada psicológica*. *Poiésis*, (43), 91-103. Retrieved, from <https://doi.org/10.21501/16920945.4156>
- Salas, J. (1983). *Culture and Community: Playback Theatre*. *The Drama Review: TDR*, 27(2), 15–25. Retrieved, from <https://doi.org/10.2307/1145490>

- Salas, Jo, (1993) *Improvising real life: Personal story in playback Theatre* (New Platz, NY: Tusitala Publishing. Spanish traslation: *Improvisando la vida real. Historias personales en el Teatro playback* (Montevideo: Nordan-Comunidad, 2005).
- Salas, R., Steele, K., Lin, A., Loe, C., Gauna, L., & Jafar-Nejad, P. (2013). *Playback Theatre as a tool to enhance communication in medical education*. Medical education online, 18, 22622. Retrieved, from <https://doi.org/10.3402/meo.v18i0.22622>
- Salvioli. (2019). *Las reparaciones para las víctimas de vulneraciones de derechos no son Una Opción, afirma el relator especial*. OHCHR. Retrieved, from <https://www.ohchr.org/es/stories/2019/10/expert-reparations-victims-rights-violations-not-optional>
- Saud, N. B. (2016). *playback Theatre: An Approach to Community Reconciliation in Nepal*. Conflict and Communication Online, 15(1), Article 6. Retrieved, from [https://www.academia.edu/36867409/playback\\_Theatre\\_An\\_Approach\\_to\\_Community\\_Reconciliation\\_in\\_Nepal](https://www.academia.edu/36867409/playback_Theatre_An_Approach_to_Community_Reconciliation_in_Nepal)
- Sierra, Y. (2014). *Relaciones entre el arte y los derechos humanos*. Derecho del Estado, 32.
- Steyn Kotze, J., & Prevost, G. (2016). *Born (un) free: The construction of citizenship of South Africa's first post-apartheid generation: Views of university students*. Representation, 52(4), 271-294. Retrieved, from <https://doi.org/10.1080/00344893.2017.1300600>
- Sveaass N. (2013). *Gross Human Rights violations and reparation under international law: approaching rehabilitation as a form of reparation*. European journal of psychotraumatology, 4, Retrieved, from 10.3402/ejpt.v4i0.17191.
- Taylor, D. (2003). *The archive and the repertoire: Performing cultural memory in the Americas*. Duke University Press.
- Teitel, R. G. (2003). *Transitional justice genealogy*. Harvard Human Rights Journal, 16, 69-94.
- Thandeka. (1999). *Learning to be White: Money, Race, and God in America*. Continuum.
- UN Committee Against Torture. (2012). *General comment No. 3: Implementation of article 14 by State parties*. Retrieved, from <https://www.refworld.org/docid/5437cc274.html>
- UN General Assembly (1965). *International Convention on the Elimination of All Forms of Racial Discrimination*. Retrieved, from <https://www.ohchr.org/en/instruments-mechanisms/instruments/international-convention-elimination-all-forms-racial>

- UN General Assembly (1966). *International covenant on civil and political rights*. Retrieved, from <https://www.ohchr.org/en/instruments-mechanisms/instruments/international-covenant-civil-and-political-rights>
- UN General Assembly (1966). *International Covenant on Economic, Social and Cultural Rights*. 21 U.N.T.S. 466. Retrieved, from <https://www.ohchr.org/en/instruments-mechanisms/instruments/international-covenant-economic-social-and-cultural-rights>
- UN General Assembly (1984). *Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment*. Retrieved, from <https://www.ohchr.org/en/instruments-mechanisms/instruments/convention-against-torture-and-other-cruel-inhuman-or-degrading>
- UN General Assembly (2002). Resolution 56/83. *Responsibility of States for internationally wrongful acts*. Retrieved, from <https://documents-dds-ny.un.org/doc/UNDOC/GEN/N01/477/97/PDF/N0147797.pdf?OpenElement>
- UN General Assembly (2005). Resolution 60/147. *Basic principles and guidelines on the right to a remedy and reparation for victims of gross violations of international Human Rights law and serious violations of International Humanitarian Law*. OHCHR. Retrieved, from <https://www.ohchr.org/en/instruments-mechanisms/instruments/basic-principles-and-guidelines-right-remedy-and-reparation>
- UN General Assembly. (1948). *Universal Declaration of Human Rights*. Retrieved, from <https://www.un.org/en/about-us/universal-declaration-of-human-rights>
- UN General Assembly. (1989). *Convention on the Rights of the Child*. Treaty Series, 1577, 3. Retrieved, from <https://www.un.org/es/events/childrenday/pdf/derechos.pdf>
- UN General Assembly. (1998). *Rome Statute of the International Criminal Court*. (last amended 2010), 17 July 1998. UN General Assembly. Retrieved, from <https://www.refworld.org/docid/3ae6b3a84.html>
- UN Human Rights Committee (2008). *General Comment No 33 on the International covenant on civil and political rights*. Retrieved, from <https://www2.ohchr.org/english/bodies/hrc/docs/ccpr.c.gc.33.pdf>
- UN Press. (2022, June 2). *Security Council must strengthen, uphold responsibility to ensure accountability when international law is violated, speakers stress in all-day debate | UN press*. United Nations. Retrieved, from <https://press.un.org/en/2022/sc14919.doc.htm>

- UN Office of the High Commissioner for Human Rights. (2010). Guía operacional para las Instituciones Nacionales de Derechos Humanos. Retrieved, from [https://www.ohchr.org/sites/default/files/Documents/Publications/PreventingTorture\\_sp.pdf](https://www.ohchr.org/sites/default/files/Documents/Publications/PreventingTorture_sp.pdf)
- Unidad para las Víctimas. (2022). *Reparación Colectiva*. Gobierno de Colombia. Retrieved, from <https://www.unidadvictimas.gov.co/es/atencion-asistencia-y-reparacion-integral/reparacion-colectiva/119>
- Uprimny, R. y Saffon, M. P. (2006). *Reparar en Colombia. Los dilemas en contextos de conflicto, pobreza y exclusión*. Bogotá: Universidad del Rosario.
- Van Boven T., (1993). *Study concerning the right to restitution, compensation and rehabilitation for victims of gross violations of Human Rights and fundamental freedoms*. New York: United Nations. Retrieved, from E/CN.4/Sub.2/1993/8, 2 July 1993.
- Van der Kolk, B. A. (1994). *The body keeps the score: Memory and the evolving psychobiology of posttraumatic stress*. Harvard Review of Psychiatry.
- Vega Lezcano, A.G. (2015). *Posibilidades del teatro en la intervención social. Orientaciones para la práctica*. Documentos de Trabajo Social: Revista de Trabajo y Acción Social, (55), 7-24.