



QUESTIONS FOR FUNDERS AND POLICYMAKERS IN ARTS AND CULTURE

We recommend that you consider viewing, in addition to the documentary, one or more of the following short videos:

- Discussion with Kevin Clement, Erik Ehn, and *Acting Together* participants:
Links between performance and peacebuilding
- Analysis and Assessment in Peacebuilding Performance
- “A Powerful Fire”: Transformative Potential of the Peacebuilding Performance Community

PRIOR TO VIEWING DOCUMENTARY

1. How do you understand the connection between the arts and social transformation? How does your organization relate to work at the nexus of art and social change?
2. What worries or concerns do you have about arts-based social change efforts?

AFTER VIEWING THE DOCUMENTARY

1. In the first act, Dijana Milošević says that ‘the personal burning desire to create is never private’. How do different artists featured in the documentary create connections between their creative acts, the audience/participants, and the urgent issues their communities are facing? How do you see that relationship?
2. The nine stories in the documentary include performances that arise from artist-based works, community-based works and rituals. What understandings about art and social transformation are implicit in these different forms of cultural production? How would the artists and cultural workers featured in the documentary define excellence in their work? What kinds of work does your organization support?

3. Abdelfattah Abusrour, of Alrowwad theatre in Bethlehem, in Palestine, encourages the youth of Aida Refugee Camp to engage in “beautiful non-violent resistance.” He encourages them to resist the occupation by claiming their full humanity, telling their stories, and creating works of beauty. Under what conditions is creating beauty an act of resistance? [Note: Alrowwad Theatre is featured in Volume I, Chapter 4 of the anthology.]
4. In the second act of the documentary, Ana Correa suggests that it is possible to appreciate the full humanity of those who are different only after reclaiming, or coming to terms with, one’s own identity. In your experience, how do the arts contribute to efforts grapple with issues of identity, and to re-humanize both one’s self and others?
5. In the third act, Catherine Filloux, says that her sense of hope comes from the ability to acknowledge complicity. In the documentary, how do performances support those who identify with communities of perpetrators to acknowledge harms done in their names? Have you witnessed artistic productions that supported communities in such processes?

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ACTING TOGETHER ON THE WORLD STAGE

TOOLS FOR CONTINUING THE CONVERSATION

6. What are strengths and limitations of approaching art as a “tool” for social change? Do any of the approaches featured in the documentary echo your own understanding of the connection? Do you think any differently about this question after watching the documentary?
7. In the second and third acts of the documentary, we glimpse the work of *Grupo Cultural Yuyachkani*, as it accompanied Peru’s Truth and Reconciliation Commission into Indigenous communities brutalized in the civil war. The collaboration between the Truth Commission and the theatre group fully respected the artistic independence and integrity of the theatre collective. Yuyachkani’s combination of ritual, community-based and artist-based works reached Peruvians of all backgrounds and contributed in significant ways to Peru’s transitional justice processes. What kinds of collaborations can you imagine between arts and non-arts organizations working on issues of most importance to you? How could your organization support such collaborations?
8. How could policies and funding priorities strengthen the field of peacebuilding performance, or, more broadly, arts and social change? What role does your organization play in strengthening this work? What role could it play?

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