



ACTING TOGETHER ON THE WORLD STAGE

TOOLS FOR CONTINUING THE CONVERSATION

QUESTIONS FOR POLICYMAKERS AND FUNDERS OF PEACE AND JUSTICE INITIATIVES

We recommend 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. What kinds of social change do you and your organization support? What issues are most important to you?
2. What is your understanding of the relationship between peace and justice? How is this understanding reflected in the priorities of your organization?
3. Do you see a connection between the arts and social transformation? How does your organization relate to work at the nexus of art and social change?
4. What worries or concerns do you have about arts-based social change efforts?
3. What kinds of power are manifested in peacebuilding performances? What are the effects of that power in the context of different kinds of violence? How could this power be enhanced? How could the reach of these performances be extended?
4. In the first act, Dijana Milošević says that ‘the personal burning desire to create is never private’. In the second act, John O’Neal suggests that powerful art can be created in service of a movement for social change. 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?

AFTER VIEWING DOCUMENTARY

1. What kinds of violence and injustice are addressed by the performances highlighted in the documentary? How would you assess the effectiveness of these performances in terms of social change?
2. What different types of justice are sought in the stories and performances in the documentary? What types of justice are made possible in these performances that are not easily accomplished through conventional justice modalities alone?
5. 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 to grapple with issues of identity and to re-humanize both one’s self and others?
6. 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? How

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important is such acknowledgment? Have you witnessed artistic productions that supported communities in such processes?

7. 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?

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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