



ACTING TOGETHER ON THE WORLD STAGE

TOOLS FOR CONTINUING THE CONVERSATION

RECOMMENDATIONS

FOR STRENGTHENING WORK AT THE NEXUS OF PEACEBUILDING AND PERFORMANCE

ACTION STEPS

FOR EDUCATORS, STUDENTS, PRACTITIONERS, POLICYMAKERS, AND FUNDERS
IN THE FIELDS OF PEACEBUILDING, SOCIAL JUSTICE, THEATRE, PERFORMANCE, AND THE ARTS

Whether you are an artist or a peacebuilder, a student or a funder, an educator or a policymaker, you are in a position to act to strengthen work at the nexus of peacebuilding and performance. This field of peacebuilding performance will become more powerful as artists, cultural workers and peace practitioners build on the strengths of each other's theory and practice and as we learn from initiatives in different parts of the world.

For a detailed exploration of the theoretical framework that gave rise to these recommendations and action steps, please see "Introduction: Setting the Stage" in Volume I of *Acting Together* anthology, and, in Volume II, "The Permeable Membrane and Moral Imagination: A Framework for Conceptualizing Peacebuilding Performance," and "Lessons and Recommendations". (New Village Press, 2011) We welcome your suggestions for revising and improving this document. We intend to post updated versions on our website at <http://www.actingtogogether.org/>.

On the next page, you will find six general recommendations that apply to all who wish to strengthen work at the nexus of peacebuilding and performance. On subsequent pages, we suggest possible action steps different players are positioned to take.

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Peacebuilding Practitioners

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Educators and Students in Performance Studies and Theatre
Educators and Students in Peace and Conflict Studies

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Arts Funders and Policymakers
Funders and Policymakers in Social Change, Peace, and Justice Fields

recommendations



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GENERAL RECOMMENDATIONS

Recognize, support, establish, and enhance opportunities for peacebuilding performance, including artist-based, community-based, and ritual productions. (To understand these three different performance modalities, see the Types of Performance pdf in this toolkit, and explore the Type of Performance navigational pathway for related videos.)

Minimize the risks of doing harm to individuals, relationships, and communities engaged in peacebuilding performances, as well as to cultural and artistic integrity. (See Minimizing Risks of Doing Harm pdf.)

Create or support cultural productions and institutions that enhance peacebuilding capacities and that, directly or indirectly, contribute to non-violent resistance, rehumanization, and reconciliation. (See examples of performances that reflect these responses to violence and injustice by following the Approaches to Conflict Transformation navigational pathway in the toolkit.)

Engage students, educators, peacebuilders, artists and cultural leaders in exploring the concept of the Moral Imagination. Strengthen capacities to engage with its four basic peacebuilding principles. (See Moral Imagination pdf.)

To the extent possible, ensure that ideas, relationships, attitudes and behaviors that have been transformed through peacebuilding performances reach both the wider community and key stakeholders and decision-makers.

Strengthen the emerging field of peacebuilding performance (In addition to engaging in and supporting particular initiatives, engage in and support activities that cultivate inter-disciplinary and cross-cultural learning communities, generate and disseminate knowledge, and provide opportunities for appreciative and critical reflection. Please see the Acting Together anthology, and the project website: www.actingtogogether.org)

recommendations



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RECOMMENDATIONS	ACTION STEPS	
	FOR ARTISTS AND CULTURAL WORKERS	FOR PEACEBUILDING PRACTITIONERS
<p><i>1. Recognize, support, establish and enhance opportunities for peacebuilding performance, including artist-based, community-based and ritual productions.</i></p>	<ul style="list-style-type: none"> • Create, produce, document, and assess peacebuilding performances. • Invite peacebuilding practitioners (facilitators of dialogue, development workers, human rights workers, etc.) to work with you to design outreach and educational campaigns surrounding performances. • Plan peacebuilding performance initiatives with awareness of community needs, including capacities to be strengthened and restored; issues to be addressed; dilemmas to be explored. • Build on the transformative potential of periods leading up to and following performances. • Strengthen connections among colleagues engaged in artist-based and community-based theatre as well as ritual. • Reach out to artists from “adversary” communities; produce and discuss their works. • Learn the performance practices of all communities in your region. • Seek opportunities for intercultural and international exchange. 	<ul style="list-style-type: none"> • Invite artists and cultural workers to the table when conflicts are being analyzed and peacebuilding plans are being developed. • Identify groups already engaged in peacebuilding performance and support them to enhance visibility, quality, reach and effectiveness. • Collaborate with artists and cultural workers to plan, execute, and assess peacebuilding performance initiatives. • Build on the transformative potential in the periods leading up to and following performances. • Seek artists and cultural workers from your own region who understand the peacebuilding potential of artist-based and community-based theatre as well as ritual. • Bring to the regions where you are working exemplary peacebuilding performances from other parts of the world that have faced similar challenges; invite artists and peacebuilders to reflect on these works and decide together how to act.

action steps

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<p><i>2. Minimize the risks of doing harm to individuals, relationships, and communities engaged in peacebuilding performances, as well as to cultural and artistic integrity itself. (See Minimizing Risks of Doing Harm pdf.)</i></p>	<ul style="list-style-type: none"> • When planning peacebuilding performance initiatives, consider the risks of doing harm and find ways to minimize them. “Minimize Risks of Doing Harm,” a separate worksheet in this toolkit, might be helpful. • Understand the cultures and the dynamics of conflicts in the regions where you plan to work. Respect local ways of knowing, ways of healing, and forms of expression. • Honor the wishes of local cultural leader when deciding whether to “borrow” cultural practices. Take time to deeply understand sacred practices. • Strengthen your own facilitation skills and/or collaborate with skilled partners – especially when working in traumatized or divided communities. • Be attuned to multiple dynamics of power. Acknowledge factors (such as access to previous training, travel constraints, etc.) that differentially affect participants both inside and outside the performance space. • Be aware of the agendas of the different agencies sponsoring your work. • Avoid engendering among project participants an unrealistic sense of their own power, given the repression they might face outside of the workshop space. • Consider your own safety and mental health. 	<ul style="list-style-type: none"> • When planning peacebuilding performance initiatives, consider the risks of doing harm and find ways to minimize them. “Minimize Risks of Doing Harm,” a separate worksheet in this toolkit, might be helpful. • Develop collaborative, respectful, and when possible, lasting relationships with cultural organizations and communities. • Respect local ways of knowing, ways of healing, and forms of expression. • Orient artists with whom you collaborate to the dynamics of the conflict. • Engage artists in the design and planning of peacebuilding performance initiatives. • Seek alternatives to didactic, goal-driven, message-centered productions. • Respect artistic and cultural integrity. • Engage the full transformative potential of the arts and ceremony. • Consider your own safety and mental health.

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<p>3. <i>Create or support cultural productions and institutions that enhance peacebuilding capacities and that, directly or indirectly, contribute to non-violent resistance, rehumanization and reconciliation.</i></p>	<ul style="list-style-type: none"> • Learn to assess stages of conflicts and types of violence. Learn to analyze conflict dynamics and facilitate dialogues. • Work collaboratively with peacebuilding practitioners who bring this knowledge and these skills to initiatives. • Listen deeply to what is spoken and unspoken in the communities where you plan to work. What issues remain unaddressed? What capacities are in need of being strengthened? Allow these understandings to inform your creative work. • Seek opportunities to bring your creativity and your imagination to peacebuilding organizations, for instance as artists-in-residence. • Get to know, and perhaps collaborate with, artists whose identities and/or sensibilities about a conflict are different from yours. • Gather a group of artists, cultural workers, community leaders, and peacebuilders to watch the <i>Acting Together</i> documentary. After each act, discuss how cultural productions could restore capacities and contribute to non-violent resistance, rehumanization and/or reconciliation in your community. 	<ul style="list-style-type: none"> • Discover the cultural resources in your community that might contribute to peacebuilding efforts: artists, cultural workers, cultural institutions, local traditions and ceremonies, etc. How might they contribute? What support or involvement could you offer? • Invite artists and cultural workers to participate in analyzing conflicts and planning peacebuilding strategies and initiatives. • Work collaboratively with artists and cultural workers who can bring their talents, skills and networks to initiatives. • When appropriate, facilitate collaborations and/or exchanges among artists and cultural workers from opposing sides of conflicts. • Seek opportunities to bring your skills and knowledge to socially engaged arts initiatives in ways that are respectful of artistic and cultural integrity. Consider, for instance, helping generate audiences for important productions, or offering to plan a talkback session that would engage communities in exploring important peacebuilding dilemmas. • Gather a group of artists, cultural workers, community leaders and peacebuilders to watch the <i>Acting Together</i> documentary. After each act, discuss how cultural productions could restore capacities and contribute to non-violent resistance, rehumanization and/or reconciliation in your community.

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<p><i>4. Engage students, educators, peacebuilders, artists and cultural leaders in exploring more deeply the concept of the moral imagination as articulated by John Paul Lederach and others. Strengthen capacities to engage with its four basic peacebuilding principles (See PDF on Moral Imagination).</i></p>	<ul style="list-style-type: none"> • Explore the framework of the Moral Imagination through performances, workshops, readings, courses, conversations. • Practice the disciplines of the Moral Imagination. • Develop and support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Seek apprenticeships with exemplary artist/peacebuilders. 	<ul style="list-style-type: none"> • Explore the framework of the Moral Imagination through performances, workshops, readings, courses and conversations. • Practice the disciplines of the Moral Imagination. • Develop and support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Seek apprenticeships with exemplary artist/peacebuilders.

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<p><i>5. To the extent possible, ensure that elements that have been transformed through peacebuilding performances reach both the wider community and key stakeholders and decision-makers.</i></p>	<ul style="list-style-type: none"> • Strategically compose audiences and participants to extend the reach of performances. • Highlight peacebuilding performances in new social media as well as more traditional outlets. • Collaborate with peacebuilders, building on their networks. • Support local, regional, national and international tours of exemplary peacebuilding performances. • Collaborate with peacebuilding organizations on program notes, lobby displays, websites, and follow-up events. • Collaborate with artists from opposite sides of conflicts, both to create and interpret works. • Document and disseminate stories of transformations that take place in the processes of creating and witnessing performances. 	<ul style="list-style-type: none"> • Host productions and related symposia at your institution, strategically composing audiences and participants to extend the reach of performances. • Highlight peacebuilding performances in new social media as well as more traditional outlets. • Collaborate with artists and ritual workers, building on their networks. • Support local, regional, national and international tours of exemplary peacebuilding performances. • Collaborate with artists to develop program notes, lobby displays, websites, and follow-up events. • Support partnerships between artists from opposite sides of conflicts both to create and interpret works. • Document and disseminate the stories of transformations that emerge from processes of creating and witnessing performances.

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<p>6. <i>Strengthen the emerging field of peacebuilding performance.</i></p>	<ul style="list-style-type: none"> • Validate and acknowledge contributions of ritual, community-based theatre, and artist-based theatre to peacemaking and conflict resolution. • When working at the nexus of peacebuilding and performance, assess strengths and limitations of the initiatives. • Conduct assessments that account for both the aesthetic power of peacebuilding performances and transformations at personal, relational, structural and cultural levels. • Seek opportunities for cross-border exchanges based on principles of reciprocity and mutual respect. • Collaborate with those working in transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc. • Create gatherings and networks of local socially engaged artists and cultural workers. 	<ul style="list-style-type: none"> • Validate and acknowledge contributions of ritual, community-based theatre and artist-based theatre to peacemaking and conflict resolution. • When working at the nexus of peacebuilding and performance, assess strengths and limitations of initiatives. • Conduct assessments that account for both the aesthetic power of peacebuilding performances and transformations at personal, relational, structural and cultural levels. • Facilitate opportunities for cross-border exchanges based on principles of reciprocity and mutual respect. • Collaborate with those working in transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc. • Create gatherings and networks of local socially engaged artists and cultural workers.

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	FOR EDUCATORS AND STUDENTS OF PERFORMANCE AND THEATRE	FOR EDUCATORS AND STUDENTS IN PEACE AND CONFLICT STUDIES
<p><i>1. Recognize, support, establish and enhance opportunities for peacebuilding performance, including artist-based, community-based and ritual productions.</i></p>	<ul style="list-style-type: none"> • Create, produce, witness and engage critically with peacebuilding performances, including artist-based, community-based and ritual productions • Design courses with colleagues in Peace and Conflict Studies • Teach and take courses that introduce the core theories and practices of Peace and Conflict Studies • Participate in peacebuilding performance initiatives through research projects, student service-learning projects, documentation and assessment, etc. • Plan peacebuilding performance initiatives with awareness of community needs, including capacities to be strengthened and restored, issues to be addressed, dilemmas to be explored. • Learn and teach about the politics of cultural production • Learn and teach skills and theories associated with various approaches to artist-based, community-based and ritual productions • Explore the transformative potential of periods leading up to and following performances themselves 	<ul style="list-style-type: none"> • Witness, learn about and engage critically with peacebuilding performances, including artist-based, community-based and ritual productions • Design courses with colleagues in Performance Studies and Theatre Departments • Teach and take courses that introduce creative approaches to conflict transformation and explore the nature of aesthetic modes of apprehension, to complement courses on rational, linear modes of working • Support and engage in peacebuilding performance through research projects, student service-learning projects, documentation and assessment, etc. • Seek opportunities to work with, learn from, intern with, and witness the work of artists and cultural workers experienced in regions of violence

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FOR EDUCATORS AND STUDENTS OF PERFORMANCE, THEATRE, AND PEACE AND CONFLICT STUDIES



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<p><i>2. Minimize the risks of doing harm to individuals, relationships, and communities engaged in peacebuilding performances, as well as to cultural and artistic integrity itself. (See Minimizing Risks of Doing Harm pdf.)</i></p>	<ul style="list-style-type: none"> • Consider the risks of doing harm that are possible when working in the field of peacebuilding performance. (“Minimizing Risks of Doing Harm,” a separate document in the Acting Together toolkit, might help.) Plan your teaching and learning to prepare yourself to work skillfully and ethically in the face of these risks. • Teach and learn the skills of conflict analysis and dialogue facilitation. • Learn about the cultures, the sacred traditions and healing practices, the conflicts and the dynamics of power in the regions where you plan to teach, study, engage in or supervise internships, or conduct documentation and research. • Seek apprenticeships with experienced, respected practitioners. • Become aware of the agendas of the agencies with which you collaborate. • Avoid engendering a sense of dependence on resources that you will not be able to contribute in a sustainable way. • Be alert to risks to participants in activities. • Care for your own safety and mental health. 	<ul style="list-style-type: none"> • Consider the risks of doing harm that are possible when working in the field of peacebuilding performance. (“Minimizing Risks of Doing Harm,” a separate document in the Acting Together toolkit, might help.) Plan your teaching and learning to prepare yourself to work skillfully and ethically in the face of these risks. • Teach and learn about creative processes and the meaning and significance of artistic and cultural integrity. Watch “Analysis and Assessment in Peacebuilding Performance,” a short video in this toolkit, and discuss various conceptions of excellence in peacebuilding performance. • Learn about the cultures, the sacred traditions and healing practices, the conflicts and the dynamics of power in the regions where you plan to teach, study, engage in or supervise internships, or conduct documentation and research. • Seek apprenticeships with experienced, respected practitioners of peacebuilding performance. • Become aware of the agendas of the agencies with which you collaborate. • Avoid engendering a sense of dependence on resources that you will not be able to contribute in a sustainable way. • Be alert to risks to participants in activities. • Care for your own safety and mental health.

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FOR EDUCATORS AND STUDENTS OF PERFORMANCE, THEATER, AND PEACE AND CONFLICT STUDIES



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<p><i>3. Create or support cultural productions and institutions that enhance peacebuilding capacities and that, directly or indirectly, contribute to non-violent resistance, rehumanization and reconciliation.</i></p>	<ul style="list-style-type: none"> • Learn and teach about socially engaged performance traditions, including artist-based and community-based theatre as well as ritual. (The case studies in the <i>Acting Together</i> documentary and anthology could be a start.) Discuss the kinds of capacities that are nourished and strengthened through different performance practices, and how these relate to the needs of communities at different stages of conflicts. • Learn and teach about non-violent resistance, rehumanization and reconciliation, in particular the performative elements of each. • Invite artists and cultural workers with expertise in peacebuilding performance to visit, teach, and perform at your institution. • Support artists and cultural institutions engaged in peacebuilding performance through internships, apprenticeship, research and documentation projects, coordinating tours, inviting them to festivals and conferences, etc. • Engage creatively with conflicts in your own institutions and communities, as feasible. • Take classes in Peace and Conflict Studies. 	<ul style="list-style-type: none"> • Learn and teach about the contributions of performance (including artist-based and community-based theatre as well as ritual) to the creative transformation of conflict. (The case studies in the <i>Acting Together</i> documentary and anthology could be a start.) Discuss what kinds of performances would strengthen capacities needed in the communities where you are working (or plan to work). • Learn and teach about the value of artistic and cultural approaches to peacebuilding as well as rational, strategic approaches • Support exemplary performance peacebuilding initiatives through internships, research and documentation projects, etc. • Invite colleagues in the arts to join peacebuilding teams • Engage with the arts – as creators, participants, witnesses – and invite colleagues to experience the restorative and transformative potential of aesthetic engagement.

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<p><i>4. Engage students, educators, peacebuilders, artists and cultural leaders in exploring more deeply the concept of the moral imagination as articulated by John Paul Lederach and others. Strengthen capacities to engage with its four basic peacebuilding principles (See PDF on Moral Imagination).</i></p>	<ul style="list-style-type: none"> • Teach and learn about the framework of the Moral Imagination through performances, workshops, readings, courses, and conversations. • Practice the disciplines of the Moral Imagination in your teaching and learning. • Develop and support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Facilitate opportunities for apprenticeships with exemplary artist/peacebuilders. 	<ul style="list-style-type: none"> • Teach and learn about the framework of the Moral Imagination through performances, workshops, readings, courses and conversations. • Practice the disciplines of the Moral Imagination in your teaching and learning. • Develop and support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Facilitate opportunities for apprenticeships with exemplary artists/peacebuilders.

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<p><i>5. To the extent possible, ensure that elements that have been transformed through peacebuilding performances reach both the wider community and key stakeholders and decision-makers.</i></p>	<ul style="list-style-type: none"> • Strategically compose audiences and participants to extend the reach of performances. • Highlight peacebuilding performances in new social media as well as more traditional academic and popular outlets. • Collaborate with colleagues in peace and justice studies as well as in peacebuilding organizations, building on their networks to reach opinion-shapers, educators, political leaders, and people from opposing communities. • Collaborate with peacebuilding organizations on program notes, lobby displays, websites and follow-up events. • Document and disseminate stories of transformations that emerge from the processes of creating and witnessing performances. 	<ul style="list-style-type: none"> • Host productions and related symposia at your institution, strategically composing audiences and participants to extend the reach of the performances. • Highlight peacebuilding performances in new social media as well as more traditional academic and popular outlets. • Collaborate with colleagues in theatre departments, performance studies and performing groups, building on their networks. • Collaborate with colleagues in theatre departments and artists to develop program notes, lobby displays, websites, and follow-up events. • Document and disseminate the stories of transformations that emerge from processes of creating and witnessing performances.

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	FOR EDUCATORS AND STUDENTS OF PERFORMANCE AND THEATRE	FOR EDUCATORS AND STUDENTS IN PEACE AND CONFLICT STUDIES
<p>6. <i>Strengthen the emerging field of peacebuilding performance.</i></p>	<ul style="list-style-type: none"> • In courses and projects, validate and acknowledge contributions of ritual, community-based theatre and artist-based theatre to peacemaking and conflict resolution. • When working at the nexus of peacebuilding and performance, assess strengths and limitations of initiatives. • Conduct assessments that account for both the aesthetic power of peacebuilding performances and transformations at personal, relational, structural, and cultural levels. • Seek opportunities for cross-border exchanges based on principles of reciprocity and mutual respect. • Collaborate with those teaching and working in transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc. • Facilitate networks of people working in peacebuilding performances within your community and/or region. 	<ul style="list-style-type: none"> • In courses and projects, validate and acknowledge contributions of ritual, community-based theatre and artist-based theatre to peacemaking and conflict resolution. • When working at the nexus of peacebuilding and performance, assess strengths and limitations of initiatives. • Conduct assessments that account for both the aesthetic power of peacebuilding performances. and transformations at personal, relational, structural, and cultural levels. • Facilitate opportunities for cross-border exchanges based on principles of reciprocity and mutual respect. • Collaborate with those teaching and working in transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc.

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	FOR FUNDERS & POLICYMAKERS IN THE ARTS	FOR FUNDERS & POLICYMAKERS IN SOCIAL CHANGE, PEACE, AND JUSTICE FIELDS
<p><i>1. Recognize, support, establish and enhance opportunities for peacebuilding performance, including artist-based, community-based and ritual productions.</i></p>	<ul style="list-style-type: none"> • Support the creation, production, witnessing, documentation and assessment of performances that contribute to social change, peace, and justice. • Establish and strengthen necessary infrastructure, including theatres, community arts centers and Indigenous cultural centers. • Identify groups already engaged in peacebuilding performance and support them to enhance visibility, quality, reach, documentation, and effectiveness. • Support intercultural and international cultural exchange. • Support residencies for artists and cultural workers in social change organizations. • Develop criteria and policies that recognize the artistry and the value of ritual and community-based theatre as well as artist-based productions. • Ensure that the expressive forms of all communities are supported. • Support reciprocal exchanges among artists and cultural workers of communities in conflict; encourage relationship-building, sharing of work, new collaborative works, and the sharing of learning with communities. 	<ul style="list-style-type: none"> • Support social change initiatives that incorporate performance in substantive ways, including the documentation and assessment of such work. • Support reciprocal exchanges among artists and cultural workers of communities in conflict; encourage relationship-building, sharing of work, new collaborative works, and sharing learning with communities. • Support social change organizations to collaborate with artists and cultural workers and experiment with creative approaches to peacebuilding and justice. • Encourage collaborations between peacebuilding organizations and arts organizations. • As a matter of justice, advocate for sufficient resources for the cultural development of all communities • Request thorough and useful documentation and assessment of initiatives (See Documentation Guidelines in a separate PDF in this toolkit.) • Support residencies for peace and justice scholar/practitioners in arts and culture organizations.

action steps

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<p><i>2. Minimize the risks of doing harm to individuals, relationships, and communities engaged in peacebuilding performances, as well as to cultural and artistic integrity itself. (See Minimizing Risks of Doing Harm pdf.)</i></p>	<ul style="list-style-type: none"> • Consider the risks of doing harm in the field of peacebuilding performance. (“Minimizing Risks of Doing Harm,” a separate document in the <i>Acting Together</i> toolkit, might help.) Review policies and funding priorities and guidelines to support skillful and ethical practice in the face of these risks. • Support the development of collaborative, respectful and sustainable relationships among artists, peace-builders and communities. • Prioritize long-term projects, the development of on-going relationships, and cultural institutions committed to arts, cultural work, and the transformation of conflict. • In criteria for funding, include sensitivity to local ways of knowing, cultural practices and ways of dealing with trauma. • Be alert to dynamics of power <ul style="list-style-type: none"> ◦ Between funders and grantees ◦ Within funded groups ◦ Between cultural organizations and community groups ◦ Between peacebuilding organizations and cultural organizations • Ensure that artist/peacebuilders understand tensions among conflicting groups and act accordingly. • Consider the safety and mental health of artists, peacebuilders and participants in projects. 	<ul style="list-style-type: none"> • Consider the risks of doing harm in the field of peacebuilding performance. (“Minimizing Risks of Doing Harm,” a separate document in the <i>Acting Together</i> toolkit, might help.) Review policies and funding priorities and guidelines to support skillful and ethical practice in the face of these risks. • Support the development of collaborative, respectful and sustainable relationships among artists, peace-builders and communities. • Prioritize long-term projects, the development of on-going relationships, and cultural institutions committed to arts, cultural work, and the transformation of conflict. • In criteria for funding, include sensitivity to local ways of knowing, cultural practices and ways of dealing with trauma. • Be alert to dynamics of power <ul style="list-style-type: none"> ◦ Between funders and grantees ◦ Within funded groups ◦ Between cultural organizations and community groups ◦ Between peacebuilding organizations and cultural organizations • Ensure that artist/peacebuilders understand tensions among conflicting groups and act accordingly. • Consider the safety and mental health of artists, peacebuilders and participants in projects.

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<p><i>3. Create or support cultural productions and institutions that enhance peacebuilding capacities and that, directly or indirectly, contribute to non-violent resistance, rehumanization and reconciliation.</i></p>	<ul style="list-style-type: none"> • Invest in cultural institutions in conflict regions. • Support collaborations between artists and peacebuilders. • Support documentation and dissemination of exemplary practices, through films, websites, international exchange, conferences, and festivals. • Stimulate new performance initiatives that build capacities in, and address the needs of, communities. • Support collaborations among artists from opposing communities, when appropriate. • Support performances, symposia, panels, and trainings related to the moral imagination, social justice, peacebuilding and the arts. • Support arts organizations to host peacebuilders as scholars-in-residence. • Support artists and scholars of Performance Studies to be artists/scholars-in-residence in Peace and Justice Studies programs and peacebuilding organizations. • Support opportunities for artists to learn the skills conflict analysis and conflict transformation. 	<ul style="list-style-type: none"> • Support collaborations between artists peacebuilders and justice activists. • Support documentation and dissemination of exemplary practices, through films, websites, international exchange, conferences, and festivals. • Stimulate new peacebuilding initiatives that engage performance resources to build capacities in, and address the needs of, communities. • Support collaborations among artists from opposing communities, when appropriate. • Support performances, symposia, panels, and trainings related to the moral imagination, social justice, peacebuilding and the arts. • Support scholars of peacebuilding and conflict transformation to be scholars-in-residence in arts and cultural organizations. • Support artists and scholars of Performance Studies to be artists/scholars-in-residence in Peace and Justice Studies programs and departments and peacebuilding organizations. • Support opportunities for peacebuilding practitioners and justice activists to witness exemplary peacebuilding performances and learn about the resources of the performance field.

action steps

FOR FUNDERS AND POLICY-MAKERS IN THE ARTS, SOCIAL CHANGE, PEACE, AND JUSTICE



ACTING TOGETHER ON THE WORLD STAGE

TOOLS FOR CONTINUING THE CONVERSATION

RECOMMENDATIONS	ACTION STEPS	
	FOR FUNDERS & POLICYMAKERS IN THE ARTS	FOR FUNDERS & POLICY-MAKERS IN SOCIAL CHANGE, PEACE, AND JUSTICE FIELDS
<p>4. <i>Engage students, educators, peacebuilders, artists and cultural leaders in exploring more deeply the concept of the moral imagination as articulated by John Paul Lederach and others. Strengthen capacities to engage with its four basic peacebuilding principles (See PDF on Moral Imagination).</i></p>	<ul style="list-style-type: none"> • Support workshops, readings, courses and conversations related to the Moral Imagination. • Support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Facilitate opportunities for apprenticeships between exemplary artists and peacebuilders. • Create opportunities for theatre reviewers and critics to explore standards of excellence for both community-based and artist-based performances that account for the principles of the Moral Imagination and for the relationship between cultural productions and the socio-political context in which they are embedded. • Recognize artists and peacebuilders whose work embodies the Moral Imagination. 	<ul style="list-style-type: none"> • Support workshops, readings, courses and conversations related to the Moral Imagination. • Support sustained communities of inquiry and practice, where dilemmas and accomplishments can be shared. • Facilitate opportunities for apprenticeships between exemplary artists and peacebuilders. • Recognize artists and peacebuilders whose work embodies the Moral Imagination.

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<p>5. <i>To the extent possible, ensure that elements that have been transformed through peacebuilding performances reach both the wider community and key stakeholders and decision-makers.</i></p>	<ul style="list-style-type: none"> • Support collaborations between performing groups and peacebuilding entities, particularly to plan outreach and dissemination strategies, and to compose audiences to include opinion-shapers, educators, political leaders, people from opposing communities, etc. • Support local, regional, national and international tours of exemplary peacebuilding performances. • Support the development of program notes, lobby displays, websites and follow-up events designed to link peacebuilding performances with effective action. • Support partnerships between artists from opposite sides of conflicts, so that they can create collaborative works and also serve as interpreters for their own communities of the expressions of adversary communities. • Support documentation and dissemination of the stories of transformations that emerge from the processes of creating and witnessing performances. 	<ul style="list-style-type: none"> • Support collaborations between performing groups and peacebuilding entities, particularly to plan outreach and dissemination strategies, and to compose audiences to include opinion-shapers, educators, political leaders, people from opposing communities, etc. • Support local, regional, national and international tours of exemplary peacebuilding performances. • Support the development of program notes, lobby displays, and websites and follow-up events designed to link peacebuilding performances with effective action. • Support peace and justice organizations to facilitate partnerships between artists from opposite sides of conflicts, both to create and interpret works. • Support documentation and dissemination of stories of transformations that take place in the processes of creating and witnessing performances.

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<p>6. <i>Strengthen the emerging field of peacebuilding performance.</i></p>	<ul style="list-style-type: none"> • Validate and acknowledge contributions of ritual, community-based theatre and artist-based theatre to peacemaking and conflict resolution. • Support centers where <ul style="list-style-type: none"> – the practice of peacebuilding arts can be documented and shared – critical self-reflection can be supported – methods of assessment can be tested – emerging artist/peacebuilders can be educated. • Support assessments that account for both the aesthetic power of peacebuilding performances and transformation at personal, relational, structural, and cultural levels. • Support cross-border exchanges based on principles of reciprocity and mutual respect. • Support collaborations among artists, peacebuilders, and those working in the fields of transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc. • Support development and dissemination of peacebuilding performance resources such as toolkits, films, websites, policy briefs, journals, and curricula. 	<ul style="list-style-type: none"> • Validate and acknowledge contributions of ritual, community-based theatre and artist-based theatre to peacemaking and conflict resolution. • Support centers where: <ul style="list-style-type: none"> – the practice of peacebuilding arts can be documented and shared; – critical self-reflection can be supported; – methods of assessment can be tested; – emerging artist/peacebuilders can be educated. • Support assessments that account for both the aesthetic power of peacebuilding performances and transformations at personal, relational, structural, and cultural levels. • Support cross-border exchanges based on principles of reciprocity and mutual respect. • Support collaborations among artists and practitioners working in the fields of conflict transformation, transitional justice, rule of law, refugee resettlement, human rights, development, gender equity, etc. • Support development and dissemination of peacebuilding performance resources such as toolkits, films, websites, policy briefs, journals, and curricula.

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