template

DOCUMENTING AND ASSESSING PEACEBUILDING PERFORMANCE INITIATIVES

The following questions are intended as prompts, suggesting areas of inquiry and reflection. We encourage artist/peacebuilders documenting their work to consider all of these questions, and write or record responses to those that seem relevant. We encourage conversations among a variety of different players in developing individual or collaborative responses to the questions.

The more candid your responses, the more helpful they will be to the growing community of peacebuilding performance practice. However, in sharing information care should be taken not to place the respondent or others at risk. Please develop your responses accordingly.

I. What is the name of the initiative you are documenting? Is it a performance, an organization, an event, a collaborative relationship over time, a career?

II. As documenter, what is your relationship to the work you are describing?

III. Details of process: Give a rich description of relevant aspects which might include: place/setting, characters/participants, costume or clothing, backdrop/scene, mood, and sounds/music. Who participated, and in what roles?

IV. Is the initiative you are documenting: Already completed? (if so, indicate the time that has elapsed since its completion) In progress? Part of a repeating cycle?

V. What resources were needed to develop and present this work? How were they generated?

VI. What are the most important elements of the context of the community as you understood them before the project began?

IDEAS TO BRAINSTORM

- Describe the sources of strength and resilience.
- What capacities were in need of being strengthened?
- What was not being expressed adequately?
- What tensions and divisions were affecting the community? (See *Template for Planning Performance Peacebuilding Initiatives* for prompts)
- Which people and institutions were key players?
- What were the power dynamics at play? (Which people/groups/institution were more powerful? In what ways?)
- Which histories were salient? (Were any of these contested? If so, in what ways?)
- Which other elements of the context were important?

VII. How have your understandings of these elements changed over the course of your involvement with the initiative?

VIII. Which of these elements were brought into the performance space? And how did they get there: through stories, scripts, the place/space itself, through interactions among people involved in the production? At whose initiative were these elements brought into the performance space? Which were brought in intentionally? Which were unintentional/less explicit?

IX. Were any of these elements transformed through the creative process? How were they transformed? Please offer stories/examples of transformation. The prompts in the sidebar might be helpful.

IX PROMPTS

- Which people, narratives or ideas were brought into generative relationship during the performance?
- What has been transformed? For instance – Are taboo subjects being put on stage? Are people understanding history in more complex ways? Are abusive forces being resisted? Are former adversaries finding ways to understand or support each other? Is there a more nuanced understanding of interdependence?
- Have people had fun during the initiative?
- Have new ideas/plans/ relationships/energy for the future been generated?
- In rehearsal/preparation, how did people negotiate their differences?
- What values were embodied in the performance itself?
- What serendipities arose?
- What unexpected difficulties or dilemmas arose?
- Do performances provide opportunities for communities to grapple with ethical dilemmas?
- What conceptions of justice – retributive, reparative, historical, distributive, etc. – animate the performance?
- Does the performance celebrate the identity of a particular cultural group, and/or focus on common humanity and interdependence among all people? How does it balance values of integrity and interdependence?
- Does the performance strengthen people's capacities to effectively and non-violently resist abuses of power directed against them?
- Are important historical moments embodied and kept alive – in ways that avoid traps of permanent victimhood, strengthening people's capacities to imagine and create a new future?

X. How do the changes effected in the performance space enter back into the stream of community life?

FOR INSTANCE....

- Do people involved directly in the production speak about the issues with their families, neighbors and friends?
- Do people witnessing the production relate to people, ideas or policies in new ways?
- Do they report thinking about issues differently?
- Describe reviews of the production that discussed/commented on any of the elements or transformations.
- Were there talk back/ discussion sessions? (If so, describe how discussions engaged with the elements discussed above.)
- Was literature from related human rights or other civil society organizations made available at the performance?

XI. What changes are noticed in attitudes, relationships, behaviors, consciousness, laws, policies, public attention to issues, conflict awareness? If you are able, please share stories that document the influence of the performance on the community.

XII. Assessment:
In terms of peacebuilding, how would you assess the strengths and limitations of this initiative?

ASSESSMENT POINTS

- What factors external to the project itself (i.e. funders, political actors, civil society groups) either contributed to, or constrained, your efforts?
- How did you relate to those outside influences?
- Knowing what you know now, how would you do it differently next time?
- What is your assessment of the aesthetic qualities/ spiritual integrity of the work?
- What other initiatives have you seen (or could you envision) growing out of this one?
- Knowing what you (or the project initiators) know now what would you/they do differently?
- How could the reach of this work be extended?
- What ethical dilemmas arose during the course of this initiative?
- What choices did you make regarding them? • In retrospect, how do you assess these choices at this point?
- What conditions would allow this initiative to fulfill its potential?
- What new questions have arisen for you in the course of this initiative?

XIII. Other reflections, conclusions, questions.

XIV. Please consider any potential harm that might come to you or others if this documentation is made public, and adjust the narrative or images accordingly.

XV. Name and contact information for documenter and for organizations referenced.

XVI. Please attach photos and urls for video clips.