

arts | culture | community | change  
**BE PART OF THE EQUATION**

**ac<sup>3</sup> = INFINITY**

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**A USER'S GUIDE ON ARTS IN COMMUNITY SERVICE**

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# INTRODUCTION

*In making art or doing community service, there are common elements such as examining a subject and its context; responding and taking action because of that examination; and involving others in the same experience of examining and responding. Of course, there are differences, as well. Not all artistic endeavors intend for obvious community benefits, nor do all community service activities include artistic qualities or pursuits. However, for those who are working in the overlapping areas between art and community service, there is a need to learn more. The AC<sup>3</sup>= (IN SHORT, AC<sup>3</sup>) PROJECT attempts to address this need.*

THE AC<sup>3</sup> USER'S GUIDE ON ARTS IN COMMUNITY SERVICE contains 19 program profiles, over 25 additional summaries on other programs, 19 lesson activities, worksheets to develop one's own arts in community service activity, and information on contacting and locating community artists, groups and other resources. THE USER'S GUIDE is intended to provide practical information on how the arts and community service are integrated. It is written to target direct service providers and project directors who are interested in developing their own program ideas.

THE GUIDE does not explicitly argue the rationale for arts in community service programming. It speaks mainly to the "converted" and offers a sampling of programmatic possibilities, as well as a way to access other resources for programmatic and professional development. I have written it with the assumption that the reader has a familiarity with and experience in

both fields. Also, I have kept in mind peripherally that there is a type of readership that is interested but not familiar with one field or the other.

Therefore, the profiles generally contain: information on community issues and topics addressed by a program; a simple step-by-step account of the programmatic process; explanations of effects and outcomes; and resources, materials and staffing needed to put the program into effect. The profiles represent various art forms and community issues. They come from various areas of the country including rural, suburban and urban regions, but are not representative of the national make-up of arts in community service programs.

THE AC<sup>3</sup> PROJECT focuses on conveying how the arts are used in community service. The outreach was intended to identify, involve and

inform, instead of measuring and surveying.

Through an extensive marketing and outreach process, in-depth interviews with key contacts in each program and reviewing information, such as news clips, photographs, videos, published essays, and other printed materials submitted to me from the programs, 19 program profiles were constructed.

Most of the profiled programs involved interdisciplinary art forms with performing and/or visual arts as the primary media. I encountered one program which indicated music, among other art forms, as part of the main programming. Youth Programs topped the list of social issues. Women's Programs and Community Development/Building were in the second tier of social topics represented in the program profiles. Other topics in the profiles include intergenerational development, racism, education and literacy, civic engagement, and teen pregnancy and parenting.

These profiles are not a measure of quality. They are a consequence of access to information. I was able to access people who provided me with the information necessary in profiling their program. In general, I was able to identify programs that articulated:

- a clear and understandable process of activities and steps within a certain time frame;
- the context in terms of the conditions, issues, themes and topics within the community;
- key people, partners, resources and materials involved;
- and the results and intent of the program.

Also, I tended toward programs that exhibited the following qualities:

- an examination of one's life, community and world;
- a desire to respond as a result of that examination;
- and an inclusion of others in the process of examining and responding.

(Again, programs addressing topics other than youth and education had a greater chance of being profiled.)

Many profiles reveal a strong planning process and willingness to include others in the planning. All of the people profiled were able to talk extensively about doing art and working with people. Many of the profiled programs involved trained artists and experienced community service workers. In many instances, they were one in the same.

All people interviewed have been included in **THE USER'S GUIDE**. They appear in the Program Profiles, Program Briefs or Lesson activities. Information on how to contact the interviewees is included. Readers should be encouraged to contact these people who might offer insight, knowledge and training in their field of work.

**THE USER'S GUIDE** will be converted onto the [www.ac3.org](http://www.ac3.org) web site. Additional information on programs that did not appear in **THE USER'S GUIDE** will be made available on the web site. The site will be ready in late Fall.



Sam Quan Krueger, 7/2/99

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# THE ALTERNATIVE SPACE FESTIVAL

## Primary Social Issues

Community Building

## Primary Art Forms

Various, Festival, Curatorial Development

**Interviewee** Lynne Pidel, Lead Festival Organizer and Creator

5 Rivington Street, #2  
New York, New York 10002  
212 353 0732

**Project Dates** Started in 1997

## The Process & Program Elements

1. Three months before the festival date, organizers begin publicizing the event. Flyers and posters are put out into the community. An announcement for submissions is placed in the local newspaper and on the radio. The announcement explains that community members are invited to present art. Anyone in the community is welcomed to present anything they consider to be art and in any location of their choosing.

2. News of the festival begins to spread through the community by word of mouth. Also, festival organizers do outreach by asking individual community members if they or someone they know would be interested in presenting their art. "I might approach someone whom I've been told about and begin a conversation like 'I've heard you've done such-and-such art. I would really love to put this out into the community,'" says Festival Organizer/Creator, Lynne Pidel. She has approached karate instructors and "people who wear kilts and throw logs over their shoulders, in what is otherwise known as 'highlander games.'" She has gone to schools, libraries and her university to find people who might have something interesting to show in the community.

3. All of the people who choose to present something must identify the space, as well as get approval to use it. They are also responsible for setting up and taking down the art. To assure that these tasks are handled by the participants and do not become the responsibility of the festival organizers, there is an agreement that is signed by each participant. The agreement also releases

*The ALTERNATIVE SPACE FESTIVAL is a one-day, spring event for local townspeople in Alfred, New York to present art in unlikely spaces. Community members as young as 6 years-old to those that are retired have presented in locations such as parks, storefronts, mailboxes, street corners, sidewalks and homes. The ALTERNATIVE SPACE FESTIVAL has gradually opened up a traditionally reserved and separated community and has engaged its members in sharing and rediscovering the community.*

es the festival from any damages, theft or injuries that might occur at the sites.

4. The festival organizers will handle matters of publicity and transportation to the different art shows and performances. The organizers send out press releases, arrange for transportation for children and people with physical disabilities, contact the media and work to get community leaders and political representatives to the festival. If a participant needs help, Lynne tries to assist as much as possible. There is even some funding for those participants needing additional financial support.

5. An important detail in organizing the festival is a map of all the presentations for the festival. In putting together the map, it is necessary to find out the time, location and description of the art presentation from each of the participating individuals or groups. If there is nudity, profanity or "adult" themes, people need to be made aware so that they can decide whether or not to go or perhaps let their children go.

6. A starting point in the town is identified for the day of the festival. The starting point is usually a store which has agreed to present an exhibition or a performance. It serves as the informational site where people can obtain the map and schedule for the festival. Vans and buses are available at the starting point for people with physical disabilities or if a site is in a remote area of town. Publicity is conducted a week before the festival to inform people of the location of the starting point. A huge banner is hung up across the main street of town, and announcements are made on the radio, in newspapers and on flyers and posters.

## Additional & Supporting Information

On average, there have been 25 sites for each year's festival. At some sites, several people will present. Some examples of presentations have been:

- ceramics made by children
- performances in kitchens
- installations in people's homes (one person cleared out the furniture from their living room and filled it with rice)
- video presentations on cable access and in storefronts
- a performance in a motel
- art work displayed in trees and elevators
- dance and karate performances on indoor and outdoor basketball courts

One woman gathered all of her friends' craft works and displayed them in her storefront. Among the items displayed were knittings and woodworks. Another person, who owned a café, displayed his personal collection of art works that he had amassed from student artists attending the university. His café served as last year's starting point, and he continues to display his collection every year. In identifying people to present art, Lynne has been open-minded about what is art. "For people who might not think what they do is art," she explains, "I try to talk with them and have them reconsider that perhaps it is art." As a result, one person displayed his 20 year-old collection of postcards in a grocery store window. Another chose to display dental tools from the 17th to the 19th centuries.

Lynne describes the community as somewhat poor, rural and religious (e.g. Seventh Day Baptists, Catholics, Mennonites and Amish) and where home schooling is common. There is also a mix of intellectuals in town that grew out of the University or moved in to get away from urban life. She also describes a conflict between the University and town. "There is a constant battle between the University and the town," says Lynne, "and the town

always tends to get squeezed out." The Alternative Space Festival attempts to place the focus on the town. "That's why the starting point is always set in the heart of the community," explains Lynne, "and the location of the starting point changes each year to spread the wealth, so to speak."

In order for this festival to break down walls between the University and town, it requires time. In the first two years, the townspeople were hesitant in participating. This year, it seems to be changing. Newspapers are covering the festival. People are talking about it and asking when it will happen. Some members of Alfred University faculty are including the festival in their curriculum for study. Lynne describes the changes as a general feeling that people are aware and excited about the festival.

Despite the gradual changes, Lynne has no illusions about the festival's effect and reach. "For something like this to work, there needs to be time, and the effort needs to be long lasting," Lynne points out. "I have put up flyers suggesting that people present in their churches. So far, that hasn't happened," she adds, "but at least the festival is set within the community." She hopes in the future that things will change and more of the conservative and religious members of the community will choose to present art in their spaces.

## Costs

Primarily, money is needed for advertising, printing of flyers and posters for publicity, the map and schedule for the festival, and transportation from site to site on the day of the festival. Additional costs could be financial assistance for those that need some money to offset the ongoing traveling costs incurred by festival organizers.

# THE BEAT WITHIN

## Primary Social Issues

Incarcerated Youth, Literacy,  
Civic Education

## Primary Art Forms

Written Word, Drawing, Print Media

## Interviewee

Robin Templeton, Program Director

## Pacific News Service

### The Beat Within

660 Market Street, Room 210  
San Francisco, California 94104  
415 438 4755 x 111

Email [rtemp@igc.org](mailto:rtemp@igc.org)

Program Dates Started in 1995

## The Process & Program Elements

1. Editors from Pacific News Service/YOI (Youth Outlook), who had spent several years working with young people in the juvenile justice system, thought of developing a writing workshop held in juvenile hall. It would give these young people an avenue to express their personal stories and views, their anger and ambitions, to a community that usually hears from politicians, teachers and law enforcement, on the issues of juvenile justice, if it hears anything at all.
2. The first writing workshop was conducted in January 1996 in the girls' unit of Youth Guidance Center (San Francisco's juvenile hall). The workshop began on a bi-weekly basis, but spread quickly due to its success in touching lives and reducing tensions.
3. Today, THE BEAT staff conducts over 20 workshops a week in as many units in San Francisco, Log Cabin Ranch (San Francisco's long-term detention facility), Santa Cruz, Santa Clara and Alameda County Juvenile Halls.
4. The workshops run for 45 to 90 minutes, and participation is voluntary. Over 250 detainees choose to participate each week.
5. Each BEAT workshop is run by a team of one adult staff member and one or more young writers/editors between the ages of 18 and 25. Some of the young writers/editors are former detainees.
6. The workshops focus on two or three "Questions of the Week." Most of these questions involve personal experience: What is the most frightening thing that happened to you? What has had the

*THE BEAT WITHIN is a weekly publication of writing and artwork by young people in detention facilities in San Francisco, Oakland, Santa Clara, and Santa Cruz Counties in Northern California. It is also an ongoing collaboration that connects these young people to professional writers, teachers, activists and young journalists in weekly workshops. These workshops allow detainees to develop their voices and the ability to listen to and communicate with the world outside of their detention facilities, as well as with*

*each other.*

*THE BEAT approach can be distilled down to a very simple formula: bring professionals from the field of communications together with young people who don't know they have a voice, to create ongoing conversations. To ensure the conversations will last and have a point, they develop a "product"—a publication. As work continues, it becomes clear that neither side can produce this without the other, which ensures a continuing, reciprocal relationship.*

biggest influence on your life and why? Some questions are more abstract: How would you describe an ideal society? What would you do if you had \$100,000? And some address relevant news items: How did you feel about the death of Tupac Shakur? Why do you think violence is on the decline?

7. After a brief general discussion, the participants in the workshop begin writing or creating pieces based on questions and conversations. THE BEAT staff fans out and talks one-on-one with as many of the detainees as possible, often transcribing their words when they can't or won't write (a number are functionally illiterate), or "conversating" with them on whatever is on their minds. Invariably, these conversations steer the group to the next week's "Questions of the Week."

8. Four hundred to 500 pieces are submitted weekly. All submissions including poetry and artwork have a place in THE BEAT's pages. There is one policy, however, that THE BEAT staff makes clear in every workshop and in THE BEAT publication as well: Writing that favors violence, is self-incriminating, disrespects staff and/or uses foul language is not published.

9. Published as a weekly zine, THE BEAT WITHIN contains some feature sections: "The Beat Without," writings from those released or in institutions that are outside of the juvenile detention system, such as the state penitentiary, group homes or boot camps; "Counselor's Corner," for counselors who want to communicate with kids through THE BEAT; and "Piece of the Week," designed to support a kid facing a difficult problem or to highlight eloquent writing.

10. THE BEAT staff handles the editing, layout, production and distribution of the weekly.

11. Besides being published in "THE BEAT WITHIN," those who stick with the workshops and produce solid pieces could earn the satisfaction of seeing their stories published in YO!, which has a circulation of 52,000, or possibly in a daily newspaper via the Pacific News Service wire.

12. By combining workshops with producing a weekly publication, THE BEAT WITHIN has established positive working relationships with these young people as they do their time.

13. After they are released, THE BEAT continues keeping contact with those who are interested. Through telephone, fax, mail or e-mail, BEAT editors receive two or three letters a day from ex-detainees. To accommodate these voices and encourage the young people to continue honing their skills, PNS/THE BEAT WITHIN includes their writings in the back page section called "THE BEAT WITHOUT."

14. Former detainees may also work in THE BEAT newsroom where they can find assistance with formal educational and life skills, as well as peer support and classes in reporting, fiction writing, computers and photography.

## Additional & Supporting Information

The young people whose works appear in "THE BEAT WITHIN" are in the juvenile detention system for various crimes—from murder, drug dealing and gun possession to running away from group homes or simply having no other place to go. They stay in juvenile hall while a case is pending, usually about a month, or while placement is pending (this can last for over a year). Many do not return home. The court will send some detainees to other places such as the adult penal system or group homes.

Participating in the workshops teaches the young people two things: (1) how to differentiate their own experiences and make them relevant to the larger world, and (2) how to communicate

more clearly and powerfully. Through one-on-one editorial sessions, kids learn to support their assertions with evidence, flesh out accounts with detail, and structure their writings with the greatest impact. Along the way, they might improve their spelling, grammar and punctuation. Most importantly, they learn to listen and learn from one another; even those they see as enemies. Hearing and acknowledging each other's pain is often more liberating than articulating their own. Kids who have never heard a teacher tell them they were smart win praise for their writing from adult staff. On occasion, the writing serves to alert probation officers and lawyers to deeper problems. "I learned one client was suicidal by reading his poem in THE BEAT. Luckily, I found out before it was too late," one probation officer THE BEAT staff.

As word spreads about THE BEAT, the staff gets more and more requests for workshops on how to start such programs. They have traveled to juvenile detention facilities in San Fernando Valley (Los Angeles)—the country's largest juvenile hall—in Contra Costa County, Santa Cruz and Butte and San Mateo Counties to talk with probation and school officials about duplicating THE BEAT in their facilities. CYA has asked told THE BEAT to start a program in its Stockton facility.

In response to the requests, THE BEAT plans to increase its circulation. It will also increase the number of its workshop facilitators on staff. Richard Saiz, a noted documentary filmmaker, has produced a half-hour documentary on THE BEAT, illuminating its impact on both adult and juvenile participants.

# GENERATIONS OF STORIES

## Primary Social Issues

Intergenerational Community Building

## Primary Arts Forms

### Storytelling

### Interviewee

Lucinda Flodin, storyteller  
(program partner Dennis Frederick)

### The Storyweavers

2120 Hassell Road, #307  
Hoffman Estates, Illinois 60195  
847 839 1539

Email [storywe@intersurfer.com](mailto:storywe@intersurfer.com)

Program Dates Started in 1995

## The Process & Program Elements

1. On the first day, the group sits in a circle. Everyone says who s/he is and why s/he is at the workshop. Once everyone speaks, the facilitators reveal that everyone has just told their first story for the program, and that they will be telling many stories together. The facilitators also explain that the participants will learn more about each other and about storytelling—what it is, who is a storyteller, why people tell stories, etc..

2. After the introductions and first stories are told, they develop a group contract. Something as basic as the names by which people would like to be identified is important, particularly for an intergenerational group. The younger people might not feel comfortable calling the older people by first names until they are given permission. An older person might want to be referred to as Mr., Mrs., Ms. or Miss. Usually, the older participants prefer being called by their first names. Other group “policies” could be the kind of stories participants might or might not want to tell or hear, the use of certain words, the way participants are able to hear others, and the length of time people are able to sit for an activity.

3. Next, participants are paired up. Each young person works with an older person whom they do not know (sometimes grandparents come with their grandchildren, and Lucinda and Dennis will try to pair them up with people with whom they might not be familiar). They tell each other “Stories that Build Common Ground.” For example, they could be asked to tell their partner a story of a time when they got in trou-

*This is a week-long storytelling residency that brings together an intergenerational group of adults over 55 and young adults ages 11-15. Through the process of telling their stories to each other, the participants learn*

*to see each other as individuals, instead of old and young. Typically, GENERATIONS OF STORIES is described to participants as a storytelling camp, so that people enter the residency knowing that they will be telling stories.*

ble as a kid. After both individuals have completed telling their story to their partner, the whole group comes together in a circle and each person tells their partner’s story to the group.

4. In the beginning stages of the residency, Lucinda and Dennis will do a lot of “pairing and sharing” activities. “Almost invariably, people are more comfortable telling what ‘he’ or ‘she’ wants instead of what ‘I’ want,” explains Lucinda. “We begin with telling stories in the third person, then we move to telling stories in the first person, that is, with people telling their own stories. It’s a way of building through comfort level.”

5. As participants become comfortable in the group, the facilitators have the group tell stories that are personal and challenging.

6. The residency requires a certain amount of time to develop comfort in the group. Usually a week-long residency, in which people meet for three hours each day, is sufficient in getting the group to share and create together.

7. It will take some time before participants can begin to provide responses and critiques to each other’s stories. When feedback occurs, Lucinda and Dennis use Liz Lerman’s “Critical Response Process” and adapt it to this workshop. They also gather information about the group’s reaction to the process of storytelling by asking questions: Who is the storyteller, what makes you want or not want to listen, what kinds of stories do you like or dislike, etc. Comments are written on flip charts and posted around the room. Lucinda describes the facilitation of the sessions as “a dance between actually telling and sharing stories and talking about the process.”

8. Themes for each storytelling activity are generated by the participants. They brainstorm topics and post them around the room, as well.

9. For the last day of the residency, Lucinda and Dennis put together a book that serves as a kind of journal of the stories told. For example, rather than have every entire story printed in the book, it might contain a comment about a participant telling a story about his/her grandmother’s farm. All the comments on the flips are included in the book, and sometimes entire stories or poems and pictures are scanned into a computer and included in the book.

## Additional & Supporting Information

Sometimes participants in GENERATIONS OF STORIES will tell stories through dance or by drawing them. Other times, they work on group stories or poems with which everyone is involved in creating. “There are many ways to tell a story and each group can expand the concept,” says Lucinda. As facilitators, she and Dennis lead the group to try things that might be new or different for the participants, and they always work from a point that is comfortable and safe for the participants.

Lucinda believes one of the most important results of this type of residency is that participants see each other as people ultimately, not as older adults and younger adults. Through the week, they will have shared stories about themselves and discovered many common aspects in each other’s stories and lives. By the end, Lucinda will notice that they have become comfortable with each other and are initiating conversations without needing a facilitator.

Lucinda describes a memorable moment with a previous group in GENERATIONS OF STORIES. A reporter from a local paper was doing an article on the group and visited them on the last of the residency. Needing a group photo, the reporter asked the older adults to sit in a row of chairs and for the younger people to sit in front at the feet of the older adults. The group was surprised by the request, and one of the elder women told the reporter, “We don’t do it that way in our group. We stand as equals.”

## Staffing

Lucinda facilitates the group activities while Dennis documents what is happening. In order for a person to run a program like this, Lucinda suggests having a strong sense of how groups work, conflict resolution skills, a strong arts base and the ability to listen and monitor the group process.

## Group Characteristics

There should be no more than 25 and no less than 12 participants. The young people should not be younger than 11 years old. There should always be an older adult in any coupling. If there are more young people than older adults, Lucinda will have two young people work with one older person.

## Space & Materials

An open space with chairs, closed off from other activities. It should be big enough for people to comfortably move in and break out into smaller groups. A carpeted floor would be nice. The only materials handed out to the group are the books of their stories at the end.

## Variations on storytelling

GENERATIONS OF STORIES is one form of storytelling residency that Storyweavers conducts. Using the same elements, Lucinda and Dennis have done community building residencies where they will work with different community groups (first separately and then united) in telling the community’s stories. Lucinda has also done storytelling residencies with elders’ groups and with women’s groups. Depending on the group, there are variations in themes. For example, for the women’s groups, Lucinda focuses on major life passages for women—menstrual cycle, child birth, menopause—as the basis for storytelling.

# PORTRAIT OF A COMMUNITY

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**Primary Social Issue** Homelessness

**Primary Art Forms**

Drawing, Creative Writing and Video

**Interviewee**

Gwyléne Gallimard, Visual Artist and Project Coordinator

68 Devereaux Street  
Charleston, South Carolina 29403  
843 723 1018

**Email** jema@sc-online.net

**Project Dates** 1995

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*Portrait of a Community was a relatively small project that attempted to enable people who are homeless to experience the feeling of self-expression and social communication—connecting as human beings. Visual Artist*

*Gwyléne Gallimard worked at Crisis Ministries, a homeless shelter in Charleston, South Carolina, doing collaborative portraits with the guests of the shelter. This project also served as a fundraising strategy for the shelter.*

**The Process & Program Elements**

1. To identify participants for **Portrait of a Community**, the staff at Crisis Ministries announced the portrait-making project to the residents. A few volunteered at first, and then, as word spread about the project, more joined.

2. Gwyléne sat down with each guest of the shelter and explained that she would draw a portrait of him/her with his/her help. Furthermore, it was explained to them that the portrait was to be used to raise funds for the shelter, and that everything discussed during the sitting would be confidential.

3. During the sitting, she would talk with the participant about any topic (e.g. politics, minimum wage, Gwyléne's French accent, the relationship between men and women). She tried to have a candid conversation with the participant. She did not want to act as a social worker, discussing the participants' situation of being homeless.

4. The participant observed as the portrait was created of himself or herself and provided feedback and ideas for changes. Sometimes the participant chose not to talk. In rare instances, the participant did not like the drawing or fell asleep. Of the 100 who volunteered, 97 of them enjoyed participating in making their self-portraits.

5. The artist would make the changes or begin another sketch, but on the same sheet of paper. Often there would be several sketches on the same sheet. Gwyléne explains why she wants the participant to critique and suggest changes to the portrait: "During the middle ages in Europe and even now in countries with an oral tradition, there are public writers. They are paid to write letters that are orally dictated by those who cannot write. I see myself as a public artist, drawing the images that other people tell me to do."

6. The participant was invited to write anything he wanted on the drawing surface during the portrait-making process. Much of the writing was a thank you to either the shelter or to God for allowing them to be alive. There were many homages to people who were no longer living or with whom the participant could no longer relate. For example, one person wrote a piece for his wife who had kicked him out of the house. "He was no longer in touch with her," Gwyléne recalls, "but he wrote a caring and affectionate piece." Some wrote more generally about homelessness and the need for outsiders to understand people who are homeless, talk with them, and not judge them.

7. Each sitting took about two hours and the participant was paid \$10 (or \$5 per hour, which was the minimum wage at the time) for his or her time.

8. The participant signed the picture. This was to indicate that he or she was the author of this work of art.

9. A Polaroid was taken of the picture and given to the participant to keep. The shelter used the original to raise funds.

**Additional & Supporting Information**

Once the portraits were completed, a group video was created of the participants. They gathered in a "school picture" format and were given a chance to come up and speak in a microphone. The "school picture" was a way to archive both this period in the participants' lives and the people with whom they had shared it. Also, the clips from the individual comments were used by the shelter for an informational video to build awareness around homelessness and the work of the shelter.

The portraits were exhibited and made available for sale. Proceeds from the sales were given to the shelter. The fundraising effort was less successful (many of the portraits are still available for sale), and Gwyléne believes that it resulted from the City of Charleston not wanting to publicize the fact that there were homeless people in the community. Originally, many of the public venues proposed for exhibition by the artist were in proximity of the shelter. It was intended by the artist that an awareness and understanding could be developed around issues of homelessness.

As a service to the shelter, the artist handles most of the sales and showing of the pieces. She currently is working with a church in the community to exhibit the portraits. To defer the costs incurred by the artist, Gwyléne is given 25% to 50% of revenues produced from any sale. Each portrait is for sale at \$75.

# CARING FOR OURSELVES AS CAREGIVERS

## Primary Social Issues

Caregivers (Male and Female), Women's Work Culture and Development

## Primary Art Forms

Dance, Written and Spoken Word, Theater

**Interviewee** Celeste Miller, Director and Dancer/Choreographer

## Celeste Miller & Co.

104 E. Main Street  
Gloucester, Massachusetts 01930  
978 281 3933

**Email** celeste@celestemiller.com

**Web site** www.celestemiller.com

**Project Dates** Started in 1997

## The Process & Program Elements (for a year-long program)

1. Working with a community organization like a hospital or neighborhood center, Celeste Miller, through Celeste Miller + Company, Inc., and the interested members of the community conduct an effort to identify additional healthcare workers for the project. They approach individuals and explain the plan to have an arts program for caretakers. Network with administrators and staff at various care-taking institutions, until they eventually end up with a group of interested participants.

2. A series of free workshops are set up to introduce the program to prospective participants who are caretakers. The program organizers publicize the workshops through word of mouth and through the network of relationships that they have recently established. People attending the workshops are not required to attend more than one. The workshops are designed to provide people with an idea of what will happen throughout the year. The workshops are held weekly in any common space, such as the hospital, a local dance studio or a community center.

3. An example of a workshop begins with the group in a circle (Celeste always works in a group circle). Celeste might lead the group by asking a question such as "What does a nurse carry in her pockets? At work, what do you carry in your metaphorical pocket?" Everyone in the circle is encouraged to share a moment that comes to mind. As each person in the circle talks, they tend to

*CARING FOR OURSELVES AS CAREGIVERS was a response to a particular event in Celeste Miller's community of Gloucester, Massachusetts. The local hospital, which was started over 200 years ago by a midwife in the community, was taken over by a larger hospital based in Boston. Nurses lost their jobs. Others were demoted from salaried staff to hourly-waged staff and lost their benefits. The maternity ward was closed, and Celeste explains, "For our town, it meant that our babies could no longer be born in Gloucester, and that had a profound effect on the community." The program was a way to celebrate, honor and give voices to the nurses who served as caretakers in the community of Gloucester.*

gesture and make movements with their hands. Celeste watches this and then replays the gestures to them. The group performs the gestures, and then a second person tells his or her story. The gestures that come out of the second story are added to the previous story's gestures. The group proceeds in this manner until it creates a sort of folk dance out of the stories and movements from everyone in the circle. Next, Celeste guides everyone through writing exercises to reflect on the stories and think about the words and phrases connected to the dance. Mid-way through the workshop, the group has a set of movements and writings that it created. They take those pieces and begin to construct a performance out of them. Celeste will also introduce singing into the making of the performance.

4. Concurrent with the workshops, Celeste with a partner who is also an artist will conduct on-site performance workshops. These workshops are informal; happen at the work site; run for about 30-40 minutes; and are scheduled to occur during shift changes when most people are coming and going and not busy tending to their work. Celeste and her partner perform and share the stories that previous caretakers have told them. They work in a circle with chairs loosely arranged along the circumference for on-lookers to sit in. Once the performance is completed, the artists facilitate a story circle in which the on-lookers share their stories. The artists initiate the story circle with a topic such as "What is the smallest miracle you can think of?" or "What is the role of the stethoscope other than its medical purpose?" The workshops conclude with the writing and reading of a collective poem generated from the stories told through the story circle.

5. From the series of free workshops and on-site performance workshops, a core group that wants to participate in the yearlong program will coalesce. Regular workshops are scheduled for once a week, about 2-3 hours. The core group will express a particular focus of interest that will dictate the activities and determine the theme for the year. In Gloucester, the theme was "Celebrating the Nurses in Our Community." The nurses also expressed a particular interest in writing. A writers' group was formed, which has continued beyond the program's lifeline and is led by the nurses from the original project.

6. Around the six-month point of the program year, the group begins developing a performance. At their weekly workshops, the participants discuss the content of the performance. They determine what would be suitable to put on stage and what material would they be comfortable performing.

7. Using the group's ideas, Celeste creates an initial script and choreography for the performance. The group provides feedback and ideas to further develop and refine the performance.

8. A performance is staged for the community. Posters, press releases and media coverage help to promote awareness of the performance.

9. A reception is held after the performance. This provides an opportunity for the audience and the participants to interact and engage in conversations about the performance, as well as their own experiences.

10. A follow-up and assessment workshop occurs two weeks after the performance. Participants, along with Celeste,

*Since its beginning in 1997, the program has branched out nationally to encompass various ways in which healthcare workers act as caregivers for a community and how members of a community take on the roles of caregivers. Examples of care-giving roles are parents taking care of their children or adults taking care of aging parents. Through dance, theater, written word and storytelling, caregivers reflect on the value and significance of their work. CARING FOR OURSELVES AS CAREGIVERS is a way for participants to support and feel supported by each other. The program can run for as long as one year and as brief as one week. It can involve anywhere from 5 to 20 people in the workshops.*

process their experience and make decisions about activities that can continue now that the program has reached its scheduled end. Artist-facilitators work with the participants to identify the resources necessary for ongoing activities.

## Additional & Supporting Information

Celeste Miller + Co. is a not-for-profit, tax-exempt organization with the mission of creating artistic events of human proportion and humanistic concern. These activities include performances and arts-in-community and arts-in-school programs. Some recent activities include: "The Burning Lake" (a solo performance work drawn from the stories and input of women across the United States, dealing with women, creativity, motherhood and madness), "The Nurses Project" (a collaboration with other arts and community organizations celebrating, honoring and giving voices to the nurses of a community), and "The Mothers/Daughter Project" (a project of workshops and performances for and by women, reflecting on their roles as mothers or daughters or both).

Celeste has received a National Endowment for the Arts Choreography Award, Atlanta Mayor's Fellowship in the Arts, New England Foundation for the Arts New Visions Award and other honors.

## General Costs

Fees for the lead artist and supporting local artists. Rehearsal and performance spaces. Marketing and advertising for the workshops and culminating performance. Celeste Miller + Co. or the sponsoring organization does fundraising so participants do not have to pay to get involved.

# FINE ARTS FOR PEOPLE WITH DEVELOPMENTAL DISABILITIES

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## Primary Social Issues

People with Developmental Disabilities

## Primary Art Forms

Pottery, Visual Arts, Poetry, Music and Theater

## Interviewee

Danielle Despathy, Co-Founder

## Creative Clay Cultural Arts Center

333 First Street NE, Unit J  
St. Petersburg, Florida 33701  
727 825 0515

**Email** [crtvclay@aol.com](mailto:crtvclay@aol.com),  
[dpathy@aol.com](mailto:dpathy@aol.com)

## Program Dates

Started in September 1995

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*CREATIVE CLAY was founded to provide arts opportunities for people with developmental disabilities—people diagnosed with an IQ of 59 or less. Located in St. Petersburg, Florida, the original Center offers a studio and gallery for its participants. Professional artists are hired from the community to teach classes on a daily basis in pottery, visual arts, poetry, music and theater. Participants can exhibit their works, as well as visit other cultural spaces and events to further expand their experiences. “It’s a really intense, creative and fun*

*environment,” describes co-founder Danielle Despathy.*

*Grace Ann Alfiero, CREATIVE CLAY’s other co-founder, adds, “Some of these people have spent far too much time doing boring little basket weaving projects that couldn’t possibly hold their interests.”*

*The Center also strives to breakdown prejudices and integrate the outside community with those that come to CREATIVE CLAY. “The community is really learning, getting exposed and meeting the participants,” Danielle explains, “and it’s probably for the first time.”*

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## The Program Elements

**1. Creating** Prospective participants tour the facility. If they choose to join, they have the option of taking various classes in Ceramics, Painting, Mixed Media, Music Education, Dance and Theater. Classes are small—about 15 students at a time. The instructors are professional artists.

**2. Presenting** There is an art show every quarter. Over 250 people pack the gallery. The participants are present to talk about their art. All of the art is for sale, and many pieces are sold at each exhibition. CREATIVE CLAY’s theater students are currently writing a play entitled “Real Mad,” as well as designing props and costumes for the performance.

**3. Field trips** To further support their learning, participants make trips to various galleries, museums and cultural institutions. The students have gone on docent-guided tours at the Salvador Dali Museum, Museum of Fine Arts in St. Petersburg, and the Mahaffey Theater. This gives the participants an opportunity to explore and learn about various artists, media, art works and art history.

**4. Community Service** Some participants volunteer at various CREATIVE CLAY functions and art openings in which they greet visitors and provide them with a tour of the space and art work. Others volunteer their time to help local cultural organizations, like the Florida International Museum. Two CREATIVE CLAY participants are working with children at Florida Craftsmen—a local gallery—in an interactive art-making project as part of an exhibit in collaboration with Very Special Arts.

**5. Community Education** CREATIVE CLAY continually develops opportunities for the community to better understand that people with disabilities are talented and have much to offer society. “It’s just that they aren’t given many opportunities to do so,” Danielle explains. Through art shows, community service and presentations at conferences, CREATIVE CLAY fosters interactions between participants and the community.

**Additional & Supporting Information** CREATIVE CLAY creates a space for its students to express themselves in a non-judgmental environment. Not only are they provided with engaging artistic experiences, they have the opportunity to be the people that they want to be. Danielle describes a case with one member: “We have this one student who loves to act; he’s so dramatic. And he has that opportunity not only through the drama classes, but also by having a fun environment to be dramatic in and to display his talents, whereas in many other environments, he might be told to sit in his seat.”

CREATIVE CLAY now operates two sites. The second site is located, 15 miles north of the St. Petersburg site. It has also expanded its services to meet the needs of at-risk youth, while keeping its classes open to the public. Each month, CREATIVE CLAY works with approximately 90 individuals with developmental disabilities and 30 at-risk youth between the ages of 7 and 15. CREATIVE CLAY recently produced a traveling exhibit of students’ work, which will tour throughout the state of Florida.

Danielle and Grace have begun consulting in Tennessee at centers for people with developmental disabilities. They hope their knowledge will help others create new, fun and artistic environments for hundreds of individuals with developmental disabilities.

# INSIDEOUT EXPRESSIVE ARTS WORKSHOPS FOR INCARCERATED WOMEN

## Primary Social Issues

incarcerated Women, Domestic Violence, Addiction, Sexual Abuse

## Primary Art Forms

Movement/Dance; drama, guided meditation, creative writing and drawing techniques are used in the workshop format.

## Interviewee

Leslie Neal, Dancer/Choreographer, Associate Professor of Dance at Florida International University

## Leslie Neal Dance

P.O. Box 55-8668  
Miami, Florida 33255-8668  
305 348 2958

Email neall@fiu.edu

Web site www.fiu.edu/~neall

Program Dates Started in 1994

## The Process & Program Elements

1. Committed to the belief that arts education can promote inner healing, Leslie Neal conceived *INSIDE OUT: EXPRESSIVE ARTS WORKSHOPS FOR INCARCERATED WOMEN* in 1994 as a community outreach project of Leslie Neal Dance. Working in close association with The Miami Light Project (MLP), a local arts producing organization, Leslie was able to set up an introductory workshop with arts consultant/choreographer Pat Graney (from Seattle) at Broward Correctional Institution. Pat acted as a consultant to Leslie and the members of her dance company, and after the initial workshop, Leslie continued the program and called it *INSIDE OUT*. Now in its fourth year, *INSIDE OUT* is the longest-running prison arts program in Florida and has received both local and national acclaim.

2. With the backing of MLP and Pat Graney, Leslie began a process of contacting people within the Florida Department of Corrections to discover how they could implement such a program. "We were very fortunate at the time," Leslie recalls, "to reach an administrator for female offenders at the Department of Corrections in the state capital who had just had a conversation about the need to create programming for women in Florida prisons." The administrator assisted Leslie in reaching the appropriate people to

*Focused on the ever-increasing female population serving time in prison, INSIDE OUT is an ongoing, community-based, interdisciplinary dance program produced by Leslie Neal Dance, Inc. that runs in 12-15 week cycles. The program aims to: provide inmate participants a safe space for positive, creative self expression; enhance self-esteem and confidence; expand communication skills; focus on artistic expression as a means to empower personal change in the female offender; and offer an opportunity while incarcerated to practice adaptive behavioral and social skills which will aid in their transition back to families and communities.*

*Leslie Neal Dance is a not-for-profit, tax-exempt organization dedicated to utilizing the process of making art to empower individuals and transform communities. The organization is committed to arts education and social action. The Dance Company, based in Miami and composed of four female artists, designs and conducts educational outreach programs and creates original live performances. The artistic vision is to educate its community about the value of arts in everyday life and to promote art making and performances as a tool for bridging cultural diversity through shared experiences.*

get *INSIDE OUT* implemented.

3. Leslie met with the Superintendent of Broward Correctional Institution, a maximum security prison for women, and engaged in a three- to four- month planning process. The process included meeting with appropriate staff at the facility, convincing the program staff of the validity of the expressive arts program, strategizing on how the participants for the dance program would be enrolled, getting approval for all materials, supplies and equipment brought into the facility, determining what would happen in the program and then enrolling participants for the first class. Twenty-five women enrolled in the first class.

4. Twice weekly for two hours, Leslie and company members visit Broward and engage inmates in such activities as expressive movement, creative writing, drawing, meditation, guided visualizations, historical readings, drama, and the creation and production of live performances for fellow inmates and staff at Broward, as well as invited guests from the community. The workshops are devoted to building trust among the women and developing a safe, open environment in which to create and freely express oneself. Everything that the women bring in to share, whether it is a poem, personal story or dance piece, is always met with feedback and responses that are affirming and supportive.

5. When the participants begin feeling safe and comfortable, they often begin sharing. Someone may volunteer to read a written piece that they have done, and then Leslie will ask if anyone would like to volunteer to express a movement response or idea simultaneously. Leslie might ask if another person would like to move with that person. Through this activity of working with text, they begin to build up a move-

ment idea. Other times, Leslie will design specific drawing activities designed around inner reflection in which she might ask the women to interpret through dance something that they have just drawn. She would ask, "How would you dance or express through movement the qualities of this picture?" (See *LESSONS* for description of workshop on creating movement through drawing.)

6. Often, Leslie and the women will create movement ideas and compositions together. She utilizes her skills as a choreographer and director so that the women can become comfortable with their ability to create and express themselves through more structured, repeated movement ideas.

7. Once the trust is built and the participants are comfortable with movement and personal expression, they begin preparing for a presentation of the material that has emerged from the workshops. Each 12-15 week workshop culminates in 3-4 performances presented at the correctional facility. About 150 people attend the performances each season. In their performances, the women address themes of those incarcerated: a deep sadness in missing their children and families, guilt, shame, the many deaths of special friends inside prison, fear of dying in prison, lack of privacy, sex, the bad food, unfair treatment by staff and dreams of flying, being released and freedom.

## Additional & Supporting Information

In the five years of this program, over 200 women ranging in age from approximately 18 to 70 years old have come through the program. With great respect, Leslie describes these women as courageous. Some are juveniles that are there because of serious crimes like murder. Some of the women are serving

crimes, that if committed today, they would be acquitted because of new laws for battered women. Unfortunately, these women require lawyers to help them with an appeal. So they remain in jail until a lawyer is obtained. In most cases, they are unable to afford an attorney and must hope for someone to take their case voluntarily.

One of Leslie's strengths as an artist working in communities is her ability to be non-judgmental about who can or cannot be artists. This openness has given the women a freedom to define themselves beyond the label of inmates. "The women are in an institution that defines them as criminals," she explains, "so everyone there treats them with that label. I don't. I treat them as people who have a great need to find their own creativity."

Thus far, evaluations of the program have shown that there are essential benefits in having a space which allows for emotional release. There have been positive changes in self-esteem (a stronger sense of and greater belief in oneself), less inappropriate behavior, less times in confinement, and less outgrowth of sporadic behavior on the compound. One of the younger women was always in confinement (a jail within the jail) prior to the program and hasn't been in "lock-up" since joining. She monitors her behavior now, because she doesn't want to miss the class. For those women who have entered the program and are now released, none of them have returned to prison.

One participant in the original class became so involved in the arts program that she eventually facilitated her own program when transferred to another facility. This was unprecedented (usually inmates are not given this level of leadership over fellow inmates). Leslie

# GIVING VOICE

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worked with her in providing music and lesson ideas by mail, but most of her classes were based on lessons that she had learned while participating in Leslie's program. She has since been released on clemency.

Currently, it has been difficult to accommodate the growing number of new participants and still allow for those who want to stay in the program. The first class is now devoted to all newcomers. If they like the program, they move up to an intermediate class with the "veterans." Sometimes women will volunteer to drop out of the program to accommodate the newcomers, knowing that they will be able to come back the next season.

## Equipment, Space & Costs

\$8000-\$20,000 per year depending on the level of programming. Basically, the money is used for art supplies, lots of travel costs (the prison is roughly 50 miles away), costumes, music, artist/facilitator fees and a party with lots of food at the end of each program.

An open space large enough for a group of 30 people to move around in.

Leslie notes that the success of the program within the facility is highly cost-effective and considerably reduces taxpayers' costs.

## Staffing

A lead dancer/facilitator with 2-3 assistants. Leslie talks weekly with the Corrections staff to make arrangements for each class that she conducts, as there is a tremendous amount of detailed work to prepare for any class in the facility. All materials must be approved, and all teachers are searched when entering the institution.

Leslie explains that for this effort to work within the institutional structure, a partnership between the artist and agency/facility is vital. She further explains that *INSIDE OUT* would not have succeeded without support, respect and compromise from both partners. "The same issues of trust, respect, acknowledgement, negotiation and patience taught in *INSIDE OUT*" says Leslie, "are practiced in the partnership of Leslie Neal Dance and the administration and staff at Broward Correctional Institution."

## Primary Social Issues

Senior Development, Immigration, Building Bridges Across Languages

## Primary Art Forms

Storytelling, Poetry, Movement Theater

## Interviewee

Sally Kehl, Adult Education Specialist

## Jewish Family Services

1360 N. Prospect Avenue  
Milwaukee, Wisconsin 53202  
414 390 5800

## Project Dates Spring 1998

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## The Process & Program Elements

1. With an interest in creating a dance piece that involved seniors, Betty Saluman, Choreographer and Director of Betty Saluman Dance Circus, approached Sally Kehl of the Golda Meir House to discuss developing a project. Sally was interested in having the immigrant seniors at the center tell their stories.
2. They discussed the need to have the stories in the final piece be confidential. They wanted to make sure as many seniors as possible could participate, while creating a moving experience for all involved.
3. It was decided to have small focus groups because of the seniors' limited English-speaking skills.

*GIVING VOICE was a project to offer immigrant seniors a way to tell the stories of their lives. The project took place in a federally subsidized apartment building in Milwaukee occupied predominantly by Jewish seniors. Most of the participants were Jewish Russian women alienated from the rest of the Jewish senior community in the apartment building because of language barriers. Through oral translations and dance, the non-English speaking seniors were able to express and share their own experiences.*

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4. Once a week for a two-month period, Betty met with seniors from the Golda Meir House to conduct focus groups. At each focus group, it was explained that the facilitators wanted to hear the participants' stories and that their stories would be used in a final dance performance. The focus groups lasted between one hour and an hour and a half. They consisted of interviews and dance activities to engage participants in the telling of their stories (sometimes participants acted as translators for those who could not communicate effectively through spoken word). Betty also facilitated activities for the participants to retell their stories through dance.

5. After each focus group, Betty constructed a poem based on the stories she heard. When she returned the following week for the next focus group, she read the poem to the group, which initiated another set of stories to be told by the participants.

6. Each focus group had approximately 2-8 participants. Some attended previously, while others were new to the group. By the end of the two-month process, Betty had met with approximately 30 seniors, and she had created a poem combining the stories of all of the interviewed seniors.

7. A dance piece was also choreographed to accompany the poem. The movements were constructed out of the movements that the seniors created, as well as through Betty's own creativity.

8. Betty and her dance company performed the poem and dance piece for the English-speaking seniors, their peers and staff members at The Jewish Community Center's Senior Center.

## Additional & Supporting Information

At the end of the performance, many of the audience members remained to talk with each other about the performance. Seniors who had not participated in the focus groups discussed having similar experiences. Those that did participate expressed amazement at seeing their stories captured in the dance performance.

While some men did participate in the focus groups, the primary participants were women, and ultimately, the final performance was a result of their stories. Through the process and final performance, the women bonded. Sally explains her views on the bond that developed among these women: "These women came to know and care for each other and to feel that, indeed, for one brief moment, they had a voice where their own stories were being heard by people whom they felt had not understood them."

# THE PATHWAYS PROJECT

## Primary Social Issues

Youth Leadership and Development,  
Civic Education and Participation,  
Community Building

## Primary Art Forms

Media, Visual and Performing Arts

## Interviewee

Mat Schwarzman, Ph.D., Theater  
Artist/Educator/Co-Founder

## East Bay Institute for Urban Arts ("Urban Arts")

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Oakland, California 94609  
510 652 5300

Email [urbanarts@igc.org](mailto:urbanarts@igc.org)

Web site [www.urbanarts.org](http://www.urbanarts.org)  
(under construction)

## Program Dates

Founded in 1994, by Mat  
Schwarzman, Juana Alicia, Rinku Sen  
and Maria Luisa Mendonça

## The Process & Program Elements

1. Each spring at the Urban Arts' Board, Staff and Student Retreat, a theme, issue or campaign is chosen by the attendees for the next year of THE PATHWAYS PROJECT. A list of potential community partners is developed and researched as part of the curriculum development process for the summer program. The theme remains the glue that holds together the various projects, partnerships and participants in an intensive, interdisciplinary, multigenerational process.

2. Students are recruited from partnering community organizations, youth employment programs, local high schools and, increasingly, from word of mouth. During the spring recruitment campaign for the summer program, a special effort is made to reach out-of-school youth through social service agencies and youth employment programs. There are two basic age brackets for participants in THE PATHWAYS PROJECT: 15 to 20 years-old and 21 to 29. Many of the older youth are recruited from the University of California-Berkeley, Peralta Community College District and California College of Arts and Crafts, each of which shares special articulation and course co-sponsorship agreements with Urban Arts.

A youth development and school-to-career program, THE PATHWAYS PROJECT operates as a cluster of three program elements: an initial six-week summer program; a more intense 20-week school residency and after school program; and a year-long internship as a member of Urban Arts' staff. Students are aided in their educational and professional development by a multigenerational team of Urban Arts' tutors and mentors. PATHWAYS' graduates can pursue employment and receive teaching

credentials through other programs of Urban Arts. At the core of the program is a series of community arts projects that utilize Urban Arts' C.R.A.F.T. (Contact, Research, Action, Follow-through and Teaching) approach. The academic and vocational elements of PATHWAYS are based on specified agreements and partnerships between Urban Arts and the City of Oakland Cultural Arts Division, Oakland Technical High School and local colleges and Universities.

3. Each applicant to the summer program must complete a two-page application, submit two references and, in early May, attend an orientation and personal interview/audition. Applicants are rated according to four equal criteria: 1. willingness to take risks; 2. interest/ability in collaboration; 3. developed community/world awareness; and 4. artistic accomplishment.

4. By mid-June, students are accepted into one of four or five discipline-based groups for the summer program (in 1999, fifty youth were divided into music, drama, photography and visual arts groups).

5. In July, the summer program begins and operates in partnership with the City of Oakland Cultural Arts Division. During this first leg of THE PATHWAYS PROJECT, Urban Arts and its community partners exchange "political" goods and services (such as trainings, presentations, field trips, or access to constituencies) for "cultural" goods and services (such as training in popular theater, a poster or graphic, a mural, a skit or a song on a certain topic).

6. The same theme is picked up during the in-school and after-school programs in October (this is the second leg of THE PATHWAYS PROJECT). Urban Arts is currently in residence with THE PATHWAYS PROJECT at Oakland Technical High School. It works with teachers in the Fine and Performing Arts Technology Academy, Education Academy and Health Academy to infuse community-based arts approaches into the academic programming. Usually, THE PATHWAYS PROJECT will work with up to 100 students at the high school, while a group of 20 to 30 advanced students (many of

whom are graduates of or current participants in other PATHWAYS' activities) participate in a 20-week after-school program that convenes three afternoons a week and one Saturday each month at the Urban Arts space.

7. Works-in-progress are presented to the community for their feedback in December and during "Day One," Urban Arts' community arts event/fundraiser for the New Year.

8. PATHWAYS resumes its in-school and after-school programs, and by May, one or more major public artworks (such as an album, mural, performance piece, comic book or multimedia compact disc) are completed. These completed works are then sold at community events and stores, and made available to community-based groups for their own educational, organizing and fundraising purposes. In July, a new theme and set of partnerships begins.

9. Participants in PATHWAYS go through a learning experience called C.R.A.F.T. (Contact, Research, Action, Follow-through and Teaching).

10. **Contact** The beginning is devoted to building group trust, communications skills and team cohesion.

11. **Research** Next, the students go into the community to meet with key individuals and groups to ask questions and investigate different issues connected to the theme.

12. **Action** Through the whole program, art-making activities occur. During the ACTION phase, the students are intensively learning art-making skills and producing works. This intensive period of art making occurs after the RESEARCH phase. During the summer, the art making projects tend to be more numerous and smaller in scale. Because the students are new to the program, it

is easier to work with them on smaller projects. During the school year, the projects are fewer and larger in scale.

13. **Follow-Through** The works of art are nurtured and developed further. The group creates a plan to broadcast its messages to the community by producing and distributing/touring such things as postcards, videos, T-shirts, exhibits and performances. During FOLLOW-THROUGH, the audience is engaged in providing a response to the students.

14. **Teaching** Students are encouraged to develop teaching skills. They run workshops in which they facilitate discussions and activities to foster learning amongst their peers about an issue. For those students who continue into the school year, they will model skills and act informally as "teachers" for the newcomers. During the school year, usually half of the students have had the chance to go through the summer program. For those that return in the second year, they become interns and serve as group leaders and facilitators.

**Additional & Supporting Information** Assessment and development are integral to the PATHWAYS approach. Students develop and refine personal portfolios which contain their resume, samples of their artworks and an artist's statement. The PATHWAYS teaching staff, Urban Arts organizational staff and the volunteer mentors work together to support, challenge and educate students, as well as connect them with their community and its resources. Graduates of PATHWAYS are assisted in finding jobs, scholarships and career goals.

# BUSHWICK WHY VOTE?

In 1996, THE PATHWAYS PROJECT involved a coalition of youth development organizations, which passed the KIDS FIRST! initiative, guaranteeing a percentage of Oakland's budget for the next twelve years to be used for youth programs and services that are educational, developmental and recreational in orientation as opposed to being punitive. PATHWAYS' students produced two billboards, a youth anthem and a radio documentary about and in support of the campaign.

In 1997, the Center for Third World Organizing helped THE PATHWAYS PROJECT produce a comic book, poster and compact disc about economic justice. The Center is now utilizing these materials in its community education and organizing campaigns. THE PATHWAYS PROJECT'S community-based partners provide political education, community organizing training and feedback on students' creative projects. "They also provide a real-world learning environment which immerses students in the real-life drama of their communities' lives," adds Mat Schwarzman, one of Urban Arts' Co-Founders. "Urban Arts, in turn, dedicates itself to producing works which will assist organizations in educating, inspiring and mobilizing our community."

During the 1999-2000 program year, PATHWAYS will serve as a research site for the ARTS AND CULTURE INDICATORS PROJECT of the Urban Institute in Washington, DC.

## Staffing

THE PATHWAYS PROJECT employs an Organizational Coordinator, Visual Arts Coordinator, Performing Arts/Educational Coordinator, and three Artists-in-Residence (in photography, writing and music). Additionally, the 1999-2000 PATHWAYS' year includes nine faculty members in visual arts, music, photography and theater.

## Costs

The budget for the 1999-2000 PATHWAYS' year is \$250,000. This includes youth stipends, program faculty and staff payroll, supplies, art reproduction, facilities and a portion of Urban Arts' general operating costs.

## Primary Social Issues

Intergenerational Development, Voter Education and Civic Participation, Community Building

**Primary Art Forms** Living History Theatre, Oral History, Dance

## Interviewee

Susan Pearlstein, Founding Director of Elders Share the Arts

## Elders Share the Arts, Inc.

72 East 1st Street  
New York, New York 10003  
212 780 1928

Email [elderarts@aol.com](mailto:elderarts@aol.com)

**Project Dates** 1995-96

## The Process & Program Elements

1. The seniors, along with ESTA's program director, conducted outreach at a local alternative high school, East Brooklyn Congregational High School, to find students who would be interested in doing a community-service learning activity. The group met with the principal and the teacher who coordinated community service learning. They distributed flyers in the school and interviewed interested students. The seniors from the senior center also made presentations in selected classes.
2. A group of students and seniors formed to look at issues of voter education and to develop a play out of their findings. There were ten students and ten seniors involved in WHY VOTE?.
3. Every Wednesday, the students came over to the senior center during school-community service time and worked with the seniors for one and a half hours each time.

*Students from an alternative high school and seniors from a senior center worked together on BUSHWICK WHY VOTE? and created a play about the issue of voter education. They traced the history of Black voter education from the struggle for the right to vote in the rural South to urban apathy today. Started in 1995, seniors from the Bushwick Community Roundtable Senior Center in Bushwick, an African American neighborhood in Brooklyn, had noticed many young people not coming out to vote. Because many of the seniors had participated in the civil rights movement and were aware of the struggle for the right to vote, they initiated BUSHWICK WHY VOTE?, a project of ELDERS SHARE THE ARTS (ESTA), to address this problem.*

*ESTA is a nationally recognized community arts organization dedicated to validating personal histories, honoring diverse traditions and connecting generations and cultures through "living history arts." This synthesis of oral history and creative arts enables old and young to transform their life stories into dramatic, literary, and visual presentations which celebrate community life.*

4. In the first 10 weeks, the intergenerational group learned theater skills and shared personal stories.

5. The second 10 weeks were focused on improvisational theater, scene development and playwriting. They developed the various scenes from the personal stories and oral histories collected during the first ten weeks. By the end of this second phase, a script was developed.

6. The final 10 weeks were devoted to rehearsing and performing the play throughout the Bushwick community. The League of Women Voters partnered with the intergenerational group to register voters at each of the performances. The BUSHWICK WHY VOTE? cast performed at all of the neighborhood high schools and community colleges. After the play was created, the participants—students, seniors and staff—decided to add a voter registration component, as well as extend their presentations with discussions.

## Additional & Supporting Information

Over 500 hundred young people were registered to vote during the BUSHWICK WHY VOTE? performances. For Election Day, the seniors contacted the young people whom they registered to vote and those from the service learning program at East Brooklyn Congregational High School and walked them to the voting booths.

In the following year, the intergenerational group did "How to Make a Difference in Your Neighborhood" as a result of BUSHWICK WHY VOTE?. The play focused on the history of the civil rights movement.

## Staffing

The program director at the senior center served as the point person for the seniors. The program director oversaw the whole project, made sure that space was available for rehearsals, and developed the touring schedule. A teacher from the school managed the students' participation in the project. S/he connected the classroom learning with learning being done in the community project. An artist, trained in the techniques and philosophy of living theater, conducted the weekly workshops. S/he met with the teacher and program director weekly to discuss the group's progress.

# THE ROOF IS ON FIRE A PROJECT OF T.E.A.M.

## Primary Social Issues

youth, Community Building, Media Advocacy

## Primary Art Forms

Public Performance Art

## Interviewee

Suzanne Lacy, Artist, TEAM's Artistic Director and Director of Center for Service Learning Through Arts at California College of Arts and Crafts

## T.E.A.M.

(Teens+Educators+Artists+Media)

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Project Dates 1993-94

## The Process & Program Elements

1. TEAM Director Suzanne Lacy and photographer Chris Johnson began conducting weekly media literacy classes at a local high school in downtown Oakland. Suzanne and Chris were prompted by their awareness of not knowing the young people in their community except through the media. They conducted the media classes for one year and realized that the next step was to work with the teachers and train them on media literacy.

2. In 1992, they organized and facilitated a media literacy seminar with 15 teachers from seven public high schools in Oakland. During the seminar, Suzanne and Chris discussed their interests in doing a public art performance involving youth and the media.

3. The teachers then selected their best students to be part of a Youth Leadership Team for the public art performance. The students met weekly to design the performance. They learned about media literacy, artistic production, community organizing, policy making and advocacy.

4. The Leadership Team, along with Suzanne, Chris and theater producer Annice Jacoby, decided that cars would serve as the symbol and "stage" for the performance. "The car was a symbol of achieving adulthood," Suzanne explains, "but it also served as a convenient mini-

*THE ROOF IS ON FIRE was a public art project that featured a culminating live installation involving 220 public high school students in unscripted and unedited conversations on family, sexuality, drugs, music, neighborhood and the future as they sat in 100 cars parked on a rooftop garage. With cameras rolling and audience members roaming from car to car to listen, the participating youth spoke candidly on their views of the issues that affected their lives. The project also aimed to build media literacy and awareness in high school students of how mass media reflects and affects their identities.*

*THE ROOF IS ON FIRE was the first large-scale performance art event organized by TEAM, an arts-in-community organization dedicated to working*

stage, because the teens could carry on conversations in the cars with the audience observing from the outside."

5. The youth went through a process of brainstorming all the possible issues that young people would want to talk about, and then selected the eight key issues to focus on in the performance. For each key issue, the youth developed three questions that would spark conversation among the performers. The issues were Sexuality, Urban Survival, Schools, Families, Police Relations, Drugs and The Future.

6. It was decided to have the performance on top of a parking garage in the middle of downtown Oakland.

7. It took eight months to prepare for the performance. The production team of Suzanne, Chris and Annice made arrangements for cars to be rented, for the garage space to be used for free for one night, for the staging of the performance and for the media to get involved. The media campaign included getting an NBC documentary filmmaker to follow the project as it developed. The documentary was broadcast as a one-hour news special. The organizers also were able to get city politicians to attend.

8. The performance was named **THE ROOF IS ON FIRE** after a popular urban expression which was a common party anthem for many young people at the time.

9. The Youth Leadership Team organized over 200 students from Oakland's public schools to perform on the night of **THE ROOF IS ON FIRE**. A core of 40 youth met weekly with the Youth Leadership Team to prepare for the performance. For the new young people who came with their

*close relationships with youth and the city and county institutions that impact them. TEAM produces socially oriented public performance and multimedia installation art that develops inner-city youth participation in public policy, has a direct and positive impact on mass media images of urban young people, and promotes theory and practice demonstrating how art affects social change.*

*Since its inception in 1991, TEAM's projects have focused on direct engagement with youth and with policies and services that affect youth, primarily in Oakland, California. THE ROOF IS ON FIRE was a two-year TEAM project in the making, which took place during a summer evening in 1994.*

friends on the day of the performance, an orientation was provided for them just before the performance.

10. Posters were produced to announce the event, and articles including editorials by youth were placed in newspapers. The event was free.

11. On the night of the performance, the teens came, had pizza, and then were situated in the 90 cars (there were 2-4 teens per car) on the rooftop of the parking garage. The teens in each car chose whether to be with friends or to meet new people. Traffic signs were placed around the perimeter of the roof as decoration, and the cars were placed strategically to allow the audience to move among them. A fire truck ladder was raised up to the roof to announce the beginning of the performance. The audience came up via elevators and listened through the open car windows to the conversations by the youth.

12. The teens were given cards with the eight key issues and questions on them. They referred to the cards to initiate their conversations. One African American teenager discussed a time when he and his friends were breaking windows in a schoolyard: "Cop cars came speeding at us and surrounded us. The cops jumped out and they pointed their pistols at us and shouted 'get down on the ground!' We were only 10 years-old." Another conversation ensued between a boy and girl in a different car. The boy expressed his concern over immigrants coming into America and living off of welfare or taking available jobs. The girl interrupted him and pointed out that everyone is an immigrant unless they are Native Americans.

13. The ground rules were that the audience could not speak to the performers and the performers could not speak to the audience. There were staff members who walked around with walkie-talkies to make sure that the performers were safe and to maintain crowd control. Suzanne, with a walkie-talkie as well, oversaw the performance from a central location on the rooftop. "The conversations got heated, and there were some audience members that tried to talk to the teens," recalls Suzanne. "But, their role in the performance was to really listen to the youth."

14. The performance lasted for one hour and a half. In the end, 1000 people attended the performance, all the major media groups attended, and the words of 220 teenagers were heard. The young people were treated to a party with a live band after the performance and given free transportation home in shuttle buses.

## Additional & Supporting Information

Many of the discussions in **THE ROOF IS ON FIRE** were about problems between the police and youth. Because of this, TEAM initiated a relationship with the Oakland Police Department and created a training program for police and youth. TEAM continues to work with the Police Department in the upcoming "Code 33," a large-scale discussion between 100 youth and 100 police officers. Other TEAM projects have included a summer school class, an art exhibition on teen pregnancy and a basketball game, staged like a performance, between cops and youth to announce the presentation of an Oakland Youth Policy to the City Council.

# IN-SITES II LOWER EAST SIDE BICYCLE AND PEDESTRIAN SPACES

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## Primary Social Issues

Urban Environmentalism, Community and Cultural Development

## Primary Art Forms

Mixed Media, Visual Arts

## Interviewee

Susan Fleminger, Director of Visual Arts

## Henry Street Settlement

Abrons Arts Center  
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New York, New York 10002  
212 598 0400

Email [sfnarts@aol.com](mailto:sfnarts@aol.com)

Program Dates Started in 1994

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*IN-SITES is an annual group exhibition at the Abrons Arts Center of Henry Street Settlement designed to elicit creative solutions by local artists to urban and environmental issues. The projects explore the local histories, cultures and accomplishments of the Lower East Side community of Manhattan. Initiated in 1994, there is a different focus and theme for the exhibition each year. In 1996, IN-SITES II was a collaborative*

*effort of Henry Street Settlement's Abrons Arts Center and the New York City Department of Transportation's (DOT) Pedestrian and Bicycle Projects Group. Artists from the community were invited to design projects in the form of drawings, miniature models, photographs and small installations that enhanced the daily life of walkers and bikers.*

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## The Process & Program Elements

1. The idea of having artists from the Lower East Side re-think the spaces used by pedestrians and bicyclists, was decided collaboratively by the Arts Center and DOT.

2. A guest curator (usually a local artist or someone experienced with the chosen topic) is invited to oversee the project. For *IN-SITES II*, Henry Street's Visual Arts staff oversaw the project in collaboration with an urban planner from DOT.

3. A question was developed to provide a focus for participating artists: How would you change an area in the neighborhood to enhance the daily lives of walkers and bikers?

4. Nineteen artists from the community were invited to submit their plans or ideas in the form of drawings, photographs or miniature sculptural/architectural models. Susan Fleminger, the Center's Visual Arts Director, explains, "It is important to have the participation of artists from the community because they are most familiar with the day-to-day needs and experiences of the local environment and have many creative insights to offer."

5. Each artist received a \$100 stipend to assist with production costs and asked to limit the size of his piece to 5 feet of running wall space for the exhibit. It was up to the artist to decide the format in which he would present his ideas. Each artist also submitted a statement explaining his project and describing how elaborate his ideas would become if implemented for actual development.

6. The Arts Center staff installed the art, wrote an introductory text, prepared labels for each piece and transferred the artists' statement to wall labels. A brochure was produced with a map indicating the locations in the community where the artists selected to design a creative solution. It also contained the introduction, a drawing by each artist and the artists' statements.

7. Postcards announcing the exhibit were sent out, and an opening reception was held for artists and guests. The Arts Center staff also produced an 8-minute "home" video in which artists talked about their ideas and their Lower East Side community.

8. Members of DOT's urban design team attended the reception, evaluated the designs and presented awards to the artists with the most promising project ideas.

9. As with all exhibits at Henry Street Settlement, *IN-SITES II* included a gallery education program for school and community groups, which consisted of discussions about the exhibit, organized in conjunction with a tour, "treasure hunts" for youth and families, and hands-on arts activities. "One of the more important results of the *IN-SITES* series is that it encourages dialogue on all levels," notes Susan. "The project enables people to talk with one another in a way that they hadn't before and helps us to consider improved solutions to living in a city."

## Additional & Supporting Information

As a result of the exhibition and the collaboration with DOT, Henry Street was able to develop an ongoing part-

nership with the Lower East Side BID (Business Improvement District, the commercial sector of the community consisting of small business owners). The two groups developed a proposal which received funding from ISTEPA, a federal initiative for transportation and economic development. The funding enabled Henry Street and the BID to introduce various neighborhood improvement and beautification projects. This resulted in an "Open Call" in 1998 to artists throughout New York City to submit proposals for a public art project as part of the Lower East Side ArtScape Project. This ArtScape Project also involved Henry Street, the New York City Parks Department and the Department of Cultural Affairs. An artist was selected through a panel review process and is now working with the Parks Department to construct the proposed project.

**History of *IN-SITES* exhibits  
Lower East Side Open Spaces (1994-5)**

**Lower East Side Bicycle and  
Pedestrian Spaces (1995-6)**

**Gardens of Urban Delight**, honoring the gardens and gardeners of the Lower East Side (1996-7)

**Opening the Streetscape: School to  
Community**, presenting design proposals by 21 artists to improve relationships between schools and the community (1997-8)

**V Ceremonial Landscapes: Pageantry of  
the Lower East Side**, celebrating the variety, culture and history of the Lower East Side's street festivals, religious processions and parades (1998-9)

# THE WANTED: X-CHEERLEADER PROJECT

## Primary Social Issues

Women's Development, Gender Issues, Community Building

## Primary Art Forms

Cheerleading, Writing, Movement including Pop Dance Rhythms and Post-modern Dance

## Interviewees

artist Kim Irwin and labor organizer Cydney Pullman

## The WANTED: X-Cheerleader Project Institute for Labor & the Community

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[cydpull@pipeline.com](mailto:cydpull@pipeline.com)

Web site [www.x-cheerleaders.home.mindspring.com](http://www.x-cheerleaders.home.mindspring.com)

Project Dates Started in 1994

## The Process & Program Elements

1. Kim and Jody placed an ad in the Village Voice and smaller papers in Manhattan with the heading "WANTED: EX-CHEERLEADERS" and a notice for auditions. A telephone number was made available for those who wanted more information. They were looking for women who really got the concept of using cheerleading as the framework for discussing feminist issues.

2. There were approximately 20 women at the audition. Kim and Jody facilitated a roundtable discussion with the women to be upfront about the project's aims. "We wanted to promote social change through this performance piece and we were looking for women who had a knack for performing," Kim explains, "so they weren't necessarily professional or experienced performers." The selected women needed to know how to move so they learn the movements being created. Kim and Jody were also interested in having diverse body forms in terms of age, weight, color, ethnicity, sexuality, etc. "We didn't want the stereotypical looking cheerleader," says Kim. Though they couldn't represent all women, they wanted at least to represent different women.

*THE WANTED: X-CHEERLEADER PROJECT is a team of feminist x-cheerleaders who have come together to speak out about their lives through cheerleading. The project organizers use cheerleading as the metaphor and "art form" for discussing this popular American female icon which has kept girls and women on the sidelines. The project tours nationally and engages its participants in humorous, poignant and critical commentaries centered on the history and signifi-*

*cance of cheerleading in our society, as well as on a broad range of current women's issues.*

*Through a previous project working with secretaries, artist Kim Irwin came up with the idea of seeking other women who had been ex-cheerleaders to explore "how cheerleading informed us on how to be women." She partnered with choreographer Jody Oberfelder in organizing and directing the project.*

3. The audition lasted 2-3 hours. The women needed to do cheers as part of the audition. The women also needed to commit to meeting twice a week for three months and then ultimately performing for two nights.

4. Eight women were selected for the squad. Later in the project, two women were recruited to be the 2-person marching band.

5. The performance was created collaboratively with each member having input into the text and movement for the performance. This would be a new experience for everyone involved. Because of the collaborative nature of the project, everyone needed to get accustomed to "owning" and participating in the creative process. Kim notes that the process of collaboratively creating the performance was chaotic. "We had to work on our own materials, present them to the group, and get feedback and ideas from each other." In the end, as intended initially, a strong sense of group ownership of the whole project had formed.

6. Kim facilitated a series of writing workshops for the X-CHEERLEADERS to begin writing their own cheers (The basis of the performance was that each "X" would have a personal cheer—something that came out of the X's life. Each X could include as many members of the squad as she needed to perform in her personal cheer). The squad came up with cheers for topics and issues such as motherhood, aging, sexuality, harassment, pay inequities and self-esteem.

7. Each X also had to develop movement ideas representing her experiences and the style of Cheerleading with which she grew-up. Jody facilitated workshops for everyone to begin generating her own movement ideas. ("Each generation of women cheerleaders has its own style and form," explains Kim. She and Jody want-

ed those historical and stylistic distinctions to be depicted in the performances.)

8. Once all of the individual cheers and movements were developed, Jody and Kim enlisted dramaturge Neill Bogan to help put all of the parts together into one complete, meaningful and theatrical performance. Several formats were drafted and tested with the members until a final performance was decided. Ultimately, the performance was a series of cheers linked together. "It is very energetic and very much like a pep rally without a theatrical narrative," describes Kim.

9. A 10-minute video collage was created from footage and interviews that Kim had taken of former cheerleaders, cheerleading competitions, senior cheerleaders (women in their 60s, 70s and 80s who are still cheerleading), and other information about cheerleading. "Feeling that people would come with very stereotypical ideas about cheerleading," Kim explains, "the video was a way to introduce a real and varied view of cheerleading so that people would be open to the performances that followed." The performance with the video ran about one hour.

## Additional & Supporting Information

Since the premiere in New York City in 1994, the X-CHEERLEADERS have taken their cheers on the road. They conduct workshops in each of the communities in which they perform. Typically, the workshops happen earlier on the same day, and the women from the community develop their own cheers based on everyday issues they are facing in their lives. During the performance, they will come out of the audience and go on stage with the X-CHEERLEADERS to present their cheers.

Although Kim describes the perfor-

mance as being humorous and highly energetic, it is not satirical. "We're using cheerleading as a very powerful form to communicate our personal and social messages. We're not preaching. We just present who we are and how we think, and we're very honest and irreverent about it."

The X-CHEERLEADERS have presented to various audiences and communities nationally, receiving great applause and interest. "Younger women seem to be our biggest fans, and it's probably because of the feminist themes that we deal with," says Kim.

It is this feminism matched with the straightforward tone of the X-Cheerleaders' performances that have upset some people. "There is an obvious tension between using the traditional form of cheerleading with its short skirts and all and the pro-women message of the performance piece," explains Kim. "As women, we are constantly being confronted with contradictions such as this."

During the fall of 1995, a new and local squad was formed at the Tampa Bay Performing Arts Center's Off Center Theater. Unlike the New York City squad, which started with half of its members having professional performing arts backgrounds, the Tampa team did not. During a 3-week X-CHEERLEADERS residency, the Tampa squad developed a new performance using the same process of writing their own cheers and creating their own movements.

THE WANTED: X-CHEERLEADERS PROJECT now works with the Institute for Labor and the Community (a New York City-based nonprofit addressing popular education and working women's issues) and recently completed three workshops for members of 9 to 5 and the National Association of Working Women (NAWW) in Atlanta and New York City in addition to creating a videotape for NAWW's 25th

# THE SIGNS PROJECT

Anniversary Conference in Milwaukee. The workshops are called "Cheering for Ourselves" and train NAWW members in using cheerleading as a new way of publicizing issues affecting low-income working women. NAWW will use the cheerleading technique to recruit new members, as well as affect policies in their respective communities. One group has already performed a set of cheers during Women's History Month at a bookstore in Atlanta.

Also in partnership with the ILC, the X-CHEERLEADERS are working with the Girls' Project in which public school girls on the Lower East Side of Manhattan are shown the technique of cheering to voice their personal views of the world and address issues that they are experiencing. "Taking cheerleading into the lives of girls at that age is really critical," Kim notes, "because for a lot of them, it is a form that is still very powerful and can have a great influence in their lives." The girls cheer about themes such as body image and issues of stereotype.

The next phase of growth for the X-CHEERLEADERS PROJECT is to create a program that will develop women's leadership. Steering away from the traditional and hierarchical forms of leadership, Kim envisions a multimedia effort to document and communicate "new and fresh ideas of how women can lead, whether as a homemaker and leading their families or as a CEO and leading their corporations."

There are several fronts on which Kim and the X-CHEERLEADERS are working. She describes the growth and momentum by saying, "I guess we've become a sort of powerhouse group of women who want to change our world, and we're doing it through cheerleading."

Gooooooooo X's!

## Primary Social Issues

Neighborhood Beautification, Public Safety, Community Building, Service Learning

## Primary Art Forms Visual Arts

## Interviewee

Tom Borrup, Executive Director of Intermedia Arts Center

## Intermedia Arts Center

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Web site [www.intermediaarts.org](http://www.intermediaarts.org)

Project Dates 1994-99

## The Process & Program Elements

1. A neighborhood volunteer committee was formed to define the criteria for the types of signs desired. The committee consisted of five people; four were residents, two were artists and one an Intermedia Arts staff member.
2. The committee created a request for proposals and invited approximately 3,000 artists throughout the state to submit ideas for the project.
3. Once submissions were received, the committee reviewed the proposals and selected four of them for further development.
4. The four selected artists were asked to create visual prototypes as well as a description of where the signs would be placed in the community. Each artist was given a \$250 stipend for his/her proposal.
5. The prototypes, along with an explanatory panel about the project, were placed on display at three locations in the neighborhood where community members voted for their favorite design idea. The locations were a local elementary school, a popular neighborhood café and the Intermedia Arts Center.
6. After three months, the votes were tallied and the committee reconvened to consider the votes and make a decision on which proposal to implement.

*Part of a neighborhood planning process in a southwest area of Minneapolis, THE SIGNS PROJECT was a strategy to increase neighborhood recognition for those visiting, as well as living in, the community. By creating innovative and unique street signs welcoming people to the community, the organizers intended to generate an identification or awareness of the community as a friendly place. In turn, the identification would build a sense of ownership in and respect for the community, alleviating vandalism and improving public safety.*

7. The selected proposal included the involvement of elementary age students. The artist spent two weeks working with 15 fifth and sixth graders during the school day. All of the students lived in the neighborhood and were selected because their teachers believed they would be excited in participating in the project.

8. The artist discussed iconography with the students and its uses in society. The artist then had the students create various icons from which they ultimately selected 20 to be included in the signs. The icons reflected things with which the students were familiar in their everyday life, things they wanted people to be aware of when entering the neighborhood. Some examples of the selected and created icons were squirrels, birds, houses and trees.

9. Each icon was cut out as a shape to be placed in the center of a sign. The artist added the final touches of color and text for each sign.

10. Once all the signs were designed, they had to be approved by the city's Public Works Department.

11. After receiving approval from Public Works, the designs were displayed at the annual neighborhood holiday party at Intermedia Arts. The students, teachers and artist were all present for the party.

12. The artist worked with a sign manufacturer to complete the fabrication of the signs.

13. Public Works handled the installation of the signs. The artist accompanied the Public Works crew to make sure the signs were properly installed. Also, a photo shoot was organized to have the students and artist pictured with the Public Works crew while installing the signs. Thirty signs were produced and 27 of them were placed in locations throughout the neighborhood.

## Additional & Supporting Information

THE SIGNS PROJECT came about through Minneapolis's Neighborhood Revitalization Program. Each of the city's 85 neighborhoods goes through a planning process in which they are required to have various meetings, set-up committees, work on proposals for neighborhood revitalization and conduct surveys in their neighborhoods. The Intermedia Arts Center participated in its neighborhood's NRP process and served as the facilitating agency for THE SIGNS PROJECT.

This was the first project to be completed in the neighborhood known as Lowry Hill East and colloquially referred to as "The Wedge" because it is in the shape of a wedge. Intermedia Arts Executive Director, Tom Borrup, describes the community as having 3,600 homes of which 80% are rentals. The community is 40% people of color (primarily African Americans and Latinos) and predominantly working class, with some professional level people in the community. Tom explains that the neighborhood is a kind of transitional one because there is a poor neighborhood on its eastside and a wealthy one on the westside.

## Costs

In total, it cost \$13,500 to complete the project (\$15,000 was allocated for the project). Sign fabrication and installation cost \$6,250. The final artist was commissioned for \$2000, the four artists' stipends totaled \$1,000. Intermedia Arts was paid \$2000 for managing the project. One thousand dollars went toward advertising and publicity. Getting display units for the prototypes and hosting public gatherings cost \$1,300. One thousand five hundred dollars was set aside for contingency and not used.

# SWAMP GRAVY

## Primary Social Issues

Building Awareness of Various Social and Community Issues; Economic Development; Race and Community Building

## Primary Art Forms

Oral History, Theater, Music, Visual Arts

## Interviewee

Karen Kimbrel, Executive Director, The Colquitt/Miller Arts Council

## Swamp Gravy

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912 758 5450

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Program Dates Established in 1991

## The Process & Program Elements

1. Beginning in the summer, the SWAMP GRAVY members begin to collect oral histories. First, the cast and Production Committee decide on a theme (for 1999, the stories center around "Brothers and Sisters"). Once the theme is decided, the Story Gathering Committee begins work. They meet for breakfast, pair up (one trained gatherer and one trainee), and go into the community and collect stories. They come back for lunch, and then go out again in the afternoon. There are usually four to six pairs of gatherers working at anytime and they record the stories on audiocassette tape. Within a day, 8 to 12 stories will be collected. Some are good; some, not so good. During the summer, anywhere from 20 to 50 stories are collected.

2. The interviews are copied onto another set of tapes and the originals are sent to a person who will transcribe the tapes. SWAMP GRAVY has a legal secretary to transcribe the tapes. It will take about one month to transcribe 12 tapes (one story on each tape).

3. In the beginning of the fall, the transcriptions are sent on computer disk to a professional playwright who converts the stories into a theatrical play. The playwright decides which stories to use in the play.

4. As the new play is being developed, the SWAMP GRAVY cast rehearses and performs the play from last spring. They perform during the month of October

*SWAMP GRAVY is a community theater program of The Colquitt/Miller Arts Council and has helped to revitalize—economically and spiritually—a poor, agricultural community in rural Georgia. The program brings together community members to develop professional productions. They collect oral histories from their community and turn these histories into plays with universal appeal.*

*The program began as the doctoral thesis subject of*

*The Arts Council's Artistic Director, Richard Geer. He convinced The Council to create a theater program of the people, by the people and for the people. The belief was that through the process of creating the play, the program would unite the people and empower individuals. Subsequently, the program had economic benefits for the community and has been named the "Official Folk Life Play of Georgia," by Georgia's General Assembly.*

on every Friday, Saturday and Sunday. There are two performance seasons in a SWAMP GRAVY year: spring (three weeks in March and one in April) and fall (four weeks in October).

5. The first draft is received and read by all of the cast members. They provide critiques and edits. The draft is sent back to the playwright for revisions.

6. In early January, the cast begins rehearsals. They meet for six weeks, four nights each week. The Artistic Director casts the roles and directs the performances. There are readings for roles, and everyone who wants to be in the play is accepted and given something to do. Some of the people acting in the play were the story gatherers or the storytellers. "It is very interesting," describes Karen Kimbrel, Executive Director of The Arts Council. "Some people are acting as their grandmother or grandfather."

7. About six weeks before opening night, the script is finalized and the Director begins working with the set, lighting and costume designers to create the look of the show. The set and lighting designers are from out of town and arrive a week before the opening night. The costume designer is a local person who is present during the six weeks before the show.

8. In March and April, the SWAMP GRAVY cast begins the first run of performances. They will do a second run in the fall. In addition to doing 24 performances each year in Colquitt, the SWAMP GRAVY cast tours 5 to 7 times a year.

9. In May, the process of gathering oral histories begins again.

## Additional & Supporting Information

SWAMP GRAVY had to borrow the building it performed in for the first season. A former resident of Colquitt attended and was so moved by what he saw that he bought the building for the company. Since then, over 35,000 out-of-towners have visited Colquitt to see SWAMP GRAVY.

From revenues, grants and donations, it has renovated its performance space, which was formerly an old cotton warehouse. The warehouse is now home to the SWAMP GRAVY Theater, a gift shop and The Museum of Southern Cultures. The museum was attracted to Colquitt because of the work of SWAMP GRAVY. Also, through additional funding, three more dilapidated buildings near the cotton warehouse have been renovated. The converted buildings are now the home of the Arts and Education Center (where The Arts Council has its offices) and Children's Museum and Theater.

SWAMP GRAVY also has been able to raise funds for other community needs. Recently, it raised \$10,500 in one night for the community hospital to purchase equipment for the emergency room.

SWAMP GRAVY staff, through a subsidiary company called Community Performance, Inc., are contracted to conduct trainings and provide technical assistance for other groups wanting to adapt the program for their cities. Currently, the SWAMP GRAVY model is being adapted in various communities in Belle Glade, Florida; El Paso, Texas; Columbia, Louisiana; Wapakoneta, Ohio; and Steamboat Springs and Denver, Colorado.

In a city with a population of 2,500 people, SWAMP GRAVY maintains 100 people in its cast. It has involved over 800 people from the community in putting together the plays. People have told their stories, helped gather stories, built or loaned a prop, sewed a costume, or done other activities in assisting the production of the play annually.

One of the main objectives set forth by the members of SWAMP GRAVY was to have the Black and White communities talking, working, sharing and playing

together. In Colquitt, the population is 25% Black and 75% White. SWAMP GRAVY's cast is 10% Black and 90% White. Twenty-five percent of the stories come from the Black community. Karen Kimbrel, The Arts Council's Executive Director, explains that SWAMP GRAVY will always work toward breaking down the barriers of race, because it is part of their mission.

Two of the Black women from the cast have gone on to start an after school program for the Black community. As a result of working on SWAMP GRAVY, the women learned about how programs are developed and what was needed for their community. The after school program for African American kids is now part of The Arts Council's after school programs. Office space and equipment is donated to support the women's work, and the after school programs operate out of the newly renovated facilities.

Another objective was that SWAMP GRAVY would eventually be self-contained. The members would learn to do the whole program on their own without the need for outside consultants. For 1999, the consulting playwright has been working with a writer from the community to train her in converting the oral histories into plays. SWAMP GRAVY will continue to seek professional directors and designers from anywhere until it is able to identify homegrown talent to do the work.

SWAMP GRAVY gained recognition as a designated Cultural Olympiad event in 1996, performing twice at the Atlanta Games. SWAMP GRAVY was also selected to perform at The Kennedy Center. It has toured throughout the country and its home state, including at the Governor's Mansion in Atlanta.

Karen continues to be amazed by how far SWAMP GRAVY has progressed and affected her community. She laughingly explains, "We were so naïve that we didn't know we couldn't do it."

# YOUTH INSIGHTS

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## Primary Social Issues

Intergenerational Dialogue  
Development, Youth Leadership,  
Community Building

## Primary Art Forms

Twentieth Century American Art

## Interviewee

Sandra Jackson, Head of Youth and  
Intergenerational Programs

## Education Department

### Whitney Museum of American Art

945 Madison Avenue  
New York, New York 10021  
212 570 7789

Program Dates Started in 1997

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## The Process & Program Elements

1. Recruitment (this is ever ending): YOUTH INSIGHTS has five community partners that nominate students to the program. The community partners conduct a diverse range of community-based activities throughout the City's five boroughs. There is also a recruitment day where students from all over New York City can learn about the program and apply to it as well. Every applicant must submit two letters of recommendation and an essay, as well as be interviewed by staff and previous YOUTH INSIGHTS participants. "We are not looking for what most people would consider the ideal student," explains Sandra. "We are looking for a team of students in which each person has something unique to offer to the team, as well as to learn from it."

2. Selected students participate in a year-long training program beginning in September. They meet regularly on Tuesdays from 4 - 6 PM and Saturdays from 10:30 AM - 2:30 PM and are on schedule to work in the museum on Thursdays from 4-7:30 PM. The students are considered young professionals at the museum. They receive a stipend and transportation fare. They are given their own museum I.D.'s and everyone at the museum treats them as professionals.

*YOUTH INSIGHTS is a year-long intergenerational program that trains high school students to have conversations about 20th Century American Art with children, other teens, families and senior citizens. Participants receive the tools necessary to expand their knowledge of American art and culture and to*

*develop their abilities to build a dialogue across generations. Participants also develop life skills that they will be able to carry throughout their lives such as public speaking skills, professional skills, and the ability to communicate to a diverse group of people.*

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3. In the first 4-6 weeks of the program they participate in orientation and group building activities. They discuss and establish community "norms" or ground rules, such as use "I" statements when providing feedback, lean into discomfort, be fully present, and respect the feedback that is offered.

4. They become fully acclimated to the museum and its operations. They become acquainted and familiar with each other and learn a tremendous amount about working with different types of people with whom they are not necessarily familiar (this is sort of a diversity and bias awareness training that they go through). There are specific workshops (see LESSONS section) that they experience to learn and build these skills. Additionally, through working in the museum's galleries and learning how to speak about American art and culture, they can apply and further develop these skills of communication and facilitation.

5. Throughout the year, they work extensively with the museum's educators. Behind the Scenes is a portion of YOUTH INSIGHTS where they meet with the Whitney's arts professionals like curators, docents, and even the Chief Financial Officer. American Arts & Culture Seminars is another portion of

the program in which the students meet with professionals that are not on staff at the Whitney such as living artists, cultural historians, and other curators. These meetings with arts professionals allow the students to better understand the ways in which artists and cultural institutions contribute to our society. They also develop a practical understanding of the business of operating a museum.

6. Once the initial core training occurs, the participants begin working with families, children and their peers in two Saturday programs (one is every Saturday and the other is once a month on Saturday). In both programs, the YOUTH INSIGHTS members conduct tours and hands-on activities in museum exhibitions. On Thursdays, they have a rotating shift where alternating groups of 4-5 YOUTH INSIGHTS members facilitate conversations about the exhibited art and lead projects with participants from the Regents Family Residence, a transitional housing facility in Manhattan for families.

7. During the summer, the program focuses on seniors. Their hours increase to 20-35 hours a week and each student continues to receive a stipend and transportation fare. They travel to senior centers throughout the city to conduct slide presentations and engage seniors in dialogue about art that is on exhibit at the museum. They also conduct tours at the museum with senior groups. The students are unable to work with the seniors during the school year because the seniors are only available during the time that the students are at school.

8. Although the YOUTH INSIGHTS program ends in August, there is a commencement celebration for the students

in May. The commencement is a time for students to celebrate and reflect on all of their development professionally and personally. It is also an opportunity for families, friends, community partners and the Museum to applaud the contributions YOUTH INSIGHTS participants have made to the Museum arena and diverse communities.

## Additional & Supporting Information

Many of the YOUTH INSIGHTS members facilitate art dialogue projects in their communities and conduct tours with groups from their neighborhoods. Because of the level of responsibility that YOUTH INSIGHTS members are given at the Whitney Museum, they often serve as mentors to children and are viewed as leaders in their communities.

One of the major outcomes of participating in this program is that the students learn how to communicate with a variety of different people. They have to consider the interests of each group and determine how to appropriately facilitate a dialogue with that group. Sandra explains that a good dialogue "is having an active engagement between individuals in which ideas are shared." Although YOUTH INSIGHTS members learn about aesthetics, history, politics and/or sociology as it relates to Art, the members are encouraged to talk about things that they find most interesting and to consider those topics and ideas that might be of interest to their given audience.

# TELL ME A STORY

## Primary Social Issues

Reading and Writing, Child Literacy, Youth Development

## Primary Art Forms

Theater, Drawing, Creative Writing, Storytelling

## Interviewee

Courtney Spikes, Program Director

## Tell Me A Story/Glendale Community College

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Glendale, California 91208-2894  
818 240 1000 x 5384

Email [cspikes@glendale.cc.ca.us](mailto:cspikes@glendale.cc.ca.us)

Program Dates Established in 1996

## The Process & Program Elements

1. In 1996, members of Glendale's California Local Area Service Partnership (CLASP) began developing the idea of making reading and literacy fun for children in their community. The members of the CLASP consisted of key representatives from five local community groups: an elementary school, public library, arts organization, a college and the Glendale Community College. They collaboratively developed the **TELL ME A STORY** program proposal which received an AmeriCorps grant in 1997.

2. The CLASP acts as an advisory board to the program. In implementing the program, the CLASP focused on several areas: creating the program curriculum which incorporates storytelling and tutoring; recruiting and selecting AC members to serve as Literacy Leaders; forming relationships with the school sites for the program; and training the Literacy Leaders. The CLASP now meets regularly with the program staff and continues to offer advice and networking opportunities in the community.

3. The program year begins in August (1997 was the program's pilot year).

4. The selected Literacy Leaders go through a two-week pre-training. The training includes AmeriCorps 101 (an orientation to AmeriCorps), skills building in one-on-one tutoring and how to do Read Alouds and Storytelling. The Literacy Leaders also go through team building activities and review all components of their responsibilities.

*TELL ME A STORY is a literacy program for children in the Glendale and Los Angeles community. The program strives to ensure that a higher percentage of children are reading and writing English at grade level by the end of the third grade. It is designed to provide students with the skills they need to read at grade level and instill a life-long*

*love of reading by making it fun and creative.*

*The work of TELL ME A STORY is carried out by 30 AmeriCorps members who are enrolled at Glendale Community College and placed at ten local elementary schools. The AC members, known as Literacy Leaders, work with children who are in need of additional instruction in language skills.*

5. Approximately three Literacy Leaders are assigned to each site, and they will continue to participate in trainings once a week.

6. In September, the Literacy Leaders begin at their sites. They work one-on-one with their students during the school day. They, with the help of the teachers, schedule at least a half-hour session, twice a week in which the participating student leaves class to work with his/her Literacy Leader.

7. During the initial sessions, the Literacy Leader conducts either a reading list assessment and/or an alphabet test, depending on the level of the child. The Leader also does "Getting To Know You" activities to find out how the child feels about having to participate in the program and also to build a rapport with the child.

8. The Leaders maintain a student portfolio of work that the child completes throughout the year. The portfolio might be filled with stories that the child has written or artwork s/he had done in conjunction with the program.

9. The Leaders work with the teachers to determine the activities that they do with the child during the one-on-one. If the teacher does not require specific supplemental activities, then the Leader follows the **TELL ME A STORY** literacy curriculum developed at Occidental College's Literacy Center.

10. After the initial sessions of assessments and relationship building with the child, the Leader begins selecting books at the child's reading level and together they will read through the books. Slowly, the Leader will select books that a more difficult and challenging for the student.

11. After each book, the Leader does skills building activities focusing on trouble areas that surfaced during the reading of the previous book. The Leader also does writing activities during the one-on-one sessions.

12. After the school day, the Literacy Leaders coordinate one-hour long art activities for the children such as drawing, storytelling, theater and creative writing. Unlike, the "seriousness" and didactic nature of the school day sessions, the after school program is designed for the children to have fun.

13. Each month there is a theme around which the Leaders develop their activities. Some examples of themes are: Sun, Moon and Stars; Animals; Family; Land, Sea and Water; Kings and Queens; Fables; Tall Tales; and Holidays Around the World.

14. The Leaders begin the month reading or telling a story to the children. The story is something that the team of Leaders have selected and agreed upon. Gradually, the children are taught to act out or perform the story. There might be a puppet show that also narrates the story. The Leaders might choose to perform the story themselves and then have the children participate in the performance. Program Director Courtney Spikes explains that by using the technique of theater, the children develop their oral language skills which is especially crucial for those learning English as a second language.

15. During the week, there is usually an art-making activity that relates to the story. The art could be used as a prop for the performance.

16. The month culminates with a performance or presentation. Some examples of past presentation have been of King Bidgood's In The Bathtub, The Boy Who Cried Wolf and poetry readings.

17. The year ends with a special theatrical presentation to parents, teachers and staff. The Leaders hand out certificates of participation, and there is a party celebrating the end of the program year. The students are given books that have been donated to the program.

## Additional & Supporting Information

In its first year, **TELL ME A STORY** had 80% of its students improve their reading level by two grades. The AC members completed approximately 40,000 hours of tutoring and community service in one year. The participating schools were so pleased with the results of the first year that they made a financial contribution to support the program in its second year.

There is a professional drama instructor on staff who provides ongoing support. She works with the AC members during the pre-training and continues to support them during the year, offering specific activity ideas that the AC member may do with the children.

Most of the AC members come from the community and, many are the first person in their families to attend college. As Literacy Leaders, they can take classes at the Community College and explore educational opportunities available to them. Many have chosen to pursue teaching degrees.

There are 400 children who participate in the program. They are in grades K-3 and are in the program because their teachers or principals have identified them as reading below their standard grade level. Many are two grades below their reading level, and some do not know the alphabet.

The advantage of selecting AC members from the community is that they are representative of and familiar with the community. They can easily work with the children because of their common backgrounds. Each Literacy Leader works with at least 12 children at any given time of the year. The Leader will work with the same children throughout the year. This consistency is important because it allows the Leader to plan out lessons effectively, while maintaining constant attention on the child's development throughout the year.

# SUBWAY RENOVATION MURAL PAINTING

Courtney says that if she did it all over again she would want less sites and place more AC members at each site. Currently, TELL ME A STORY has 10 sites with three AC members at each site. If an AC member leaves the program before the year is completed, then there are enough Literacy Leaders at the site to share the additional workload. Also, having less AC members at a site creates an obvious absence when an AC member is not present.

A huge challenge for the program is preparing the Literacy Leaders for the many different teaching methods and tools used in the various classrooms. "In each school and in each classroom, the teachers are using different level books and different methods of assessment which makes it difficult to design a comprehensive program to meet the needs of each school," explains Courtney. "It puts a big burden on the Literacy Leader, because they have to enter the classroom and figure out what the teacher is doing and then to try to complement that."

Another primary objective of the program is to increase the amount of time that parents spend reading with their children. In this second year, the program has focused more on parent orientation, having more discussions with the parents, and doing more follow-through with the parents to connect them with the program. The goal is for parents and children to fill out a weekly (or monthly) home reading log that demonstrates any type of reading that the parent and child do together.

"The anecdotal evidence is much more exciting than the data that we're collecting," reports Courtney. "For example, we have had parents volunteer to work in the schools with their children." She further explains that when parents see their children acting out a story in front of their peers and teachers, they become more motivated in aiding their children to learn outside of school.

Courtney envisions a larger mission for TELL ME A STORY, "Our hope is to see all schools utilizing the technique of combining theater and storytelling to help children develop their literacy skills, as well as their self-confidence and creative expression. It is a win-win for everyone involved."

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## Primary Social Issues

Youth Community Building,  
Neighborhood Beautification

## Primary Art Forms Mural Painting

## Interviewee

Kimberly Bush, Art Therapist  
and Studio Director

## Many Hands Studio

11 Greene Avenue  
Brooklyn, New York 11238  
718 624 3123

Email [kimberlybu@aol.com](mailto:kimberlybu@aol.com)

Project Dates Fall 1998

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## The Process & Project Elements

1. The group met every Saturday for 90 minutes. Kimberly began by explaining the project of renovating the subway station to the kids. They visited the station and saw the panel on which they would be mounting their mural. The panel was 11 feet wide and 3 feet high. Kimberly also explained mural painting to the kids and the collaborative nature of the art form.

2. The beginning art activities got the kids engaged in doing collaborative art making. One of the first activities was to put out a big sheet of paper and have the kids play with it by painting on it. This was not the final mural, but it got the kids into making art as a group. Another activity, called "Round Robin Project," was to have kids pass a drawing around in a circle. Everyone began with a sheet of paper to draw on, and after five minutes they would pass it on to the person next to them. They would draw on the "new" drawing and pass it on after five minutes. This continued, until they ended up with their original drawing which would have everyone else's artistic contribution on it. "I was trying to break down the barriers of 'what's mine/what's yours' or 'your space/my space'," explains Kimberly,

*This was a nine-week project with the children from Many Hands Studio's Saturday Creativity Program. The subway renovation was a neighborhood effort organized by local artists to beautify a subway station in their community of Clinton Hill, Brooklyn. Kimberly Bush led a team of eight kids between the ages of 8 and 14 to paint and mount a mural in one of several panels at the subway station.*

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"and to try to help them collaborate."

3. About the third or fourth week, the kids began thinking about themes for the mural and drawing out some ideas relating to those themes. There was a lot of discussions about which theme to use for the group. The kids wrote their ideas on paper and voted.

4. The theme that the group chose was "Space: Another Dimension." The group also decided that each person would create their own planets and their own place in this fictitious space.

5. Each person drew up his/her own planets. They made constellations, rockets, Martians and other extraterrestrial images to go into their space. This was all done on and cut out of paper.

6. The images were put together in a collage and taped onto a larger sheet of paper. The sheet was the actual size of the mural panel.

7. Using markers, colored pencils and other art materials, the kids added to the background and further developed the whole space mural. This served as the study for their mural.

8. The images were then transposed onto a canvas, and the group discussed what color paints would be used.

9. In the final few weeks of the project, the kids spent their time painting in the images on the canvas. Often they would work on the areas that they had

individually created. Kimberly would try to keep them moving around the canvas to work on areas that they might not have originally developed. Having them move around kept them active and focused on the group's product, not their individual parts.

10. On the last day, the kids made individual, miniature murals that they could take home. They also made finishing touches to the larger mural.

11. An opening and unveiling of the mural was organized at the Studio. The kids had their families come to the opening.

## Additional & Supporting Information

Although at the end of the project, there was a mural produced, Kimberly's primary objective was to build relationships among the kids through exploring and making art. Some of the kids knew each other from the neighborhood. Some had hung out together. Others had gone to school together. And then there were kids who didn't know each other. There were others that had special needs and were labeled the "different" kids. Some kids were loud, while others were quiet types. "The project was really about trying to have the kids feel comfortable with each other," Kimberly explains, "as well as, having them join their creative energies to produce a collaborative work of art which would enhance their neighborhood."

Originally slated for installation in the fall of 1998, the mural has yet to be installed in the panel at the subway station. The project organizers are working with the Metropolitan Transportation Authority to complete the installation.

# SHARED HISTORIES

## AN INTERGENERATIONAL PROGRAM

### Primary Social Issues

Intergenerational Development, Literacy, Cultural Studies

### Primary Art Forms

Storytelling, Drama, Movement, Singing, Mural Painting

### Interviewee

Alan Lynes, Education Director

### Jamaica Center for Arts & Learning

161-04 Jamaica Avenue  
Jamaica, New York 11432  
718 658 7400

### Program Dates Begun in 1998

### The Process & Program Elements

1. After receiving funding confirmation from the New York City Department of Cultural Affairs in January 1998, Alan began planning the logistics of the program and schedule of workshops with the partnering community groups—South Jamaica Senior Center and PS 48. They made sure that seniors would be at the senior center at the same time the students would be available. The principal helped in selecting two fourth grade classes for the program. Two artists were identified—a Visual Artist and Drama/Storytelling Artist.

2. Alan, along with the artists and partners, planned out the number of sessions and what would be done in each session. They also discussed in detail the culminating event for the program. Alan points out that for a successful program, it is crucial to include the artists in the planning process. Therefore, it is necessary to budget for the artists' time required for participation in the planning.

3. The sessions began in late-April and took place once per week. The program had 12 sessions to be run out of the senior center. There were a total of about 60 fourth graders and 25 seniors. In each session, the students and seniors were organized into four groups. Usually the seniors were partnered with two children whom they worked with throughout the whole program. The two artists worked with each group for 45 minutes, rotating from one group to another.

*SHARED HISTORIES is an intergenerational arts program building ties between a local senior center and a grade school in walking distance of the center. In the 1998 program, seniors and fourth graders used storytelling and visual arts to exchange stories about their families and lives. They created a mural in which the fourth graders worked on most of the visual arts part and the seniors helped in the writing. In the mural, the children depicted various aspects of the lives of the different seniors.*

*In participating in this program, the school principal was most interested in getting the kids out and relating to senior citizens in a different way. All the partners shared a belief in educating kids on how to relate to and understand the lives of seniors. Through this process, they intended for the kids to value seniors as people with histories, who serve as resources to society. Also, the staff at the senior center was excited to have the youthful energy around the center.*

4. The first 2-3 sessions focused on getting to know each other. The artists facilitated informal conversations amongst the seniors and kids as they ate snacks together. They talked about their families, where they grew up, what their parents did for a living, favorite foods and their hobbies.

5. By the third session, the artists began introducing the arts content of the program. By using theater games and exercises, the participants would begin telling the stories of their lives.

6. The middle sessions (3-6) were focused on experimenting with various ways to depict a story through visual arts. They did collages, drawings and watercolors. The drama/ storytelling artist conducted improvisational activities with the seniors and kids. They would act out and put movements to the stories that were being depicted in the visual arts activities.

7. The last sessions (6-12) were devoted to getting the mural and banner together and getting ready for the culminating event. The artists would decide on which images from the previous sessions to be included in the mural.

8. In June (six months after Alan began the planning process), the mural was presented in a celebration at the senior center which happened to coincide with the center's 40th anniversary. The students also made a banner for the center in honor of its anniversary. Both the seniors and the students performed dance pieces for each other at the culminating event. The banner remains at the Senior Center and the mural is currently on display at the school.

### Additional & Supporting Information

In dealing with seniors, Alan needed to be careful with their eating schedules. "I didn't plan for the scheduling of the sessions to be so difficult," Alan recalls with humor. "It became one of the biggest issues to deal with, because we couldn't schedule the kids at the same time the seniors were eating."

Activities for the 12-week process were difficult to plan in advance. Alan explains that the planning was organic, with plans changing as the program progressed. The staff encountered difficulties motivating the seniors to participate. "We heard things like, 'we already raised our kids; we don't need kids around any more,'" Alan describes. "These sentiments changed as relationships were built, but we did encounter some resistance on the part of the seniors." Through the course of the program, Alan noticed that the seniors seemed to develop more patience as they got to know the kids as individuals. By the end, some lasting friendships had formed.

Alan noticed that the children became calmer through the process. He also observed that the children were very excited and caring about the seniors. Teachers noted that the children were more focused in the classroom and enjoyed participating in the project. In one class, a couple of girls created a rap and step dance about their senior partner. The girls were able to enlist three of their friends to dance in the piece which was presented at the culminating event. This came as a total surprise to the teachers, artists and Alan, because it was an unsolicited activity.

Alan urges that classroom teachers need to be extremely involved in the whole process of this program. Although the artists spend time working with the students, it is necessary for the teachers to remain involved and connected. One teacher made sure that there was follow-up work after the students came back from the senior center. She had the children write down what they had just done after returning from the senior center. She also continued with drawing activities that they had started in the sessions with the artists. This reinforced their learning experience with the seniors.

### Staffing

For SHARED HISTORIES, Alan identified two artists who were flexible with scheduling and could relate with both very old people and very young people. It was important for Alan to have artists who lived in the community. Also, the program needed someone to oversee the coordination of the whole program, and to make sure that everything is running smoothly (Alan handled this part).

It was important to have a principal who was committed to the program. "It was crucial to have an informed and committed principal because this makes the scheduling and all the logistic arrangements possible," Alan explains. There were times when Alan had to ask the principal to release the children during their mandated literacy block. "I was able to convince her that what they were doing with the seniors was literacy in its purest and most immediate form," he recalls.

Also, there was a program coordinator at the senior center who made sure that there were no conflicting activities when the students scheduled with the seniors. She also motivated the seniors in participating in the program. Typically, some seniors are in one day and out the next. The program coordinator tried to keep their attendance consistent.

### Space & Materials

The ideal situation is to have a separate space where nothing else is going on at the same time. There should be long, large tables where people can sit and spread out the art materials. Also, there needs to be a secure space to store the art that was being created and the supplies and materials.

### Costs

The approximate budget for SHARED HISTORIES is \$7,500. The money goes toward artists' time (includes planning, running the workshops and putting together the performance), program supplies, curriculum development and program management.<sup>9</sup>

# THEATRE FOR LIVING

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## Primary Social Issues

Racism and Violence; Community Building (primarily among youth and student populations); Civic Education and Participation; Social Justice

## Primary Art Forms

Interactive Theater; Image Theater; Performance Theater; Theatre of the Oppressed (founded by Augusto Boal)

## Interviewee

Mukti Khanna, Project Director

## Department of Psychology

1000 Rim Drive Fort Lewis College  
Durango, Colorado 81301  
970 247 7291 (Department Secretary)  
901 767 8114 (Tennessee)

**Email** muktik@email.com,  
khanna\_m@fortlewis.edu

## Project Dates

Spring through Summer of 1998

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## Community Profiles

**Durango:** There were 21 participants at this site. The participants were Anglo and Hispanic youth, particularly those involved in a fight in the high school involving 200 people which became very race based. Other participants included three teachers from the high school, students and staff from a local charter school, and local youth workers.

**Ignacio:** This is a tri-ethnic community of mixed heritage (Native American, Hispanic, and Anglo) on the Southern Ute Indian reservation. There were 19 participants in the workshop and 60 people at the community performance. The teenagers involved came from the Ignacio Drop-in Center. Other participants included multiethnic students from a Master's Program in Working with At-Risk Youth through the College of Santa Fe.

## The Process & Program Elements

1. Between March and May of 1998, Mukti made several visits to Durango High School and spent time in the classes with the different students to let them know about the THEATRE FOR LIVING workshops. Sociologist Cecilia Orellana-Rojas, a Hispanic colleague who was fluent in Spanish, accompanied Mukti on these visits. For the Ignacio program, participants were recruited by the Ignacio Drop-In Center.

*This four-month project was a way to respond to community concerns on racism and violence in Durango and in a series of alcohol-related homicides occurring in the Southern Ute reservation of Ignacio, Colorado. By encouraging a community dialogue through the arts, THEATRE FOR LIVING was a chance for different youth constituencies involved in the issues to come together and see if they could develop some of their own solutions rather than being told what to do. "We wanted the participants to have a deeper level of dialogue and understanding to occur about issues of racism and violence," Project Director Mukti Khanna explains, "and to look at how community members have the power in making different choices, that they*

*are not powerless to respond."*

*Most of the work was based on the seminal work of Augusto Boal in Brazil and his Theatre of the Oppressed (UNESCO, the United Nations Educational, Scientific and Cultural Organization, recognizes Theatre of the Oppressed as a tool for social change in 21 countries). The work encouraged people to be "spect-actors" instead of spectators and for them to take a proactive role in their lives and communities and in advocating for change.*

*Mukti is on sabbatical during the 1999-2000 school year and is available to assist groups in having THEATRE FOR LIVING workshops in their communities.*

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2. During the Durango High School visits, Mukti and Cecilia met with various student groups and listened to their concerns and perceptions about the school climate. They conducted mini-workshops based on the THEATRE FOR LIVING processes so students could develop a sense of what the project involved. "It took a long time to gain the interest and trust of the Hispanic students, because they perceived theater to be a very Anglo concept like *The Sound of Music*," Mukti explains. "The whole idea that it could be a force for social change was very new to them."

3. Mukti believes that the initial ground work of conducting preliminary meetings with the students was essential to having them participate in the workshop once it began. She advises that it may take several weekly visits of showing up consistently and meeting with interested constituent groups to gain their support of a project.

4. In addition to meeting with student groups of various cultural backgrounds, time was spent arranging for students to receive community service credits or other high school credits if they chose to participate in the week-long workshop.

5. Mukti learned that for the Hispanic students to get involved, she needed to form a good alliance with "their leader." "On the first day of the weekly visits, only the leader attended the meeting," she describes, "and he said that on the next day he would get others to come, and sure enough, on the next day, he came with eight other Hispanic students."

6. The workshops began in June.

7. A specialist with 17 years of experience in THEATRE FOR LIVING (David Diamond from the Headlines Theatre Company in Vancouver) was brought in. He conducted two week-long-ones in Durango, one in Ignacio-investigations using interactive theater work. The Durango workshop was an investigation of racism and violence, springing from the previous year's tensions, racial fights and bomb threats at the high school. In Ignacio, staff at the Drop-In Center felt the workshop should investigate issues of "respect" and "disrespect" in the community.

8. In Durango, there was also a training component to the workshop. Training manuals written by David were given to the Durango participants. The training was designed to empower and enable the participants to facilitate the work themselves in their own schools and communities.

9. The participants at both sites met each day from 9 AM to 3 PM. The days consisted of games to stimulate the senses, relax the body and build trust. The activities of the THEATRE FOR LIVING included: Image Theatre (art form using the body as an expressive tool to explore a variety of issues and perspectives; See LESSONS: THE WILDEST DREAM), Cops in the Head (identifying and creating antibodies for internalized oppression), Rainbow of Desire (clarifying opposing desires in situations of conflict and confusion) and Forum Theatre (theatre designed by community participants in which spect-actors/audience members replace the protagonist to try out different solutions; it becomes a rehearsal for action and community problem-solving).

10. Each day ended with a talking circle. David would start the talking circle by using a piece of the Berlin Wall as a talking stone, as well as a metaphor of breaking down walls and barriers. Each person was given a chance to speak when s/he had the talking stone in hand, and no one could interrupt; everyone had to be attentive.

11. At both sites, two Forum Plays were developed out of the participants' real experiences of either racism and violence or respect and disrespect. In the plays, there were situations where characters were being mistreated, disrespected, etc. Each play ended at a crisis point without a resolution. There would be a forum about the play in which audience members, also known as "spect-actors," would rewind the play to intervene where they thought the oppression was occurring. The rule is that spect-actors could replace ONLY the person who they thought was being oppressed. They could not take on the role of the oppressor. The spect-actors would then act out their approach to dealing with the oppression. THEATRE FOR LIVING defines "oppression" as anytime someone does, says or thinks something other than what they truly want.

12. During the Forum discussions, a "joker"—someone who facilitates between the audience and the stage—helps support and critique each intervention, as well as analyze whether the intervention was magical or realistic. They would ask questions, such as what did you do in that volatile situation, how did the change to the situation work, why did it work, or what courage would it take to do what you did. The goal is to learn how to respond in and transform a real-life, oppressive situation.

# PARENTEEN THEATER

Complete Program Profile to be found at [www.ac3.org](http://www.ac3.org).

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## Interviewee

David Schien, Executive Director

## Free Street Programs

1419 West Blackhawk  
Chicago, Illinois 60622  
773 772 7248

Email [freest@mcs.net](mailto:freest@mcs.net)

The PARENTEEN THEATER teaches parenting and life skills to teenage moms through writing and theater improvisation. PARENTEEN THEATER will be featured as a program profile on the ac3 web site hosted by ArtsWire in the Fall of 1999.

Free Street Programs is an arts outreach organization that uses the performing arts to enhance the literacy, self-esteem, creativity and employability of populations consistently excluded from mainstream cultural programming. Other programs of Free Street Programs are: TeenStreet Theater (employing low income teens to create original theater with high artistic integrity); Arts Literacy (long term residencies with youth in schools, parks, community centers and other private and public institutions); and Arts Connect (engaging hospitalized children creatively while teaching medical students the healing uses of the arts).

# TEENARTS INTENSIVE

Complete Program Profile to be found at [www.ac3.org](http://www.ac3.org).

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## Interviewee

Alan Lynes, Education Director

## Jamaica Center for Arts & Learning

161-04 Jamaica Avenue  
Jamaica, New York 11432  
718 658 7400

The TEEN ARTS INTENSIVE is an after school and summer program for teenagers offering them comprehensive training in the arts. Students are instructed in specific art fields to learn about technique, cultural and social issues, careers and college opportunities. Students are given foundation courses in media arts, performing arts and visual arts. To support the learning and exploration that occurs in the workshops with the arts instructors, students are taken into professional and community situations. "We try to have the students get practical knowledge and skills in the fields of their interest," says Alan Lynes, Education Director at the Jamaica Center for Arts and Learning.

13. The Forum Plays were five minutes or less. The sites ended up with two and a half hours of intervention materials that could be used in diffusing racial hostilities and violence.

14. The Ignacio site conducted a community performance of its Forum Plays. There were two plays on community issues of respect and disrespect. One play addressed racial harassment, and the other dealt with domestic violence. A Forum discussion occurred after the performance of the plays and the event ended with a community potluck gathering.

## Additional & Supporting Information

Mukti suggests that when organizing and conducting a program in which awareness and dialogue occur across community and cultural boundaries, it is important to try to understand where those communities and constituencies are coming from; and not to just say "Here's this program. Come on in and participate."

'In 'organizing' with the Ignacio community, I had to adjust my cultural sense of how planning would occur," Mukti recalls. "When I scheduled appointments with people for planning, it became difficult to meet with them or often no one was there. However, when I parked my car and walked around the town, I would often run into the people I needed to see and was able to complete the work necessary for the planning stages. To succeed in 'organizing' this project, I needed to let go of my cultural beliefs of how 'organizing' happened and work within the cultural norms of the community."

As a result of doing THEATRE FOR LIVING in Durango and Ignacio, many spin-off projects have developed. High school students who went through the Durango workshop created a sexual harassment training for incoming high school freshmen. Additional classes on THEATRE FOR LIVING were offered at the Community of Learners School and Fort Lewis College. Image Theatre tools are being used by many of the original participants to facilitate dialogues on various local issues. Fort Lewis College students created Forum Plays and dialogues

on environmental sustainability, the impact of overpopulation and excessive consumption, and feminism. Mukti reports that incidents of racism, violence and homicides have decreased in both communities following the workshops.

## Staffing

Two counselors were present for all workshops, rehearsals and performances. The counselors assisted those participants who needed to process issues or feelings beyond the group setting. Counselors were from and known by the community. They could be contacted by the community and participants after the workshops and performances were completed. The counselors also had backgrounds in diversity work, at least a Masters in Psychology, and needed to be willing to go through the group warm up activities.

The arts specialist had 17 years of training and experience in THEATRE FOR LIVING. "I believe training in THEATRE FOR LIVING work can be offered and you do not need 17 years of experience to be able to do this," advises Mukti. "We were fortunate to be able to bring in an 'expert' with our grant funding."

Funding came from both national and local sponsors including the Institute for Noetic Sciences, Fetzer Institute, Fort Lewis College, Center for Service Learning and Phoenix Program.

## Space & Supplies

For the workshop, there needs to be an open space where people can move around. There should be chairs on the side so they can sit when necessary. There is no need for a stage for the final performances. The performances can happen in a gymnasium, for example.

Most of the arts activities were performance-based and so materials were not required. A Polaroid camera and film is needed for the image making work.

# PROGRAM BRIEFS

## SINGULAR PROGRAM BRIEFS

- 28 | AMOR NO ES HERIR (LOVE SHOULDN'T HURT)  
Social: Teens, Domestic Violence  
Art: Multimedia
- 28 | ARTS IN THE PARKS  
Social: Community Building  
Art: Various
- 28 | CELEBRATION OF QUIET SPACES  
Social: Parks, Public Space  
Art: Dance
- 28 | CORNERSTONE THEATER COMPANY  
Social: Community Building  
Art: Theater
- 28 | DEER ISLE: A WHOLE ISLAND CELEBRATION  
Social: Community Building  
Art: Visual
- 28 | THE EPITAPH PROJECT  
Social: Death & Dying  
Art: Sculpture
- 28 | THE ESTATE PROJECT FOR ARTISTS WITH AIDS  
Social: HIV/AIDS  
Art: Various
- 29 | LABOR OF LOVE  
Social: Community Development  
Art: Commercial Arts
- 29 | LEARNING THROUGH VIDEO PRODUCTION FOR FIRST AND SECOND GRADERS  
Social: Education, Children  
Art: Video
- 29 | LOWER MANHATTAN CULTURAL COUNCIL  
Social: Cultural Development  
Art: Various
- 29 | MEADOW HILL NEIGHBORHOOD PARK PROJECT  
Social: Education, Environmental  
Art: Visual
- 29 | THE NEXT GENERATION PROJECT  
Social: Children, Developmental Disabilities  
Art: Various
- 29 | READINGS AND MOTIVATIONAL TALKS  
Social: Self-Help  
Art: Literature, Writing
- 30 | ROADSIDE THEATER  
Social: Community Building  
Art: Performance
- 30 | ROOTS + WINGS  
Social: Racism, Social Justice, Youth  
Art: Dance
- 30 | THE POINT  
Social: Community Building, Youth  
Art: Various
- 30 | SEVERAL DANCERS CORE  
Social: General  
Art: Dance
- 30 | STORIES OF OBJECTS  
Social: General  
Art: Visual

## MULTIPLE PROGRAM BRIEFS

- 31 | ART INSIDE  
Social: Incarcerated Youth  
Art: Various
- 31 | ELDER DANCE EXPRESS, INC.  
Social: Seniors, Intergenerational  
Art: Dance
- 31 | ART OF THE MATTER  
Social: General  
Art: General
- 31 | DEBORAH SLATER DANCE THEATER  
Social: General  
Art: Dance
- 31 | MY SISTER'S SISTER  
Social: Mental Illness  
Art: Drama
- 31 | CREATING YOUR AUTOBIOGRAPHY  
Social: Individual Development  
Art: Writing
- 31 | SITES OF CHINATOWN  
Social: Community  
Art: Visual
- 31 | WORKSHOPS FOR PEOPLE WITH MENTAL ILLNESS  
Social: Mental Illness  
Art: Visual

## UNIVERSITY COMMUNITY ARTS PROGRAMS

- 32 | THE HOWARD R. SWEARER CENTER FOR PUBLIC SERVICE  
Brown University
- 36 | URBAN ENSEMBLE  
New York University

# PROGRAM BRIEFS

## AMOR NO ES HERIR (LOVE SHOULDN'T HURT)

**Interviewee** Raul Ferrera-Balanquet,  
Media Artist and Project Coordinator  
Deborah Arthur, Coordinator (Contact Person)

### City of Berkeley Domestic Violence Prevention Program

2344 Sixth Street, Berkeley, California 94710  
510 644 6928

**Email** ferrera98@hotmail (Raul's);  
dea1@ci.berkeley.ca.us (Deborah's)

Working with the City of Berkeley's Domestic Violence Prevention Program, Raul Ferrera-Balanquet built a web site for teenagers on domestic violence and teen relationships. Through conversations with and feedback from teenagers who are trained in domestic violence prevention, Raul designed a web site to appeal to teenagers. The core content of the web site comes from the Domestic Violence Prevention Program. One of the biggest results Raul notes is that the teenagers learned about the uses of the Internet through participating in this program. "They are all excited about thinking of ways to get the information out to the community about the web site and domestic violence," reports Raul. The information on the web site will be presented in English and Spanish. Raul would like to find a way of translating the information into other languages, particularly Chinese. For Raul, the art occurs in the interactions and conversations that the teenagers have with their community, in the way that they decide how information should be phrased and constructed on the web site, and in participating in the actual aesthetic decisions. The web site will be up and running in 2000.

## ARTS IN THE PARKS

**Interviewee** Dwight Vaught, Executive Director

### Minot Arts Council

P.O. Box 393, Minot, North Dakota 58702  
701 852 2787

**Email** maca@minot.com

ARTS IN THE PARKS is a nine-week summer arts program featuring local and regional artists from the rural area of Minot, North Dakota and its neighboring regions. The intent of the program is to enhance the quality of life in the Minot community. A total of approximately 30 performances are presented weekly, usually on Thursdays and Sundays during the nine-week period. There are two band shells—one in each of two parks—in which the performances take place. Other arts activities are organized during the performances including demonstrations of painting, quilting, decorative Ukrainian eggs, bobbin and lace making, watercolors and pottery. The Minot Arts Council hopes to transform the program into a kind of Summer Arts Institute where community members can take classes in the park during the nine weeks.

## CELEBRATION OF QUIET SPACES

**Interviewee** Don Atwood, Director and Dancer

### Dança Nova

298 South Taft Court, Louisville, Colorado 80027  
303 661 9310

**Email** DancaNova@aol.com

An ongoing effort, Celebration of Quiet Spaces involves choreographing and performing dance pieces in public spaces to attract the public's attention to or build awareness of parks and open spaces. Dança Nova has been commissioned to work in public spaces in Colorado, North Carolina and Wyoming. The company tries to create sustainable change through continued activities that take place over a long-term period. The performances are site-specific and a result of the dancers' connection and reaction to a particular space.

## CORNERSTONE THEATER COMPANY

**Interviewee** Leslie Tamaribuchi, Managing Director

### Cornerstone Theater Company

708 Traction Avenue, Los Angeles, CA 90013  
213 613 1700

**Email** cornerstn@aol.com

CORNERSTONE THEATER COMPANY builds bridges between and within diverse communities in Los Angeles and throughout the country. Its community collaborations involve participants of all ages in every aspect of the creative process. CORNERSTONE's theater artists and community participants work side by side onstage and backstage. The Company's work engages audiences in the challenging and community-building process of crafting great art reflecting the culture and concerns of the participants' shared communities.

## DEER ISLE: A WHOLE ISLAND CELEBRATION

**Interviewee** Anne-Claude Cotty, Artist

RFD 143, Stonington, Maine 04681  
207 367 2699

DEER ISLE is an island off the coast of Maine with two towns divided by tensions long rooted in the island's history. The perception of a line dividing the island in half has created difficulties in running school and municipal affairs. For nine months in 1998, Artist Anne-Claude Cotty worked with over 80 adults and children in activities centered on "seeing" the island as a whole. Drawings, prints, artists' books, photography and poetry were produced celebrating DEER ISLE's natural and cultural beauty and exhibited at the local high school. Many of the images were reproduced in a full-color poster that was mailed to every household on the island and is still seen pinned up in public spaces and on residents' refrigerators.

## THE EPITAPH PROJECT

**Interviewee** Joyce Burstein, Artist

4470 Sunset Boulevard #188, Los Angeles, CA 90027  
213 413 2124

Artist Joyce Burstein purchased a gravesite in Hollywood Memorial Park and Cemetery where she permanently installed a tombstone carved from slate and finished as a chalkboard. People visit the popular Cemetery and write down their epitaphs on the tombstone (a metal box at the gravesite holds chalk for people to use). THE EPITAPH PROJECT aims to introduce people to an inner city parkland that is virtually unused and to avert the society's taboo of confronting death.

## THE ESTATE PROJECT FOR ARTISTS WITH AIDS

**Interviewee** Patrick Moore, Director

### The Estate Project c/o Alliance for the Arts

330 West 42nd Street, #1701  
New York, New York 10036  
212 947 6340 or 212 947 6416

**Web site** www.artistswithaids.org

**Email** estateproject@allianceforarts.org

THE ESTATE PROJECT FOR ARTISTS WITH AIDS is the first and only national effort to address the cultural impact of AIDS. THE ESTATE PROJECT assists artists of all disciplines with HIV/AIDS to continue and preserve their work. Through its national archival program, THE ESTATE PROJECT ensures that curators and historians will have continued access to the cultural records created during the AIDS crisis. THE ESTATE PROJECT was initiated in 1991 by the Alliance for the Arts as a research effort to examine the impact of AIDS on the cultural community and to suggest responses. In addition to producing a policy report and a guide to estate planning for artists, THE ESTATE PROJECT has actively pursued a program of counseling, advocacy and archival services.

## LABOR OF LOVE

**Interviewee** Sarah Byam, Director and Founder

### Labor of Love

8046 Earl Ave NW, Seattle, Washington 98117  
206 706 1453

**Email** chaosunit@aol.com

Founded in 1997, **LABOR OF LOVE** is an artist collective working on community-interested media ventures. It employs young, talented artists from the communities in which it works and assigns them to fee-based commercial projects with small, local businesses, as well as volunteer non-commercial projects with non-profit organizations. A team of trained and experienced artists and other professional staff work with the young people in learning the professional and technical skills necessary to execute their projects from beginning to end. While the young people are paid for their work, all other staff volunteer their time in training and mentoring. Any funds not paid to young artists as freelance fees are funneled back to community ventures such as community-focused magazines that are owned and produced by the community. The artists themselves make decisions by consensus about the deployment of funds for the community. All creative work published by **LABOR OF LOVE** is owned by the artists that produced it.

## LEARNING THROUGH VIDEO PRODUCTION FOR FIRST AND SECOND GRADERS

**Interviewee** Phyllis Reed, Project Coordinator

**c/o National Forum for the Applied**

**Media Arts & Sciences**

P.O. Box 1004, New York, New York 10453  
718 584 9791

Ms. Reed is a videographer who designed and led an arts program with an elementary school in the Bronx (NY). The 14-week residency engaged first and second grade students in video production as a method of expanding their literary competency. The residency was developed around the basic curricular objectives for school's first and second grade level. Students learned technical language for video production, conducted interviews, developed the treatment, performed the roles of director and producer, developed graphics, and learned about music incorporation into video production. By the end of the residency, the classroom teachers and artist observed that the students, who were six and seven years old, had developed excellent presentation skills and could perform and proficiently discuss the various processes of video production far beyond the instructors' expectations.

## LOWER MANHATTAN CULTURAL COUNCIL

**Interviewee** Dorothy Desir-Davis

### Lower Manhattan Cultural Council

5 World Trade Center, Suite 9235  
New York, New York 10048  
212 432 0900

**Web site** [www.artswire.org/downtown/index.htm](http://www.artswire.org/downtown/index.htm)

The **LOWER MANHATTAN CULTURAL COUNCIL**, New York City's downtown organization for promoting arts and artists for more than 25 years, serves the field by helping creativity grow in communities, the workplace, and online. The Council is an advocate for increased arts resources, as well as, equal access to artistic experience and opportunity.

Operating both in its historic downtown area and throughout Manhattan, the Council's programs promote art/business partnerships, the development of new art forms and technologies, the exchange of arts information, and free arts presentations, concerts, technical assistance and grants that support community-conscious artists and arts organizations.

## MEADOW HILL NEIGHBORHOOD PARK PROJECT

**Interviewee**

Heidi Naughton, Arts Teacher and Project Director

### Meadow Hill Middle School

4210 Reserve Street, Missoula, Montana 59803  
406 542 4045

**Email** [naughton@bigsky.net](mailto:naughton@bigsky.net)

Still underway, the **MEADOW HILL NEIGHBORHOOD PARK PROJECT** is an opportunity for teachers and students to work as a community and collaborate on the design and construction of a two-acre neighborhood park. The project supports Service Learning principles by fulfilling real community needs and applying curricular skills and knowledge and reflective activities which demonstrate learning experiences. Additionally, the park illustrates how art and nature coexist to create beauty and harmony. Ultimately, it speaks to how different abilities, personalities and strengths are joined together to achieve high levels of success and instill a sense of pride and place in the students.

The project involves 200 sixth, seventh and eighth grade students working with eight school staff members. The students have studied existing public gardens and parks and the habitat of the flora and fauna to be included in their park. Along with the teachers, they have designed a sculpture to go into the park and the landscaping of different sections of the park. In particular, there will be a Native Prairie Grass area and a Butterfly Garden with a footpath. Birdhouses and park benches will also be installed in the park. The project will be completed at the end of the summer in 1999.

## THE NEXT GENERATION PROJECT

**Interviewee** Angela Allyn, Director of the Arts Center

### Little City Foundation's Multidisciplinary Arts Center

1760 West Algonquin Road  
Palatine, Illinois 60067-4799  
847 358 5510 x 888

**Email** [aallyn@artistical.org](mailto:aallyn@artistical.org)

**Web site** [www.artistical.org](http://www.artistical.org)

For 14 years, Little City Foundation's Multidisciplinary Arts Center has provided video, studio and performing arts to adults and children with developmental disabilities. The Foundation's mission is to provide state-of-the-art services to help children and adults with mental retardation or other developmental, emotional and behavioral challenges to lead meaningful, productive and dignified lives. **THE NEXT GENERATION PROJECT** focuses on the children of Little City Foundation with the most profound challenges, including downs syndrome, autism, prenatal drug and alcohol exposure, and children with dual diagnoses. Using a structured play approach, artist-teachers of **THE NEXT GENERATION PROJECT** present the children with a variety of materials and disciplines with which to experiment.

## READINGS AND MOTIVATIONAL TALKS

**Interviewee** Sindiwe Magona, Writer

3030 Johnson Ave #2K Bronx, N Y 10463  
212 963 6819

**Email** [magona-gobodo@un.org](mailto:magona-gobodo@un.org)

A recipient of a New York Foundation for the Arts Fellowship and an honorary doctorate from Hartwick College (Oneonta, New York), Sindiwe Magona has written two autobiographies, two books of short stories, a novel and poetry. She presents workshops and seminars for writers to inspire creativity and for young people to motivate them to live productive lives. As an immigrant from South Africa and a single mother, Sindiwe discusses hardship and struggle as surmountable obstacles that we all face in life. "Most of the themes in my works are about recovery," explains Sindiwe. "Nothing that happens in your life is so terrible, negative or destructive that your life is no longer worth living."

## ROADSIDE THEATER

**Interviewee** Donna Portersfield, Roadside member

### Roadside Theater

306 Madison Street, Whitesburg, Kentucky 41838  
506 633 0108

**Email** roadside@appalshop.org

Founded in 1975, **ROADSIDE THEATER** is a professional theater company that was born, raised and remains rooted in the rural coal fields of central Appalachia. With a body of original Appalachian drama, **ROADSIDE** has toured in 43 states, been in residence numerous times off-Broadway and represented the U.S. at more than a half-dozen international theater festivals, including in Sweden, London and the Czech Republic. **ROADSIDE** also creates collaborative plays with other ensembles that have vibrant connections to their particular place, people and culture. Presently, **ROADSIDE** is collaborating with theaters in New Orleans, the South Bronx and Zuni, New Mexico. **ROADSIDE** has developed a multi-year residency process that helps communities discover and celebrate their own history, heritage and living artists through the creation of original plays about local life.

Available for purchase is "You and Your Community's Story," copyright (c) **ROADSIDE THEATER**, 1995. It is a guide to the concepts and events frequently used in **ROADSIDE THEATER** community cultural residencies. You can order a copy of the guide for \$3 from **ROADSIDE THEATER**.

## ROOTS + WINGS

**Interviewee** Dana Phelps Marschalk, Executive Director of Moving in the Spirit

### Moving in the Spirit

P.O. Box 17628, Atlanta, Georgia 30316  
404 627 4304 x 266

**Email** mitsdance@mindspring.com

**Web site** www.mitsdance.org

**Roots + Wings** is a dance residency program of Moving in the Spirit, a nonprofit arts organization that teaches life values through modern dance. **Roots & Wings** is designed with the intent of educating young people about intolerance in America historically and presently. The basis of the program comes from the Southern Poverty Law Center's "Us + Them," a published history of intolerance in America in terms of racial, gender, ethnic, class and sexuality issues. Through dance, oral histories and written words, the young people analyze their own beliefs and prejudices and learn how to be advocates for social justice.

## THE POINT

**Interviewee** Paul Lipson, Co-Director

### The Point Community Development Corporation

940 Garrison Avenue Bronx, New York 10497  
718 542 4139

**Email** paullipson@usa.net

**Web site** www.thepoint.org

**THE POINT** is a non-profit dedicated to youth development and the cultural and economic revitalization of the Hunts Point community in the South Bronx. Programs and services build the skills of young entrepreneurs, guide the homegrown enterprises of aspiring business people, and promote the rich artistic traditions of Latinos and African Americans. **THE POINT** is home to an Arts + Enterprise Incubator and Marketplace, a 220-seat performance space, and a range of youth programs incorporating Hip-Hop, Latino and African cultural forms, and other arts media popular within youth culture.

## SEVERAL DANCERS CORE

**Interviewee**

Sue Schroeder, Artistic and Executive Director

### Several Dancers Core

**Atlanta Site** P.O. Box 2045, Decatur, GA 30031-2045  
404 373 4154

**Houston Site** 2332 Bissonnet, Houston, Texas 77005  
713 520 5530

**Email** core@artswire.org

**Web site** www.artswire.org/core

Founded in 1980, **SEVERAL DANCERS CORE** is a contemporary dance group that creates, performs and presents experimental contemporary dance and performance. Committed to risk and innovation, **CORE** exists to foster the creative process amongst its artists and audiences. **CORE** has conducted community residencies with groups of diverse backgrounds including artists, children, senior citizens, women inmates, at-risk adolescents and convalescent home residents. Typically, the residencies are a week in duration and incorporate various art forms into the creative experience. "We like to believe that somehow the community that we've worked with is enlightened about itself," Sue explains in doing the community residencies. "It's fine that the participants learn about art, but we hope that they've learned something about themselves and their community."

## STORIES OF OBJECTS

**Interviewee** Cynthia Coon, Public Artist

P.O. Box 2753, Tempe, Arizona 85280

**Email** storiesofobjects@netscape.net

A walking art clinic, Cynthia has spent the past year conducting public awareness campaigns about art through **STORIES OF OBJECTS**. She disseminates post-cards and brochures about her mission at festivals and malls and has her friends help out, as well. She casually approaches people in public spaces to ask if they would be interested in participating in an interview about their knowledge, understanding, and opinions about art. She also conducts awareness and outreach workshops with groups at social service centers, hospitals and businesses. From her conversations with people, she produces art objects which connect to the stories each person tells. The intent in making these objects is to show each person how art can be created. On April 3, 1999, an exhibition will open in Phoenix, Arizona to celebrate the stories that people have told her, and a catalog will be produced and mailed to each person who chose to participate. Ultimately, she hopes that **STORIES OF OBJECTS** will encourage those not in creative fields to consider art as something available in many aspects of one's life, not just as that which is available in a museum. She hopes to demonstrate that the ideas from people's everyday thoughts are valuable contributions to be shared.

# MULTIPLE PROGRAM BRIEF

## ART INSIDE + ELDER DANCE EXPRESS, INC.

**Interviewee** Chris Doerflinger, Community Artist/Dancer/Choreographer

1442 Rufer Avenue, Louisville, Kentucky 40204  
502 581 1976

### ART INSIDE

ART INSIDE is an art program at the Jefferson County Youth Center, a detention center for youth in Louisville, Kentucky. Chris Doerflinger is a community artist who coordinates the activities of ART INSIDE which offers dance, theater, mural painting, video, drumming, Tai Chi, weaving, quilting, origami and clay making. The activities are designed to build self-esteem and encourage the youth to use their skills and talents.

### ELDER DANCE EXPRESS, INC.

Chris also coordinates a totally separate program called ELDER DANCE EXPRESS, INC. Seniors from greater Louisville area create and perform original interdisciplinary performance works based on their lives for and with other seniors and youth at risk.

## ART OF THE MATTER + DEBORAH SLATER DANCE THEATER

### Interviewee

Deborah Slater, Choreographer and Director

### Deborah Slater Dance Theater

3288 21st Street #71, San Francisco, California 94110  
415 267 7687

**Email** dslater777@aol.com

**Web site** [www.dancenet.org/dancenet/slater.html](http://www.dancenet.org/dancenet/slater.html)

ART OF THE MATTER (AOTM) is a non-profit organization of which DEBORAH SLATER DANCE THEATER (DSDT) is the resident company. It is at the heart of AOTM's mission to support experimental art forms and educational outreach. Its approach to art and education reflects its belief that art and everyday life are not, in fact, separate events but that Art is the human attempt to create meaning and to introduce formal shapes and paths through the chaos of the life experience.

In pursuit of its mission, AOTM acts as the umbrella organization for DSDT, a professional dance/theater company; The Company She Keeps, an amateur multi-ethnic, community-based performing group; and Studio 210, a low-cost rehearsal and performance facility located in the Mission District and used by a variety of Bay Area artists and arts organizations. Studio 210 has been in continuous operation since 1980, run first by Ms. Slater and now under AOTM's wing. DSDT has dedicated its efforts to the creation and production of evening-length works that explore timely social issues.

## MY SISTER'S SISTER + CREATING YOUR AUTOBIOGRAPHY

### Ki Theatre

P.O. Box 203, Washington, Virginia 22747  
540 987 3164

**Email** [ki.theatre@pobox.com](mailto:ki.theatre@pobox.com)

### MY SISTER'S SISTER

**Interviewee** Melanie Kopjanski, Project Director

MY SISTER'S SISTER is a play based on the true story of one person's normal family life and what happens when that life is challenged by schizophrenia. For sponsoring organizations, the play provides a context for discussion of the effects of mental illness in personal, family and community life. Ki Theatre has designed a system of partnership that combines professional theatre, community interaction and education to promote understanding of mental illness for community groups interested in producing MY SISTER'S SISTER. The Theatre provides a "How To" resource manual and technical support for partnering groups.

### CREATING YOUR AUTOBIOGRAPHY

**Interviewee** Julie Portman, Artistic Director

CREATING YOUR AUTOBIOGRAPHY is a five-session workshop that teaches the art of writing one's own personal story. The workshop gives participants a structure for organizing and creating stories from events and memories that shape their lives. The group learns to act as a reflecting team and help each other hear their stories with fresh ears. There are exercises to stimulate memory, imagination and creativity. Participants discover their own style and voice and gradually give a form to their autobiography through narrative, storytelling, visuals or a combination of these elements. By the final session, participants can expect to complete the first chapter of their autobiography.

## SITES OF CHINATOWN + WORKSHOPS FOR PEOPLE WITH MENTAL ILLNESS

**Interviewee** Nina Kuo, Mixed Media Artist and Case Manager for People with Mental Illness

233 East 88th Street #3W, New York, NY 10128  
212 627 4142

**Email** [lorin@interport.com](mailto:lorin@interport.com)

In 1996, the Bronx Museum presented works by Asian American artists in shops and storefronts in New York City's Chinatown, as well as in the Museum itself. The project called SITES OF CHINATOWN brought art audiences into contact with commercial venues in Chinatown and connected the Arts to the community. The project addressed various themes of Asian American experiences and identities as well as the history of New York's Chinatown. The Museum produced programs and maps indicating the locations in Chinatown in which artwork was displayed. Working with Godzilla (a New York City collective of Asian Americans in the Arts), the Museum provided regular educational tours through Chinatown so that museum-goers could learn more about the art and neighborhood.

One of the artists in the show was Nina Kuo who works in mixed media. She designed a *chiang-sam* (also, *qi-pao*) dress and purse using photographs of middle class Chinese families and Hong Kong movie stills. The original dress was accidentally sold by the shop owner who exhibited the dress in her storefront. The shop owner did not understand that the dress was a work of art. In fact, other shop owners were not accustomed to exhibiting art, as well. This made it difficult for the Museum's curator who made weekly visits to check-in on the art. Nina made a second dress which the shop owner still keeps in her storefront to this day. The store is Ting's Gift Shop at Doyer and Pell Streets.

Nina also has a "day job" working with adults with schizophrenia at a center for people with mental illness. As a full-time staff person at the Residence, Nina offers art activities daily as a means for creative expression and personal development for the residents. Programming ranges from art making in various art forms, to field trips, to presentations by professional artists.

# UNIVERSITY PROGRAMS

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**The Howard R. Swearer Center for Public Service**  
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**Web site** [www.brown.edu/Departments/Swearer\\_Center/](http://www.brown.edu/Departments/Swearer_Center/)

**Interviewee** Kath Connolly, Assistant Director for Creative Expression

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*The Swearer Center was established in 1987 at Brown University based on the belief that active community participation and social responsibility are central concerns of a liberal education. The Center develops and administers programs that strengthen leadership skills and provide direct service; connect community-based work with learning; and build meaningful partnerships with local, national and international communities. Its Arts-related Community Programs are led by students and described as follows:*

**Community Outreach through the Performing Arts (COPA)** Through COPA, teams of undergraduates teach after-school art classes at public housing sites in Providence, Rhode Island. COPA hosts public performances each spring.

**Space in Prison for the Arts and Creative Expression (SPACE)** SPACE is a partnership with the Women's Division of the Rhode Island's State Prison. Volunteers facilitate workshops in creative writing and theater that encourage expression and personal reflection.

**The Cast:** The Cast is an after-school theater program in which area public high school students create and produce a play with the support of college students. An original script is developed through intensive writing, character development and improvisational exercises. Culminating spring performances take place in the community and on the Brown campus.

**Writers' Groups:** Through the Writers' Groups, Brown students facilitate weekly creative writing workshops with developmentally disabled adults in partnership with Blackstone Valley Industries. Participants write, share their writing and experiences, and explore other creative media. Each spring, the Writers' Groups produce a journal of writing and host a reading on the Brown campus.

**AIDS Oral History Project:** The Project collects and preserves the stories and memories of Rhode Islanders with HIV/AIDS through audio-taped interviews and collaborative written pieces. The Project, a partnership with the Rhode Island Historical Society and AIDS Project Rhode Island, trains volunteers in oral history practice and issues related to HIV/AIDS.

**Finding the Words:** A partnership with the Rhode Island Hospice, Finding the Words matches nursing, medical, and pre-med students with Hospice clients and staff to develop oral histories. The stories chronicle individual and collective experiences with grief and death.

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# CITY AT PEACE, INC.

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## Interviewee

Paul Griffin, Artistic Director

## City at Peace

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*CITY AT PEACE is a youth development organization that uses the performing arts to teach and promote cross-cultural understanding and non-violent conflict resolution. With an emphasis on youth-led programs and artistic excellence, the organization challenges participants to affect positive community change in pursuit of a city at peace. CITY AT PEACE runs two programs—Saturday and After School. Each year, participants create an original musical out of their lives and premiere their work in November (for Saturday Participants) and in March (for After School participants).*

*The CITY AT PEACE creative process begins with non-competitive auditions; each cast member is chosen on the basis of his or her willingness to learn about how to build a city at peace. At the first rehearsals, work-*

*shops and diversity trainings are undertaken to allow the cast to learn about each other and to begin building the positive cross-cultural relationships necessary to engage in creative work. The process turns to personal storytelling and group discussions in the second month that give the cast an opportunity to explore and deepen their understanding of the conditions facing them. The cast learns that they are not alone in seeing and experiencing conflicts and violence in their lives.*

*After creating and premiering their performance, cast members continue to tour it to local venues and participate in leadership training focused on creating and effectively achieving their goals for the future. The year-long CITY AT PEACE program is led by a production team of youth from the previous year's cast.*

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## LESSON ISSUE BRAINSTORM

This activity engages cast members in expressing their opinions on various controversial issues. They also use performance as a way of communicating their thoughts on the issues, and engaging the cast in discussion on meaningful subjects.

**Instructions** The facilitators have the cast members brainstorm issues, concerns or conflicts they have as young people. As each issue is stated, it is written on a big sheet of paper (the size of a flip chart). There are four issues per sheet of paper. The issues are posted around the room. Cast members are given index cards and instructed to walk around the room and think about the issues that the group brainstormed. If a member wants to comment on a certain issue or write a personal statement or story, s/he writes it on a card and posts it under the issue so that others can read it.

Using this format, the cast develops materials for the script around a multitude of issues, while allowing participants to engage in various “dialogues” of their choosing at one time. Also, this format gauges the levels of interest around the issues with which the participants are concerned (if there is a relatively high number of index cards under an issue, it might suggest that the group, in general, is more interested in that issue).

Cast members reconvene and discuss their feelings about and reactions to the activity. The facilitators ask questions, such as what did you learn about an issue, what did you learn about the group, what statements surprised you, how has your opinion changed around a particular issue.

The cast is divided into smaller groups of 4-6 members. In the smaller groups, they talk about their own experiences around any of the issues presented in the brainstorming and writing activities. Each group creates a small scene or performance based on any of the experiences discussed by the members of the small group. The small groups perform their pieces to each other, and after each performance, everyone discusses their observations of and reactions to the performance. They discuss aesthetic elements and issue development and the relationship between the two. The facilitators ask questions such as how did the group address the issue, what aesthetic elements were most effective, which parts of the performance were unclear or needed further development, were there any incongruities in the development of the issue.

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## LESSON LIFE STORIES

An activity used by CITY AT PEACE to give every member of the cast an opportunity to tell the story of his/her life focused on “what makes you who you are.” “When people start hearing the stories of each other's life,” describes Paul Griffin, Artistic Director, “that's when the real understanding begins.”

### Instructions

A chair is placed in the middle of the room. The participants sit in a semicircular arrangement on the floor, facing the chair. The facilitators (it is recommended to have more than one facilitator for this activity) explain that each person will have no less than 4 minutes and no more than 8 minutes to sit in front of the cast and talk about what

makes them who they are. The cast is instructed to listen with their eyes and ears, as each person tells his/her story. The cast members should not talk or leave the room while a person tells his/her story. It is usually a good idea for a facilitator or someone who previously has gone through this activity to be the first person to speak.

The facilitators and Production Team pay attention to each participant's emotional status and be prepared to console or assist anyone having difficulty with the activity (CITY AT PEACE has a Production Team of Assistant Directors and Youth Leaders responsible for this). The facilitators need to have a strong sense of the group's process, e.g. knowing when to

take breaks, when to remind people of the rules of this activity, how to get a person to finish up his/her story, how to engage the speaker, etc.

### Additional information

“Life Stories” is not used to get materials for the show.

By doing this activity, the participants recognize that, regardless of any prior assumptions about their peers, each of them is a human being with a story to tell, and that each person has something in common with them. Paul also adds, “You can never know what somebody's story is. You can't, until they tell you. So, you can't make assumptions. You must listen. Really listen.”

# MANY HANDS STUDIO

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## Interviewee

Kimberly Bush, Art Therapist  
and Studio Director

## Many Hands Studio

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*The following lesson is a day long workshop created by Kimberly Bush, Art Therapist and Director of MANY HANDS STUDIO. To learn more about MANY HANDS STUDIO, go to the PROGRAM PROFILES and read about its SUBWAY RENOVATION MURAL PAINTING project.*

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## LESSON WOMEN IN TRANSITION WORKSHOP

This one-day workshop welcomes various women in different stages of their lives to look at the whole scope of a woman's life and talk about it in the aspect of transition. The premise is that women are constantly moving and changing roles/phases in their lives. Typically, the participants have been women who are trying to figure out where they have been and where they are going. Through making art and mapping out their lives, they have a chance to reflect on their past and consider their future.

Though, the workshop has used visual arts only, Kimberly explains that any art form be utilized.

### Set-up

- Workshop size: 6-12 women; 2 facilitators with arts backgrounds and an understanding of how art facilitates change, process and growth in people's lives and emotional development. Both Kimberly and her partner are trained art therapists. She notes that this is not necessary but very helpful.
- A quiet, open, well-lit and private space with chairs and tables.
- Various visual arts materials (usually drawing, painting and collage materials) from which the women can create.

### The process

1. Begin in a circle. The facilitators introduce the workshop and explain the idea of transition. They ask questions such as "What does transition mean to you?" or "How does your life as a woman reflect the transitions that you make?"

2. Everyone introduces herself to the group. Each person explains why she has chosen to be in the workshop and how her own transitions have affected her life.

3. The facilitators try to establish a "safe" and calm space for the women by explaining that the workshop is about sharing and exploring. They are told that each woman chooses how much she would like to share about herself with the group. Although there is sharing among the group, the focus is on personal journeys and explorations.

4. About 45 minutes have passed since the beginning of the workshop.

5. The women are shown the various art materials and supplies. The facilitators explain that the women will have approximately 90 minutes to make a personal "map" of their lives thus far. The women should keep in mind the transitions in their lives while creating the "map." They can create anything they want as long as their intention is to describe their journey up to the present point in their lives.

6. During the art making, the facilitators work with the women individually and provide any assistance with the materials or the process of making art.

7. After the art making period, the women return to the circle and present their "maps" to each other.

8. After their presentations, the women spend time on their own, writing down anything that comes to mind about their own pieces. They write for five minutes.

9. Then, the women pair up. Each woman describes her work to her partner who writes down the words that are spoken in a poetic style. Once both women have spoken, they read their "transcriptions" to each other.

10. No one will be pushed to share. They are reminded that the process is also a powerful way of learning, healing and growing. For those that choose to be non-verbal, they are encouraged to write down what they are thinking and feeling.

11. There is a long break, usually for lunch.

12. For the second half of the day, the facilitators explain that the focus will be on where the women plan to go; the future journeys that they want to take.

13. The facilitators conduct a group meditation and visualization activity. The women go through a breathing exercise and are asked to review the images and thoughts that have surfaced during the morning. They are asked to visualize the journey that they have taken.

14. The women begin another art making activity. This time they will create something that describes their future journeys from the present point onward.

15. They come together to discuss and share what they have created in this second activity. They also discuss how the day was for them, whether or not they have new understandings about themselves, and what they will go away with from this workshop.

# URBAN ENSEMBLE UNIVERSITY/COMMUNITY COLLABORATIONS IN THE ARTS

**Interviewees** Jan Cohen-Cruz (Drama Professor) and Lorie Novak (Photography Professor), Co-Directors

**with** Jan Cohen-Cruz  
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*URBAN ENSEMBLE began in 1995 as an exploration of the role of the arts in violence reduction under the aegis of Tisch AmeriCorps. NYU faculty members Jan Cohen-Cruz, Carlos de Jesus and Lorie Novak from the Departments of Drama, Film and Television, and Photography respectively, enlisted a team of ten students from their departments. For two years, with assistance from URBAN ENSEMBLE Field Coordinator Toya Lillard, the students spent two hours a week training and eight hours a week in the field.*

*Today, URBAN ENSEMBLE exists independent of AmeriCorps, as a partnership between New York University's Tisch School of the Arts (TSOA) and community-based organizations that share a fundamental interest in the arts. TSOA students provide much needed service by volunteering their arts expertise in*

*a range of community settings, be it for aesthetic, therapeutic, educational or social purposes. The students, in turn, expand their horizons artistically and personally, sharpen their teaching skills, and gain a sense of authority over their craft, through the encounter with a diversity of people and situations. Opening itself to NYC neighborhoods, the School fulfills a moral responsibility while better preparing its students for the 21st century.*

*The following activities are taken from Urban Ensemble, the booklet, which covers lessons learned and advice on incorporating the arts into community settings. "Urban Ensemble" is also a course that TSOA students can take to fulfill elective credits toward their art degrees. The booklet is a useful tool for learning to work in community settings and is available for \$10.*

## LESSON THREE IMAGES

(provided by photography student Naomi Taubman)

**Instructions** Using Polaroid cameras, each group takes three images: one that expresses happiness, one anger and one sadness. Organize the images according to the emotion and place them where everyone can see. Most likely, the images in each group will be somewhat similar. Discuss why this may be. How can image-makers use this to their advantage?

Have each group re-shoot one of the three emotions, let's say anger. Only this time they cannot use a person as their

subject. Instead, they should pick something in the room or outside. Then each group shows its new image of anger. This time the images will probably be different. Discuss why. Point out that although everyone may feel sad, angry or happy, these emotions happen in personal ways. Images can be used to express life in a general way or a more personal, private, subjective way. Which do the participants find more interesting? Which was harder to shoot?

## LESSON MUSIC/DANCE WARM-UP

(provided by former graduate student Toya Lillard)

**Instructions** The facilitator brings in a piece of music. Groups of three are made. The music is played and each group has to make up movements to the song, according to a collectively agreed upon theme.

## LESSON PERSONALIZING HISTORY (Provided by Jan)

**Instructions** Each participant is asked to think of an historical event that has had a profound effect on his/her life. Everyone lines up according to when his or her historical event occurred. People who chose the same event should line up vertically. Next, each person states

the significant event, and its impact on his/her family and life.

**Going a step further** If many people chose the same event, more work might be done around it, like repeating the activity and focusing only on that event.

## LESSON SELF PORTRAIT WITHOUT A FACE (invented by Jan and Lorie)

**Materials** Polaroid cameras with flash (one for every 6-8 people) and enough film for each participant to take a photo.

**Instructions** Working in pairs, each person composes a self-portrait of him or herself. Anything can be included in the photograph except the face. The person directing their portrait tells their photographer partner how they want to

be photographed: angle, distance, cropping, etc. The pairs then sit down and tell each other the significance of their photos and something about themselves. After about ten minutes, the group leader brings the entire group together and asks everyone to show the photo of their partner and introduce him/her to the group. UE has

found this format is deeper and livelier than when people introduce themselves more conversationally.

**Going a step further:** The participants tape their self-portraits onto a large white board. Thinking of the surface of the board as the group, the participants use their placements as a way of indicating how they see themselves within the group.

## LESSON CHARACTER WARM-UP (provided by former graduate student Toya Lillard)

**Instructions** Participants begin by walking around the space, breathing in through the nose, out through the mouth. Sometimes this is a guided exercise, with the facilitator suggesting they lead with different parts of their body (nose, hips, knees, etc.), or move

as if through different kinds of environments (mud, seawater, no gravity, etc.). Or, they may choose a particular way to walk: some may limp, others may hurry, and some may drag their feet. The facilitator asks them to use that walk to generate a specific charac-

ter. Keeping that walk, they further define the person. Next, participants are asked to decide where they are going and why. Participants interact and greet one another as the characters that they have just created.

# INSIDE OUT

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## Interviewee

Leslie Neal, Dancer/Choreographer,  
Associate Professor of Dance at Florida  
International University

## Leslie Neal Dance

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*The following two lessons were created by Leslie Neal, Choreographer and Director of INSIDE OUT. To learn more about INSIDE OUT, go to the Program Profiles section.*

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## LESSON MOVING + STILLNESS

(a listening improvisation)

**Instructions** Begin by having the participants walk around the room (the facilitator should also participate). Try to get the participants to pay attention to how they are walking. For example, they can observe how weight is put on one foot and then the other or the speed at which they are walking. The purpose of the beginning exercise is to get people moving and aware of the movements that they might take for granted. Once the group has warmed up, they are instructed to listen to each other, begin

travelling around the room and, at some point, listen to return to a group stillness. The participants can make sounds, as well, but they are not encouraged to talk. Once they reach stillness, they listen in order to move again. In the beginning, the facilitator usually initiates the "listening." The purpose of this lesson is to learn to work as a creative team, to discover the collective experience of moving together, to focus on the concept of listening as a creative tool and to become more aware.

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## LESSON WHO AM I?" (creating movement from drawing)

**Instructions** Give each participant a sheet of paper and a drawing implement. Have them write their names. They should be encouraged to be as creative as they want. They are then asked to translate the same shapes with their bodies. Once they have formed a shape for each letter of their name, they spell out their names by moving from one shape to the next. They

have just created a movement phrase.

**Variation** On the edge of their drawings, the participants write adjectives describing themselves. Then, they are asked to have the adjectives inform their movement phrase. Once codified, phrases can be taught to others. This exercise has created some materials for the final presentations in INSIDE OUT.

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# THE CENTER FOR THE PHYSICALLY LIMITED

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**Interviewee** Mary Crescenzo, Writer

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*Every year for the past seven years, writer Mary Crescenzo has facilitated a year-long community arts class at the Center for the Physically Limited. The program used writing, movement and other art forms to build empowerment, enjoyment, and communication among people with physical dis-*

*abilities. Co-sponsored with the Tulsa Arts and Humanities Council, the program is 10 years old and teaches poetry, fiction, non-fiction and essay writing. Mary offers the following writing exercise that she has done with groups in the program:*

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## LESSON SCARS

**Instructions** The facilitator begins by explaining that participants will write about an internal or external scar that affects them psychologically or physically. They go around the room, and people talk about the idea of scars, and as a group, they begin defining this idea through conversation. The facilitator might ask questions, such as how did a person deal with the scar or how does a scar affect the way in which one lives his/her life. Once the creative juices begin flowing, the facilitator has everyone begin writing. They may choose any form-poetry, essay, short story-in which they want to write. The participants are

given 15 minutes to write, and then, each person reads his/her writing to the group. Mary usually has each person read his/her writing aloud twice and then has someone else read the person's writing aloud, as well. This way, the writer can hear his/her piece through a different voice. The team is encouraged to provide each other with positive feedback and criticism that includes suggestions as to how one might improve the writing. "I tell the person who is receiving feedback that these are suggestions; they can choose to take them or leave them," Mary explains.

# YOUTH INSIGHTS

## Interviewee

Sandra Jackson, Head of Youth and Intergenerational Programs

## Education Department

Whitney Museum of American Art

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## LESSON THE BALL TOSS

**Intent** To have the Youth Insights participants begin thinking about certain skills required in their work and perhaps in their lives. The activity helps them focus on paying attention to their environment, managing various tasks and communicating with each other.

### Beginning

1. Everyone including the facilitator stands in a circle facing the center.

2. The facilitator has several balls and begins by tossing the ball to someone in the circle.

3. That person then tosses the ball to someone else in the circle. The idea is to keep the ball moving.

4. Once the group gets into a rhythm with the first ball, a second ball is thrown into the loop.

5. The activity continues even if a ball is dropped.

6. After a few rounds, the group can discuss the activity. The facilitator asks questions like, when does the activity become difficult or how do you keep up with all of the balls being tossed. In order for this to work, participants will need to be alert and focus on the many exchanges occurring in the circle. They need to communicate clearly, focus, concentrate and be flexible.

7. The facilitator might restart the ball tossing.

**Ending** The facilitator asks how might his apply to the work at the museum and the individual responsibilities they have at home and in school. The participants reflect and discuss the skills that are needed to “juggle all the balls” in their lives and when leading a tour in the galleries.

*The following lessons are part of the learning and development exercises that members of YOUTH INSIGHTS go through. The first three lessons are common in many team-building situations in the community service field. The last lesson is uniquely part of YOUTH INSIGHTS intergenerational development training. To learn more about YOUTH INSIGHTS, go to the PROGRAM PROFILES section.*

## LESSON CROSSING THE LINE

**Intent** To expose Youth Insights participants to the diverse backgrounds of the group. To create a time for introspection. To create a space for tolerance, sensitivity and awareness. To create a safe space. Participants may choose to hold back if they want.

### Beginning

1. In a quiet and private room, a line is taped or drawn across the middle of the floor to divide the room in half.

2. Participants are asked to commit to: (1) staying in the room, (2) being quiet throughout the whole activity, and (3) keeping the information within the room that is shared by others. Participants may choose to not stay or might want to leave during the activity; however, if they begin the activity, they must commit to staying with the group.

3. Everyone stands on one side of the line, facing the other side of the line.

4. The facilitator goes through a series of statements. Generally, the facilitator does not participate in this activity (In Youth Insights, the Coordinator is the facilitator and participates because she is part of the team).

5. After each statement, participants who identify with the statement cross over the line. They turn to see who is on their side and then look to see who is on the other side. For example, the facilitator could say, “Anyone wearing brown shoes, cross over the line.” Then, those with brown shoes cross over the line, they are asked to look to see who is with them, and then look to see those who are on the other side.

6. The facilitator says, “Cross back over the line.” The participants return to the original side.

7. The facilitator says another statement. Each series of statements becomes more in depth, reflective and personal: If you play an instrument, cross over the line. If your parents are divorced, cross over the line. If you are lesbian, gay, bisexual, transgender or

questioning your sexual orientation, cross over the line. If you have gotten into college, cross over the line. If you have ever fallen in love, cross over the line. If you or someone you know has ever been raped, cross the line. Etc.

**Ending** The group sits around in a circle and discusses the activity. The participants give each other feedback. They talk about their feelings and thoughts. They talk about what they learned through the doing the activity and how it applies to their work in the Museum with families, senior citizens and their peers.

“When we do this activity in the beginning part of the Youth Insights year,” describes Sandra Jackson, Head of Youth and Intergenerational Programs, “some people might not feel comfortable sharing. Then, when we do this activity at the end of the year, everyone participates on a much larger level.” Sandra suggests that this activity be done with a group of people who will be working with each other over a long period of time. This way, they are ready to be pushed to the next phase of the group’s process. She usually waits until two or three months into the program before introducing this activity.

## LESSON SHARE A WORK OF ART WITH A SENIOR CITIZEN

(Modified by Sam Quan Krueger)

**Intent** To engage Youth Insights participants in thoughtfully interacting with senior citizens.

**Instructions** Have the young person choose a handful of works of art from 20th Century America. The young person should be familiar with the art and will need good photographs or copies of them (postcards might be a good idea; the public library keeps books with many images of art). Have the young person talk with a senior adult in his/her family or community. The young person should take notes on his/her observations and can share his/her observations with others.

They should be sure to observe+record:

- What elements of the images were the seniors most interested in?
- In what ways did the seniors relate an image to their personal life?
- What, if any, were the commonalities among the various images that captured the seniors’ interests?
- How long did the conversation last?
- What did the young person learn from the conversation?
- Which works of art did the seniors find most interesting and why?

## LESSON THE FEEDBACK CIRCLE

This is an activity that Youth Insights participants do after every activity, including tours. It is where they talk to each other about how to grow. They share their insights (feedback) about where another member of their team might grow and advance to another level of understanding and ability. They are told to be careful about being malicious and to refer to their community norms. In providing feedback, they need to think about how they can help this other person. “It is feedback,” asserts Sandra Jackson, “not criticism.”

The people who are getting the feedback

cannot speak, because the tendency is to respond and explain one’s self qualify one’s actions to those who are providing feedback. “When they listen and accept the feedback,” says Sandra, “they become more honest and open to change and growth.”

In instances where one person is receiving from the group, that person is the first to give feedback to himself or herself. Then, the group offers its feedback with the facilitator going last in the group. At the end the person is allowed to respond to what was said by the group.

# THEATRE FOR LIVING

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## Interviewee

Mukti Khanna, Project Director

## Department of Psychology

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*The following lesson is a type of Image Theatre, an art form using the body as an expressive tool to explore a variety of issues and perspectives. The lesson was developed by David Diamond of Headlines*

*Theatre in Vancouver and was used in the work of THEATRE FOR LIVING. To learn more about THEATRE FOR LIVING, go to the PROGRAM PROFILES section.*

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## LESSON THE WILDEST DREAM (looking at issues of racism and violence)

**Materials** Polaroid camera and film

**Instructions** Have participants envision a continuum in which one endpoint is “the image of oppression (i.e. racism and violence)” and the other endpoint is “the image of the dream (i.e. peace and unity).” Participants are asked, “What is the image of oppression in your community?” and “What is the image of the dream for your community?” Using the

Polaroid camera they shoot images of people sculpting their bodies or acting out a scene to create images of the two endpoints. They also create various shots of the steps or progression from one endpoint of the continuum to the other endpoint. Pictures are taken of every image that the group agrees to exist in the community. The group collectively arranges the images in a sequence that

makes sense in terms of a progression from violence/racism to peace/unity.

This process promotes critical thinking and consciousness in terms of concrete action steps in transforming oppressive situations. The activity is also a way for participants to look at the micro and macro levels of systemic structures involved in perpetuating oppressive situations.

# PERSEVERANCE THEATRE

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## Interviewee

Peter DuBois, Artistic Director

## Perseverance Theatre

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Douglas, Alaska 99824

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*PERSEVERANCE THEATRE is an artist-driven theatre rooted at the community level. Dedicated to creating and developing Alaskan voices in theatre, the company draws from the people, performing styles and cultures found within the state. Its programs are designed to encourage creativity and innovation in theatre, to educate and entertain audiences, and to explore the ideas and issues confronting the people who live in this region of the United States. The Theatre is one of the*

*largest arts organizations in the state, reaching 17,000 people annually through productions, special projects and an extensive education program.*

*The following lesson came to me by way of New York University's URBAN ENSEMBLE, which is also featured in the LESSON SECTION of this handbook. URBAN ENSEMBLE acquired this lesson from Perseverance Theatre by way of Willa Taylor.*

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## LESSON CULTURAL MAPPING

**Instructions** The facilitator begins by asking the participants to think of the room as a map and to: Stand where you were born. This takes some conversation so the group can agree on north, south, etc., and the extent of map necessary to contain everyone's birthplace. For one minute, everyone is instructed to talk to the people closest to them about how this birthplace contributed to who they are today.

The facilitator then instructs the group to: Stand where you live now. This is followed by a moment's conversation with those nearest.

These first two questions will lead to “dilemmas” of how the group organizes itself because, for example, some people will identify Manhattan, some New York City, as their birth or home place. Both

are right and it's up to the group to choose the basis for organization.

The facilitator calls out other categories, each followed by a minute or two of discussion, such as:

- Group yourselves based on your age. (Then discuss impact of age on your life.)
- Make groups according to youngest, middle, oldest, only child. (Discuss.)
- What religion were you born into?

And now?

- What race are you?

Headings like this last one lead into the real fun. Some people will say they are black, some will say African American, some will say human. Here, the facilitator should pose more questions:

- What are the differences between certain nomenclatures?
- Why do you identify with some and not others?

Other interesting questions might be:

- Do you have children?
- What gender are you?
- What is your sexual orientation?
- What group do you most identify with?

Then discuss what happened:

- Who were you with the most in the group? The least?
- What surprised you?
- Which categories did you have to think the most about?

# OTHER LESSONS

provided by Sam Quan Krueger

## LESSON STUDIO

This is a common activity that I have seen used by many performing groups. The idea is to have participants think about and act out images that express various topics such as Parenthood, Love, Community, etc. STUDIO can be adapted to suit various settings (in an art class or during a community building workshop) or for various purposes (as an introduction to doing community service or creating strategies for conflict resolution).

**Instructions** Have participants stand in a circle, leaving plenty of space in the center in which people can perform. The facilitator explains to the group that he will say a topic, and one by one, individuals in the circle will walk into the center of the circle and strike a pose that expresses that topic. The participants need to pay attention to each other, because only one person at a time can enter the center. Also, participants are not allowed to speak when the activity is occurring. With the exception of the first person, each person entering the space must interact with the existing sculpture formed by those already in the space.

**An example** The facilitator says “War” is the topic and announces, “The studio is open.” Any person can choose to walk into the center and create a pose that expresses the topic of “War.” The facilitator can choose to say “Next person enter” or can allow the individuals in the group to enter on their own impulse. During this time, only the facilitator speaks.

At some point, the facilitator says, “The studio is closed,” indicating that no more people can enter. Then, the rest of the participants in the circle walk around the existing human sculpture and discuss the images created. The facilitator can ask questions like: How did the people in the center choose to express the topic of “War?” Were there any strange or unexpected expressions of “War?” Are there images in this sculpture that seem very powerful or effective? Did you notice the meaning of the sculpture changing when another person entered the space? What type of changes occurred in the meaning of the sculpture?

The facilitator tells everyone to return to the circle. He might choose to ask questions of those who were in the human sculpture or can resume the activity with another topic.

**Variations** One variation could be to have two or three people walk into the center. Then, the facilitator says a topic. One of the participants strikes a pose, then the second person strikes a pose in relation to the first, then the third person strikes a pose in relation to the other two, then the first person changes his pose in response to the other two people. This loop continues until the facilitator chooses to end it.

## LESSON WORDS VS. IMAGES

This activity allows participants to begin thinking of the different effects and uses of words and images in creating a message.

I came up with the idea for this activity after working with a New York City group called SLAAP! (Sexually Liberated Arts Activist Asian People). The group used the tools of Popular Media to address issues of sexual identity in the Asian and Asian American communities in New York City. Damon Bolden, a performing artist, assisted me in refining the activity. I have yet to actually try out this activity.

**Instructions** The facilitator chooses a controversial topic and two opposing messages related to the topic. For example, the topic could be “Violent actions” and the two opposing messages could be “Violence is necessary” and “Violence serves no purpose.”

Divide the group into two teams. One team is responsible for creating a piece using words only, which supports one of the messages. The other team is responsible for creating a piece using images only, which supports the opposing message. (A third and smaller group could be created to act as the jury.) The two teams are told that they will have to create a piece that will persuade the jury (which could be the facilitator or third group) to support their message.

They are given 15-30 minutes to create their pieces. The “Word” team can choose to present their piece orally or printed on placards, posters or any other writing surface. The team cannot use any images other than words. The “Image” team can choose to present their piece as a performance or through visual imagery using illustrations, Polaroid shots or clips from magazines. It cannot use any words—spoken or written—in its imagery.

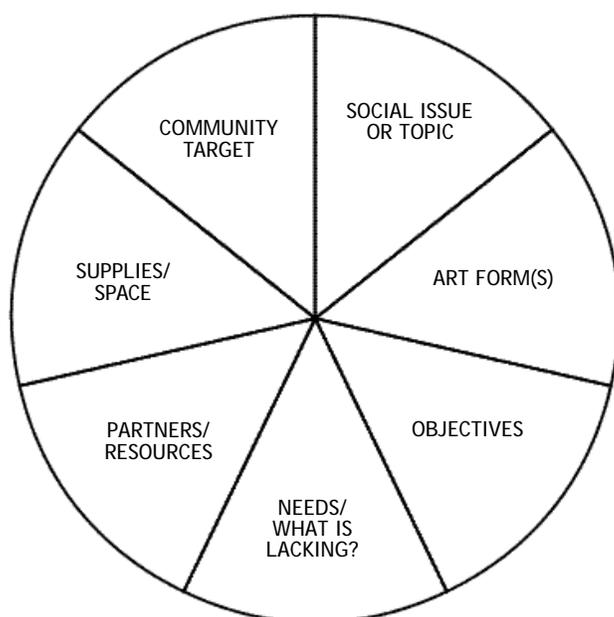
Once the allotted time is completed for creating their pieces, the two teams make their presentations. Then, the jury votes on the most effective presentation. Afterwards, the group discusses the challenges in conveying a message using words only or images only. They can discuss how other groups convey their messages using words and images in the popular media (Television, Radio, Magazines, Advertising, the Internet, etc.).

# WORKSHEETS

## ORGANIZED BRAINSTORM + CHARTED PROCESS

*Now it is your turn. The following pages provide a way for you to create your own program or, perhaps, enhance an existing one. Whatever the case might be, there are generally some common elements in programs that incorporate the arts with community service.*

*Obviously, it takes time and work to design a program. I have constructed two basic worksheets to help you with the primary stages of program planning and development.*



### ORGANIZED BRAINSTORM

Like most brainstorms, an Organized Brainstorm is an activity to generate free-flowing ideas. It is also a way to get your thoughts and information in order. In an Organized Brainstorm, there are specific focal points. For arts in community service programs, the following set of focal points is useful:

#### Community Target

- Who/what in the community will participate in or be affected by this program?
- What do you know about these people or things in the community that are being targeted?
- How many people/things are in your community target?
- Provide facts and describe the characteristics of this community target.

#### Social Issue or Topic

- Describe the issues or topics that you would like to address or include in your program.
- Provide facts about the social issues or topics the program addresses.

#### Art Form(s)

- What art forms will be involved in this program?
- Why use these particular art forms?
- What effects/results occur when experiencing these art forms?

#### Partners/Resources

- Who will be involved in making this program possible?
- What are the roles of those working on this program?
- What existing resources do you have to conduct this program?

#### Supplies/Space

- What materials will you need? How many?
- What equipment will you need?
- What type of facility or space will you need?

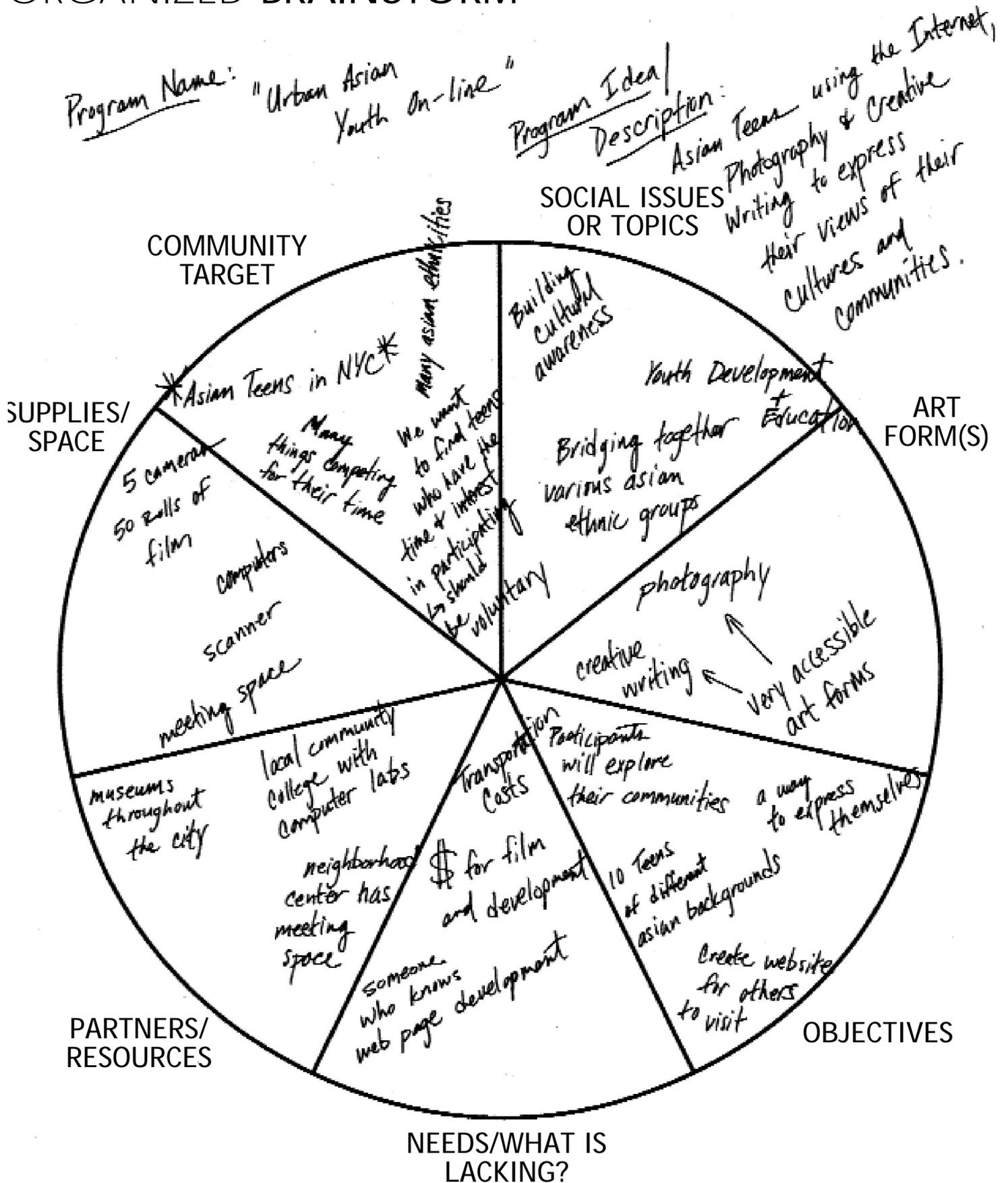
#### Objectives

- What will occur if this program is implemented and completed?
- Describe the effects of this program in terms of quantity and measurement (For example, 10 new street signs will be designed and installed on Main Street by 20 high school students.)

#### Needs/What is lacking?

- To do this program, what will you need that you do not have already?
- How will you find the additional resources?

# ORGANIZED BRAINSTORM



# CHARTED PROCESS

Now that you have identified many of the details of your program, you need to figure out where they lie within the course of a day, week, year or whatever time period you expect to conduct your program. This is a Charted Process. The name implies that some form of change occurs over a period of time. In a Charted Process, we attempt to map out the path of this change through time.

When charting the program elements, you will need to pay attention to how items connect with one another. In your program, what connection do Partners/Resources have with the Community Target? How does the Art Form connect to the Objectives of the program?

To begin the Charted Process, determine the unit of time that you will use to chart your program. Will this be an hourly, weekly or monthly chart?

Next, determine your starting point. Will you start at the beginning of the program's planning, development or execution process?

Time	Notes/Narrative	Community Target	Social Issue or Topic	Art Form(s)	Partners/Resources	Supplies/Space	Objectives
week 1	First meeting. Go over program schedule. Meet photographer.	Asian Teens	Discuss Asian American Youth Culture	Look at photos of Urban Communities. Check out cool web sites	Meeting at neighborhood Center.	Computer with Internet Access	Start thinking about Pop culture images. Talk about information society.
week 2	photo shoot	Go to Clintown, Jackson Heights and Flushing	Investigate Community history			Bring cameras and film	Learn about local Asian Cultures
week 3	photos developed; begin writing		discuss various cultures discovered in the community.	Creative writing exercise	Meet at neighborhood center	Writing materials. Tables.	Sharing ideas. Learn about each other
week 4	begin designing web site			Graphic Design	Go to community college - computer lab		Learn how to use new technology.
week 5	finish up web site	Is everybody happy?	Discuss what it was like working as a team		Community College - Comp Lab		Have a functional web site
week 6	Party!	Bring friends and family			Meet at neighborhood Center	Food + Drinks. Music.	Celebrate our achievement!

# ADDITIONAL RESOURCES

The organizations and individuals already mentioned in the preceding pages are a tremendous source of information and expertise. Often times, I had to focus on a small part of their work so that I could include a diverse pool of organizations representing a wide range of programming, art forms and issues. I would encourage you to contact any of these groups or individuals if you have further questions or are in need of assistance. Many of them have existing materials (e.g. publications, training videos, etc.) or services that can be of use to you.

While conducting research for this project, I learned that the Internet can be a very powerful tool. It can also have many limitations. For me, I was able to use the Internet in locating and managing an extraordinary amount of information within the 10-month period of my fellowship.

On the following pages are some resources that I encountered and, hopefully, will be of use to you. Many are Internet-based sources (I have provided phone numbers when possible). The list was compiled to help you initiate your explorations in the field of arts and community service.

## INTERNET RESOURCES

**AlternateRoots** (<http://home.earthlink.net/~%7Ealtroots1/index.html>)  
404 577 1079

A diehard grassroots organization run by and for performing artists primarily from the Southeastern region of the U.S., though there are members that are based throughout the country. Many of the people who contacted me about the AC<sup>3</sup> PROJECT were members of AlternateRoots.

**Americans for the Arts** ([www.artsusa.org](http://www.artsusa.org))  
202 371 2830

Americans for the Arts works with cultural organizations, arts, business and government leaders and patrons to provide leadership, research, visibility, professional development and advocacy to advance support and resources for the arts in communities across the country.

**ArtsEdNet** ([www.artsednet.getty.edu](http://www.artsednet.getty.edu))

This is the website of the Getty Education Institute of the Arts. I recommend checking out the Lesson Plans page. For community service-minded folks, the lesson plans can be readjusted to suit your work.

**Artsedge** (<http://artsedge.kennedy-center.org>)

This is a very large information portal on arts education. It helps artists, teachers, and students gain access to and share information, resources, and ideas that support the arts as a core subject area in the K-12 curriculum.

**The Community Arts Network**  
([www.communityarts.net](http://www.communityarts.net))

The Community Arts Network is a new information network serving the field of community-based art. CAN is a partnership of Art in the Public Interest and Virginia Tech. This is a must for anyone serious about community arts.

**Connect for Kids** ([www.connectforkids.org](http://www.connectforkids.org))

For those concerned about young people, Connect for Kids provides a wide-range of news and information on issues pertaining to youth. The Arts are a major focus of Connect's work. Articles by Susan Kellum are particularly well-written and informative.

## Educational Resources Information Center

([www.askERIC.org](http://www.askERIC.org))

A national information system that provides a variety of services and products on a broad range of education-related issues. Go to its search page and type in "art." You will find links to useful information on arts activities.

## Learn, Serve & Surf

(<http://www.edb.utexas.edu/servicelearning/index.html>)

An Internet resource kit for service-learning practitioners. The purpose of this site is to help service-minded folks take advantage of on-line treasures that may greatly enrich service-oriented projects in your community. This might be a good place to start for those new to service-learning.

## National Endowment for the Arts

(<http://arts.endow.gov>)

Federal agency which administers funds for the arts. Although not exhaustive, its web site has a good representation of news and information on community arts.

## Open Studio: The Arts Online

([www.openstudio.org](http://www.openstudio.org))

Open Studio is a national initiative of the Benton Foundation and National Endowment for the Arts. The Studio provides Internet access and training to artists and nonprofit arts organizations to ensure that the communications environment of the 21st century thrives as a source of creative excellence and diversity.

## School, Communities and the Arts

### A research compendium

(<http://aspin.asu.edu/~rescomp/contents.html>)

An extensive listing and database of well-known and often-referred to studies in the field. You can download any of the publications from the web site. Those interested in arts and education for youth in community settings, should check out SAFE HAVENS on the site.

## Teachers & Writers Collaborative

([www.twc.org](http://www.twc.org))  
888 BOOKS-TW or 212 691 6590

T+W brings writers and educators together in collaborations that become the source for new ideas and materials and that explore the connections between writing and reading literature. T+W publishes training materials and provides workshops for practitioners to develop their skills.

## PUBLICATIONS

### American Canvas:

#### An Arts Legacy for Our Communities

An in-depth analysis and examination of the current state of the nonprofit arts in America. I highly recommend this book for anyone who wants to get up to speed on the current issues facing the arts in the U.S. today. Published by the National Endowment for the Arts, 1997. Written by Gary O. Larson. 194 pp. Printed copies are currently out of stock. Available only online in HTML and Portable Document Format. Go to <http://arts.endow.gov>.

#### Art Works! Prevention Programs for Youth & Communities

At the core of this publication are profiles of 11 community-based arts programs focused on youth who are at risk of substance abuse. Published by the National Endowment for the Arts in cooperation with the Tucson-Pima Arts Council and the Center for Substance Abuse Prevention, U.S. Department of Health and Human

Services, 1997. 96 pp. Copies can be requested free of charge from National Clearinghouse for Alcohol and Drug Information (NCADI), P.O. Box 2345, Rockville, MD 20847, 800 729 6686, 301 468 2600.

#### Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk

With 218 programs presented in its pages, COMING UP TALLER provides a quality directory of arts programs that have a positive impact on the lives of young people. This is a useful tool for anyone in search of an arts program in their neighborhood or field of interest. Published by the President's Committee on the Arts and the Humanities, 1997. 164 pp. Copies can be obtained from the President's Committee at 1100 Pennsylvania Avenue, NW, Suite 526, Washington, DC, 20506, 202 682 5409.

#### Contemporary Art and Multicultural Education

Provides theoretical foundations and practical resources on incorporating contemporary art in multicultural education, for undergraduate teachers and students. Offers educators' perspectives on issues such as youth culture, media education, and teaching ESL; statements in English and Spanish from some 50 contemporary artists; and some 40 lesson plans for using art to explore subjects including American identity, AIDS, and racism. Includes an extensive bibliography, and an annotated list of arts and media organizations, plus color and b+w photos. (from Book News, Inc. 1996). Edited by Susan Cahan and Zoya Kocur. Published by Routledge, 1995. 423 pp. Paperback, \$36.99. Available at [www.amazon.com](http://www.amazon.com) or by calling Routledge at 212 216 7800.

#### Culture Builds Communities: A Guide to Partnership Building and Putting Culture to Work on Social Issues

Many program directors and administrators will appreciate this easy-to-follow guide on how to develop cultural programming for the purposes of building communities. Worksheets and exercises are included throughout the guide to facilitate practical understanding of the information. I highly recommend making use of Appendix B, which lists resources for cultural community collaboration. Written by Kathy Booth. Published by Partners for Livable Communities, 1995. 86 pp. Copies can be obtained at Partners for Livable Communities, 1429 21st Street NW, Washington, DC, 20036, 202 887 5990.

#### Games for Actors and Non-Actors

Combining theatrical techniques with theories of oppression, Brazilian Artist Augusto Boal has developed activities for participants to think through and strategize around issues of oppression. Published by Routledge, 1992. 246 pp. Paperback, \$17.95. Available at [www.amazon.com](http://www.amazon.com) or by calling Routledge at 212 216 7800.

#### Safe Havens

The subtitle reads, "Portraits of educational effectiveness in community art centers that focus on education in economically disadvantaged communities." There are five centers profiled in this extensive research project called Project Co-Arts. Readers are shown the environments, people, circumstances and programming involved in managing an effective educational community arts center. Written by Jessica Davis, 1995. A copy is available on-line for free. See Internet Resources: Schools, Communities and the Arts.