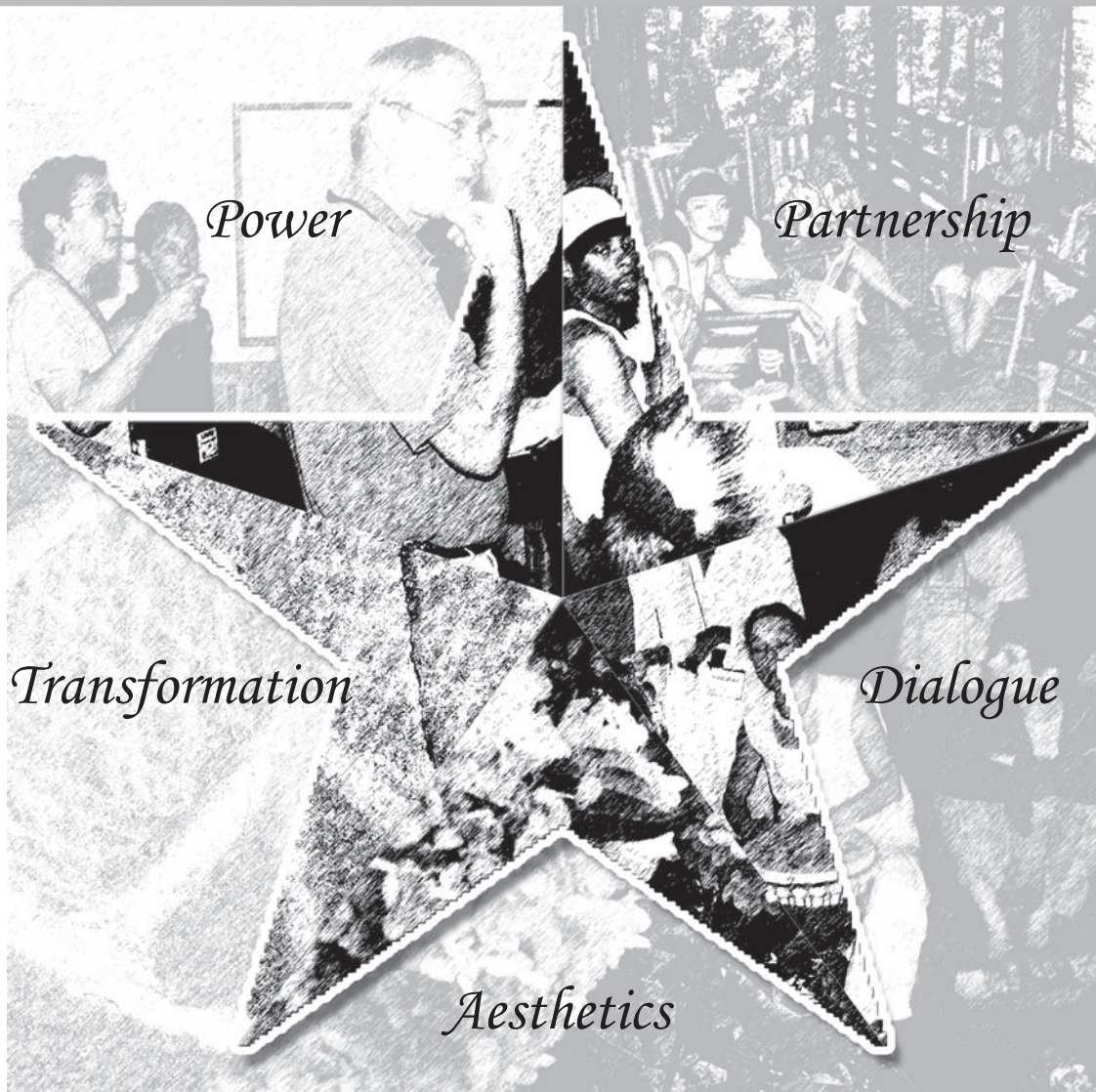


# *R*esources *for* *S*ocial *C*hange



# Alternate ROOTS

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## *Mission*

*Alternate ROOTS* is an organization based in the Southeast USA whose mission is to support the creation and presentation of original art in all its forms, which is rooted in a particular community of place, tradition or spirit. As a coalition of cultural workers, we strive to be allies in the elimination of all forms of oppression. ROOTS is committed to social and economic justice and the protection of the natural world and addresses these concerns through its programs and services.

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*Resources for Social Change (RSC) is the training program of Alternate ROOTS devoted to teaching, sharing and exchanging ideas, methods and techniques for creating social change through the arts. RSC recognizes the need to institutionalize and pass on the best practices, growing knowledge and diverse skills gained as ROOTS members work in communities. Its core method of teaching is the development of partnerships between artists and communities and partnerships within communities leading to the empowerment of individuals and communities involved. RSC uses the arts as tools or search engines in collaborative projects that aim to provoke lasting change and turn community goals into long-term community solutions.*

*RSC workshops/learning exchanges\* include:*

- ❑ *Leaders* experienced in using the arts as tools and resources for social change.
- ❑ *Facilitators* able to guide processes for building skills in community arts work.
- ❑ *Facilitators* able to guide cross-training and peer education among participants.
- ❑ *A range of learning experiences* tailored to meet specific needs and goals - informative dialogue and discussions, hands-on experiences, interactive arts activities, role play, storytelling, visualizations, audio-visual aids, and reflection.
- ❑ *Stories/Case studies* as examples of using the arts to address difficult community issues.
- ❑ *Contact/Interaction* within communities designed to reveal a community's own resources for creating its own arts experiences and cultural organizing activities.
- ❑ *Mentors* to assist during a project and/or beyond a workshop session.

**RSC** is a mobile lab for arts and activism... charged with turning the core values of Alternate ROOTS' mission into teachable methods and strategies for work by artists and community partners. RSC draws on the broad experience of ROOTS members, community partners, other innovators in the field, and our own peer learning to create tools and events for sharing skills and knowledge. .

\* In this publication, trainings, workshops, working sessions, teaching and learning experiences, and learning exchanges are used interchangeably to describe the "teaching/learning" work we do. We are constantly examining words and exploring terms to evolve our usage of them and to overcome language barriers to genuine communication. Whatever the term, our intent is to facilitate interactive and participatory gatherings in communities that honor and utilize the experience and expertise of all who are present. In this context, we see ourselves and other participants as both teachers and learners.

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## *Principles Guiding the work of Resources for Social Change*

### *Power*

RSC strives to be anti-oppressive and anti-racist. We focus our awareness on how power is recognized, used and shared in a community. We work for equity in all relationships. We model anti-hierarchical relationships in the sense of wielding power over others. We strive to build personal power, a sense of self, and the ability to speak against injustice and act for good in the world.

### *Partnership*

Our work is based on equal partnership - among ourselves, with our partners in and outside of ROOTS, and with people and organizations in communities. We seek to design and facilitate learning exchanges. We share our expertise and invite others to share theirs; everyone creates and learns together on the issue at hand.

### *Transformation*

We aim to provoke long-lasting, personal and social change-one person at a time. We believe that imagination is a means of liberation, so we use art as an instrument of change. We intend for personal change to lead to institutional, systemic, social, and cultural change. Change is hard, scary work; we strive to create a safe environment and provide support for people in transition. We incorporate evaluation into our planning process, so we know if we have created the change or the ground for change we planned for.



### *Dialogue*

We base our work in exchanges in which experience, questions, dialogue, and reflection, rather than lectures or a top-down approach, are used for sharing and giving information. We are guided by Paolo Friere's *Pedagogy of the Oppressed* and the concept of the democratic classroom. We teach by asking questions.

### *Aesthetics*

Our work is arts-based. We value both beauty and justice. We believe the arts can be a powerful way of creating personal and community change. They provide people with the means of speaking truth to power. We value an equitable process as much as a powerful product. We value the process of creating art that empowers community members, strengthens community, and catalyzes change in community.

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## *How We Work in Communities*

- ❑ *RSC is invited into communities.* Local activists and/or artists make contact with RSC based on conversations with ROOTS staff or members, or through inquiries that indicate a mutual interest. As the host organizers, they identify a specific issue, problem, or goal they would like us to help them work on.
- ❑ *We begin with a site visit.* An RSC member visits the community to explore the issue, problem, or goal. With our host organizers as guide, we identify and talk to local people and organizations involved with the issue. We listen. We identify resources and assets in the community. We acknowledge the ongoing work of local activists/artists - a conversation or action already under way. Our investigation leads to an assessment of community need.
- ❑ *We dialogue.* We share our assessment with our host organizers in a thoughtful and straightforward way - our findings, what we can offer. We exchange ideas on how our work might support and advance their continuing struggle.
- ❑ *We develop a tentative plan of action.* We draw upon our principles and the knowledge and skills within RSC to develop a plan of action. We look to documentation from similar projects and previously designed curricula, but each training is uniquely tailored to the community for which it is intended. A lead facilitator is selected -- someone with knowledge on the issue and/or experience in designing a learning exchange appropriate for the particular community. The lead facilitator creates a team of RSC members that brings the range of skills needed. As they develop the plan, the team is mindful of the culture and mores of the community, the different ways that people learn, and the need for diverse learning exercises and experiences.
- ❑ *We share a draft of the plan of action.* Details of the tentative plan are shared with the host organizers/partner. Questions are asked and answered by them and by us. We focus on building shared ownership. Together we make adjustments and revisions. Overall goals for the project are affirmed and the self-interest goals of each partner are spoken and written so that all partners are clear on and sensitive to the interests of others.
- ❑ *We develop a plan for evaluation.* With our host partner, we incorporate evaluation into the process. We ask of them and of ourselves: "What needs to happen and how will we know if we have met the goals of the project?" "How will we know if there is movement toward the desired change?"
- ❑ *We involve local people.* With our host partner's assistance, as possible, we involve local people as artists and/or facilitators for the learning exchange.
- ❑ Finally, *we spend time in the community to carry out the action plan.* The learning exchange may be a one-day workshop or meeting; it may be a residency by one or more artist; or it may be several working sessions and artist residencies over time.
- ❑ *We evaluate.* With the participants, then our host partner and among ourselves, we spend time reflecting on and evaluating the work. Documentation of the work folds into and energizes the growing body of knowledge about community/artist partnerships. Its analysis and dissemination enriches the community/arts field.

## *Taking Principles into Practice*

Drawing upon the work and writings of Paolo Friere, Miles Horton and other wise practitioners, RSC members painstakingly developed the set of principles that guide our work. But what do the principles look like in a learning exchange? How do they translate into interactive and participatory activities? How do they function to guide working sessions tailored for a specific audience or particular community? RSC members bring skills, experience, expertise and passion to the task of juxtaposing the RSC principles upon a plan of action for learning exchanges.

<i>Power</i>	<i>Partnership</i>	<i>Dialogue</i>	<i>Aesthetics</i>	<i>Transformation</i>
<p><i>The learning exchange builds on shared power. Facilitators as enablers. Information given is enabling - individuals, organizations and communities gain capacity/ability to act with confidence/power.</i></p>	<p><i>Partnering principles are given, practiced, and modeled. Partnering agreements are written documents. Responsibilities as well as benefits are shared in the planning phase and in working sessions.</i></p>	<p><i>Planning and implementation is based on asking questions, listening, sharing forthrightly. Contributions of all parties acknowledged and honored.</i></p>	<p><i>The arts as tools and resources - modeled and experienced thru hands-on participatory activities. Seamless integration of the arts based on local cultural mores and activism/ empowerment goals.</i></p>	<p><i>Forward movement thru: a) greater sense of equity and justice in relationships, b) skills and understandings for planning/implementing projects/actions using the arts, c) vision for long-term solutions.</i></p>

## *Case Studies*

*No two RSC workshops are alike - each learning exchange is tailored to the needs of the community we are working with and the goals of host organizers. On the following pages are examples of our work - how we respond to calls from communities; how we face different community issues; how we turn our principles into working practices; how we take our beliefs into action; how we use the arts in experiential ways - as told through projects we have done. Keeping in mind that we do not cut and paste one learning exchange upon another, these case studies serve as a sampling of our work. As with everything else we do, we hope they represent the principles of our work.*

# The Mississippi Project

In the Mississippi project, the charge for the RSC team was to employ and model our principles in planning and implementing a learning exchange that would address the needs and goals of diverse artists and organizations from different Mississippi communities. Conversations between the Mississippi Arts Commission (MAC) and Alternate ROOTS led to the planning of a community/artist partnership training for artists, arts organizations and community organizations. MAC's goal was to identify and encourage additional and/or new grant applicants, particularly in underserved areas of South Mississippi, and to assist potential applicants in building skills for developing community programs and partnerships. Preparation for the learning exchange began with an RSC member, along MAC's Arts-

Based Community Development Director, traveling to six (6) communities in South Mississippi and meeting with nearly 50 persons representing 37 organizations, agencies and community efforts.

The result of listening and dialogue during these site visits was a closer assessment of need and a broadening of the goal as defined through the needs of community artists and organizers.



The following needs were identified:

- ❑ Partnering - Understanding of the principles, practices and benefits of partnering.
- ❑ Program conceptualization and planning - Skills and understandings for how themes like “save the children” or “empower the community” translate into arts programming and/or cultural organizing - beyond the one-time performance or single exhibit. Skills for integrating the arts in community activism/empowerment work.
- ❑ The arts as tools - Understandings about the practical and functional use of the arts as tools/resources in community work. Appreciation for artists as community workers and vice versa - advancing community work through community/artist collaborations.
- ❑ Program support -- Sources of arts and other funding; partnerships for seeking multiple funding sources; budget planning; shared responsibilities for costs and other resources.

RSC assigned a lead facilitator and a training team was formed -- a writer and community arts consultant from North Carolina who had previously lived in Mississippi, a visual and public art artist from South Carolina, and a writer, visual artist and historian formerly of Mississippi and now living in New York. As they worked to develop the workshop, “**Animating Communities through the Arts**” evolved as the title for the gathering that

would bring together nearly 40 artists, arts administrators, community organizers, and youth workers, each bringing their own community issues and concerns. With the help of the MAC director and local organizers, the team identified and invited a number of local artists, arts administrators and community organizers to become part of the training team for the three-day workshop.

# *“Animating Communities through the Arts”*

*Alternate ROOTS/RSC in conjunction w/ Mississippi Arts Commission  
Biloxi, Mississippi*



## *Friday*

*Opening Session* Overview of 3-day agenda, house-keeping details. (sharing POWER)

*Introductions* - teams of 3 introduce each other & continue teamwork thru check-ins throughout the 3 days. (modeling/experiencing PARTNERSHIP)

*The Power of Arts in Communities* -- Case studies and snapshots about projects using the arts in community work in Mississippi communities. (information thru DIALOGUE, AESTHETICS)

*Animating Our Communities thru the Arts* - What does it mean? How do we define these terms? Full group activity: defining glossary of terms: “animating”, “community”, “the arts” - each comment written on flip chart. (all heard, all honored thru DIALOGUE)

## *Sunday*

*The Arts as Tools for Community Empowerment* - Case studies from Mississippi and New York told by organizers as springboard for discussions around the dynamics of power in communities, role of historical context, civic accountability, ability to impact power structures. (POWER, AESTHETICS)

*Funding for Community Arts Projects* -- Grants writing, funding sources, budgeting. Shared perspectives by artists and community people on budget/costs of artists and arts projects. (POWER, DIALOGUE)

*Residency Planning Showcase* - Participants visit with artists and/or review artist rosters, sample contracts, planning materials; work on artist/ program planning. (DIALOGUE, POWER, AESTHETICS)

*Culminating Event* - Presentation of work created by participants. (POWER, AESTHETICS, TRANSFORMATION)

## *Saturday*

*Assessing Community Need* -- Small group

work with RSC and Mississippi group leaders on leadership techniques/tools for asking, listening, mapping in communities. Building appreciation for partnering with community. Addressing critical questions and tactical points that focus on conversations with our communities. (POWER, PARTNERSHIP, DIALOGUE)

*Building Partnerships and Collaborations* - Processes, principles and practices of partnering. Skills building on how to have partnering conversations and what you need to ask/answer. Skit/dialogue to acknowledge differences in language and work styles of different partners. (PARTNERSHIP)

*The Arts as Tools I* - Small group work with artist leaders to create an arts project - a) visual arts, b) historical interpretation, c) story to script, d) storytelling/song -- calling forth the creativity and planning skills of all participants. (POWER, PARTNERSHIP, AESTHETICS)

*Building Community Arts Projects* - Small group work - conceptualizing and planning projects in schools, arts programs, youth programs, church-based programs, community centers. Skills building/tools - brainstorming, logistics, detail planning forms, communication with like and different partners. (POWER thru skills/info, PARTNERSHIP, DIALOGUE)

*Video showing* -video by George King on using the arts in community work. (DIALOGUE, AESTHETICS)

*The Arts as Tools II* - continued hands-on work on arts projects; prepare for presentation. (DIALOGUE)

# The Charleston Project

Charleston serves as a good example of work “already going on... and to be continued.” A core group of artists, educators, and activists had begun gatherings in the home of two ROOTS members, one also an RSC member. The diverse group talked about everything - their artwork; the intersection of arts and activism, and of art and culture; the value of participatory art; the commercialization of Native American culture; ways and reasons for reflections of history and race in the work of African-American artists; uprooting the effects of institutional racism; community involvement; and of course, in Charleston, they had to talk about gentrification and displacement. The group built a common ground of knowledge and an equal body of questions they hoped would be answered through art, investigation, and dialogue. From their discussions, they organized community presentations - live performances, slide shows, video showings, lectures, and visual exhibitions.

The following year, the group formed a partnership with another already existing effort - the Spoleto Evoking History program that had been initiated as part of Spoleto Festival USA. Over the past two years, Evoking History had produced workshops, exhibitions, and public art or site work displays about the rich but difficult history and diverse cultural landscape of the beautiful Southern peninsula. The group called upon RSC to lead a learning exchange that would move their work forward. During the initial site visit, they described key issues and determined that race and class, topics they said are seldom openly addressed in Charleston, must be the guiding theme running through the workshop. They decided on the



inclusion of surrounding areas -- the Sea Islands, rural Indian areas, and Orangeburg, a town of black colleges and a middle class black community. We chose "MAKING ART, MAKING HOME" as the theme for the workshop which would take place in the context of multiple other festival and Evoking History activities - performances, social sculptures, installations, street vending, and lots of evening festivities.

A goal for the workshop was to bring the many discussions and experiences together toward a direction for ongoing work -- cultural organizing, exchanges and collaboration between artists and organizers, and dialogue into action. Our investigation had revealed that the rapidly shifting economic landscape of the area has resulted in fragmentation -- organizing energy being very separate from cultural energy; cultural energy being tied to the tourism trade. RSC's challenge was to help local people find the meeting ground between cultural and organizing interests, and therefore, possibilities for future collective work.

## *And the work goes on...*

*Since the RSC learning exchange with the Charleston artist/educator/activist group, its work has continued through local meetings; an online discussion on race also published online by **Community Arts Network**; a public conversational performance, "Trading Roles-Jumping Fences: Art in Dialogue on Race" at City Gallery sponsored by Charleston Office of Cultural Affairs; and a youth gathering, "Hip-Hop 101: A History of Hip-Hop", organized by an RSC member and "Changing the Beat", a week-end of artist collaborations and audience development.*

## *"Making Art, Making Home"*

*A workshop by Alternate ROOTS Resources for Social Change*

*In partnership with SPOLETO Festival's*

*Evoking History Program*



### *Introduction*

In the environment of a transitional modern world, home may be what existed before - before the vacant lot, the shiny new corporate structure, the busy tourist attraction, the restorations and preservations, the displacements and relocations, the gentrification and globalization. Now, home lingers in memories and histories, in the unspoken, and sometimes in glamorized legends and lore of times past. Our sense of home waits to be rediscovered and reconstructed in values and visions for a structure of equity and opportunity. *ART IS A TOOL* for collective visioning, for hammering out meaningful possibilities, for chiseling out the shape of new homes and communities, for imagining what

### *Day One*

*Session I -- "Race: a Defining Factor" Showing of "Shared History"*, a video dialogue between black and white families descended from the slaves and slave owners of nearby Woodlands Plantation, as springboard for facilitated discussions on how race frames the perspectives and policies that govern housing, land, privilege and power.

### *Day Two*

*Session II - "Whose got a right to the power of art?"* Examination of art as tool in personal and community transformation. Review of outcomes of previous "Places with the Past" and "Evoking History" projects by cultural workers who participated; also slide and video presentations, and a miniature housing installation. Group sharing on possibilities for art as tool in education, cultural organizing, and community building.

*Session III - "The Dynamics of Power in Shaping Relationships and Determining Decision Making"* Story circles on personal experiences involving power relationships followed by full group dialogue.

*Session IV - "The Dynamics of Community/Cultural Organizing in Reshaping Community Empowerment"* Exercise in community needs assessment/mapping to explore the potential for collective effort and cultural organizing.

### *Evening Performance "Latitude 32 - Navigating Home"*

Workshop participants serve as "listeners" for a life-as-art conversational performance by citizen-performers (from the mayor to teenagers) on small stages reminiscent of porches of a mid-town low-income housing project torn down in 1993.

### *Day Three*

#### *Session V - "Listening... to Art":*

Responses to "Latitude 32 - Navigating Home"

*"Listening... beyond Symbolism"*: Open discussion on possibilities and strategies for ongoing art and activism work and for artist and organizer collaborations in the face of redevelopment that threatens the meaning of "home" in Charleston and the Low Country.

#### *Art Installation*

Throughout the 3 days, participants are invited to work on an art installation.

# The Lexington Project

In Lexington, Kentucky, a group of artists, arts advocates, and community activists had come together to form the **Community Arts Forum (CAF)**. The group had organized around the need for greater equity in the grants and services to artists by the local arts agency and for greater community involvement in decision-making related to arts and culture. CAF considered creating a Community Cultural Plan as a way to address these issues. They contacted RSC for assistance. RSC members made two site visits. During the first visit, the facilitator met with various CAF members and attended a "Town Meeting for the Arts", a highly successful mobilizing effort by CAF that was structured to hear the concerns of all in attendance (more than 100 people) through full group and small group sessions. In the second visit, the facilitator attended a CAF meeting and talked with members to further define their need and goal.



CAF and its community allies had identified seven issues they felt should be addressed in moving toward a Community Cultural Plan:

1. *Diversity and inclusiveness in the arts.*
2. *Planning for the future with artists and other key stakeholders at the planning table.*
3. *An awareness and appreciation for the arts in the community and in the schools.*
4. *Bringing the arts to "the streets."*
5. *Funding and other resources.*
6. *Assessment of the local arts and cultural council.*
7. *Partnerships and their role in the future of the arts.*

From their town meeting, CAF developed a set of goals, strategies, and evaluative measures with an emphasis on access, information and equity. Most of their concerns and complaints, the things they wanted to change, focused on unfair practices and procedures of the local arts council and its lack of accountability to the community. In order to create change in the controlling nature of this politically strong and well-connected organization, and to bring forth a Community Cultural Plan for public consideration and adoption, a major community education and organizing effort would be necessary. Together, we decided that what we were talking about was "artists as citizens." Artists are citizens in all the villages, towns and cities of the country, and are uniquely positioned to

participate in public life. By the very nature of their work, artists explore, probe, imagine, and challenge that which is around them. In planning the workshop, RSC trainers considered that for artists as citizens, the principles - POWER, PARTNERSHIP, DIALOGUE, AESTHETICS, TRANSFORMATION -- take on remarkable meaning. Our challenge was to help the local group build upon its efforts and develop strategies for broad community and cultural organizing. The workshop was held as a pre-conference event of Alternate ROOTS' 25th Anniversary Gathering being held in Lexington. It was, therefore, planned to address specific CAF issues and as a learning experience for people from throughout the region.

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*"Arts in Focus:  
Creating a Greater Vision for the 21st Century"*  
*RSC Workshop in Lexington, Kentucky*



*Session One -- **Community Organizing***

Handouts and informational conversation on Mobilizing, Organizing, and Building Advocacy for Change. Exercises and dialogue on the basics of power and partnership in community organizing and on impacting political process. Organizing steps: Investigate, Educate, Negotiate, Action (developed by Southern Echo.) Questions: What kind of change? How much change? Who will be involved? Who will benefit?

*Session Two -- **Artist Advocacy Case Studies***

- Lafayette, LA - coalition building and ongoing struggle (and victories) around equity in state arts funding - presented in poetic skit form.
- REPOhistory (New York) - public visual art projects that immersed artists in civic questions over the control of public space and in political, social, and media partnerships.

*Session Three -- **Community Arts Forum as Case Study***

Lexington participants share the development of CAF and their assumptions for cultural planning. Dialogue: a) points around which to mobilize, b) partners and collaborators, c) strategies for building community consensus, d) level of political activity needed to accomplish goals, e) distribution of labor, f) maintaining communication, and g) sustaining the effort. Case study served as springboard for full group dialogue on assumptions, goals and differences. Recurring question: "Is it social change?"

*Session Four -- **Tools for Action***

Exercises, demonstrations and dialogue on how the arts might contribute to CAF's agenda for community education and organizing as well as to similar work in other places.

- CRAFT -- Contact, Research, Action, Follow-through and Teaching (developed by East Bay Institute for Urban Arts and the Center for Third World Organizing)
- "I Am a Camera" -- "Myths, maps and metaphors" of the shared theme of "The Artist as Citizen."
- Quilt exercise - How the pieces of community come together.

*Session Five -- **Cultural Planning***

Discussion and exchange on arts-based projects to advance CAF's community agenda - a multidisciplinary arts festival on the theme of Cultural Diversity and Cultural Equity; also brainstorming on funding possibilities, skills needed to carry out the agenda, and creative resources available among CAF members and within the community.

## *RSC Tailors Its Work to the Community Need*

*But what if the community is teenagers?*

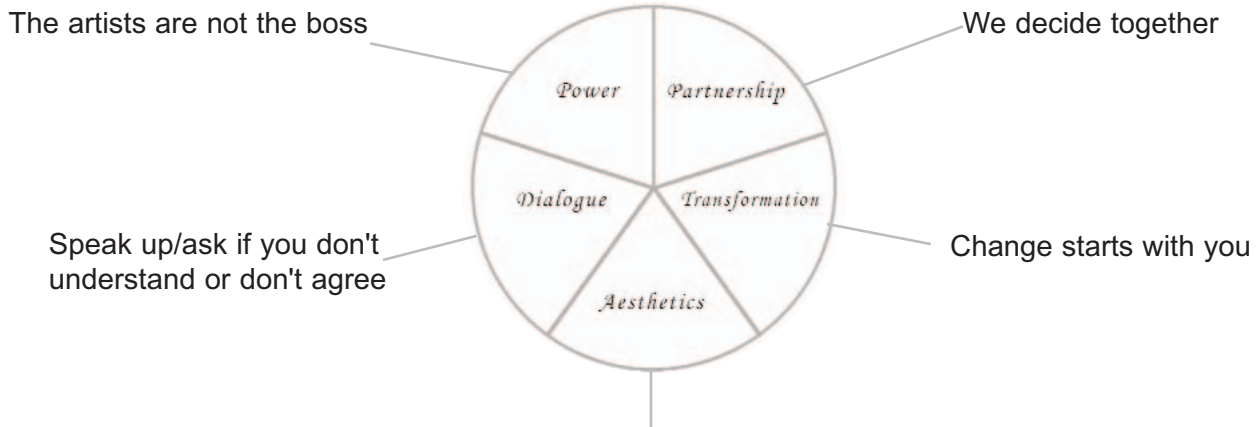
*Young people are growing up in a time of fast-paced technology and 60-second messages. They are accustomed to pushing buttons on gamepads, cell phones, and instant messaging. How does an RSC facilitator hold their attentions long enough to impart the messages of our values? One facilitator came face-to-face with this dilemma.*

**R**OOTS artists had worked with *Project South's Youth Council* and its annual Youth Summit for two years with mixed reviews as the outcomes. In 2005, the two organizations decided to work on improving the way their work together would move forward. A pre-summit workshop was planned as part of a Youth Council planning meeting. The goal was to have a dialogue with the young leaders, their mentors, and artists who would be working with them and to set realistic expectations around basic principles for community/artist collaboration. Conducting an hour-long workshop for teenagers was new territory for RSC - a new challenge. But then we love new challenges! The RSC facilitator realized there wouldn't even be time for

the most basic partnership conversation so necessary to identifying self-interests and mutual interests. Nevertheless, a presentation and stacks of handouts explaining the Five Principles were prepared.

On the day of the meeting, in spite of the group's best intentions to keep the agenda moving and stay on time, the RSC facilitator sat anxiously as the hour became 45 minutes..... then 20 minutes. The challenge had shifted and the planned presentation had to be canned. What counted now was the degree to which the facilitator could use her improvisational skills to effectively impart the RSC Principles and practical examples of what they mean.

*"So I took a deep breath, and refocused on basics: What is at the core?  
The pedagogy of liberation. I drew a big circle with five pieces,  
like a big pizza and offered brief examples or explanations for each slice."*



I listed Aesthetics last because I didn't have a good example, so I opened it up to them. An answer came immediately and soon they were peppering me with examples. Then somebody said, "The prettiest girl is often the meanest." They all laughed and nodded affirmatively at this clear and honest statement on "beauty and justice". The artists and mentors chimed in too. I didn't need to do anything other than ask, can you think of other examples? In 20 minutes, we covered the Principles for collaboration, had a dialogue around basic definitions, and each participant had at least one real-life example to draw upon.

# *Workshop on C/APP Partnerships*

*Studio Presented by RSC at Alternate ROOTS 2005 Annual Meeting*

## *Reflection and Evaluation*

*We learn from our own work. We use reflection to help us learn, evaluate and improve the work. State of the Nation was a very successful C/APP-funded art and performance festival carried out by a partnership of Mississippi and Louisiana artists. Upon reflection, it also generated a number of valuable lessons about building partnerships and working in communities. Besides the organizing artist partners, the project included a range of other partners and other partnerships -high school groups from both states engaged in an ongoing relationship, an oral history/story circle project being supported by a major state university and the grassroots communities participating in that project, and several partners who supported through resources. If that wasn't enough in terms of diverse interests and impulses, the project also had a connection to the organized effort seeking justice for the forty-year old murders of Civil Rights workers Chaney, Goodman and Schwerner in Philadelphia, MS. In a field of diverse partners and different self-interests, maintaining an eye on the principles of equitable partnering is a necessary but difficult task. The project organizers*

### *Principles and practices of a community artist partnership*

- Introductions using socio-metric exercise "Who's in the Room" (self identify how we see our selves and our work within collaborative and partnering processes.)
- Handouts, visual representation and conversation about RSC principles
- Creative Exercises: Socio-metric exercise  
Movement with a partner  
Skit on language differences
- 60-second writing exercise: Thoughts, images, or realizations that provoke, perplex or otherwise "pop" for you about community/artist partnering.
- Sharing of "popcorn" thoughts/images -- participants share their writing in brief, concise phases - responses recorded on flip chart

### *The Mississippi "State of the Nation" Project -- a Case Study*

- Video showing - documentation of the project
- State of the Nation organizers highlight the project - a) pre-festival community work, b) festival performances and workshops, c) post-festival activities

### *Juxtaposing the RSC Principles and the Project*

- State of the Nation organizers deconstruct the project - a) Power Dynamics b) Follow Through/Realized Potential c) Ownership - w/ flip chart visual of project partners
- Physical Sculpturing - small group activity reflecting on power, follow thru, and ownership issues of the case study - sculpturing to a) identify oppression and b) overcome oppression.

### *Story Circles*

- Story Circle Questions: How does what you've heard and seen resonate in your personal experience? What stories/experiences come forth for you that you would like to share?

## Reflection (Evaluation)

Participants reflect on what they will take home: How do I now understand more deeply the meaning, essence and mechanisms of community artist partnerships?

- Sensory visualization - purpose and power of art in society; purpose and power of partnering
- 60-second continuous writing exercise - How can I now do my work with partners better?
- Sharing of “popcorn” thoughts -- responses recorded on flip chart
- Physical Sculpturing of popcorn thoughts

### *Everybody shares, everybody learns... from everybody*

*Small group work, story circles, and other strategies are used to insure that the thoughts and ideas of all participants are allowed to inform and enrich the dialogue of an RSC learning exchange. In full group, where time is limited, the popcorn exercise is used to get as many responses as possible heard in a short span of time. It is preceded by allowing everyone to gather their thoughts through a short period of private writing or reflection. Participants are then asked to share their responses with the group in brief, concise words or phrases - “popping” like popcorn.*

### *A Popcorn Sharing*

In the C/APP Partnership workshop described on the previous page, the popcorn exercise was used near the conclusion as a mechanism for reflection/evaluation. Participants were asked to reflect on: “How can I now do my work with partners better when I go back home?” They gathered their thoughts through a short period of private writing and then shared them with the group - “popping” like popcorn. The popcorn responses, of themselves, were an important part of the collective learning experience and served as an effective way to evaluate what had been gained to take back home. (Below are the responses members of the group shared, the understandings they were taking back home.

Listen	Let leadership flow back and forth
Self interest exercise with potential partners	Let go of leadership
Clarify	Insist on feedback
Speak the truth more quickly	Get (find, learn) past history, concerns, or worries on the table; past lessons learned
Shared mission/goal that excites you both equally	Beware of expectation
Talk about my work so I get more feedback, not just talk	Documentation
Listen; examine the process; keep questioning which side am I on; push for quality, put the best forward	Evaluation as a way of knowing if there is transformation, i.e. (“What did we do?”)
To really understand power: received power, shared power,...	Spend the time for reflection, while you are doing, consistently
Trust your intuition	Beware of assumptions
Cultivate relationships with mentors	Affirm each other
	Pose the questions we are not asking ourselves

## *We use the arts in learning exchanges*

We use every art form and a wide range of arts games and exercises in RSC workshops. One widely used activity is the story circle developed by *Roadside Theater* and *Junebug Productions*. Story circles allow all participants to share their experiences and exchange stories with others in small group settings where they are more likely to speak freely. The story circle leader poses a topic or question and all in the circle are invited to share from their personal, social or political experience. Often, the group or an individual in the group creates a work of art based on the shared stories.

A ROOTS sponsored gathering at Emory University in conjunction with an exhibit of Civil Rights Movement photographs included story circles in which participants reflected on their own experiences around struggle, liberty, discrimination, and racism. In the full group report, an RSC member reported back on the stories from one story circle in poetic form.

it was strange  
the maid rode in the back seat when my daddy drove her home  
strange

i played with millie, but mama said i couldn't go to the store with her... 'cause she was colored  
sooo strange

my mom was born on a reservation, but she won't tell nobody she's half Indian  
it was strange, know what i mean?

the black people could sit in the balcony at the theater. that's where i wanted to sit  
the way things were was just kinda strange

i was naïve. didn't see it. didn't know what it was about.  
it just seemed strange

there were signs on doors - don't you go in there. you go 'round there  
strange huh?

we were brown and they were black. my daddy was told he couldn't work for the black man  
but he could work for mr. hanley up on the hill

i didn't understand. it was too strange  
when I went to college, it seemed great that the black kids roomed together, the jewish kids  
roomed together. i thought it was because they had so much in common. i roomed w/ a white  
boy

but it was strange  
i sat beside a white woman on the hunter street streetcar. everybody went "aaahhh" and my  
sister made me move

that was strange  
in white atlanta, a black girl felt protected and comfy in warm black arms  
i was too young. i missed the movement. there is no movement to get into now

i became a revolutionary and i ain't turned back yet  
the revolution was yesterday, the revolution IS today  
it ain't strange  
the revolution is NOW  
the revolution is US

*july 2005*

## *Undoing Racism: A Theme Embedded in All RSC Work*

Undoing or dismantling racism may be offered as a workshop unto itself or may be the thread running through all RSC learning exchanges. Likewise, it is a constant theme in trainings and experiences within RSC and within ROOTS. We view racism as the ism that holds us all back - our communities, our country, the world -- regardless of race, creed, class or color, and is not exclusive of other isms of oppression.

### *Individual or Interpersonal Racism:*

In full group, small group or writing exercise, participants address these questions/points:

- What comes up for me when dealing with an “other”? What is my list of “others”?
- How do I act out subtly or not so subtly my perceptions and prejudices in dealing with those different from me?
- White privilege - refer to and discuss references: White Supremacy Culture by Tema Okun and White Privilege: Unpacking the Invisible Knapsack by Peggy McIntosh
- How prejudices fill a void; how comfortable am I with the ambivalence and unknowing that come up when I do drop my prejudices?
- Where does my “list” live for me and when does it come up?
- It's not my fault if I carry it around; it is my responsibility to change it within myself.

### *Intra-personal Racism: Working Within Community and in Group Dynamics*

*Exercise #1:* What do I need to feel honored and respected in group work? Each participant makes a list of their responses to the question. Each person responds/shares.

*Exercise #2:* Small group sharing on how responses to the question apply to your work within your organization and what are the implications for the organization's work?

*Exercise #3:* Small groups use RSC Principles to address the following questions:

What do your responses to the need for honor and respect within a group mean in terms of working in community?

What are the implications for working in communities where “I” know people and where people know “me”?

What are the implications when working in communities where “I” must earn the respect and honor of “others”?

## *Institutionalized Racism*

*Exercise:* Participants are asked to gather possessions and move to another seat. Discussion questions: Do you know why you sat where you sat in the first place? Why did you move to your current seat? How did you feel when you were asked to move?

Rationale for discussion: The great and small things we do, the choices we make, the trivial nuisances of each and every day, every moment of our lives come out of some rationale or reason - habit, comfort level, physical or emotional needs, what we were taught as children, influence of others, wanting to belong, feelings of power, appearance of power, or powerlessness. They form the patterns of our lives - like second nature, the subtleties of our behaviors that we don't even have to think about.

*Discussion questions:*

How does it feel when we are asked to break patterns or change the way we do things?

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*Dialogue 1:* Words to consider: stuck, fixed, wedged, trapped, caught, jammed, immovable.

*Rationale:* People get stuck in the patterns that shape and guide their lives. Organizations get stuck in fixed systems. Some organizations and institutions engage in a tremendous amount of work to dismantle racism and other isms. The work often aids in the transformation of individuals, but doesn't substantially change the organizational or institutional culture.

References to consider/discuss:

- ❑ *"Deep South"*, anthropological study on Natchez, MS, 1930s by Allison Davis and Burleigh Gardner revealing how people were held in "their place" by systemic codes, spoken and unspoken rules of behavior, written and unwritten laws, the "conventions" of that place and time -- a community bound into the way things were - a class and caste system held in place by complex rules and conditions.
- ❑ *"Faces at the Bottom of the Well: The Permanence of Racism"* by Derrick Bell. "...most [whites] simply watch, mesmerized into maintaining their unspoken commitment to keeping us [blacks] where we are, at whatever cost to them or us."
- ❑ Arguments around "divestment" to dismantle apartheid in South Africa: If corporations and enterprises withdraw monetary interests, the entire country will collapse into total chaos. Nelson Mandela "South Africa will not fall apart, but if it must, let it fall."
- ❑ Albert Camus: "let us die resisting, even if our lot is complete annihilation..."

*Dialogue question:*

Why does racism still exist in organizations when "good" people are working hard to eradicate it?

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*Dialogue 2:* Concept to consider: Fear is the major obstacle to change

Rationale/Points for discussion:

- ❑ People feel uncomfortable when change occurs. We are afraid of radical change. We fear we won't know what to do. We will no longer be able rely upon the patterns that have become second nature to us. How do we handle our fear of change?
- ❑ Will things fall apart if change occurs? Will everything crash if different people take on jobs or roles and do them in ways different from the old ways?
- ❑ White people tend to change conversations on racism around to themselves - "But what about gays? But what about Jews? And what about women?" Are these raised to deflect and distract from the work of change? Do they express white fear of change? What is the relationship between racism and other isms?
- ❑ Systems maintenance or systems change? Every day, all day, in the big and small things we do, we maintain systems as they are, or change them. Are we "mesmerized into maintaining unspoken commitments" to the way things are? What is the responsibility for translating individual transformation to systemic change?

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*Exercise:* Four Standard Steps toward Systemic Change (list on board/flip chart):

- 1) Diversify Leadership
- 2) Open decision-making process to disenfranchised and seldom-heard voices
- 3) Increase access to opportunities and services for all
- 4) Accountability: practices and systems that hold the organization accountable  
Participants consider/respond to what each step means for them/their organization.

*Small group work:*

Re-envisioning our organizations by institutionalizing systems of equity and justice. Are there additional or different steps that need to be taken?

Full group report back and discussion.

## *RSC and the Community/Artist Partnership Program*

*Within ROOTS' history, the lines between the Community/Artist Partnership Program (C/APP), the program that supports community/artist projects through funding and technical assistance, and RSC, the training program, are somewhat undistinguishable. The following is an excerpt from a C/APP position paper, written in 1992, that sets forth the philosophy out of which C/APP and RSC have evolved and holds true to present-day.*

In an age when social institutions of all kinds, from family structures to school systems, from banks and political parties to national governments, are experiencing severe shocks and challenges, art can either be seen as an unnecessary frill, the first to sustain budget cuts, or as a primary bastion of moral order and social values. Over history, art has served as the primary and often only way to give expression to visions of social order. Diego Rivera used walls of Mexican buildings to express the revolutionary visions of Mexican liberation from Spain and Rome. In an entirely different context, Michelangelo's ceiling of the Sistine Chapel gave visible expression to the European church's comprehension of the great chain of being. In the United States, El Teatro Campesino started as a public expression of the organizing efforts of the United Farm Workers in the vegetable fields of California. The Student Non-Violent Coordinating Committee (SNCC) initiated the Free Southern Theater to express the visions of the voter registration summer of 1963.

Art makes tangible the ideas, concepts, anguish, and dreams of human beings. Today, schools are struggling to understand how to educate an electorate capable of sustaining a democracy. Art, human expression through the senses, remains capable of implementing the intentions and mandates of education. The same is true for art serving throughout all social structures: family, spiritual faith, civic organizations, political activist groups, and so on. In order for art to be effective in the social context, we must recognize and support its inherent powers. We must relinquish the modish pretense that art is simply a pastime and a self-centered extravagance. We must reclaim the truth that art is a powerful force in all communities.

A fundamental premise of ROOTS is that the many forms of public performance articulate how individuals live in a community. Music, plays and stories, for example, express social values. Performers are facilitators of public expression of social values. ROOTS asserts and honors the inherent responsibility of this function, rejecting the notion that art is a function of the self and only serves itself and specially educated appreciators. ROOTS embraces the concept that artists are voices of their community and are, hence, responsible to that community for clarity, honesty, and precision of expression.

ROOTS also supports the premise that the artistic process (conceiving, creating, producing and experiencing art) is a function that empowers all participants. A corollary to this premise is that the artistic process is a natural human function, available for all. In a collaborative art, such as theater, dance, or music, the artist is as much a facilitator as a creator, serving to focus and apply the individual values of all the participants (including, ultimately, the audience).

ROOTS recognizes that public performance/exhibition is political by nature: groups of people gathered together to envision collectively how life is and/or might be. ROOTS recognizes that opinions about what is right and/or wrong differ, that we are living in a time when political systems and basic human value systems are being challenged, renewed, and rejected.

ROOTS artists struggle to understand the human spirit in the context of immediate life realities of individuals living within numerous visible and invisible communities: the family, the neighborhood, the town/city/state/nation/planet, the spiritual communion of people, and the collection of political and personal bonds which derive from like-minded people attempting to live in satisfying interaction with those other indi-

viduals and groups surrounding them. This struggle empowers us to address the social ills of oppression in all its myriad forms, including racism, sexism, classism.

Its agenda propels ROOTS to initiate and implement the Community Artists Partnership Project (C/APP) to put into practice the mission of art and artists serving in the community. In the context of ROOTS own history, C/APP represents a significant new period of growth and definition - a look into itself to identify its central intentions.

## *Who We Work With*

*RSC works with artists, cultural workers, educators, administrators, students, and activists. Groups may include:*

- o Arts organizations/institutions*
- o Artist-run organizations*
- o Community-based organizations*
- o Collaborations and networks of community groups*
- o Service providers*
- o Youth programs*
- o Libraries*
- o Community organizing groups*
- o Crisis centers*
- o Health and wellness groups*
- o Faith-based organizations*
- o Leadership development programs*
- o Historical preservation and tourism groups*
- o Community development organizations*



*RSC members who contributed to the examples in this book and other RSC work:*

**Andrea Assaf**, Artistic Director of New WORLD Theater, is a writer, performer, activist and educator interested in community-based arts and cross-cultural performance.

**Neil Bogan** is an award-winning writer, playwright and songwriter. His work includes projects using art in the rediscovery of community histories including REPOhistory, a New York-based organization, Spoleto Festival's Evoking History in Charleston, SC, as well as projects in Atlanta and in his home state of Mississippi.

**Hasan Davis** is an educator, performer, and youth advocate who uses his work to create experiential environments for new learning and appreciation to take place. As a facilitator and trainer, he has developed programs addressing youth development, leadership and team building, cultural competency, and conflict/anger management.

**Kathie de Nobriga** served as Executive Director of Alternate ROOTS for nine years during which she helped to lay the foundations for C/APP and RSC. With a background in community theatre, Kathie is now an independent consultant working on organizational development issues with grassroots groups from all across the South.

**Gwylene Gallimard** is a visual artist with a background in research and experimentation on collaborative ways of producing art including public art and participatory outdoor installations. Based in Charleston, SC, Gwylene also brings experience gained as an activist artist in her birth country of France.

**Sheila Kerrigan** is a performer, director, author of "The Performer's Guide to the Collaborative Process" and teacher who works in schools, with at-risk youth and in community settings. Based in Chapel Hill, N.C., she is currently working with Duke University's Performances and Office of Community Affairs.

**Bob Leonard** is a professor of theater at Virginia Tech. He was founding artistic director of The Road Company, a Johnson City, TN theater ensemble. Also a founding board member of Alternate ROOTS, he was among those who developed the conceptual base for C/APP and wrote the position paper found on page 15 in this publication.

**Dianne Monroe** is a writer and a member of Jump-Start Performance Company of San Antonio, TX.

**Carolyn Morris** is Executive Director of Alternate ROOTS. Previously, she was director of a Mississippi-based community arts organization and a grants coordinator for the Mississippi Arts Commission. Carolyn writes and performs original songs and is a storyteller with memberships in national storytellers networks.

The late **Kenneth Raphael** was a member of the Dog & Pony Theater Company of New Orleans and a long-term member of Alternate ROOTS. He served as Chair of the ROOTS Executive Committee for several years during which the Community/Artist Partnership Program was conceived and advanced. He helped build the conceptual base of C/APP and contributed to the position paper that appears on page 15.

**Matt Schwarzman** is director of the Crossroads Project for Art, Learning and Community. He has been a practitioner, student, instructor, facilitator and writer in the field of community-based arts since 1985. He is lead writer and researcher for *A Beginner's Guide to Community-Based Arts*, (New Village Press, 2005).

*Laura Schandelmeier* is a choreographer, performer, arts educator, cultural activist and Director of The Field/DC. Her work has been presented and/or commissioned by venues such as Dance Theater Workshop and The Kennedy Center. She has toured as a solo performer and with partner and collaborator, Stephen Clapp.

*Carlton Turner* is the Regional Development Director of Alternate ROOTS and a founding member of the performance duo M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction). Based in Raymond, Mississippi, M.UG.A.B.E.E. works in residency in communities throughout the United States.

*Nayo Watkins* is a poet, essayist, and playwright who also works as an arts consultant and cultural organizer in North Carolina where she lives, and throughout the South.

*RSC is ever growing/evolving in number, skills, expertise and experience.*

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PERFORMING COMMUNITIES, GRASSROOTS ENSEMBLE THEATERS DEEPLY ROOTED IN EIGHT US COMMUNITIES, by Robert H. Leonard and Ann Kilkelly, with commentaries by Linda Frye Burnham and Jan Cohen Cruz. Oakland, CA; New Village Press, 2006. Case studies, commentaries, and overview findings of eight ensembles: Carpetbag Theater, Cornerstone Theatre, Dell'Arte Players, Jump-Start Theater Ensemble, Los Angeles Poverty Department, Teatro Pregones, Roadside Theater, Wagon Burner Theatre Troop,

PLAYING BOAL: Theatre, Therapy, Activism, Mady Schutzman and Jan Cohen-Cruz, editors. Routledge, New York City, NY, 1994. Examination of the techniques and applications of Brazilian theatermaker Augusto Boal, political activist and creator of Theater of the Oppressed. Looks at uses of and modifications of Boal's exercises by scholars and practitioners in Europe, the U.S. and Canada. Includes a Boal glossary.

THE POLITICS OF PERFORMANCE: RADICAL THEATRE AS CULTURAL INTERVENTION, Baz Kershaw. London: Routledge, 1992. Addresses fundamental questions about the social and political purposes of performance through an investigation into post-war alternative and community theater. Analyses in detail the work of key practitioners in socially engaged theatre during four decades, setting each in the context of social, political and cultural history and demonstrating how they may have had a significant impact on social and political history.

PRESSURE ON THE PUBLIC, Hirsch Farm Project 1992. Hirsch Farm Project, Northbrook, IL, 1992. Reflections coming out of an intentional arts community.

QUESTIONS OF COMMUNITY: ARTISTS, AUDIENCES, COALITIONS, Daina Augaitis, Lorne Falk, Sylvie Gilbert, and Mary Anne Moser, eds. Banff, Alberta, Canada: Banff Centre Press, 1995. Twenty writers and artists evaluate what works and what doesn't for artists working toward social change in Canada. Discusses concrete examples and theory.

REBUILDING THE FRONT PORCH OF AMERICA: ESSAYS ON THE ART OF COMMUNITY MAKING, Patrick Overton. Columbia, Mo.: Columbia College. By the founding director of The Front Porch Institute, dedicated to exploring the role of the arts and culture in the community-making process, especially focusing on the essential role the arts play in engaging citizens in the democracy of civil discourse.

REGIONAL THEATRE: THE REVOLUTIONARY STAGE, Joseph Wesley Zeigler. University of Minnesota, Minneapolis, 1973. An assessment of the regional theater movement in 1972 that proposes the need for theater to open to community as the next step for progress in the development of the "non-commercial" art form.

REIMAGING AMERICA: THE ARTS OF SOCIAL CHANGE, Mark O'Brien and Craig Little, editors. New Society Publishers, Santa Cruz, CA, 1990. Anthology of articles about the impact of the arts on social movements, documenting such projects as Kids of Survival, Galeria de la Raza, Los Angeles Poverty Department, Goat Island, Teatro Pregones, Voices of Dissent, Gran Fury and more. Fifty contributors include artists, critics and community activists.

SLEEPING WHERE I FALL, Peter Coyote. Washington, DC: Counterpoint Press, 1998. Chronicle of the actor's life in the '60s, making theater with the San Francisco Mime Troupe and participating in the founding years of the California Arts Council.

"The State of the Field of Community Cultural Development: Something New Emerges," the CAN Report by Linda Frye Burnham, Steve Durland, and Maryo Gard Ewell,. Published on CAN Website [www.commu-](http://www.commu-)

[nityarts.net](http://nityarts.net). A "white paper" coming out of a May, 2004 gathering of community arts practitioners that offers an up date to the 2001 definitive report, CREATIVE COMMUNITY, THE ART OF CULTURAL DEVELOPMENT, by Don Adams and Arlene Goldbard.

THE SUBVERSIVE IMAGINATION: ARTISTS, SOCIETY, AND SOCIAL RESPONSIBILITY, Carol Becker, editor. Routledge, New York City, 1994. Contributors from South Africa, the Czech Republic, Iran, Poland, Mexico and the U.S. discuss the role of artists in their own societies and analyze their activist identities as a basis for their own work. Writers include Fusco, Ehrenberg, Ndebele, Dyson and Sadri.

SUMMARY EVALUATION OF THE ARTISTS AND COMMUNITIES PILOT INITIATIVE, M. Christine Dwyer and Susan L Frankel. Portsmouth, N.H.: RMC Research Corp., 2000. Professional evaluation of a government funded initiative in Canada during the late 1990s. Looks at 12 arts-and-community partnership projects, reporting findings about the structure of the overall grantmaking initiative and the design and outcomes of the projects. Useful evaluation model for the field.

TAKING IT TO THE STREETS : THE SOCIAL PROTEST THEATER OF LUIS VALDEZ AND AMIRI BARAKA, Elam, Harry J., Jr. Ann Arbor: U. of Michigan Press, 1997. A comparison of the performance methodologies, theories and practices of Luis Valdez (El Teatro Campesino, the farmworkers' theater), and Amiri Baraka (Black Revolutionary Theater) during the 1960s and '70s as examples of social protest theater during a tumultuous historical period.

THEATRE AS A WEAPON: Workers' Theatre in Soviet Union, Germany And Britain, 1917-1934, Richard Stourac & Kathleen McCreery. Routledge & Kegan Paul, London and New York, 1986. Authors were leading figures in the agit-prop theater of the 1960s in England.

THEATRE FOR COMMUNITY, CONFLICT & DIALOGUE: THE HOPE IS VITAL TRAINING MANUAL , Michael Rohd. Portsmouth, NH: Heinemann, 1998. A blueprint for the Hope Is Vital interactive theater techniques for creating dialogue and emotionally safe space for dialogue with young people. Includes exercises, scene work and theatermaking.

THEATRE FOR WORKING-CLASS AUDIENCES IN THE UNITED STATES, 1830-1980, Bruce A. McConachie and Kaniel Friedman, editors. Greenwood Press, Westport, CT, 1985. Defines and explores American theatres that consciously appealed primarily to workers. The scope of the book extends from the 1830s to the 1980s.

"Theater of Place," Dudley Cocke, Grantsmakers in the Arts, Vol. 10, No. 1, spring 1999, pp. 1, 3-6. Observations about a driving principle of Roadside Theater, Dell'Arte Players, and many theater artists in the current grassroots ensemble movement.

THEATRE OF THE OPPRESSED, Augusto Boal. London: Pluto Press, 2000. New edition of classic work on radical drama, brought up-to-date with a new introduction by the Brazilian author and director. Depicts theater as a popular form of communication and expression and instrument of social change, drawing on theories of Aristotle, Machiavelli, Brecht and Marx.

EL TEATRO CAMPESINO: Theater In The Chicano Movement, Yolanda Broyles-Gonzalez. University of Texas Press, Austin, TX, 1994. A study of one of the 20<sup>th</sup> Century's most acclaimed grassroots ensembles.

VOICES FROM THE BATTLEFRONT: Achieving Cultural Equity, Marta Moreno and Cheryl Y. Greene, editors. Africa World Press, Inc., Trenton, NJ, 1993. Essays on cultural equity by thinkers, practitioners, and activists in the African, Asian, Native, and Latino American cultural movement of the late 20<sup>th</sup> Century.

WARRIOR FOR GRINGOSTROIKA (St. Paul: Graywolf Press, 1993) and DANGEROUS BORDER CROSSERS (London: Routledge, 2000), Gómez-Peña, Guillermo. Anthologies of writings by the Mexican performance artist, focusing on cross-cultural, North/South border issues, globalization and the commodification of identity.

## **INTERNET RESOURCES**

### **Alternate ROOTS**

Service organization composed of artists and organizations in the Southeast U.S. committed to the developing art with and inside communities (ROOTS = Regional Organization of Theaters South).

<http://www.alternateroots.org/>

### **Americans for the Arts**

Advocacy organization supporting more money for the arts, arts education for every child and community development through the arts; includes articles archive and online research and policy database.

<http://www.artsusa.org/>

### **Appalshop**

Whitesburg, Kent., media-arts and cultural center celebrating the culture and voicing the concerns of people living in the Appalachian Mountains; home of Roadside Theater.

<http://www.appalshop.org/>

### **The Arts and Cultural Indicators in Community Building Project**

Arts and culture indicators for use in local planning, policy making and community building. Part of the Urban Institute's National Neighborhood Indicators Partnership.

<http://www.urbaninstitute.org/nnip/acip.html>

### **Arts Extension Service**

Community-arts training organization, offering courses and consulting in arts management, community partnership, peer advising and local education in the arts planning process; includes online courses.

<http://www.umass.edu/aes>

### **The Carpetbag Theatre**

Community-based theater ensemble from Knoxville, Tenn., one of the few African-American professional theater companies in the South.

<http://www.kornet.org/carpetbg>

### **Celeste Miller and Company**

A performance artist/choreographer who works in communities all over the U.S., in schools, with nurses, with mothers and daughters, with teachers. Has outstanding models for working with movement and math, science, social studies.

<http://www.celestemiller.com>

### **Center for Documentary Studies**

Durham, N.C., center connecting the documentary arts to education and community life. Programs include Community Stories, Literacy Through Photography and Behind the Veil: Documenting African American Life in the Jim Crow South. Publishes Document magazine.

<http://cgs.aas.duke.edu/>

### **Champions of Change: The Impact of the Arts on Learning**

A report that compiles seven major studies that provide new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.

<http://artsedge.kennedy-center.org/champions>

### **City at Peace**

Washington, D.C.-based program that uses the performing arts as a vehicle to engage diverse groups of young people in conflict resolution training and addressing the problems that afflict their lives. Award-winning musical production written by cast.

<http://www.cityatpeace.org>

### **Community Arts Network**

Information about community-arts history and activities worldwide. Offers newsletter, articles archive, recommended links and community-arts training directory. A project of Art in the Public Interest and Virginia Tech. Articles include "Postscript to the Past: Notes Toward a History of Community Arts" by Arlene Goldbard.

<http://www.communityarts.net/>

### **Community Performance, Inc.**

Production team that creates community-based, site-specific theatrical productions that rebuild and rediscover community through the power of storytelling, led by Richard Owen Geer, founding director of "Swamp Gravy."

<http://www.comperf.com>

### **Cornerstone Theater Company**

L.A.-based company that builds bridges between and within diverse communities; work often includes first-time community collaborators alongside experienced professionals.

<http://www.cornerstonetheater.org>

### **Cultural Odyssey**

Arts organization run by artists Idris Ackamoor, producer of San Francisco's African American Performance Festival, and Rhodessa Jones, director of the Medea Project: Theater for Incarcerated Women.

### **CultureWork**

"A Periodic Broadside for Arts and Culture Workers" from the Institute for Community Arts Studies in the Arts & Administration Program at the University of Oregon. Includes a history of the community arts council movement by Maryo Ewell.

<http://aad.uoregon.edu/culturework/>

### **Dell'Arte Players**

Home of Dell'Arte Players, Dell'Arte International School of Physical Theatre, Mad River Festival and Education Through Art. Located in Blue Lake, Calif., and devoted to development of "Theatre of Place."

<http://www.dellarte.com/>

### **Folk Education Association of America**

Grassroots association of North American Folk Schools fostering Folk - or People's - Education: inclusive learning among peers, based in culture and experience, that builds democratic communities through dialogue and action.

<http://www.goddard.edu/feaa>

### **Institute on the Arts & Civic Dialogue**

Introduction to the three-year institute at Harvard, "an experiment in discovering what art and society have to say to one another," led by performance artist Anna Deavere Smith.

<http://www.arts-civic.org>

### **John C. Campbell Folk School**

A folk school in the N.C. mountains, modeled on the Danish "folkehøjskole" popular education idea. Offers traditional music, arts, crafts, "inner growth as creative, thoughtful individuals, and social development as tolerant, caring members of a community."

<http://www.folkschool.com>

### **Jubilee Arts**

Independent community arts, media and communications company in the West Midlands, U.K., tackling issues of social exclusion, cultural identity, education, health, social sustainability, regeneration and developing urban form.

<http://www.jubilee-arts.co.uk/>

### **Junebug Productions**

New Orleans-based organization that develops artistic work that supports and encourages African Americans in the Black Belt South; formerly Free Southern Theater.

<http://www.gnofn.org/~junebug/>

### **the LaBOR aRT & MURaL ProJECT**

Links the artistic, academic and labor communities.

<http://www.igc.org/laborart>

### **Latino Millennium**

Cal State Polytechnic University's link to Latino culture in the U.S., including Latino Film Festival, Latino Arts Center, Latino Journal, interviews, biographies, bibliographies and Latino of the Week.

<http://www.csupomona.edu/%7Eitac/mediavision/latino/>

### **Liz Lerman Dance Exchange**

National performance company and "school for movement arts and art movements, meshing people across generations, disciplines and styles," based in Takoma Park, Md.

<http://www.danceexchange.org>

### **The Madera Method**

Writing project founded by Madera elementary teacher/historian Bill Coate, based on research methods created by writer Irving Stone, intended to empower students "to become writers of authentic local history." The Madera Method Wagon Train annually takes students on an actual wagon train excursion for the purpose of providing elementary students an experiential education and "a realistic experience of the past."

<http://sunsite.berkeley.edu/MaderaMethod>

### **Martha Bowers Dance Theater Etcetera**

New York based performance company bringing community members and professional artists together as performers in site-specific works that deal with issues relevant to the surrounding community. Founded in 1981 by choreographer Martha Bowers.

<http://www.dancetheatreetcetera.org>

### **National Endowment for the Arts**

The federal arts agency's site, featuring news, publications, case studies, online application forms and a searchable data base on the arts.

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

### **Playwrights Project**

Enlightened playwriting program for children and older people, based in San Diego, Calif.

<http://www.playwrightsproject.com/>

### **Performing Communities, An Inquiry Into Ensemble Theater Deeply Rooted In Eight Us Communities,**

Published on the CAN Website by Robert H. Leonard and Ann Kilkelly, with commentaries by Linda Frye Burnham and Jan Cohen Cruz. Case studies, commentaries, and overview findings of eight ensembles: Carpetbag Theater, Cornerstone Theatre, Dell'Arte Players, Jump-Start Theater Ensemble, Los Angeles Poverty Department, Teatro Pregones, Roadside Theater, Wagon Burner Theatre Troop.

[www.communityarts.net](http://www.communityarts.net)

### **Prison Creative Arts Project**

Committed to original work in the arts in Michigan correctional facilities and juvenile detention centers, presenting prison artists in theater and dance performances and visual art; exhibits are online.

<http://www.prisonarts.org>

### **Project Row Houses**

22 renovated shotgun-style houses in Houston's historic African-American Third Ward dedicated to revolving art, photography and literary projects, and transitional housing and services for young mothers and their children.

<http://www.projectrowhouses.org>

### **Roadside Theater**

Touring, ensemble musical theater company that performs original plays and conducts community-building residencies based on the rich storytelling and musical traditions of the Southern mountains.

<http://www.appalshop.org/rst>

### **River of Words**

International environmental poetry and art contest for children on the theme of "watersheds," encouraging children to learn their "ecological address" and to describe through art their own "place in space." Based in Berkeley, Calif.

<http://www.irn.org/row/row.html>

### **Swamp Gravy**

Georgia's official "folklife play," based on the small town of Colquitt's oral history and performed by the people who live there; outstanding example of new community theater.

<http://www.swampgravy.com>

### **Voices of Illusion**

"The first high-school storytelling troupe in the nation" and flagship group of the National Youth Storytelling Association. Founded in 1994 at Hanford High School by storyteller Kevin Cordi, the group has involved several hundreds of Hanford students who perform nationally and have won many state and national awards.

<http://www.geocities.com/Broadway/1940/voices.htm>

### **Webster's World of Cultural Democracy**

Virtual think-tank to encourage activist study and exchange of ideas about cultural policy and development; operated by cultural-policy consultants Don Adams and Arlene Goldbard.

<http://www.wxcd.org/>

Resources  
for  
Social  
Change



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