

100 families

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ART & SOCIAL CHANGE GUIDEBOOK



ENLIVEN THE CREATIVE SPIRIT AND
CELEBRATE FAMILIES THROUGH THE
TRANSFORMATIVE PROCESS OF CREATING
ART IN YOUR COMMUNITY.



Oakland, California





“Art opens up lines of communication by constructing dialogues among parents, their children, family members, peers, and the broader community. Families that spend time together, that undertake creative activities together, are more than able to withstand whatever modern life throws at them.”

— Mildred Howard

The families gathered at community centers, recreation halls, and schools. They sat beside one another, with neighbors, with strangers, with friends. They shared food and talked about their days. A teacher stood and spoke. Then, together, the teacher, the families, the groups of strangers and friends, made art: ceramics and altars and woodcuts and collages. They returned to the gathering places each week and ate together and made more art. And after they had done this many times, the ties between them were stronger, not as easily snapped or recoiled. And they carried these connections with them as they went out into the world.



Foreword

by F. Noel Perry

100 Families Oakland brings together families, artists, and neighborhoods through the creation of art. It is a powerful and transformative process, one that promotes hope, action, and beauty.

This guide documents the project's history while offering guidelines that will hopefully encourage others to create something similar in their communities. I believe that when families come together, it strengthens and grounds the neighborhood, and possibilities open up for a better quality of life. It is my wish that 100 Families Oakland will set an example as one approach among many that can make a difference.

One of my favorite quotes is by Margaret Mead: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has." This idea, and the motivation supplied by the poignant work of the local artist Mildred Howard, led me to help create 100 Families Oakland.

This organized effort has shaped lives and brought hope to communities and families. It has produced powerful transformations, not unlike the transformations involved in shaping a piece of clay into a sculpture, and it was only possible thanks to the tireless and creative work of the amazing assembly of people involved.

This dynamic and motivating project has had tremendous meaning for me. Through 100 Families I have been inspired to create and innovate. I hope it inspires you to do the same.

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What It Is

100 Families is a community arts program that brings together whole families and neighborhoods to participate in collaborative art projects. It began in 2005 in Oakland, a city of 400,000 in Northern California. The program invited children, their parents, and their grandparents to participate in a free 10-week art workshop taught by neighborhood artists. A meal was served at each session, and all art materials were provided. Projects were accessible, required families to work together, and often reflected the participants' individual and cultural concerns. At the end of the 10



weeks, each of the 100 participating families had physical art objects to show for their time. But they also had more than that. Exit surveys indicate that the project had a profound effect on the participants—that it gave them hope for their communities, their families, and themselves. Many said they planned to take part in future projects focused on community and family.

HOW IS 100 FAMILIES DIFFERENT FROM OTHER COMMUNITY ARTS PROGRAMS?

MOST ART PROGRAMS DON'T INVOLVE THREE GENERATIONS. 100 FAMILIES INCLUDES CHILDREN, PARENTS, AND GRANDPARENTS. ART MAKING CAN PLAY A SPECIAL ROLE WITHIN A FAMILY, PROVIDING AN ALTERNATIVE LANGUAGE IN WHICH THE INDIVIDUALS CAN CONVERSE. INSTEAD OF RELYING ON ESTABLISHED PATTERNS OF VERBAL COMMUNICATION, THEY CAN EXPLORE AND EXPAND THEIR RELATIONSHIPS IN MORE INTUITIVE AND EXPRESSIVE WAYS. SAYS ISRAEL HAROS, ONE OF THE TEACHING ARTISTS IN 100 FAMILIES OAKLAND, "THEY CAN BEGIN TO MOVE TOGETHER AND WORK TOGETHER WITHOUT SPEAKING TO EACH OTHER. IT CAN BE AN OPPORTUNITY TO LET GO, TO START OVER."



ART MAKING CAN PERMEATE AND BRIDGE COMMUNICATION BARRIERS, WHETHER THOSE BARRIERS EXIST BETWEEN GENERATIONS IN A SINGLE FAMILY OR BETWEEN DIFFERENT FAMILIES WHO LIVE IN THE SAME NEIGHBORHOOD. ONE OAKLAND PARTICIPANT HAD NEVER SPOKEN TO HER NEIGHBORS BECAUSE OF LANGUAGE DIFFERENCES. THROUGH 100 FAMILIES SHE CAME TO KNOW THEM IN WAYS THAT DIDN'T INVOLVE SPEAKING: SMILING ACROSS THE ROOM, FOR INSTANCE, OR ADMIRING ONE ANOTHER'S ART PROJECTS. NOW THEY GREET EACH OTHER ON THE STREET.

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This publication includes information and resources that will help you re-create this program in your community. It also tells the story of 100 Families Oakland (which



originated as a specific response to the city's high homicide rate), chronicling its development from an unformed idea to an organized program. It provides reflections, anecdotes, lesson plans, and teaching strategies. These are not so much prescriptions as possible routes, allowing for improvisation and detours. This guide offers multiple adaptations and alternatives, which can be based on your community's resources, needs, interests, and demographics. 100 Families will develop around the contours of your community, reflecting and highlighting its unique connections, challenges, and strengths.

HOW MUCH DOES 100 FAMILIES COST?

100 FAMILIES OAKLAND WAS FORTUNATE TO HAVE A LARGE SOURCE OF FUNDING, BUT SUCH SUPPORT IS NOT NECESSARY TO CARRY OUT THE PROJECT SUCCESSFULLY. THIS RESOURCE MANUAL OFFERS ALTERNATE WAYS TO ACHIEVE MANY OF THE SAME GOALS WITH AS MUCH OR AS LITTLE AS YOU HAVE.

100 FAMILIES BEGAN IN AN URBAN SETTING. IS THE PROGRAM STRICTLY FOR URBAN COMMUNITIES? DOES IT ONLY ADDRESS SOCIAL PROBLEMS TYPICALLY FOUND IN CITIES?

100 FAMILIES CAN WORK IN ANY ENVIRONMENT. IT ADDRESSES MUCH MORE THAN SUCH STEREOTYPICALLY URBAN PROBLEMS AS VIOLENCE AND POVERTY. IN A RURAL AREA, 100 FAMILIES WOULD STILL SERVE TO INTRODUCE PARTICIPANTS TO NEW ART FORMS, PROVIDE OPPORTUNITIES FOR CONNECTION AND INTERACTION



AMONG FAMILIES, AND INTRODUCE NEIGHBORS WHO ARE ISOLATED BY GEOGRAPHY OR OTHER FACTORS. IN THE SUBURBS IT COULD PROVIDE A CREATIVE OUTLET FOR FAMILIES, CONNECT BUSY WORKING PARENTS WITH THEIR CHILDREN, AND OFFER A NONCOMPETITIVE ENVIRONMENT FOR NEIGHBORS TO MEET AND WORK TOGETHER.

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How It Started

100 Families began in 2003, in Oakland, with a map. In the previous year, 113 homicides had occurred in the city. The local media published maps of the murders. The artist Mildred Howard saw one of these maps in the Oakland Tribune and was inspired to make her own map of the homicides, which she titled *Wild, Wild West: 21st c. Series*. The artist and venture capitalist F. Noel Perry visited the Oakland Museum of California in fall 2003, saw the piece on display, and was particularly moved. “What came to my mind was the arbitrariness of the deaths,” he says. “Somehow I arrived at the idea of a neighborhood art project that would strengthen the social fabrics of the neighborhoods where this was occurring, as a possible deterrent to the killings.” Just as Howard’s piece had affected him, Perry believed that community-wide art projects might impact others to act in a positive way.



THE GOAL OF 100 FAMILIES IS TO BRING PEOPLE TOGETHER, BOTH WITHIN COMMUNITIES AND WITHIN INDIVIDUAL FAMILIES. IN COMING TOGETHER, INDIVIDUALS DISCOVER THEIR COMMONALITIES AND OPPORTUNITIES FOR CONNECTIONS. THIS PROCESS COULD TAKE PLACE IN AN UNINCORPORATED TOWNSHIP,

A LOOSE COLLECTION OF DWELLINGS IN A RURAL AREA, A MOBILE HOME PARK, A BUSY URBAN STREET, OR A QUIET SUBURBAN SUBDIVISION.

SONIA BASSHEVA MANJON, DIRECTOR OF THE CENTER FOR THE ART AND PUBLIC LIFE AT THE TIME OF THE PROJECT’S INCEPTION, SAYS, “THE WHOLE PREMISE WAS THAT IF FAMILIES COULD BEGIN TO COMMUNICATE WITH EACH OTHER, AND NEIGHBORS COULD BEGIN TO COMMUNICATE WITH EACH OTHER, IT WOULD MITIGATE A LOT

OF ISOLATION AND DISPARITY AND NIHILISM. THIS CROSSES SOCIOECONOMIC, RACIAL, AND HOUSEHOLD BORDERS.”

WHAT DOES THE LEADERSHIP COUNCIL DO? HOW DO WE SELECT THE MEMBERS?

THE LEADERSHIP COUNCIL IS THE CORE OF THE LARGER LEADERSHIP TEAM. IT OFFERS OPINIONS AND ADVICE TO THE REST OF THE TEAM, SERVING AS A SOUNDING BOARD FOR THEIR IDEAS AND CHALLENGES. IT IS ADVANTAGEOUS, THOUGH NOT NECESSARY, FOR LEADERSHIP



COUNCIL MEMBERS TO BE “CONNECTED” WITHIN THE COMMUNITY AND ABLE TO USE THOSE RELATIONSHIPS TO PUBLICIZE 100 FAMILIES AND SECURE RESOURCES. WHILE THEY DON’T NEED TO



ACTION LIST 1

GETTING STARTED

1. DETERMINE THE LEVEL OF LOCAL INTEREST. ASK PEOPLE IN YOUR NEIGHBORHOOD IF THEY'D LIKE TO PARTICIPATE IN A PROGRAM THAT WILL BRING THEM CLOSER TO THEIR NEIGHBORS AND FAMILY MEMBERS. WRITE DOWN NAMES AND CONTACT INFORMATION.
2. FIND SUPPORT. LOOK AROUND FOR LOCAL COMMUNITY GROUPS THAT MIGHT WANT TO HELP, INCLUDING ARTS ORGANIZATIONS, CHURCHES, YOUTH GROUPS, SCHOOLS, OR PUBLIC LIBRARIES. WHEN ASKING THESE GROUPS FOR SUPPORT, POINT OUT THAT THEIR SUPPORT WOULD NOT NECESSARILY NEED TO BE FINANCIAL. IT COULD INVOLVE SHARING OR TRADING RESOURCES SUCH AS PHYSICAL SPACE OR ART SUPPLIES, OR THE CONTRIBUTION OF TIME AND ENERGY IN THE FORM OF ADMINISTRATIVE WORK OR CLEANUP. LOCATING SUPPORT COULD ALSO MEAN FINDING VOLUNTEERS WHO ARE WILLING TO PROVIDE GUIDANCE AND FEEDBACK ON PROGRAM IDEAS (SEE "LEADERSHIP COUNCIL" ON PAGE TK).
3. FIND A PLACE TO MEET. THE LOCATION SHOULD BE SAFE, CLEAN, AND EASILY ACCESSIBLE. KEEP IN MIND THAT PEOPLE MAY BE RELYING ON PUBLIC TRANSPORTATION TO GET THERE.
4. FIND ARTISTS. THEY CAN BE CRAFTSPEOPLE, COOKS, DANCERS, WRITERS, OR ANYONE ELSE WHO HAS CREATIVE SKILLS TO SHARE. ASK IF THEY WOULD LIKE TO BE INVOLVED AND GET THEIR CONTACT INFORMATION.

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How It Grew

Perry met with individuals involved in the Oakland arts community, including Manjon and Cherie Newell of the Oakland Museum of California. In 2004, Perry, the museum, and the Center joined together to organize and fund what would become 100 Families Oakland. Their first task was deciding what the program would look like. They assembled a leadership council of nine community leaders to help with fundraising and advise a larger leadership team.

Manjon and Center staff also consulted artists and community members as to how the program should be organized, what should be taught, and where it should be held. The leadership council decided on four sites in areas that represented Oakland's diverse population. The city is 35 percent African American, 30 percent Caucasian, 20 percent Latino, and 15 percent Asian.

The organizers chose a site in Chinatown, a predominantly Asian neighborhood; one in West Oakland, which is predominantly African American; one in East Oakland, which is largely African American and Latino; and one in the Fruitvale district, a primarily Latino neighborhood.



HAVE ARTS EXPERIENCE, THEY SHOULD HAVE AN INVESTMENT IN THEIR COMMUNITIES, THROUGH VOLUNTEERING OR LONG-TERM RESIDENCE.

HOW DO WE CHOOSE THE LOCATION(S)?

OAKLAND ORGANIZERS CHOSE FOUR NEIGHBORHOODS THAT BEST REPRESENTED THE CITY'S DIVERSE POPULATION AND WOULD MOST BENEFIT FROM THE PROGRAM. IDEALLY, PARTICIPATING FAMILIES SHOULD LIVE IN THE AREA SURROUNDING THE SITE. THIS GIVES THEM A CONCRETE BOND WITH THE LOCATION AND THE PEOPLE WITH WHOM THEY ARE INTERACTING. IT ALSO ALLOWS THEM TO WALK OR TAKE PUBLIC TRANSPORTATION TO THE SITE. ART PROJECTS CAN EMPHASIZE THIS COMMON BOND (SEE APPENDIX B, LESSON PLAN).

IF YOUR COMMUNITY IS SMALL, OR CANNOT SUPPORT MULTIPLE SITES DUE TO A LACK OF RESOURCES, YOU CAN CHOOSE JUST ONE SITE AND DRAW FAMILIES FROM A WIDER GEOGRAPHICAL AREA.

HOW DO WE CHOOSE THE FAMILIES? WHO RECRUITS THEM?

FIRST, DETERMINE HOW MANY FAMILIES YOU CAN REALISTICALLY ACCOMMODATE. JUST BECAUSE THE PROGRAM IS CALLED 100 FAMILIES DOESN'T MEAN YOU HAVE TO OPERATE ON THAT SAME SCALE. LOOK AT YOUR COMMUNITY'S DEMOGRAPHICS AND DECIDE WHICH GROUPS WOULD MOST BENEFIT FROM THE PROGRAM. SITE COORDINATORS CAN RECRUIT FAMILIES THROUGH NEIGHBORHOOD NETWORKS, SCHOOLS, CHURCHES, YOUTH GROUPS, ET CETERA.



The leadership team enlisted people who already worked at the locations to serve as site coordinators. The site coordinators would help with setting up, troubleshooting during the workshops, and recruiting local families. The leadership team then hired teaching artists to develop and lead the workshops; all of the teaching artists lived in Oakland, knew the host sites, and had experience working with communities. Most of them belonged to the ethnic groups with whom they would be working.



WHAT DO SITE COORDINATORS DO? WHO HIRES THE SITE COORDINATORS?

SITE COORDINATORS ARE HIRED BY THE LEADERSHIP TEAM AND HANDLE EVERYTHING RELATED TO THE WORKSHOP'S PHYSICAL LOCATION: MAKING SURE THE SPACE IS AVAILABLE AT THE DESIGNATED TIMES, SECURING A PLACE TO PREPARE AND/OR SERVE FOOD, FINDING A CLEAN PLACE TO STORE ARTWORKS, KEEPING KEYS TO THE FACILITY OR ENSURING THAT IT WILL BE UNLOCKED DURING WORKSHOP TIMES, AND SO ON.

IDEALLY, SITE COORDINATORS HAVE PREEXISTING RELATIONSHIPS WITH THE PARTICIPATING FAMILIES AND THE FACILITIES. IF THIS IS NOT POSSIBLE, THEY SHOULD AT LEAST LIVE IN THE COMMUNITY SURROUNDING THE SITE, HAVE EXCELLENT PEOPLE SKILLS, AND ALSO HAVE GOOD ORGANIZATIONAL SKILLS, IN PARTICULAR EXPERIENCE ORGANIZING CLASSES OR WORKSHOPS.

WHO HIRES THE TEACHING ARTISTS? WHAT SKILLS OR EXPERIENCE SHOULD WE LOOK FOR?

THE LEADERSHIP TEAM HIRES THE TEACHING ARTISTS. 100 FAMILIES OAKLAND HELD A COMPETITIVE APPLICATION PROCESS, ASKING CANDIDATES TO SUBMIT APPLICATIONS AND SAMPLE LESSON PLANS EXPLAINING THEIR PROJECTS AND GOALS FOR THE 10 WORKSHOPS. OAKLAND ORGANIZERS WANTED TO LOOK WITHIN THE COMMUNITY, NOT OUTSIDE IT, FOR THEIR TEACHERS. MANJON SAYS, "ARTISTS OR COMMUNITY ORGANIZERS WITHIN A COMMUNITY ARE COMMITTED TO THAT COMMUNITY AND THAT NEIGHBORHOOD. THE ARTISTS THAT WORKED IN THE COMMUNITY AND WORKED IN THE CULTURAL CENTERS WERE COMING TO THE INTERVIEWS SAYING, 'I WANT TO CREATE CHANGE IN MY COMMUNITY.' ARTISTS COMING FROM OUTSIDE THE COMMUNITY WERE SAYING, 'I WANT EXPERIENCE WORKING WITH THESE TYPES OF PEOPLE.'"

YOU ARE WELCOME, HOWEVER, TO MAKE PROGRAM DECISIONS BASED ON THE SPECIFIC CHARACTERISTICS OF YOUR COMMUNITY. IT'S FINE TO HIRE ARTISTS FROM OTHER NEIGHBORHOODS, OF

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The specifics became well defined: 100 Families would be a series of 10 workshops held once a week on a weekday evening or weekend day. Each workshop would last two and a half hours and include a healthy catered meal. Participating families would have to live in the neighborhoods surrounding the host site and would need to include at least one adult—a parent, grandparent, or guardian—and one or more children under 18. In each session, families would choose among four to five art projects, each of which could be completed within the allotted timeframe. They were asked to commit to attending every week for 10 weeks, and to participate actively. Cooperation within and between families was encouraged.



ANY ETHNICITY. TEACHERS COMING FROM FARTHER AWAY MAY HAVE FRESH PERSPECTIVES AND BE ABLE TO OFFER EXAMPLES OF COMMUNITY-BUILDING PROJECTS THEY'VE UNDERTAKEN ELSEWHERE. AT A MINIMUM, TEACHING ARTISTS SHOULD HAVE SPECIFIC IDEAS FOR LESSONS, EXPERIENCE WORKING IN A COMMUNITY SETTING, SOMETHING THEY WANT TO SHARE (A SKILL, A CRAFT, A SONG, A DANCE, A STORY), AND SOME IDEA OF HOW THEY WILL SHARE IT.

IF SOME OF YOUR TEACHING ARTISTS HAVE NO PRIOR TEACHING EXPERIENCE, REVIEW THEIR LESSON PLANS BEFORE THE FIRST WORKSHOP. PROVIDE CONSTRUCTIVE FEEDBACK AND OFFER SUGGESTIONS. TRY PAIRING INEXPERIENCED TEACHERS WITH MORE EXPERIENCED ONES. THE TWO MAY COTEACH A WORKSHOP OR DEVELOP A MENTOR/MENTEE RELATIONSHIP.

HOW SHOULD WE COMPENSATE TEACHING ARTISTS?

TEACHING ARTISTS ARE RESPONSIBLE FOR MUCH OF THE HANDS-ON AND ORGANIZATIONAL ASPECTS OF 100 FAMILIES. IF FUNDS ARE AVAILABLE, DECIDE WHETHER YOU WILL PAY THEM AN HOURLY WAGE OR A ONE-TIME STIPEND. IF YOUR FINANCIAL RESOURCES ARE LIMITED, BE CLEAR FROM THE OUTSET THAT THEY ARE SERVING AS VOLUNTEERS. IF SOME OF THE TEACHING ARTISTS ARE STUDENTS, CONTACT THEIR SCHOOLS AND SEE IF THEY CAN GET SCHOOL CREDIT FOR THEIR WORK, EITHER AS COMMUNITY SERVICE OR AN INTERNSHIP.

WHAT IF INTERESTED FAMILIES DON'T HAVE CHILDREN UNDER 18 OR A LEGAL GUARDIAN?

THE FAMILIES NEED TO INCLUDE AT LEAST ONE PARENT, GUARDIAN, OR GRANDPARENT, AND AT LEAST ONE CHILD UNDER 18, BUT THOSE ARE THE ONLY CONSTRAINTS. THE IDEA OF "FAMILY" IS SUBJECTIVE. MANY FAMILIES DON'T CONSIST OF TWO BIOLOGICAL PARENTS AND THEIR CHILDREN. 100 FAMILIES INVITES FAMILIES OF ALL KINDS

How It Is Structured

Site 1

(Site Coordinator(s))

Responsibilities

recruiting families,
 organizing location
 details

Site 2
 (if applicable)
 (Site Coordinator(s))

Responsibilities recruiting
 families, organizing
 location details

LEADERSHIP TEAM

*LEADERSHIP COUNCIL AND CORE
 ORGANIZERS*

Responsibilities

fundraising, choosing location,
 hiring site coordinators, hiring
 teachers, curriculum development,
 publicity, documentation, exhibiting

TO PARTICIPATE—THOSE WITH SAME-SEX PARENTS, ADOPTED OR FOSTER CHILDREN, ET CETERA. FAMILIES, REGARDLESS OF THEIR MAKEUP, ARE THE PROGRAM’S BUILDING BLOCKS. COOPERATION BEGINS WITHIN FAMILIES AND SPREADS TO INCLUDE THE ENTIRE COMMUNITY.

JIMI EVINS, THE EAST OAKLAND SITE COORDINATOR, DESCRIBES HOW THIS WORKED AT HIS WORKSHOPS: “WE HAD FAMILIES DO INDIVIDUAL PROJECTS, AND THEN WE HAD EVERYBODY, ALL THE FAMILIES, DO A PROJECT TOGETHER. SO FIRST THE FAMILY MEMBERS COULD COMMUNICATE WITH ONE ANOTHER, THEN THEY COMMUNICATED WITH OTHER FAMILIES, THEN THEY COMMUNICATED WITH THE WHOLE GROUP.”

INDIVIDUAL ORGANIZERS SHOULD USE THEIR DISCRETION IN DEALING WITH PARENTS, CHILDREN, OR ENTIRE FAMILIES WHOSE ATTENDANCE IS INCONSISTENT. IF A CHILD ATTENDS THE WORKSHOPS BUT THE PARENTS FAIL TO SHOW UP, IT MAY MAKE SENSE TO HAVE THE CHILD WORK WITH ANOTHER PARTICIPATING FAMILY. ALTERNATELY, IT MAY BE BEST TO CONTACT THE PARENTS AND INFORM THEM THAT THEIR CHILDREN CANNOT ATTEND THE WORKSHOPS UNACCOMPANIED.

HOW IMPORTANT IS A HEALTHY CATERED MEAL?

SHARING A MEAL IS A MEANINGFUL RITUAL THAT BRINGS PEOPLE TOGETHER, AND IT WAS AN IMPORTANT PART OF 100 FAMILIES OAKLAND. THE MEAL DOES NOT NEED TO BE CATERED OR EXPENSIVE. IT CAN TAKE THE FORM OF A POTLUCK, WITH INDIVIDUALS EACH BRINGING A SPECIAL DISH THAT INTRODUCES OTHERS TO THEIR FAMILY.





ACTION LIST 2

GETTING ORGANIZED

1. ASSEMBLE YOUR LEADERSHIP COUNCIL. THE COUNCIL PLAYS A CRUCIAL ROLE IN COMMUNITY OUTREACH, PROGRAM SCOPE, CHOOSING SITES, HIRING PERSONNEL, AND MANY OTHER ASPECTS OF THE PROGRAM.

2. SELECT LOCATIONS. THE LEADERSHIP TEAM SHOULD DETERMINE THE AVAILABILITY OF SITES AND ASSESS THEIR IMPLICATIONS. ARE THERE CERTAIN GROUPS THAT WOULD FEEL MORE OR LESS WELCOME THERE? ARE THERE BUS STOPS NEARBY? IS IT IN OR NEAR A RESIDENTIAL AREA IN WHICH POTENTIAL PARTICIPANTS LIVE? LOOK AT THE LIST OF INTERESTED INDIVIDUALS AND GROUPS YOU COMPILED EARLIER. IF THEY ARE CENTERED IN ONE GEOGRAPHIC AREA, TRY TO SECURE A SPACE IN OR NEAR THAT AREA.

3. SELECT SITE COORDINATORS. ONCE YOU'VE FOUND A LOCATION OR LOCATIONS, INQUIRE ABOUT THE PEOPLE WHO ALREADY WORK THERE. WOULD ANY OF THEM BE INTERESTED IN SERVING AS SITE COORDINATORS? FIND A CONTACT PERSON AT THE SITE WITH WHOM YOU CAN ORGANIZE LOGISTICS. IF THIS IS NOT POSSIBLE, HIRE SOMEONE, PREFERABLY FROM WITHIN THE COMMUNITY, TO ACT AS THE SITE COORDINATOR.

4. FIND TEACHING ARTISTS. REFER TO THE LIST OF CONTACTS YOU ASSEMBLED WHEN YOU WERE GETTING STARTED. DECIDE ON AN APPLICATION PROCESS.

5. INVITE FAMILIES. REFER TO THE LIST OF INTERESTED INDIVIDUALS YOU COMPILED EARLIER AND FIND OUT IF THEY ARE STILL INTERESTED. REVIEW YOUR COMMUNITY'S DEMOGRAPHICS AND DECIDE WHO WOULD MOST BENEFIT FROM A COMMUNITY ARTS PROGRAM. ONCE YOU'VE DECIDED HOW MANY FAMILIES YOU CAN ACCOMMODATE, INVITE FAMILIES BASED ON THEIR INTEREST IN THE PROGRAM AND WILLINGNESS TO COMMIT TO IT.

Lessons

In Oakland, Todd Elkin, an artist and arts educator, developed a guide for the teaching artists that outlined the steps necessary to transform ideas into arts curricula. He led the teaching artists through workshops and exercises and encouraged them to improvise with the curriculum according to the participating families' desires and ideas.



Then, still prior to the first formal workshop, the families met the teaching artists and learned about different art forms: ceramics, sculpture, drawing, collage, mask making, painting, poetry, printmaking, and quilting. This introduction helped the families make decisions later, during the workshops, regarding which projects they wanted

DO WE HAVE TO MEET 10 TIMES?

IF SPACE OR TIME CONSTRAINTS MAKE IT IMPOSSIBLE TO MEET 10 TIMES, YOU CAN ADJUST THE SCHEDULE. IT IS IMPORTANT, HOWEVER, TO COMMUNICATE THE SPECIFIC MEETING TIMES AND PLACES TO THE FAMILIES AT THE START OF THE PROGRAM SO THEY DON'T PERCEIVE THE PROGRAM AS DISORGANIZED OR INFORMAL.

HOW DO YOU TEACH ART?

EVEN WITHOUT FORMAL TRAINING, ORGANIZERS AND TEACHERS CAN LEARN TO TEACH ART. TEACHING ARTISTS MUST FIRST DECIDE WHAT SKILLS, TECHNIQUES, AND CONCEPTS THEY WANT TO CONVEY TO THE PARTICIPANTS. THEY MUST CLEARLY COMMUNICATE WHICH SKILL IS BEING DEMONSTRATED AT WHAT POINT, AND DESIGN WAYS IN WHICH PARTICIPANTS CAN PRACTICE AND DEVELOP THEIR UNDERSTANDING. THEY MUST HAVE A METHOD TO ASSESS IF PARTICIPANTS ARE TRULY "GETTING IT." FOR MORE INFORMATION ABOUT TEACHING ART, SEE APPENDIX A, "CURRICULUM GUIDELINES."

WHAT SORTS OF ART PROJECTS SHOULD WE TEACH?

THE PROJECTS SHOULD REFLECT THE PARTICIPANTS' INDIVIDUAL AND CULTURAL IDENTITIES AND BRING THEIR FAMILIES AND NEIGHBORHOODS CLOSER TOGETHER. YOU CAN USE SOME OF THE OAKLAND PROJECTS, LISTED BELOW, AS INSPIRATION, AND TAILOR THEM TO YOUR OWN COMMUNITIES. YOU CAN ALSO MAKE UP YOUR OWN PROJECTS BASED ON PARTICIPANTS' INTERESTS AND CHARACTERISTICS. THE ART PROJECTS SHOULD HAVE A COLLABORATIVE ASPECT THAT ENCOURAGES INDIVIDUALS TO WORK TOGETHER AND LEARN ABOUT EACH OTHER. THE PROJECTS SHOULD EMPHASIZE SHARED STRUGGLES OR EXPERIENCES. FOR MORE IDEAS, SEE APPENDIX B, "LESSON PLANS."



ACTION LIST 3

GETTING EVERYONE TOGETHER

1. CONSIDER HOLDING AN ORIENTATION BEFORE THE FIRST FORMAL WORKSHOP SO THAT ORGANIZERS AND TEACHING ARTISTS CAN MEET WITH ALL THE FAMILIES. USE THIS TIME TO INFORM THE FAMILIES ABOUT THE PROGRAM'S GOALS, ITS HISTORY, AND VARIOUS ART FORMS AND MEDIA.
2. USE THE FIRST WORKSHOP AS ANOTHER ORIENTATION OPPORTUNITY. TEACHING ARTISTS SHOULD FIND OUT MORE ABOUT WHAT PROJECTS FAMILIES WOULD LIKE TO PURSUE. AFTER THIS, TEACHING ARTISTS SHOULD HAVE LESSON PLANS, EITHER WRITTEN OR MEMORIZED, OUTLINING EACH SUBSEQUENT WORKSHOP'S SCHEDULE OF PROJECTS.
3. FIND ART SUPPLIES. IS THERE AN ARTS AND CRAFTS STORE IN THE COMMUNITY THAT WOULD BE WILLING TO DONATE OR OFFER A DISCOUNT ON SUPPLIES? CONSIDER ALTERNATIVE MATERIALS THAT MAY BE FREE OR INEXPENSIVE, SUCH AS RECYCLED MATERIALS, ITEMS FROM THRIFT STORES, OR EVERYDAY HOUSEHOLD OBJECTS.
4. COOPERATE IN THE CLASSROOM. TEACHING ARTISTS SHOULD HELP FAMILIES WORK TOGETHER, AND THEY SHOULD DESIGN PROJECTS THAT BRING MULTIPLE FAMILIES (AND OCCASIONALLY ALL OF THE FAMILIES) TOGETHER.

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to work on. The art projects in which they participated reflected their multiple identities—as individuals, as members of a family, and as contributors to a greater community and culture.

Documentation and Presentation

Exhibiting and sharing documentation of 100 Families Oakland with the rest of the city and the Bay Area was nearly as important as the workshops themselves. Documentation can consist of photographs, lesson plans, quotes from participants, and, of course, artworks. During 100 Families Oakland, site coordinators and others photographed the workshops as they were happening, capturing families collaborating, children's faces, and parental involvement. They also photographed the finished pieces of art. Much of this material was included in a book published later, titled 100 Families Oakland: Art and Social Change.



WHAT ARE SOME EXAMPLES OF PROJECTS MADE IN 100 FAMILIES OAKLAND?

FAMILIES AT THE FRUITVALE SITE MADE A DAY OF THE DEAD ALTAR, A PERSONAL TRIBUTE TO THOSE WHO HAD PASSED AWAY AS WELL AS A CELEBRATION OF LATINO HERITAGE.

FAMILIES IN WEST OAKLAND CREATED A LARGE BOOK TITLED IMAGINE OAKLAND. THEY FILLED ITS PAGES WITH COLORFUL COLLAGES AND TEXT REGARDING OAKLAND'S MANY MOODS AND CHARACTERS, CAPTURING BOTH THE INDIVIDUAL ARTISTS' IMAGINATIONS AND THEIR COLLECTIVE VISION FOR THEIR CITY.

THE EAST OAKLAND SITE PRODUCED SEVERAL FAMILY QUILTS. THESE SERVE TO BRING A FAMILY TOGETHER AND ALSO SYMBOLIZE UNITY FOR THE ENTIRE COMMUNITY TO VIEW. FAMILIES IN EAST OAKLAND ALSO COLLABORATED ON A BODY CAST OF AN AFRICAN AMERICAN YOUTH AND AN ACCOMPANYING CHART OF HIS PATH FROM CHILDHOOD TO HIGH SCHOOL GRADUATION. THEY DREW ON THEIR SPECIFIC PERSONAL MEMORIES AND EXPERIENCES AND CREATED AN ARCHETYPE WITH WHICH ALL COULD IDENTIFY.

AT THE CHINATOWN SITE, FAMILIES MADE NEIGHBORHOOD MAP PAINTINGS, EXPRESSING THEIR UNIQUE VISION AND UNDERSTANDING OF OAKLAND'S EVERYDAY LANDSCAPE. FAMILY TREES, ESSAYS ON "WHERE I COME FROM," AND NAME COLLAGES PAID TRIBUTE TO PAST GENERATIONS AND EXPRESSED FAMILIAL CONTINUITY DESPITE DISPLACEMENTS, RELOCATIONS, AND LANGUAGE DIFFERENCES BETWEEN GENERATIONS.

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The leadership team arranged for the finished artworks to be exhibited at sites throughout Oakland. These sites were located in the neighborhoods where the art was made (neighborhood galleries, senior centers, and the YMCA) as well as larger, more central locations such as the Oakland Museum of California.

These exhibitions made the participating families feel accomplished, empowered,



and recognized by the rest of the city. They also, hopefully, will inspire others to start similar programs or to contribute resources to 100 Families. The documentation will also serve as an important knowledge archive from which future community arts workers can learn.

100 Families Oakland became its own kind of city map, one in which the dots of victims were replaced by intersecting lines of individuals coming together, converging at a central point each week to create art and build relationships. Once a path is laid, it is more likely to be traveled again. In your community, 100 Families can give individuals and families a chance to create their own community maps, to create a place where neighbors know each other, families spend time together, and social barriers are gradually overcome.

WHERE AND HOW DO WE GET ART SUPPLIES?

ART SUPPLIES DO NOT HAVE TO BE EXPENSIVE. ASK AN ART SUPPLY STORE IN YOUR AREA IF IT WOULD BE WILLING TO DONATE MATERIALS FOR A COMMUNITY-BASED PROJECT. IN EXCHANGE, OFFER TO PUBLICLY ACKNOWLEDGE THE STORE AS A SPONSOR OR ARRANGE TO EXHIBIT SOME OF THE 100 FAMILIES ARTWORK AT THE STORE.

ALSO CONSIDER OTHER SOURCES OF MATERIALS: OLD CLOTHES CAN BE CUT UP INTO FABRIC SCRAPS FOR QUILTS. TIN CANS CAN BE HAMMERED INTO FRAMES AND OTHER ITEMS. EMPTY TOILET PAPER ROLLS AND FLATTENED CARDBOARD BOXES CAN BE DRAWING SURFACES OR SCULPTURE MATERIALS. VISIT RECYCLING CENTERS IN YOUR AREA FOR MORE IDEAS.

HOW CAN 100 FAMILIES SUCCEED IN AREAS THAT LACK COMMUNITY INFRASTRUCTURE (SCHOOLS, ARTS ORGANIZATIONS, COMMITTED RESIDENTS)?

COOPERATION AMONG VARIOUS COMMUNITY GROUPS IS ESSENTIAL. YOU WILL NEED TO INVESTIGATE WHETHER THE GROUPS IN YOUR AREA ARE WILLING TO WORK TOGETHER. IF NO SUCH ORGANIZATIONAL TIES EXIST, INVITE FAMILIES FROM THOSE NEIGHBORHOODS TO PARTICIPATE IN A 100 FAMILIES PROGRAM IN ANOTHER AREA. THEY MAY BE INSPIRED TO RETURN TO THEIR NEIGHBORHOODS AND BEGIN THEIR OWN GRASSROOTS COMMUNITY ORGANIZATIONS.

100 FAMILIES OAKLAND HAS HAD BOTH SUCCESSES AND CHALLENGES. ONE SESSION IN EAST OAKLAND WAS ABANDONED DUE TO LACK OF SUPPORT AND COOPERATION AMONG THE LOCAL SCHOOLS, COMMUNITY ORGANIZATIONS, AND PARTICIPATING FAMILIES. IN WEST OAKLAND, HOWEVER, THREE LOCAL ARTS ORGANIZATIONS (M. ROBINSON BAKER YMCA, THE ATTITUDINAL HEALING CONNECTION'S ARTESTEEM PROGRAM, AND HOOVER ELEMENTARY) STRENGTHENED THEIR RELATIONSHIP BY COLLABORATING ON 100 FAMILIES. AMANA HARRIS, EXECUTIVE DIRECTOR OF ARTESTEEM, EXPLAINED, "WE ARE THE HOST

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ORGANIZATION AND FACILITATE THE PROCESS, HIRING THE ARTISTS, PAYING PEOPLE, ALL OF THE ADMINISTRATIVE STUFF. BUT WE DON'T HAVE THE SPACE. THE YMCA HAS THE SPACE, AND HOOVER HAS DONE THE RECRUITING. SO TOGETHER WE ARE A VILLAGE, A NEIGHBORHOOD PARTNERSHIP.”

HOW CAN 100 FAMILIES DEAL WITH VIOLENCE?

AVENUES FOR PROCESSING AND RESPONDING TO TRAUMA AND VIOLENCE ARE BUILT INTEGRALLY INTO THE PROGRAM. AT A 2008 GATHERING IN WEST OAKLAND, FOR INSTANCE, GUNSHOTS WERE FIRED AT THE HOSTING FACILITY WHILE FAMILIES WERE WALKING INSIDE. ORGANIZERS AND SITE STAFF IMMEDIATELY GATHERED THE FAMILIES INTO THE GYMNASIUM TO FORM A “HEALING CIRCLE.” THEY TALKED ABOUT THE EVENT, SHARING THEIR FEELINGS, AND THEN PROCEEDED TO MAKE ART, RESPONDING TO THE INCIDENT THROUGH THEIR WORK. THIS EXEMPLIFIES THE ABILITY OF 100 FAMILIES TO ADDRESS, RESPOND TO, AND ABSORB VIOLENT ACTS, CHANNELING THEM INTO PRODUCTIVE, CREATIVE EXPRESSION (SEE APPENDIX B, PART 4).



HOW DO WE KNOW IF 100 FAMILIES IS WORKING? WHY IS IT IMPORTANT TO EVALUATE THE PROGRAM?

OAKLAND ORGANIZERS HIRED A PROFESSIONAL EVALUATION COMPANY TO POLL PARTICIPANTS ON THE PROJECT'S EFFECTS. AN EXAMPLE OF THIS SURVEY IS INCLUDED IN THIS PUBLICATION TO GIVE YOU AN IDEA OF THE TYPES OF QUESTIONS THAT WERE ASKED. HIRING AN OUTSIDE COMPANY IS NOT NECESSARY, HOWEVER. YOU CAN SIMPLY DISTRIBUTE SHORT SURVEYS PERIODICALLY THROUGHOUT THE 10-WEEK SESSION.



ACTION LIST 4

DOCUMENTATION

1. ORGANIZE YOUR INFORMATION-GATHERING PROCESSES. DECIDE WHAT TYPES OF INFORMATION YOU WISH TO COLLECT (ADMINISTRATIVE NOTES, LESSON PLANS, PHOTOGRAPHS OF PARTICIPANTS, IMAGES OF ARTWORKS, ACTUAL ARTWORKS, SURVEY RESPONSES) AND ASSIGN RESPONSIBILITY FOR GATHERING EACH PIECE.
2. SECURE ANY EQUIPMENT YOU MAY NEED, SUCH AS A DIGITAL CAMERA. ASK THE FAMILIES' PERMISSION TO TAKE AND USE THEIR PHOTOS FOR FUTURE EXHIBITIONS PROMOTING 100 FAMILIES. DRAFT AND DISTRIBUTE A CONTRACT FORMALLY REQUESTING THEIR PERMISSION AND SIGNATURES.
3. SEEK OUT VENUES FOR THE CONCLUDING EXHIBITION. START WITH THE COMMUNITY SITE HOSTING THE 100 FAMILIES WORKSHOP AND MOVE OUTWARD. WOULD THAT LOCATION BE INTERESTED IN DISPLAYING THE ARTWORK? DO THEY HAVE CONNECTIONS WITH OTHER ORGANIZATIONS THAT WOULD? CONSIDER VENUES THAT ARE INVESTED IN THE COMMUNITY AND WOULD OFFER MAXIMALLY EFFECTIVE PUBLIC EXPOSURE.
4. IN ADDITION TO PUBLICLY EXHIBITING THE WORK, SHARE YOUR SURVEY RESULTS AND LESSON PLANS WITH OTHER COMMUNITY ORGANIZATIONS THAT MIGHT BE INSPIRED TO UNDERTAKE SIMILAR PROJECTS.
5. CREATE AN ARCHIVING SYSTEM. DECIDE WHAT WILL BE DONE WITH THE MATERIALS AFTER THE CONCLUSION OF THE PROGRAM AND EXHIBITION. HOW WILL THE MATERIALS BE ORGANIZED AND PRESERVED FOR FUTURE REFERENCE? IS THERE AN ORGANIZATION OR INDIVIDUAL WILLING TO STORE THEM?

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BY CONSISTENTLY SOLICITING FEEDBACK, ORGANIZERS CAN LEARN AS THEY GO ALONG WHAT THEY CAN DO BETTER, WHAT ISN'T WORKING, AND WHAT IS. THEY CAN ALSO GET A MORE GLOBAL OVERVIEW OF HOW THE GROUP AS A WHOLE HAS CHANGED OVER THE COURSE OF THE PROGRAM.

WHOM CAN WE CONTACT WITH QUESTIONS AND SUCCESS STORIES?

IF YOU HAVE QUESTIONS REGARDING PARTICULAR CHALLENGES OR LOGISTICS, OR IF YOU WANT TO TELL US ABOUT YOUR SUCCESS WITH THE PROGRAM IN YOUR COMMUNITY, WE INVITE YOU TO CONTACT CALIFORNIA COLLEGE OF THE ARTS CENTER FOR ART AND PUBLIC LIFE AT 510.594.3763 OR BY EMAILING [CENTER@CCA.EDU](mailto:center@cca.edu).



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Lesson plan

Topic: Family mapping

Mediums: Photography, drawing

10 weeks / 2 hours per week / 12-35 participants / participants remain consistent throughout 10-week session.

SYLLABUS

Week 1: Introductions / Mapping our families / Guidelines / Expectations

- Introduce yourself to the group.
- What two places are most significant to you? Why?
- What do you like about your neighborhood? What would you change?
- What are your expectations for this project? Is there anything you hope to accomplish?

Week 2: Basic Cartooning

Week 3: Figure Drawing

Week 4: Begin Final Project: Sketch

Week 5: Finalize sketch / Transfer

Week 6: Introduction to Acrylic Painting

Week 7: Work on Final Project / Prepare for in-progress critique

Week 8: Critique / Paper-cuts and Text

Week 9: Finish Final Project

Week 10: Exhibition and Presentation Planning / Evaluation.

MATERIALS

- Disposable cameras, money for developing
- Blow-up of a map of local area, different colored markers.
- Pencils, paper, erasers
- Big pad of paper, markers
- Scissors, glue sticks, white glue
- Vine charcoal, white conte, newsprint, black paper, fixative
- Artist's tape, clear tape
- Thumb tacks
- Acrylic paint, matte medium, brushes, some palette knives
- Plastic cups, plates, knives for palettes/mixing.
- 2 big buckets
- Collage materials; alphabet stencil, astrobright paper, magazines.



- Rags
- Transfer paper
- Tracing paper
- Clamp Lamps*
- Surfaces for final project: 36" foam core? 22 x 30" Rives?
- Portfolio for storing art.
- Dry erase markers

Phase I. Getting Comfortable with Art & Personal Expression

Key Questions:

1. What will I gain from participating?
2. Is art valuable to me?
3. How can I tap into my innate creativity?
4. What skills can I learn to express myself and the needs within my community?

Benefits:

- Understanding myself better ... being open to explore and express
- Bonding—family and group as community
- Building self-confidence
- Bringing visibility to my community

LESSON PLANS Week 1: Contact

- (10 minutes) Introduction to me. Overview of goals: discuss family, collaborate, connect.
- (20 minutes) Who are you? Names, locations (use different markers on map to draw out locations), place of school/work, 2 more places of interest to your family (could be church/temple, a close relative's house, favorite restaurant or hang out). How you heard about this project and what you expect/hope to do. What do you like about your neighborhood? What would you change about it?
- (5 minutes) Discussion: Identify connections within the group: how are we similar? How are we different?
- (10 minutes) Guidelines: Everyone participates. No dissing. Be respectful. Take risks; just try; don't be intimidated. There is no right or wrong way to make art. Pay attention. Have fun.
- (25 minutes) Art Activity: Draw /add places on the map that are significant to your family history: Buildings, distant lands, etc.
- (10 minutes) Photography Assignment: Brief slide show on conceptual self-portraits and photography. One disposable camera per family; shoot photos that describe what you think is unique about your family. Try to include people (family members, but who else is important to your family?), things (photos of photos, important memorabilia), places (where are the important places in your family? Kitchens, workplaces, student desk?). Each person shoots 5-6 photos.



Week 2: Research

- Turn in cameras.
- Drawing exercise: Basic Cartooning. Introduction to drawing people using geometric shapes. The figure, front, side. The face, front; side.
- What does family mean to you? When I think of family, I think of _____, when I think of family bonds, I think of _____.
- Family portrait: Every family does a family portrait privately for 20 minutes. Include people, a place, and a thing. Families show and discuss the portraits: What was surprising? Did you learn anything about each other?

Week 3: Figure Drawing

- (20 minutes) Gesture drawing. Use lines, loops to sketch out figure. Demo charcoal and gesturing. Draw 30-second gestures for five minutes. Check in for 5 minutes.
- (55 minutes total) Figure drawing. Demo: just see lights and dark shapes: 15 minutes. Draw: 2 x 15-minute poses. Pin up and talk (10 minutes).
- (5 minutes) Break.
- (30 minutes) Conte drawing. Demo (5 minutes). Use white chalk on black paper. Just draw light. Draw (20 minutes). Review (5 minutes).
- (10 minutes) Clean-up
- Look at photography assignment.

Phase II. Family Definition & Expression

Key Questions:

1. How can I express my point of view, beliefs about a subject or issue?
2. What is the relationship between my family and the neighborhood we live in?
3. How can we best collaborate as a family to make a collective work of art?
4. How can art make a difference in my community?

Benefits:

- Transforming my view of the world and the difference I can make in it.
- Discovering my unique, personal voice
- Enhancing my relationships

Week 4: Action: Final project.

- (15 minutes) Describe assignment:
- Choose one:
 - Metaphor of My Family. My family is like: a web? Tree? Set of bowls? Meal? The seasons? Create a work of art that is a symbolic portrait of your family. Show the individuals and the group. Be sure to represent what makes you and your families unique. Include some text to give the viewer some hints. Also, write 1-2 pages about your art and why you chose the metaphor. It can be a poem. You may include song lyrics or famous quotes. You must reveal your intention and motivation behind the artwork.
 - Map of My Family: Map your family's story. You should include some of the following: roads, significant



landmarks, routes, modes of transport, buildings, people. Include a legend. The map may include true immigration stories, or make up a “Day in the life of my Family” and map the neighborhoods you travel through.

- Media: Acrylic painting, collage, photography, drawing.
- Requirements:
- Must be at least 3' x 3'
- Every family member must contribute something.
- (45 minutes) Brainstorm ideas: do a sketch.
- (20 minutes) Discussion.
- (40 minutes) Finish sketch.

Week 5: Transfer.

- Finalize sketch.
- Demo: Grid, photocopy, transfer. Transfer design using photocopy blow-ups and transfer paper.
- Warn about paint next week.

Week 6: Painting.

- (30 minutes) Demo: Acrylic painting: introduce materials, brushes, color wheel; 5 items: paint, palette, water, brush, rag; how to start a palette; guidelines: brush in hand or in water, you can always paint over, mix on the palette.
- Paint/continue working on sketch.

Phase III. Creating the Big “Ta-Daa” Family Project

Key Questions:

1. What themes / topics do I want to address? What is my point of view?
2. How can I approach this problem creatively with my family?
3. How can I bring my best self to this project?
4. What does success look like for me, my family, my community?
5. What support do I need in order to complete this project?

Benefits:

- Ability to trust in the creative process. Patience and problem solving
- Family and community support. Gain a new language for expressing myself and my community needs.
- Feeling of empowerment

Week 7: Painting/Lab.

- Studio day

Week 8: Interdisciplinary Critique

- (60 minutes): Two visual arts groups get together to present their works for feedback: What is the work trying to communicate? What is effective? What doesn't work?
- Guidelines: Talk about your experience, not about what you think the artist should do.

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- Balance negatives and positives.
- There is no right or wrong. The artist may choose what feedback to receive, but take notes as necessary.
- (10 minutes) Break.
- (5 minutes) Slide show: Text and paper cut outs. Look at Frida Kahlo's banners, Ezra Li Eismont, and J. Otto's "paper cut" text.
- (5 minutes) Demo: Paper cut J. Otto text. Cutting out cursive text.
- (40 minutes) Work.

Week 9: Painting/Lab.

- Review list of critiques. Finish work. Add lights and darks, final touches.
- Submit form for art exhibition labels.

Week 10: Install / Final critique / Evaluation:

- Exhibition overview. How will the work be exhibited? What supplementary materials (statement, names) need to appear?
- Presentation: Families decide on who will speak, what will he/she say? Keep it concise.

POSSIBLE ADDITIONAL ART ACTIVITIES

ACTIVITY	CONCEPT	MEDIA	OTHER SUPPLIES
Paper cuts	Positive/Negative	Paper cuts (draw and cut out with X-actos, or cut up and paste, OR make "stained glass" with black paper for lead and tissue paper for glass)	X-actos, cardboard, scissors, glue, B&W paper, colored tissue paper
Figure Drawing	Seeing shapes and lines, not things	Charcoal, white conte on black paper	Clamp Lamps
Self-portrait (things, places, body)		Collage, photo, etc.	
	Self-identity	(homework:) Shoot photos: what's unique about you? Your feelings? Your family? (classroom) Discuss photos make collage.	Disposable cameras, money for development, collage materials: scissors, glue.
Sequential art	Sequence, narrative, pattern, repetition	Styrofoam prints	Rollers, relief ink, plate glass



Lesson plan

Topic: Family, African-American quilt-making traditions

Medium: Quilting

Week 1: Introductions

- (10 minutes) A little about me. Why are we here? Share a creative experience, maybe sewing related.
- (30 minutes) Who are you? Name your cultural heritage. Where are you? Where were your ancestors? Think about buildings that you and your family frequent. What do they look like? Think about faces and bodies. What do you and your family look like? Think about colors that represent you and your family. Not only skin and clothing but moods and emotions.
- (15 minutes) With construction paper, cut out colors and shapes that represent you or your family and/or neighborhood. Tape them in family clusters to the wall.
- (10 minutes) Break.
- (One hour and twenty minutes) Cut shapes out of fabric and glue. Think plants, schools, favorite foods, your grandma. Be spontaneous!
- (15 minutes) Plan for next week. Bring old magazines and look at everything like you will cut it out of fabric!
- (15 minutes) Clean-up.

Week 2: Research

- (One hour) Look at books about quilting. As you read and look at images, make a note or sketch of images and ideas that resonate with you.
- Study traditional forms used in quilt making. We will look at “log cabin” and “maple leaf” patterns.
- How did African Americans take these traditional forms and make them their own? Look at African-American quilt examples.
- Look at books about African textiles, especially the story quilts.
- (Ten minutes) Bathroom break.
- (One hour and thirty-five minutes) Using your notes and sketches, make a “quilt” square out of paper.
- (15 minutes) Clean-up.

Week 3: Color and Textiles

- (15 minutes) Set up what we need to accomplish today: Learning about color and textiles and choosing what materials we want to use in our squares.
- (15 minutes) Look at prepared color palettes made from fabric scraps to explain a little of color theory (warm tones, cool tones, natural tones, color opposites, etc.)
- (30 minutes) Look at swatches of fabric with varied fiber content and textures. Briefly discuss hemp, organic cotton, and petroleum-based fiber and how their use effects the environment. Arrange the swatches to get contrasting textures.
- (10 minutes) Break.
- (One hour and thirty-five minutes) Using last week’s notes and squares, choose what textiles you need for your squares.
- (15 minutes) Clean-up.



Week 4: Begin your Square

- (20 minutes) Review weeks 1-3 with paper squares, sketches, and notes at hand. What are the images that move you when you think of family and/or neighborhood? Make a list and edit it down to 1-5 things.
- (40 minutes) Using pencils, erasers, and construction paper, cut out letters, figures and shapes you want to represent your family. When you are satisfied cut them out to use as a pattern to cut the fabric.
- (10 minutes) Break.
- (10 minutes) A brief tutorial on cutting and safety.
- (One hour and twenty minutes) Cut images and words out of cloth.
- (20 minutes) Clean-up.

Week 5: Sewing and Heat Transfers

- (15 minutes) Break up into 3 groups: Hand-sewing, heat transfer, and machine sewing. Everyone chooses 2 out of 3. Some sewing machine experience required to operate sewing machines.
- (One hour and ten minutes) First rotation: Machine sewers are introduced to the machines/safety. Those that will be doing heat transferring receive a demo and iron safety instructions. Hand-stitchers are offered 3 types of stitches to use in their squares (running, blanket, and chain stitch).
- (One hour and fifteen minutes) Switch to second rotation for sewing machines.
- (20 minutes) Clean-up.

Week 6: Sewing the Squares and Catch-up with Heat Transfers

- (15 minutes) Set up the three stations for hand-stitching, cutting, and machine sewing. This will be repeated for weeks 7-9, except for heat transfers.
- (One hour and ten minutes) Rotation #1
- (One hour and ten minutes) Rotation #2
- (15 minutes) Do a self-assessment. How does your square look to you? What could be better? How to make the changes you want to make to your work what you want it to be. Show your work to others in the group for constructive feedback.
- (20 minutes) Clean-up.
- Next week: Bring any buttons, shells, beads, seeds, jewelry, etc. from home that you want to sew onto your square.

Week 7: Sewing the Squares

- (15 minutes) Break out the embellishments! Short tutorial on how to stitch or glue these objects onto your square.
- (15 minutes) Set up two stations for hand-sewing and gluing and machine sewing.
- (One hour and forty minutes) Finish individual squares.
- (30 minutes) Planning the family quilt.
- (20 minutes) Clean up.

Week 8: Sewing the Squares

- (30 minutes) Composing the family quilt. Set up to sew together. Plan the steps toward finishing the project. Choose one family member to machine sew.
- (Two hours and ten minutes) Work together to stitch quilt together. Each family will have use of a sewing machine and an area in the room to spread out.
- (20 minutes) Clean-up.



Week 9: Sewing the Quilt

- (30 minutes) Set up to sew together. Make a realistic assessment of what can be completed today.
- (Two hours and ten minutes) Work on squares.
- (20 minutes) Clean-up.

Week 10: Preparing for the exhibition

- (30 minutes) Compile family names to be exhibited with the quilt.
- (One hour) Decide how the work will be exhibited.
- (One hour) Prepare work for transport.
- (20 minutes) Brief review and critique of the course.
- (10 minutes) Clean-up.



Lesson plan

Topic: Family heritage, using movement to tell stories

Medium: Dance

Class 1

Goal: Introduce movement as expression; get students to feel comfortable moving and expressing themselves.

20 Minutes

Introduce each other, who we are, where we come from. Our experience with dance, or lack of experience with dance; what we feel about dance, and what we hope to learn from this class.

5 Minutes

My introduction: Movement is unique to each body. Each body is made differently. Some things are easier for some people, some things are harder. Some people have good rhythm, some people have good arm and leg coordination, some can express easily with their faces. We are all unique.

Ideas for what we will work on this 10 weeks—learn basic movements, get all parts of the body connected together, head, neck, eyes, hands, learn to express words, actions, so that we can put together a story/stories to dance/act at the end of the 10 weeks.

5 Minutes

Warm up

25 Minutes

Move around like different animals, get your body to feel like the animal. Could be an elephant, peacock, chicken, deer, crocodile, bird, monkey, horse or the elements: fire, water, wind.

Leftover Time

Where I come from” poem

Each family: Pick four ways to describe where you come from. You can describe your home, neighborhood, where your grandparents came from. You can describe the people, the land, or the surroundings. Each family member has to contribute one line. Using the gestures that we learned, use your body to describe where you come from.

Class 2

Goal: Introduce movement as expression; get students to feel comfortable moving and expressing themselves.

5 Minutes

Warm up

20 Minutes

Review basic stances of Bharatanatyam. Practice walking with different rhythms—3s and 4s, fast and slow. Review the steps we learned from last week, introduce these steps to new students

30 Minutes

Move around like different animals, get your body to feel like the animal: Elephant, peacock, chicken, deer, crocodile, bird, monkey, etc. Get students to suggest different animals and think of ways to enact these animals, using postures, movements, etc. Or act out the elements: fire, water, wind.



10 Minutes

Add these movements of animals and elements to the footwork we learned earlier in class Do a free style "Where I come from" poem with the new people

Class 3

Goal: Build on their skills gained last week in expressive and rhythmic dance to communally create an interpretive poem. Students will feel freer in expressing themselves.

5 Minutes

Warm up

20 Minutes

Review animals/elements with returning students, have returning students show the movements to the newer students.

10 Minutes

Add rhythmic movement to the animals and elements

10 Minutes

Brainstorm: Verbs and Nouns. Get suggestions from the class and enact these verbs and nouns. Get them to think of different ways to express them.

10 Minutes

Break

25 Minutes

Interactive Poem. Using the gestures we learned earlier in class (animals, actions, people), interpret repetitive poem. Closing circle dance.

5 Minutes

Closing Circle dance

Class 4

Goal: Make students more aware of rhythm and begin to use rhythm when performing poem. Level of comfort in expressing oneself increases, begin to express personal emotions.

5 Minutes

Warm up

25 Minutes

Activities with rhythm sticks

10 Minutes

Different gaits, ways of moving across the floor, isolating different body parts



10 Minutes

Break

15 Minutes

Continue brainstorm of people and actions, introduce feelings

20 Minutes

Continue with third and fourth stanzas of poem. Introduce a rhythm and have them move to the beat of the poem.

15 Minutes

"We are" poem. Write a group poem describing who we are, group brainstorm and group writing.

Class 5

Goal: Generating individual/ family expression

5 Minutes

Warm Up

10 Minutes

Rhythm call and answer, with sticks and feet

10 Minutes

Partner dancing with sticks

25 Minutes

Interpretive poem with rhythm (select percussionists)

10 Minutes

Break

20 Minutes

Finish "We Are" poem brainstorm, brainstorm movement for poem

10 Minutes

Demo of storytelling, discuss possibilities for final project

30 Minutes

Families share stories that they brought, possibilities of final project, talk about next week's plans. (If they don't bring stories, or don't want to do stories, we will instead do family "We Are" poems.)

3 Minutes

Closing



Class 6

Goal: Creating Family stories

5 Minutes

Warm Up

15 Minutes

Partner Dancing

20 Minutes

Share with class the stories that we will be presenting, brainstorm movements/ways to present the stories

15 Minutes

Group/ Family time for brainstorm, come up with ideas

10 Minutes

Break

15-20 Minutes

Group/ Family time for brainstorm, come up with ideas

20 Minutes

Putting movement and words together

5 Minutes

Closing

Class 7

Goal: Preparation for Performance

5 Minutes

Warm Up

15 Minutes

Steps that help you move

25 Minutes

Put together story narrative, break up story in parts

30 Minutes

Rehearse part by part

Rest of time

Share with other classes.



Class 8

Goal: Preparation for performance, costume/mask making

5 Minutes

Warm up

45 Minutes

Rehearse story/poem

1 Hour

Make costumes/masks for performance

Class 9

Goal: Preparation for performance

5 Minutes

Warm Up

1 Hour

Rehearse, rehearse, rehearse!

10 Minutes

Break

20 Minutes

Rehearse

15 Minutes

Stick Dance

Class 10

Goal: Share with families/Celebration!



Lesson plan

Topic: Art project for 100 Families Teaching Artists that uses Studio Habits of Mind approach

Medium: Paper

Throughline that relates to this project:

Form (or the visual elements in a work of art) is a vehicle through which Content (message/meaning in works of art) can be communicated

Understanding Goals for this project:

1. Participants will experiment with negative space and spatial relationships to create a dynamic composition in an artwork.
2. Participants will translate an image from one medium to another.
3. Participants will play with color, composition, and mixed media elements to express ideas of personal significance in an artwork.

Vocabulary for this Project:

Negative Space / Spatial Relationships / Illusion of Depth / Symbolic use of color / Dynamic composition

Steps:

1. Arrange the 2 “personal objects” on the table in front of you in such a way that one is “closer to you” than the other one.
2. On a 9-by-12 sheet of paper, make a drawing of the two objects by first drawing the space around the objects. The objects must be drawn so they to go off the page on two edges of the paper.
3. Using tracing paper, trace the areas of negative space on your drawing. Cut the “negative shapes” out.
4. Select sheets of colored construction paper/magazine elements that symbolize/convey how you feel about the 2 objects.
5. Using the tracings of negative space as templates, cut out shapes from your selected construction paper/magazines sheets.
6. Assemble and glue the cutouts on a second 9-by-12 sheet of paper (either white or colored). When the piece is complete we will have a brief round of peer to peer feedback in which we tell each other what “message” we are getting from each others’ artworks.

Debrief discussion:

Think about the activity you have just completed. Reflect upon your thought processes and actions from beginning to end. Make a list, categorizing everything you’ve just done, said, and thought about during the project.