

**World in Progress  
Final Grant Report  
April 20, 2019**

Thank you for the opportunity to reflect on our grant program goals and outcomes. In 2018, we sought out to make an innovative arts-based racial equity program that built on best practices in racial justice education and facilitation methods, while infusing artistic teaching methods to successfully engage communities of all learners. Through the support of the Alaska Community Foundation and the Juneau Community Foundation we were able to create the program, practice it in two different forms with two different cohorts, develop outreach materials, and build a business model that sustains itself into our next steps.

**PROGRAM DEVELOPMENT**

Most of the grant funds were used for developing the backbone of our program: the workshop curriculum and resource guide. Since March of 2018, we collected content, activities, and other notes on best practices. We gathered this sort of research from our own past practices as teaching artists, facilitators, and scholars in racial justice and trauma healing. We also deeply researched current trends and language in the field, especially as it relates to institutional practice.

Our research helped us understand what learning objectives students would need to meet in order to examine their personal and professional roles in racial equity. Having these, we began to create participatory, arts-based activities to achieve them in a group setting. Please see Appendix A where we've provided some examples! We wove the activities together into one day-long workshop, with the intention of creating a learning cohort across a shared field or industry.

Knowing that we wanted to keep participants engaged and connected to the content and to each other well beyond the workshop, we believed that the development of a post-training resource guide would strengthen participants' experiences. We created a resource guide that we call the "Expansion Pack," which is composed of a series of exercises that aim to deepen their understanding of racial justice. These exercises are worked through both with fellow members of their cohort, as well as with members of their organization, so that learning extends beyond those who attended World in Progress in person.

**IN PRACTICE**

Piloting the program allowed us to test it to ensure its impact and success. While our original grant application was for one pilot, we were grateful to have had the opportunity to test it *twice* - once as a 4-hour version (we called this "WIP Lite") and one as the full-day 7-hour version + 6-week Expansion Pack.

WIP Lite: Knowing that many professional development opportunities are often wrapped into bigger events (like conferences or summits), we saw the benefit of creating a version of our full-day curriculum that could more easily fit into full schedules while taking advantage of a large scale convening. WIP Lite was tested with a group of approx 16 participants in Tacoma, WA, a cohort of Northwest arts business/organization grantees. It was successful in covering a breadth

of information, but with the advantage of working with an already established cohort. It allowed several new activities to be tested, allowing us to better understand how long they would take, how participants would interpret our instructions, and whether or not our learning objectives were being reached. Practicing WIP Lite was extremely helpful in crafting our day-long curriculum.

Full-day WIP: Twenty two participants across eleven organizations, all within the arts and culture sector of Juneau, gathered on March 26, 2019 for the full 7-hour pilot of our curriculum.

Things participants said:

- One enjoyed the “organic feel of using artistic expression to get at issues from the ‘back door’ in a visceral way vs. through the head.”
- Another “really liked the range of exercises designed with purpose. Super creative and took it out of strictly and intellectual sphere and into full body.”
- One believed that the training offered space for “concrete discussions about the Juneau community and organizations.”
- “It helped me expand my thoughts of how I want change to occur. I know I want change, but ‘action!’”
- WIP “helped me to think about how I need to work on uplifting others around me.”

As facilitators we also learned a lot about what activities worked best and what needs improving. We made notes both in real time as the day progressed and in a de-brief after the workshop, and we also asked participants to fill out feedback forms. All of this has had direct impact on what we hope will be an ever-evolving curriculum as we continue to practice it.

## **OUTREACH MATERIALS:**

We also hoped to create and develop outreach materials that could be used not just to advertise the pilot, but to advertise the program once the pilot was completed. We developed a website for World in Progress (<https://worldinprogressak.com>), which is now a landing spot to learn more about the program and to inquire or register for future trainings. We also opened an account with and learned how to navigate Eventbrite, which will be the platform used for registration and payment processing for future World in Progress trainings. Finally, we hired a local photographer to document our work (See Appendix B): she captured moments throughout our pilot so that these images could be used and displayed on our website and future Eventbrite pages.

## **NEXT STEPS:**

We're looking forward to fine-tuning our curriculum and building more partnerships to have even greater impact on individuals and organizations. Now that the backbone of the curriculum has been crafted, the participant registration costs help sustain the time and expenses required to do future trainings. Having tested it in two time formats, we also have a better understanding of how to adapt it and what objectives can be covered in what amount of time. We have upcoming conversations with several different entities, and we're excited about being able to adapt our tools to their varying needs/logistics.

## **ACCOUNTING**

All \$15,000 of the Social Justice Grant were used as following:

### **Program Development \$14,394.44**

192 hours between Christy NaMee Eriksen and Melissa Garcia Johnson

### **Outreach Materials \$544.40**

350.00 photography

194.40 website

### **Facilitation Materials \$61.16**

20.74 hourglasses

21 postcards

19.42 capital copy stickers

## APPENDIX A

### Interactive Gallery (30m)

*Interactive Gallery is designed to be an activity to allow everyone to quietly arrive, get acclimated to the space and to the content, and begin warming up our creative muscles.*

There are 3 activities placed around the room for participants to engage with:

1. **"Self Reflecting"**: participants are asked to draw their reflection on a piece of glass placed over a mirror. Once each person has drawn their reflection, we are able to capture a "class portrait."
2. **Color Check-in**: participants are invited to check in with themselves, then answer the question "how are you feeling today?" by choosing a color from a pile of paint swatches that best represents their answer.
3. **Gallery Grid**: a gallery of artistic, social justice-related images is hung on a wall. Participants are asked "which pieces do you connect with, grip you, or take hold?" They are then invited to take three clothespins and attach them to the images they feel most connected to.

### EXQUISITE CORPSE - EXPLORING OUR STORIES (1h 5m)

*This activity uses a creative writing practice called "exquisite corpse" whereby participants anonymously create a portion of a "poem" that is then read as a whole. It is designed to help participants reflect on some of the moments or messages that shaped our racial identities, and introduces the concept of socialization.*

Participants sit in a circle. Pieces of paper are distributed amongst the group, with different questions on top. Participants privately answer the question, then fold the paper down, and pass it to the next person. When they receive a new piece of paper, they answer the new question. Participants continue until all pages are filled. Questions revolve around early memories such as:

- When were you first aware of yourself as a member of a particular racial group? What racial group are you, how did it happen? I remember...
- How has your racial group been portrayed in the media? What are some specific examples of messages you have received about your race? I remember...
- When was a time that you were proud of your racial identity? I remember...

When participants finish, all poems are pooled together, shuffled, and then re-distributed. Participants are given time to read the poem they're holding quietly to themselves. Then we ask for volunteers to read their poem aloud to the group. After many poems are read aloud, we lead

a group discussion about things they noticed, similarities and differences, and help the group reflect on where we learned information about race. Introduce concept of socialization.

## FROZEN SLIDESHOW (10m)

*Frozen Slideshow is an exercise that allows participants to process and work through difficult content or conversations. This exercise is designed both as a transition piece for the facilitators, but is also an emotional release for participants and acts as a “check-in” so that we can see what emotions might be in the room.*

Participants are asked to stand up, inhale, exhale, and stretch. Facilitators acknowledge that race is ever present in our lives and that it is also an emotional experience. A lot can come when we reflect on the role race has played in our lives!

We invite participants to consider one emotion that came up at some point during the last activity. Going around the circle, we ask participants to dramatize what that emotion without speaking so that it is acted out in front of the group (for example, if someone is feeling angry, perhaps they might frown, shake their head, and cross their arms).

APPENDIX B - photos by Fera Photography



