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For the degree of Master of Arts in Theatre

By

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Thank you to all my friends and family who have listened endlessly to my struggle with the completion of this thesis. “Someday” has arrived!
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ABSTRACT

CTO/ATA/LA: THE CURTAIN IS DRAWN ON A “REHEARSAL FOR REVOLUTION”

By
Jennifer Lang Dithridge
Master of Arts in Theatre

The thesis is a culminating experience for a Master of Arts in Theatre Arts. It archives the work of the Center for the Theatre of the Oppressed/Applied Theatre Arts/Los Angeles, in existence from 2001-2005. The author records the aspirations, challenges, and ultimate outcome of a group of Theatre of the Oppressed (TO) practitioners in the Los Angeles area who worked to offer theatre techniques, as created by world-renowned theatre practitioner Augusto Boal, aimed to combat social injustices. The thesis briefly explores the influence Boal’s cadre of techniques had on CTO/ATA/LA. Boal originally created TO to help oppressed citizens in Brazil demand a better quality of life than their circumstances and class allowed. CTO/ATA/LA strove to apply the same concepts to populations in Los Angeles with varied successes and failures. This study illuminates the journey of this organization.
Chapter 1
INTRODUCTION

Background

This thesis explores and illuminates the origins and effects of the Center of the Theatre of the Oppressed/Applied Theatre Arts/Los Angeles (CTO/ATA/LA), as influenced by the work of Augusto Boal and his techniques in Theatre of the Oppressed. The purpose of this study is to archive the evolution of the organization and the consequent challenges preventing it from coming to full fruition during its existence from 2001-2005. This Los Angeles theatre organization congealed around the techniques of Augusto Boal, known for a body of theatre applications created to be used by any population to explore and possibly solve social challenges. CTO/ATA/LA offers an intriguing study of the outcomes of this work in such a diverse and far-reaching Southern California city. It is important to examine the goals of CTO/ATA/LA both to understand the aspirations of its founders in applying Boal’s techniques for communication and dialogue and to analyze the results of this effort to avoid similar obstacles for future visionary practitioners. The effects of the organization are both brilliant and disappointing. In spite of the high ideals of its founders, CTO/ATA/LA’s lack of rigid structure, absence of funding, and the varying familiarity and experience of the practitioners applying Boal’s work led to the organization’s demise.

When looking at the workshops and events produced by CTO/ATA/LA, it is important to look through several lenses to understand its goals, complexities, and eventual downfall. The efforts of many practitioners were initially combined to create a
solid base from which to launch the group’s ambitious project. The combined energy of CTO/ATA/LA’s members, however, was not enough to sustain the organization. This thesis focuses on three primary areas of research: underdeveloped infrastructure, the lack of financial resources needed to grow the organization’s base and reach, and the disparate gamut of experience and knowledge of the organization’s members, ranging from novice to expert, as determined by research through written documentation and personal interviews with two of its founders and discussed in detail in Chapter 2.

To date, this collection of research about the Center for the Theatre of the Oppressed/Applied Theatre Arts/ Los Angeles does not exist in published form. In an effort to provide readers a deeper understanding of the collaborative inner workings of CTO/ATA/LA, this thesis focuses on archiving flyers and communication produced by the collective in addition to interviews with two of its founders. The group struggled to transform from ad hoc to organized company and as such, few hard copy documents were kept. Meeting minutes and financial reports remained undeveloped; however, flyers were created regularly. Lacking additional formal documents, augmenting this research through two personal interviews with founders Brent Blair and Norma Bowles added breadth and depth during research collection and to the final understanding of this group’s mission and vision. In researching why this organization could not sustain itself, even though it modeled itself after formidable CTOs in other countries, the richest explanation for this is found through these personal interviews in Chapter 4. Interviews took place in February 2009, almost four years after the group had made the decision not to continue to meet or pursue infrastructure toward a formal organization. The result of
these interviews is an additional lens through which the reader can peer: observing the reflection and retrospective consideration by each founder about the strengths and weaknesses of CTO/ATA/LA and how it met its eventual demise.

**A Brief Exploration of the Anatomy of Oppression**

Before the exploration of CTO/ATA/LA can begin, it is important to provide the reader the context in which Theatre of the Oppressed came to be, and subsequently the way CTO/ATA/LA came to be. While this body of techniques is attributed to Augusto Boal, the impetus for his ideas date further back to his mentor Paolo Freire and the seminal book, *Pedagogy of the Oppressed*. Both men lived in Brazil and were directly and indirectly affected by “a country of great regional disparities and social inequities” (Perry 6). Yet despite these inequities, it was their individual beliefs that “knowledge is power” that fostered their parallel pursuits to empower the oppressed who suffered under political tyranny.

When truly considering the construction of an oppressive environment, many question how the scaffolding supporting it is sustained. How is the strength of a small minority able to rule the sheer volume of a majority? As presented in *Rational Justice*,

A sad fact in our human condition is that, in many places, an oppressive minority succeeds in controlling an oppressed majority... What has to be explained is not the fact that the man who is hungry steals or the fact that the man who is exploited strikes, but why the majority of those hungry *don't* steal and why the majority of those who are exploited *don't* strike. (Rosen qtd. in Torbjorn, 423)
It is the combination of this question and the consequences of it remaining unaddressed that initiated a passionate pursuit by Freire and Boal to critically consider it.

**Freire Foreshadows Theatre of the Oppressed**

Freire placed his indelible mark on the world through work in education. During his young and formative years in school, he experienced scarcity and lack. Further, as he grew older, he began to deeply understand the ramifications of an illiterate and poor community and the bigger implications of this within a governing structure. As referenced in the foreword to his book, *Pedagogy of the Oppressed*, Richard Shaull reflects:

> He [Freire] came to realize that their [his classmates] ignorance and lethargy were the direct product of the whole situation of economic, social, and political domination – and of the paternalism – of which they were victims. Rather than being encouraged and equipped to know and respond to the concrete realities of their world, they were kept “submerged” in a situation in which such critical awareness and response were practically impossible. And it became clear to him that the whole educational system was one of the major instruments for the maintenance of this culture of silence. (Freire 30)

Understanding the oppression imbedded throughout the educational system, Freire deconstructed the framework to explain the effects. As stated in Chapter 2 of *Pedagogy of the Oppressed*,

> Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the
teacher issues communiques and makes deposits which the students patiently receive, memorize, and repeat. This is the “banking” concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. (Freire 72)

Freire’s interest in problematizing education in hopes of changing the student/teacher relationship from banking education to dialogical education with the end goal of changing the oppressive educational system influenced Boal greatly. Freire argued:

Those truly committed to liberation must reject the banking concept in its entirety, adopting instead a concept of women and men as conscious beings1, and consciousness as consciousness intent upon the world. They must abandon the educational goal of deposit-making and replace it with the posing of the problems of human beings in their relations with the world. "Problem-posing" education, responding to the essence of consciousness --intentionality -- rejects communiques and embodies communication. (Freire 79)

Growing up in Brazil, Boal was aware and familiar with Freire’s research and his impact on oppressed populations. Boal’s work was directly influenced by Freire’s pursuit of education through dialectical engagement. Boal saw the same dialogue possible with actor and spectator in his effort to physicalize the discourse Freire explored in the field of education. This physical manifestation of dialogue would create myriad techniques that grew to eventually become Boal’s arsenal of Theatre of the Oppressed (TO).

1 This excerpt is found in Pedagogy of the Oppressed, published in 2011. In the original translation of the book in 1971, this citation read “concept of men as conscious beings”, pg 66.
The Evolution of TO and Eventual CTOs

Beginning in 1956, Boal began his work as the new Artistic Director of the Arena Theatre in Sao Paolo. During his tenure of 15 years, he worked to transform theatre when “He created a system of preparatory exercises involving a psychophysical approach to the role, based on Stanislavski…thus going further than the staging of the text known by heart” (de Carvalho par. 7). While working with the actors at the Arena, the small rehearsal space was referenced by the artists as the “Laboratory.” Surely, this moniker defined not only the space and investigative nature of Boal’s stagings, but also referenced the scientifically educated man himself, a trained chemist who enjoyed the discoveries research and testing provided.

Boal’s relationship to theatre deepened as he honed his skills in the tight spaces provided by the Arena. As Boal continued to educate himself about the performing arts, he vehemently argued against the coercive system of Aristotle’s Poetics, as presented in his treatise Theatre of the Oppressed. This became his platform for theatrical praxis. In the chapter titled “In What Sense Can Theatre Function as an Instrument for Purification and Intimidation?,” the author concludes:

It is necessary to make sure all [inhabitants of a city] remain, if not uniformly satisfied, at least uniformly passive with respect to those criteria of inequality.

How to achieve this? Through the many forms of repression: politics, bureaucracy, habits, customs- and Greek tragedy. (Boal, Theatre 25)

The political unrest throughout the history of Brazil, especially acute during the 1960s and 1970s, provided fodder and immediacy for the need to incite his audiences
toward revolutionary change. His engaging theatrical practices disturbed the unyielding rigidity of the government, and soon Boal found himself victim of imprisonment, torture and exile:

From repression and censorship to exile, to electoral and parliamentary skullduggery, Boal is no stranger to crisis within the theatre and without[.]…For those who have learned from Boal, there is also a responsibility to apply his own methods of interrogation to his work and ask what lies beyond Theatre of the Oppressed. (Schutzman 23)

His visceral experience of art, violence, and political fracturing and oppression bore the seed of applying theatre as a means to harness empowerment, for which Boal has become synonymous. Living in Brazil and witnessing, and falling victim to, the aggressive government domination of the poor and uneducated citizens in their country, Freire and Boal dedicated their lives to the abolition of oppression and social injustice. Their work has inspired others to join this movement, including the members of CTO/ATA/LA – the focal subject of this thesis.

Theatre is defined in countless ways, too many to exhaustively list in this thesis. For the purposes of this study reflecting on the aspirations of CTO/ATA/LA to offer TO to Los Angeles participants, Boal’s theatre is explained in the following way,

Rather than confining his work to one arena, he has operated across intersecting registers of community, the popular, the national, and the postcolonial- which could be considered the principal sites of intervention for political theatre today[.]…His engagement with disparate meanings of the political, and his
persistence in finding meaningful applications for his work act against the impulse to have crisis bring theatre to an end. (Schutzman and Cohen-Cruz 23)

Given the liberatory and inclusive nature of Boal’s TO techniques, defining infrastructure to transform individual practitioners in Los Angeles to a cohesive theatre company is no simple undertaking. In explaining the early stages of this development in their book *Theatre Management: Producing and Managing the Performing Arts*, authors David M. Conte and Stephen Langley explain the essential components of a theatre organization,

[...], core issues: producing or presenting artistically satisfying works in accord with their missions, finding and keeping an audience, providing for the financial and creative well-being of an organization or production, and maintaining good personnel and public relations. (Conte and Langley 2)

Although CTO/ATA/LA concerned itself less with the brick and mortar building that physically held a company of actors for the purposes of rehearsed and staged performances, many of the same core issues applied to the success of this company.

This thesis investigates why an organization modeled after Boal’s Theatre of the Oppressed body of work was unable to come to full fruition and sustain itself as a cohesive theatre company. The focus of the study concentrates on three fundamentals of infrastructure: organizational management, funding and varied expertise by its members. Was this group of practitioners unable to successfully develop because it was unable to manage itself in the three areas listed above? The research collected through books, journals, flyers and interviews with 2 CTO/ATA/LA founders will answer this question.
Definition of Terms

The following terms are really many of the techniques and concepts in Boal’s work. In order to aid the reader who may be only somewhat familiar with Boal’s techniques, the following definitions have been included in this study. Found in Lynn E. Perry’s thesis *Augusto Boal’s Theatre of the Oppressed: Its Relationship to Brecht and Freire*, the author provides a succinct list of definitions as follows:

*Arsenal of Theatre of the Oppressed*

is a compilation of theatre exercises designed to awaken the senses, free the body from “muscular alienation,” make the body expressive, and build trust in a group (presented in *Games for Actors and Non-Actors along with Image, Invisible, and Forum Theatre*, published in 1992).

*Forum Theatre*

A collectively created play presented to an audience who, after the first staging, can one by one to interrupt the play, come onstage, replace the protagonist, and alter the course of action. It was also born during the 1973 literacy program in Peru, 1973 (presented in *Theatre of the Oppressed*, published in 1974).

*Image Theatre*

is a wordless sculpting of bodies into images that express an individual connotation of meaning which, participants synthesize with other images to create a collective denotation. Boal developed Image Theatre during ALFIN a literacy program in 1973 in Peru (presented in *Theatre of the Oppressed*, published in 1974).
**Invisible Theatre**

is a scene emphasizing an injustice staged in a public place to an unsuspecting audience. This also grew out of the program in Peru, and was later used in Argentina to avoid censorship police raids (presented in *Theatre of the Oppressed*, published in 1974).

**The Joker System**

is a Brechtian performance style developed in the Arena Theatre of Sao Paulo and debuted in 1964 with Arena Tells About Zumbi (presented in *Theatre of the Oppressed*, published in 1974).

**Legislative Theatre**

is a version of Forum Theatre that Boal took into neighborhoods while he was a member of the city council in Rio de Janeiro, Brazil. At the end of each Forum Theatre process, a law was written and presented to the city council. Thirteen laws were enacted from 1995-1997 (presented in *Legislative Theatre*, published in 1998). (Perry 38-39)

**Rainbow Theatre**

is a series of techniques that evolved from the work Boal did in Paris during the 1980s at the Center of the Theatre of the Oppressed (CTO), Boal found that oppression suffered by Europeans was often internal and developed these exercises to expose the “cops in the head,” what Freire called “internalized oppression” (presented in *The Rainbow of Desire: the Boal Method of Theatre and Therapy*, published in 1995).
Justification

To date, this collection of research about the Center for the Theatre of the Oppressed/Applied Theatre Arts/ Los Angeles does not exist in published form. In an effort to provide readers with a deeper understanding of the collaborative interworking of CTO/ATA/LA, this thesis focuses on archiving flyers and communication produced by the collective in addition to interviews with two of its founders. The group struggled to transform from ad hoc to organized company and as such, few hard copy documents were kept. Meeting minutes and financial reports remained undeveloped; however, flyers were created regularly. Lacking additional formal documents, augmenting this research through personal interviews with founders and members added breadth and depth during research collection and to the final understanding of this group’s mission and vision. Interviews of founders took place in February 2009, almost four years after the group had made the decision not to continue to meet or pursue infrastructure toward a formal organization. The other interviews took place in 2012. The result of these interviews is an additional lens through which the reader can peer: observing the reflection and retrospective consideration by each founder about the strengths and weaknesses of CTO/ATA/LA.

Summary

Through the various sources described above, the study of CTO/ATA/LA is able to be understood by the reader from various angles. As told by experts in the fields of organizational structure, financial sustainability and theatre management, in addition to
insights and reflections from its founders, CTO/ATA/LA is presented through many lenses.
Chapter 2

THE CITY OF LOS ANGELES APPLIES THE ART

The diversity of Los Angeles proves to be its blessing and its curse. Forum Theatre, Legislative Theatre, Newspaper Theatre and many other examples of Boal’s liberatory staging system use the medium of performance to empower audiences to embrace the ideas of tolerance, understanding, and inclusion. Boal’s work was individually practiced in Los Angeles by actors, directors, and therapists when a CTO conference in 2001 (focused on the work of Boal) inspired many more people to gather and meet like-minded practitioners. It was at this time, after a three-day workshop, that a year-long dialogue of huge proportions began, giving birth to the start of CTO/ATA/LA.

The founders offered the following historical background on their website:

Our organization was formed in the late spring of 2001 following a tri-university sponsored visit by Dr. Augusto Boal to the Los Angeles area. After the combined efforts of USC, UCLA, and CAL State LA to host three days of intensive workshops and afternoon symposiums, it became clear that there was greater interest in this emerging art form than had been previously imagined. What ensued was a year of dialogue with a variety of desperate actors from separate organizations about the perceived mission of such an emerging force along with a commitment to bring Boal back in 2002. (http://www.ctoatala.org/about.html)

The Conception and Birth of CTO/ATA/LA

CTO/ATA/LA was an organization primarily overseen by Brent Blair, a full-time instructor at the University of Southern California (USC). As founder of the Applied
Theatre Arts (ATA) program at USC, he saw the addition of Theatre of the Oppressed (TO) methodologies to ATA a perfect marriage. While he was the sole founder of ATA, he lists himself as the co-founder of CTO/ATA/LA.

Boal was brought to USC for a symposium aimed at TO practitioners. Following a plenary session open to the public on the morning of the final day of this first symposium, a group of artists and grassroots TO activists began to assemble. The idea of forming a CTO in the Los Angeles area created a palpable energy amongst the individuals gathered to listen to the Brazilian activist and practitioner. Boal galvanized the crowd, and the beginning stages of CTO/ATA/LA were launched.

This study explores both the reach of Boal’s influence and the incredible efforts the practitioners in Southern California made as well as delineates the activities of CTO/ATA/LA over its short five-year lifespan. The story is about the inspiration that began the journey toward the establishment of CTO/ATA/LA, the challenges faced during this journey, and the slow disbandment that ultimately broke up this collective. This leads to the central question this study explores: what challenges surfaced, even after months of creating a mission statement, that prevented the organization’s success? In pursuing answers, several additional questions arose. What motivated and inspired practitioners in the Los Angeles area to begin a CTO? How did the paths of the future members of CTO/ATA/LA converge to form this collective? What are the retrospective “lessons learned” by the founders and members interviewed for this study regarding the strengths and weaknesses of CTO/ATA/LA? The answers to these questions lead to a deeper understanding of the obstacles that led to the organization’s disbandment.
During its five-year existence, this assemblage congealed to bring Boal to the U.S. four times. In addition, the members reached out to diverse populations who faced oppression and designed and offered workshops and events, while simultaneously striving to define themselves both structurally and idealistically. The passion, work and resolve of these Boalian practitioners should not go unnoticed or undocumented. As of yet, the story of CTO/ATA/LA has not been formally recorded.

**One Summer Workshop and One Synergistic Idea!**

The idea of collecting and combining the talents of Boalian practitioners is credited in great part to USC performance instructor Brent Blair. Working as a theatre professor, a Theatre of the Oppressed (TO) practitioner, and a Linklater voice teacher, Blair did not have any agenda to begin a CTO. However, just as many of Boal's techniques developed from organic causes, so too did this organization.

Because Boalian practitioners were already leading workshops in Forum Theatre, Legislative Theatre, Image Theatre, etc. in different cities in the Southern California area, it was relatively easy to find the common thread of TO work among Blair’s colleagues. He worked with others to bring Boal to Los Angeles to host a conference about the TO body of theatre techniques. Blair found fellow professors at UCLA and CSU, LA, and each of them asked their respective universities to contribute some funding toward sponsoring Boal’s trip to the U.S. and to the workshop at large. With the funding secured, the three educators invited 40 people to work directly with Boal. They elected to bring 10 people each who were facilitating Boal’s work in the Los Angeles area and also opened up the workshop to 10 people who may have known only little about his work but who
might greatly benefit from it. With 40 people attending this first workshop, it was clear the participants were empowered to form a group and continue practicing TO throughout the Southern California area.

Because this workshop was a success, Blair went to work organizing a symposium that could host the original 40 attendees, and many others who had come to express interest in participating in Boal’s next workshop. In 2002, Boal was brought back to the United States and the increase in participation was staggering:

The involvement in 2002 was greater than anticipated. From educators to therapists to social activists, 700 people arrived to take part in this weekend dedicated to Boal’s work and vision. It was evident that many others had a hunger for TO work. ([http://www.ctoatala.org/about.html](http://www.ctoatala.org/about.html))

Boal himself welcomed the crowd and encouraged them to allow their curiosity to guide their education and participation that day. His opening remarks engaged and canonized the group of over 700 people in the Bing theatre at USC. Upon seeing the crowd that amassed, Blair immediately initiated dialogue about creating a CTO organization in Los Angeles to unify the power of these passionate practitioners.

**Communication**

On the heels of Boal’s second visit, the energy among practitioners was infectious. The conversations swarmed with an undercurrent of excitement. This group had been meeting the year prior and had begun establishing some overarching ideas for a future CTO. The website created a “home” for this organization, a place where people

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2 Website has since been removed from the web
could come together, find each other, and communicate about the practices and manifestations of the Theatre of the Oppressed in Los Angeles. While this portal was a wonderful way for many people to find updates on TO work, the website also required a person or people to maintain it. Another challenge faced the group: the amazing amount of time and energy it took to manage and grow CTO/ATA/LA. The most passionate of the core group, “the obsessives,” helped to get the work initiated.

**Co-Productions**

In addition to Blair’s work in Theatre of the Oppressed, many other practitioners resided in Southern California. A close colleague of Blair’s, Norma Bowles, founded her own theatre company in Los Angeles wherein she applied Boalian philosophy to promote social justice. The theatre company is Fringe Benefits. Norma Bowles immersed herself in this work to create a way for LGBT youth to have a “voice,” in the same way Boal aimed to empower and collaborate with silenced and oppressed populations. Since its inception, her theatre organization has continued to attract a diverse population.

Drawing from their individual work and experience, Blair and Bowles began to coordinate workshops collaboratively under the auspices of CTO/ATA/LA. These workshops were titled “Skills Sharing Workshops” and encouraged a diverse population to participate in Theatre of the Oppressed events together, to share ideas, and to foster change through a “rehearsal for life” experience. Examples of these workshops are included in Appendices C-O. With all this powerful work, why did this organization never solidify and grow into more than an ad hoc group of passionate artists? Two foundational pieces were lacking: structure and funding.
Challenges

The arts in many countries are essential, providing outlets for creative thinking and problem solving. However, in the United States, the majority of people perceive the arts as an extravagance.

Germany’s public arts funding, for example, allows the country to have 23 times more full-time symphony orchestras per capita than the United States, and approximately 28 times more full-time opera houses. [1] In Europe, publicly funded cultural institutions are used to educate young people and this helps to maintain a high level of interest in the arts. In America, arts education faces constant cutbacks, which helps reduce interest. (Osborne)

Arts are one of the pieces that are cut first when budgets need to be balanced; therefore, funding is a never-ending hurdle for U.S. arts organizations. In addition to this obstacle, time was a commodity in short supply with the leaders, or “the obsessives” who formed the core council of CTO/ATA/LA. Bowles agreed with Blair regarding the shortage of time.

In addition to this hurdle, infrastructure development and securing financial support can be quite challenging for any organization. Without oversight, guidance, and a clear revenue stream, the path of any organization is, at best, uncertain.

Challenge 1: The Search for Structure

CTO/ATA/LA began as an idea to address social inequities that faced various groups in Los Angeles, primarily using the techniques developed by Augusto Boal. It was Boal’s first visit to Los Angeles in 2001 that fostered a strong response from those who
regularly practiced his techniques. Although Blair had not anticipated such a response, he found himself happily overwhelmed. As the interest and membership grew, so too did the need for direction and oversight. Blair wanted to support the growth of this new collective, but he also held a full-time position at USC that required his complete attention. Decisions early on were necessary to proceed, and Blair strove to facilitate them. Achieving consensus for a mission statement that accurately represented the direction this diverse collective aimed to take, in addition to choosing the organizational structure which would support shared responsibilities, were only two examples of considerations to unify these practitioners.

The need for a clearly defined mission was of utmost importance, without which, a new group dissolves into a sea of individuals working with force toward each personal interpretation of the perceived objectives of the collective. In an article from The Academy of Management Executive titled “Corporate Mission Statements: The Bottom Line,” the authors assert, “When prepared as a formal organizational document, a mission statement[…] is the starting point for the design of managerial jobs and structures. It specifies the fundamental reason why an organization exists (Pearce, II and David 109).

Blair and all the founders knew and appreciated the strength of a mission statement and, as such, prioritized its development. The following is written via email communication by the USC professor:

Here is our mission statement, as we prepared it over many weeks and months as early members of this organization, after much dialogue:
Mission Statement: Center for the Theatre of the Oppressed

*Center for the Theatre of the Oppressed/Applied Theatre Arts/Los Angeles*

1) is a grassroots collective dedicated to the support, exploration, generation and promotion of Liberation Theatre.

2) Our long-term goal is to be a broad coalition movement that crosses multiple boundaries seeking to create a permanent aesthetic of critical consciousness among the communities we serve.

3) Through hosting local workshops, events, guest speakers, symposia, performances, and communication networks, we hope to establish environments that make contact with largely ignored sectors of commerce and culture within underserved communities as a means of creating platforms for the voiceless to facilitate dialogues that are not currently happening.

4) *CTO/ATA/LA* hopes to offer regular events to community members through workshops, educational training programs, networking services (free databases, webmail, etc.), an annual fair festival, and promotion of various projects.

5) *CTO/ATA/LA* is inspired by the work of Augusto Boal, and many others, and strives to create a society that will explore the shadow of our prevailing culture, demystify the numbing effects of a commercialized world, and illuminate the personal into a larger collective culture. By giving agency to the people who have been objectified, and therefore suppressed, we seek to encourage within each individual, the courage to cultivate idea, imagination and desire. *Have the courage to be happy!* (Blair 2009)
As stated above, the founders and new members took a considerable amount of time to pen these statements. The search for clarity and specificity in the governing ideas of the organization is obvious. However, the collective’s desire to remain far-reaching and welcoming to all persons interested in CTO/ATA/LA diluted the potency by which some of these workshops were administered, thereby weakening (in some cases) the product to the public. This is discussed in more detail in the section Challenge 2 TO: Experience Runs the Gamut

After agreeing to this mission, defining the organizational structure of CTO/ATA/LA became paramount. The concept of hierarchy versus democracy, as it applies to the work of Boal, required deliberation when structuring this new CTO. Boal described the focus of Theatre of the Oppressed and his objective to empower people through democratic practices as follows:

To change people - “spectators,” passive beings in the theatrical phenomenon-into subjects, into actors, transformers of the dramatic action […] the spectator delegates no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change – in short, trains himself for real action […] No matter that the action is fictional; what matters is that it is action! (Boal, Theatre of the Oppressed 122)

Simply stated, Boal’s thesis explains the theatre offered a safe environment to bring to life one’s personal circumstances, experiment with possible solutions to oppressive situations and enable the spect-actor to consider applying this in the real
world. In the July 2006 issue of *Text and Performance Quarterly*, the authors underscored Boal’s TO objective in stating “Boal’s work is so closely linked to structural oppression” (Rodriguez, Rich, Hastings, and Page 234) and as such, giving a voice to each person was interwoven throughout the tenants of the TO practice.

With this in mind, adopting a structure for CTO/ATA/LA appeared to call for an organization governed by a democratic approach. Boal’s egalitarian model is prolific throughout his body of work. In the article titled “Democracy is Inevitable,” appearing originally in the Harvard Business Review in 1964, the authors assert:

> It is not accidental that those nations of the world that have endured longest under conditions of relative wealth and stability are democratic, while authoritarian regimes have, with few exceptions, either crumbled or eked out a precarious and backward existence. (Slater and Bennis 1)


> It is the function of leadership to modify the organization to provide freedom for individuals to realize their motivational potential for the fulfillment of their needs and to contribute to the accomplishments of organizational goals. (Bass 43)

This concept has continued to be embraced today by scholars and CEOs alike. As stated in his book *The Future of Work: How the New Order of Business Will Shape Your Organization, Your Management Style and Your Life*, Thomas W. Malone, professor of management at the MIT Sloan School of Management explains, “A Project doesn’t move
forward unless people buy into it … the result of all this participative decision making is an extremely happy and creative workforce” (Malone 58). Knowing that any organization needs leaders to make decisions to move it forward and foster growth, Blair and the obsessives searched for consensus in adopting infrastructure for CTO/ATA/LA.

Specifically in arts organizations, authors agree rigidity is the antithesis of the inclusion-touted arts fields, in which everyone is believed to have a voice. For example, in his book Management and the Arts, William J. Byrnes reminds us:

People do not usually join the staff of an arts organization because they want a rigid and highly controlled work environment. In fact, people who work in arts organizations are often highly self-motivated and vigorously resist regimentation.

(Byrnes 95)

The above argument for democratically organizing the members of the newly-developing CTO/ATA/LA seemed in perfect accord with the ideals set by Augusto Boal himself. However, what required even more consideration was that this collective, while initially drawing new members because of its TO practices, was also a group that honored all Applied Theatre Arts. To that end, Blair fostered an environment that would support each voice within it. Challenges prevailed within this all-inclusive environment. Which begs the question - what went wrong? Why did the organizational structure of CTO/ATA/LA fail to produce the best results for this collective?

Democratic organizational structure functions efficiently because of the complex, interdependence of each member’s contribution. In his book Exploring Management,
author John R. Schermergorn provides an analogous example when making the argument for hierarchical, or scientific, organizational structure:

Are you clear about the principals of scientific management? Think about what happens when a top coach trains a group of soccer players. If the coach teaches players the techniques of their positions and how the positions fit into the overall team strategy, the team will probably do better in its games, right? (Schermerhorn 29)

The key is to carefully define smaller roles, leading to specialized sub-groups and, eventually, departments that interconnect to each other. The interconnection to the governing mission is critical to the members’ investments.

Does this mean that CTO/ATA/LA might have been better supported by a more traditional hierarchical model of organization? Possibly. Many books are available which propose approaches to stage management (and organizational structure) for the leaders of theatre organizations. Most of these approaches support the egalitarian model. But the author of *The Stage Management Handbook* Daniel A. Ionazzi took the time to consider what he coins the “functional [hierarchical] organization” as well. He asserts:

There are some distinct advantages to this kind of structure. Clearly the organization can and will establish a set of ongoing procedures that will streamline the production process. Communication channels should be easy to define and maintain. In essence, the mechanism is in place to produce theatre.

(Ionazzi, 156)
This ad hoc group felt the democratic approach, and its prioritization of inclusion, best represented their collective. The biggest obstacle was that no one was able to give full attention to the growth and oversight of this group, which stunted its growth and spawned additional challenges, also.

**Challenge 2: TO Experience Runs the Gamut**

Because of the liberatory nature of CTO/ATA/LA, the broad and far-reaching mission coupled with the inclusion of practitioners possessing varying levels of Boalian expertise and familiarity eventually promoted frustration by some veteran TO members. Designing the infrastructure of organizations applying exclusively, or almost exclusively, TO methodologies is a challenge. Blair assured teachers, therapists, and community members who showed a passionate interest in using Boal’s methodologies in their work and art were welcomed. By doing so, he encouraged their passion and interest in the TO techniques. This aspiration of equanimity by Blair encouraged people of all backgrounds to become part of CTO/ATA/LA but it did little to congeal the organization’s new and veteran members.

The issue of organizational structure continued to require more attention, and this is when the growing collective sought the guidance of two TO experts, Mady Schutzman and Helene Lorenz, who served as the advisors to the organization. It was recommended this horizontal, egalitarian organization elect one leader, or small group of leaders, to oversee CTO/ATA/LA with detailed focus. The inability of even the most experienced co-founders to scaffold this group’s direction, due to the need for committed time which none of them possessed, produced the early cracks in the foundation of CTO/ATA/LA. In
addition to the absence of a leader, permitting all interested members in CTO/ATA/LA to operate under equanimity – regardless of training or knowledge in Boal’s methods – did little to ensure the work produced under the auspices of the organization was similar in application. But larger still, and most debilitating, was the group’s third insurmountable challenge – lack of funding.

**Challenge 3: Money Matters**

THEATRE IS A BUSINESS, AND IT IS AN ART. These stand not in opposition to each other but hand in hand: the only reason for one is the existence of the other. Theatre must survive financially, and it must communicate aesthetically. Theatre exists as much for the spectator as it does for the purveyor; it is the union of their awareness. (Green 1)

Author Joann Green explains in her book *The Small Theatre Handbook* that the funding piece of any artistic endeavor is fundamental if there are plans for it to progress past occasional projects. While the establishment of the mission statement is essential to the direction, coordination and support necessary to accomplish the goals that lie therein, so too is it essential to create a business statement encompassing the mission of the organization into financially quantifiable metrics. In continuing to explore the reasons CTO/ATA/LA failed to survive, it is important to review the mission statement again through the lens of financial resources needed to scaffold these goals:

Points 3-5 in the Mission Statement as prepared by CTO/ATA/LA are as follows:

3) Through hosting local workshops, events, guest speakers, symposia, performances, and communication networks we hope to establish environments
that make contact with largely ignored sectors of commerce and culture within underserved communities as a means of creating platforms for the voiceless to facilitate dialogues that are not currently happening.

4) CTO/ATA/LA hopes to offer regular events to community members through workshops, educational training programs, networking services (free databases, webmail, etc.), an annual fair festival, and promotion of various projects.

5) CTO/ATA/LA is inspired by the work of Augusto Boal, and many others, and strives to create a society that will explore the shadow of our prevailing culture, demystify the numbing effects of a commercialized world, and illuminates the personal into a larger collective culture. By giving agency to the people who have been objectified, and therefore suppressed, we seek to encourage within each individual, the courage to cultivate idea, imagination and desire. Have the courage to be happy! (Blair)

The aims and purpose of the organization have been clearly crafted. Numbers 1 and 2 in this doctrine do more to clearly define the goals of the organization in passionate and inspiring language. This broad view is necessary to invite the efforts of the individual members as well as chart the path toward the mission’s realization. The next two points, however, begin to delineate the need for financial resources, offering the primary source of the group’s inability to sustain itself.

In numbers 3 and 4 above, the ambitions of the group were admirable but without funding were not sustainable. Space acquired by Blair through in-kind donations from USC eliminated one of the largest financial obligations for CTO/ATA/LA. But the
minimum financial resources for the workshop leaders (usually collected by a nominal suggested donation, see Appendix C) meant their participation remained underpaid and would therefore fall secondary to full-time professions. In addition to the actual time spent at the event, carving out hours of planning and coordinating could not sufficiently be sustained by these ad hoc group members, even with the best of intentions by the founders.

It is important to note, funding for CTO/ATA/LA encompasses theatre both in a structured space and in transient formats. The ultimate goal of Boal’s theatre was to take it to the people in the fields and in the streets. Which begs the question, how does an organization find funding, through grants, for street theatre? In her article titled How Giant Spiders and Elephants Could Cure Our Woes, Lyn Gardner explains:

But street arts often seem to contribute to levels of national happiness in a similar fashion to the Olympics or the rugby World Cup. They give people a reason to be cheerful. They make a community of us all. Apparently, crime levels drop during street festivals. (Gardner 1)

In her thesis, Nonprofit Theatre Organizations Can Survive Despite Lack of Funding: Three Case Studies, Margaret Ane Watts examines the need for structure and leadership, specifically in economically challenged theatre organizations. She writes:

For the success of any theatre organization, yet even more important for a nonprofit one, the Managing Director must set in place specialized accountability systems to perform the activities of planning, organizing, staffing, and leading and controlling. (Watts iv)
The absence of a central leader, in addition to the lack of funding for important facets of business building, were two significant reasons the members of CTO/ATA/LA struggled to fulfill their mission. They found themselves working democratically, but reaching consensus sometimes proved challenging.

One of the solutions discussed was undertaking the task of securing grant funding; however, navigating funding sources in a city as vast and sprawling as Los Angeles is no simple endeavor. As stated in the *Los Angeles County Arts Commission Report of Activities (2001-2003)*:

The Los Angeles County Arts Commission supports the nonprofit arts in the largest county in the nation. To meet the challenges of this vast, complex arts culture the Arts Commission has established a wide range of partnerships with public and private funders, arts leaders, and community volunteers. (Los Angeles County 14)

The Los Angeles County Arts Commission provides financial support to over 230 arts organizations all vying for funding. The grants are collected and reviewed by peer panels. The competition is intense. For small budget organizations (which describes CTO/ATA/LA), the average award is approximately $1,100/month (Los Angeles County 14). Given the dedicated hours needed to write and shepherd the grant, no member had enough time to oversee this task. Without time to oversee organizational management or tackle funding, it was virtually impossible for this group to grow much larger than an ad hoc collective.
This chapter focused on various aspects of organizational structure through multiple lenses: formidable infrastructure, funding sustainability and similarities and differences within an organization’s membership. Researching organizational development helps to add broad strokes to the canvas and create a picture of CTO/ATA/LA. It is in the following chapters that members and founders add the detail and allow the observer to step back and absorb the nuance of the group’s journey.
Chapter 3

FINDINGS

This chapter discusses the interviews of several of CTO/ATA/LA’s founders and practitioners. The focus is concentrated on the journey of this organization and the three primary areas of inquiry for this study: organizational infrastructure, funding challenges, and disparities in experience by the practitioners in CTO/ATA/LA. The following question provides the framework for this study: why was CTO/ATA/LA never fully realized and did the above three challenges factor in its demise?

Before examining the findings of this research, it will be helpful to the reader to understand the original purpose of the interview methodology. The initial task in researching CTO/ATA/LA was to archive any and all documentation this collective had amassed during its four-year existence to both chronologically and systematically collect a body of documentation and tell the story of this organization’s journey. However, after discovering the ad-hoc nature of this group of TO practitioners, it became clear little documentation, except workshop and event announcements, had been created or saved. But the story of an organization, based on world-renowned theatrical practices developed by Augusto Boal, that failed to live past four years despite a large group of practitioners living in the Los Angeles area still remained untold. Aspiring to discover the answer to the original questions above, I changed the methodology for archiving this story to a combination of interviews with the group’s founders and members in addition to examples of some of their workshops and events (see Appendices A-O). This particular
study focuses on answering the question of what caused CTO/ATA/LA’s demise and the reflective nature of the interviews connected to the whys and hows in finding the answer.

It is important to include that what the organization did not keep in written format, it did amass in amateur videos. I was given access to many of these videos with the opportunity to create a documentary film that might improve the reader’s understanding of CTO/ATA/LA. However, the nature of this thesis is written documentation of this story; therefore, the discoveries I collected are presented in this written format.

A passionate collection of people aimed at combating social injustices is a magnetic force felt throughout the narrative of CTO/ATA/LA, no matter which member was discussing his or her participation in this conversation about the journey. The interviews include perspectives from Brent Blair, a practitioner of Theatre of the Oppressed and an instructor (at the University of Southern California) in Applied Theatre, Theatre in Therapy, Theatre in Education, Theatre for Social Change, and Theatre for Youth; Norma Bowles, founder of Fringe Benefits, a theatre organization created to combat social injustices especially aimed at youth focused on the area of LGBT issues; Hector Aristizabal, the artistic director of a group called TAY’ER Performance Collective during the existence of CTO/ATA/LA, where he developed numerous original plays with several underserved communities such as people being infected and affected by AIDS/HIV+, Juvenal facilities, at-risk youth, gang members, torture survivors, juvenile delinquents, undocumented immigrants, among others; Doug Kaback, Thetare Arts Professor at California State University, Northridge, director of the
Teenage Drama Workshop, Los Angeles Theatre Director; and Andy MacAllister, a graduate student who was completing his master’s thesis on Theater For Development (TFD) in Sub-Saharan Africa who continued to find Boal in his research and by happenstance, came across a flyer at UCLA announcing the first 2001 conference offered through CTO/ATA/LA. It is through the kaleidoscope of these varying viewpoints that the story of CTO/ATA/LA is established.

When exploring the impetus for this group, it was important to discover what specifically drew these individuals to this collective. Beginning with Blair, context about the germination of the idea of the group forming is provided. He explained:

In the late ‘90s I had been working as a Linklater [voice] teacher and also doing this work with ATA (Applied Theatre Arts) locally and I was called to do a couple of lectures at Cal State LA by a woman named Susan Mason who is, again, an avid Boal fan and ATA scholar and an author and a teacher. I had a Brazilian student in my class, a woman named Rebecca. And we started talking about Boal, and our love of Boal, and we both began wondering why we didn’t have more of a presence here, or a congealed presence of practitioners. That we knew a lot of people were doing it … Mady Schutzman, I knew about Norma Bowles, I knew a lot about Doug Kaback, and Brian Brophy and Hector Aristizabal, I mean a lot of people were here - BJ Dodge - but we just had never kind of congealed as a group. Rebecca said, ‘Well, why don’t we just bring him here.’ It was as simple as that! So it was a student at Cal State LA that really spread the idea. (Blair)
A friend and colleague of Blair’s, Hector Aristizabal came to this group through his friendship with Brent Blair, both personally and professionally. Both were MFTs (Marriage and Family Therapists), as he described:

In 2000, I also co-created CITYSCAPE, an art therapy program which used TO and other art forms in working with young people that had been diagnosed as having some kind of mental illness. Soon after the creation of the program, I invited Brent Blair to participate as both MFT and as an artist. We used TO, rainbow and other techniques as part of our therapeutic tools. (Aristizabal) Doug Kaback, not knowing it at the time, found he was applying TO techniques in his work. Once he began to discover Boal’s techniques, he immediately resonated with them. Reflecting back:

It was a big revelation when I discovered Boal’s work. I was running a nonprofit called the Young Playwrights Project. We confronted meaningful ideas, whatever they were for our population. We helped develop and strategize solutions to problems. We weren’t worried about sets, costumes - we performed in runaway shelters, in raw space and these were transforming events. I didn’t understand I was mirroring what Boal was talking about until the late ‘90s when I discovered who Boal was. (Kaback)

For Bowles, the crossover was so natural and organic she could not recall the moment when the framework of partnership solidified. She attempted to remember when both she and Blair realized they might be doing similar work, even mirroring each other, leading to the idea of combining resources. As she reflected, she offered:
I wish I knew exactly what the origin of it was. I just don’t know, exactly formally, how it got there. I remember we were offering workshops - both of our organizations, to the public - and it made sense that they would be co-sponsored. The spirit of [the collaboration]…I remember the happy parts of the spirit which were that we had so many talented people here with so much to offer and we want to get this work done more and more in the world so why don’t we offer workshops and explore these different ideas and explore these different concerns we have about the field and be as inclusive as possible. (Bowles)

In 2001, these practitioners and several others had worked together to bring Augusto Boal to the United States to offer a workshop to theatre artists, therapists, and all other practitioners exploring and applying his work in their own. It was during this event that Andy MacAllister, a future CTO/ATA/LA member would be introduced to this growing cooperative. A student with very little understanding and experience with Boal’s work, MacAllister decided to attend the 2001 conference. He described his first experience of Boal’s work and the members of the newly formed CTO/ATA/LA:

I attended the conference and was inspired not only by Boal but also by all the different attendees as I listened to them in the breakout discussions. Most importantly, I met Brent Blair and Doug Kaback that day and they were the personalities that really drew me into this whole new world of theatrical activism beyond the books I’d been reading. (MacAllister)

A growing number of people in Los Angeles had become aware of the joint efforts of TO practitioners coming together in an organized way to discuss what this could become.
Blair and a core group, later called “the obsessives,” reflected on what had started and the possibilities this event may have initiated. As Blair remembered, he explained:

We had these three immensely amazing days with Boal. And we filmed it. At the end of the three days we planned a symposia, symposium, on this practice in Los Angeles - what did it mean for us here in LA? A lot of people presented and it seemed like the more people heard about it, the more people wanted to come.

There was such a hunger in LA. (Blair)

Blair’s enthusiasm was obvious and infectious. He continued to reach out to other practitioners in the area and encouraged them to do the same. Kaback underscores Blair’s excitement and dedication to galvanize TO practitioners by saying, “The key to CTO/ATA/LA was Brent Blair’s communication” (Kaback).

Aristizabal remembers his desire to learn from so many others in the Los Angeles area practicing Theatre of the Oppressed techniques throughout the region. He explained:

My friendships with most of the core founders and an intense desire to learn from all of them [is what drew him to CTO/ATA/LA]. Also the fact that together we were able to bring Augusto Boal to work with us in LA. I also enjoyed the friendships and the intense conversations we engaged in.

When considering those friendship and peer relationships, he describes below one of several occasions when TO was something these founders lived and breathed. As an example:

On a few occasions I invited a few of my friends for BBQ at home and then we went to at least 3 of the overpass on the 110 fwy that goes from Pasadena to
downtown LA. We had groups of 8 people per overpass. Each group of 4 carried in a solemn way a coffin made out of empty cardboard boxes and covered with the American flag. They simply carried the coffins from one side of the street (overpass) to the other end. No discourse, no protest signs, only the image of coffins with the American flag. By the last overpass we placed a sign with a number (the number of American soldiers killed in Iraq and Afghanistan up to that day). This was another way among many others that we used to make visible the invisible and to hopefully invite conversation among people. In this action for example we observed that by the third overpass, the flow of traffic had slowed down a little. Were people in the cars asking questions? Or were they paying attention? (Aristizabal)

People of all backgrounds, with varying degrees of knowledge about TO and Boal, became attracted to this passionate group of practitioners. MacAllister was one such person who remembered his initial experiences with CTO/ATA/LA and offered the following:

I later attended the initial group meetings that formed CTO/ATA/LA and showed enough interest that I was invited to sit in on the smaller meetings of “obsessives” that eventually became the Core Council (see Appendix A). To be honest, the only thing I had to bring to the table was my enthusiasm because I had no background as a practitioner of TO or other methods of theater for social change like people I met. However, I helped any way I could and did a lot of footwork such as creating the CTO/ATA/LA website. I also participated heavily in the
planning and execution of various events and especially the return visits by Boal. I coordinated the Boal workshops at our 2002 event and I was very proud of that. (as a side note, during my almost apoplectic eagerness to speak to Boal to have something concrete for my thesis, I finally approached him and when I asked about how he felt about TFD (Theatre For Development), he said he knew nothing about it. Ouch.). (MacAllister)

These practitioners discovered together how powerful Boal’s techniques were in galvanizing TO practitioners from various cities in the LA area. Blair recalled,

But I think the real nuts-and-bolts, about 80% of it was a lot of dialogue, a lot of conversations[.]. We all did our own projects as well. So at the same time we had this kind of consortium and we would kind of come together and we always talked about doing a group project, like a CTO/ATA/LA group project. We didn’t ever do that. We did workshops together, and we did seminars and symposia together and we invited Boal together. (Blair)

It is in this response the reader begins to see the evidence of a stunted growth trajectory for CTO/ATA/LA. The desire to grow was present, but the resources to make that happen were somehow lacking. Through the reflective nature of this study, the practitioners began to unravel the reasons. Time was a commodity in short supply with the leaders, or “the obsessives” who formed the core council of CTO/ATA/LA. Blair described the difference in a comparison between CTO Rio and CTO/ATA/LA:

This is such a timely conversation. I just hosted one of the core founders of CTO Rio here - he visited - Gio Brito. For a month he stayed in my apartment here and
he was doing workshops with us and we, Gio and I, had tons of conversations about the structure of CTO Rio versus the structure of CTO/ATA/LA. CTO Rio is a consortium of about eight full-time, fully paid Jokers. CTO/ATA/LA is a consortium of between eight and ten completely volunteer, full-time professional mostly educators or theatre artists, like Norma. We are fully employed, gainfully employed and over employed. We all teach classes, we do workshops, we grade papers, we are doing theses advisements, we are traveling. We are trying to do our own research. And we manage to, in that excess time, to come together. So I think, despite the immense amount of love and respect for not only the work and the inspiration we have for each other, anytime I think anybody came up with an idea that we should work together and do a project together, I think it was met, for my part anyway, with equal doses of excitement and enthusiasm and exhaustion. I couldn’t even imagine taking on another project, and I think most of us might have felt that way. That’s one side of it. (Blair)

Self-described as “almost a neutral observer,” MacAllister recalled the challenges he witnessed when attending the monthly meetings. In addressing the questions of insufficient infrastructure, he offered:

And in that sense, if hierarchical vs. democratic meant responsibility being top-heavy, that’s definitely the case in general. Brent did the lion’s share of the work from the get-go. Although leadership is in his nature, the enthusiasm of people at the conception of CTO gave him every reason to believe responsibility would eventually be shared. And that’s not to say that people were passive. Not by a
long shot. Everybody was making a contribution to make the group work. For instance, one great thing that eventually happened was when Katrinka Wolfson took charge of the Administrative Council and relieved Brent of a lot of the workload. Leading up to and following the International PTO Conference in 2005, she did an incredible job of managing and organizing much of our activities. And shared responsibility was true in the case of creating and conducting workshops by members such as Norma Bowles and her Fringe Benefits group. People got jazzed about creating events and workshops that highlighted the mission of groups they belonged to - and the substance of these events was amazing. But as far as the day-to-day needs of the Center, Brent did it all. From organizing core meetings, to arranging space at USC for workshops, to laying the foundation for Boal coming to LA, to handling money, to helping me create the website, he was the work-horse. And I never saw that as something sustainable. (MacAllister)

As the organization grew, so too did the need to oversee the events and workshop offerings. In order for it to continue to grow, identifying a person, or persons, who could commit to consistently managing the tasks the organization demanded failed to be fully realized. As Kaback remembered:

It was clear from the outset that there was a leader who had a vision. His embrace of all of us who were interested in exploring this – it was Brent who had the driving ideas. Meanwhile, lots of other cool things were going on. It was manifesting as a democratic organization. [CTO’s draw] was Boal himself and
then the potential of forming an organization that could really implement his idea in action. Also to create a wonderful network of activists, actors, therapists - a nexus through CTO. (Kaback)

While the overtones of a democratic organization may have been surfacing, not everyone viewed CTO/ATA/LA as an organization or as being on a path toward formalizing one. Aristizabal offered:

I think we struggled with these two aspects of an organization [hierarchical vs. democratic] yet I feel none of us was truly committed to the desire of creating an organization. I think we were all too overwhelmed with our many other commitments and unable to decide whether or not to invest the time that an organization like this would demand. I also feel that we liked the idea of just coming together to develop projects and challenge each other while learning from each other. I think CTO/ATA/LA served its time while it lasted. (Aristizabal)

With this in mind, the resource of time for many who participated in CTO/ATA/LA was a limited commodity. When constructing the framework to launch a theatre organization, time is what allows for mindful decisions about infrastructure, the pursuit of funding through grant applications, and oversight to assure consistency in workshops and events offered by a group of practitioners. This one missing resource created a damaging domino effect that manifested in the three areas of inquiry asserted in the first paragraph of this chapter.

As she considered the circumstances contributing to the uncertainty of the organization’s path toward full realization, Bowles recollected:
How do we figure out prices together? We want to be as inclusive as possible of people but if we undervalue our work as practitioners, scholars and educators, we’re devaluing the field and we’re doing ourselves a disservice. We’re also directly competing with workshops that we offer outside of our CTO/Fringe Benefits collaboration. We have worked on that issue over the years and came to various ideas of how to resolve it but I don’t think ever fully - satisfactorily. One of the obvious solutions would have been to find foundation [grant] support for the workshop leaders and then we could allow participants to pay what they could but that got hard to do— I mean, remains hard to do. It’s certainly doable but it’s hard. (Bowles)

As far as his assessments of the funding obstacles this group, and so many other arts groups, face, Brent offered,

Responding to the notion of sustaining an organization like TO, Europe, Brazil, there are a lot of different models. The city of Berlin spends more money on the arts than the entire U.S. budget. Brazil has a socialist president so he is now dedicating money for the arts, but not just the arts. His dedication is based on the strong core philosophy that Lula believes that arts have a role in citizenship and in community building. Where here, we still struggle with what arts-making means. We see arts as entertainment or as luxury or enjoyment as somehow that benefits the soul in some way. It’s good if our daughters do ballet. It’s great if our children go to choir. But ultimately what matters is the bottom line[.].. I think the funding
that comes from building academic programs is where the future of TO lies in the United States, for now.

In his experience of CTO/ATA/LA and its challenge to secure consistent funding, Kaback believes this challenge existed at the onset of discussions about creating an organization and was never resolved. Remembering CTO/ATA/LA’s lifespan, the practitioner described:

Yes, this struggle was always the case. Yes, we never had any real funding. In some ways we benefited when we were all able to pool our resources: Universities, theatres, meeting places. It is poor theatre in the best sense of the word: it really only requires space. We were not stressed to pay bills but a lot of people were giving a lot of time with no compensation at all. The hope was always that this could become a non-profit organization where people could have been compensated. This never happened. The fact that nobody was doing this for money, made us all equal partners and appreciative of what people could provide. (Kaback)

As someone participating in CTO/ATA/LA in a supportive role, MacAllister remembered Blair explaining the need to assure the annual conference was a success – both experientially and financially – as this annual event provided funding for the remainder of the year. He recalled:

In the beginning, it seemed like funding wasn’t the key issue as the Center was taking small steps in forming. Brent secured spaces at USA for Workshops and we weren’t offering events that required a lot of financial resources. The cost of
the website was significant but we were able to cover that. Our stream of income up to 2005 came from the Boal visits as demonstrated here (the following is an email excerpt from Blair):

Here's our budget. Just wanted to underscore the need to fill these workshops, right?

**EXPENSES:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Workshop Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday June 6</td>
<td>Lecture/demo</td>
<td>$3,000</td>
</tr>
<tr>
<td>Saturday June 7</td>
<td>LAUSD Workshop</td>
<td>$3,000</td>
</tr>
<tr>
<td>Sunday June 8</td>
<td>Grass Roots Wshp</td>
<td>$3,000</td>
</tr>
<tr>
<td>Monday June 9</td>
<td>Intro to TO wshp</td>
<td>$3,000</td>
</tr>
<tr>
<td>Tuesday June 10</td>
<td>Academic TO</td>
<td>$3,000</td>
</tr>
<tr>
<td>Wednesday June 11</td>
<td>Adv Rainbow</td>
<td>$3,000</td>
</tr>
<tr>
<td>Thursday June 12</td>
<td>Joker II wshp</td>
<td>$3,000</td>
</tr>
<tr>
<td>Friday June 13</td>
<td>Santa Barbara wshp</td>
<td>$3,000</td>
</tr>
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----------------------------------------------
TOTAL Workshop Fees: $24,000

<table>
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<th>Expense Description</th>
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<tr>
<td>Full hotel service @ $150 / night x 9</td>
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<tr>
<td>Air-fare @ $1948.88</td>
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<td>Per diem for meals at $60/day x 9</td>
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<td>Gas for drivers at $30 / day x 9</td>
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----------------------------------------------
TOTAL Other expenditures $2,488.88

=========================================
TOTAL EXPECTED EXPENDITURES* $26,488.88
INCOME:

Friday  June 6  @ 300 tix sold  $3,000
Saturday  June 7  LAUSD grant  $4,000
Sunday  June 8  Grass Roots Wshp  $0
Monday  June 9  Intro to TO @ 40  $6,000

*NOTE: WE NEED 50, BUT I'M BEING CONSERVATIVE

Tuesday  June 10  Academic @ 40  $6,000
Wednesday  June 11  Adv Rainbow @ 40  $6,000
Thursday  June 12  Joker II wshp @ 30  $3,000
Friday  June 13  Santa Barbara @ 40  $6,000

--------------------------------------------
TOTAL expected income:  $34,000
Less expenditures:  $26,489
TOTAL NET INCOME:  $7,511

If the workshops are filled, we will have a total income of about $12,000. This lasts us the entire year, so that's only about $1,000 per month. If we would like to sponsor events in the future and edit the series of videos we took two years ago, we need to keep these workshops full.

Thanks for your thoughts and cares... let me know any concerns or desires.

xx
Brent
I’m not sure much how we ended up harnessing for our treasury after that event but this was our goal in 2003 and I don’t think we reached that. After the PTO in 2005 it was obvious we need to establish a strategy for fundraising and to my memory that never happened. That would have demanded a coordinator of some sort and we never did. People were far more invested in activities than taking on a burden like that. (MacAllister)

Aristizabal understands the funding challenge and understands it to be a universal challenge for any non-profit. He again explained he felt solidifying a formal organization was never met with consensus from the practitioners who worked under the auspices of CTO/ATA/LA. He asserted:

This [funding challenge] is true yet this is also true about any other non-profit org in the country. I think we even had the support of many different universities, which allowed us to bring Boal on several occasions. I feel that no one wished to lead the creation of a more formal org. I guess the main challenge is still one that I attribute to LA and the great difficulty in bringing coalitions together in such large city. It seems like for most of us it was easier to create our own organizations than to continue working on the challenges of a coalition such as CTO. In my case I developed Imaginaction and began to travel the world offering TO workshops. (Aristizabal)

It became clear the democratic nature of this organization, the lack of funding and the absence of a dedicated lead person who had sufficient time to contribute to the daily tasks needed to nurture CTO/ATA/LA proved challenging. Add to this disparities of
experience in the growing number of people wanting to offer events under the auspices of CTO/ATA/LA and fractures grew. When Blair remembered the vast differences in the members of the organization, he explained:

And we had every range of experience, from people who had maybe glanced at Boal’s work but didn’t really know them or weren’t interested in reading the philosophy. Some people were actually diametrically opposed to reading the philosophy because they didn’t like academia and academics. [T]hey felt like this liberatory theatre should be sort of gut level and spontaneous versus people who were kind of – maybe their adherence to formal doctrine or philosophy could be seen by others to be a little bit righteous or academically – a little precious with the “whys” and the “wherefores.” But I think to be fair we needed both energies; all of the energies are there.

The shadow is really clear. The shadow is that we had some people who wanted to do some workshops in the name of our organization. Then it sort of represents the organization and it represents everything you think this training is about and there are varying degrees of expertise. (Blair)

Bowles agreed with Blair. She added:

There were practical concerns of “how do we properly vet the workshop?” so that people will know “you’re getting workshops from someone who says they’re teaching Rainbow of Desire but they only took one Boal workshop.” And they haven’t ever facilitated this before versus somebody who does this kind of work a lot … so much so that he or she wants to
teach something other than TO at this point. So how do we respectfully make transparent what people’s abilities and training are? (Bowles)

As Aristizabal considered the challenge of varying degrees of expertise by the members of the group, he offered a slightly different perspective:

I don’t fully agree with the statement since personally I think these disparities made us stronger as a group. On the contrary, it was such a luxury for most of us to be exposed to people who had more experience than us working in the field of TO. At least I am deeply aware of how much my experience with CTO shaped the kind of TO practitioner that I became soon after CTO stopped functioning. (Aristizabal)

As someone participating in CTO/ATA/LA, embodying the member with very little experience, MacAllister offered the following:

This was a huge frustration for people who felt hindered by people arriving for workshops having no idea what TO was about […] But I confess that people like me were part of that problem. I walked in having no experience. I would have benefited from some kind of structured introduction to TO with case studies of practice and effect was not going to be a good way to spend their valuable time. For instance, we had a workshop where Hector Aristizabal brought a young 1st-generation Cambodian girl who experienced a forum theatre. We found ways for her to convince her very traditional mother to allow her to take advantage of a scholarship at a University far away from her home instead of staying close by at a lesser institution. At a later time Hector announced that she had used the
approach we gave her and her mother let her go. For me this was really exciting since up to that time I’d had no personal experience with TO changing someone’s life. However, and rightly so, this wasn’t solace for someone like Mady. In a meeting at Brent’s house in 2003 this exchange happened:

“Drew noted how profound it was that someone like the Cambodian girl who joined Marc's workshop had such a moving transformation and might not have attended if more rigorous standards were applied. Mady offered that while this was powerful, it wasn't redemptive in the grander scheme of things -- it was great to have personal transformations, and hopefully each workshop will invite transformations, but we were mixing apples and oranges. Helene suggested that CTO/ATA/LA does a great job with ‘oranges’ -- the open invitation, everyone is welcome event, but that our ‘apples’ needed more work. Three to four people in CTO/ATA/LA are ‘super well trained’ to joker and others are ‘enthusiastically willing’ while others in our organization might need more workshops to hone skills. It is possible that we're pulling on people who are ‘apples’ to do ‘oranges’ work.”

In retrospect, I could have been a much more proactive voice in the group on behalf of people like me who needed fundamental training; to concretely identify where my weaknesses were and persuade the group to act on them. Unfortunately, I didn’t really know what they were and people were so steeped in knowledge and experience that I didn’t want to look stupid. And it’s not to say that the Core Council didn’t recognize the need for training like that, they certainly made an
effort in workshops to address that, but they didn’t have time to invest in remedial work.

Oddly enough, later, on Tues, Jan 20th, 2009, long after CTO was over, Brent brought a man name Geo Britto, a French TO practitioner who had lots of field experience, to USC. During his lecture he showed a film of TO work he had done in Mozambique. It involved Forum Theater being used to help a wife convince her husband to visit a hospital to get tested for AIDS. She already carried HIV and wanted him to see if he had it, too. The husband was convinced that his wife had contracted the disease from the hospital and refused to go. With a big group of villagers participating, they finally changed his mind and he promised to get tested. I watched the event unfold and it was basic, emotionally powerful, direct, and easy to understand. I remember thinking to myself, if we had had this 15-minute tape, and shown it to everybody unfamiliar with the work- they would have instantly understood how TO works and how it can transform lives.

(MacAllister)

The collection of experiences and perspectives these members offered through retrospective reflection has painted a layered and more complete picture of the steps this collective took to navigate its inherent challenges. It is clear the three considerations addressed in the opening of Chapter 4 regarding infrastructure, lack of funding and differing levels of experience by the practitioners did play a role in the demise of this organization, as underscored by each of the members in these interviews. The review of the lifespan of CTO/ATA/LA provides insights about the reasons TO practitioners were
galvanized and strove to escalate this collective theatre company even when facing striking tribulations.

**Summary**

To further illustrate the accomplishments and aspirations of these practitioners, the following is a sampling of the events and workshops CTO/ATA/LA produced, including their final 2005 Conference, and is in no way exhaustive. During their four-year history, from 2001-2005, the group offered myriad occasions for existing members to come together and explore variations of Theatre of the Oppressed and new members to gain a visceral appreciation of the practice of TO.

It is clear through the sampling of workshop flyers included in Appendices B-L, that throughout the four years these practitioners collaborated and offered workshops under the auspices of CTO/ATA/LA, the group’s aim was inclusive and far-reaching. Exploring a few examples of the synopses, the following descriptions were offered to potential participants:

*Collaborative Playmaking through Movement and Writing*

This is a Movement, Dialogue, Creative Writing, and Performance workshop exploring the Theme "Coming of Age: Our Unique Journeys Growing Up in a Mixed-Up World." Teens and young adults are encouraged to attend, but all ages are welcome to participate. This will be a physical workshop, please wear comfortable clothes. We will provide materials; just bring your body along with your life experiences. (see Appendix B)
Boal’s theatre techniques lend themselves to both political investigation and inclusion.

The above workshop reached out to a younger base with an emphasis on inclusion.

Concerning itself directly with politics, the following workshop is an example aimed at all voters, 18 and above:

*Political Vaudeville: Theater for Voters in 2004*

This is a laboratory workshop where we will develop ways to use theater to discuss the questions at issue in this election year. The group will use uniquely American forms of performance as a framework for creating theater that both asks questions about political issues and strives to communicate the possible answers.

(see Appendix E)

Growing a participant base through the proliferation of workshops, and inviting a large and diverse participant following— all voters— is exemplified above.

In addition to those members and core council leaders who comprised the organization’s base, an advisement group was assembled to assist in navigating the discussions about fully embracing a formal organization. One of the experts in this field is Mady Schutzman, Ph.D., Assistant Dean at California Institute of the Arts. She also offered workshops through CTO/ATA/LA and one illustration of this is included in Appendix G.

*The Media: Bring It On!!*

This workshop is for anyone who would like to use media imagery and stories as the basis for creating representations that critique the media and its effect […] Working either individually or in small groups, participants will create short
pieces that incorporate both the original images/stories and our critique of them.

Let's get media literate and have fun juxtaposing, revising, rewriting, and undoing the popular images we consume every day.

True to the tenets of Boal’s techniques, Schutzman is an expert in rewriting current reality into a reimagined reality of the collective of participants in her workshops.

The capstone event produced by CTO/ATA/LA was the 11th Annual Pedagogy & Theatre of the Oppressed Conference in 2005. The flyer is in Figure 1.
Figure 1. Flyer for Annual Pedagogy & Theatre of the Oppressed Conference in 2005
The commonality amongst the presenters, as well as the overarching idea that brought people to the conference, was the concept of confronting social change and empowering people to make changes in their worlds. This idea of “rehearsal for life” and empowering people to explore a challenging situation in the theatre, through “rehearsal,” is the foundation of Boal’s cadre of techniques in Theatre of the Oppressed, and consequently what each CTO/ATA/LA practitioner sought to explore.

Kaback offered some archival information on some of the work that took place, an array of workshops at the 2005 Conference. In the first example, a group of practitioners worked on a Legislative Theatre Piece about Gay Marriage. The first day included workshopping and slowly building a platform for the presentation. Please see Appendix Q for excerpts from the conference.

While dreaming is encouraged by many orators who strive to empower others to act, Boal’s potent call to action inspires through its simple step-by-step process. The theatre artist encourages grass-roots movements, requiring no training but a gripping desire to create change. It is no wonder the annual conferences with Boal in attendance galvanized the members of CTO/ATA/LA.

As stated at the beginning of this section, the above first-generation examples are work produced under the auspices of CTO/ATA/LA. The 2005 Conference represented the strength of these members to work collaboratively to produce a platform for those interested in social justice through TO techniques, which contributed to the success of the annual conferences. Practitioners steeped in knowledge and years of experience worked to design and create a framework for participants, not a dogma – again, one of the tenants
for which Boal is so well-known. However, this organizational model, one that harnessed incredible efforts by multiple individuals for a single annual event, did little to sustain the group on a yearly continuum.

The singular nature of these conferences, which became the galvanizing force of the membership, suggests to the reader that perhaps a formal organization was not the end goal of the group. CTO/ATA/LA practitioners were interested in creating a venue for dialogical discourse and making changes in the world, beginning at a grass roots level. To stop and discuss a marketing plan or filter through pages and pages of documentation for a grant submittal only slowed down the urgency and interactive work the group aspired to produce. Although the idea of a formal organization appeared appealing, knowing the three challenges explored throughout this study still remained: insufficient infrastructure, lack of funding and disparities of experience amongst members, CTO/ATA/LA members chose to direct what little time they had toward working on building potent and powerful experience for participants at their annual conferences, and subsequently, at workshops and events that may appeal to these same patrons throughout the year. The passion and zeal of the members was evident, consensus for structure and sustainability was not.
Chapter 4

DISCUSSION AND CONCLUSIONS

The aim of this study was to understand the accomplishments of CTO/ATA/LA and the challenges that eventually caused its demise. One central question was considered: why was CTO/ATA/LA never fully realized and did the three challenges factor in its demise? To answer this, we must review the three challenges previously described: lack of organizational structure, insufficient funding and disparity of experienced TO practitioners within the member base. In examining the findings of this study, these three specific areas lead us to a deeper understanding of the combination of insurmountable variables preventing the full realization of CTO/ATA/LA. Without this scaffolding, the organization was unable to successfully and consistently maintain its mission statement.

As described in Chapter 2, organizational structure is essential to the congealing of a group. A lack of leadership prevented the unification of action toward the organization’s goals. While members were initially impassioned by the concept of a unified presence of TO practitioners in Southern California, the work to plan and oversee the daily, weekly, monthly, and yearly administration was not possible for these busy theatre professionals. Instead, people “pitched in” and helped as their time allowed. This piecemeal approach paralleled the ad hoc fluidity the group came to adopt.

Working under the inclusive tenets of TO, it is understandable that many who attended the meetings and were considered the driving force behind CTO/ATA/LA may
feel conflicted about layering organizational structure onto a conceptually consensus-based collective. However, even in Blair’s description of CTO Rio in Chapter 4, eight full-time, paid Jokers are employed and by definition, this indicates internal structure. Understanding CTO/ATA/LA included Applied Theatre Arts, and perhaps strove to be more liberal, the need for at least one leader to take on myriad tasks remained.

In the absence of this same leader, assuring all members were aligned with the mission of the organization was challenging. Thus, if individual practitioners offered workshops under the CTO/ATA/LA auspices that did not coincide with Boal’s vision, those who attended the workshops received inconsistent instruction from the leading member. The disparity grew as the membership increased. MacAllister referenced in Chapter 4 the comparison of “apples” to “oranges” as described by one of the group’s advisors, Mady Shutzman. Through this statement, the reader is made aware of the fundamental hurdles the organization faced, even before funding could be pursued: how did it wish to define itself? How did the members understand their roles in the membership base? These answers were discussed at length but never quite decided upon. As such, TO veterans began segregating and distancing themselves within the group and the fabric of the collective began to separate. Without unification, the fracturing took its toll until the group disbanded in 2005.

Most influential in the demise of CTO/ATA/LA, like so many arts organizations, was its inability to garner sustained funding, and thus, its inability to retain a single director for oversight and growth. As stated by author Joann Green in Chapter 2, the funding of an arts organization is intertwined with creative production. Without one,
there is not the other. Because all the challenges fit together in overlapping, concentric circles and not linear patterns, each challenge was intertwined with the others. Funding was not secured by a dedicated organizational leader because a dedicated leader could not be sustained without consistent funding. Without a leader to drive the alignment of the events produced under CTO/ATA/LA, the group’s offerings were inconsistent. For these reasons, CTO/ATA/LA was unable to sustain its ambitions of serving oppressed populations of Los Angeles through events, workshops, educational training videos and the promotion of various projects. The exception to this was the group’s ability to concretize an effort to bring Boal to the U.S. annually, successfully producing yearly festivals four times in its five-year existence. This event became the galvanizing force that sustained CTO/ATA/LA’s efforts throughout the remainder of each year.

It is important to examine and understand this organization because of its monumental attempts at working to lift oppression through creating a sense of hope in the city of Los Angeles. From Boal’s creation to CTO/ATA/LA’s execution, a possible solution to social injustices has touched many and should not be ignored. At this moment, CTO/ATA/LA is no longer active but simply lies quietly in repose. One can only hope its rebirth is imminent.
Works Cited


<http://news.newamericamedia.org/news/view_article.html?article_id=a20354daa77678925ab9e00c75577baa>.


Kaback, Doug. Personal Interview. 21 July 2012.


Appendix A

CTO/ATA/LA FOUNDERS (also called Core Council)

1. Hector Aristizabal, former torture victim and survivor who helps other with his work in TO
2. Brent Blair, Associate Professor of Theatre Practice and Director of M.A. in Applied Theatre Arts
3. Norma Bowles, founder of Fringe Benefits, her work brought hundreds into contact with CTO/ATA/LA
4. Brain Brophy, received Fulbright Scholarship and traveled to India to work with Janam Sanskriti, Hinidi Language TO Group (20,000 strong)
5. BJ Dodge, in charge of Creative Arts Program at Project de la Raza, each year works with 40 teens to create musical youth theatre on relevant social themes of the day
6. Corky Dominguez, Director/Youth Theatre Worker immigrant communities, creates plays on relevant social issues
7. Doug Kaback, Director/Playwright/University Instructor (CSUN), uses TO in play development
8. Robin Lithgow, Arts Administrator (LAUSD)/Director/Teacher, oversaw theatre teaching artists program at LAUSD
9. Helene Lornez, Senior Scholar/Researcher, Antioch University
10. Mady Schutzman, Ph.D, CalArts

66
Appendix B

Proposed Structure of CTO/ATA/LA, 2002

Insofar as we represent an organization that espouses the pedagogy of liberation and seeks to provide as many people with the opportunity to speak as possible, and given that even egalitarian organizations depend on an efficiency of decision-making that affords them the opportunity to accomplish tasks in the least effortful way, it seems to fall upon me by virtue of most of the individuals with whom I have spoken to propose the following structural arrangements for cto/ata/la. I have categorized the descriptions of these structural groups into two main areas: Administration and Praxis. Administrative structures include descriptions of responsibility to do with the administration of the organization cto/ata/la. Praxis councils represent the practical application of this work in the field, organized by discipline or emphasis of purpose.

ADMINISTRATIVE STRUCTURE

1) Coordinator
The organization needs a spokesperson, facilitator and communicator who can coordinate the various arms of the organization and oversee the successful implementation of all aspects of the organization’s operation, but who does not act alone. This coordinator facilitates the meeting of the various councils and groups involved under cto/ata/la’s name and ultimately represents the membership to carry forth the founding principles and philosophy of the organization in all its activities. Areas of ultimate coordinating responsibility include:

- Finances (Budgets, Expenditures, Income, etc.)
- Logistics (venues, schedule of events, personnel, etc.)
- Philosophy (scope of organization, purpose and commitment)

The coordinator does not act with impunity or individual authority, but rather acts proactively to ensure that the “ball is not dropped” on the forward movement and overall mission of the group.

2) Core Council
The organization’s most “obsessive” members, central to its practical operation. This core council meets regularly to dialogue about all aspects of the organization, all its member councils and events, its ongoing philosophy, expenditure of finances, settling of logistical problems and concerns about the philosophy. Whereas the coordinator invites the dialogues and makes executive or tie-breaking decisions when necessary, the core council is where the dialogues themselves take place. No major decision effecting the overall well-being of the organization can take place without the explicit buy-in of the majority of members of the core council, including decisions on hosting conferences, establishing workshop or training programs bearing cto/ata/la’s name, or any action or
1) **Training Council**

This is perhaps the central function of the arts as articulated in the conference in 2001— to promote the training of new artists and to develop and offer workshops to members of the arts and to the surrounding Los Angeles community on a regular basis to make the work accessible and available to as many people as possible. This council is led primarily by experienced artists who have trained directly with Augusto Boal and have been offering workshops for several years.

2) **Education Council - Rebin L. Hagen**

This involves the practical application of theatre of the oppressed and applied theatre arts as a means of facilitating the educational process in local elementary, middle and high schools, for example. Members of the education council have a shared interest in the promotion of liberatory theatre among school-age youth. This council might, for example, plan in-school workshops, events, links between the schools and the pedagogy of the oppressed; centres; teacher training workshops for LAUSD teachers; trips to conferences by LA youth; even TO uses in theatre rehearsal techniques for school productions; anything involving TIE or DIE (Theatre and Drama in Education) with a liberation edge.

3) **Political Action Council**

This group of critical artists and social activists meet to support each other’s use of TO in the community to engage local organizations and people in political activism through the use of theatre, either in parades representing protest of current oppressive situations, invisible theatre projects, forum theatre, or any other imagined use of this work whose ultimate aim is to effect political or social change.

4) **Rainbow Council**

This group of dramatherapists, clinicians and theatre and therapy advocates explores ongoing training in the techniques of Boal’s Rainbow of Desire, and variations of this theme in clinical practice or for healing communities in need. This group might support each other by organizing training workshops for clinicians and therapists, social workers, families, children, or any group where TO is centrally a healing art.

4) **Performance Council**

Many in our organization have talked of a desire to work intercollaboratively with each other using the techniques in TO and beyond to develop an artistic piece perhaps outside of the realm of any of the other “councils.” This council is an open opportunity for developing the work in the realm of performance, and may only meet as ideas are presented to the organization for sponsorship and creative development. It may not be a
Appendix C

CTO Conference 2002 Group Photograph
Appendix D
2003 Schedule of Performances

The Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles presents

Augusto Boal
in L.A. - 2003

June 6 - 12 at USC's main campus in Los Angeles
June 13 at La Casa de Maria in Santa Barbara

June 6 Lecture and Demonstration on “Legislative Theatre” 7:30 - 10:00 pm
June 7 LAUSD Legislative Theatre Workshop
June 8 Grass Roots Activism Workshop
June 9 Introductory TO Workshop
June 10 TO for Academia Workshop
June 11 Advanced Rainbow Workshop
June 12 TOs Workshop II
June 13 Rainbow of Desire Workshop / Santa Barbara
June 14 3rd Annual Plenary Dialogue of CTO/ATA/LA

(213) 740-6679
bblair@usc.edu
Appendix E

Collaborative Playmaking Through Movement and Writing

A Workshop for Youth and Adults

With Corky Dominguez and Doug Kaback

Sunday, November 9, 2003

USC PED bldg. 2:00 PM – 5:00 PM

$10 donation or pay-what-you-can; no one will be turned away for lack of $$

This is a Movement, Dialogue, Creative Writing, and Performance workshop exploring the Theme "Coming of Age: Our Unique Journeys Growing Up in a Mixed-Up World" Teens and young adults are encouraged to attend, but all ages are welcome to participate. This will be a physical workshop please wear comfortable clothes. We will provide materials; just bring your body along with your life experiences.

Corky Dominguez

Mr. Dominguez is a director, choreographer and workshop leader. He recently produced the California Youth Theatre's Write-On Ivar Young Writers Festival and the Migrant Youth Theatre Project. Directing credits include Queens Commission for the John Lion New Plays Festival, LeVan D. Hawkins solo performance of Welcome to the Village of Robbins, Life of a Muslim and Salvadoran Moon/African Sky for Cornerstone Theater’s Festival of Faith, and the production This Land, which was performed at the World Youth Theatre Festival in West Lothian, Scotland, and at the Cockpit Theater in London, England. Other directing credits include Real Women Have Curves, Voices from the Holy and Not So Holy Land, My Alien Abduction, White Boy, Canciones De Nuestra Alma, Super-Chingona, Little Shop of Horrors, Joseph and the Amazing Technicolor Dreamcoat, The Robber Bridegroom, Strider, Hair, Godspell, A Funny Thing Happened on the way to the Forum, Some Enchanted Evening – The Songs of Roger & Hammerstein, and Oliver! He has worked with the Ojai Playwrights Conference, Ahmanson Neighborhood Initiative, L. A. Music Center Opera, Living Literature Colors United, The Playwrights Project, Yad B’Yad Jewish Youth Theatre, Palos Verdes Children’s Theatre, CSUN Teenage Drama Workshop, A.S.K. Theater Projects Playwrights in the Schools Program, The HeArt Project, The Latino Theatre Company, The Bilingual Foundation of the Arts, Migrant Education Program, California and Nevada State Thespian Festival. Currently he serves as Performing for Los Angeles Youth’s Project Coordinator at Center Theatre Group – Mark Taper Forum/Ahmanson Theatre, Producing Director for California Youth Theatre, Teaching Staff with Camp Bravo/Goin’ Hollywood Tours, Youth Council/Founding Member of the Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles, Associate Artist with the Cornerstone Theater Company and a member at large for California Educational Theatre Association South.

Doug Kaback – Bio

Mr. Kaback is a playwright, director, and actor who has served on the Department of Theatre faculty at Cal State Northridge (CSUN) since 1994. He holds an MFA in Drama from U.S.C. and has written over forty plays. Some of his plays include: The Eye Juggler – written with the Southern Ute Indian tribe in Ignacio, Colorado; and Not Here – focusing on racism and gangs that was featured at the National Association of Attorneys General Summit on Youth Violence in 1999, toured to a number of states as part of the National Alliance for Model State Drug Laws program, and was produced for video at CBS. His stage adaptation of Shim Ch’ong Chon: A Korean Folk Tale first presented at the Kennedy Center's New Visions/New Voices International Theatre Festival in 2000 in Washington D.C. will be presented this fall at the Getty Center and then tour to Seoul, South Korea. Other plays have been produced at the...
Pasadena Playhouse, L.A.T.C., Deaf West, Nomad, and Shadow Theatre. He has performed the title roles in *Hamlet*, *Tom Jones*, *The Elephant Man*, and *Woyzeck*. He has directed new plays at the Old Globe, Cornerstone, and the Odyssey Theatre.

For the past five years, he has served as Executive Director of CSUN’s Teenage Drama Workshop that provides secondary school students with a conservatory experience in the arts for six weeks during the summer. With a special interest in utilizing theatre as a learning tool to advance dialogue on issues of diversity, health, and political issues, Doug has been honored at CSUN with the President’s Award for Outstanding Achievement in Equity and Diversity, the Polished Apple Teaching Award, and the National Center on Deafness Outstanding Faculty Award. With the March of Dimes, he wrote and directed an educational video on the importance of folic acid as a pre-pregnancy vitamin supplement to prevent birth defects. For the last three years, he has organized the visit of Dr. Augusto Boal, the renowned Brazilian director and author of "Theatre of the Oppressed". He is an administrator and founding member of *cto/ata/la* (Center for Theatre of the Oppressed/Applied Theatre Arts/Los Angeles) – a coalition of artists, activists, educators, and students working to engage communities utilizing Boal’s techniques to advance themes of social justice.

Additionally, he leads workshops with the Skirball Center; (Out) Law and Order – a program with the Gene Autry Museum and the Center for Civic Education; the Mark Taper Forum’s P.L.A.Y.; Cornerstone Theater; Youth Service Specialists and the Department of Probation; African Community Resource Center; Emergency Immigrant Education Program; Peace Institute; Interface – Child Family Health Services; and various schools and school districts. Doug has been an Artist-in-Residence with the Music Center Education Division, Coordinator of the Playwrights Project, and Artistic Director of Project A.B.L.E. (AIDS Beliefs Learned through Education) – a theatre outreach program of the Los Angeles Free Clinic.
Appendix F

Theatre as Mirror: Approaches to the Creation of Documentary Theatre

A workshop exploring methods of gathering, editing and performing interview-based material to examine community issues.

Led by John Warren
Founder and Artistic Director of the Unconditional Theatre in S.F.

Sunday, December 14, 2003
2:00pm-to-5:00pm

U.S.C. PED Bldg., Room #207

$10-to-$15 suggested donation
No one will be turned away for lack of $$

You are welcome to come and bring friends or colleagues
of any age or skill level!!

This Workshop
is hosted by both
Fringe Benefits and the
Center for Theatre of the Oppressed
and Applied Theatre Arts, Los Angeles

WORKSHOP DESCRIPTION:

*How can theatre truly reflect community issues?*

Instructor John Warren will offer his particular brand of documentary theatre as a possible answer to this question.

In recent years, John has worked with fledgling theatrical journalists to develop their interview skills, collect stories from their own communities, and create performances that identify unresolved issues. Using only verbatim interview text, these documentary plays provide a safe context for the sharing of disparate stories, where audiences can engage with conflicting views of their community in surprising ways.
In our December 14th documentary theatre workshop, participants will explore methods of gathering, editing, and performing interview-based material.

Some of the questions we will grapple with:
* How can you focus a topic enough to address it deeply, while respecting the broad complexity of a community's concerns?
* How can you encourage the passions of participants, while demanding journalistic even-handedness?
* How can you structure material dramatically, while remaining true to the intentions of your interview subjects?
* How can you 'perform' an independent theatrical character, when that 'character' may be in the audience?

This workshop is open to all theatrical skill levels, and requires merely a strong interest in the performing arts as a tool for social change.

ABOUT THE PRESENTER:

JOHN WARREN:
John Warren is the founding Artistic Director of Unconditional Theatre, and a freelance teacher, director and playwright focused on creating community-based documentary theatre in the San Francisco Bay Area. Past productions include The Flag Project: A Response to 9-11, Patterns of Interference: The John Walker Lindh Project, and Groping for Justice: The Bob Packwood Story (a Humana Festival finalist). His directing work has received awards from the Bay Guardian and SF Weekly, in addition to Bay Area Critics Circle nominations. His teaching credits include San Francisco State University, San Francisco Shakespeare Festival, New Conservatory Theatre, Tamalpais High, Berkeley High, and San Francisco Circus School. John also serves as a Program Director at Intersection for the Arts and as a member of San Francisco's Theatre of the Oppressed Conference Collective. He studied theatre at Brown University.
Appendix G

Performance Poetry:
Making Poetry Move

A Poetry Writing and Performance Workshop for Youth and Adults

Led by Natalya Brusilovsky and Paloma Parfrey

Sunday, January 11, 2004

2:00pm-to-5:00pm
U.S.C. PED Bldg., Room #207

FREE!!!

You are welcome to come and bring friends or colleagues
of any age or skill level!!

This Workshop
is hosted by both
Fringe Benefits and the
Center for Theatre of the Oppressed
and Applied Theatre Arts, Los Angeles

WORKSHOP DESCRIPTION:

This workshop will include various exercises to stimulate writing, promote creativity, apply performance skills and advocate for social justice through poetry. There will be some movement and group work, a lot of writing and a guided performance poetry reading.

This is not a workshop geared for formal poetry writing. Instead, we will be focusing on free-style and performance poetry techniques, exploring word choice, sound, image, rhythm, point of view, personal/political introspection, and social activism. Young adults ages 13 and up are encouraged to attend, but EVERYONE is welcome! Materials will be provided. Just bring your hearts and minds…. And clothes in which you feel comfortable moving around and/or sitting on floor.
ABOUT THE PRESENTERS:

PALOMA PARFREY:
Paloma Parfrey has been involved in the poetry and music scene for 10 years, starting when she was 13 years old. Lyricist and singer for The Sharp Ease, Paloma has toured the country performing her politicized punk rock music and competing in numerous Slams. She has taught at Art Centers and hosted Poetry Readings and Workshops. Currently, Paloma is working on her 6th band-related release, a spoken word album. Along with other fellow Los Angeles artists/activists, she’s in the preliminary stages of opening a live-in arts cooperative.

NATALYA BRUSILOVSKY:
Natalya Brusilovsky is a performance artist, poet and teacher. After graduating from the University of Iowa, she taught creative drama for Baltimore’s Pumpkin Theatre, and dramaturged and stage managed for Funkopolis, which led to performing at the New York International Fringe Festival. In Los Angeles, Natalya has been teaching creative drama and performance poetry in schools. She has been engaging her community with her performance art sketches, The Witch Story and Denise Denisovich, through Trade City Productions. Natalya reads and slams her poetry in venues ranging from coffee shops and theatres, to street corners and political marches. She is currently co-leads Fringe Benefits’ Theatre Think Tank and its high school-based Theatre for Social Justice Residency.
Appendix H

Commedia dell'arte & Political Theatre

Rude, Crude & Lewd
Italian Renaissance
Street Theatre
meets
2004 Social Justice Issues

A seriously interactive and FUN workshop
led by
Norma Bowles and Damon Kupper
FREE!!!

You are welcome to come and bring friends or colleagues of any age or skill level!!

COMMEDIA DELL'ARTE (Comedy!)
& Political Street Theatre
Workshop
led by Damon Kupper and Norma Bowles

Sunday, February 15, 2004
from 2pm to 5:30pm
at U.S.C.
in the P.E.D. Building,
Room #207

WORKSHOP DESCRIPTION:

Workshop participants will have an opportunity to work with a large and diverse assortment of Italian and Balinese Commedia character masks! (Even if you think you'll hate the workshop… you've gotta come just to have a chance to play with these masks!) We'll do a mess of really FUN lazzi (improvisations/bits/SCHTICK!) and work on physical and vocal characterization, comic timing, rapport with the audience…. and other skills that are crucial to creating fun and engaging POLITICAL THEATRE (especially in the streets)! We'll also introduce 6 of the traditional stock Italian characters - Pantalone, Arlecchino, Pulcinella, Dottore, Capitano and Tartaglia - and play with ways these characters, their lazzi, and commedia techniques can used to address contemporary social justice issues. The exercises and techniques used in this workshop are loooooooosely based on those taught by Jacques Lecoq, Philippe Gaulier, Keith Johnstone and Serena Sartori.
While children and youth are MORE THAN WELCOME TO COME AND PARTICIPATE… please know that this work… and the instructors… can get very, very naughty!

Please wear gym clothes and bring something with which to tie your hair back… oooo…. and you might wanna bring some water, too! (Don't worry, it's physical, but it won't kill you… Norma hasn't been to a gym in, well… quite some time!)

A little bit about the Workshop leaders:

NORMA BOWLES:
Norma Bowles is the Founder and Artistic Director of Fringe Benefits. In addition to producing and directing many of Fringe Benefits' shows, Norma also leads many of the play development and "Theatre for Social Justice Workshops," edits the plays for production and publication and facilitates school tour performances. Norma has conducted acting, commedia dell'arte and new play development residencies at theatres and universities throughout the United States, including South Coast Repertory (for nine years), the California Institute of the Arts and the Walt Disney Studios, as well as with the Melody Sisters of Spain. Bowles has a B.A. in Masked Performance from Princeton University, an M.F.A. in Directing from the California Institute of the Arts, and has trained in Lecoq techniques with Philippe Gaulier in Paris, France. She edited COOTIE SHOTS: THEATRICAL INOCULATIONS AGAINST BIGOTRY and FRIENDLY FIRE, both anthologies of plays, songs and poems created by Fringe Benefits. Bowles is a card-carrying member of the Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles, the Association for Theatre in Higher Education, the Southern Poverty Law Center, the Gay, Lesbian, Straight Education Network, and the National Council of Education Activists. She is also a recipient of Cornerstone Theatre Company's 2002 Bridge Award for her work building bridges within and between communities.

Most importantly… Norma LOVES TEACHING (she would do it 24 hours a day if she could) AND she especially loves teaching commedia dell'arte!!!!!

DAMON KUPPER:
Damon Kupper is an edu-tainer who has worked throughout Europe and Viet Nam, promoting peaceful relations and cross-cultural understanding. He currently works as a facilitator and actor with the Stop-Gap Theatre Company and the Imagination Machine as well as being a Drama instructor at El Camino College. Damon is also an active member of the Center for the Theatre of the Oppressed/ Applied Theatre Arts/ Los Angeles, promoting the performance and therapy techniques of Augusto Boal.
Appendix I

Political Vaudeville:
Theater for Voters in 2004
WORKSHOP

led by
Maya Gurantz and Armando Molina
$10 (sliding scale)

You are welcome to come and bring friends or colleagues!

Political Vaudeville:
Theater for Voters in 2004
Workshop
led by Armando Molina & Maya Gurantz

Sunday, March 14
from 2pm to 5pm
at U.S.C.
in the P.E.D. Building,
Room #207

WORKSHOP DESCRIPTION:

This is a laboratory workshop where we will develop ways to use theater to discuss the questions at issue in this election year. The group will use uniquely American forms of performance as a framework for creating theater that both asks questions about political issues, and strives to communicate the possible answers.

Our session will include a wacky free-for-all brainstorming session--and provide concrete tools and activities for using theater as a way to interpret and activate the news, our approach to politics and active citizenship. This work will be used as an initial workshop for developing a traveling voter road-show this summer: whether you want to participate in that, or simply want skills and approaches for helping you read the news, create your own rallies or theater for your own demonstrations, join us!

*Wear comfortable clothes, bring a notebook and pen.

**If there is a particular election year issue that you would like to work on, please contact Maya or Armando no later than Thursday, March 11 at mayagurantz@att.net and/or armevan@sbcglobal.net
Maya Gurantz is a director and writer. She has spent the past two years as an Artist in Residence with Mississippi Cultural Crossroads, creating community-based theater in rural Port Gibson. In September, she directed Jo Carson’s “How the Deal Rocked Up,” a new play created from local oral histories, using a multigenerational and diverse cast of 30 community members.

Maya lived on the Lower East Side of New York from 1998-2001: plays include Pre Paradise Sorry Now at The Present Company, an adaptation of Tennessee Williams’ Glass Menagerie, The Last Menagerie, which she wrote and directed for the 2000 New York International Fringe Festival, as well as her work with downtown cult figures Deb Margolin and Reverend Billy. Maya’s favorite theater from that time was her Living Newspaper Theater; during the spring of 2001, she conceived, produced and directed a new piece of theater every few weeks based on current events. In her pursuit of seeking out the kind of theater Americans actually go to, Maya then spent ten weeks documenting Historical Outdoor Dramas, Community Pageants, and Passion Plays all over the nation, before moving on to Cornerstone Theater Company, for a 2001 Paula Altvater Fellowship.

In addition to her writing, directing and dramaturgy work, Ms. Gurantz, with co-translator Vered Almog, translated Be My Knife and Someone to Run With, by famed Israeli novelist David Grossman, published by Farrar, Straus & Giroux. Maya graduated from Yale University with a B.A. in Literature and Theater.

Armando Molina started his theatrical career in the New York theater comedy scene including membership in the Frontline Comedy Group with whom he wrote sketches and performed in places like the Manhattan Punchline, and numerous off Broadway theaters. He also co-founded Legal Action, the resident comedy group at the Westbank Theater on Theater Row. As an actor he worked with the acclaimed Cuban-American play write, Maria Irene Fornes in her production of Cold Air at the renowned Latino off-Broadway theater I.N.T.A.R..

In Los Angeles he co-founded Latins Anonymous, the critically acclaimed Latino Comedy Group. Their first play, self titled ”Latins Anonymous”, had an original four week run which was held over for six months at the Los Angeles Theater Center. They followed with runs at the San Diego Repertory Theater, Group Theater in Seattle, South Coast Repertory Theater, the Sacramento Theater Company, and performances in San Antonio, Houston, Amherst, San Francisco, San Jose, Portland. The second Latins Anonymous play, ”The LA LA Awards” premiered at the Japan American Theater in Los Angeles, and was also performed at the San Diego Repertory Theater, the Guadalupe Cultural Center in San Antonio, and the Odyssey Theater Ensemble in Los Angeles. Arte Publico Press has recently published ”Latins Anonymous” and ”The LA LA Awards” in a book.

Armando’s other theater credits include starring roles at the Mark Taper Forum (Bocon!), the Bilingual Foundation of the Arts (One Hundred Times I Shouldn’t), and the South Coast Repertory Theater (Aunt Dan and Lemon). In television he has appeared in NYPD Blue, Melrose Place, Mad About You, Seinfeld, Frasier, Norm, Family Law, and has a recurring role on Lizzie McGuire. Armando also co-founded The Platform, a political cabaret that explored post riot Los Angeles as a community in crisis. The Platform performed all over Los Angeles including productions by the Los Angeles Theater Center, Highways Performance Space, UCLA, and Los Angeles Contemporary Exhibits (LACE).
Armando's community collaborative work has included the Virginia Avenue Theater Project for Young People and he is currently an ensemble member of the Cornerstone Theater Company. As an actor, writer, director of the Cornerstone ensemble, Armando has participated in community based residencies in Baldwin Hills, Chinatown, Boyle Heights (three productions), Watts, New Brunswick (New Jersey), New Haven (Connecticut), SouthCentral, and on the Los Angeles Bus system.

Outside of Cornerstone Armando’s directing credits include the American Southwest Theater Company’s production of "Latins Anonymous," a one woman show about at risk youth in East Los Angeles, "Ramona Roses," "Yell Out Loud" at the Metropole Theater, and "The Case of the Strange Step Brother" for California Youth Theater.

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Appendix J

The Media:
BRING IT ON!!!

A Workshop

Led by Mady Schutzman

Sunday, April 18, 2004

2:00pm-to-5:30pm
U.S.C. PED Bldg., Room #207

$15.00 per person

You are welcome to come and bring friends or colleagues!!

This Workshop is hosted by both Fringe Benefits and the Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles

WORKSHOP DESCRIPTION:

This workshop is for anyone who would like to use media imagery and stories as the basis for creating representations that critique the media and its effect.

Bring in a compelling image or story from a movie, magazine, newspaper, advertisement preferably something you find yourself attracted to in spite of your better judgment! (We often find ourselves complicitous with media images and values we don't ascribe to intellectually.) Most importantly, bring in an image that elicits a strong response for any reason -- a misogynous scene from a movie, a picture of a self-confident Schwarzenegger, a disparaging newspaper photo of a gay wedding, an advertisement for the beauty industry. We will investigate these images/stories through writing, theatre exercises, and discussion. Working either individually or in small groups, participants will create short pieces that incorporate both the original images/stories and our critique of them.
Let's get media literate and have fun juxtaposing, revising, rewriting, and undoing the popular images we consume every day.

ABOUT THE PRESENTER:

MADY SCHUTZMAN:
Mady Schutzman is a writer, scholar, and theatre artist. For over ten years she co-directed the Experimental Theatre Project (NYC), a non-profit organization fostering the development of interdisciplinary art practices. She is a free-lance practitioner of the techniques of Theatre of the Oppressed (TO) and is co-editor of Playing Boal: Theatre, Therapy, Activism (Routledge, 1994). She is currently co-editing a second anthology entitled A Boal Companion (Routledge 2005) that focuses on cultural and political discourses that intersect with TO. Her book, The Real Thing: Performance, Hysteria, and Advertising, (Wesleyan University Press, 1999) is a feminist critique of the mass consumption of popular advertising. Mady's current research focuses on forms of resistance that rely upon the ambiguous and paradoxical strategies of comedy and trickery. She is full time faculty in the School of Critical Studies and MFA Writing Program at California Institute of the Arts, where she also collaborates with Community Arts Partnership (CAP).
Appendix K

Taking it to the Street!
A Workshop

Led by Kimiko Broder & Leilani Chan of TeAda Productions

Sunday, May 16, 2004
2:00pm-to-5:00pm
U.S.C. PED Bldg., Room #207

FREE!!!

You are welcome to come and bring family, friends and colleagues of all ages!!

This Workshop
is hosted by both
Fringe Benefits and the
Center for Theatre of the Oppressed
and Applied Theatre Arts, Los Angeles

WORKSHOP DESCRIPTION:

This workshop will take your political passions, mix them up, roll them around, and turn them into a theatrical piece that can be presented on the street or in any site-specific venue you choose OUTSIDE the theater.

Bring an newspaper article or political passion that is burning inside you right now. Also, bring a visually interesting prop or costume you will be willing to use and share in the workshop.

The workshop leaders will lead you in a series of exercises that will help explore these ideas and experiment with ways to present these ideas to the general public. You will also get the chance to work with each other on developing these ideas, collaborating, and hopefully finding comrades in struggle.
ABOUT THE PRESENTERS:

Leilani Chan:
Leilani Chan is a performance artist and cultural worker and is the Founding Artistic Director of TeAda Productions. She is a recipient of numerous awards including the California Community Foundation’s Brody Fellowship for Performing Arts and the California Arts Council Artist in Residence in the Community. Leilani has worked with communities to develop collective theatre creations such as “Native Immigrant” where 20 members of Los Angeles’s multi-cultural community explored issues of border crossings, appearances, and more. Having recently stolen her M.F.A. in Studio Art from UC Irvine, Leilani continues to tour the country with her solo performance works “E Nana I Ke Kumu,” “Life As a Dashboard Hula Dancer,” and the “Enemy of My Enemy.” She collaborates often with Guillermo Gomez-Peña’s Pocha Nostra and is currently the school and community coordinator at CTG’s Performing for Los Angeles Youth. Check out TeAda’s website at www.teada.org.

Kimiko Broder:
Kimiko Broder, Education Associate, Center Theatre Group, Performing for Los Angeles Youth, has been involved in theatre education for 11 years. She is currently working for P.L.A.Y. and takes the lead in providing youth programming that focuses on the main stage plays of the Mark Taper Forum and Ahmanson Theatres. She donates her teaching a course using anger management skills to elementary school students. She is a member of the Board, part of the Artistic Advisory Committee, and performer with TeAda Productions, and a performer, a founding member of CTO-ATA-LA, wife and mother of two.

TeAda Productions:

Under the direction of artist Leilani Chan, TeAda Productions exists to enrich the repertoire of contemporary works created and performed by people of color. Begun in 1994, TeAda Productions is a 501c(3) nonprofit organization whose primary mission is to empower underserved communities through the development and presentation of interdisciplinary theatrical performance pieces by, for and about people of color. By developing ground-breaking, high caliber, cross-disciplinary performances that incorporate cultural forms such as dance and music with experimental theatrical and performance art practices, TeAda Productions expands awareness, builds communities and educates the general public about the issues facing underserved communities. TeAda Productions achieves this mission by producing and touring innovative performances, both locally and nationally, in traditional and non-traditional venues and through
residencies offering community-based workshops and new work development labs.

TeAda Productions is an intercultural, multicultural, intergenerational, interracial, interethnic, multi-disciplinary organization. Our commitment to diversity is reflected in our staff and resident artists, our Board of Directors and Artist Advisory Board, our audiences, supporters and partners. All artistic presentations deal with cultural and political issues most urgent to their communities. Issues that have been explored include: cultural genocide (i.e.: the acculturation of native dance), struggles with assimilation in both immigrant and non-immigrant communities of color, multi-racial identity, the psychological effects of domestic violence against women of color, language barriers, sexual orientation/homophobia and much more. TeAda Productions has presented works and conducted residencies at diverse venues such as the J. Paul Getty Cultural Center, Grand Performances, Japan America Theater at the Japanese American Cultural and Community Center, Highways Performance Space and for community and student organizations throughout California and across the country. TeAda Productions is pleased to have the generous support of the California Arts Council, Los Angeles Cultural Affairs Department, Los Angeles County Arts Commission and numerous individuals.
Appendix L

Creative Tools for Critical Times

Theatre and Pedagogy of the Oppressed Conference
Free workshops, panels and films!
June 3, 4, 5 & 6

Augusto Boal’s Theatre of the Oppressed meets Paulo Freire’s Pedagogy of the Oppressed in a four-day series of dialogues and workshops designed to engage artists and activists in the theory and practice of dynamic social change.

At USC, 24th Street Theatre and Outdoors
Admission is open; entrance is free.
Come with questions, leave with more.

Sponsored by the Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles (CTO/ATA/LA), with the Paulo Freire Institute of UCLA, and Fringe Benefits.

**PLEASE NOTE: There is a separate e-address to RSVP for each event!**

Brief Schedule of Conference Events
(Detailed Schedule, Description of Events and Directions at the end of this e-mail)

Thursday, June 3

Critical Interventions:
Using Theatre of the Oppressed (TO) and Legislative Theatre for Freirian Political Reform
10:00am - 5:30pm, 24th St. Theatre, FREE with RSVP
RSVP: Theresa Larkin , CTO/ATA/LA & CSULA: tlarkin@pacbell.net

Freire on Film!
Two films and a critical dialogue on the life work of Paulo Freire.
7:30pm - 10:00pm, Massman Theatre, USC, FREE with RSVP
RSVP: Peter Lownds, Paulo Freire Institute, UCLA: plownds@ucla.edu
**Friday, June 4**

**Teens at the Margins:**
The Borderlands of Adolescent Culture - Workshop and Dialogue
10:00am - 5:30pm, 24th St. Theatre, FREE with RSVP
RSVP: Brent Blair, CTO/ATA/LA & USC: bblair@usc.edu

**Surviving Friendly Fire**
A film about an LGBT street youth theatre project narrated by Sir Ian McKellen
7:30pm - 9:30pm, Massman Theatre, USC, FREE with RSVP
RSVP: Norma Bowles, Fringe Benefits & CTO/ATA/LA: normabowles@earthlink.net

**Saturday, June 5**

**Critical Pedagogy in the Classroom:**
Dialogue and Practicum on Freire and Boal
for all involved in the education of youth
10:00am - 5:30pm, PED 207, USC, FREE with RSVP
RSVP: Robin Lithgow, CTO/ATA/LA & LAUSD: robin.lithgow@lausd.net

OR….

**Penetrating Reality Through Invisible Theatre:**
A workshop and showing of public "invisible theatre" performances
10:00am - 5:30pm, PED 206, USC & Outside, $15 optional: Boal's hospital fund
RSVP: Damon Kupper, CTO/ATA/LA: dskupper@hotmail.com

**Conference Fiesta!**
Get your groove on with live drumming, DJ, dancing, beer & wine
7:30pm - 11:00pm, 24th St. Theatre ($2 cover, $1 drinks)
RSVP: Theresa Larkin, CTO/ATA/LA & CSULA: tlarkin@pacbell.net

**Sunday, June 6**

**Activists Speak!**
Speech-making & voice-freeing workshops for rallies & protests
10:30am -to- 6:00pm, Massman Theatre, USC, FREE with RSVP
RSVP: Norma Bowles, CTO/ATA/LA & FB Alliance: normabowles@earthlink.net
MORE DETAILED INFORMATION
ABOUT THE CONFERENCE OFFERINGS

Critical Interventions:
Using TO and Legislative Theatre for Freirian Political Reform

Thursday, June 3 * 10:00am - 5:30pm * 24th Street Theatre * FREE with RSVP
RSVP: Theresa Larkin, tlarkin@pacbell.net

Workshop*: 10:00 am - 1:00 pm
   (led by Doug Kaback & Theresa Larkin, CTO/ATA/LA)
Dialogue: 2:30 - 5:30 pm
   (led by Peter Lownds, PFI/UCLA)
*Opening remarks and conference welcome from Brent Blair, CTO/ATA/LA coordinator.

Limit is 60 participants, open to every one of different experience levels.
Admission is free.

Workshop Description:
A workshop designed for activists from a variety of different disciplines interested in political reform.

This introductory workshop and dialogue will explore the theory, principles, fundamental techniques, standard games and exercises, and debriefing discussion approaches utilized in Theatre of the Oppressed (TO), Legislative Theatre, and Friere's Pedagogy of the Oppressed. Thus the social actor transforms into the social activist capable of dynamizing legislative reform leading to policy formation. The fundamental principles of Friere's revolutionary concepts of education will be reviewed, and a final set of games and exercises will engage the participants resulting in the identification of specific policy reforms communicated through the staging of a variety of highly creative performance strategies and political platforms.

About the Presenters:
Doug Kaback is an award-winning playwright, director, and actor on faculty at CSUN since 1994 who holds an MFA from USC and has written over forty plays. He has directed new plays at the Old Globe, Cornerstone, and the Odyssey Theatre. Doug is a founding member of CTO/ATA/LA.

Theresa Larkin is an award-winning theatre/video director, actress,
choreographer, and producer who trained with RADA and LAMDA, holds an MFA from UC Irvine and is finishing her PhD at Claremont Graduate University. Theresa is a tenured Professor in the Department of Theatre Arts and Dance at Cal State LA.

Peter Lownds is a doctoral candidate in Comparative Education and Program Officer of the Paulo Freire Institute at UCLA. He volunteered with the Peace Corps in Brazil when Freire was professor at the nearby University of Recife, and he saw Boal's performances at the Arena Theater of São Paulo in 1969.

Freire on Film!
Two short documentaries and a critical dialogue on the life and work of Paulo Freire.

Thursday, June 3 * 7:30pm - 10:00p.m. * Massman Theatre, USC * FREE with RSVP
RSVP: Peter Lownds, PFI/UCLA plownds@ucla.edu

Documentary #1: Paulo Freire in Olinda
In Portuguese and English w/ some subtitles

See the late Paulo Freire in never before seen footage in a documentary still under production during his last years of life. In "Paulo Freire in Olinda" the master teacher and critical thinker is filmed in Brazil in dialogue about his life and his work.

Documentary #2: We Make the Road by Walking
Miles Horton and Paulo Freire in Dialogue -- in English

An earlier film of the late greats in dialogue -- Paulo Freire and Miles Horton of the infamous Highlander School, an early model for critical education in the mountains of East Tennessee. These two aging critical educators had never met before this film was taken, and the dialogue between them is incredible to behold.

Hosted by Peter Lownds of the Paulo Freire Institute, UCLA between and immediately following the films.

Peter Lownds is a doctoral candidate in Comparative Education and Program Officer of the Paulo Freire Institute at UCLA. He volunteered with the Peace Corps in Brazil when Freire was professor at the nearby University of Recife, and he saw Boal's performances at the Arena Theater of São Paulo in 1969.
Adolescence at the Margins
Theatre workshop and critical dialogue about the Borderlands of Teen Culture

Friday, June 4 * 10:00am - 5:30pm * 24th St. Theatre * FREE with RSVP
RSVP: Brent Blair, bblair@usc.edu

Limit is 60 participants, open to every one of different experience levels.

Workshop: 10:00am - 1:00pm (led by Brent Blair, CTO/ATA/LA)
Dialogue: 2:30 - 5:30pm (led by Octavio Pescador, PFI/UCLA)

Workshop Description:
Designed for cultural field workers who work with teens at the margins and teens who consider themselves at the margins. This includes youth who identify as being left out of decision-making power at home, school, culturally, racially, sexually, economically, politically, geographically, etc.

This workshop and panel dialogue is an exploration of cultural identity from the perspective of adolescents at the margins. Where is the genesis of identity for teens today? How is teen culture being molded or shaped by school? media? popular trends? socio-economics? In what ways are their lives being impacted, and -- perhaps most importantly -- where are the voices of teens at the margins in this equation? The morning workshop employs image theatre techniques of Augusto Boal to explore adolescent identity based on a critical foundation of youth desire as opposed to cultural prescription. The afternoon dialogue takes these images and expands them into a critical dialogue around the themes of teens at the margins, including youth in juvenile hall and public schools, teens being gang profiled and/or shut down due to class, race or gender identity.

About the Presenter:
Brent Blair is founding coordinator of CTO/ATA/LA. A Designated Linklater Voice teacher and MFT Intern, he is a teacher, activist, therapist and teen cultural field worker. As senior lecturer and founder of Applied Theatre Arts at USC, he is the co-designer of Liberation Arts and Community Engagement.
Surviving Friendly Fire
A film about a theatre project with homeless LGBT youth narrated by Sir Ian McKellen

Friday, June 4, 7:30 to 9:30pm *
Massman Theatre, USC * FREE with RSVP
RSVP: Norma Bowles, normabowles@earthlink.net

This award-winning documentary, by T.W. Nelson and Michael Hofacre, tells the story of a group of homeless youth who collaborated with Fringe Benefits to create a play about abuse in the home, growing up gay and surviving on the streets. The Hollywood Reporter called it: "An inspirational vital, vitriolic and entertaining offering."

Hosted by Norma Bowles of Fringe Benefits & CTO/ATA/LA,
A dialogue with the Director, Todd Nelson & Editor, Michael Hofacre, will immediately following the film.

Critical Pedagogy in the Classroom
Dialogue and practicum on Freire and Boal for all involved in the education of youth

Friday, June 5 * 10:00am - 5:30pm * PED 207, USC * FREE with RSVP, $15 option
RSVP: Robin Lithgow, robin.lithgow@lausd.net

Suggested donation of $15 to go to CTO/ATA/LA
The morning Dialogue is open to all. The afternoon Practicum will be limited to 45 participants.

No experience in Pedagogy of the Oppressed or Theatre of the Oppressed is necessary. This day is dedicated to all involved, however peripherally, with the education of youth. We hope that anyone participating will come with a clear idea of what they hope to get out of the workshop.

Dialogue on Paolo Freire: Critical Pedagogy - 10:00 a.m. to 1:00 p.m.
The morning session, hosted by Robin Lithgow, Peter Lownds and Chitra Golestani, will present an introduction to Paolo Friere's work and Critical Pedagogy. It will involve dialogue, panel discussion, and exercises designed to engage participants in the work.

Practicum on Boal and TO: Classroom Applications - 2:30 p.m. to 5:30 p.m.
The afternoon session will be a theatre workshop jookered by Brent Blair,
focusing on Augusto Boal's Theatre of the Oppressed and its applications in the classroom.

About the Presenters:
Robin Lithgow is the Theatre Specialist for LAUSD. She supports professional development for theatre and classroom teachers and places many in elementary schools. Robin taught K-12 theatre and English for 23 years. Her mission is to convince the educational community of the transformative power of theatre in the lives and education of our children.

Peter Lownds is a doctoral candidate in Comparative Education and Program Officer of the Paulo Freire Institute at UCLA. He volunteered with the Peace Corps in Brazil when Freire was professor at the nearby University of Recife, and he saw Boal's performances at the Arena Theater of São Paulo in 1969.

Chitra Golestani is a research associate at UCLA's Paulo Freire Institute where she is also a Ph.D. candidate. She is researching how critical pedagogues teach social justice and global citizenship in public schools. Her forthcoming publication explores how committed educators engage students in dialogue about race, class and gender in the classroom.

Brent Blair is founding coordinator of CTO/ATA/LA. A Designated Linklater Voice teacher and MFT Intern, he is a teacher, activist, therapist and teen cultural field worker. As senior lecturer and founder of Applied Theatre Arts at USC, he is the co-designer of Liberation Arts and Community Engagement.

Penetrating Reality Through Invisible Theatre.
A workshop and series of public "invisible theatre" performances

Saturday, June 5th * 10:00am - 5:30pm * 24th Street Theatre
* FREE with RSVP, $15 option
RSVP: Damon Kupper, dskupper@hotmail.com

Suggested $15.00 donation to the Boal hospital bill fund.

10:00am-1:00pm Introduction, creation and rehearsal of scripts; 24th St. Theatre
2:30pm - 5:30pm Performance and reflections outside
Locations TBA

Workshop Description:
No experience necessary, but a sense of humor and touch of bravery will be beneficial. All in attendance will participate. Space and time are limited: maximum of 20 participants. Dress comfortably for the day of the workshop. Water and some snacks will be provided.

Co-led by Damon Kupper and Brian Brophy
Looking out into the social ruptures of the world and witnessing events that create dissonance within us, we can imagine stepping into the protagonist's role and experiencing the results of our intervention. Instead of waiting for an oppressive blueprint to dictate our legacy, Invisible Theatre acts as a micro-media, bringing a voice of choices to the public table and joining with an unrestricted audience in preparing for our shared future.

This daylong workshop on Invisible Theatre seeks to create one or two scripted and/or structured improvisational pieces to be (briefly) rehearsed and performed that afternoon.

Workshop participants will be solicited early to e-mail themes they wish to explore. This list of themes will be democratically narrowed down to two potent subjects for use in the workshop. Building on these themes, participants send in dialogue, images and possible performance environments prior to the workshop.

After a morning warm-up and rehearsal, these spliced, collective, scripts will be performed two or more times in different locations that afternoon before an audience, unaware of this 'below-the-radar' guerilla theatre. The focus will be on creating plausible events in appropriate locations with the intention of enlivening public debate over topical matters.

About the Presenters:
Damon Kupper, educator, performer and activist, promotes peace and cross-cultural understanding worldwide, holds an MFA from UC Irvine (where his original musical 'Shadows of the Storm' about the 1994 Zapatista uprising was first performed), uses drama therapy with Stop-Gap Theatre Company, teaches at El Camino College and is an active with CTO/ATA/LA.

Brian Brophy appears in "A Day Without a Mexican" and teaches Theatre for Social Change at UC Riverside, where his high school new play program was a
national model for service learning. A founding member of CTO/ATA/LA, he recently participated in the Invisible Theatre workshop with Boal in San Francisco.

Conference Fiesta!
Get your groove on with live drumming, DJ, dancing, beer & wine
7:30pm - 11:00pm 24th St. Theatre ($2 cover, $1 drinks)
RSVP: Theresa Larkin, CTO/ATA/LA & CSULA: tlarkin@pacbell.net

Activists Speak!
Speech-making & voice-freeing workshops
for rallies & protests

Sunday, June 6th, 10:30am -to- 6:00pm
Massman Theatre, USC
* FREE with RSVP

Free and open to all who want to participate
as major "non-boring" activist-speakers!

RSVP: Norma Bowles: normabowles@earthlink.net

Do you ever watch rallies, and get bored by speaker after speaker either saying the same thing, yelling into the mike, or carrying on too long?
Would you like to be a great public speaker? Whether you are speaking in front of a dozen people in a classroom, or a million people at a March on Washington, you can learn to be a great speaker! This day of workshops will teach you messaging, humor, mike technique, vocal freedom, embodiment of language and how you can follow anyone in any rally, and still be heard and remembered.

Speech-Making for Rallies
with nationally-renowned activist Robin Tyler
10:30am -to- 1:30pm

Robin Tyler, a leading activist, speaker, has addressed major rallies all over the world, including several Marches on Washington. She will share
the secrets about content, presentation, and projection. Because Robin has been both a comic and a producer of major events, she will talk about the use of time and humor. Please bring paper and pen to write a (very) short speech. Class begins with a 20-minute tape of Robin emceeing the Gay Games. (10 minutes of humor, 10 minutes of speaking in front of 25 thousand people.)

Freeing the Activist Voice
with Linklater teacher Brent Blair
3:00pm -to- 6:00 m
Brent Blair helps you bring your work from page to vocal (outdoor) stage. A voice teacher for 13 years who trained with Kristin Linklater, Brent has taught workshops around the world using image theatre and voice work to get actors' and activists' passions engaged in their bodies. Class will be physical, so come prepared to move (comfortable clothes). Participants will use the texts they created in the morning session with Robin to free their voices outdoors in a mock rally situation!

About the Presenters:
Robin Tyler (www.robintylertours.com) is a leading activist, speaker and special event producer for the Lesbian/Gay, AIDS, and Women's movements whose extensive credits include: March on Washington for Lesbian and Gay Rights; Women's Philharmonic at the Kennedy Center; Ist International Gay Comedy Festival in Sydney, Australia; cofounder of stopdrlaura.com; National Co-Chair of DontAmend.com; and many more.

Brent Blair is founding coordinator of CTO/ATA/LA. A Designated Linklater Voice teacher and MFT Intern, he is a teacher, activist, therapist and teen cultural field worker. As senior lecturer and founder of Applied Theatre Arts at USC, he is the co-designer of Liberation Arts and Community Engagement.
CSUN Department of Theatre
and CTO/ATA/LA present
BLASTING HOLES IN THE NIGHT
A riveting 75-minute exploration of youth and prison culture utilizing elements of hip-hop aesthetics including: turntablism, spoken word, breaking and graffiti.


"Open Mic" fifteen minutes before each show

PLAZA DE LA RAZA
3540 N. Mission Rd.
Los Angeles, CA 90031
(323) 223-2475
Friday, April 11
6:00 pm
Free Press Opening

THE BRICKBOX at the NEW IVAR THEATRE
1608 N. Cosmo St.
Hollywood, CA 90028
(323) 461-7300
Friday, April 25
8:00 pm
Saturday, April 26
8:00 pm
Sunday, April 27
3:00 pm
General Admission
$10.00

BITTER TRUTH PLAYHOUSE
11050 Magnolia Ave.
North Hollywood, CA 91601
(818) 766-9702
Saturday, May 3
8:00 pm
Sunday, May 4
3:00 pm
General Admission
$10.00

For Tickets and Information:
Ticket Master [213] 480 3232
A.S. Tickets [818] 677 2488

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Appendix N

An Image Theatre Workshop

Center for Theatre of the Oppressed and Applied Theatre Arts, L.A.
& Fringe Benefits
invite you to join us for.....

**Inspiring, Inventing & Intervening**
An Image Theatre Workshop
taking the temperature of the activist community
in these trying times

**LED BY BRENT BLAIR**

Sunday, September 11, 2005
From 2pm to 5pm
At USC’s PED Building, Room #207
(Directions & Accessibility info below)

TOTALLY FREE!

RSVP to Brent Blair bblair@usc.edu

ALL are welcome!
Activists, Artists, Educators, Students, Adults, Youth, Community Members, etc.
Maximum 40 participants.

**WORKSHOP DESCRIPTION:**

How are we doing, fellow activists and artists?
How's it going for us in the U.S. these days?

If you identify with feeling overwhelmed, pulled in too many directions,
muddled by conflicting stories or drunk on too much information without
enough context to make sense of it all, this workshop is for you.

Clearer and clearer patterns of deception that led our elected officials to endorse bloody
and costly involvement in an unjustified and catastrophic war; unprecedented levels of
corporate, government and individual greed guiding destructive policies that threaten
communities and the environment like never before; increasing support for the continuing
global exportation of misery under treasonous trade treaties like NAFTA and now
CAFTA; greater gaps between rich and poor; ever more dominant patterns of government
abuse of power and neglect; misogyny and homophobia and racism again on the rise
in rural and urban areas alike; education and healthcare and welfare under attack, on and
on -- how does this leave us? Is it really happening to us?

Or is it just a bad dream?

With a careful scrutiny of any alternative news source, how can we in the critically
conscious community avoid being dragged into the muck and mire of helplessness and
hopelessness? **How can we avoid falling victim to emotional trauma and psychological "shock and awe"?** What are our collective experiences that separate our
activist heart from actualizing our dreams of a better future? What is shutting *you*
down as an artist and activist, and...

...how can we all begin to engage in a meaningful dialogue
towards transforming these images?

This workshop will begin with a series of group images identifying the experiences of
amnesia, disconnect, detachment, dissociation or emptiness that threatens our collective
or individual creative and activist spirits and depletes our individual and collective
physical and psychological resources. What is the rupture that keeps us from addressing
the most challenging oppressions in our community?

Finally, we'll look for hidden community, interpersonal and/or intrapsychic tools for
addressing the gremlins of disconnection in order to recharge our progressive batteries
and continue the powerful work we desire to do.

**Specifically, we'll look at:**

**Inspiration**
What inspires us? Where do we get a "breath charge" of creative enthusiasm?

**Invention**
Necessity is its mother. What needs do we have as cultural field workers,
and how might we invent ways to be supportive or find the support that we need?

**Intervention**
This "coming between" is sometimes trickier than it sounds.
How can specificity of the conflict at hand invite a coming between that maximizes
our effect while minimizing our effort?
If you identify with feeling overwhelmed, pulled in too many directions, muddled by conflicting stories or drunk on too much information without enough context to make sense of it all, this workshop is for you.
Common Ground

Fringe Benefits
and
Center for Theatre of the Oppressed and Applied Theatre Arts, L.A.

invite you to
JOIN US! for this exciting opportunity for youth and adults
to collaboratively explore constructive ways to tackle bullying, teasing
and other discriminatory behavior!

COMMON GROUND
A Forum Theatre Workshop
for Youth (3rd through 8th grades)
and Artists, Social Workers, Educators & Activists
who work with youth

LED BY NORMA BOWLES & SARA GUERRERO

Sunday, October 16, 2005
From 2pm to 5:30pm
At USC’s PED Building, Room #207
(Directions & Accessibility info below)

FREE for Youth!
$5 for Adults (Free if you come with a youth or child!)

RSVP to Norma Bowles @ normabowles@earthlink.net

ALL are welcome!
Activists, Artists, Educators, Students, Counselors, Adults, Youth & Community Members!
Bring your students, children, nieces & nephews, etc!!
Maximum 30 participants.
WORKSHOP DESCRIPTION:

"What a wonderful way for kids to safely and creatively explore issues of diversity. And to see that differences can be a positive thing. I have just one question, 'Where were you when I was growing up'?!?"

*Joan Lipkin, Artistic Director, The DisAbility Project, St. Louis, Missouri*

This *Common Ground* workshop is based on Fringe Benefits’ unique Theatre for Social Justice (TSJ) programs, in which participants collaboratively develop original plays addressing discrimination issues affecting their communities. Since 2001, we have led over 100 TSJ Workshops in schools and community centers around the country.

The workshop will include dialogue, story-sharing and improvisations about Stereotypes, Prejudice and Discrimination. We will examine Diversity with regard to realities versus myths, and respectful versus discriminatory terminologies. Everyone will have an opportunity to participate in bringing some of the stories to life through Circle Improvisation, AND use Forum Theatre to practice constructive ways to respond to (and even to prevent!) discriminatory behavior.

We’ll include discussion of such diverse social and physical traits as: nationality, race/ethnicity, family structure, age, size, gender, sexual orientation, religion, socio-economic status, appearance and dis/ability. We’ll focus on situations that youth face in schools and in community settings.

"Tolerance and understanding are not optional in today's society, with increasing diversity in schools, in the workplace, and in the world. Fringe Benefits prepares young people to develop these skills and to exercise these concepts in their daily lives."

*Daniel-Raymond Nadon, Ph.D, Associate Professor, Theatre, Kent State University*

This is a preview of the new “Common Ground” workshop series Fringe Benefits is developing. We’re creating versions of this workshop for age levels, 5 years old through adult. The version we’ll be leading on October 16 combines our upper elementary and our middle school approaches.

"I now have the confidence to use the right tools and just do the right thing."

*Chryseis, middle school*

"The school learned more about loving themselves and respecting each other because, on the yard, the kids aren't fighting."

*Hailey, elementary school*

"If you see a kid being teased, DO SOMETHING!"
Please join us for this exciting opportunity for youth and adults to collaboratively explore constructive ways to tackle teasing, bullying and other discriminatory behavior!

ABOUT THE PRESENTERS:

Norma Bowles is the Founder and Artistic Director of Fringe Benefits. Norma leads many of Fringe Benefits’ play development and "Theatre for Social Justice" workshops and institutes, edits the plays for production and publication and facilitates school tour performances. Norma has conducted acting, commedia dell’arte and new play development residencies at theatres and universities throughout the United States, including South Coast Repertory (for nine years), the California Institute of the Arts and the Walt Disney Studios as well as with the Melody Sisters of Spain. Bowles completed a B.A. in Masked Performance at Princeton University, an M.F.A. in Directing at the California Institute of the Arts, and Lecoq actor-training with Philippe Gaulier in Paris, France. She edited Cootie Shots: Theatrical Inoculations Against Bigotry and Friendly Fire, both anthologies of plays, songs and poems created by Fringe Benefits. Bowles is a card-carrying member of the Association for Theatre in Higher Education, the Southern Poverty Law Center, the Gay, Lesbian, Straight Education Network, and the National Council of Education Activists. She is also a recipient of PFLAG/LA's "Oscar Wilde Award" and Cornerstone Theater Company's 2002 "Bridge Award" for her work building bridges within and between communities.

Sara Guerrero works as an actor, writer, director and teacher in both LA and Orange County. Sara has been a member of Fringe Benefits’ for over two years. She performed and toured the 5th Anniversary production of Cootie Shots: Theatrical Inoculations Against Bigotry for Kids, Parents and Teachers throughout elementary schools in Los Angeles. Sara is also a FB Teaching Artist for Theater for Social Justice (TSJ) Institutes through which she helps develop plays dealing with discrimination issues affecting schools and communities. She co-facilitated Outright Vermont's TSJ Institute, The Reel Deal, and Santa Fe's Rape Crisis Center's Saved by Zero...Not! This year, Sara joined both the FB Board of Directors, and the FB administrative staff in the position of Community Liaison. In addition to working with Fringe Benefits, Sara is also the Resident Children’s Playwright for Educational Outreach Program (EOP). Her plays, A Wolf is not a Wolf but a Lobo (based on the story of The Three Little Pigs) and When the Animals Created (an adaptation of a Yokut Legend) have toured Los Angeles Elementary Schools. She is also the Artistic Director of Breath of Fire Theater, and Project Director of their current work, The Mexican OC: TRIUMPHS AND CONTRIBUTIONS OF ORANGE COUNTY’S MEXICAN COMMUNITIES, supported by the California Council of Humanities' Story Fund Project. Currently she is working to expand Fringe Benefits work in Orange County.
Appendix P

LIBERATION MOVEMENT WORKSHOP

LED BY CORKY DOMINGUEZ

Sunday, November 13, 2005
From 2pm to 5:00pm
At USC’s PED Building, Room #207
(Directions & Accessibility info below)

Pay What You Can!

RSVP to Corky Dominguez at cdominguez@ctgla.org

ALL are welcome!
Artists, Activists, Educators, Students, Counselors, Adults, Youth & Community Members!
Maximum 30 participants.

WORKSHOP DESCRIPTION
This workshop consists of exercises and techniques for the performing artist interested in ensemble-based theatre. Focus will be on strengthening and flexing the artists' creative muscle and exploring ensemble-building dynamics through movement, physical theatre expression, and image making. The workshop will also explore devising art actions.

Please come dressed in comfortable clothes to move in and get down on the floor. We will be working in bare feet. Please bring knee pads if you think you will need them.

WORKSHOP LEADER BIOGRAPHY

Recently Corky wrote and performed his solo piece Good Seed/Bad Seed at Highways, directing credits include Joe Elvis’s solo piece for the 3rd Annual TeAda Works Festival of New Performance, LeVan D. Hawkins’s Welcome to the Village of Robbins, Laurie Woolery’s Salvadorean Moon/African Sky and Life as a Muslim by Qiyamah Aquil-Shah for Cornerstone Theater’s Festival of Faith, Gravedigger and Queens Commission for the John Lion New Plays Festival at Cal State LA, This Land, which was performed at the World Youth Theatre Festival in West Lothian, Scotland, and at the Cockpit Theater in London,
Appendix Q

Examples of Events and Workshops at the 2005 CTO Conference

Augusto Boal Workshop May 25, 2005

Pass the energy
a. Clap, received; after it goes around, facilitator receives with intake of breath
b. Zigga zigga whoo received with intake of breath
c. Jump up and down twice and kick the soccer ball; received and kicked
d. Ask group for something else—first three were, hands, voice and feet; add hips or heart or stomach or head?

Exaggeration. Go around the room and say to person you shake hands with, something you love; something you hate; exaggerate with the fully body

Invent object: give a category (eg. ways of transport; kitchens; use something appropriate to the theme of the workshop).
  a. In groups ask people to do an image. Be prepared to add motion.
  b. Ask groups to guess what it is? Why do you think that is what it is? If it wasnt a mode of transport, what would it be?
  c. On direction, in motion...then we see what it is.
  d. Theme: use of imagination as a muscle that needs to be exercised.

Los Angeles Image of the sound
  a. Do sound and movement. Ask rest of group to close eyes
  b. Open eyes, do the sound and movement you think it is.
  c. Freeze it.
  d. Watch the original one
  e. Ask men to go back. One man come in; woman around circle close eyes. Do the sound and movement of something "feminine"
  f. Reverse
  g. Ask woman to sound and movement of men; women of men.
  h. Debrief as to stereotypes?

Image of Images
  a. Ask groups of 6 to do an image of oppression; the feeling of oppression. Each group does them all.
  b. Then shows the images. Facilitator asks what did you see? Themes. Feelings, Categories
  c. What are the themes that come to mind? What is recurring in all the Images?
  d. Go through all the groups of images and ask for the group response.
  e. Maybe add showing all the images and looking at them.

Ask people to choose image of protagonist or oppressed. Look at them all and decide which ones were the most resonant for the audience. Ones that come back over and over again. Then choose one.
  a. Could also ask people to stand behind? Then choose that way. Or ask them to choose the one and tell stories? Then go back to that image and choose the one most resonant?

Ask people to then add the constellation of antagonists. Yes or no check in with the audience. Add
six or seven with the protagonist still in the image.

a. Do internal monologue
b. Do external monologues, sotto voce/low voice. Don't move. Go in and listen.
c. Now physicalize or dynamize the monologue. What is your desires as a character. Slow motion. Make visible what you are thinking of what you want. Show without speaking.
d. Image forum. People can replace the protagonist and try out alternatives. Watch for who are allies; who are more powerful; how power is used.
e. This is good for no themes workshop.

a. Ask people to group of 2s. Share stories around the theme. Then each group of 2 will decide on a common story or elements. Then groups of 4 do the same. Then groups of 8.
b. Develop story spine and embryo. Then rehearse it. Clear protagonist; clear antagonist.

May 26

Walk around; walk, walk. Stop walk, stop
a. Shift it so walk means stop and stop means walk (unbalancing)
b. Add say your name – walk around and shout your name
c. Now when I say shout, shout your name; when I say say your name, jump up and down

Walk . Walk like. A rabbit during hunting season; Schwartznegger after his election; etc.

Image of Surprise.
a. Say a sentence in front of the group. Then the group around reacts to the sentence with an image and then a sound and movement

Rehearsal Techniques
a. Developing motivation of characters and text
   i. Stop and think
      (1) Joker decides key moments, phrases
      (2) Freeze image
      (3) Think and express through internal monologue
      (4) Audience can come in and listen to the whispered monologues
      (5) Dialogue goes on when unfrozen

   i. Questioning the character, Hanover variation
      (1) At any moment, audience members can stop the action and ask any character anything they want (but keep it in the realm of the play)
      (2) Goal is to unbalance and challenge the character
      (3) "Be mean"
      (4) Dialogue goes on when started again

   i. Keep Talking
      (1) Joker asks during the scene any character (but usually starts with the protagonist) to just keep talking.
      (2) Others might respond to this: "answer if provoked".
      (3) Avoid hysteria and shouting unless appropriate
      (4) Then Joker says back to normal and script and action is resumed as if before
      (5) Generates ideas and arguments
      (6) Good for preparation for forum interventions
b. To develop the Images of the play
i. Somatization
   (1) Show feelings.
   (2) Magnify feelings (Not caricature or exaggeration)
   (3) Don't touch one another
   (4) Dialogue goes on
   (5) Divides characters between feeling/showing and thinking/hiding
   (6) Words are a means of transportation; the cargo is the body/content

i. Ceremony
   (1) Choose one ritual or ceremony
   (2) Group used military inspection and gregorian chant (chant was very effective)
   (3) Works when the ceremonial style contrasts the scene rhythm (for example, in this play military was too like the school; but chant style added depth to it)

i. Analytical Rehearsal of style
   (1) At any time, audience members can suggest a style
   (2) For example, cartoon, spaghetti western, opera, broadway musical
   (3) Use when scene is stiff and too 'correct'
   (4) Breaks the structure in order to remake it later.
   (5) Use some of it to develop the scene

i. Rashomon
   (1) Image by each character.
   (2) Play out the scene with the normal script
   (3) Start with the protagonist doing the Image and then the antagonists.
   (4) Shows the perspectives of the characters. In our play it showed the different way the protagonist was perceived.
Boal’s Exercises from Legislative Theatre Day #2

GAMES….

Walk & Stop
Walk when I say “Stop!”; Stop when I say “Walk!”
Shout (Shout your name); Jump!
Jump when I say “Shout!”; Shout your name when I say “Jump!”

Walk like Marilyn Monroe with a cold
Walk like a Samurai in Love
Walk like Bob Marley in a hurry
Walk like a rabbit the first day of the hunting
Walk like Augusto Boal
Walk like Julian (remember that I’m still the teacher)
Walk like Schwartzenegger the day he won the election

Announcement:
Someone goes to the center of the circle makes an announcement!
JOKER: calls out (any order) Image!
Action! (dynamize)
Example: “George Bush Resigned.”
“Your child was killed in action.”

Preparation and First Presentation of Scenes

*15/20 mins to continue rehearsing our Forum plays (We worked on our scenes the day before in the workshop, then in the morning for an hour and a half, soooo… )

*We perform one Forum play after the other, no comments

*The Joker then leads a discussion vis what’s effective, what’s not so much working o

Rehearsal Techniques

1. Stop and Think (develop character motivation)
   a. Joke calls out stop in the middle of a scene/action… Actors/Characters speak their internal monologues simultaneously.
   b. Variation… Character also moves towards the person to whom s/he wishes to speak.
   c. When Joked… if the Joker lets it go long enough, the actor will have a chance to break out of being redundant
   d. Joker should try to break in at moments when new info has been revealed
   e. Having the class come up to watch… raises the stakes… performers start to work harder, get competitive

2. Hanover Variation (helps clarify/refine and deepen text, character, etc…)
   a. Variation on Stanislavsky’s hot seat…
   b. As the scene progresses, audience raise hands when they think of questions to ask a character. When Joker sees several hands raised, then Character answers audience’s (mean/pointed/aggressive/critical) questions.
   c. Stimulates the actor into learning more about the character
d. Prepares the actor for the Forum… especially if we throw provocative questions out.
e. Helps actor develop an emotional connection to the character & to identify how they’re similar to/different from
   They are different from the character.

3. Joker may put one actor on the spot… “You, keep talking!”
   a. Others can react non-verbally, or verbally… or even at each other, in each other’s faces
   b. Bring out the Loch Ness monster of the characters… (motivations etc.. that will be helpful in Forum”

4. Analytical Rehearsal of Emotions…
   a. Do the scene with only one emotion at a time: hate, love, fear, jealousy…
      (no matter what the actions are)
   b. Work with pure colors, then practice mixing…

5. Somatization
   a. Whatever you feel like doing, do it externally
      If you’re in love, embrace the person… if you’re afraid, hide under the coffee table.
   b. keep text the same (this is true for 6, 7 and 8)
   c. show everything in the body in a magnetized way … never realistic
   d. not touching each other (so that everyone is free to do his or her own thing)
   e. all work simultaneously, also… don’t see what others are doing, just do what you see/feel…

6. Ceremony  (helps pop the themes and structure into sharp relief after
   a. Inauguration, Mass, Coronation, Cocktail Party, Baptism, Funeral, Military Review of the Troupes, Gregorian Chant…

7. Analytical Rehearsal of Style (get actors in their bodies)
   a. audience make suggestions vis genres: Kung Fu Movie, Melodrama, Film Noir, Sesame Street,
   b. good for when the scene is stiff, too correct, too heavily built

8. Roshommon
   a. Keep telling/showing the story from different points of view…
   b. Examples: The Interviewer is like Kali & the interviewee a little mouse… from the interviewee’s POV…. Then switch….

Mix and match to find the rehearsal techniques that are most helpful for your particular Forum play.

These above exercises and exploration concluded with the following script,
purposefully written in a more conceptual, versus concertized, fashion as to stay true to
the improvisationsal structure of TO work:

Hospital Visitation Rights

Legislative Theatre Workshop with Augusto Boal, May 25-to-27, 2005

111
Characters:

Jenny (not portrayed... critically injured, dying in hospital room)  Libby’s Biological Mom. Cynthia’s partner.

Cassandra (Cynthia) Libby’s Non-Biological Mom. Jenny’s partner.

Libby (Liz) Jenny and Cassandra’s 10 year old daughter, Jenny’s biological daughter

Richard Cherney Jenny’s dad. Radical Christian Right who never approved of daughter’s marriage but loves his daughter; grandfather of Libby… Gpa (Grandpa)

Lynn Cherney (Betty) Jenny’s mom. Radical Christian Right who follows everything husband says… Gma (Grandma)

Sam (Cristina Pippa) Hospital nurse who impedes Jenny and Cynthia from seeing Jenny because she is following orders and fears she will be fired, but sympathizes with Libby and Cynthia

Dr. Nava (Cristina Nava) Jenny’s doctor

Elmer (Josh) Security Guard at the Hospital

Maggie: (Meg) Medical Student

(Scene takes place at a hospital where Cassandra has been brought in after an accident. She is in critical condition. Her partner, Jenny, is forbidden to see her because she is not lawful “family”.)

Scene One:
Doctor gives medical student background vis what has happened with

Operation over
She’s slipping in and out of consciousness
Stab-lized for now… but she’s still in critical condition
We need to keep an eye on
Do not know if there’s a DNR (do not resuscitate) order

Scene Two:
Nurse enters says daughter is coming

Doctor… is the husband here?

How old is the daughter old enough to make DNR decisions?

Medical student raises a medical ethics issues
Scene Three:
Med Student tells Grandparents that their daughter has been in a car accident
Where is she? Can we go in?
Orderly: “You’re her family, right?”
They pray Gpa: “Dear Jesus, your will be done!” Gma: “Please, Jesus! Please!”
Then they go in.

HOSPITAL VISITATION RIGHTS (page 2)

Scene Four:
Cassandra and Libby enter running
Cassandra asks nurse where is Jenny Cherney?
Nurse: “What is your relationship to the patient?” “Only family is allowed?” finds out:
partner and child
Nurse fumbling vis procedure vis whether or not Cassandra can come in
Gma comes out and hugs Cassandra & Libby
Gpa comes out and says This is not the time for you to be here!
   Cassandra: This is exactly the time for me to be here. Jenny needs me!
   Gpa: Jenny needs to atone for her sins, her soul is at risk for all eternity!
   Cassandra: Jenny needs my love.
   Gpa - If you loved her, you wouldn’t damn her soul to hell.
   Cassandra The God that Jenny and I believe in is a loving God, the God who
blessed our union 12
   years ago.
   Gpa - You’re so-called union is a perversion! You have sodomized my daughter for 12
   years!
   Cassandra: Your interpretation of the Word of God is not mine and is NOT the law
   of the land!
   (to nurse) I need to speak with someone with some authority. (nurse gets doctor)

Cassandra “Doctor Nava… I am Jenny’s partner of 12 years…. (etc…)”
   Gpa (to Cassandra) “You are not family, only family is allowed in, and I will not allow
it.
Doctor  “I’m sorry, we’ve experienced this several times before… I completely
sympathize. With your position, but, unfortunately, the law is on not on your side
Cassandra: The law doesn’t want me to be with the love of my life in her hour of need.
Gpa God and the law are on my side!

Med student comes out of the hospital room “Dr., come in”
Dr to Nurse (as crossing into the room) “Call the orderly.”
Nurse exits to get the orderly
Cassandra & Gpa face each other silently
Gma comes out “Cassandra, Jenny wants you to come in.”
Gpa: “Lynn….” (shakes his head “No.”)
Gma sadly leaves and goes in to hospital room
Gpa finishes praying then goes in, leaving orderly guarding the door in her place
Cassandra is alone outside the hospital room
Libby leans out the door… “Mommy, Mommy…. Mima is dying!!!!”
Chinese Crisis
Libby and Cynthia are forbidden to see Jenny, who is in critical condition, because of state law; nurse and doctor could turn a blind eye if they want

Protagonist Choice
Tries to force her way in and gets kicked out of the hospital

Forum scene
THE INVESTITURE AS CULTURE

Augusto Boal

The very day he was proclaimed President Elect, Lula announced his priority economic programme: to end the slow starvation facing 50 million Brazilians; and his first international initiative: to hold out a hand to the Argentineans.

What he announced were not minor micro-economic or diplomatic options, but radical transformations in ways of governing, an inversion of priorities and a new clear-cut ethic with no grey areas. He was announcing that a new Brazil was about to be invented. Now it has to be imagined the better to build it.

Lula did not promise little reforms, sticking plaster, but a Copernican revolution that would resituate Brazil, at home and abroad. To be consistent, what goes for international politics and for the economy must go for culture.

We have to give up the idea that there exists a celestial, soaring Culture and resolutely take up the idea that culture is living people in all their activities. Everyone’s got it. We should not be talking about “access to Culture”, as if it were produced by gods in unattainable Olympuses, as if each Brazilian man and woman were a blank page awaiting the stamp of Culture, which would fall from the sky.

We have to assert that, when they breathe, when they work, when they love, people produce Culture, even when it is crushed by other cultures (those that own the means of communication) and even when it does not turn out objects of trade.

Lula’s election was unique: never have the street celebrations been more sincere, the hopes more enthusiastic. They were the product not of paralyzing expectation, but of a passionate will to create: wishes starting to come true, eager hope.

President Lula’s investiture cannot be reduced to the routine rituals or just break numerical records: one, two, three, or fifty-three million people in the Square of the Three Powers! It’s not just quantity but quality.
Lula will not be a sequential president: he will be the start of the Re-Discovery. His assumption cannot be reduced to an obedient ceremony by Brasilia’s protocols, but must give the measure, millimetre by millimetre, of eight and a half million square kilometres in length and breadth, by one hundred and seventy-five millions in...self-esteem.

On the day of the investiture, we must decree an uninterrupted, four-year extension to Spring. In all the towns and in every village, each one of us must make their own Image of the Dream come to life. The Lula government’s culture plan must shine out from the very first day, from the investiture!

Lula spoke out against hunger and in favour of the solidarity of the oppressed: we must turn his words into art. We must aestheticize them. Aestheticizing means transmitting them by the senses and not just by reason. Lula spoke words: now we must show them in solid, tangible and pinchable form. We must theatricalize them, paint them, sculpt them, sing them, make them concrete, photographable, filmable.

How? That’s quite simple!

First: in all the squares of all the towns throughout the country, let’s put on Culture Fairs with which – from early in the morning, before the night seeps away – from first light – we can wake the sun with orchestras, bands and troupes; painters and sculptors; circus and theatre artistes, embroideresses, poets and improvisers, choirs and soloists, in the open air, in alleyways and clearings, all synchonized, in the towns and countryside, all of us, everywhere, let’s show our art. Let’s greet the day!

Second: in squares and streets, people should put up improvised tables, with pretty, clean tablecloths – even if only of wrapping paper, bordered with scissors and coloured pencil – to which we should bring bread and food, and share both with love.

Third: and this is most important – everyone must be eating at the moment President Lula takes office! As he is being sworn in, when he says - “I do so swear!” – each one of us, all across the country, all at the same time, must put food in our mouths and chew it with courage, because he is swearing to put an end to hunger. So let’s all swear together, eating, let’s take the same oath! The toast to his government should be chewed with a will and with truth. We must be companions and eat the same collective bread. And with an open hand, offer food to whoever is near us.
Fourth: people should all give anything from their homes they can do without and may be useful to others: shoes, clothes, mirrors, pots and pans, books, paintings, guitars and rasps, anything that can be put to use, let them out of their cupboards and into the light of day. Give and exchange!

Fifth: Foreign communities that live in Brazil should be invited to these fairs, so that they can bring their dance, music, and food. Let’s talk.

Sixth: after the swearing in, in streets and squares, we should practise all sorts of sports; table tennis, quoits and shuttlecock, marbles, skipping and leap-frog, volleyball, basketball, Roman and Greek wrestling, races, gymnastics, trapeze... It’s all Culture.

Seventh: in a visible tribute, citizens will have three minutes each to make proposals to the government, which should be taken seriously, taken to the legislatures, studied and voted on. And seriously, because the Law is no laughing matter!

While the celebrations last in Brasilia, let happiness reign in Brazil. Afterwards, let’s go to bed earlier than usual: Investiture Day will foreshadow and be a sample of the People’s Mandate – it will be proclaimed Culture Day.

We are dreaming, it’s true, and our dream is a dream. But, if we dream today, it is because now we have the right to dream the true dream: today it is not forbidden to dream: it is possible to dream. To dream... is not to dream. Let’s dream!

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