TAKING PART

A Workshop Approach to Collective Creativity

Lawrence Halprin and Jim Burns

Taking Part:

Lawrence Halprin   and   Jim Burns   with contributions by   Anna Halprin   and   Paul Baum

A Workshop Approach to Collective Creativity

This book is dedicated to
all the people who have participated
in Take Part Processes with us
and to those who will do so in the
years ahead.

Acknowledgments

How to use this book

This book is addressed to anyone interested in collective creativity.

That is, to the issue of how people work together in groups to solve problems creatively.

This problem-solving approach is appropriate, we believe, to many, many aspects of people's interaction with each other, not specifically to any one field.

It works in personal communications, in families, for theater and dance, for planning communities, for group therapy, for education at all levels, for developing a sense of community.

Because of this broad range of applicability and because the four people involved in this work come from different fields we devised a collective way of writing.

Each one of us developed and wrote his own section and then we discussed each other's work.

Where discussions elicited new ideas these were included if it seemed desirable to each of us.

Because we wrote independently and from the same premises, there is some overlap.

We decided to allow that to happen so that the four voices would not become one.

Each of you will no doubt have your own special interest and will wish to read those sections most related to yourself.

Where you wish to do this please turn to the section you are most interested in.

If you wish to understand the basic premises Chapters 1-4 set forward the theory.

Chapters 5, 6, 7, and 8 describe its applications in different fields and how we have personally experienced working over the years.

And finally Chapter 9 is a handbook of instructions on the tools and methodologies with which we work.

Our hope is to allow you to discover what we believe to be a useful and important way of working together and to enable you to try it yourself.

PROLOGUE

The best way to tell you about this book, perhaps, is to tell about ourselves and why we happened to write it.

For that reason we gave ourselves a score to perform.

The score was this:

1. FIRST, GIVE US A DESCRIPTION OF YOUR WORK AND LIFE BEFORE WE BECAME INVOLVED IN WORKSHOPS TOGETHER.

2. THINK ABOUT WORKSHOPS AND HOW WE HAVE BEEN MUTUALLY INVOLVED IN THEM OVER THE PAST YEARS.

3. TELL BRIEFLY WHAT THIS INVOLVEMENT HAS MEANT TO YOU.

Here are our performances of this score:

Lawrence Halprin

I lead a group of forty or more professionals in the various fields of environmental planning and design: planners, architects, landscape architects, designers, urbanists, ecologists. We form an office called Lawrence Halprin & Associates. For twenty-five years our major intention has been to discover new ways in which to integrate man with his environment—to design the human ecosystem as a work of art and nature.

As our projects became more and more far reaching and larger and more complex, I started searching for ways by which our own group's processes could reflect the inter-relationships inherent in the environmental issues we were working on. It is possible for one person to design an urban plaza,

not desirable or reasonable for one person to image out a whole city or a region. I searched for linkages between our group processes and the processes of the environment itself—for some form of collective creativity.

Before I became involved in workshops, the following words were associated with me.

design
achievement oriented
landscape
cities
environment
plazas
painting
sculpture
motation
tasks
hike
lead
Lawrence Halprin & Associates
intense
art
nature
family

I had also taught in universities and lectured extensively and become increasingly disenchanted with this "giving-receiving" format . . . as a result I proposed in 1966 that I join with my wife, Ann, who had been working in movement and theater workshops for many years in presenting a joint summer workshop which would explore other ways of learning through exploration and direct experience. The excitement and interest of our first workshop led us to enlarge its format and join with Paul Baum in 1968 to integrate dance, environment, community, and group dynamics.

Jim Burns, who reported the 1966 and then "took" the 1968 "Experiments in Environment" workshops, joined our group in order to help develop the theory and practice.

Since then he and I together have been working toward ways of making workshops a tool for citizens' participation in determining the future of their own communities. We use these workshops as a major force in our own office community as well as in our community planning for towns, cities, and regions.

Workshops have become for me a way of integrating all these deep interests into one synergistic whole. How to bring together: art and theater and dance and environment (natural and man-made); family and interpersonal relations, office dynamics, growth and change, learning and fantasy as well as pragmatic relation to the real everyday world. How to make these concerns real and part of—well—let's say—in fact—my life! Our workshops as a format have allowed me to come close to this as a mode of operation—as a process to go with.

Because of commitment to this process and the people with whom I have worked I have become more open, freer in my relations with other people, much more involved in the dynamics and energies of my own group as an organism. I also find myself more free and creative in problem solving and less needful of control—more open to others' input and to the ongoingness of collective creativity.

Jim Burns

This is me in 1967.

This is me in 1974.
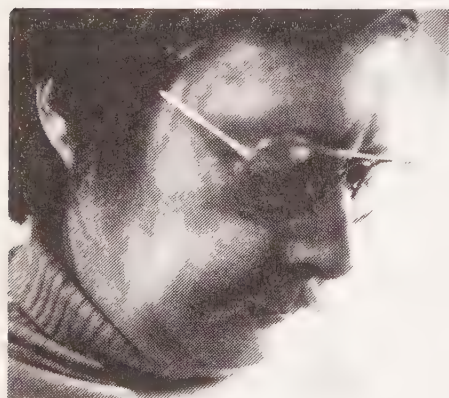
Here are some of the things I did in between.

Seven years ago I was senior editor of a leading American architectural magazine. My concerns were humane architectural design and city planning, futurism, keeping up with the latest design theories and structural innovations, and keeping up a network of correspondence with architects and planners all over the country. I had dabbled at other pursuits such as exhibits on design, writing for other publications, and trying to broaden the horizons of professional organizations. I had just written a story for my magazine describing the 1966 Experiments in Environment workshops of Ann and Larry Halprin. That struck me as a very interesting learning process for its participants.

In 1968, Ann and Larry called me and said they and Paul Baum were going to have another Experiments in Environments workshop and asked if I didn't want to take part with the view to possibly writing a book about it. I was delighted. I took time from the magazine and found myself performing the "City Map" score in San Francisco on July 1, 1968.

Swiftly it became apparent that I had to be a full participant, not a writer/observer. A month later I was back in my office in New York looking with a decidedly jaundiced eye at that whole scene.

A year after that, I had happily cut my ties with the magazine and was getting into a multidisciplinary future of creating and communicating with a lot of different people.

Take Part Processes in about a dozen communities ranging from huge metropolises to tiny villages.

Collective creativity with students from grade school through graduate school.

Writing. This book and a previous one: Arthropods: New Design Futures.

Other writing: mainly on environmental concepts and practices that are inclusive (avant-garde) instead of exclusive (the way it's usually done).

Living in San Francisco and digging the whole United States, not just the eastern seaboard.

Working in processes of collective creativity with Lawrence Halprin & Associates—San Francisco Dancers' Workshop—schools—groups—friends.

Belonging to a whole new international network that is into increasing people's interactions with their environments and with themselves.

Maybe I'd have been doing all of this anyway if I had not split and gotten involved in Take Part Processes. I was alert to needs for change in myself and the way the world gets designed, but, aside from writing some about the latter, I wasn't doing too much about it. I know it would have taken longer—that the good old Senior Editor security blanket would have been tough to throw away. But—I got vitalized or revitalized all in one fell swoop the summer of 1968—it was like going cold turkey to cure an addiction to complacency. I swam into a process, and I'm still in it. It's an everchanging one; I hope it will always be changing and I with it.

I hope this book can get others into the same process.

Paul Baum (signature)
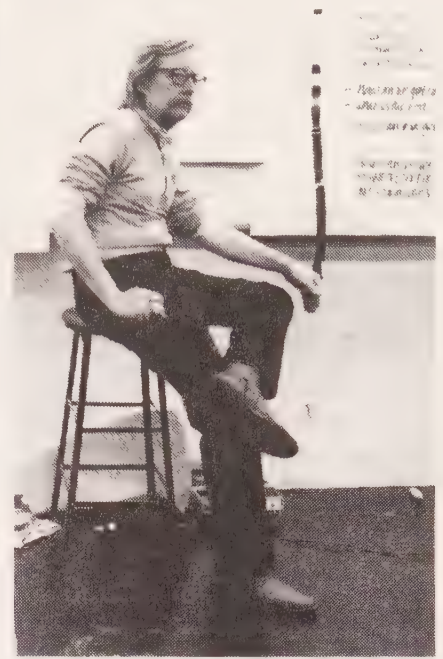
My involvement in this book began when I was about twenty years old and an engineering student at the University of California at Berkeley. Although I had a genuine interest in the field, this particular choice I later understood as an escape from dealing with people. After two years at it, my world and psyche collapsed, I left school, entered therapy, and looked around at the first period of freedom in my life. I chose to use it by following a fantasy that had been buried in me until then, and I began to study what used to be called modern dance with Ann Halprin.

Movement and therapy merged for me, and I emerged to study psychology with an interest in many areas of creativity. Although my relationship to Ann grew and changed and flourished, with much intermingling of ideas and actions, Larry remained a friendly but distant and somewhat heroic figure until some point where my growth and his crossed paths increasingly in frequency and amplitude.

Ann and I had been discovering and exploring separately and together the psychological implications of the human body's capacity to move and therefore relate and the implications thereof for the experiences of family and community. When Larry asked me to participate in a study of open space in New York, it felt like a primitive rite of manhood.

It was a chance to explore ideas in some ways limited in application to the confines of my office in their possible application to the real world. It was down from the ivory tower for me. We began as I always seem to by meeting regularly and "just talking." We picked each others' brains and I tried to raise the questions of human condition that I explore as related to one to eight people at a time. This seemed like a natural and inevitable confluence for the three of us. When we get together to "work," the sparks fly and ideas seem to pour out.

It is not a stable grouping (ménages à trois never are) but I always leave exhausted and higher than grass will ever get me. Jim entered at a workshop and has become an elfin presence who contributes his substance more quietly than the other three of us but surely with the best humor. In the writing of this book, it has been a joy, for example, to have my confusion of ideas converted and transformed into pleasing form before my very eyes! He listens exceeding well.

Some flashes come to mind. . . .

As a young student in Ann's class. . .I say I am too tired to participate. She tells me there is no such thing and to get with it.

A call from Ann in the middle of the night. One of her students is freaking out. What should she do?

The Halprin family and the Baum family at a New Year's Eve party together.
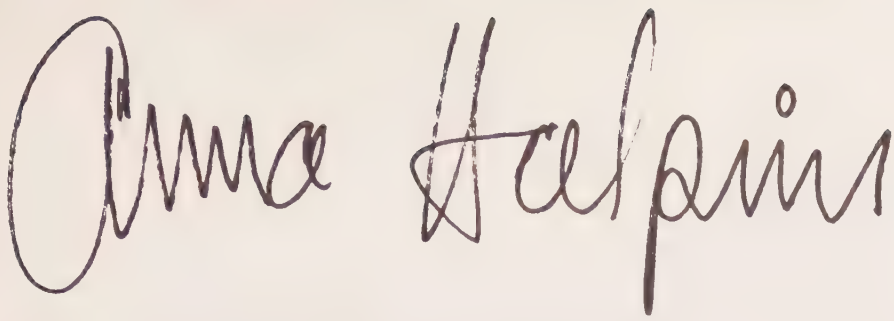
Ann and me at a conference with her performers in Watts with me trying to get them to stand up to her (they do and she does in return).

Walking with Larry through Morningside Park a few blocks from where I grew up.

Frequent images of Ann, Larry, and me uncomfortably glaring at each other till the air is cleared by the gentle intervention of Burns.

"WE"

Anna Halprin

Before I did a joint workshop with Larry and Paul in 1966 and 1968, I had been leader of the San Francisco Dancers' Workshop since 1959. Movement was our common point of departure, but we were a band of musicians, architects, painters, poets, actors, housewives, children, educators, and so forth.

There was an intense interchange among us all in sharing skills and backgrounds. This in itself led to an exciting, innovative, and experimental theater development. We worked loosely in a collaborative fashion, with the movement (dance) and composition classes that we conducted forming the common denominator. From this cooperative workshop we became internationally known exponents of early uses of nudity, environmental theater, dancers as actors-musicians-sculptors-poets, and personal encounters incorporated as life-theater scripts. We became a strong part of the avant-garde movement in America.

We were like a circus family; Rana and Daria, our daughters, as well as other members of our children's cooperative, were often performers with the company. Paul had been a dance student of mine before the workshop period. During the workshop period he became a counselor and a coteacher, introducing therapy into our work.

During the development in 1968-1969 of a workshop between a black group from Watts and the Dancers' Workshop group, Paul worked very closely with me in the role of a counselor. Larry had always participated—as a costume and set designer, as a father with two daughters in the dance cooperative, and later he began to make scores for our productions.

After the 1966 and 1968 joint workshops new questions were raised. The question that had the strongest impact for me concerned lack of minority representation in our workshops. How could we be a true community in any societal sense without the input of broader and more real representation? As a result, my next major workshop was a multiracial community workshop in which diversity and differences in life-styles and values were of such a magnitude that something more was needed in our workshop approach to channel these differences creatively

and bring them together in new and positive ways. The intensity of the differences in terms of attraction and repulsion, caring for and disregard, the conflict situations, the love, the fears engendered, the hopes and failures. All of these human emotions were both tearing us apart and at the same time responsible for intense artistic beauty. The potential of creativity and human growth was so promising that I passionately desired to find a way to make it work. I needed these unpredictable and exciting challenges. I needed a clarification of the workshop process that provided a better way for people to work together collectively. I found this in the RSVP cycles.

I am currently engaged in synthesizing the various discoveries in the workshop process, drawing heavily from Larry's and Paul's experiences. I am concerned more and more with the workshop process, rather than performance-oriented goals. The workshop process is the performance as well as what evolves out of the workshop. Process leads to performance. I've given up the idea of a sustained company. Instead I'm concerned with sustaining a community of people working and growing together collectively; reinforcing and nourishing each other in creative ways.

1 Why take part?

What we are trying to do is describe the theory and practice of a process for collective creativity.

We have been developing this process both individually and collectively over a period of approximately twenty years.

But it is only within the last few years—with the development of the RSVP Cycles as a basis—that many of our methods have become more precise, more deeply rooted in demonstrable techniques, in specific formats and procedures and have come to be based on experience and testing.

It is easy to tell about the processes; but it is complex and difficult to convey the sense of energy, warmth, involvement, creativity, accomplishment, and even wonder that infuses groups of people during participation in a Take Part Process.

We have been working with the process long enough to know that it encourages powerful elements of creativity.

Its particular usefulness for us and the groups we have worked with is that it serves as a common and visible framework to which we can all relate.
In that sense, it has made the process of working together understandable.
The RSVP Cycles (explained in Chapter 2) and Take Part Processes have led to a common language with which we communicate, and its consistent use has generated more communication.

Collective creativity is a growing need in our society.

People are increasingly coming together for communal living purposes, in neighborhood interest groups, in special interest groups, and in groups struggling for personal growth and participation in the life/art experience.
More and more people are less and less inclined to turn over all decision making to elected or appointed officials or to instructors.

So much has happened to reduce confidence in bureaucratic techniques that people have become more and more determined to exert control over the course of their own lives.

This desire to participate extends to all art, to education, to theater and dance, to politics, to the women's movement.

It includes growing one's own food, and even religion and health care and the birthing of children.

Increasingly members of emerging subcultures and of third-world nationalities are searching for ways by which they can take a large role in determining their own futures.

But the desire to participate must be matched by a framework to allow it to happen.
It is not sufficient simply to <u>want</u> to be involved.

individuals & groups

needs · aspirations · motivations · expectations · feelings

RSVP

take part
process
·workshops·

art/life · Therapy · community · learning · Theatre

collective creativity
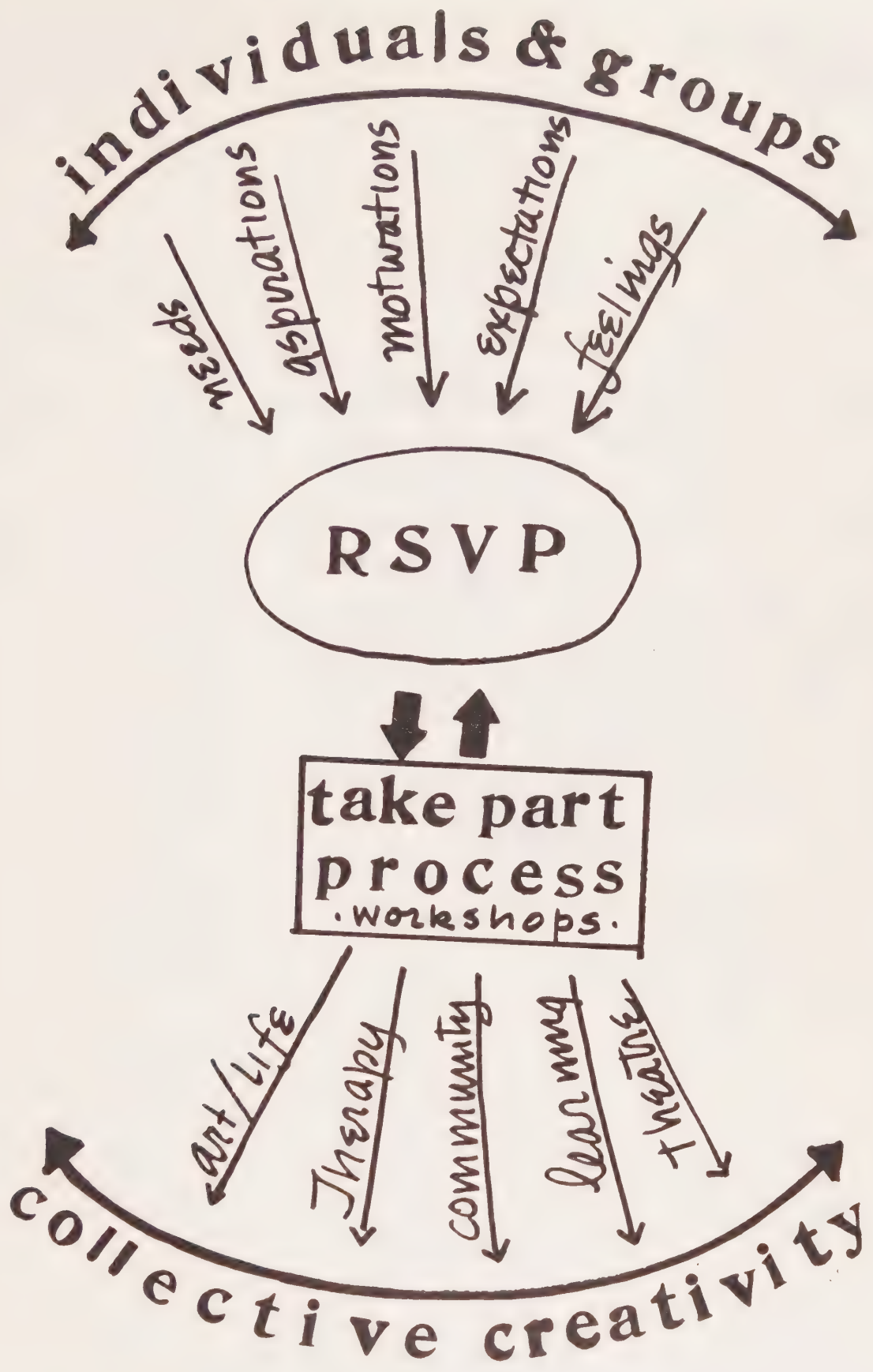
A graphic symbolization of the process that leads from the impulses of groups and individuals, through the system of the RSVP Cycles, into the permissive vehicle of Take Part Processes, to produce participation that evolves into collective creativity.

"A camel is a horse designed
by a committee."

This old saw demeans the camel —
which is an admirably designed animal
(for the environment in which he lives)
and the group design process. It is
not the idea of collective creativity
which has failed but the committee
idea itself: which attempts to function
without clear understanding of the
necessary processes involved in group
problem solving!
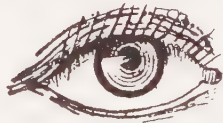
Methods for encouraging input from many people, methods for group decision making and the interaction which releases group creativity, are urgently needed.

For this reason the authors have been searching for years for a specific methodology which could be used to bring about realistic collective creativity for many groups.

This book describes our approach, which we call "Take Part Processes."

Many professionals—planners, lawyers, architects, engineers, artists, and writers (as well as former Presidents)—contend that the creative process, to have any validity, must be the work of a lonely individual working in a private space where he can be alone with his thoughts and his creative drives.

When he arrives at the correct solution he will emerge and present it to the committee or the larger community, and the creative imperative will have been fulfilled.

Art and creativity are, after all, it is said, the results of individual talent. Hendrik van Loon wrote "All art is essentially a one-man experience and therefore something infinitely aloof and aristocratic."

Talent, this approach says, is a God-given attribute which is granted to a few fortunate people who spend their lives illuminating their own culture while the community basks in their creative effulgence.

Anything less is seen as a compromise—a compromise with creativity and a loss to everyone.

Whenever groups try to get involved in the processes of creativity (be it design or problem solving) the results are less good than if a gifted individual had been allowed to solve the problem himself.
Design by groups results in mediocrity.

This book is devoted to exploring an alternative to this "elitist" approach and attitude.

We agree that people do vary in their specific creative abilities.

We also believe, however, that group creativity, using techniques that aid communications and sharing, unleashes energies and abilities that otherwise lie dormant and un-utilized.

When group interaction can be based on a framework for group creativity it will enhance and enlarge individual creativity.

Groups can achieve what individuals cannot. No matter how talented individual artists are, they are limited by their very individuality.

Collective creativity will generate energy and develop commitments and results quite different from the result of the work of any individual.

What is important here is to recognize the dichotomy—the valid dichotomy between individual and collective.

The two are linked in that any collectivity is obviously made up of a number of individuals.

But what the collective can accomplish is different from what the individual can accomplish.
It is vital to make this differentiation.

Each has value, but they are different.

We have much information on how individuals can function in a creative way—very little on how groups can do so!

Our information on ways and methods for groups to create effectively is singularly meager.

We have not previously developed adequate methodologies for collective creativity, and we believe that Take Part Processes are a beginning toward achieving this.

The relation between →person/community←
Collective Creativity does not threaten the individual
or diminish what he does
Adds a completely new element.

coalescence of a group of individuals into a
single unit – individual gives up his self
to the group .... this is NOT collective creativity.
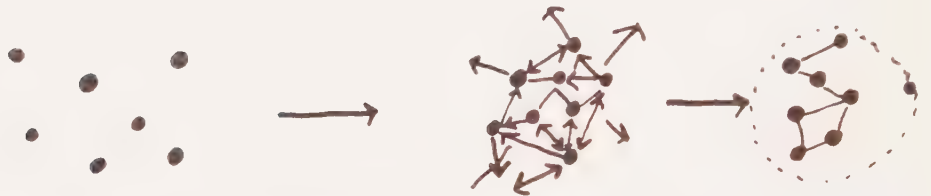
a group of individuals interacting with each
other & merge into a community without the
loss of their individuality ... basis for collective
creativity.

the community has a life & an entity based
on all the individuals within it.
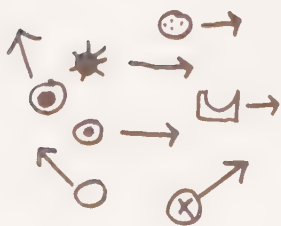
Each individual carries on his own life &
his own creativity independently of the
group but functioning within it ...
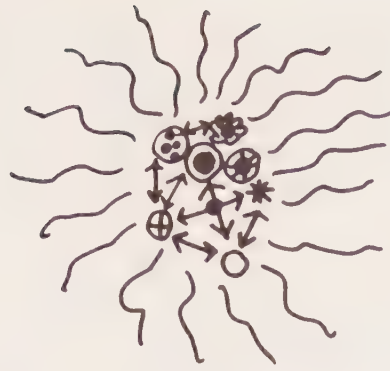
for certain kinds of objectives & activities
group creativity releases energies & develops
performance which individuals cannot.
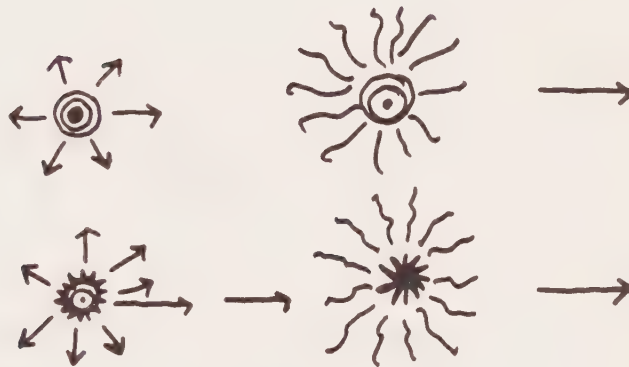
in many situations individual creativity
& independence of performance is appropriate.
& links to the objectives. Collective creativity
does not supplant   individual creativity.
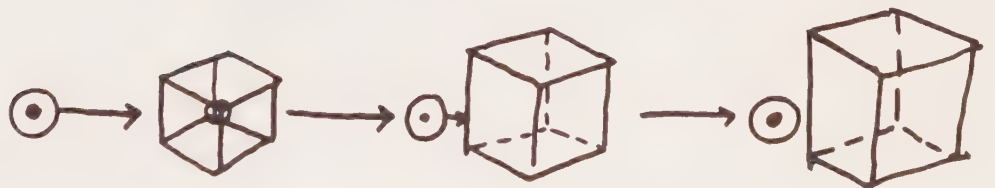
a thing or an object or a plaza or a house
or a symphony can often be designed by
an individual

But objectives for a group are most creatively developed by the members of the group itself.

collective energy & creativity unleashed.

1 person designing for a group

usually collective input & creativity works superbly when many people are involved -- it releases energies & develops performance which could not emerge if <u>one person</u> designed for the group.

group of coals whose collective energy reinforces & increases the energy from each individual
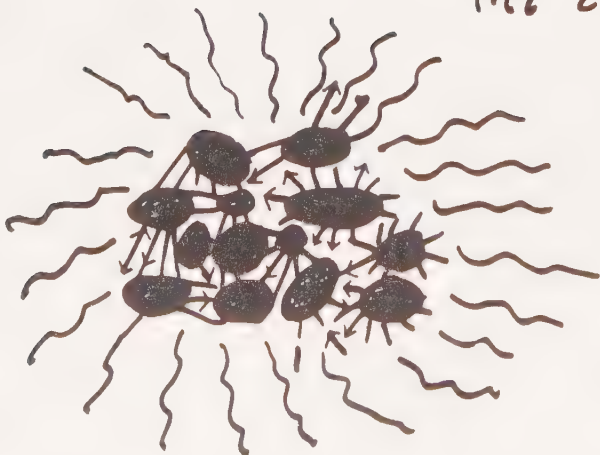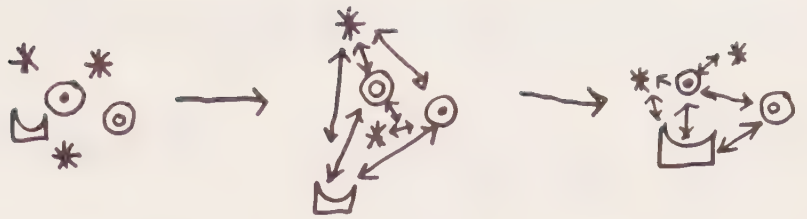
Collective creativity involves multiple input,
continuous feedback & group interaction
in an ongoing manner all the way
through the process with NO ONE PERSON
"doing the design"
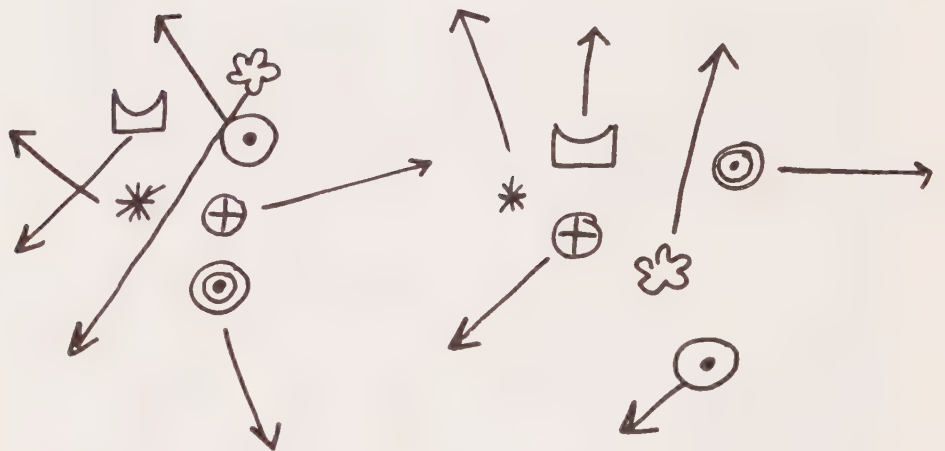
Some format is required to enable
collective creativity to function - a
framework for the process to occur &
proceed ... otherwise it can become chaotic.

the
TAKE PART processes & the
RSVP cycles

9

why we must be interested in collective creativity

One of the major problems in our world today is an increasing sense of alienation.

It poisons our lives, isolates person from person, person from community, person from his centers of government and power.

Alienation is caused in large measure by the feeling that nothing an individual does can in any real way influence the broad decision making that affects his life.

People feel that somehow, somewhere, decisions are being made by groups of insulated, faceless people with whom they have no contact and with whom they cannot talk and who will not listen anyway.

The results of this feeling of alienation can lead either to apathy and cynicism or to revolution and demand for change.

These in turn can lead to dictatorship or chaos unless we can find methods to reinstate real involvement in what happens to our lives.

The only way we can really influence decisions over our own lives is by participating ourselves in the processes of decision making; we must do this as collections of individuals working together toward achieving our objectives.

The need for groups to make these determinations is reflected in the basic premise of democracy, that each person is as important as the next.

This does not negate variation in talent, attitude, or even in function.

But it does mean that one person does not decide something for others without their input and their acquiescence and their assignment of representation.

The United States of America purports to be a unique society based on the principle of diversity.

In a diverse society difference is not only tolerated but is in fact considered desirable!

This should mean that we value difference, that we emphasize its virtues, and that we avoid stigmatizing variation.

Ours is, at least in theory, a society based on the principle that each person, each group, has profound value which must be allowed to develop fully and which can add to all our lives.

It is not uniformity, sameness, or grayness we are after, but originality, interest, variety in life styles. Complexity, not uniformity.

In this connection our society can reflect biological strengths as well as cultural strengths.

In nature, ecological systems always move toward complexity, because biological systems which are varied and complex have the greatest chance of survival.

...when a lake or a forest or a river begins to lose its diversity of species, it has moved from a healthy to an unhealthy condition in which its future is in doubt. It has lost part of its stability, and is likely to collapse and cease to function as an integrated system.

James D. Ebert et al., Biology (New York: Holt, Rinehart and Winston, Inc., 1973).

In a complex society such as ours which wishes to allow group differences to emerge, not submerge, we need to find ways for these groups to express themselves and be heard and valued.

One of the major purposes of participation is to allow diversity to be expressed.

We need to allow diversity to be utilized, not polarized!

Polarization occurs when people feel they are not being heard, when they are not valued, when they cannot influence the courses of their own lives.

Then violence, shouting, disruption, manipulation, and power grabbing take the place of cooperation.

The cause of the occupation of Wounded Knee is our despicable demeaning and destruction of native Americans.

The cause of freeway revolts in cities is the complete indifference of highway authorities to the values of existing neighborhoods.

The cause of riots and looting in ghettos is the frustration of ghetto residents.

Violence and polarization occur as a direct result of oppression.
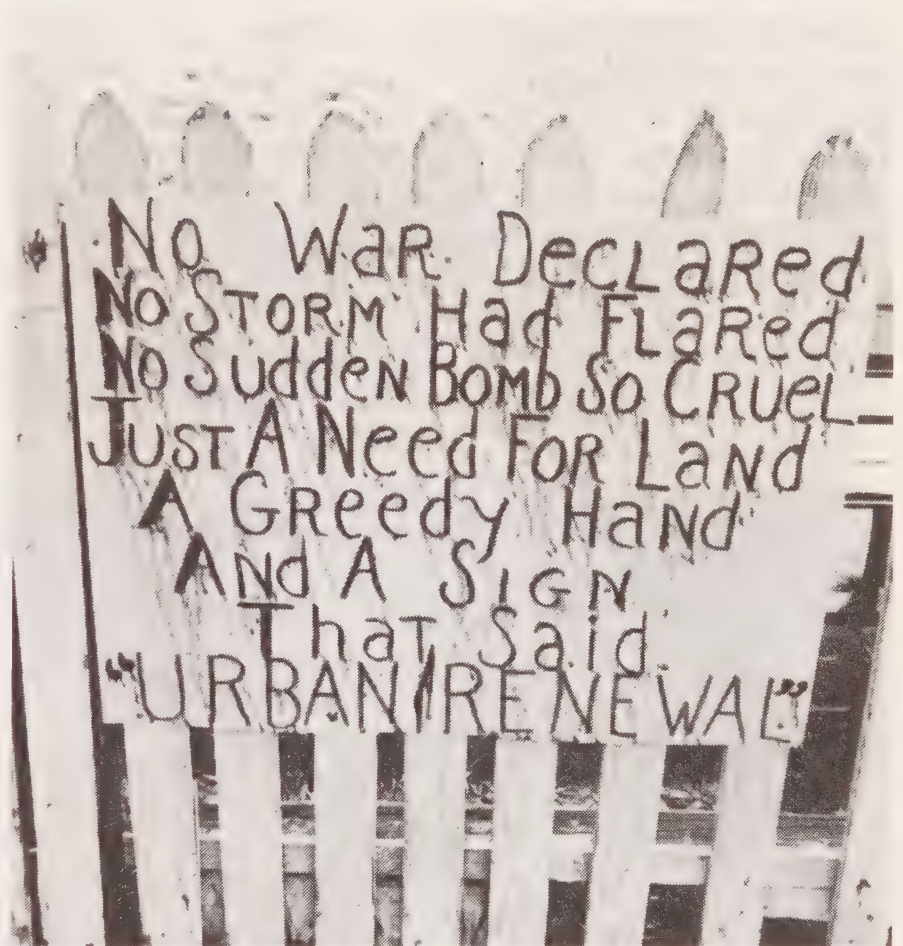
A Massachusetts citizen's response to urban renewal imposed from above without his participation or consent.
From Robert Goodman, After the Planners (New York: Simon & Schuster, 1972).

In order to avoid this kind of alienation and divisiveness we need to strive for means by which all people in a society can avoid polarization.

We believe that collective creativity is a vital tool.

Collective creativity requires only one basic commitment.
That commitment is to valuing other people's points of view, listening to them intensely to really hear what they have to say, and to willingness to work with them.

Collective creativity does not mean giving up your own point of view—nor does it mean compromise in the sense of getting something less good.

It does not mean taking someone else's, or his group's, solution as something you must accept at the cost of your own.

It simply means a commitment to accept other's input and to strive collectively and creatively to find a solution which is the aggregate of all inputs.

It is a commitment to the idea of process—or more rather than less democracy.

What we call "Take Part Processes" are a way, we have found, to make this form of collective creativity possible.

They provide a format within which members of a group or citizens of a community can work together in a structured way to discover their own objectives and work toward their implementation.

They have proved to be a method by which diversity of opinion can function as a positive force and through which a creative consensus can be arrived at.

In this way they produce commitment as well as ideas.

We have learned, indeed, that when people find themselves deeply involved in working things out together **they also become committed to the implementation of the solutions they generate.**

The Take Part Process idea developed from this point of view and in answer to this need.

We had discovered that communities and groups of all kinds and sizes, of all types and purposes, had become increasingly leery of being given **plans or solutions or designs arrived at by "outsiders." No matter how well-intentioned the "plans," people were not buying them.**

We found neighborhoods in revolt against redevelopment projects. We found citizens' groups formed to fight against freeways. We found conservation groups fighting against the building of dams.

We found young people disenchanted with educational systems which did not deal with what they perceived as their interests. We found dancers who did not wish simply to learn a choreographer's "style." We found subcultures and ethnic groups struggling to make their interests known and their voices heard, and women's groups formed to combat their status as second-class citizens.

In our own work in various communities we found that no matter how good or well-proposed our designs were, they were challenged by some people because they were not involved in, or accountable for, the basic premises of these designs.

We had to face difficult confrontations when we tried as skillfully and sensitively as we could to design a freeway in San Francisco.

We had evolved some very advanced solutions which were heralded in all the professional magazines as breakthroughs in urban design.

But the citizens of San Francisco refused to allow them to be built—in large measure, we believe, because the decision to build had been thrust upon them.

They resisted decisions which were made for them and revolted against all freeways.

increase in the price of milk used for butter, powdered milk and hard cheese. State economists

LOCAL NEWS: A meeting called to find some solution to the "freeze" imposed by the county on about 100 lots in Happy Valley ended up creating more ill feelings than it resolved. The county issued a notice on the lots in June, after planners and legal counsel determined that the lots may have been created as the result of illegal subdivision activity. Last night the 50 or so landowners present angrily demanded to know if there had been any proven violations of subdivision law which led the county to file the notice. There were no specific cases cited. Attorneys for some of those property owners affected challenged the procedure by which the county issued the notices calling it possibly unconstitutional as a violation of due process.

Discussions will continue between the Cascade Community Services District and members of the Westwood Manor subdivision over the provision of fire protection in the area. Residents want fire service, but are worried about the inclusion of their area in the Cascade district for water and sewer purposes, since they have no problem with those services.

WEATHER: Fair and continued warm through Thursday.   HEAR FRANK CONLEY AND JANE GINSBURG ON
High today: 95 - 105.   KOMS LOCAL NEWS...Monday through Friday

13

In our own office we have been faced with shifts in work-living patterns.

There had been periods when master-apprentice relations predominated and our young people were willing to subject themselves to decisions and judgments made by the head of the firm and others unilaterally.

But that has changed.
The change came about because all the members of our group wished to participate to a large degree in the basic decisions affecting their professional lives.

Likewise, in our own families many of us have encountered an increasingly justified unwillingness to "buy off" completely on parental value systems or on a decision-making process which is based on "father (or mother) knows best-ism."

The interesting thing about all these "revolts" which set group against group, person against person, is that both sides always feel they are in the right.
Both sides feel they are carrying on in the best interests of the community.

The redevelopment agency which tears down viable existing neighborhoods does so in the name of slum clearance and to house people better by building a new community of houses.

Never mind that the people who were dispossessed are upset and angry and confused; the point is the work has to be done—the area has to be cleared.

The highway engineers who gut whole corridors while slicing their way through neighborhoods, dividing neighbor from neighbor, schools from students, churches from parishioners, do so, they think, in the best interest of the larger community.

The highway has to be built because of increasing numbers of cars, increasing traffic jams, increasing lack of access from the outlying suburban areas to the core of the city.

These decisions are made, we find, by well-intentioned bureaucrats who have been given mandates by their superiors and who carry them out no matter what happens.

score

AS AN EXAMPLE, LIST SEVERAL INSTANCES YOU HAVE ENCOUNTERED YOURSELF IN THE PAST YEAR IN WHICH YOU PERSONALLY HAVE CHALLENGED UNILATERAL DECISIONS WHICH WERE MADE BY OTHERS.
IN ADDITION LIST WHY YOU OPPOSED THE DECISIONS AND HOW YOU FEEL THE PROBLEM MIGHT HAVE BEEN SOLVED HAD YOU BEEN ABLE TO BE PART OF THE DECISION—MAKING PROCESS.

Citizens are left gasping at the rate and the increasing amount of change, and most of all, at their complete lack of control over the future of their own lives and environments.

The citizens whose lives are being changed drastically by bureaucratic decisions finally call a halt and "revolt."

They revolt not only against what is being done, but the whole process of how it is being done.

They revolt against the ethic that places transportation as a higher value than a city park and against the single-purpose attitude which makes this possible.

The people are calling for a re-examination of this power and this process and are demanding a new look at the forces of planning and design and decision making which have been responsible for their future.

Our own experience has been primarily in the fields of community environmental planning.

During the past years we have made use of community workshops based on Take Part Processes in many communities as a method of involving citizens in creative decisions about their own futures.

These workshops have been fascinating experiences in collective creativity.

They have made citizens aware of their community problems and provided mechanisms by which they could involve themselves in setting up their own expectations and objectives for their communities.

They have allowed people to participate.

One of the really exciting things that we discovered is how people have responded to these opportunities for creativity.

The results have gone far beyond the community environment to a beginning of self-realization.

The whole process of working in groups seems to unlock buried feelings and perceptions which become deeply important to the persons as individuals.

Take Part Processes and workshops are not in any way a panacea for all community or collective problems.

Often they unleash issues which are not completely resolved, antagonisms and conflicts which are not completely worked out. They often do not end up in total agreement amongst everyone in the workshop.
In that sense they are like a slice of life brought sharply into focus.

We have found how applicable this has been to all fields in which people need to work together.

Anna Halprin's work in theater and dance and community myths and rituals shows how collective creativity functions in life/art workshops.

Dr. Paul Baum has focused on its importance in group therapy.

SAN FRANCISCO DANCERS WORKSHOP

CYCLES OF — MOVEMENT MIND FEELING — ART RITUAL — FEELING MIND MOVEMENT — CLASSES BY ANN HALPRIN
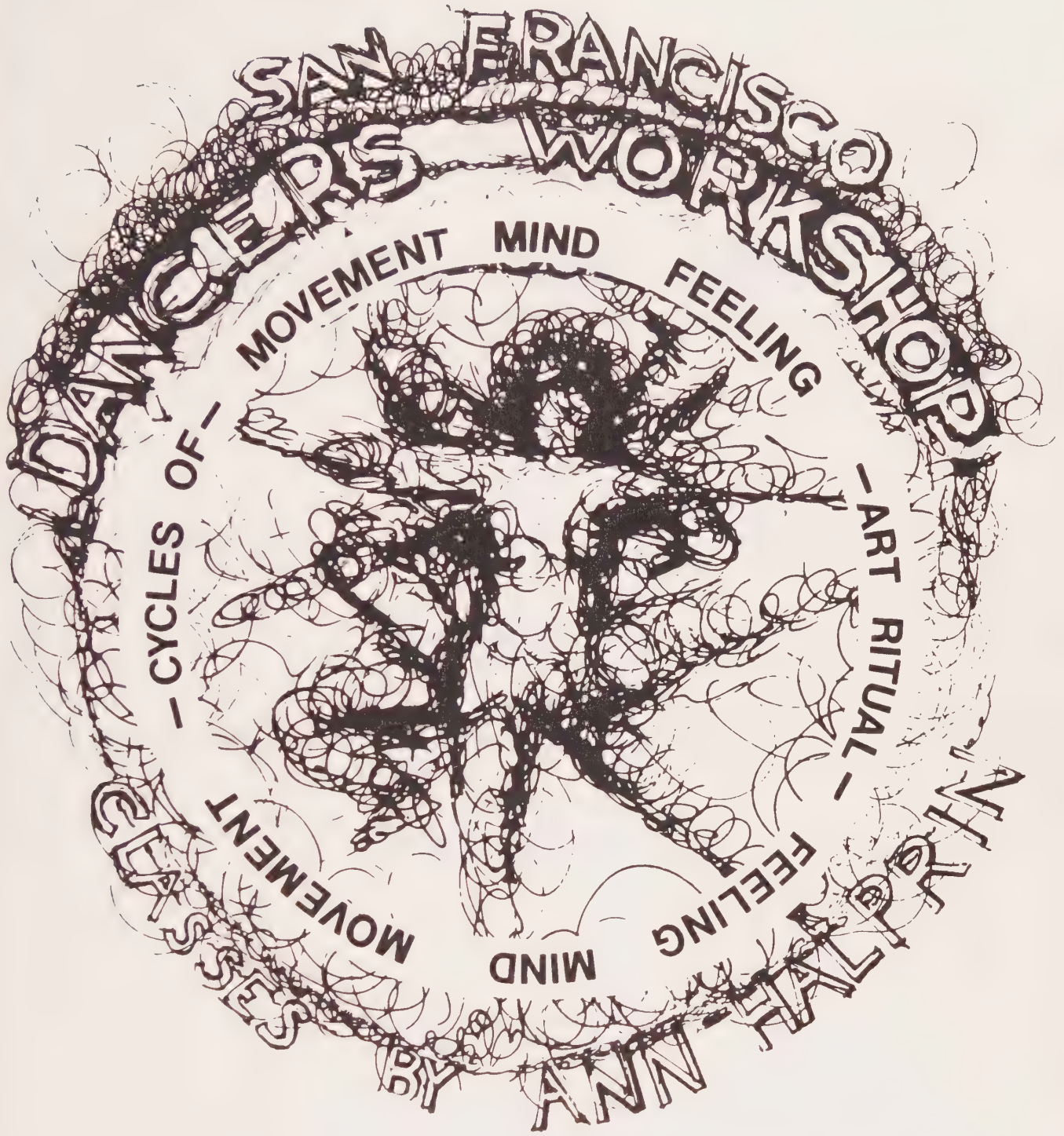
Take Part Processes

The format of a Take Part Process is this: A group of people whose number is determined by their objectives meet for a workshop.

During its duration they are in each other's company almost constantly.
They have been brought together by some mutual concern.

Sometimes they are representatives of established community groups such as the local trade unions, chambers of commerce, and colleges; often they are the primary decision makers in a community; but sometimes they are simply functioning as individuals.

Fort Worth CBD   Community Wor

time	9am	10	11	12	1pm	2	3	4	5	6	7	8	9

City Walk | Helicopter | Cocktails & Dinner | Walk

Friday

place: Heritage Hall | CBD | Heritage Hall | Ft. Worth Heliport | Heritage Hall | Fort Worth Club | CBD
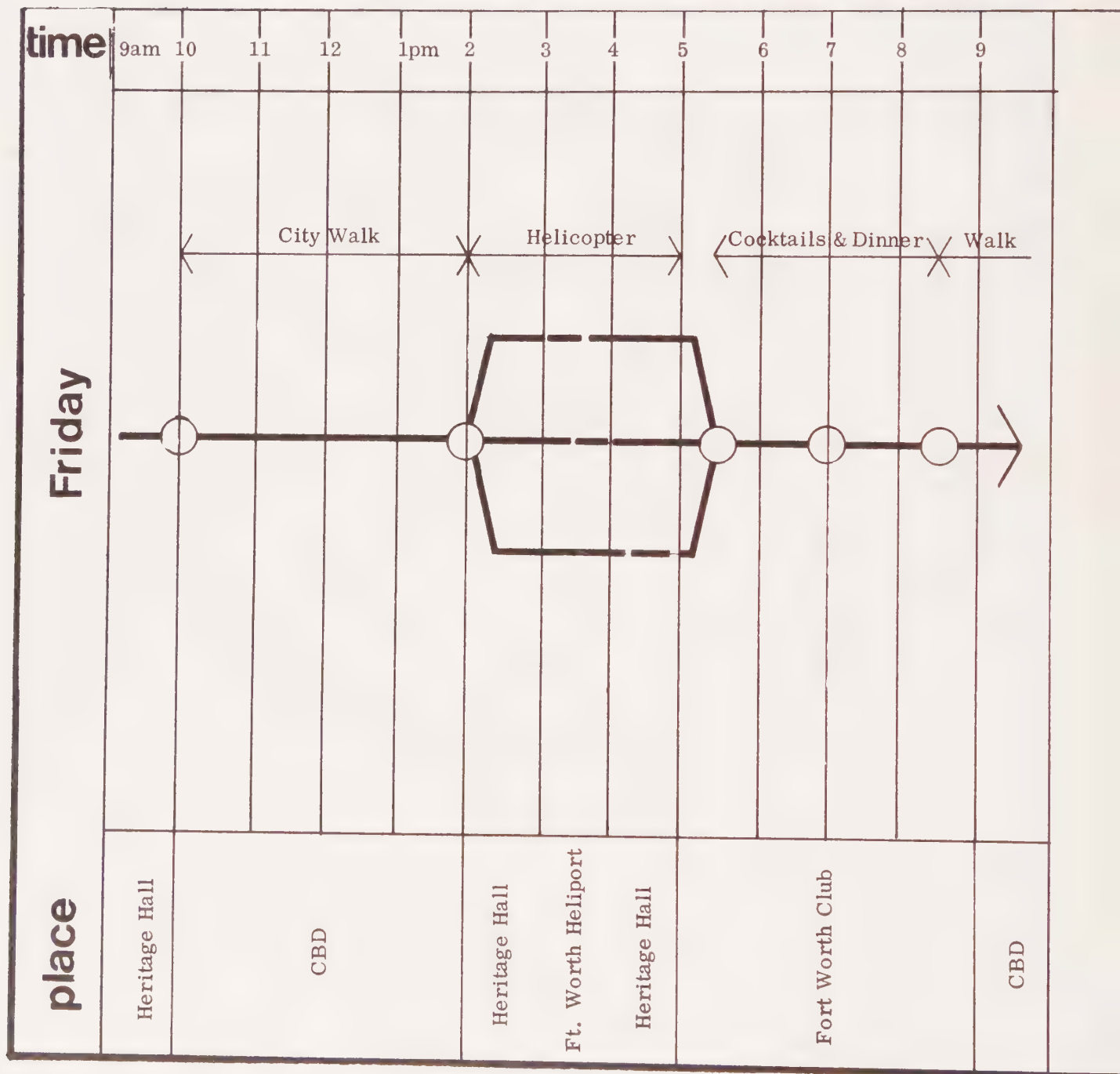
In life/art or personal growth workshops they will be a group of individuals whose creative drives bring them to study and work as a group with an acknowledged leader.

The forces bringing them together vary greatly.

We have conducted workshops using Take Part Processes in the following typical kinds of situations:

hop Score   June 1970

	9am	10	11	12	1pm	2	3	4	5	6	7	notes

Saturday

Freeway | Lunch | Design | Present | Cocktails

1840 | 1970
1940 | 1970
1970 | 1980

Heritage Hall | Fort Worth | CBD | Heritage Hall | Fort Worth Club

This Workshop is designed to focus feelings on prime resources or major problems in Fort Worth. The Workshop provides a structure in which we STOP, LOOK, and LISTEN to Fort Worth; and as an important final step: RECORD our feelings.

The city council of a community of 50,000 wished to discover the objectives for planning its city's growth and involve a representative group of its citizens in the process.
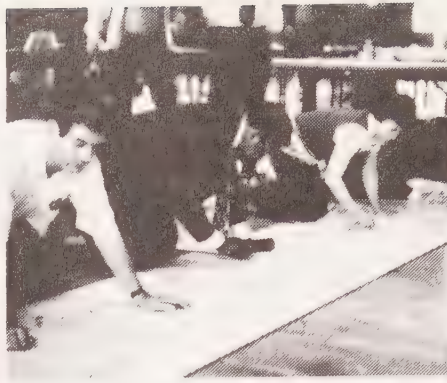
A neighborhood conservation group became incensed at a proposal to build a luxury subdivision on an open marshland which they wished to preserve as an ecological park.
A workshop was held to determine what should be done and how to go about it.

A high school teacher wished to make her students aware of the qualities and characteristics of their city.
A workshop was held to sensitize them to urban configurations.

The downtown area of a major U. S. city had begun to disintegrate losing citizens and business to the suburbs.
The downtown council asked for a workshop to determine how to prevent this trend and what to do with the downtown.

A group of neighborhood organizations in Harlem had fought off building a gymnasium in Morningside Park.
A workshop was held to determine how the park should be redesigned to provide the facilities the neighborhood people felt they needed.
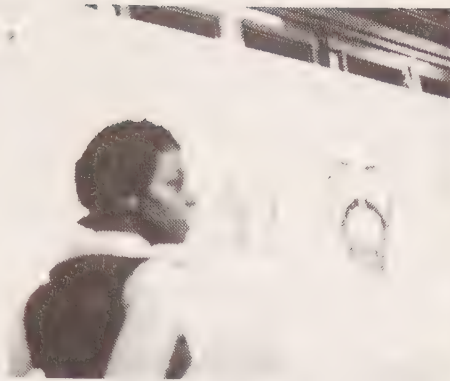
A group of teachers and graduate students in many disciplines (dance, theater, architecture, design, music, psychology) spent several weeks in a workshop together to discover the interrelationships between themselves and their environment.
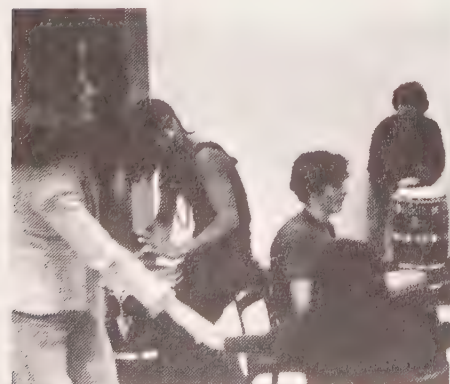
A private progressive school was moving from one place to another. Take Part Processes were used to make the move a communal event that the students, parents, and teachers designed and scored themselves.
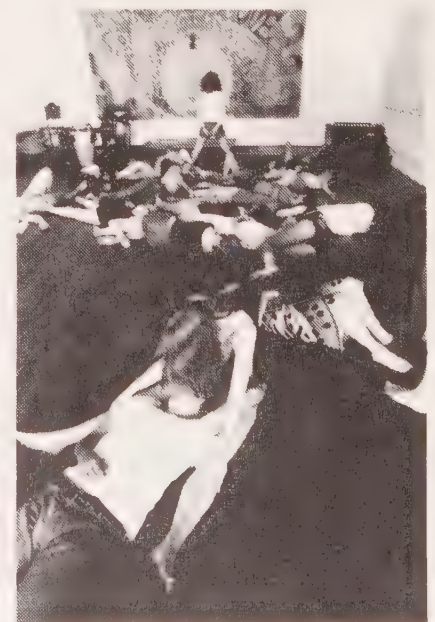
Under the leadership of the process team the group spends the appropriate number of days working together.

They participate in awareness and sensitivity walks in the environment, they evolve their own objectives, they share experiences, they move and draw, write, and communicate in many other ways.

As each step in the workshop proceeds the group members share with each other their feelings and attitudes.

Gradually, interaction and the development of the group as a functioning community increase awareness of the value of each person's input, and the group produces more and more ideas, shares more and more feelings, and arrives at more and more agreement.

Creative energy flowers, and people become freer and freer to develop thoughts, enlarge each other's lives, and enrich each other's opinions.

Aided by summaries and discussions led by the professional process team, the participants grow individually and arrive at agreed-upon ways to fulfill the group's objectives through the development of a sense of community.

**The approach is not limited to environmental situations or problem solving or to planning.
It is appropriate and generates tremendous creative energy in any situation involving groups of people.**

In fact, participatory attitudes are flowering in all of the arts.
In the theater and in dance Anna Halprin and the San Francisco Dancers' Workshop have for many years been evolving workshops leading to deep and involving art experience.

Her groups (primarily multi-ethnic) have been striving to use their differences in life style, culture, and background as well as their life experiences to make art experience grow out of these differences.

They have taken diversity and its expression as a primary objective and have used it to work toward a group theater-dance which makes visible the intricacy of multiple-force input.

This art form concentrates and capsulizes life itself through the dynamics of Take Part Process methodology, which provides a strong and consistent format within which to develop and to grow, and through whose systematic form people's intuitions and feelings can be concentrated and organized.

In the behavioral sciences the use of these techniques as a format for necessary group dynamics has been a mounting force for a number of years.

The human potential movement in fact bases itself on the similar premise that people in groups can resolve issues which they cannot deal with individually.

What is common in all these forms of participation is that people wish to experience for themselves. They do not wish to be told! They wish to find their own motivations, their own inner drives, their own ways.
In addition they find a need to accomplish these things in groups and ideally in communities.

It is in relationship to other people that personal experience becomes externalized and can be utilized as a resource for the common good.

The psychologist Dr. Frederick Perls, founder of Gestalt therapy, was an important force in the movement which has led from individual therapy to group therapy and finally to the idea that only through community interaction can art and life and problem solving come together in positive, creative ways.

The following pages document the theory and practice of collective creativity as we have developed it through the vehicle of Take Part Processes.

You will read how the concept evolved through workshop experimentation and the application of the "RSVP Cycles."

We will present ideas for "scoring" and planning workshop activities. Anna Halprin and the psychologist Dr. Paul Baum have contributed essays dealing with collective creativity as it relates to their respective frames of reference.

An early and extremely influential workshop called Experiments in Environment is described.

The diary of an urban planning Take Part Process is included. Finally, we have prepared a "Take Part Process Handbook" to which you and your group can refer as a set of guidelines for your own application of collective creativity.

In their most profound aspects, collective creativity and Take Part Processes are group learning experiences.

The revolutionary educator Ivan Illich has written: "Most learning is not the result of instruction.

It is rather the result of unhampered participation in a meaningful context."

This kind of "self teaching" is made possible by Take Part Processes under carefully trained teams which have the knowledge and experience to make it possible.

We hope that this book will help illuminate new horizons in your experience of your life, your environment, your art, your creative processes, and your sharing of those vital qualities with your fellow men and women.

score

AT THIS POINT IN READING THIS BOOK, WRITE DOWN YOUR EXPECTATIONS; WHAT YOU EXPECT FROM THE BOOK.
KEEP TO REFER TO LATER.
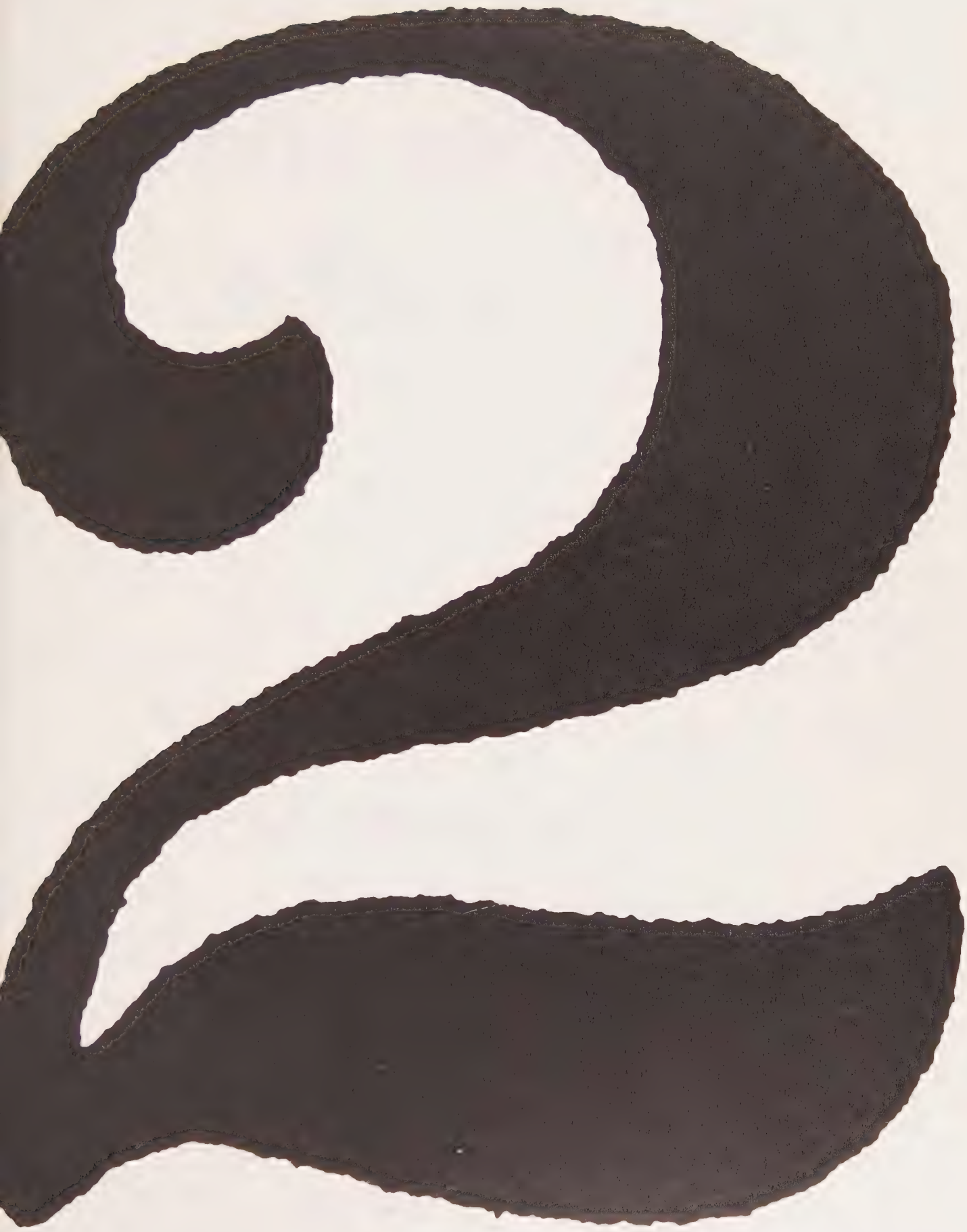
2 Collective creativity and the RSVP Cycles

The cornerstone of Take Part Processes is the RSVP Cycles— a model of creativity that organizes and makes visible methods for people to work together in groups.

The model is participatory and cyclical rather than hierarchical and linear; it emphasizes ongoingness and process, <u>not</u> sequence and goal attainment.

It focuses on people as participants, <u>not</u> as mechanisms, tools, or inert recipients of products.

For this reason, one step does not lead to the next.

Instead, access to the cycle can occur at any point and influence the direction of change and growth.

Our concept of creativity in groups is based on the premise that people have creative potential and that, when they interact in groups, this creativity can be unleashed and enhanced.

Most situations, however, tend to inhibit creativity rather than enhance it.
The RSVP Cycles are a methodology to encourage and stimulate group creativity.

The RSVP Cycles
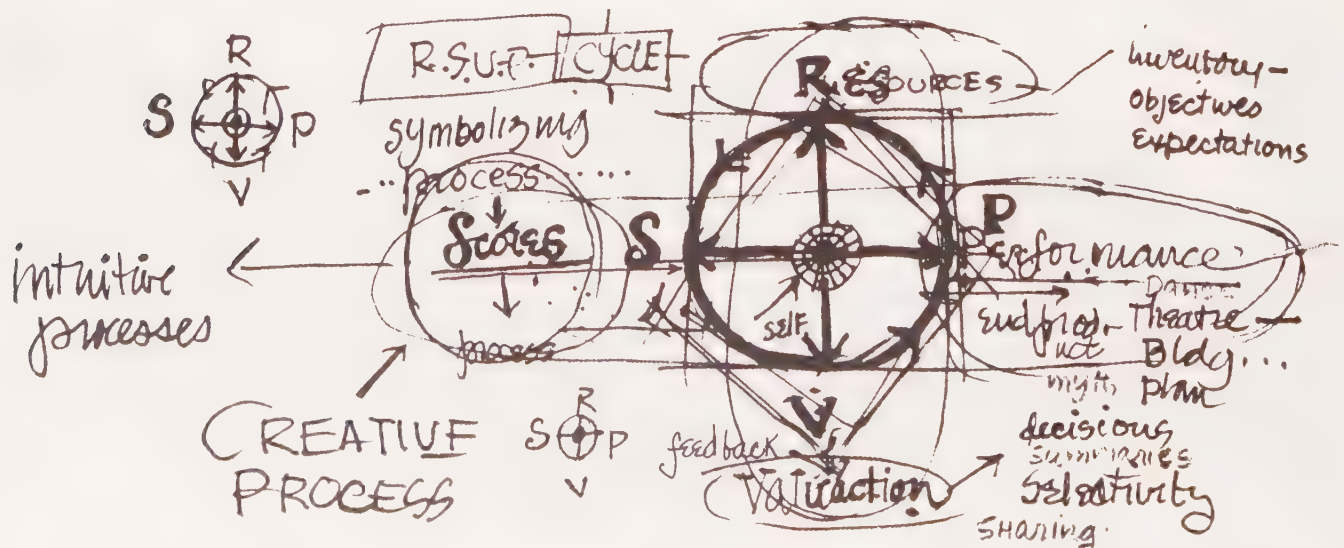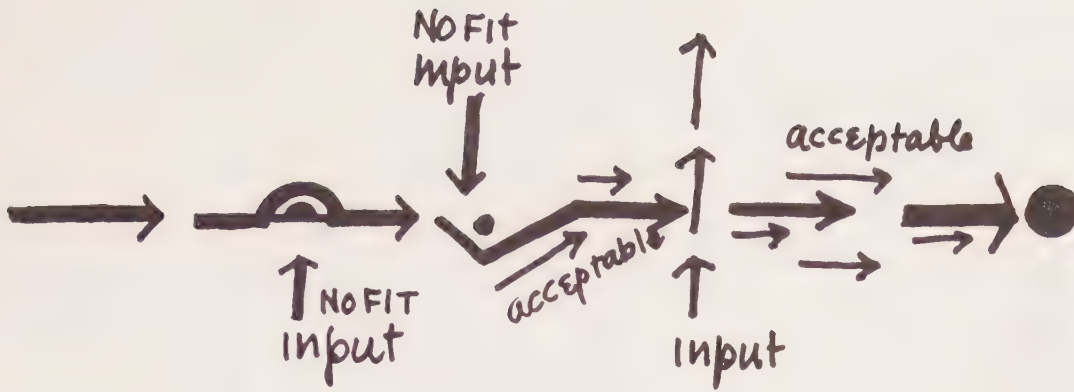
diagram of linear process where
input is pre-selected & does not
profoundly affect the result.
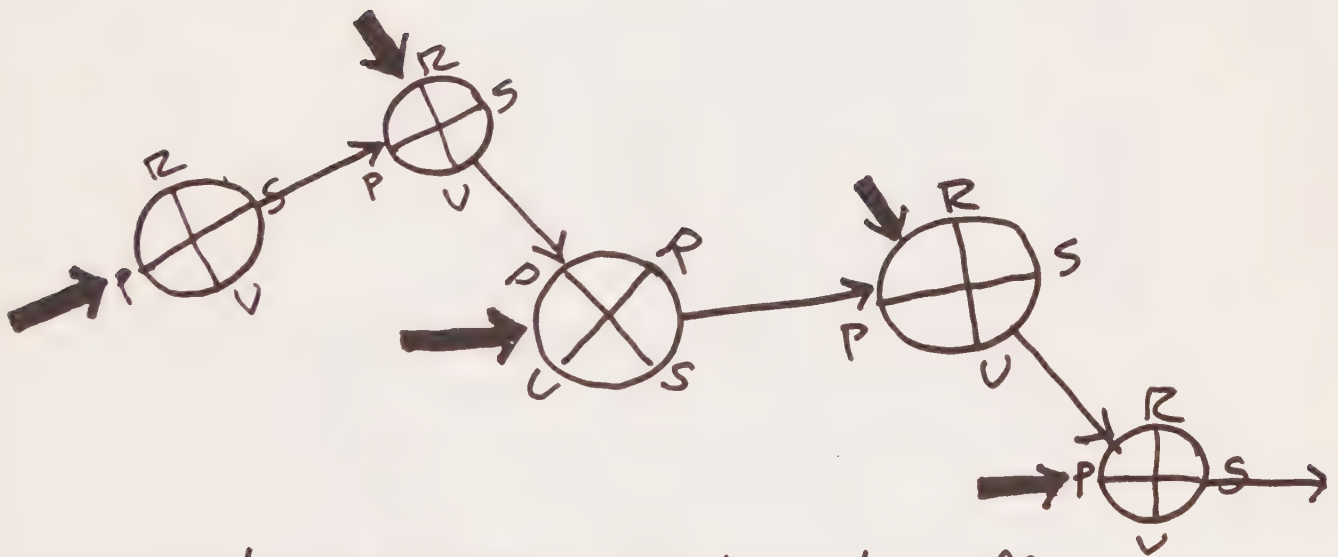
cyclical process reactive to all
input as it occurs

The RSVP Cycles
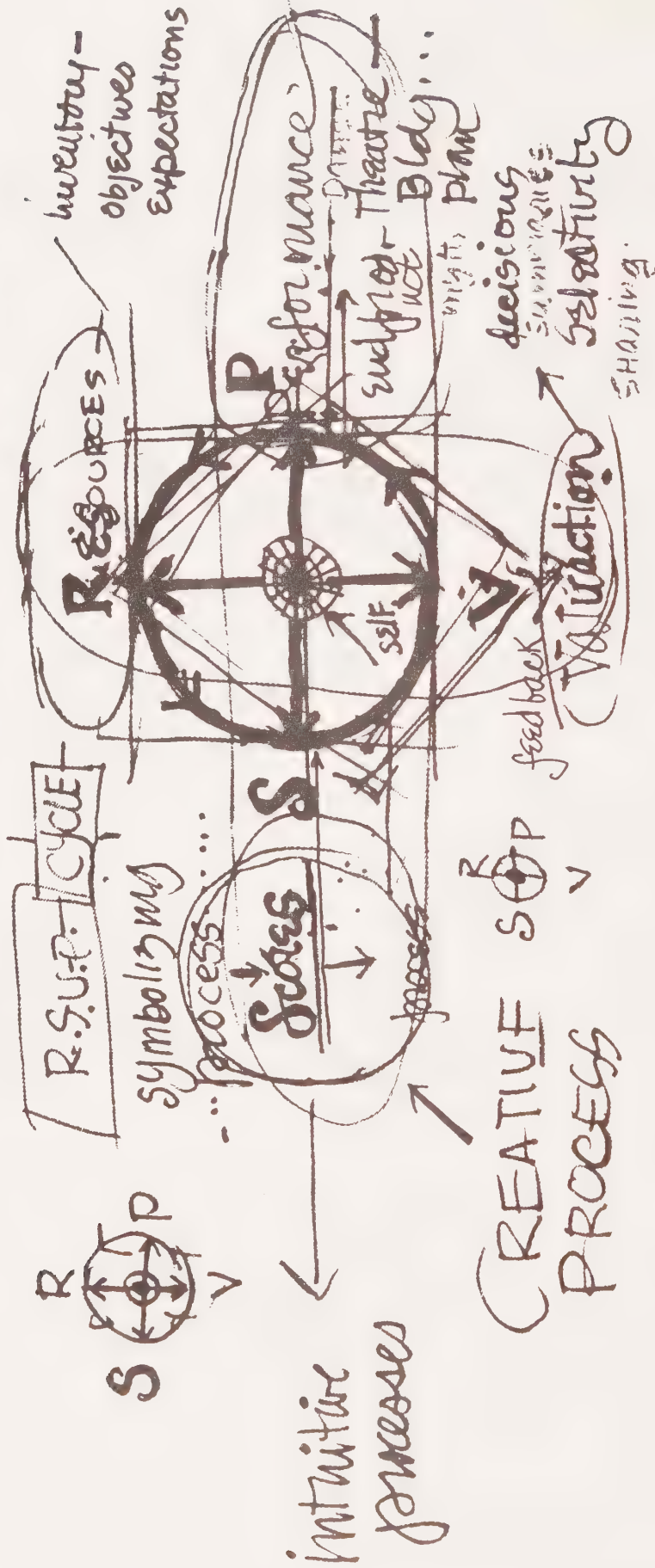
RSVP identifies four major aspects of the creative act which operate cyclically and non-sequentially.

When each facet comes into play, it is not blocked by the other three and the freedom to act remains open rather than inhibited, as it usually is.

RSVP is a framework for process. It enables the process to move and action to be taken—
it provides a way for many people to work together in groups productively rather than chaotically and to be aware of the process while they are involved in it.
Since it is cyclical, it accepts input and change from each person rather than rejecting it if it does not fit.

The energy of group dynamics, the developments that occur during interaction between people and people or people and their environment, all contribute to the process as it continues.

This cannot be emphasized too strongly.

Using the RSVP Cycles permits and encourages each person to influence profoundly what happens as well as how it happens.

Groups of people working with the cycles do not act out someone else's ideas or carry out pre-established intentions—they do not have a preformed goal (which is the what of things) to which they simply add their own ideas of how it should be done.
The RSVP Cycles allow people to determine what should happen, the program and objectives of actions, as significantly as how it should be accomplished.
The cycles make possible the shifting or reevaluation of objectives during the process as they are influenced by events, without invalidating the process or stopping its flow.
In this way process and objectives become linked and intertwined, and what happens in a group situation is affected by how it happens.

The four components of RSVP

RSVP Cycles are broken into four clearly defined components:

RESOURCES   SCORES   VALUACTION and PERFORMANCE[1]

1. For further readings see Lawrence Halprin, The RSVP Cycles: Creative Processes in the Human Environment (New York: George Braziller, Inc., 1969).

RESOURCES

OBJECTIVE ←——→	SUBJECTIVE
Existing physical conditions	Expectations
landscape of the area	objectives
geology, geography,	Feelings
soil types, water	Hang-ups & biases
topology, aquifers,	attitudes
fauna & flora.	Life-styles
population. Ethnic	fantasies & dreams
makeup, social	hidden agendas
configurations.	drives, ambitions,
cultural/religious	ego trips
patterns	Hopes & fears
	inhibitions
Economic base	energy
work habits & patterns	
Shelter	
networks. Transport,	
communications....	
Location of workshop	
workshop participants.	

r RESOURCES

is the segment of the cycle which includes all the knowable and controllable quantities in a given situation.

These resources are brought into the process as the building blocks which the group uses as its basis of operation.
Resources include all the elements of a given environment—

the building in which a workshop occurs, the landscape of the region, the fauna and flora of a neighborhood, the city, or the group itself.
Included too are the social factors: people, their characteristics, social configurations, the economic base of the area, life styles, ethnic backgrounds, and cultural patterns.
All these elements are essential to the Take Part Process.
Gathering resources provides the material information, facts, figures, and data required for the informed beginning and continuation of the group process.
But since the RSVP idea is cyclical, and recycling is continuous, new resources are constantly developed and plugged into the cycle.

Resources are not limited to external or factual information.

That would put too severe a limitation on the understanding of what lies behind the dynamics of a group or community and the many, many factors which interact within a culture or a society.

Many of our resources as individuals or as groups are hidden, subjective; felt rather than seen.
Personal expectations, ideas, intentions, biases, life patterns—all are resources which will cause interactions and influence group processes during workshops and have a marked influence on the processes of creativity, so they need to be perceived, gathered, and included.
Feelings, too, are facts, whether hidden or visible.
One of the most significant resources of a Take Part Process workshop are its objectives.
Objectives establish the intention of the workshop and its reason for being.

Many of the subjective elements we have been discussing relate closely to the concept of motivation and yet, we believe, are not identical to it.
Motivation is the most basic organizing construct in classical psychology.
Its relation to the RSVP Cycles is something we continue to discuss at every opportunity and have not completely resolved as yet.
In many ways motivation is a kind of energy that suffuses the whole cycle, relating to all the cycling elements continuously.

31

S SCORES

are the vehicle by which groups carry out their activities. They are ways to initiate process. In their simplest form scores are instructions to someone to carry out an activity.

For example, "Turn on the television" is a simple score with most of the ingredients of the scoring idea: Someone (the scorer) has told someone else to carry out a process which requires activity and takes a certain amount of time in a certain place. The objective of scoring is just that, to start a process with defined intentions and visible understandable actions.

The words "scores" and "scoring" derive from the musical analogy.

Musical scores are instructions from the composer to the performer of the music. They are usually written and convey the composer's idea. They can be replayed as often as desired. Musical scores use notes and clefs and staves in their classical form, though much modern composition, which is more open, uses other scoring devices.

The musical score also includes the notion of people "playing" together.

That is, the "score" for a symphony includes many parts, each played by one or several instruments, simultaneously with other instruments, all of which make up the wholeness of the composition.

In the same way, scores for a workshop allow each individual to carry on his own activity while performing as a member of the group. Scoring in Take Part Processes is basic, since it serves as the initiating force and as a guide for the realization of objectives.

score

CHANGE YOUR POSITION THREE TIMES IN THE NEXT THREE MINUTES.

1. RESPOND TO THE FORCE OF GRAVITY WITH YOUR BODY FOR ONE MINUTE.

2. RESIST THE FORCE OF GRAVITY FOR ONE MINUTE.

3. PUT YOUR BODY IN OPPOSITION TO SOMETHING OR SOMEBODY IN THE ROOM FOR ONE MINUTE.

CONTINUE TO READ THROUGHOUT THE PERFORMANCE OF THIS SCORE.

Scores are either open or closed.

A closed score is one which controls activity to its most minute degree.

For example, "Turn on the television in the living room immediately.

Turn to channel four, the volume at medium.

Watch 'I Love Lucy' from 8:30 to 9:00 this evening.

Then turn the TV off and go right to bed."

This is a score which is quite specific and closed.

Its intention is to carry out the scorer's wishes.

A more open form of the same kind of score would be simply:

"Turn on the television, and watch any program you wish."

(A more open form than that might be: "What would you like to do before going to bed this evening?").

The implications of the closed score are quite clear and easily perceived.
The input from the person (presumably a child) for whom the score was written was nil.

One can almost in fact hear the reaction:

"Do I have to watch 'I Love Lucy'?"
"Can't I stay up a little longer?"
"Why do I have to go to bed at 9:00?"

The open score on the other hand permits input—even perhaps
"What station would you like?"
"Let's see what's on and then choose," and so on.

Open scores tend to be frameworks for action—reference points which allow the person for whom the score is written to include his own input, his own ideas, his own objectives. Closed scores are goal-oriented and dictatorial while open scores are objective-oriented and democratic.

Scores tell us a great deal about the confidence the scorer has in his relationship with other people.

Scores can be presented in many forms and media.
They can be written, or said, or drawn graphically, or danced, or expressed in the newspaper or on TV.

There is a profound relationship between the medium in which a score is expressed and its effect. Closedness and openness, media, relationships of scores to objectives, all will be covered in greater detail in the next chapter.

Let's examine the relation of
scores to the notion of
performance.

p PERFORMANCE

is the carrying out of the score by
the group.

It is the way in which objectives
are realized—the style and the how
of the activity.

The what of the process was
established under resources "R":
these are objectives and intentions.

The score "S" gives the instruc-
tion by which the group will
enter into its activity.

The "P" is the score as it is acted
out and performed.

For example, if a planning
score is given which instructs
the group to "develop a plan for
downtown using the information
you have evolved to this point,"
the way they do the plan—
the graphics, the expression of
ideas, and the execution are the
performance of the score.

Behavior (in the psychological
sense) is performance.

To return to the TV analogy,
the objective "R" of the parent
in the closed score was to allow
the child to watch a "family-
type" program for a limited
amount of time and go to bed
in time to get enough sleep.
The score "S" (a closed one)
was given to the child as a clear
instruction of how to act and in
what time frame. The child
should then have performed the
score "P" by turning on channel
four, watching "I Love Lucy,"
turning it off precisely at 9:00 and
going to bed.

Performance of course is much
influenced by the score itself.
As performance proceeds,
especially of an elaborate and
open score, the influence on
further performance is very
marked.
The performance of a Bach
cantata is limited by the talent
and ability of the musicians and
is very fixed.
But an open, improvisational
score is influenced by the per-
formers and varies each time it is
performed.
Some scores in Take Part Process
workshops may be closed in
order to limit feedback and input
during performance.

But most group performances are
influential in affecting the
nature of the process—its
continuity and the sequence of
scores. In an open-scored process
the way each score is performed
and the results are recycled and
influence the next score. Each
performance thus becomes a
resource.

Above and opposite: Performing scores can have varying objectives and results.

V VALUACTION

is a term we have coined to cover the evaluation/feedback/decision-making segment of the RSVP Cycles with an emphasis on action.

Valuaction sessions are part of the cycle—they allow decisions made during the workshop to become incorporated visibly into the creative process.

It is during valuaction sessions, rather than performance periods, that discussions occur, alternatives are reviewed, selections are made, comments and critiques are encouraged.
No comments or critiques are encouraged during performance of scores because this, as we have discussed earlier, would limit, inhibit, and prevent input and creative exploration of ideas and alternatives as well as group interaction.

Opinions, biases, and judgment have their place in these partici-patory sessions, but their purpose is to allow selectivity, choice, and helpful input rather than to pre-vent ideas from flowing.
It is during specified valuaction sessions that summaries and consensus evolve naturally as a result of sharing and group discussion.

The valuaction part of the RSVP Cycles is carried out by the whole group at given times appropriately linked to the scores.

Valuaction sessions result in feedback, discussions, and summaries, which become part of the next phase of activity.

Summaries during valuaction sessions allow the group to perceive what has been happen-ing and to determine how to proceed. It is during summarizing sessions that agreements can be reached or disagreements made visible so as to be dealt with.

Valuaction
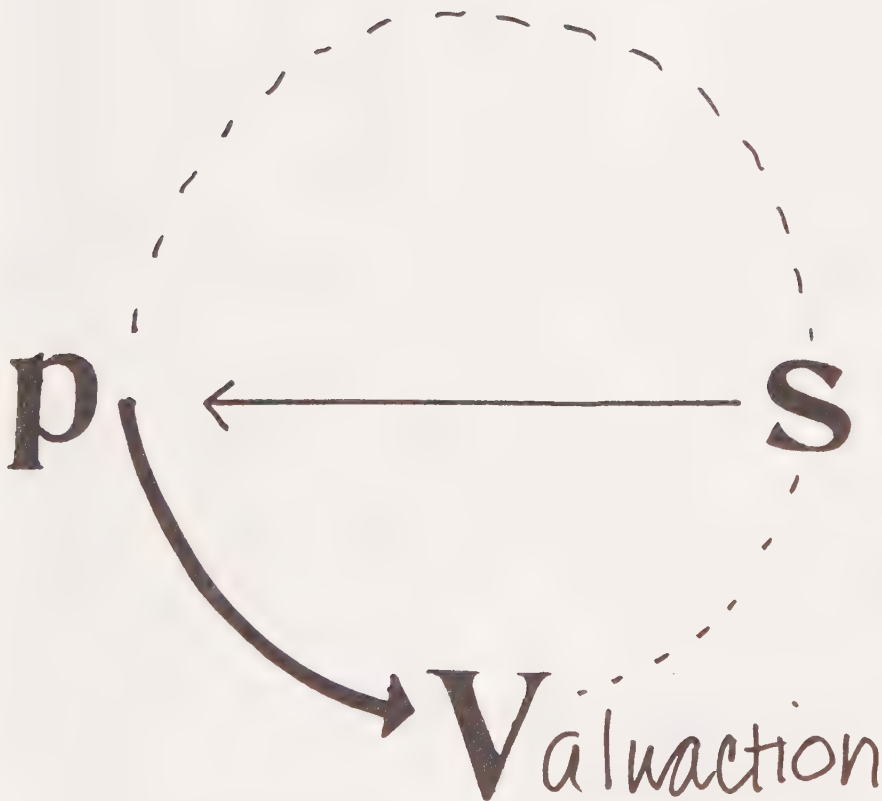
Sessions occur after the performance of scores ... includes feedback, summaries analysis of performance, & consensus.

Value systems

It is vital to understand the influence of value systems in collective creativity because they have such a marked effect on what people bring to a process.

For example, if during a workshop the whole group or even individuals are prevented from acting in certain ways or limited in what they think or explore because of imposed values, then the entire process and what emerges from it is severely limited and inflexible.

Examples of such values would be (in a personal growth situation) that taking clothes off is unacceptable because it is morally offensive or (in an environmental planning workshop) that private ownership of land is a God-given right and must be preserved, or that cars are the only form of transportation possible.

Any of these values influences and profoundly affects the process and its resultant creativity.

Limitations of any kind influence what emerges, whether they are stated limitations or unspoken ones as is the case with most value systems.

This does not mean that collective creativity must be completely free with no limitations at all, but that the reasons for limitations must be clearly perceived and understood.

This is a major ingredient in the use of the RSVP Cycles—the clear statement of limitations, if and where they exist, and acceptance by the group as a major part of the contract.
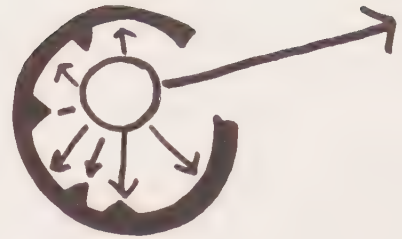
all alternatives except one blocked out by limitations .. inhibition of group-creativity by pre-determination of what is acceptable.
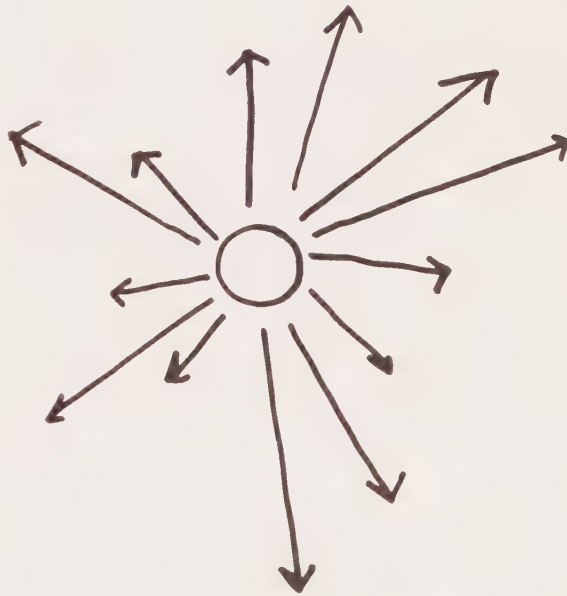
many alternatives developed creatively by a group .. No blockages to siphon out ideas - free flow of ideas.

The cyclical process

It must be emphasized that the sequence of elements within the RSVP Cycles is not fixed. All elements are linked to each other, but since the process is cyclical they operate at different times during a Take Part Process and do not have to follow the R-S-V-P sequence.

As an example, the objectives "R" of a workshop can have a valuaction "V" applied to them which will shift their emphasis even before scoring.
Or a score can be valuacted "V" before it is performed "P" to make sure it is linked properly to carry out the objectives "R." In this way RSVP is constantly in use, each element interacting with the others and recycled during the process.
The order may be S-P-V, P-V, or another combination during the different phases of the group's experience.

The importance of allowing each element to function separately without blocking the others is vital in the understanding of group creativity.

Many people use different words to describe this approach, such as "brainstorming" or "free association."

The important point is that there are many ways and techniques to allow creativity to flow without the inhibitions of a value system. In addition to these, there are many other techniques to achieve a free and unhampered exploration of ideas.

Here is how this free flow of ideas works.

The four elements of RSVP must be viewed separately, and operate independently, thus preventing one element from blocking the others.

For example, "R" includes the important idea of uninhibited intentions, which is vital to creativity.
"V" includes selectivity.
If the "R" part of the cycle is (as it usually is in human affairs) blocked by biases and hang-ups before it can be expressed then the cycle is stopped and creativity is inhibited.

Let us imagine a process in which the group is exploring problems of transportation in the city, but many members of the group assume that all people will insist on bringing their cars downtown. This assumption blocks out the possible exploration of mass transit (under "R"), and therefore the creative process needed to explore this approach will never be released.

RSVP insists that the "V" judgment be isolated to its own role in the process, that "R" be allowed to take part unhindered by biases. Thus, ideas can be explored to their fullest—and only then is "V" (selectivity) brought to bear during feedback sessions, which determine the validity and implications of alternatives.

score

TAKE A MINUTE EACH TO COMPLETE THESE SENTENCES:

"I AM . . . ."

"MY FAMILY IS . . . ."

"MY COMMUNITY IS . . . ."

WHAT ARE THE SIMILARITIES BETWEEN THE THREE SENTENCES?
WHAT ARE THE DIFFERENCES?
HOW DO YOU FEEL ABOUT THE SIMILARITIES AND THE DIFFERENCES?
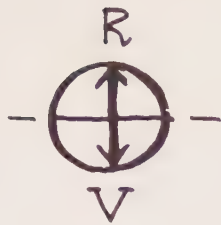
R-V sequence occurs when objectives for a workshop are evaluated, diagnosed & developed during planning for the workshop. & before scoring. $R \rightarrow V \rightarrow R$
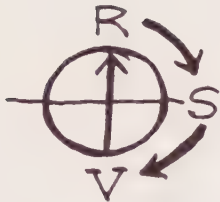
Here scores are developed to carry out the objectives of the workshop... the workshop leadership team Valuacts on the suitability of the Scores before presenting them &, if they are congruent with the objectives, scores become a Resource for the workshop. $R \rightarrow S \rightarrow V \rightarrow R$
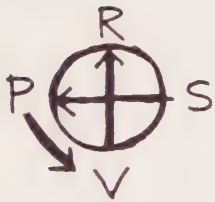
Scores are performed. After Performance the outcome is Valuacted & becomes a Resource for the balance of the on-going workshop $S \rightarrow P \rightarrow V \rightarrow R$
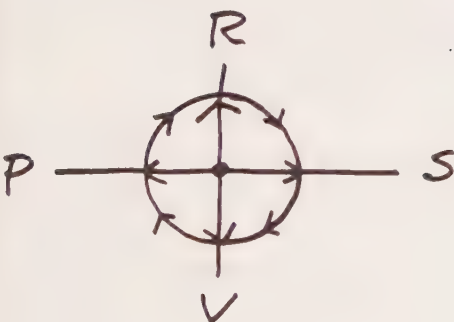
RSVP cycling without interference. Creativity functioning!

$R \rightarrow | \leftarrow V$

MORAL (or value) Judgments inhibit ideas & therefore prevent "free-flow of ideas.

Common language

One of the essential ingredients of a Take Part Process is the establishment of a common language of experience.

We find over and over again that groups of people are unable to interact creatively and move toward resolution of problems unless they have a common language. If they do not they communicate in parallel and never converge; or convergence results in conflict.

In environmentally based workshops a "common language" can be developed quickly through experience based on the performance of environmental awareness scores.

For example, in many urban workshops, workshop members start by walking or riding individually or in groups on pre-arranged, scored walks to significant areas in the city.

Along the walk they perceive the environment, the people, the makeup of the city, its feel, its sounds and smells.
They make notes, they draw, they record their impressions.
Afterwards they return to the workshop to share their experiences through scores designed to facilitate sharing.
A basis for communication from common experience has been established.

These common experiences in a simple way form the basis upon which group members can interact with each other without the drawback of a lack of common ground.

Over and over again people have commented after an environmental walk, "I've lived here all my life and I thought I knew this city, but today I saw and experienced things I never knew existed."

As a result they can interact with others based on this common experience.

score

GO TO THE MAIN WINDOW IN YOUR HOUSE OR OFFICE OR SCHOOL.

LOOK OUT FOR TWO MINUTES.

WRITE DOWN FIVE THINGS THAT YOU SEE THAT YOU HAVE NOT NOTICED BEFORE.
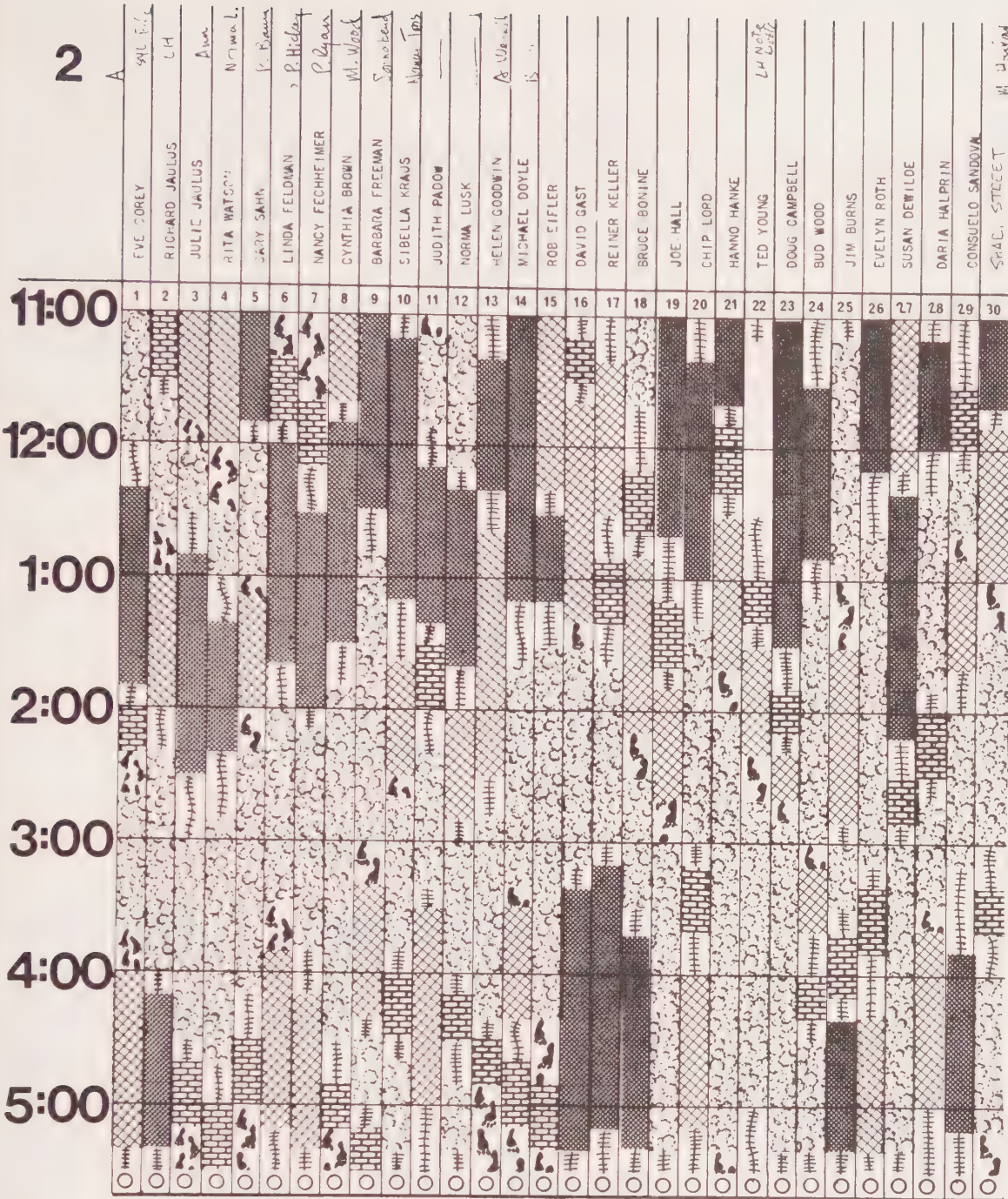
CABLE CAR BARN **AQUATIC PARK**

WOOLWORTH'S **CABLE CAR**

UNION SQUARE **WALK**

○ **YEE JUN RESTAURANT**

An "overall" score which combines individual scores for 30 people...into a combined traveling experience
...the track each person traverses is the same but the sequence varies except at 3:00 PM when everyone is
the same place at the same time.

41
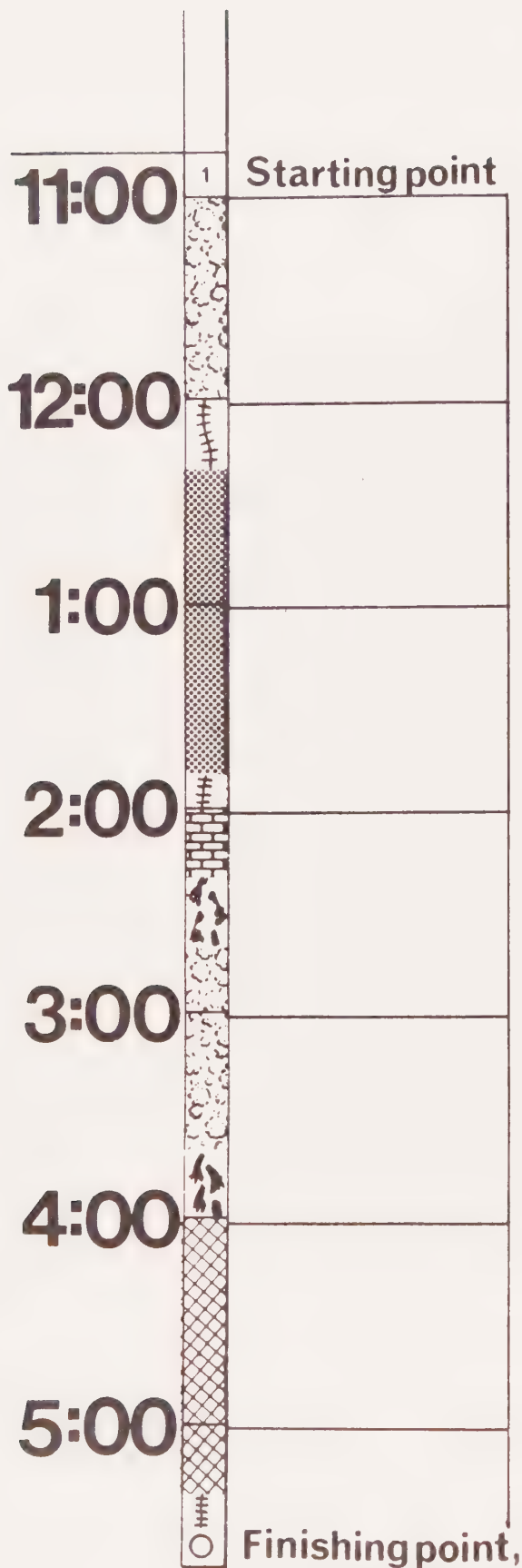
Notes on activities

11:00 — 1 — Starting point

 CABLE CAR BARN

Imagine yourself in a place of fantasies and act accordingly.

12:00

 WOOLWORTH'S

Buy a present for yourself and bring it to the birthday party which will take place after dinner.

1:00

 UNION SQUARE

1. Share your lunch with somebody.
2. At the sound of the 3 o'clock chimes, stand and face the sun.

2:00

 AQUATIC PARK

1. Maintain inner silence.
2. Reflect upon the surroundings.
3. Travel to the end of the pier.

3:00

 CABLE CAR

Dancers: Look out and pay attention to the drama in the environment.
Architects: Look in and pay attention to drama in the cable car.

4:00

 WALK

Don't let anything or anybody touch you. Move quickly and steadily.

5:00

O **YEE JUN RESTAURANT**

Change places three times during the meal.

O Finishing point,

An individual score for one of the 30 people participating in the workshop. The score indicates place, time, and activity for a single person. When joined in the overall score the sum total of all individual scores is like a symphony.

If a bank president and a welfare mother look at urban problems together and attempt to resolve them jointly and creatively the bond of some common experiences will forge a link between the two so they have a basis upon which to interact.
The point is that establishing a common language permits communication.

It does not guarantee it; but it does establish a basis for communicating.

Without common and shared experiences, disagreements, polarization, and misunderstandings can arise simply because people are talking (or reacting or feeling) about different things.
People in group therapy find that their experiences are shared and are common.

This sense of the commonality of experience unfolds more and more and goes a long way toward resolving individual problems.

In each of our workshops we strive for common experience although we arrive at it in different ways.
Anna Halprin's and Paul Baum's ways often are different from the ones we use in community workshops, but their intention and importance are the same.

Antagonism, resistance, and as positive forces

Workshops using Take Part Processes are very definitely not encounter situations or advocacy planning, or hostile last-ditch arbitration.

All of these base themselves on the idea of antagonism and of conflict—of persons or groups espousing conflicting points of view and of resolution based on aggression and violent disagreement.

Advocacy particularly is a win-lose situation which assumes incompatible goals and is based on power struggles in which one group overcomes the other's point of view.
There are situations in which conflict, difference of opinion, struggle, and disagreement will arise.

Take Part Process workshops do not guarantee that these situations will not arise, but they assume that if the group uses them as valid input, they can evolve into fruitful results.

The ultimate intention is to avoid win-lose situations and substitute situations where everyone feels he has added to the collective results.

By establishment of common experiences and "language," by commitment to the inherent value of each person's input, by open use of the RSVP Cycles and their methodology for overcoming values, and hangups, and hidden agendas, Take Part Process Workshops have been able to achieve a creative commonality and consensus in most instances.

Where agreement is not complete the mere fact that disagreement can be based on mutual interaction and on a common experiential base becomes a major achievement.

Situations in which everyone is completely satisfied can seldom be achieved, but Take Part Process workshops do usually result in a very high level of agreement and thus can overcome the need for short-term win-lose encounters.

Antagonisms and conflicts arise when groups create together just as they do in "real-life" situations.

In both, they can become negative and destructive forces which can destroy personal relationships and group cohesiveness, or they can be used as positive forces for dynamic change and interchange.

The core of the issue is to recognize conflict and to make it acceptable and visible, and not to attempt to squelch it or deny its validity.

conflict

Often conflict can be anticipated and scores written whose objective is to deal with the areas of disagreement which are inevitably going to arise.

At other times, unforeseen conflict may flare up during the workshop either under the intense flow of energy or as a crisis situation.

Eliding difference of opinion or glossing it over often will risk the loss of some of the most significant inputs into group creativity.

If it is built upon as an important resource, then it can become useful rather than destructive.

Process leaders need to understand the nature of conflict, because its sources are a clue to how to deal with it.

One major source of conflict in community workshops is participants' feelings that their points of view are not being heard.

They often enter the workshop with the preconceived notion that nothing they say is going to make any difference because other members of the group are not going to listen to them anyway.

For this reason, they are belligerent and antagonistic from the start.

This attitude has been instilled in them by their experiences with parents, teachers, public officials, and the other authority figures who haven't "listened" to them all their lives.

If it were put in words, it would sound something like: "If I am not being listened to then I am not valued as a person and if I am not valued then I feel demeaned.

It hurts my self-esteem and destroys my self-image and I will be angry or sulky and withdraw from the other person or the group."

Whatever the specific response, the result is that communication is blocked.

Often the communication that emerges is not at all related to the real issue, and what the person says is, in fact, the reverse of what he really means.

The results are insults, accusations, and impasse.

It is frequently a characteristic of people in conflict that they see their own positions and the position of others in extreme terms, that is, they polarize.

It is so dangerous to give an inch that one's own opinion is stated in monochromatically positive terms and the other opinion is seen as all bad.

This stance is often defensive, since the fear of a weak position causes one to overstate its strengths and virtues (see any husband and wife arguing, for example).

It can be important, therefore, to help people to see the legitimate strengths in their positions. This in itself can lead to a decrease in one's perception of the incompatibility of the other position.

The other important defensive aspect of conflict is that we hate in others with a special vehemence that which we find unacceptable in ourselves.

For example, anyone who finds weakness contemptible in himself will make a special effort to be critical of it in others.

In the case of a western junior college where a workshop was done, the faculty were very fearful and critical of minority students who were making great demands on the administration for greater relevance in the program and a greater voice in running the school.

Intensive work with faculty members revealed that they had exactly the same complaints about the administration but had been too timid to voice demands of their own.

The students were acting in a way in which the faculty could not allow itself to act.

When the teachers could see this, they became supporters and allies of the students and even helped channel some of their concerned militancy.

It is characteristic in such conflicts that the parties involved see their own side as good guys and the other as bad guys, as a different kind of person.

This is particulary easy if they are older or younger, or distinguishable by some other label.

The exploration of the conflict can reveal a "we" that encompasses the whole group.

The moment of this insight or recognition is usually a profound one for everyone.

The disintegration of urban life can only be countered by the increased participation of people in directly fulfilling their most basic needs, so that a new citizen emerges who is more complete, more self-sufficient than his predecessors. The architect who furthers this process must necessarily share in this expanded self-definition. Thus he must be able to work with people of all sorts – not only with those whose similar education and background permit easy communication. He must have a working knowledge not only of advanced techniques but equally of the most elementary ones that can be mastered with little training. It is not, to borrow a phrase from the Venturis, the either/or of exclusion (or specialization) but the both/and of inclusion (or completeness) that is called for. Both a designer and an engineer, a space planner and a carpenter, a sociologist and an aesthetician, a teacher, a lawyer, a plumber, a group worker, economist, and bookkeeper. Any architect (and such people now clutter the field) who is exclusively concerned with design and disdains the rest ought to become a sculptor.

Stephen A. Kurtz, Wasteland: Building the American Dream (New York: Praeger Publishers, 1973), p. 78.

One of the great difficulties of our culture rests with the fact that we have lost our common vocabulary. When representatives of science and art, philosophers, architects, or historians meet, there exists no basis for mutual consent but rather a morbid fear that any definite formulations might be misinterpreted or misused by opposition groups.

Siegfried Giedion, quoted in Sibyl Moholy-Nagy, Moholy-Nagy: Experiment in Totality (Cambridge, Mass.: MIT Press, 1969).

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Active listening

One of our important ways of resolving conflicts is to listen to what is said and then to repeat — making sure (by asking) that that is what the person (or group) has said.

This requires listening to the other person, then letting him understand not only that you are listening but that you understand his feelings and his point of view and really value him.
This has been called the "language of acceptance."
It means that you accept the other person for what he is and how he feels, even though you may not agree with him

Some behavior theorists have also called this technique active listening.*

*See Thomas Gordon, Parent Effectiveness Training: The No-Lose Program for Raising Responsible Children (New York: Wyden, 1970).

It could just as appropriately be called creative listening or sensitive listening or responsive listening. It embodies all of these qualities: sensitivity to what people are really saying; creative responsiveness in dealing with the information; active feedback of what you understand the speaker to have said.

In verbal communications the speaker is usually sending two messages.
One is articulated and is usually taken to be the "subject" of the statement or question; it is called the content message.
The other message is not always so evident; it deals with what the speaker is likely to have most on his mind, and covers matters such as whether the speaker is valued or disliked in the relationship, whether his inputs or emotions are being accepted or rejected.
This is the feeling message, or what some theorists call the relationship level of the speaker-listener combine.

Most messages are received this way:
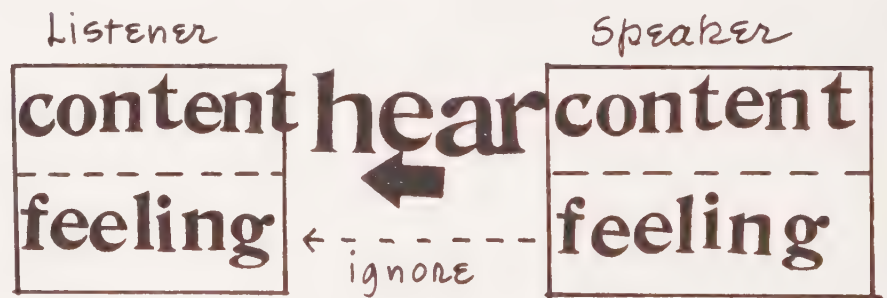
In most of our professional and daily lives we usually communicate on the content level, taking all messages at face value.
When we do receive feeling messages, we often don't realize it, and we respond inappropriately with our own buried feeling messages!

A great deal of misunderstanding can result from the manner in which we try to convey our own feelings, or explicate what we understand those of other people to be.

Ineffective listening on the part of a process leader can lead to problems in group work if he is not hearing and responding to people's <u>feeling</u> messages in addition to acknowledging their <u>content</u> messages.

Frequently people attempt to convey their feeling messages by implication—what has been called "presenting problems."

These are like trial balloons.

The speaker sends out a content message covering a little bit of his real feeling message.

If this isn't understood, the messages might become more and more involved, angrier, further from the true feeling message, until the speaker is frustrated because he is not being understood, because the problem is not being seen and dealt with (even though it <u>may</u> not have been articulated).

Alternatively, this frustration can lead to outbursts of the true message: "Can't you see that I have been trying to tell how unhappy I am at the way this workshop is not dealing with <u>my</u> problem?"

"I Know that you believe you understand what you think I said, but. . .

I am not sure you realize that what you heard is not what I meant."

Results of ineffective listening are:

Failure to distinguish times when the speaker is not really asking you to do anything and to listen sympathetically while the feeling is worked out verbally.
(Too many people leap in right away with advice or instructions, thwarting the ability of the speaker to deal with feelings just by talking toward them.)

Failure to listen long enough or with enough understanding of the sender's feeling.
Simply reassuring people that everything is going to be okay is not dealing with their problems. Open-ended responses to what we hear and understand the speaker to be saying can leave the door open for him to develop his own feelings and continue to unfold.

The listener can somehow communicate to the speaker that it is unacceptable for him to have his own feelings.
By telling the speaker to feel better, that all is well, that this is the answer to the problem, the listener is in essense telling him that his feelings are unimportant.
The need for sensitivity and understanding of feeling levels, not just content levels, in this relationship is obvious.

The alternative to ineffective listening is what we have referred to as active-creative-sensitive-responsive listening. This form of listening is quite simply acknowledging the speaker's feelings by telling him what you understand him to be saying.

Compare this sketch to the diagram of ineffective listening:
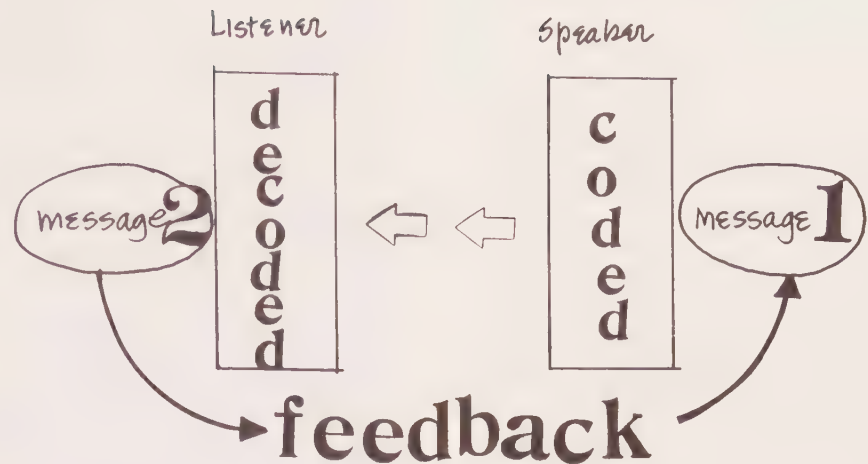
Message$_2$ = listener's understanding of feeling/content message received; may not be an accurate reading of the message, so the speaker needs feedback.

Feedback = the listener tells the speaker what is understood to be the message.

Feedback should be the listener's real understanding of the speaker's total message, not just a parroting of the code.

Feedback must always include the listener's feelings.

Message$_1$ = the speaker's actual feeling.

It may not be the total message.

Code = the content message; the symbolic means the speaker uses to convey messages.

Decode = listener's attempt to understand the symbolic message and get at the feeling message; to distinguish between feeling and content.

The big danger is that process leaders may attempt to resolve people's problems for them.

If a person poses a problem a leader should not try to settle it unless a technical issue is involved. He should simply feed back what he hears.

A participant in one workshop clearly perceived the way to resolve an impasse which had arisen.

He became angrier and angrier because no one would listen to him and finally stalked off to sulk in the corner.

Had the process leaders been perceptive at the right moment they would have called for a feed-back session for the whole group to deal with this man's frustration through listening.

Instead we tried to cope with the content of his message and offered it to the group as a solution.

It did not work—they rejected the content, and he remained angry because the content of his message had been blocked by his feelings and he could not grasp why.

Active listening for entire groups can be as rewarding as for individuals.

Often individuals become angry and say things or express opinions which have little to do with their real feelings.

Much of this has to do with their fear that their opinions are not being heard or listened to. Once that fear is overcome the anger and conflict often disappear.

Growing understanding: incomprehension – active listening – understanding.

COMMUNICATION:
Without any intentional, fancy way of adjusting yourself, to express yourself as you are is the most important thing.

.

When you listen to someone, you should give up all your preconceived ideas and your subjective opinions; you should just listen to him, just observe what his way is. We put very little emphasis on right or wrong or good and bad. We just see things as they are with him, and accept them. This is how we communicate with each other. Usually when you listen to some statement, you hear it as a kind of echo of yourself. You are actually listening to your own opinion. If it agrees with your opinion you may accept it, but if it does not, you will reject it or you may not even really hear it. That is one danger when you listen to someone. The other danger is to be caught by the statement. If you do not understand your master's statement in its true sense, you will easily be caught by something which is involved in your subjective opinion, or by some particular way the statement is expressed. You will take what he says only as a statement, without understanding the spirit behind the words. This kind of danger is always there.

Shunryu Suzuki. Zen Mind. Beginner's Mind. ed. Trudy Dixon (New York: John Weatherhill, Inc., 1970).

creative uses
for "active listening" _&_
congruent*

Communication, Not Sex, Is Marriage's Big Problem _Sending_

By Charles Downie

"I THINK conflict and fighting in marriage is important," says Dr. Gerald Smith, sprawling comfortably on the thickly upholstered seat and looking like a friendly airdale. "Conflict should not be avoided but it ought to be fought with Marquis of Queensberry rules . . . no punching in the clinches, and clean and open."

Jerry Smith is not a medical doctor. He took his doctorate at the University of Pennsylvania in family problems and likes the title "Family Therapist" best.

"The world psychologist implies 'illness' and I work a lot with people who just need help getting their emotional balance or adjusting to one another but are not deeply disturbed," he explains.

Dr. Smith has his office on the Peninsula but every weekday morning at 9 a.m. he goes to the studio of KPIX on Van Ness for a half hour to air his own show, "Talk It Over" (CBS-TV, Channel 5).

Through it he is reaching an increasingly large audience of women 18 to 49 years old who feel frustrated, depressed, angry or dead inside. They find the four walls of their homes closing in on them; their marriages unrewarding.

He decided along with producer Ann Miller that he didn't want his half-hour to be just another "woman's" gripe show where the housewife, single woman or widow lets her dirty linen hang out . . . He wanted to give women (men too, if they could find time to listen) a chance to ask serious questions and get solid answers, if possible.

"Communication, not sex, is the biggest problem in marriage," Smith has found. "Sure there are couples who shout and scream at each other. But they aren't really telling each other their real feelings.

"For example. The husband comes home at 7 o'clock instead of 6. He's beat. He's had a hard day at the office. His wife is waiting for him with steam up. She's been cleaning, putting the house in order, taking care of the kids so she's beat, too.

"She says, 'If you'd just come home on time we'd have a better marriage.' That isn't really what she means at all. She's tired, bored and frustrated and needs love and affection. But her opening lines come across as a call to arms — military kind.

"Now he's either going to counterattack or submit to her. Either way they aren't getting through to each other the way they really want to.

"It would be much better if she told him right from the first, 'I'm mad at you for being late.' They can talk it over after that without the excuse-and-attack routine."

The important thing in Smith's view is to use the "I" approach and avoid the "you" or "we."

"If I say, 'You make me mad,'" Smith explains, "then it comes across as a way of blaming the other person. It is the other person's fault ("you") that I'm mad. So there is almost bound to be counterattack or

active listening

a phony attempt to paper over the whole thing.

"So if the goal is intimacy — to make the 'you' love you more —it's obviously all wrong. It's a recipe for distance."

Dr. Smith also believes the "we" approach is too manipulative. "We ought to go out to dinner. We must see the Joneses. We need . . . (you name it).

"If you want to go out to dinner and get away from a sink full of dishes," Dr. Smith advises, "just say, "I'd like to go out to dinner.' 'I need a rest.' 'I need a change of scene.'

"If you really want a marriage to hit the rocks, try 'You always leave me home' or 'You never take me anywhere.' The 'you always' and 'you never' are battlecries.

"As I've said, I don't think that conflict and fighting is a bad thing for a marriage. It at least shows both partners are alive and well and in there fighting to maintain their individuality. A marriage isn't much good if it can't withstand some conflict.

"Couples who learn they can't fight end up with a 'pleasantness-at-any-cost' marriage. That makes for a dead marriage. One of the partners could drop dead and the other wouldn't even know it!"

Dr. Smith tries to avoid giving those who call in "instructions." He doesn't think there is any one formula or even a whole series of them to make human beings get along with one another. He tries to make listeners broaden their view.

congruent sending

SUMMARIES

A simple device for group listening is to record visibly what everyone says and, in feedback sessions, to allow each person the assurance that he is being listened to and his input is being valued.

Recording visibly on a blackboard or large sheet of paper gives people the opportunity to share with the other members of the group, to tell what they are experiencing and doing and how they feel.

One method of group feedback which helps resolve conflicts is the use of summaries.

After each major performance and valuaction session, the process leader can summarize what has been said and the important points that have been made.

This is usually done during sharing sessions after performance of scores when feedback and comments are invited by the process leader.

In this way conflicting opinions and deeply rooted attitudes can be released in a permissive atmosphere.

These can become an important resource to be recycled into corrective creativity.

It is vital that the summary be objective and not the process leader's opinion.

After he has summarized, the leader asks if he has correctly stated everyone's point of view. If not, he restates it until the summary is agreed to be a correct review of what happened.

Summaries act to clarify and make opinions visible.

Often this alone suffices to remove conflict because in the summary process people tend to perceive more agreement than disagreement and to work together until they are satisfied.

If not, then at least the points of disagreement become clear and scores can be written to attempt to work these out.

Attitudes and hidden agendas

There are other causes of conflict and antagonism that can arise. One comes from deeply held attitudes and points of view. These can be personal but are more often based on life style, culture, racial experience, upbringing, regional differences.

Even language or dialect has an influence on this kind of conflict.

These are all parts of our makeup which have been imposed on us by something or someone other than ourselves and have become an intrinsic part of our being.

When groups are made up of people from diverse backgrounds, conflicts arise because they think their values or attitudes are "threatened," that these attitudes are not valued or acknowledged.
Most of us have experienced such problems when people of different ethnic backgrounds come together. Blacks and whites in America have enormous difficulties functioning in groups because of the great differences of experience and frustration and anger that result from them.

Of course, no short workshop can overcome our centuries of racial divisiveness.

But many of the techniques of active listening, sharing what we hear and our own feelings, and visibility of all points of view can make valuable interaction and multiple input possible.

As the process evolves, these inputs are recycled and group creativity adds to increasing communication, even among people holding disparate attitudes.

Here, as elsewhere, the significant point seems to be to make the sources of conflict visible.
We held a recent workshop in Harlem, whose major objective was to resolve a long-time conflict between Columbia University and the black community.

The conflict had been generated because Columbia wished to pre-empt part of Morningside Park to build its gymnasium, even though the community considered the park as a public facility.

One of our immediate concerns when we designed the scores for this workshop (whose members included representatives from both groups) was to uncover the conflicts which we knew existed.

We were concerned that these conflicts would remain buried for a time and then flare up at unforeseen moments in negative ways.

To make the conflict part of our resources, we designed an "Attitude Score" to allow each person to express his feelings.
We fired provocative statements about the park, the community, and the problems at the group and, in a bingo-game-like atmosphere, participants yelled and raised their hands for true or false.
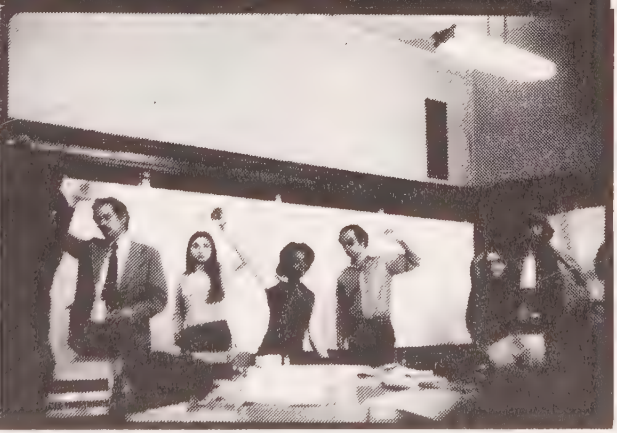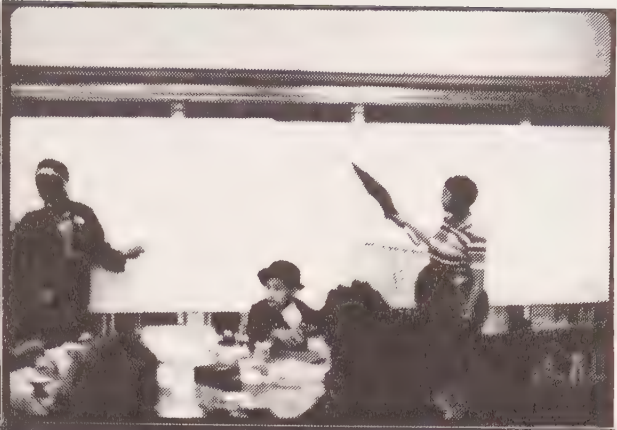
Here are some of the statements from the score:

THE CITY HAS NEGLECTED MORNINGSIDE PARK BECAUSE IT IS PRIMARILY USED BY BLACKS.

REGARDLESS OF WHAT WE WANT, THE CITY WILL NEVER DO ANYTHING ABOUT MORNINGSIDE PARK.

COLUMBIA IS OBVIOUSLY ONE OF THE TOOLS OF THE WHITE RACIST ESTABLISH-MENT.

THIS IS A MALE ORIENTED WORLD AND ONE WAY OR ANOTHER, THE RESULTS OF THIS WORKSHOP ARE GOING TO REFLECT THAT BIAS.

COLUMBIA AND THE HEIGHTS PEOPLE WOULD LIKE THE PARK TO REMAIN A WALL OR FORTRESS BETWEEN THEMSELVES AND THE POOR PEOPLE OF HARLEM.

IN SPITE OF REAL PROBLEMS, COLUMBIA IS GENERALLY INTERESTED IN SERVING THE COMMUNITY (INCLUD-ING MEETING THE NEEDS OF POOR PEOPLE) AS PART OF MEETING ITS EDUCATIONAL AIMS.

COLUMBIA STUDENTS HAVE AS MUCH RIGHT TO USE THE PARK AS ANYONE ELSE.

CONSERVATION IS IMPORTANT, BUT IT SHOULDN'T TAKE PRECEDENCE OVER THE PROBLEMS OF PEOPLE.

THE PROBLEMS OF MORNINGSIDE PARK ARE SO OVERWHELMING THAT IT MIGHT AS WELL BE ABAN-DONED TO THE ADDICTS AND MUGGERS.

THE PROBLEM OF THE PARK IS TRIVIAL COMPARED TO MOST SOCIAL AND ECONOMIC PROBLEMS FACED BY THE PEOPLE IN THE NEIGHBOR-HOOD AROUND THE PARK.

KIDS MAKE THE PARK AN UNPLEASANT, UNSAFE PLACE TO BE.

Although this did not resolve all the deeply-felt conflicts, the open-ness created by this "game" did assist measurably in strengthening interaction and communications within the group, because it brought the conflict quickly to the surface in an atmosphere which made it acceptable.
This was an example of a common problem: people tend to assume they know what others believe. Often they assume too that these beliefs are in disagreement with their own.

When other people's beliefs are brought out in the open, vast areas of mutual agreement often emerge automatically.

Another source of antagonism and conflict arises because of what we call the responsibility syndrome, the belief of some members of a group that they are more responsible members of society than others, and that their lives or professions or reputations are somehow more at stake than the others'.

For example: "I am going to be more affected by removing parking from the street because my business will be harmed."

There are many other aspects of the syndrome.

There is the city councilman who says, "I must worry about all my constituents; you can't understand that."

The highway engineer whose training makes him feel personally insulted on a moral level if it is suggested that "his" highway be rerouted one-half mile to avoid a park, because he has been taught that efficiency and lowest cost are the two most important "values" in the world.

There is also the person who has organized a workshop and feels responsible for its tone, and therefore can't really let himself get into the spirit of things, or the vice president of a bank who cannot relinquish his role and is concerned always about expressing the official line of his Board of Directors instead of his own feelings.

Often conflicts arise during workshops when participants do not accept accountability for their own actions or when they refuse to carry out their share of functional tasks.

A source of frequent annoyance, particularly during extended workshops, can be simple things like reluctance to share assignments such as food preparation or expecting other people to do them.

All of these sources of conflict will affect the group's interactions.

In each case, special scores may need to be devised to uncover the sources of everyone's attitudes and feelings.

Body language, behavior, and use of space as Signals

Much has been written about body language and how it signals people's attitudes and fears—often more lucidly than words.

Understanding body language is important for the leadership team in Take Part Processes.

It enables them to appreciate what is happening and what is affecting people.

Like the quarterback on a football team, body language can often signal beforehand what a person is going to do, thus allowing the leadership team to take remedial action before problems flare up.

Simple examples abound, like the person who sits with his arms tightly folded or with his legs crossed, thereby showing his nervousness and uptightness.

Other examples are furtive eye movements, slumped posture, or tapping a foot contantly.

These gestures always say something important.

It is dangerous to give a pat answer as to what each gesture means but awareness will allow the leadership group to check out body behavior and analyze its implications.

Avoidance as an attitude is always a significant behavior signal.

The person who is consistently late is expressing something of importance (just as the person who is always too early).

One may be exhibiting anxiety, the other a form of conflict or resistance.

Constant talking on the side or grabbing for cigarettes or walking out to go to the bathroom are indications of attitudes which may need to be investigated and made open.
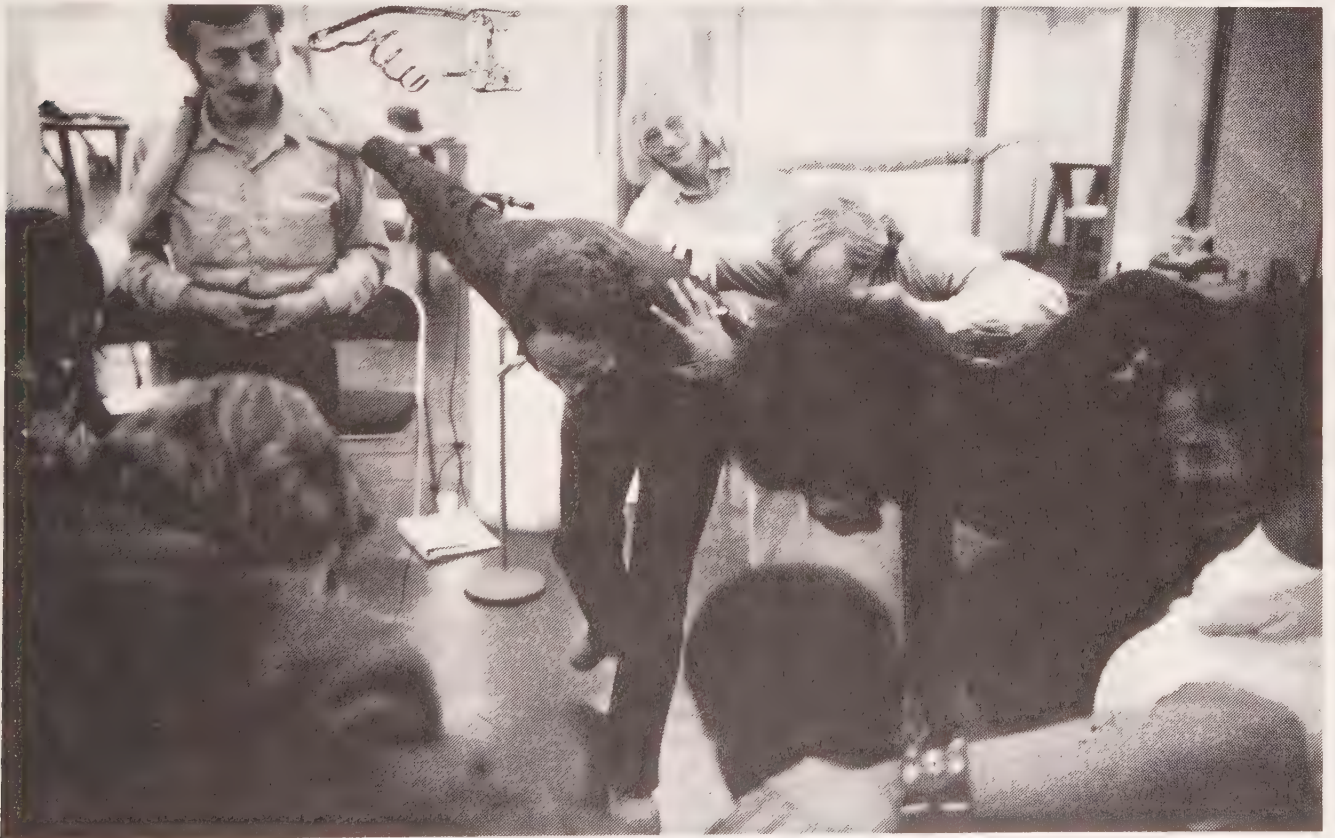
Use of space

One of the most visible and significant signals is the way people in a group place themselves within a space.

This shows their attitude about the process, how they feel about each other, their relationship to other people in the group as well as to the leader.

It often is a clue to their expectations about the workshop.

Until people (both as individuals and as a group) have established themselves in a space they really do not "own their space."

It will tend to inhibit them, close down their scores, prevent creativity because their attitudes will remain unresolved.

One way for the leader to help resolve this issue at the beginning of a workshop is to give scores which will allow people to establish themselves.

Here are two diagrams showing several usual patterns in which people place themselves waiting for the process to begin.

In the one people set up chairs in the usual lecture hall format and expect the leader to stand in front and lecture.
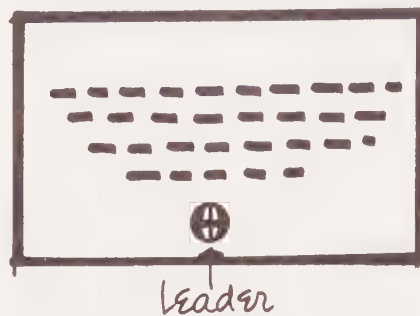
Leader

In the other, people often sit lined up against the wall, using it as a firm back rest and something to relate to.
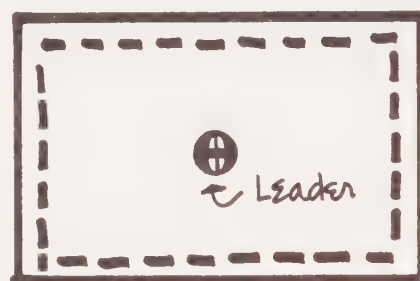
← Leader

A score to bring people into contact with the entire space can be:

"EVERYONE JOIN HANDS, STAND UP AND FOLLOW THE LEADER."
A person is selected to lead and a linear dance can bring people into contact withthe entire space.

Select a leader
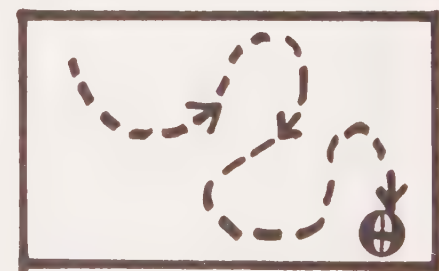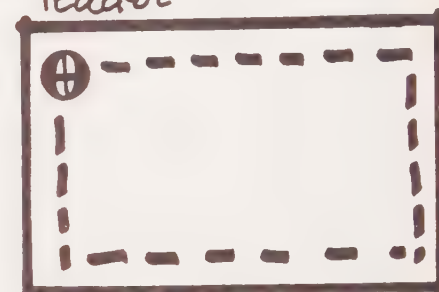
Or another score:
"BE AWARE OF YOURSELF
IN THIS SPACE.
CHOOSE A PLACE YOU WOULD
FEEL GOOD IN, USING THE
FOLLOWING RESOURCES:
LIGHT,
CORNERS,
CENTERS,
SOME PERSON."

Here is Anna Halprin's description of a situation where rigid seating started the workshop.

JUNIOR LEAGUE WORKSHOP SCORE:

It was a nice sunny day and we met in an outdoor court.

The women were given cushions as they entered the courtyard and the score was: "Make yourselves comfortable."

They lined themselves up in a pattern and sat upright on the cushions.

I asked them to do the score again and this time use more freedom—relate to sensory stimuli in the environment and to own body needs (they had been on an all-day bus ride and tour—they were tired).

They reshuffled and this time some lay down, others leaned against the wall and closed their eyes and let the sun shine on their faces, others sat in groups and began to talk about the tour, and the court-yard changed from a rigid lineup to a relaxed, sprawled, free use of bodies in space.

We then did a body sensory score.

"Now spend three minutes and get in touch with how you feel in the place you are.

Then someone start and we will go around and tell each other what we have discovered."

The way people place themselves in space can have its roots in sexual, ethnic, social, or racial differences.

A particularly revealing instance occurred recently in a workshop at Texas Woman's University.
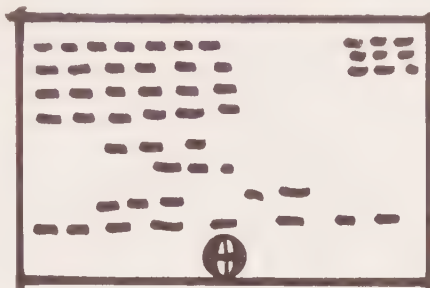
The obvious huddled and separated grouping of the black women students revealed more than anything their relationship within the university, to each other, and their community.

Finally he told me that there was a way, and proceeded to delineate a problem. He pointed out that I was very tired sitting on the floor, and that the proper thing to do was to find a "spot" (sitio) on the floor where I could sit without fatigue....

I waited for him to explain what he meant by a "spot," but he made no overt attempt to elucidate the point.... He...clearly emphasized that a spot meant a place where a man could feel naturally happy and strong. He patted the place where he sat and said it was his own spot....

...After a while he...explained to me that not every place was good to sit or be on, and that within the confines of the porch there was one spot that was unique, a spot where I could be at my very best. It was my task to distinguish it from all the other places. The general pattern was that I had to "feel" all the possible spots that were accessible until I could determine without a doubt which was the right one.

Castaneda, Carlos. The Teachings of Don Juan: A Yaqui Way of Knowledge. (New York: Ballantine Books, 1968)., pp. 19-20.

Changing use of space

When leading Take Part Process workshops there are things to notice about how people shift their use of space during the workshop itself.

These shifts on emphasis or changes in normal space patterning often reveal changes in group dynamics or an individual's alteration in mood or relation to the group.

Here are a couple of actions to be aware of:

Sudden shift of one person from the group to outside the ring.
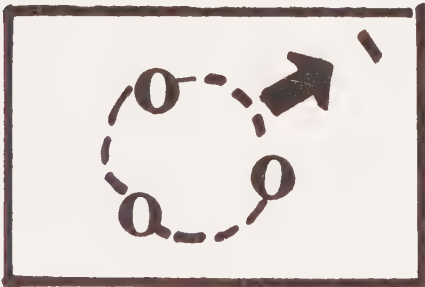
Sudden shift in location from the back to the front.

Use of levels

The use of levels can be as revealing as the horizontal placement in space.

For example, it is worth noticing who in a group tends to stand up, or sit, or consistently lie down. Each one of these makes a statement.

If everyone, for example, is sitting and one person lies down this tends to draw attention to him.

Or if a few stand the same holds true. Any difference will be an attention getter.

In a training workshop one man who had been actively interested in the process and contributing a great deal started to move away from the center and lie on his side after the fourth day.

The leader was aware of it, and several attempts to bring him back to his former position succeeded temporarily, but by the sixth day he was in the corner of the room lying down.

At the end of the week he left the workshop, to the dismay of his fellow participants, who really enjoyed him.

After the workshop was over he confided to friends that he had begun to be afraid of being "sucked into the creativity of the group." He perceived himself as a revolutionary, and the workshop approach worried him because it seemed to resolve issues in nonrevolutionary ways! His spatial placement revealed his increasing alienation.

Often you will notice that people place themselves next to each other constantly or that two people are always in physical contact—leaning or holding hands or embracing.

This can have to do with reinforcing each other or it may indicate that their attention is divided between their personal, private relationship and the group. Not all body language or space patterning can be clearly deciphered. But they do show that something of importance is going on which is an unconscious signal about a person's feelings.

Workshop leadership teams can discuss these patterns as they occur and evolve scores or other ways to bring them to the surface as a visible resource.
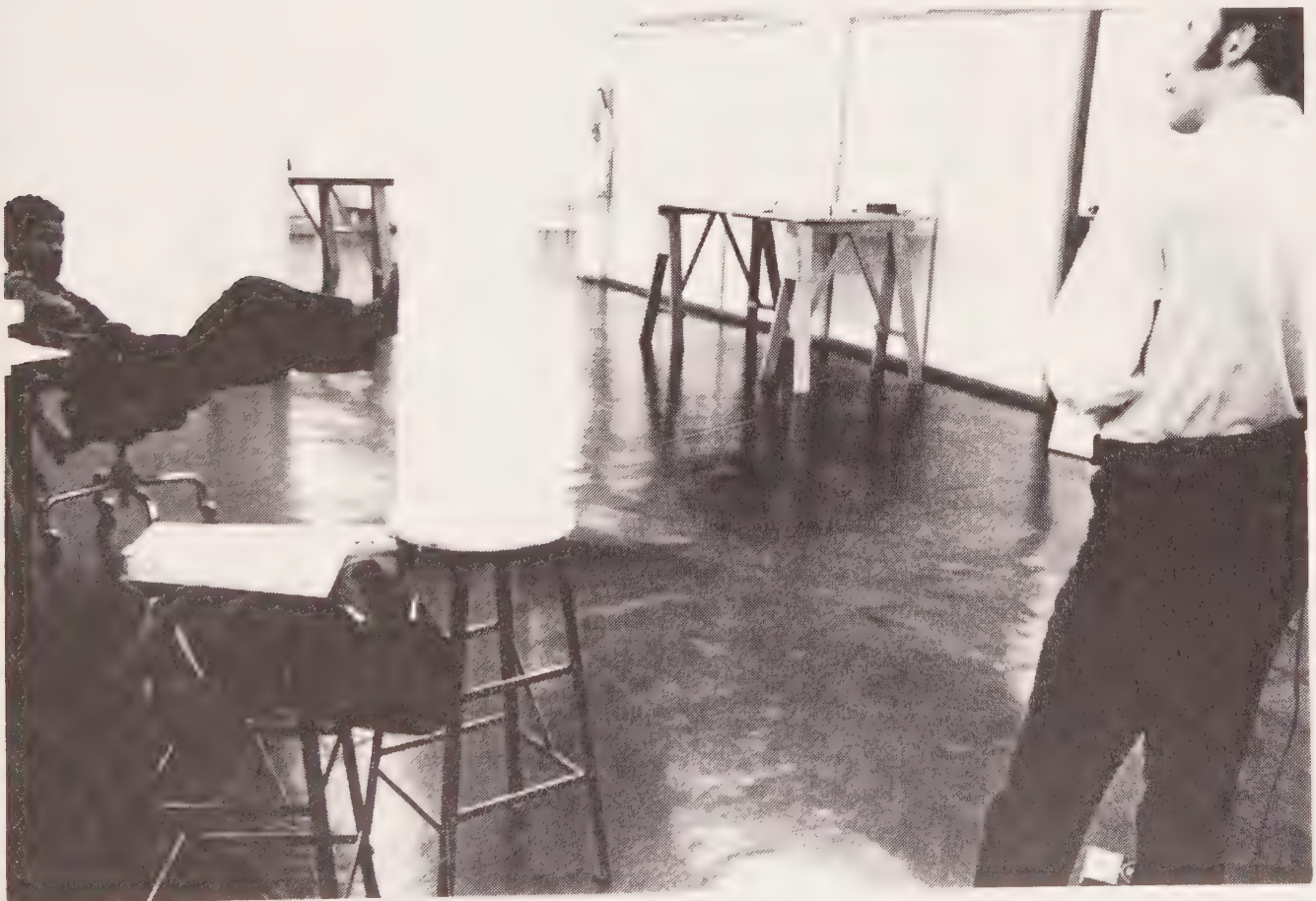
Expertness, professionalism,

The question of discipline and order in Take Part Process workshops comes up over and over again and leads to some confusion. First off is the issue of what kind of discipline is meant.

In many life/art workshops the intensity of personal energy and enthusiasm can be confused with craftsmanship and training.

Often the common experiences of great self-liberation and discovery joined with the reinforcement of collective creativity within the group can lead individuals into a mistaken idea of their own professional ability.

The two are not synonymous and one must ultimately fall back on the other.

Collective creativity does not replace individual ability or professional training and craftsmanship in one's field.

In community workshops the lack of training in planning often becomes a barrier for laymen who feel that they cannot draw well or that the planning director really "knows more" than they do. But that is not the case in workshops, which maximize everyone's contribution and where previous training becomes unimportant.

It is precisely the task of good process leading to allow people without professional expertise the opportunity to contribute significantly.

In a sense the real measure of the success of a community workshop is how well each member of the group has been "enabled" to make as deep and vital a contribution as he can from within himself.

For this reason many people worry about the discipline of workshops.

Recently we conducted a workshop where a real-estate agent was gravely upset because other members of his team were talking about mixing housing with commercial building—an idea which was highly abhorrent to him and which he felt was a clear evidence of their lack of professional discipline and training.

As he put it, "I've spent thirty years of my professional life at this game and they won't listen to what I know."

The fact was, of course, that the laymen in his group, unencumbered by his predilections, had come up with a most liberated and forward looking idea of zoning.

discipline, and order

Workshops <u>do</u> have a discipline, but it derives from an internal sense of order.

Take Part Process workshops do not negate the importance of the discipline of craft—the knowledge and training required for people to learn in depth about various subjects and the need to study and acquire proficiency in techniques of all kinds—painting, drawing, engineering, dance, and movement—whatever.

Craftsmanlike discipline is a vital part of any art form and is <u>not</u> negated or questioned by Take Part Process workshops. Conducting, scoring, facilitating (explained in Chapter 9) and leading workshops are demanding tasks requiring <u>profound</u> ability and professionalism.

Professional training <u>is</u> required for <u>leading</u> workshops.

But specific training is not in any way a prerequisite for <u>participation</u> in Take Part Processes.

It is not knowledge or training that are required of participants—nor are they necessary ingredients in the flowering of participants' creativity.

The process is based upon the person <u>as he is</u> and what he can bring to the group as a person, more than what he has learned or been taught or been trained in beforehand.

In the long run the people whose lives are going to be affected need to be involved in determining the course of their own future.

The sense of permissiveness in the process exists because there is a commitment to the idea that opinions and feelings and experiences must be allowed to have their unblocked expression <u>during</u> a workshop for every person's fullest potential to be realized.

Take Part Process workshops are not happenings or encounter sessions or improvisations, though they bear inevitable similarities precisely because the process unleashes some of the same kind of energy.

RSVP structures our workshops so that an order underlies them.

Within this structure groups develop their objectives, perform, analyze, valuact constantly on what is happening, then recylce findings, develop their own sense of community.

The RSVP Cycles provide participation and the Take Part Process with a structure, the environment for group creativity and a profound sense of <u>self</u>-discipline.

Scores as the "activators" of Take Part Processes and group workshops are so central that they deserve more detailed treatment than given in the previous chapter.

They are the mechanism by which group processes are conducted and people's objectives realized.

Scores are to process what design is to form.

They are the "design" of the process of collective creativity.

The relationship is stated in terms of the visual arts, but it applies to other art forms as well as to other fields of human endeavor.

For example, scores are ways by which movies and TV programs are "planned"—they are the scenarios and "storyboards" which directors use to prepare their shooting schedules.

Scores are the composer's vehicle to instruct musicians what to play, and the choreographer's way of composing a dance; they are the contractor's directives (often through critical path diagnosis) to his workers about building a building.

The analogy also applies to the concept of open/closed scores.

Design (or choreography in dance, or composition in music) has much the same relationship.

You can design from a preconception or in an organic, evolving way.

Either is acceptable, but the difference between the two methods of approach is enormous.

Design from preconception means that form is basically decided upon beforehand (as in classical architecture or in the traditional symphonic form or by the use of balletic techniques) and the design is simply a way to arrive at what you already have in your mind's eye.

That is, the overall form and technique in these preorganized and accepted approaches is fixed.

The design must fit this prearranged outline; it is a filling-in process.

Organic design, on the other hand, evolves as you work, based on the nature of the materials, the intention, the work in progress, mood, feelings.

The overall form evolves as a result of the process itself.

ng in Take Part Processes

16   LA TRAVIATA

la - re il mio pen - sier, dee___ vo - lar, dee___ vo
thoughts_ fly i - dly a way, fly___ a - way, i - - dly

lar   il pen-sier.
fly,   fly a - way

(Exit on the left.)   (Parte, a sinistra)
END OF THE FIRST ACT.   FINE DELL ATTO PRIMO.

TIME-LENGTH SCORES (MUSIC & ACTION)

ENVIRONMENTAL SCORE

ACT II.   ATTO II.

SCENE I—A country house near Paris. A salon on the ground floor. At the back, facing the audience, a fireplace, over which is a looking-glass. A clock hangs between two glass doors, which are closed. There are also two side doors, desks, tables, and writing materials.

SCENA I—Casa di Campagna presso Parigi. Salotto terreno. Nel fondo, in faccia agli Spettatori, è un camino, sopra il quale uno specchio ed un orologio, fra due porte chiuse da cristalli, che mettono ad un giardino. Al primo panno due altre porte, una di fronte all' altra. Sedie, tavolini, qualche libro, l'occorrente per scrivere.

DRESS SCORE

(ALFRED enters, in sporting costume.)   (ALFREDO entra, in costume da caccia.)
Alfred.   Alfredo.

Out from her presence, for me there's no enjoyment.

Lunge da lei per me non v' ha diletto!

ACTIVITY SCORE

(Puts down his gun.)   (Depone il fucile.)
Three months have flown already   Volaron già tre lune
Since my beloved Violetta   Dacchè la mia Violetta
So kindly left for me her riches, admirers, Agi per me lascio, dovizie, onori.
And all the haunts of pleasure,   E le pompose feste,
Where she had been accustomed   Ove agli omaggi avvezza,

DIALOG SCORE

To homage from all hearts, for charms transcendent.   Vedea schiavo ciascun di sua bellezza—
Yet now contented in this retreat, so quiet,   E dal suffio d'amor rigenerato
She forgets all for me. Here, near my loved one,   Solo esiste per me—qui presso a lei
New life springs within me;   Io rinascer mi sento,
From the trials of love restored and strengthened,   E dal suffio d' amor rigenerato
Ah! in my present rapture past sorrows are forgotten Scordo ne' gaudj suoi tutto il passato.

MUSIC SCORE

DI MIEI BOLLENTI SPIRITI — *ALL MY IMPULSIVE ECSTASIES*   (Alfred)

De miei bol-len-ti spi - ri - ti il gio-va-ni le ar-do - re, el - la tem-pró col
All my im-pul-sive ec - sta-sies, Sprung from a youth-ful ar - dor, She hath sub-dued with

This page from the libretto of <u>La Traviata</u> contains several scores in one: indication of how the setting of the presentation should look, how the character should be costumed, what actions he should perform, what the running dialogue should be, and what notes he should sing. There is a time element in both the musical score and the action score. The libretto itself is the <u>overall score</u> for the opera.

71

The same is true of scores. We have applied the term open scores to those which start the process going for the group, but allow for change, multiple input, evolution of concept during the process.

Closed scores are those which predict results; like preconceived design, they "telegraph" beforehand what should emerge; they attempt to control completely.

E. T. Hall has said, "We now know that vision in Lawrence Halprin's terms is both open and closed score.

That is, man sees in two ways, neither of which are perfectly understood.

In the first instance (closed score) he sees what he has learned to see in the way he is 'supposed' to see it; in the extreme sense he knows what he is to see before he sees it."

We can diagram scores on an open/closed rating from 1 to 10:

It is most helpful, particularly when you are starting to develop a score, to relate it to objectives; to establish where along the open/closed bar the score should most appropriately fall.

This will immediately establish the amount of your own control you build into the score and the expectations you have from it.

The congruence between stated objectives and the openness or closedness of scores is extremely difficult—particularly for beginning scorers.

0   **5**   **10**

most OPEN   ⟵————————⟶   most CLOSED

least amount of control

most amount of control.
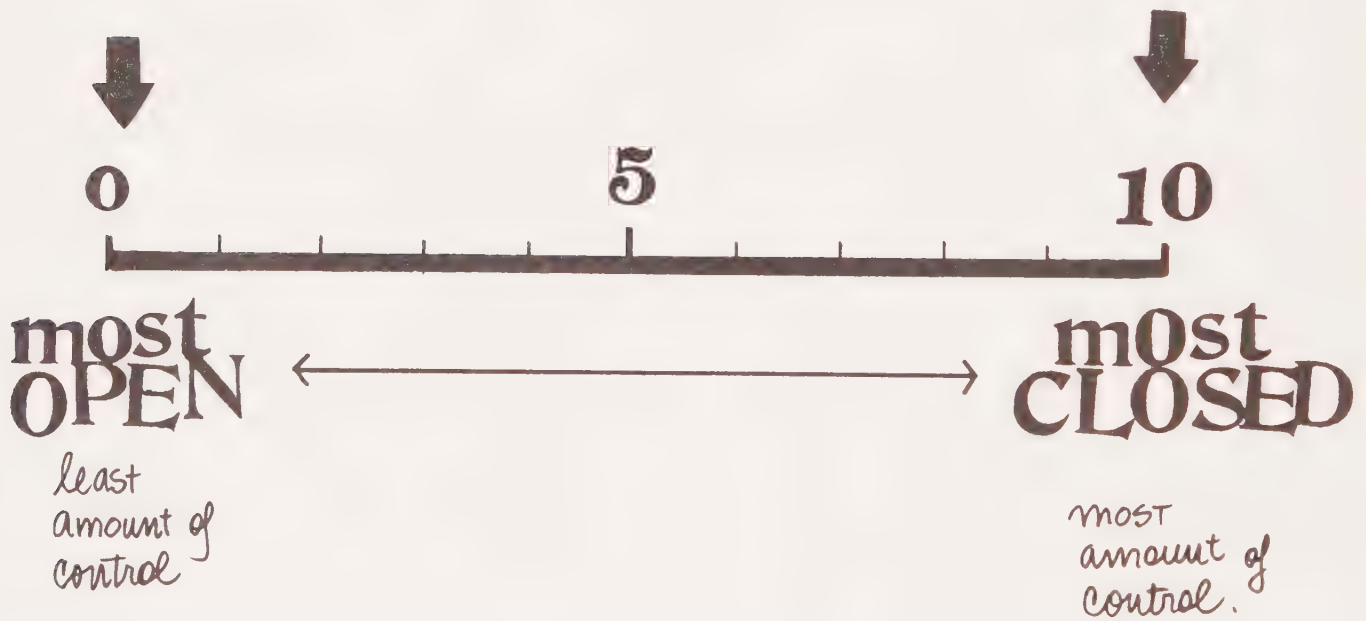
score

Here is a score to enable
you to try this out:

R·1- State your personal
objectives for the next two
days' activities.

S·2. Write 2 scores for yourself
to follow to achieve these
objectives: one very open
for one day & one very
closed for the other day!

V·3- Perform each score as you
have created it.

P. 4- Analyze afterwards how
well each one of your scores
met your objectives & also
how you enjoyed performing
these scores.

The ideal design

The final design produced by the classical design process
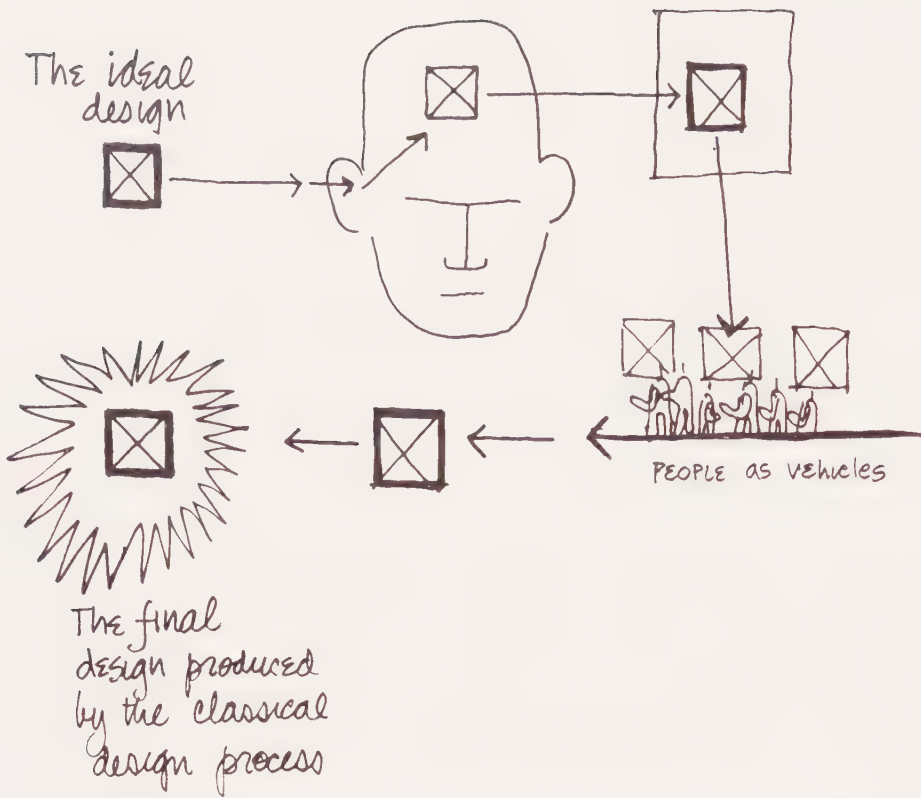
The traditional design approach is most frequently a closed score, in which the designer (architect, choreographer, artist, planner, composer) conceives and creates his work and displays it to people without their involvement in the creative process.

PEOPLE as vehicles

multiple input

OPEN SCORE

Valuation separates alternates

Summaries & consensus.

agreement on selected results of process.
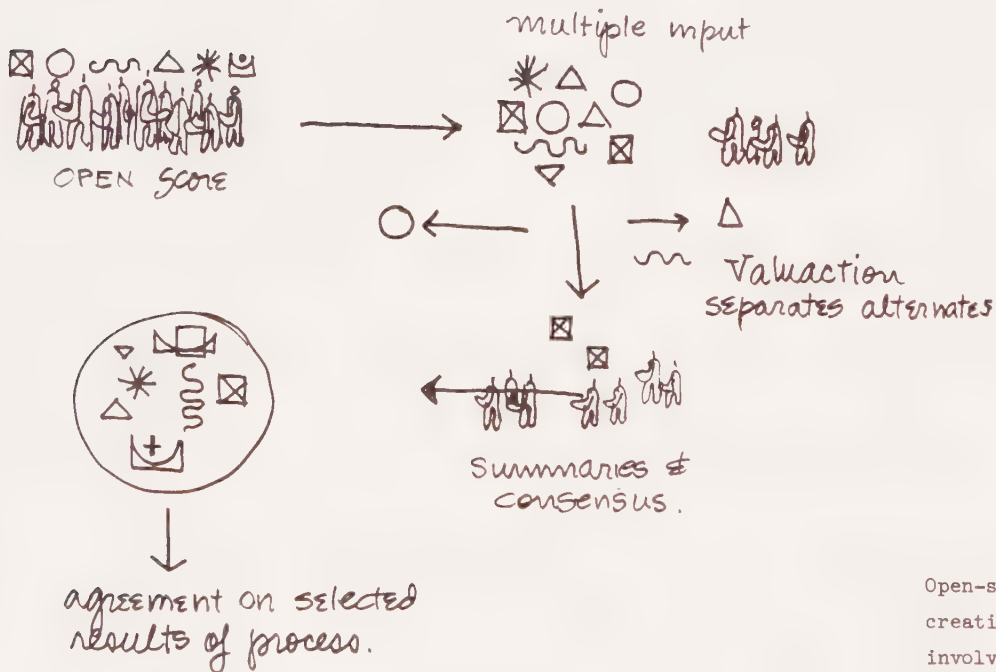
Open-score processes of collective creativity allow people to become involved in the creative process from the beginning, make their inputs continually, arrive at decisions and alternatives together, and finally agree on what they want to do.

Here are some examples of scores for developing awareness of the urban environment in an urban workshop.

If your objective is simply to move people around a downtown area to observe, in a general way, the configuration of the city, you may develop a score like this:

Score:
**Move by yourself through the city for two hours.
Be sure to pass points 1, 2, 3, 4, but do so in any sequence you want.
Observe the street pattern, relation to river, and the people along the way.**
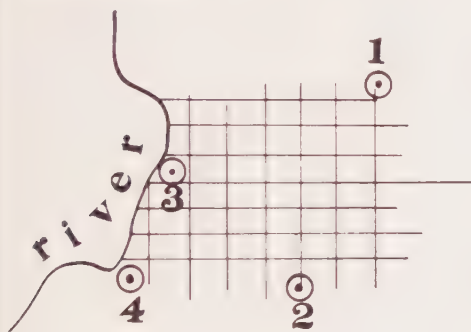
What will happen with a group performing this score is that people will have some common experiences, particularly at the designated points, but others will vary because they will use different streets, take different lengths of time, and see different things, because this is a fairly "open" awareness score—approximately 3-4 on the open/closed chart.

If your objective is to develop a common language, and you want to be sure that everyone follows the same track and that each person spends enough time at each of the four major points, then your score must be tighter and more closed.
Here is a typical track to accomplish that objective, using a score which is rated approximately 5-6 on the open/closed chart.
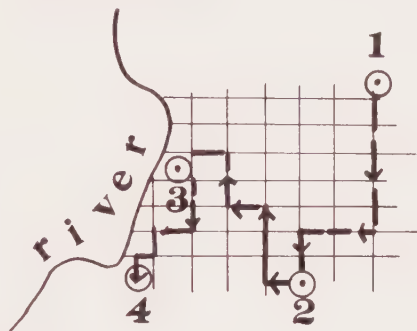
Additional elements in the score can carry the objective in an even more detailed way.
For example:
at point 2, the scorer may wish to have the participants "see" the city skyline.
He could say, "Look westward," or "Look at the skyline," or "Note the fact that there are two 50-story buildings just topping out," or go one step further and say,
"Note how the two 50-story buildings destroy the skyline."
This progression within an awareness score goes all the way from about 5 on the scale to 10.
Ten tells people what to feel and think and imposes the scorer's attitudes on the people performing the score; that is, the score becomes completely closed.

Sometimes closed scores may be mandatory.

For example, when safety is at stake; as when a freeway sign explicitly says: GO BACK— WRONG WAY!—an open score would create havoc.

But very tight and very closed scores in Take Part Processes tend to limit people's own experiences, input, and creativity. This represents a loss to all concerned, since participants will tend to parrot the implications the scorer has programmed into the score.

75

Time in scoring is a vital ingredient in designing scores. This is related to objectives as well as the closed/open scale.

The amount of time devoted to an entire score or parts of it will influence what happens.

In the above environmental awareness score the amount of time on the track and particularly the time spent at each point had a profound relation to what happened to the participants.

As an example, two workshops in San Francisco had a very similar track.

In one, the group spent a half-hour downtown in Union Square; in the other workshop, the group spent two hours in the same square.

The two groups' perception of the square, the experiences that occurred, the interaction between the people and the environment were profoundly different in each case.

In the first case the experience was more externalized.

Workshop members observed the environment, sensed the quality of the architecture of the surrounding buildings, heard the sounds of the traffic and the cable cars.

The second workshop became involved with the people in the square and their activities.

Largely because of the extended length of time they began to identify with the "life" of the square—they played ball, they danced, they watched the pigeons, they spoke to people, the ate and shared their food.

The involvement became much more intense and personal.

In designing a score, this perception of difference due to length of time is imperative.

But time also has to have some relationship to reality.

There is no point in "timing" each move with enormous precision if people cannot or will not follow such a score.

We once designed an awareness score which noted a whole morning at five-minute intervals and carefully scored participants' movements and locations with almost stopwatch accuracy.

The result was that most of the participants."ignored" the time factor and used the score only as a location guide.

The time factor was developed by each participant in response to his own reality.

Time influences not only what happens but the depth and profundity of the experience. Its influence is very marked in personal growth and art experience workshops where the development of group interaction in a score needs to be given enough time to flower.

Rushing through scores inhibits exploration and feeling in depth and the opportunity for event to influence event, person to influence person, during the performance of scores.

On the other hand, quick scores do have an advantage.

Certain kinds of brainstorming scores or scores allowing a quick response to stimuli depend a great deal on immediacy of response for their effectiveness.

½ hour
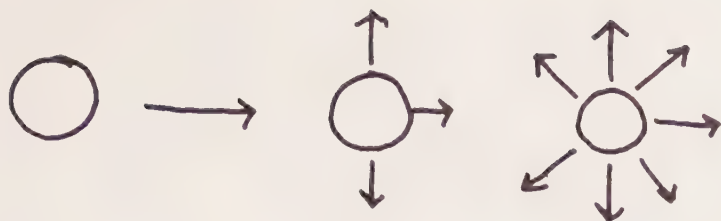
relation to environment is externalized
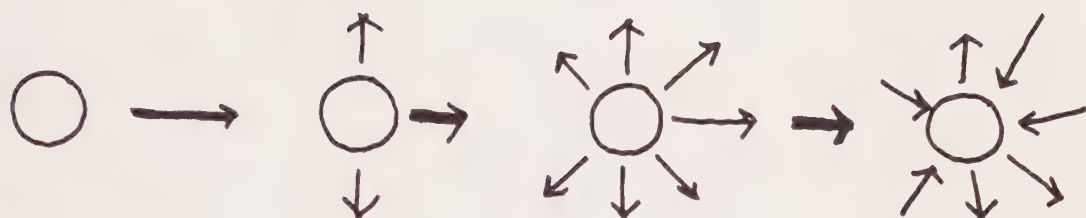
2 hours.
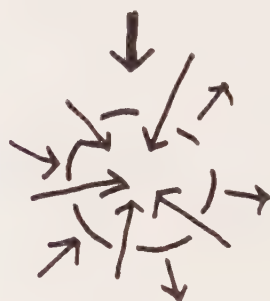
Here because of the length of time the participants begin to participate more fully & a much more personalized & integrated interraction can occur.

The medium used to present scores has a profound effect on what emerges from them.

With the same general objective in mind, a score that is presented verbally will generate different results from one presented graphically.

Some of this has to do, of course, with detail in information.

But more has to do with context, people's memory of the score, perception of the entirety of a score, and the nature of the score itself.

Certainly people of different backgrounds respond differently to methods of presenting scores.

An example is giving directions to a motorist.

The directions are a score to accomplish an objective, to get him from one place to another.

Several media can be used.

For example:
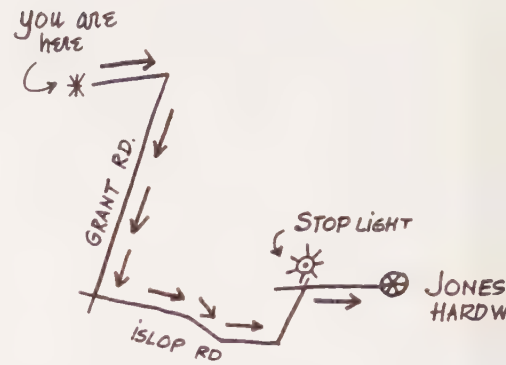
or verbal instructions:

"Go straight one mile to Grant Road, turn left on Ilsop, again left to stoplight. Right one mile to store."

or:
With gestures as is usually done in Middle Eastern countries— it will take about one and a half cigarettes to get there.

or:
As in an awareness walk, the same track can be covered verbally and/or graphically.

Fort Worth City Walk Map

SPECIFIC TASKS AT EACH LOCATION

10 am

11

12

lunch

1 pm

2

LOCATION **1** COUNTY COURT HOUSE

From the north steps observe the visual environment and the
activities and movement of people and cars.

Compare with the view from the south steps.

Record your feelings: Did you like the views? Which did you
prefer? Why? What would you change? What would you retain?

LOCATION **2** LEONARDS SUBWAY AND RIVER

Ride subway to parking lot, walk to river and return.

Observe the people and their interactions.

Record your feelings: How did you like riding the subway? Did
you like the people on the subway? How do you think the other
people on the subway felt about you?

Record your experiences getting to the river.

LOCATION **3** COURTYARD FIRST METHODIST CHURCH

Close eyes, listen to the sounds of the city.

Record your feelings while in this place. Did you feel good, sad,
lonely, at peace?

Record any interactions with other people while in this place.

LOCATION **4** MOTOR BANK 1ST NATIONAL BANK

Walk through Motor Bank, observe traffic flow and pattern.

Record your experiences as a pedestrian.

Listen for one minute with eyes closed—record your reaction to
the sounds.

LOCATION **5** PLAZA 1ST NATIONAL BANK

Remain inconspicuously for five minutes—observe your own
activities and activity of others.

Make a list of ten different activities that can be done in this place.

Record your feelings in this place.

LOCATION **6** BURNETT PARK

Change location three times.

Isolate a different sense each time.

Describe your favorite place in the park—record how you feel
when you are in that place.

Record any interactions with other people while in this place.

LOCATION **7** PLAZA, FEDERAL BUILDING

Walk through lobby.

Stand at each entrance and record your impression of the mood
people are in when they enter the building.

Record any differences you felt between the entrances.

LOCATION **8** MAIN STREET WALK

Record your general impressions of the walk, looking north and south.

Observe the storefront activity in a two block strip.

At an intersection observe movements of vehicles and pedestrians.

Record the feelings you experienced during the walk.

This downtown awareness walk score was used to begin the participants in a workshop in Fort Worth on
their way to gaining new perceptions of their environment and using them as the basis of a "common
language" of shared experiences. The map shows location, the track shows the time and activity elements
of the score.

or:
A variation of the Dancers'
Workshop "Red-Light Green-Light"
score.
In a gamelike atmosphere, the
dancer points to different words at
random and the group responds
spontaneously—a form of
"action choreography."
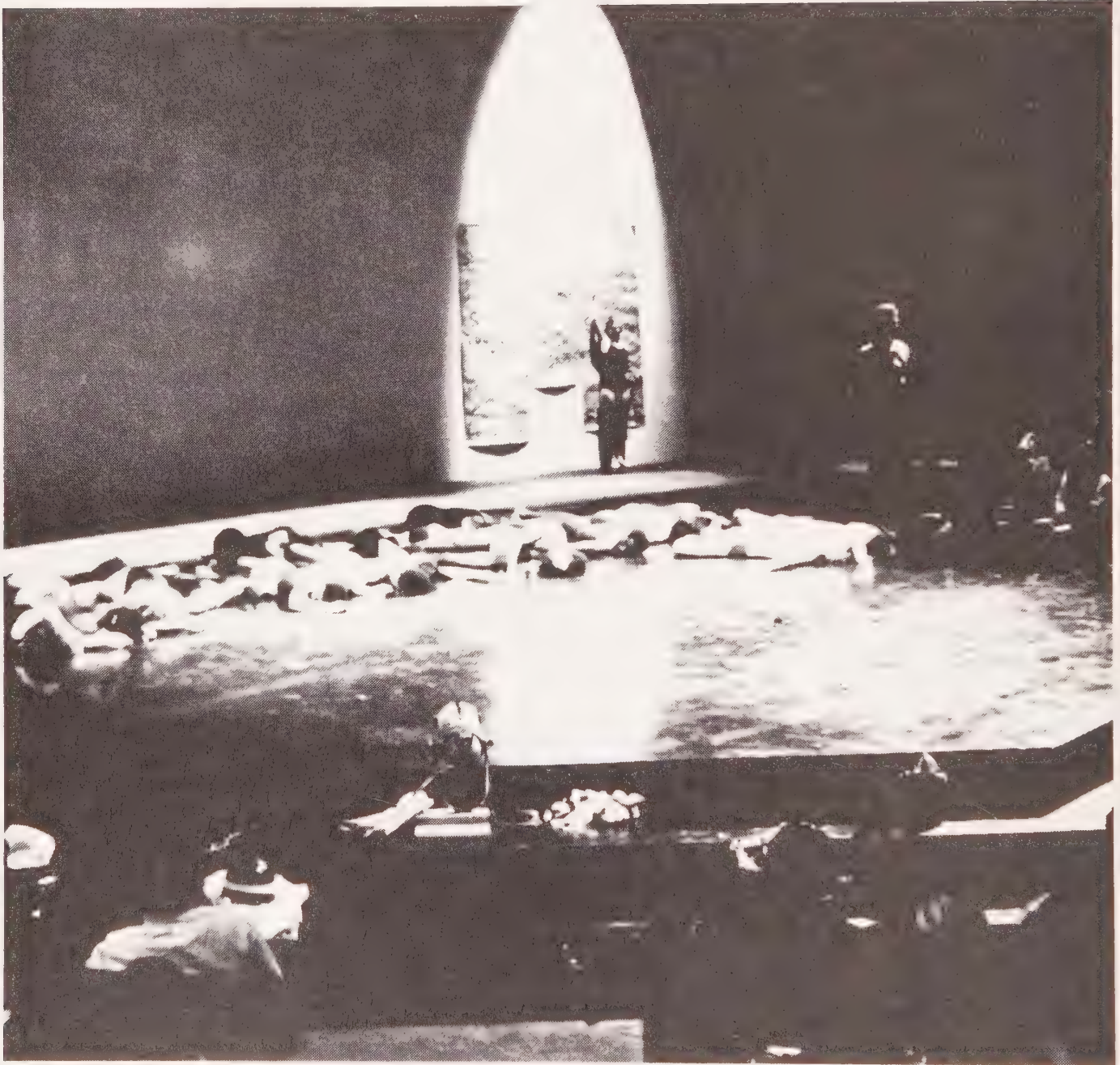
Agreed-upon activities were listed on the Red-Light-Green-Light overall score. One dancer was the spontaneous scorer. When she pointed at any one activity (Silence - Tug of War - Levitate - Spinning) the performers performed that score until she changed the signal.

Many scores are presented
verbally or in a combination
of verbal and written form.

In that case, it is most important
to recognize the influence of
choice of words on performance
and results.

score

TAKE A SHORT AWARENESS WALK IN YOUR OWN NEIGHBORHOOD.

DRAW A ROUTE MAP BEFORE YOU GO'.

SCORE THREE STOPS ON THE WAY—ONE WHERE YOU WILL CLOSE YOUR EYES AND
CONCENTRATE ON SOUNDS; ONE WHERE YOU WILL CONCENTRATE ON MOVEMENT; ONE
WHERE YOU WILL MAKE CONTACT WITH ONE OR MORE OTHER PEOPLE.

WHEN YOU RETURN, WRITE A HAIKU ABOUT YOUR FEELINGS ON THE WALK.
(HAIKU: JAPANESE 3-LINE, 17-SYLLABLE POEM WITH 5 SYLLABLES IN THE FIRST AND LAST
LINES, 7 IN MIDDLE LINE.)

THE HAIKU IS A TELEGRAPHIC WAY OF RECYCLING YOUR FEELINGS.
CYBERNETICIAN DR. WARREN BRODEY CALLS IT "THE HEIGHT OF INFORMATION
PACKAGING."

Here are three basically similar
scores whose slight variations in
wording will have a pronounced
effect on performance and
method of participation.

1. ENTER THE ROOM AND MOVE THROUGH IT FOR FIVE MINUTES.

2. ENTER THE ROOM AND EXPERIENCE BEING IN IT FOR FIVE MINUTES.

3. ENTER THE ROOM AND FANTASIZE IN IT FOR FIVE MINUTES.

Each one of these slight shifts
will profoundly affect the
performance of the score and the
performer's experiences.

Explaining Scores and

The idea of scores takes hold very quickly and people seem to grasp their function very readily.

What is more, most people enjoy performing scores—for many they hark back to childhood games and treasure hunts and for that reason they are a great deal of fun.

Energy usually stays high and much excitement is generated.

There is always a great deal of curiosity about scores and particularly the intention behind them.

For that reason we usually explain the objective of each score while presenting it.

For example: when presenting an awareness walk score for downtown we would explain its objective:
"To allow everyone to experience in a similar manner the downtown of your city so that this information can later be used for planning."

Please note that we do not ever explain what we expect the results to be, or prejudge what we think people will do, or tell how to perform the score. That type of explanation tends to close the score down!

It is the objective in a most general way which may be described.

It is also important, we find, to avoid long explanations about scores or elaborate discussions about them.

Often participants ask endless questions about scores, such as:
"Should I use my notebook to write in?"
"May I talk to people on the way?"
or "I cannot draw, can I write?"
or "Do you think I should try to take a bus?"
or "Do you want me to walk or ride?"

their objectives

Most of these questions tend to put off participating in the score and are a subconscious attempt to shift responsibility to the process leader.

If the score is clearly defined, let it go at that.

It is important to allow people to get into the score themselves and find their own methods and discoveries as they perform it, in other words, to take on responsibility for themselves.

In that way their input into the score and its impact on the group will be much more valuable and have more meaning to them.

It is precisely the variability of response which leads to creativity. Open scores exhibit a reverence for difference.

Closed scores inhibit difference and exhibit a lack of trust on the part of the scorer.

Scores are of many, many kinds— there is as wide a range of approaches to scoring as there is to any other art form.

There are fantasy scores, long and involved scores, mystic scores, precise scores, noisy scores, quiet scores, on and on— the variety depends on the creativity of the person scoring.

One of the most useful tools in Take Part Process workshops is the ''hip-pocket'' score, a spontaneous score produced quickly in response to something that has occurred and used to develop what is happening or clarify a point or shift direction based on some new input.

In this spontaneous scoring the ability and creativity of the process leader/scorer are deeply involved.

"How to Eat a Lobster" is a score from a place mat used in a New England fish house. It is a closed process score for enjoying that crustacean, although lobster aficionadoes have pointed out that it is incomplete in telling only how to dismember the creature, and not actually how to go about eating it.

FIRST TWIST OFF THE CLAWS

CRACK EACH CLAW
WITH A NUTCRACKER
A HAMMER OR
ANYTHING HANDY
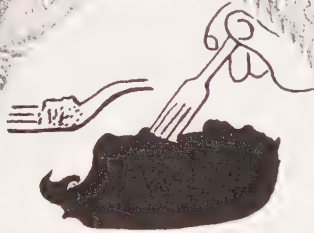
DON'T MISS THE "TOMALLEY"
THE "TOMALLEY" OR
LIVER, A DELICACY
TO MANY LOBSTER
EATERS, WILL TURN
GREEN WHEN
BOILED

OPEN THE BODY
CRACK IT SIDEWAYS
THERE IS
GOOD MEAT
IN THIS
SECTION TOO

UNHINGE THE BACK

84

SEPARATE
THE TAILPIECE
BEND BACK UNTIL
IT CRACKS

BREAK THE
FLIPPERS OFF
THE TAILPIECE

USE
A FORK
TO PUSH THE
MEAT OUT OF
THE TAIL

HOW TO EAT A LOBSTER

THE SMALL
CLAWS
ARE EXCELLENT
EATING - SUCK THE
MEAT OUT

BREAK OFF THE
SMALL CLAWS

Contributed by Nils Reiss and Emdgren

Scores and notations are related but different. This demographic notation of the movement of black people over the period of a decade and this ecological notation of tidewater processes show the difference. Notations are records of process; they describe activities or events over time. In this way they can be used to educate or inform or transmit information about a process. Scores, in the other hand, are activity-oriented. They initiate process; they activate. Musical notations become scores when used to activate a performer. Many notations have the potential to become scores if they can be given to someone to initiate an activity. But some notations are simply that and cannot become scores because they are only descriptive.
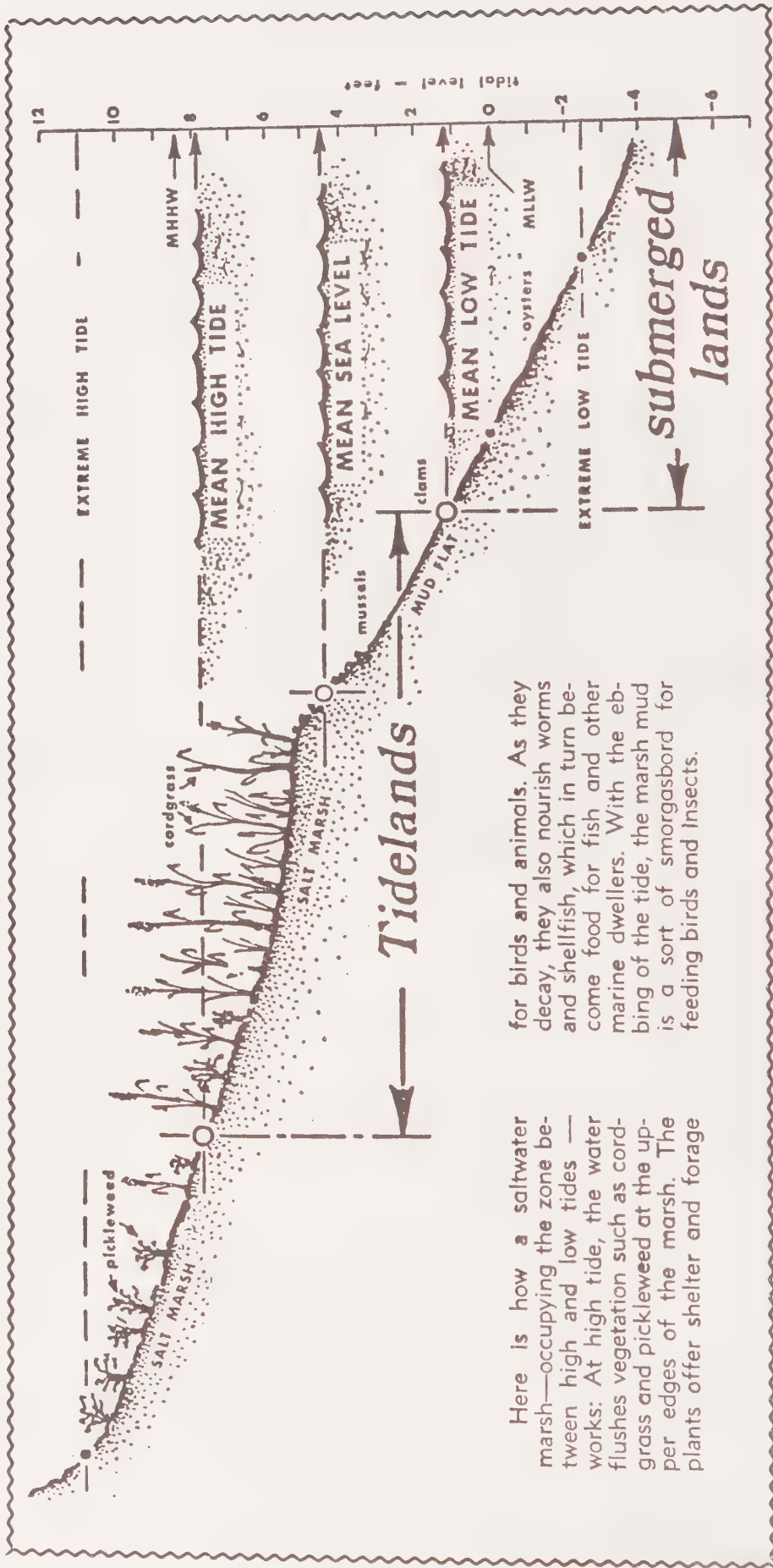
Here is how a saltwater marsh—occupying the zone between high and low tides — works: At high tide, the water flushes vegetation such as cordgrass and pickleweed at the upper edges of the marsh. The plants offer shelter and forage for birds and animals. As they decay, they also nourish worms and shellfish, which in turn become food for fish and other marine dwellers. With the ebbing of the tide, the marsh mud is a sort of smorgasbord for feeding birds and insects.

Here is an ecological notation showing how tidal action affects the plants, animals, birds, fish, and crustacea of a saltwater marsh. (From the San Francisco Chronicle.)

Movement of Blacks 1960-1970

WHERE THEY WENT

WHERE THEY CAME FROM

scale by height
(in 1,000's)

650
600

400

200

0
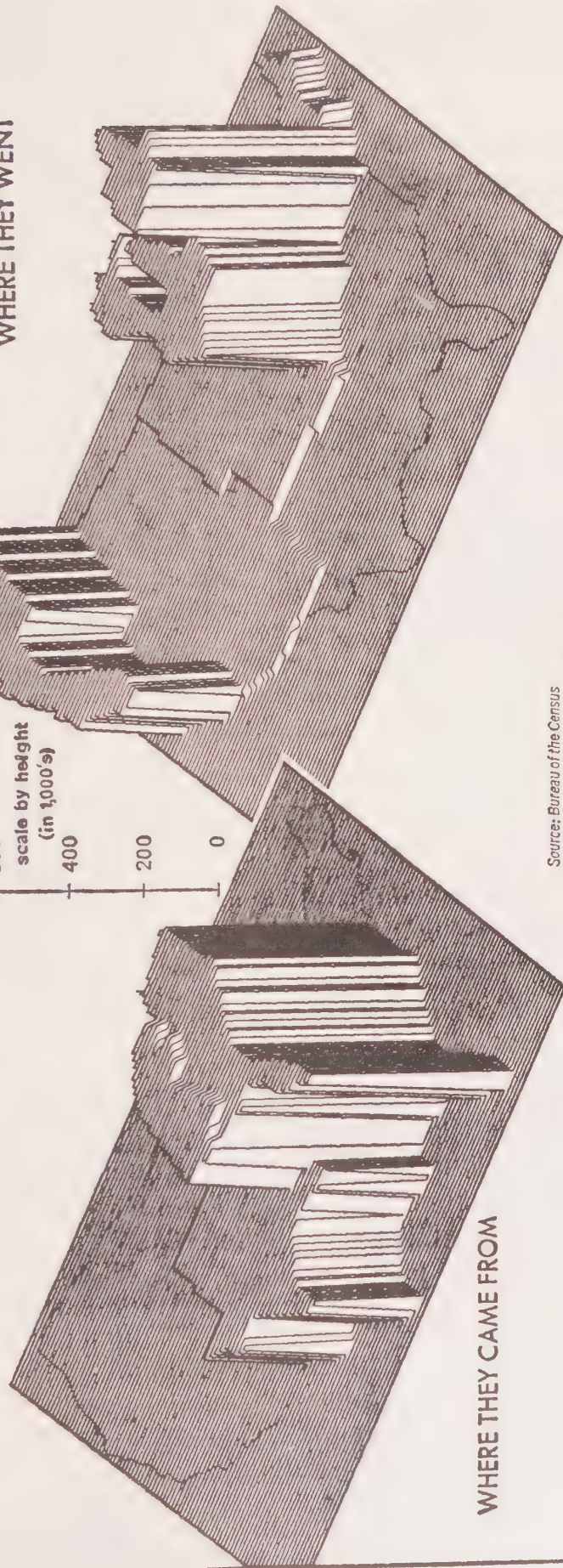
Source: Bureau of the Census
Harvard University Mapping Service
Laboratory for Computer Graphics

The maps above—prepared for The New York Times by Harvard University's Laboratory for Computer Graphics—portray the geographical movement of black Americans from 1960 to 1970, based on estimates supplied by the Bureau of the Census.

The 1960-70 movement continues a pattern of black migration that accelerated rapidly during World War II, when 1.6 million blacks—nearly one-sixth of the total Southern black population—migrated North and West in search of jobs and new opportunities.

The exodus from the South continued at a roughly comparable pace during the decade of the fifties and diminished only slightly during the sixties. In that decade, an estimated 1,380,000 blacks left the South, roughly one-eighth of the black population in 1960.

Nearly half of these—612,000—moved into the industrial Northeast, while the rest distributed themselves evenly between the Far West and the large industrial cities of the Middle West.

New York, New Jersey, and Pennsylvania absorbed most of the migration into the industrial Northeast. New York became home for 396,000 new blacks—a rise of almost 28 per cent in the state's black population—while New Jersey absorbed 120,000, a rise of 23.3 per cent.

This shift in population paralleled, and may have hastened, the shift in the energies of the civil rights movement from Southern to Northern concerns.

This demographic notation from the New York Times shows the migration patterns of

black Americans in the decade of 1960-1970. It is an ex post facto score, in

which the score is created after the performance by viewing what happened and making

it visible in score format.

Creating Scores

Scores have great value for the Take Park Process leader and the process team in planning workshops.

The overall score enables them to develop strategies and activities and plan logistics for an entire workshop.

This enables them to plan ahead, check out needs and requirements, and anticipate issues (but not results!).

An overall score makes it possible to see the situation beforehand.

In addition the score provides checkpoints and establishes times for decision making, staff meetings, valuaction sessions, and logistics.

Most important, it provides a mechanism for trial and error, a way to try things beforehand, to prevision what may happen, to test ideas and activities without actually performing them.

Running out a score in your mind's eye is like humming a tune before you actually play it.

Creating scores requires skill, knowledge of the elements which make up scores, and a considerable amount of experience in scoring.

The experience factor is important in observing relationships in the scores-performance-objective triad.

This year-long community environmental planning score was created by the Halprin office as a proposal to begin a Take Part Process in a neighborhood of Portland, Oregon, to be funded by the Department of Housing and Urban Development. It illustrates the process from pre-planning through community awareness and participation workshops, generation of alternatives, and program development. Checkpoints along the way provide the opportunity for group valuation and agreement before proceeding to the next phase. This score would feed into the actual physical planning score, which would also feature input and feedback sub-scores for community participation and evaluation.

COMMUNITY ENVIRONMENTAL PLANNING PROCESS

PHASE	1 PLANNING & SCORING	2 PROJECT INITIATION	3 URBAN AWARENESS	4 PROBLEM DEFINITION
TIME	1 MONTH	1¼ MONTHS	1¼ MONTHS	2 MONTHS
MAJOR ACTIVITIES	1 Material gathering △ 2 Establish a Project Center ⊛ 3 Form Prelim Steering Committee ALL 4 Initiate documentation about process. △	1 Create an ongoing Steering Committee. ALL 2 Hold first Steering Committee Meetings to initiate participation ALL 3 Document the above process and publicize △ 4 Data gathering	1. Ongoing series of environmental awareness workshops. △ 2 Document and review workshop process 3 Valuation and feedback. ALL	1 Hold small group workshops aimed at statements of problem definition 2 Hold an intensive charette to arrive at a concensus on problem definition
OBJECTIVES	1 VISIBILITY for process 2 Wide representation through Steering Committee 3 Inform all interested parties in Portland	1 To assemble and ADOPT a permanent Steering Committee for the planning process 2 To establish a decision-making process 3 To widely publicize participatory process	1 To educate and sensitize the entire community toward its total environment 2 To establish a common environmental language for all participants	1 To surface as many problem statements as possible from the community. 2 To arrive at a consensus array of problem statements as basis for master plan.
PEOPLE — PARTICIPANTS STEERING COMMITTEE ⊛ MAYOR & CITY COUNCIL ◓ P.D.C. ◑ OTHER CITY AGENCIES ○ PROCESS LEADERS △ CITIZENS GROUPS □ NEIGHBORHOOD RESIDENTS/OWNERS ■	ALL	ALL	ALL	ALL
PEOPLE — DECIDERS		Community decision makers Process Leaders	None	Community decision makers Portland Development Commission City Council & other applicable City Agencies

CHECK PTS.

R — GRANT RECEIVED
S-R — PRELIM STEERING COMMITTEE FORMED
P-R — FINAL STEERING COMMITTEE ADOPTED
P — ENVIR WORKSHOPS COMPLETED
V

Scoring in itself as a creative design problem is challenging and a great deal of fun—almost gamelike in its characteristics.

But it takes on aspects of accountability only where the score itself can be valuated—when its results in terms of the scorer's objective can be analyzed through performance and interpretations.

Gaining experience in scoring, therefore, takes time and requires groups with which the writing and performance of scores can be tested.

Creative scoring cannot be taught, particularly since there is no specific system of scoring or an accepted way to do it.

1 clarify & develop OBJECTIVES

3 perform the score

p

r

s

2 write score to link the process to its objectives
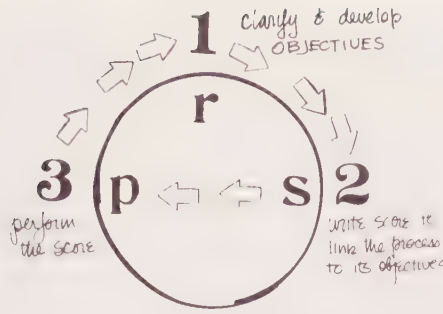
Scoring can, however, be learned: by observing others, by perceiving the relation between scores and objectives, by seeing what performance results from specific scores, and most of all by experiencing scores through much testing and trying.

Talent is as important a factor in scoring as in any other kind of creativity.

But here the talent is applied to group dynamics and the interaction of people.

Its primary objective is the release of others' creativity.

What differentiates scoring from all the other arts ultimately is that scoring is a means to make other people creative.

The measure of the success of a score is how much it achieves for others—not how creative or beautiful or amusing the score is in itself.

Scoring, therefore, is an art form devoted to sharing and participation, and the scoring artist is an energizer and catalyst for collective creativity.

LTERNATIVE GENERATING	6 PROGRAM DEVELOPMENT	☆	7	8	9	10
2 MONTHS	2¼ MONTHS	1½ MONTHS		PLAN	NING	
"Urban Design Kits." record and display ideas from the ...ty. ...sive charettes to develop alternative ... physical form. ...g and organize the alternative ideas.	1 Through planning workshops, analyze and evaluate alternatives. 2 Apply value systems. 3 Select major prototypical solutions. 4 Develop Final Planning Program. 5 Synthesize 6 Recommend Final Program to authorized bodies	PREP. OF FINAL DOCUMENT — A RECORD OF PHASES 1-6 — This is a generalized score of the participatory planning process and has been developed as a basis for applicability and transferability.	INTERIM PRELIM. PHASE	FINAL PRELIM. PHASE	FINAL PLANNING PHASE	PREP. OF FINAL PLAN DOCUMENT
...mble and organize an inventory of ...om the community. ...lish value systems. ...lish clusters of proto-solutions.	1 To arrive at and ADOPT a Final Planning and Land Use Program. 2 To arrive at consensus among elected officials and all other participants. 3 Agreement on basis for procedure to master planning phase					
ALL	ALL					
None	Mayor & City Council Portland Development Commission					
P	V	☆ FINAL PLANNING PROGRAM ADOPTED				
	IDEAS GENERATED AND ORGANIZED		COMPLETION OF H.U.D PARTICIPATION GRANT			

PROCESS LEADERS : *Lawrence Halprin*
LAWRENCE HALPRIN & ASSOC.

Receiving and performing urban awareness scores gives the group a common bond of shared experiences that can submerge their differences and create new ways for them to communicate together.
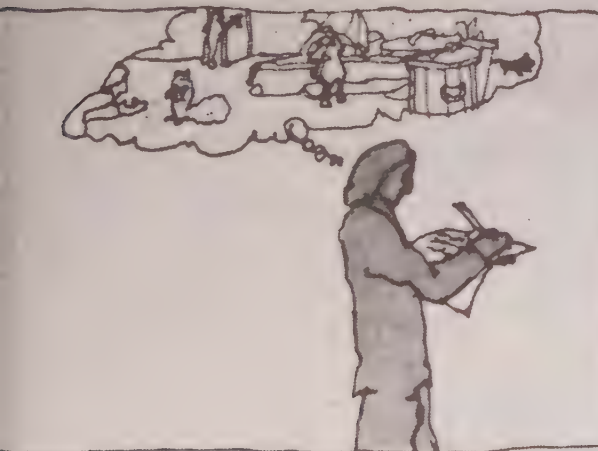
Here are some scores to try out for yourself:

Fantasy score

SIT ON THIS BOOK FOR 20 MINUTES.
WHAT KIND OF VIBRATIONS DO YOU GET FROM IT?
WRITE OR DRAW THEM ON A BLANK SHEET OF PAPER.

Clothing score

WHAT DO YOU HAVE ON RIGHT NOW?
ARE YOU COMFORTABLE?
TAKE OFF 3 ARTICLES OF CLOTHING AND KEEP THEM OFF FOR THE REST OF THE CHAPTER
(SHOES AND SOCKS COUNT AS ONE ARTICLE).

THE PERFORMANCE OF THIS SCORE WILL BE AFFECTED BY THE ENVIRONMENT IN WHICH
YOU ARE READING, WON'T IT?

AT THE END OF THE CHAPTER JOT DOWN HOW YOU FEEL.

People / environment score

DO THIS SCORE THE NEXT TIME YOU TAKE PUBLIC TRANSIT.

MAKE A SKETCH OF HOW PEOPLE RELATE TO THEIR ENVIRONMENT AND EACH OTHER.
GRAPHICALLY DEPICT THEM IN SPACE AND SHOW HOW THEY USE IT, ARE AFFECTED BY IT.
THIS INCLUDES NOT ONLY THE SPACE INSIDE THE VEHICLE, BUT ALSO THE CHANGING
CITYSCAPE OUTSIDE.

WRITE DOWN YOUR THOUGHTS ON WHY THESE RELATIONSHIPS EXIST.

Urban resources score

THE NEXT TIME YOU GO ON A TRIP THROUGH YOUR CITY (TO WORK, TO SCHOOL, SHOPPING, FOR FUN), OBTAIN THE FOLLOWING THINGS TO BRING BACK:

· SOMETHING TASTY
· SOMETHING YOU LIKE THE FEEL OF
· SOMETHING YOU'D LIKE TO KEEP FOR A LONG TIME
· SOMETHING FUNNY-LOOKING
· SOMETHING THAT SMELLS GOOD
· SOMETHING YOU REMEMBER FROM WHEN YOU WERE A KID.

Role- playing score

READ THE NEXT PARAGRAPH ALOUD TO SOMEONE AS THOUGH YOU ARE TELLING A JOKE.

READ THE ONE AFTER THAT AS THOUGH YOU ARE READING A TELEGRAM BEARING TRAGIC NEWS.

READ THE PARAGRAPH FOLLOWING THAT AS THOUGH YOU ARE A TV SPORTSCASTER.

HOW DID THESE THREE PERFORMANCES AFFECT YOUR RELATIONSHIPS TO WHAT YOU WERE READING?

A score for cooking

Antoine's Hollandaise Sauce

1 cup clarified butter	1 tablespoon minced onion
2 tablespoons tarragon vinegar	3 peppercorns
1 tablespoon water	4 egg yolks
	Juice of ¼ lemon

To clarify butter: slowly melt butter, let stand until clear part can be skimmed off easily. In saucepan, place vinegar, water, onion and peppercorns. Cook over very low heat to reduce liquid to one teaspoon. Remove peppercorns. Cool. Add egg yolks; beat slightly. Gradually add melted butter, beating constantly. Add lemon juice. Serve immediately. Yield: 4 portions.
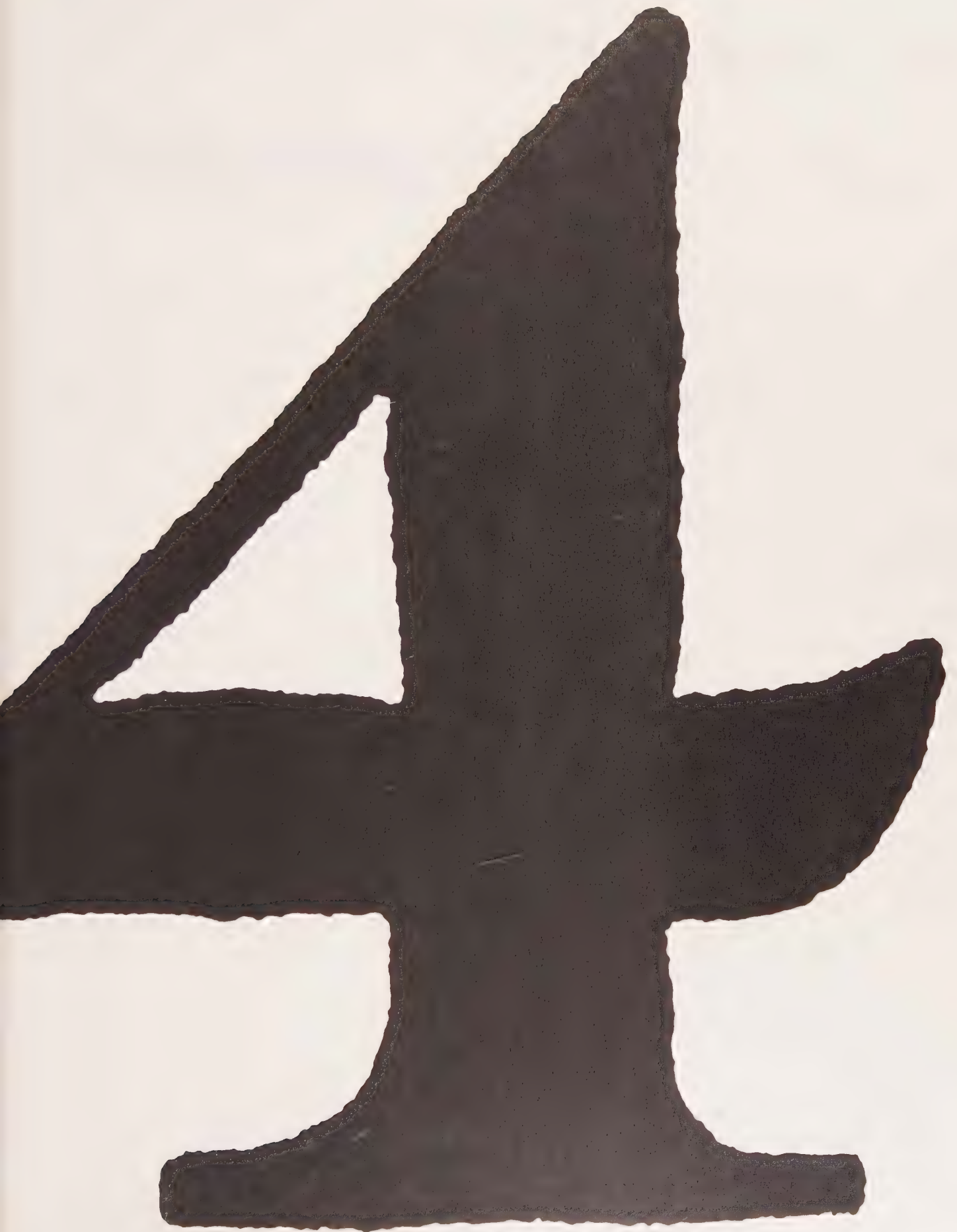
4 Take Part Processes:

Commitment to the Take Part idea involves a belief that people themselves have the ability and the right to determine what they wish to have happen, and that the expert is available to help on how it can be done.

The what of things becomes, in the long run, more significant than the how of things.

Basic programs and decisions of what should be done are vital to any community's life.

The workshop idea places the what decisions squarely in the hands of the people involved, not in the hands of professionals.

The age-old argument between the technician and the people is at stake.

In our view the technician has the obligation to carry out the basic ideas and principles of the people as a group; he is trained in how to accomplish things.

The decision on what to do must become the province of the community.

Professionals and technicians and their expertise cannot be allowed to confuse issues of how with issues of what.

It is a choice between democracy and totalitariansim, between belief in the worth of the people and belief in self-appointed dictators of any kind, even well-meaning ones.

Take Part Processes are based in principle on a clear division between experts and the community.

For that reason, in workshops, everyone has equal importance and ability and obligation to contribute.

That is why technical ability and specialized training are not in any way prerequisites to participation in workshops.

(As we have pointed out, they are vital to becoming adept in designing and conducting workshops for people to participate in! In a workshop, it is the leadership team which requires expert training, not the participants.

The principle of the primacy of the individual in his community and the importance of his own and the group's self-discovery and involvement is vital to the understanding of the professional leadership role.

Often participants expect to be "led" or to be "informed" or to be given "solutions" and wonder why the expert leaders will not do that.

It is because the group is the vehicle for its own creativity that the leader must be careful not to inhibit or limit it by solving things or preconceiving results for participants.

But freedom also requires a high degree of self-discipline. Participants need to take care of themselves, be on time, work hard, maximize their own input.

It is not the responsibility of the leader to be a surrogate father or mother or function like a coach on an athletic team who worries about his charges and spurs them on.

Participants need to take responsibility for themselves.

theory and practice

TAKE PART PROCESS OBJECTIVES

All Take Part Processes have several fundamental objectives:

To involve each participant in opportunities for creativity

To enlarge each person as a person

To unleash and use each person's creativity as much as possible

To allow each person to participate fully in the group's interactions.

To evolve a commitment from each person to the results of what the group does

To forge a dynamic collectivity which has an organic form and energy of its own and is more than the sum of the individuals of the group

To develop positive attitudes and solutions for the objectives of the process.

At the start of the process it is vital to have clarity of objectives. Most processes are deeply influenced and guided by objectives—the intention of the process.

In any Take Part Process workshop there are objectives related to individuals and group objectives—those which are primary to the workshop itself.

Objectives are different from goals.

Goals are end products which are clearly perceived and tend to be static.

Goals limit process because they view process as a tool.

A goal-oriented workshop predetermines results, and the process is considered valid and successful only as it achieves the goal.

"When someone is seeking," said Siddhartha, "it happens quite easily that he only sees the thing that he is seeking; that he is unable to absorb anything, because he is only thinking of the thing he is seeking, because he has a goal, because he is obsessed with his goal. Seeking means: to have a goal; but finding means: to be free, to be receptive, to have no goal."

Herman Hesse, Siddartha (New York: Bantam Books, 1971).

A fairly typical example of goal orientation is a fund-raising drive—the goal is to raise a specific amount of money.
In politics the goal is usually to elect a given candidate—no matter what happens in the process, as we have learned to our dismay.
The old saying that the "end justifies the means" applied to goals can and has led to Watergates.
It indicates the fearsome implications of goal orientation, in life as well as in workshops.

GOAL = linear, predetermined result

OBJECTIVE = inclusive, opens up alternatives
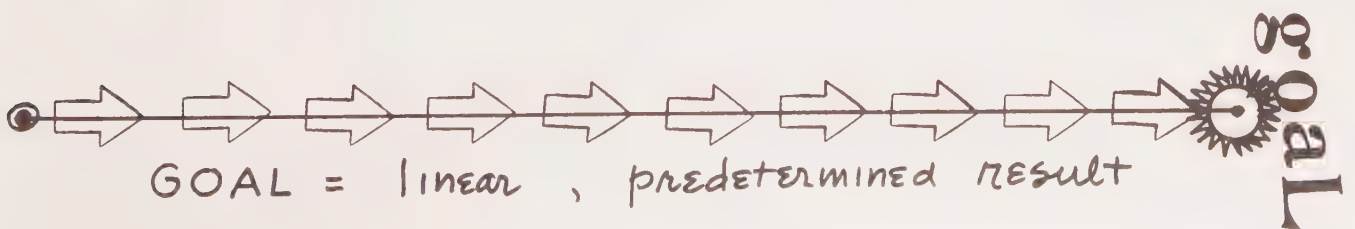
Objectives are much more general-ized than goals precisely because they stress process.

They view the process and commit-ment to the process as an end in itself.

When we embark on Take Part Processes we clarify this point and work hard at establishing our objectives but modify them pro-foundly to relate to the process as we go along.

We could never say that the objec-tives justify the means because our objectives include the means. Our result, which, in RSVP lan-guage, is our performance, emerges directly from our process.

For this reason the process is based on objectives, is non-goal oriented, and views workshops as a way to bring ends and means into sym-biosis.

The gathering of physical resources, the perception and clarification of objectives as resources, the partici-pants in a workshop and their personal objectives and backgrounds all these form the first element of a Take Part Process workshop.

There is a close relationship between objectives and scores. This has to do with the nature of scores as mechanisms for group input.

Scores are essentially existential: they have a life of their own and are free of obligatory valuactions. Scores can be improvisatory and non-result oriented and simply lead toward the free flow of group activity, as in "happenings."

In a Take Part Process, scores are used to carry out objectives, and the linkage between the two is vital.

We develop scores to reveal infor-mation and generate energies pointed toward objectives.

For example, in a community work-shop we might wish to free up the group so that they will be able to brainstorm ideas about trans-portation.

The score for this objective could be one we used in a Charlottes-ville workshop:

score

SCORE: ASSUME THAT IT HAS BEEN PROVEN THAT RIDING IN AUTOMOBILES CAUSES
IMPOTENCE IN MALES.
DESIGN YOUR DOWNTOWN TO DEAL WITH THIS PROBLEM.

Note that the objective is simply to think creatively about transportation.

It is not geared to the goal of a pedestrian mall system or any other specific solution.

As a result the score is fairly open and is based only on thinking of ways other than the automobile—even with the possibility implied that some of the workshop members might think that impotence in males a small price to pay for keeping their automobiles.

Objectives are usually extremely variable as to their specificity and this will influence the specificity and closed/open configuration of the scores.

For example, at a given point a score might have to be designed whose objective is simply to generate a collective feeling within the group.

Or a score might be required to pick up the group's energy during a lag.

In other words, scores reflect both the overall objectives of the process (macroscores) and specific objectives growing out of a particular problem or issue during the process (miniscores).

Let us focus for a moment on the way to clarify and develop the specific objectives of Take Part Processes.

The significance of clarifying these objectives and making them open cannot be overemphasized.

Each group develops its own objectives in the preparation of its process.

The clarity with which these are stated will affect the scores that are prepared, the length of the process, the selection of participants, and the overall format.

Perhaps most important, it will affect the working dynamics of the group through its impact on the individual members.

If individual members do not understand the objectives or do not agree with them the course of the process will be violently altered.

Often members who have a certain preconception of objectives become upset because there is a lack of congruence between their intentions and the real objectives.

We once conducted a community workshop in which one initiator had the very clear objective of manipulating the entire group into his solution for what should be done with his city.

He became very upset because the rest of the group, including the leaders, would not succumb to his preconception.

At the same time it is vital to differentiate between a person's attitudes and his objectives.

As an example, let us assume that a major objective of a community workshop is the solution to downtown problems.

It would be perfectly acceptable, perhaps necessary, for some members of the workshop group to live in the suburbs and have an antiurban attitude, as long as they were willing to bring this attitude to bear on the problem of downtown.

What would not be acceptable would be for them to say "I cannot accept downtown's problems as the objective of this workshop, nor can I accept the fact that others in the workshop have attitudes different from mine!"

Sometimes personal objectives are congruent with major objectives and sometimes not.

For example, a participant may come in with the personal objective of convincing a city councilman that the idea of a downtown freeway is foolish and should be stopped.

Viewed in the general context of a citywide problem this particularized personal objective can be used as a positive force in the workshop.

Here it is a matter of difference in point of view rather than in workshop objectives and will make an important input into the workshop.

We should point out that there are cases where detailed objectives are not mandatory as long as that too is stated as an objective.

For example, a major aim could very well be to "develop objectives for the workshop as the first score."

But if the objective is preselected and stated, then participants have no choice but to "go with it."

This very issue arose in a workshop designed to train people in Take Part Process techniques.

The workshop had a very carefully stated and clear set of objectives which the leaders had established some time before and which formed the basis for the selection of the participants.

To the amazement of the workshop team, several members of the group objected violently at the first meeting, stating that they wished to participate in establishing the objectives and had the right to change them; in fact did want to change them.

Since the whole workshop had been organized around an established set of intentions which had been clear for some time, it was decided that participants had the option of accepting the objectives or of not taking the workshop.

After much discussion, all but one member elected to participate.

This raises the vital question of who establishes the objectives. There is no universal answer, since the need for these processes arises in many different ways.

Some are announced by a process leader and people join because they are interested.

Some are initiated by a group of people who perceive a problem which they wish to resolve by collective techniques.

Community workshops can be called by neighborhood leaders or city officials who wish to involve citizens in the decision-making process.

Sometimes workshops are developed as an educational tool. In each case the initiating person or group establishes the objective with the process team and makes this objective clear.

In processes devoted to art and personal growth, such as those that Anna Halprin discusses later, personal objectives and group objectives are often more difficult to bring into congruence—frequently because of problems caused by different points of view.

If students come to a movement workshop with the expectation of learning traditional modern dance techniques or specific steps and patterns only to find that these are not part of the approach to dance being developed in the workshop, severe disagreements can develop which may be extremely difficult to resolve.

For these reasons, clarity of objectives, intentions, and expectations are mandatory before the process begins and members become involved.

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
30 going sailing w/ Andy	**31**	**1** World War II began 1939	**2** meet Ann at Credit Union	**3** Last Quarter	**4**	**5** date with Suzanne
6 Japan in San Francisco week	**7** Picnic with family	**8** Danny starts school	**9** California admitted to Union, 1850	**10** P.T.A. meeting 8 P.M.	**11** dinner at Sally's New Moon	**12** Gemini! awarded 1966. Giants vs. Reds
13 Jim's happening 2 P.M. Jewish New Year S.F. Giants vs. Reds Cincy	**14** Star Spangled Banner written 1814 S.F. Giants vs. Reds Cincy	**15** Alice & Dick Anniversary in Francisco Opera	**16** meet Bob & Carrie lunch S.F. Giants vs. Houston	**17** Presidio dedicated 1776 Citizenship Day S.F. Giants vs. Houston	**18** S.F. Giants vs. Los Angeles First Quarter	**19** date with Barbara
20 Surveyor 2 launched 1966 S.F. Giants vs. Los Angeles	**21** lecture at Art Museum 8 P.M.	**22** Rom dipper	**23** doctor's appointment 2 P.M. Fall begins	**24** S.F. Muni outdoor Art Festival	**25** dance/concert Avalon Full Moon	**26** date with Cindy
27 Frank Fishing	**28** Cabrillo, first European landed in California, 1542	**29** Ball game with Aunt Edna S.F. Giants vs. San Diego	**30** S.F. Giants vs. San Diego	**1** Jimmy's Birthday S.F. Giants vs. San Diego	**2** dinner with Dick & Julie	**3** date with Diane

CALENDAR

This calendar shows some events that usually occur during the month of September. It shows the phases

of the moon and the times for the tides in San Francisco Bay. It also marks historical, cultural, and

sporting events during this period.

Written in ~~red~~ *Script* are some of the personal notes and engagements that anyone might add to his calendar.

SCORE DEVELOPMENT

STEP 1

SUN. **MON.** **TUES.** **WED.** **THURS.** **FRI.** **SAT.**

Calendar grid:

- 30 | 31 (South Bay) | 1 (Golden Gate) | 2 | 3 (Russian Hill) | 4 (Fishermans Wharf, Coit Tower) | 5 (San Francisco Bay, Bay Bridge)
- 6 (Lincoln Park) | 7 | 8 (Presidio, Richmond) | 9 (Pacific Heights, Alta Plaza, Lone Mtn.) | 10 (Lafayette Square, Civic Center) | 11 (Chinatown, Downtown) | 12 (South of Market)
- 13 (Ocean Beach) | 14 (Golden Gate Park, Sunset) | 15 | 16 (Twin Peaks) | 17 (Mission District) | 18 (Potrero Hill) | 19 (Potrero Point)
- 20 | 21 (Stern Grove) | 22 (Mt. Davidson) | 23 (Miguel Hills) | 24 (Bernal Hts., Holly Park) | 25 (Bayview District) | 26 (Hunters Point)
- 27 (Lake Merced) | 28 (S.F. State) | 29 (Ocean View Park) | 30 (City College) | 1 (John McLaren Park) | 2 (Bayview Park) | 3 (Candlestick Park)

CITY-CALENDAR MATRIX

Events take place in areas of the grid that correspond to the day of the event.

The matrix recognizes that the city is made up of weekdays as well as weekends, and of typical places as well as special places.

Equal emphasis is given to all places and times leaving the individual and the artist to determine a focus.

An event on Friday, September 18th, would occur in the area of Potrero Hill. The artist could focus on a particular area and time within that framework (Jackson Park at 5 pm) or develop a series of events that would occur throughout the 24 hour period and involve everyone within the square mile area of September 18.

SCORE DEVELOPMENT   STEP 2

VERTICAL
DAY/SPACE
ENVELOPE

Mission District.
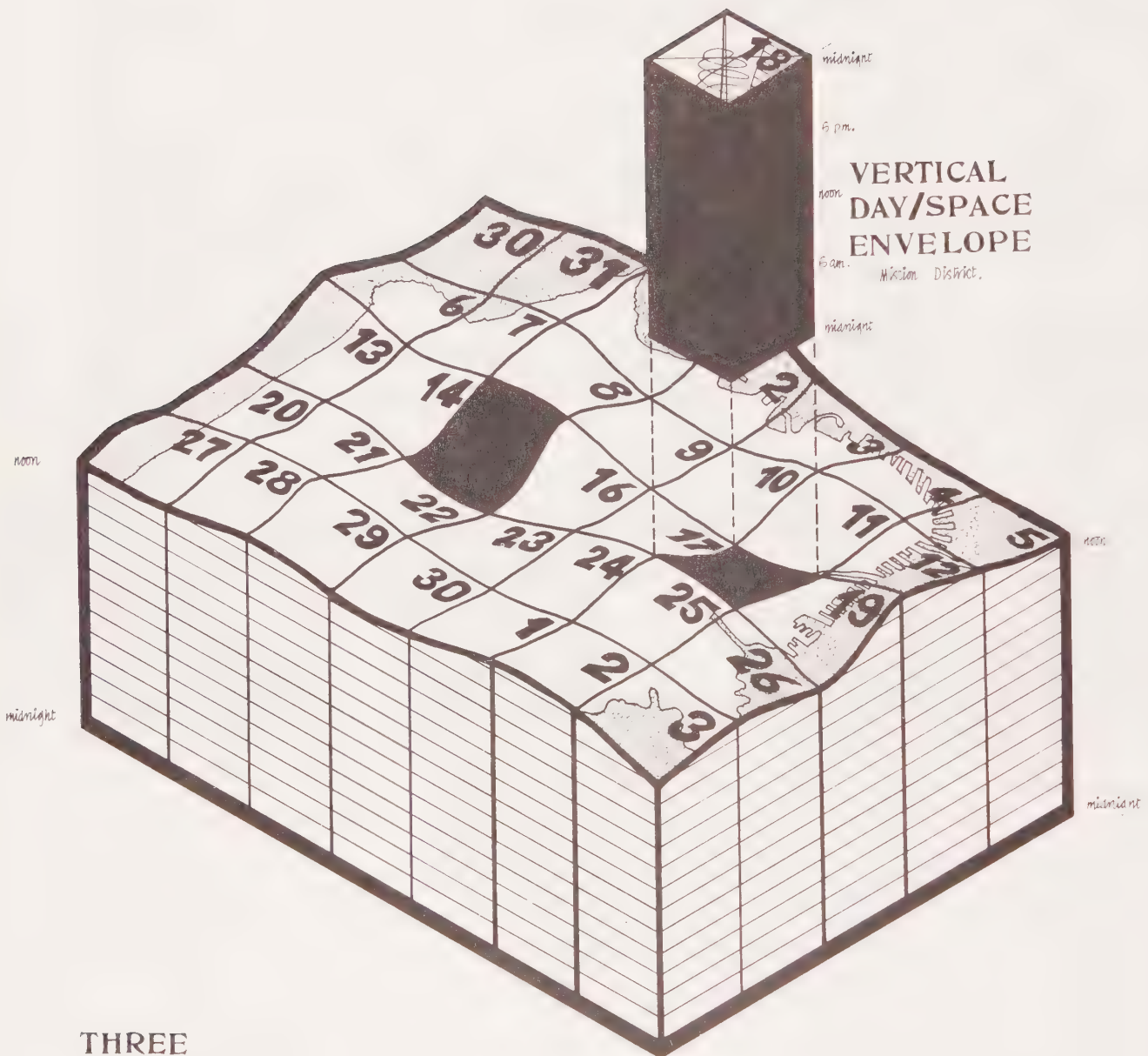
THREE
DIMENSIONAL
SCORE

CITY/CALENDAR MATRIX
LOCATES
VERTICAL DAY/SPACE ENVELOPE

SCORE DEVELOPMENT   STEP 3

Photo shows a performance of one of the time-space elements of the September 1970 overall score.

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The experience situation as the basis for Take Part Processes

Take Part Processes emphasize direct _personal_ experience rather than _secondhand_ experience. A Take Part Process workshop, therefore, is situational.

Scores place people in situations in which their personal experiences will generate ideas and attitudes, encourage them to develop their own facts, detail their own data.

Thus they are extremely demanding in an active, participatory way.

Scores purposely involve people in experiences for _themselves_—make them sense, hear, touch, smell, feel things _themselves_; involve them in gut-level responses to and about things, environments, and other people.

This first-hand, experience situation approach is vastly different from seminars or opinion polls or discussion groups or conferences—certainly different from lectures and presentations by officials and authorities.

These others are all based on information gathered and given out by someone else to groups which are led to predetermined agendas or ways of communicating.

They also depend heavily on _talk_, and intellectual, "head-tripping" talk at that.

They are exchanges of ideas, of prejudices, and of information. The format and way of interchange place severe limitations on interaction and on group creativity; in a sense they stop at the resource part of the RSVP cycle.

They tend to be largely a method of imparting information.

Take Part Process workshops do not lean heavily on lectures or imposed professional expertise but on the firsthand experience so important to "seeing things for the first time."

It is this personal "seeing" which is necessary to lasting involvement.

This point is illustrated by a community workshop in Texas which explored problems of urban growth.

In earlier planning sessions we had not been able to cope with the issues of modes of transportation other than the car.

Lecturing produced _no_ understanding from a group of people _all_ of whom had air-conditioned cars and saw no other transportation needs in their community.

We finally developed a score based on an experience situation.

This score put the group into the city for a good part of a day of 102 degree heat and high humidity and required people to move around the city by using anything but automobiles.

After this personal experience of heat, unpleasantness, delay, and frustration at the lack of alternative ways of getting about, the workshop consensus was that a superior mass transportation system must be built.

That it must be air conditioned. And soon!

You can sit back and listen quietly or even sleep during a lecture if you are tired or bored.

But in experience interactions you must participate (if only to communicate the fact that you are tired and bored).

Personal experience requires this difficult commitment.

Reliance on first hand experience is based on the idea that people in groups have the ability to evolve creative solutions without depending on their own specialized training.

However, it does not imply that professionals are outmoded or that all knowledge, experience, and talent are there for each person to pluck if he reaches out his hand.

There are some things which groups can tackle and others for which they need to enlist the aid of a professional.

Each field has its own interface between collective creativity and individual ability.

In the area of environmental design, as an example, Take Part Process techniques could be used to deal with questions on the character and quality of downtown, the overall system of transportation, the amounts of open space desirable, types of zoning and their implementations where a major plaza was needed to enhance the life of the city.

In a more detailed way the participants might evolve the idea of water in the central square and various notions of how it should be used—even feelings for what kinds of water effects were desirable.

But the specific design of the plaza with its fountain would need to be given to a talented designer just as the water-pumping mechanisms would have to be engineered by a mechanical engineer.

In the same way, movement workshops are a highly effective tool to release the energy of groups and to discover relationships, rituals, and myths and to probe the collective unconscious, as Anna Halprin has discovered.

But this release of creative energy does not in any way guarantee a superb theater piece or a work of high caliber in dance.

There is another step, which involves the artist-choreographer. His role remains vital.

It can be included in the workshop as a valuaction of the workshop leader, or be brought in separately as part of the workshop team function.

score

ONE TECHNIQUE FOR ACHIEVING NEW UNDERSTANDINGS OF FEELINGS AND ENVIRONMENTAL INFLUENCES IS TO "PLAY" BEING THOSE FACTORS.
THIS WAS A TECHNIQUE USED BY DR. FRITZ PERLS IN GESTALT THERAPY.
TRY THIS.
PLAY BEING THE ROOM YOU ARE NOW IN.
STATE YOUR QUALITIES, THE EFFECTS YOU HAVE ON YOUR INHABITANTS, WHAT YOUR POSITIVE QUALITIES ARE, AND WHAT YOUR DEFICIENCIES AS A ROOM ARE.
WHY ARE YOU THIS KIND OF ROOM?
DO YOU PLAN TO CHANGE?
SAY THIS OR WRITE IT DOWN IN YOUR PLAY-ROLE AS YOUR ROOM.
SHARE IT WITH SOMEONE.

Take Part Process leadership

We will be describing the functions and tasks of process leadership in detail later in this book, but this role is so important that some mention should be made of it here.

Professional leadership is usually necessary for participants to function as a group.

This is not a theoretical statement but a pragmatic one based on our own experiences over many years.

In fact, we have experimented with scores to see if groups could function without leadership, and some of them will be described later on. Collective creativity is, as we have pointed out, a demanding commitment to participate actively by all members of a group.

One of the ingredients required is group guidance.

This guidance functions best, we find, when it is carried out by teams specifically trained in the leadership role.

Our own perception of what is needed includes personal interaction between the participants and the process team, whether they have met for community planning or a life/art workshop or therapy.

That is: the leaders cannot remain outside the process; they must be inside it.

But participating does not mean that the process team dictates to the people in the workshop. or solves their problems for them, or takes on responsibility for them. Participants must do that themselves.

It does mean bringing professional expertise to bear and of openly carrying out a leadership roles.

The leadership commitment is to getting people to participate, to their working together.

Take Part Process leadership operates most effectively when it is placed in the hands of a team.

Teams function better than a single leader, especially when they have had experience in training and working together.

Team members can share tasks and reinforce each other.

Leadership teams perform the following functions, which will be described in detail in Chapter 9.
Resource collection
Process scoring
Facilitation
Recording
Media and logistics
Process guidance.

These tasks may be clustered and performed by one or two people or by several depending on the type, style, and length of the process.

Some of these tasks, such as resource collection and logistics, are support functions.

The others are primary and require training, experience, and ability.

In the leadership of processes which are oriented to a high degree of professionalism, such as dance or environmental planning, most of the team should have professional training in the specific field involved.

The leadership team starts functioning as soon as it has been assigned the project.

Early on it helps establish objectives, selects participants, establishes physical location, duration, timing.

Depending on the nature of the process, preplanning may be extensive.

Resources are collected, environmental walks are scored; if this is an urban planning workshop, some weeks of analysis of the city itself will be required.

During this period, scores are designed and tested and then graphically prepared.

Logistics are analyzed and tasks assigned.

Scores are prepared for the team members themselves as well as for the participants.

Once the process of participation is underway, team members perform their own leadership tasks according to their score.

They present scores, they assist during performance of scores, they record, and they facilitate the performance of scores.

During valuaction sessions process leaders summarize, help resolve conflict situations by active listening, and guide decision making.

During the process team members support each other, help recycle material into new scores, valuact on the workshop itself during staff meetings at the end of each day, and resolve problems as they arise.

Leadership teams engage in a parallel cycle of collective creativity through the use of the RSVP Cycles as the Take Part Process proceeds.
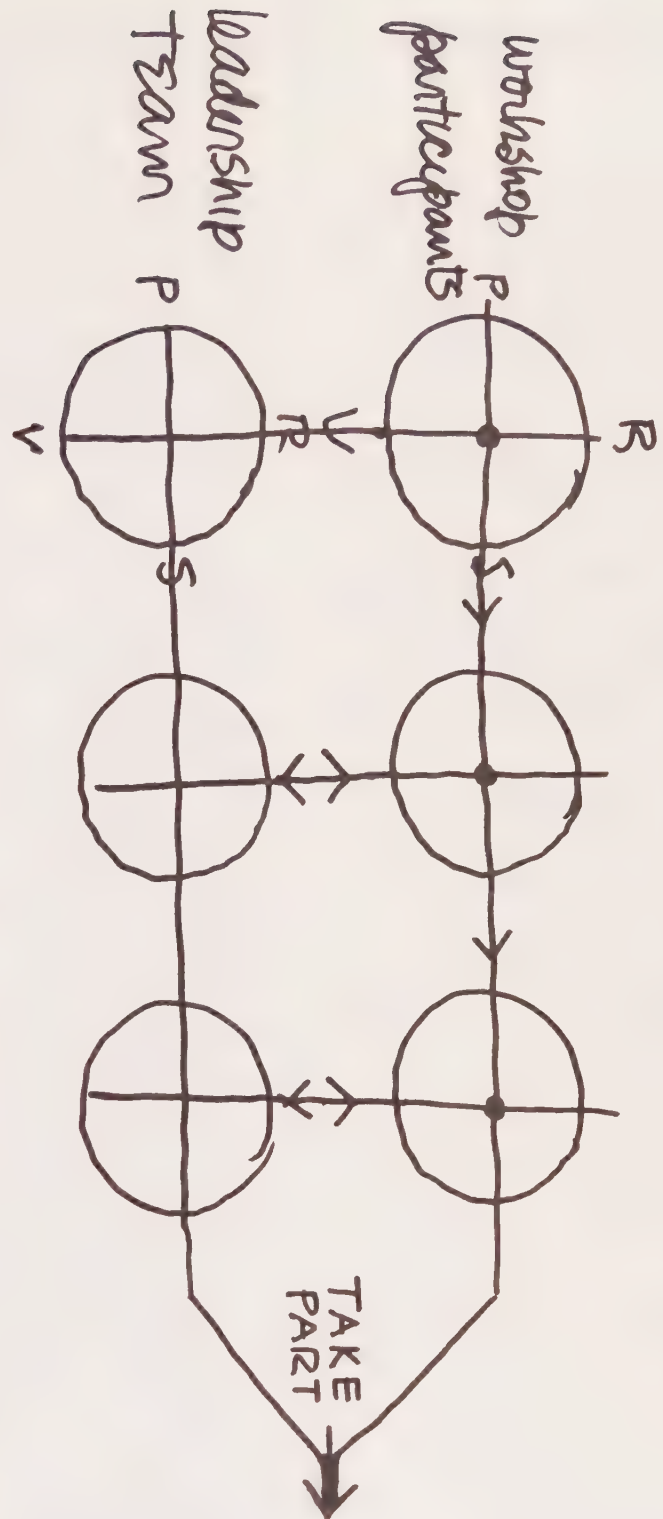
Parallel functioning of leadership team & participants during a "Take Part process": each influences the other in a recycling process.

Common language

Take Part Process workshops usually start with the development of a "common language." Use of a common language means that all the members of the group are able to communicate with each other and that what they communicate will be understood similarly by everyone in the group.

A common language derives from the experiences in shared situations which, as we have pointed out, are an important part of Take Part Processes.

Having shared experiences and situations people of all sorts can begin to communicate from this new common background and come together to begin to solve newly perceived, mutual problems.

A common language has many aspects; words have considerable importance but they are only one small part of this "language."

This is not, of course, to gainsay their profound potential for signifying group identity.

One of the most important and far-reaching decisions made by the Israelis when they returned from their scattered lives throughout the Diaspora with tens upon tens of languages was to reestablish at once the language of the Bible, Hebrew, as the primary tongue for the new nation.

They realized that without a "common language" they could not establish a "community."

Any group which does not have a common language of <u>words</u> will have difficulty communicating.

But words alone are insufficient. They can even become blockages to communication.

Words alone can inhibit, particularly if they have different meanings for different people.

Especially among different ethnic groups, words and language produce a tremendous barrier which often prevents feelings and ideas from being released.

Even within a single culture, particularly if it is a large and diverse one, words as symbols have different meanings.

There are a myraid of words which mean one thing to one person and something else to another based on age, culture, experience: grass, civil war, Watergate, even "score!" mean different things to different people.

The symbology of words has more significance than the words themselves.

If we say "stamps" in a community workshop, many people there will assume that we mean food stamps; others, postal stamps.

The word "street" has different meanings for a ghetto dweller and a suburbanite; to the former it is where the life of the community is lived and to the latter, his route to the 7:35 commute to work.

Consequently, if group interaction and creativity are a primary objective the common language must go beyond words, beyond what people already know, beyond what people bring to their work together. There must be some experiences which they share.

The necessary common experiences are developed early by special scores, related to the specific objectives of the workshop and the intention and composition of the group itself.

There is a natural tendency in an instantaneous society to feel that if the problem is articulated, it is on its way to being solved. That is true, but not necessarily in any rapid sequence.

Adam Smith, "What Does the Fizzle in the Ecology Boom Tell Us?" New York Magazine, March 1970.

"Take care of the meanings. The sounds will take care of themselves."

The Duchess in Alice in Wonderland/ Through the Looking Glass

The group as an organism—

EVENTS
CLASSES
EVENTS
CLASSES
RITUALS
PERFORMANCES
EVENTS CLASSES
ANN HALPRIN
RITUALS RITUALS
PERFORMANCES
NORMA LEISTIKO
CLASSES CLASSES
SF DANCERS
WORKSHOP
321 DIVISADERO
MULTI-RACIAL THEATER
EVENTS EVENTS EVENTS
CLASSES CLASSES CLASSES
APPLY NOW

PERFORMANCES PEFORM
RITUALS RITUALS RITUALS
ANN HALPRIN

a collective force

The forging of a common language, the experiential nature of Take Part Processes, and the sense of released common energy lead to the evolution of the group as an organism—a community of individuals as a collective force.

This is one of the most significant and exciting things that happens during a successful Take Part Process and is one of the major objectives.

How it happens is hard to describe.

It is doubly hard because of the emotional buildup of community— even "family"—feeling.

The closeness of interaction, the growing quality of trust between individuals and the group, the opening up of individuals to each other, all are difficult to explain until they are experienced.

This has been called the "magic" of the process.

The energy of the group as an organism derives largely from the acceptance of input from each individual and the closeness which emerges from it.

As this input is offered, it is vital that it be noted and accepted.

In this way each person feels that his contribution is not being lost, but can affect the process.

Recording of input avoids interruptions and arguments since each person is confident his attitudes will have influence.

Feedback and sharing sessions are continuous and they permit noting and recording input from each participant.

The strength of the group is greatest when each person's contribution is incorporated, used and developed further.

One of the problems of process leadership comes from this very quality of group interraction and the closeness that develops.

Participants in an absorbing workshop may find it hard to relate to everyday events and life "outside."

At the end of a close process "coming down" and reemergence into everyday life can become a major problem for the group and for each individual in it, requiring special scores to make the transition easy.

Creative collectivity has to do not only with these feelings—good feelings—but with the actuality of coping with issues.

Increased creativity as a freedom-inducing process is in fact very real.

What happens not only feels good, it generates more input.

Idea adds to idea, thought to thought, feeling to feeling.

The group grows in creative energy and in strength—in openness, in generation of new ideas.

What emerges is more than the addition of parts; it becomes something of its own, a new group creativity.

Don't make images: Create meaningful rituals.
Don't construct time: Interpret the moment.
Don't occupy space: Identify with it.
Don't play possibilities: Do the necessary.
Don't command obedience: Welcome the intruder.
Don't wear masks: Rejoice in nakedness.
Don't forge ecstasy: Return to zero.
Don't practice magic: Be automatic: Be nothing.
Make music with whatever means are available.

Frederic Rjewski, quoted in John
Cage, Notations (New York: Something
Else Press, Inc., 1969).

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Valuaction and decision making

Decision making occurs throughout Take Part Processes.

But the timing and type of decisions vary depending on sequence, involvement, who makes the decisions, and the process itself.

Ongoing valuaction is continuously and openly in operation.

At the inception of the process the primary decisions are made by others than the participants. First comes the decision to start a Take Part Process. How this occurs will vary according to situation, need, character, problems. Usually the decision will be made by someone in a community who perceives a problem and feels this is the way to solve it. Or it may be made by a teacher in a school or a person wishing to give a workshop in collective creativity. Once the basic decision is made it is then presented to groups who it is hoped wll support it and some of whom will participate. The significant point here is that usually the initiating decision may very well be made by someone or some group other than the people who will be involved. This has significance when it comes to establishing objectives; the format, the participants, and the major thrust of the process.

There are, in other words, a whole series of decision points and conclusions reached before the participants become involved.

In RSVP language these become resources for the workshop and start the process going.

As we have pointed out before, openness is most important at this stage so as to avoid manipulation of participants, both real and imagined.

It is vital to make the decision-making function and how it was arrived at overt as well as why the process is being held.

Once the decision to begin has been arrived at the next important point is the determination of primary objectives.

This has been discussed previously, but it deserves repetition because everything thereafter flows from it. At this stage the decision-making function usually still resides with the people who have called the process into being. They are joined at this point by the professional team which is to be responsible for scoring, programming, and leadership for the purpose of setting up primary objectives.

Based on agreement on objectives the process team and the initiating group decide on participants.

If this is a personal-growth or art-oriented workshop the participants sign themselves up.
But if the process is oriented toward community planning or specific problem solving the participants must be chosen.

Choice may be based on how well they represent their community or their hoped-for input, or their commitment to community issues, or their leadership roles.

At this point decision making may become more difficult.

As members of the process team we have often had difficult problems to resolve in the selection of participants.

There have been times when we perceived the composition of the group differently than did the community people who originated the idea; for instance, they have wished to limit the group to known leaders while we have wished to expand participation to include a wide cross-section of the community.

in Take Part Processes

The selection of participants is vital because group composition has much to do with collective creativity, with what will emerge.

On the whole, our experience has been that most communities tend to select "safe" participants to "avoid conflicts."
For example, in the Morningside Heights workshop held to resolve the Columbia-Harlem conflict over the use of the park, one of the important ingredients (the Columbia security patrol) was rejected.
In Cleveland, on the other hand, one extremely civic-minded patrolman volunteered to participate, on his own time, and made a major contribution to the diversity and value of the Cleveland workshop.
From our point of view success of a Take Part Process workshop is not determined by unanimity of opinion or group friendliness or getting high or getting along!

It is measured by the number of vital issues that are raised, and how well the group uses diversity and variation in points of view creatively.
So the matter of who participates is complex and important.
We have not developed any sure or easy way of resolving this.
What sometimes helps is openness about objectives, the cyclical decision-making procedure, and a discussion of diversity.

Thinking of the participants as valued resources, both during and after the process, helps a great deal in determining who should participate.

In addition the thought that follow-up workshops can include others can relieve the anxiety of selection.

The other thing to remember is that the process includes the preparation stage.

Each decision point during pre-planning needs to be viewed as part of the process.

Whenever we have, because of time factors or other reasons, made decisions for the group which ignored the process and its relationship to the overall score, we have found that they came back to haunt us.
An example comes to mind, a workshop in which we decided to construct a detailed and costly model for a group to "build its own park with."
It seemed, in early phases of planning, to be an extremely good idea which would help participants in their creative thinking.
As planning proceeded the scores drifted more and more away from this kit.

But so much time and money had been spent on it that it remained as a vestigial element to the very end.
When it was used in the workshop itself it proved to be a disaster.
Its effect was the reverse of what was planned.
It closed down the score, inhibited input, and absorbed and nullified energy.
When objectives are set and the participants selected, the team begins planning and scoring the process.
Tentative scores are developed and recycled, and checked against major objectives.
If it is to be a long process, major scores will be interspersed with minor scores like the major and minor themes in a symphonic composition.
Finally the scores are set with the clear understanding that they may be changed during the process to respond to new inputs, from valu-action sessions, or as a result of performances which may make it necessary to recycle the scores.
We are often asked whether the initiating group or client should have the opportunity to influence decisions about scores.
That is, in our view, a discretionary issue to be decided by the leadership team and the group or client itself.

Workshoppers usually resent the beautifully prepared kits or models or tools, especially if they are expected to work with them. The first illustration shows a carefully made model which workshoppers rejected. On the other hand they love to work with simple materials which they can form themselves such as clay or dirt or pipe cleaners. See the second two illustrations, from the same workshop.

Once the basic objectives are agreed upon, there are many ways to develop them through scores which may seem strange to prospective participants.

They may therefore try to change or avoid scores which are very revealing, or controversial, or which they perceive may disclose issues which they believe should remain buried.

Often they want to use scores which will minimize differences.

It is important to have a clear understanding about scores and the planning of them with these groups so that they can perceive the difference between their objectives and how to go about achieving them.

In one community workshop the client group proposed a set of scores which were uninteresting but did link up with their objectives.
It was difficult to explain to them that their process would have been dull and lacking in energy if their scores were incorporated.

On the other hand we usually review the overall score with several people within a community to be sure that we are in fact dealing with issues in positive ways and not overlooking things which we should be considering.

Another decision which must be made is whether people have the right to challenge scores or refuse to perform them during a process and with whom the decision lies to accept the scores.

This usually resolves itself through the summary and evaluation sessions which occur after each performance of a major score and becomes a matter for discussion between participants and the process team.

Scores are, of course, cumulative: one score and its performance will reveal things which the next score will pick up on.
For that reason we usually inform participants about the objectives of each score and let them know how these will link into future scores so they have an overview of the entire score as it proceeds.
This proves particularly important in a long or extended community problem-solving workshop where decision points must be reached before the group can proceed to the next score or phase of involvement.

In a sense mutual trust and confidence are involved here.
The participants need to develop confidence in the leadership team and believe that they are not being manipulated and that no hidden agendas exist.
The leadership team needs to keep participants informed of the objectives of each score, how it fits into the overall objectives, and keep openness a high priority.

Decisions and conclusions are reached during valuaction sessions. As we have discussed earlier, these are conducted through sharing sessions, active listening, recording, and summaries to the point where every member of the group feels that his personal point of view has been expressed and had an adequate airing.

Though this process does not insure total agreement it has proved to go a long, long way toward achieving it.
Often there remain some areas of disagreement, but we find that they usually boil down to a matter of emphasis or weighing of alternatives.
For example, in a planning session there may be a difference of opinion as to the amount of investment which a mass transit system would justify, but the more fundamental idea of having one at all would have total agreement.
This question of weighing of alternatives can usually be resolved (when it occurs) by new scores.

We strongly recommend attempting to resolve issues by making scores to deal with differences, the ongoing use of summaries, active listening, and recycling of scores and resources to the point where consensus occurs.

Our view is that consensus is essential and that voting is harmful. When voting is used in groups it tends to fall back on polarization and differences in point of view and increases frustration because issues are unresolved for those who have lost.

In a very real sense voting negates the basic premise of Take Part Processes.

Consensus need not mean that everyone ends in complete agreement.

But it does mean that everyone agrees to go with a certain decision. It may even imply a decision that no one point of view is acceptable to everyone in the group and that the consensus is to present several solutions.

What is important is that everyone has agreed and is committed to the outcome, whatever it is.

We have spoken earlier about the value of resistance; that this is often where the "pay dirt" lies. Consensus does not mean overriding resistance—quite the contrary. It does mean recognizing it and trying to work with it as a creative force to develop new ideas and inputs which are recycled into the process. From this a valid consensus can often be built.

There is one more decision which a group must make; this has to do with its relationship to the outside world—to the decision-making functions existing within its society.

This matter is a critical one because participants have the right to know what effect their decisions are going to have on the official decision makers of their community. And the reverse is true.

Elected officials often worry about abdicating their responsibility to a community workshop group.

These matters need to be clarified as early as possible both as part of the objectives and as major resources. If a city council agrees to hold a community workshop and abide by its recommendations that must be understood and accepted. If it simply agrees to take the group's recommendations into consideration, that must understood also. Sometimes, of course, community workshops have been called to act as pressure groups or to reopen vital issues or to block decisions which have been made. A case in point was a workshop in a community across the bay from San Francisco.

A large residential development was threatening a marsh, the last open space in the community. A group of irate citizens, frustrated by the unresponsiveness of their representatives, called a Take Part workshop in order to demand community participation in decision making. The result of that workshop was to reverse the decision to fill the marsh with expensive houses in favor of buying it for an ecological park; a decision the rest of the community later supported at the polls.

The major point is that participants need to understand the context of their process and see the potential of their collective creativity before the process starts.

Openness here is as vital as throughout the process. Leaders cannot imply that the process will achieve more than is within its power.

It is important that everyone involved understand this so as to avoid the frustration, blame, and cynicism that may arise if expectations are not linked to possibilities.

score

THE NEXT TIME YOU ARE IN A MEETING OR GROUP DISCUSSION, RECORD YOUR OWN.
WRITE DOWN ALL THE ITEMS THE PARTICIPANTS AGREE ON.
THEN GET THE FLOOR AND READ THEM TO THE GROUP AND ASK IF YOUR LIST IS CORRECT.
IF IT IS, ASK THE GROUP WHETHER IT WANTS TO PROCEED ON ITS OWN AGREEMENTS.

Pacific Sun

a Park for Greenbrae....

Major Workshop Conclusions

1. Water-oriented Park
2. Reconstitute the marsh
3. Remaining area to be for unstructured recreation
4. Should appeal to all ages
5. Should include:
   - rest rooms
   - enclosed tot lot
   - facility for canoes

planting

planting & benches

existing bike trail

existing culverts

COLLEGE OF MARIN

COLLEGE OF MARIN

CORTE MADERA CREEK

WOLFE GRADE SCHOOL

PROPERTY LINE

LOW LAND (FORMER MARSH AREA)
return to marsh

MARIN CATHOLIC

FILL LINE

HIGH FILL AREA

HILLVIEW

unstructured recreation

LOW FILL

restrooms & tot lot

FUTURE ALIGNMENT OF BON AIR RD

HOSPITAL PARKING

facility for canoe club

BON AIR ROAD

SIR FRANCIS DRAKE

MARIN GENERAL

PEOPLE AS PLANNERS

In the Kentfield-Greenbrae area, voters gave 75 per cent approval to a $850,000 bond issue to buy a 27-acre marsh near Marin General Hospital for preservation as open space. The measure won, 3269 yes, to 1061 no. They also adopted a measure to set a maximum tax rate of ten cents per $100 assessed valuation to maintain the marsh lands.

HALPRIN RALLIES THE TROOPS AT CREEKSIDE, TERWILLIGER AT RIGHT

THIS IS fun and it's a game, but it's a serious game," planner Lawrence Halprin told the 35 community leaders as they set out on one of his "Take Part Community Workshops," called later by one of them "the most creative and stimulating day I have ever had."

It all started when the 27 acres of marshland behind Marin Catholic in Greenbrae went up for sale. Up stepped a developer who told the owner (the Archdiocese of San Francisco) that he would buy the property if the land would be rezoned to permit multiple dwelling units. His plans call for burying the marsh under ten feet of fill and upon this base, constructing 312 townhouses.

The response was the conventional deterrent, fifty people calling themselves Greenbrae-Kentfield Citizens for a Neighborhood Park. Although they disagreed on just what should go on the land (for awhile the name was Greenbrae-Kentfield Citizens for a Neighborhood Park and Marsh — that sort of disagreement) they were united now in noticing the great views of Mt. Baldy and Mt. Tam from the deteriorating marsh, and the calls of meadowlarks despite the noise nearby.

The G-KCNP (or G-KCNPM) has gone to the planning commission several times to try to stop the rezoning for condominiums, citing the already heavy density in the area, the dwindling of open space in lower Ross Valley and other factors. In four hearings the arguments have met with sympathetic looks from planning commissioners, but not much hope that rezoning will be denied.

But action rather than simply hand-wringing began when Halprin, who with his dancer-wife Ann lives in nearby Kent Woodlands, joined a half dozen community people one morning a few weeks ago to look at the marsh.

The result was the workshop, a fascinating and involving experiment in Halprin's innovative process of "scoring" the environment, much as a composer scores a diatonic scale.

Thus the notebooks he handed out to participants were keyed on each page to a map marking locations in and around the 27 acres. Thus for a location near a pumping plant, the people were asked to spend 15 minutes, not conversing but sensing. "Isolate your senses one by one," read the score instructions. "Close your eyes and let your other senses take over. Record your feelings and impressions."

What Halprin made of this back in his San Francisco offices was, first, a graphic summary of the workshop (Cover drawing). A conceptual plan for the 27 acres will be unveiled at the Planning Commission meeting Monday.

Whether or not this process will have an effect on the commissioners is a question. Ahead for the group should rezoning be denied would be negotiations between the Archdiocese and a community service area still to be formed, then an attempt to pass a bond issue for purchase and development of the plan (at an estimated $500,000 price tag).

What is irrevocably preserved, however, whatever the result, is a sense of participation by community people in the actual *planning* — not just in discussions about it. Halprin's scoring, seen and discussed on the following pages, is an ingredient that could help make planning something done *with* the environment instead of a process that's done *to* it.

PEOPLE AS PLANNERS

Arcima Taylor, principal of Kent Junior High, works on his score near the bike path. Instructions were to "talk to anyone you meet who is not in the workshop. Ask their opinion of the area and its potential. Record answers."

For three hours the 35 workshop participants followed their scores from point to point. Even the group's most incorrigible skeptic said, "I'm a city person but today I got close to nature. I liked it." Merrill Ring, above at creekside, said his experience had been mostly one of serenity. "There was a feeling of peace in this city area," he said. "There should be no compromise with the developer."

Said Roger Olmsted, 11: "I get the feeling that if we didn't do anything to stop it, that everything would die and Walt Disney would move in with his plastic grass and his plastic trees

At noon, during a bag lunch, Elizabeth Terwilliger showed up with a gang of pre-schoolers in tow. "Stop everything," she cried, pointing to the sky. "Hear the meadow lark, children? Say hello to Mrs. Meadow Lark. If they build here, she won't have a home." The children looked worried. Then all sat down and thought marsh. The nature lady is seated in front of Halprin, outfitted in her sun bonnet.

Joan Brownstein of Kentfield works on her notebook. Some felt no consensus had been reached because some wanted more marsh, some wanted more developed park. Halprin, however, said it was a consensus because all agreed on no buildings.

Sandy Truex, wife of a Kentfield school board member, said that parks were nice but "I'd like to see the tidal waters opened and the marsh restored to the natural setting, have it be there just for openness."

Terrence Creighton jotted down detailed thoughts, as did others who gave Halprin such concrete thoughts as the necessity for a bridge to tie the creek into the park, a place where elderly people could play chess and checkers.

Ring, who was struck by the serenity, wrote compendiously during the three hour tour. Out of it came items like a tot lot, fenced but with an open feeling, hopefully a canoe dock not far from the bridge — that itself was still just a wish.

TEXT BY BARBARA BOXER,
PHOTOGRAPHY BY SKIP STEWART
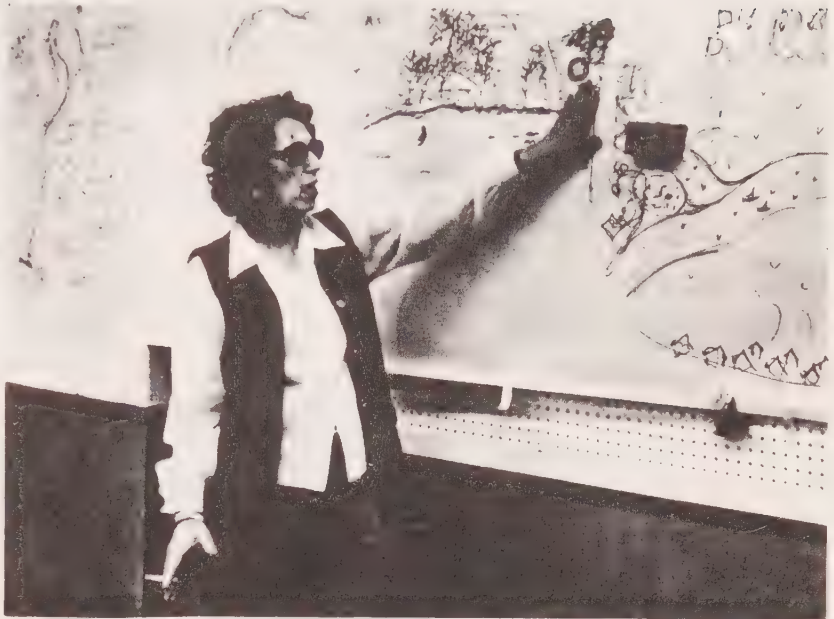
Back at the college, everyone had time to turn his feelings into graphic renderings, then two minutes to explain them to the group. "To me, Marin is water," said college board member Frances Compton. "Water, trees and hills. This is the last vestige of what much of this area was like. You used to be able to walk through it and feel like you were a hundred miles from a house. I'd like to see the whole area left open with some round, circular area built so that friends could gather and people could meet as a group."

With the perspective of one another's graphics and ideas, the 35 were sent outdoors by Halprin where he had spread huge sheets of paper. "Go ahead and plan!" he told them. Somehow it happened. There were minor arguments, jokes, some differences, but the group moved ahead together, decisions were made. At just the right moment, Halprin broke in. "Okay, I think we've succeeded and I personally feel the plan is done. I don't know whether you realize it, but you've designed this park."

People most often come to see me for therapy because they are in some kind of pain.
It is natural and understandable that they come to a "healer" for the relief of this pain.
Their burden is a compounded one; added to the pain is the sense that it is a sign of failure, some failure in living on their part.
It is hard being a therapist because sometimes what I have to offer is more pain, not less.
That is, in the course of our talking and whatever else we do, people get in contact with the deeper pains that they have been avoiding.
I think that most people who see me are not sorry that it happens this way and come to feel that they have gotten something more valuable than that relief for which they had first asked, a relief sometimes found temporarily elsewhere.

To put it simply, therapy offers the opportunity for people to come to terms with and gain some understanding of the actuality of their lives.
That is, to see themselves more fully, fo feel their feelings more fully, and to see their own worlds more truthfully.
If this sounds grim to you, then that may be your projection of reality, since most people discover —or rediscover—the capacity to play in the process, and play is often the most meaningful vehicle for the theraputic journey.

I am speaking of therapy because therapy is the context and life experience through which I understand, lead, and participate in group processes.

Therapy is not goal oriented for the therapist even though the patient often comes with a goal: relief of some sort of pain.

Therapy is perhaps the most open score possible since the subject matter is almost entirely left to the patient to determine. However, the essense of therapy and the essence of workshops seem to me to be similar.

I will try to illustrate this, and point out the similarities and differences.
A therapist may ask a patient "How do you feel?"
A workshop score may direct a participant to observe a fence around a vacant lot and record how he feels.
The first difference is obvious. The therapist does not tell the patient what to have feelings about; a scored experience often does.
The process leader or scorer has made a decision about which stimulus objects are salient.
Another difference which might pertain here is that the workshop participant may be directed as to the modality of response, such as: "answer in words" or "answer by drawing a picture."
There may be other comparable differences in other examples.
However, there is an essential similarity between therapy and Take Part Process workshops in the attitude toward the response.
In both cases, the validity of the response produced must be deeply respected.

GROUPS

Paul Baum

There can be no assumptions as to what is the right answer, what is a good answer, what is a healthy answer, what is a constructive answer, or even what is a trivial answer.
It must be assumed that any response is an important communication from a human being about the state of his existence.
We may not always get or understand the message but we certainly have a responsibility to try, and to have respect for the person for being there to give it.
The process works in a special way in groups.
It has seemed to me and many others who have worked with groups, that in some important way, when people are together a kind of family has been reconstituted.

One result of this is that it is often possible to understand roles and role behavior in groups by thinking of typical family situations, good and loving as well as pathological.
It also means that the kinds of feelings that are stirred by the group situation are parallel to the special feelings that seem to be part of family interaction.
For example, in offices or clinics where I have consulted, if the boss (important parent person) is unavailable or removed either physically or psychologically, the group may exhibit a depression very similar to that experienced by a family in a similar situation.
The boss or director is often seen as an establishment authority against whom the teenager must rebel, or develop an oedipal crush.
It seems no accident to me that the very moving scores developed by the Dancers' Workshop have come to deal with basic family activities, such as the preparation and serving of food, experienced as ritual.

The people who come to see me as families for therapy are no different from the ones who come as individuals, but when they come with their parents or children or brothers and sisters they are bringing their social network with them.
When I see people in this context, I can see that they are stuck in their lives as individuals or have strengths in their lives, but it is always striking to see that they have these qualities in relation to other people, not as isolated and fixed qualities of their beings.
People who have worked with families with a schizophrenic member discover that the person identified as the patient seems less crazy in the context of the family functioning or malfunctioning together.

This brings us to the notion of the group, either in therapy or workshop, as a microcosm.
By some marvelous magic of human beings, it seems that there is the potential in groups of people, either in a real family or in a group of strangers who have never seen each other before, to reproduce among themselves all of the important struggles of the world around them as well as all of the creative and destructive energies that humans can muster.
Group process is not just similar to the life of a whole and healthy family in society; it is the same.
How we define our outer world is how we define our inner world.
Our concept of the world parallels our concept of self.
If both can expand in a shared process, so much the better.
From this frame of reference a group is an exciting laboratory; an opportunity to start with humankind as it is and to extract from it the best of possibilities.

Not an elite group selected for special qualities or special interests, but a group selected to be a cross section of the real world.
Isn't it clear that it is an old-fashioned notion of democracy that we are talking about?
To me, Take Part Processes are exactly that.
In the best sense they are also revolutionary, since they have the potential of changing the system as does therapy.
And when group workshops or therapy fail, they fail for the same kinds of reasons that other efforts at change fail.
But they are still a good try!

What is it that works about workshops?
I don't believe it is any one format, since I see the way Anna, Larry and Jim, and I work as very different in form and context, although there are attitudes that we share.
Perhaps some specific examples will help:

I was invited to work with the staff of a mental hospital.
When I arrived, they gave the appearance of getting along together, with no disagreements and all working for the common good of the patients.
The work together helped them to recognize that there were some very strong feelings of anger, frustration, impotence, deadness, stifled affection and sexuality.
The hospital changed from a dull place (as I saw it) to a lively friendly place for both staff and patients (both descriptions are extreme).

A group of workshop people in Harlem discovered by sharing in a fantasy trip that took them back to their childhood that park meant nature to them, not more playground equipment.

A woman who was playing an acting game in the imaginary setting of the first floor of a large department store rediscovered hidden feelings about her sense of loneliness both then and when she had first arrived from Puerto Rico.

I must mention that it is not by accident that I am giving examples rather than techniques.
I have a bias against them.

One side of creativity has to do with lack of rules, lack of structure, lack of predictability, lack of control, tolerance for ambiguity, for planlessness.

Any kind of creativity means to me being ready to face the unexpected, to have confidence in oneself in the process rather than in formula.

How then, you say, can we write a book on how to be creative? Perhaps the answer is that some people may read the book, not like it, throw it away, and invent their own.

There is an old paradox here. How can there be a method to teach creativity?

You can teach someone to draw, but can you teach him to be an artist?

The implication is that the innovative or creative part has to come from the soul of the person and that often he must reject his teacher before he can find his own creativity.

The problems of technique relate to this.

A technique is a fixed form, and it is always possible that the form can become a rule.

Freud used techniques (the couch) that didn't necessarily suit the needs or personalities of other analysts (who used it anyway!). Many of the followers of Fritz Perls, the teacher of Gestalt therapy, imitate his phrases and his voice quality and have lost the spirit of what was best in his teachings.

Therefore a method or technique is best when it is given as an example of a method or technique rather than an absolute form.

Any creative system should be changing and recreating itself constantly.

There may seem to be something paradoxical about the therapeutic stance; you might assume that a therapist would want his patients to be happy, productive, not psychotic or neurotic or other names for mental illness.

It is not so simple.

I must say that there is hardly any consensus among practitioners on this subject.

The subject of psychosis is a good example to consider.

It is easy enough to assume that a therapist's goal or wish is to cure a person of his psychosis with drugs or therapy or whatever is effective, perhaps a stay in an appropriate hospital.

In this way of thinking, the psychotic person is seen as "ill" and the response is to cure him in the traditional medical sense, even though anthropologists have pointed out that psychotics in other cultures are sometimes seen as being possessed of a special grace and are treated as shamans and seers.

It is common lore among therapists that psychotics in a therapy group seem to have amazingly acute perceptions of the hidden truths about people and seem to see their inner core, not just their personae.

However, the assumption is still made under the "medical model" presented above that the psychotic should be taught, cajoled, drugged, or bribed into acting "normal" as soon as possible.

There is another view of this deviant behavior.

R. D. Laing is perhaps the best spokesman for this other view. He has tried to speak to and work with the psychotic process as an attempt of the person to respond and perhaps protest the craziness of the world around him.

A therapist might see himself as a guide and a source of centering to a person going through the psychosis.

Such a therapist might view the patient's family or environment as needing therapy as much as the patient.

Certainly patients who claim that their rooms are being bugged can never again be laughed at.

Let me restate though, that the goal of such a therapist is in an important sense not primarily to cure the psychosis but to understand it in its broadest context.

The cure needs to be directed toward society.

In a sensitively parallel way, workshops work with communities. The underlying method is to help an individual, family, or community to focus on itself, to see all of itself, not just the acceptable part.

Something happens to people who partake in such groups that is rather remarkable.

This is true whether the group is a problem-solving group, a therapy group, or an artistic group.

People are often profoundly moved by the group experience, even sometimes by the contact of just a few hours.

Sometimes they uncover somthing which is very hard to stuff back into the box again.

This change seems to come from a transformation from isolation to an understanding or vision of one's connectedness to other human beings, a sense of belonging, of community.

There is a loss of the sense of loneliness, a discovery that things and feelings can be shared.

The need for this sense and the fear of it seem to exist in all of us in almost equal proportions.

We wish to have our uniqueness recognized at the same time that we wish to be like everybody else.

We want to wear something that looks like what everybody else is wearing, only a little different.

The great moment is when we can have both.

That is when, by being most ourselves, most separate, most special, most different, we discover our likeness to others.

Both of these needs seem so basic that they probably are instinctual.

Animals, in establishing their territorial densities, probably choose distances from other animals that balance their need for company and their need for solitude.

With this distinction made, it is possible to point to one of the great dangers of groups.

That is, the pressure the group can exert on the individual to give up his uniqueness, to conform.

Hard as it is to be different in the privacy of one's own thoughts, wnat are the chances when sitting in a room with eight or twenty-five or a hundred who all think differently (or so they loudly say)?

Many group methods therefore are designed to help the individual first discover and record his individual reactions privately, then to share them with the group.

No trick will do the job, though.

The limited vision of a leader can sabotage any method and the limits of a group can sometimes defeat any leader.

When this happens, it too must sometimes be respected as a message of how much the family or community can tolerate change or growth at the particular time.

It is worth noting that group experiences which promote conformity seem to be flourishing at this time.

It is also worth noting that their brochures and stated goals sound similar to some to be found in this book.

I don't think there is even a way to say what to look for to tell the difference between the good guys and the bad guys.
It has to be left to the personal and individual responsibility of all participants of society to decide when they are being asked to give up their individuality or to extend it.

The role of the leader is always a hard subject for me.
I am always torn between my therapeutic stance of relatively passive listener and that of active guider, planner, encourager.
With patients I prefer to wait until they are ready to move.
The great permissiveness of therapy is essential to the profound relearning that needs ot occur.
However, is that any way to plan a park or produce a dance?
The answer is yes and no.
The paradox of the leader.
The traditional role of the planner or dancer would have been to design or choreograph the end product and see to its eventual enaction or performance.

The inherent quality of leading a workshop is an attempt to be both listener and doer at the same time.
It is an attempt to share the experience of listening and doing with the rest of the family.

But there is still a quality beyond this.
I call it energy.
It is the power to energize images in groups, audiences, classes.
Perhaps passion is what I mean by energy.
The capacity of the leader to be in tough with his own creative energy seems to affect whether group members feel comfortable with theirs.
The leader can be a vision of life for someone who is not in touch with it.
By being in touch with his own, he can help them get with theirs.
Even though the leader takes a neutral position with regard to the solution of problems, his imagination and compassion and passion can often overcome years of people's discouragement and inhibition.

TAKE PART PROCESS WORKSHOPS AS PLAY

It would seem obvious to anyone who has participated in a workshop that you play in workshops.
Play has become a maligned word for some of us.
It is not taken seriously enough.
Play is a very powerful human experience and very close to the source of human creativity.
Many of the best and most productive workshop techniques are done as games, fantasies, as experiences which remind people of childhood and, in fact, recreat a sense of newness and discovery that is like childhood.

Perhaps "playshops" would be a better name than workshops since they are closer to that.
Play is an experience in which one suspends judgment, where fantasy can replace reality, where the experience has its own value, where things don't have to be the way they're "supposed to."
It seems strange that we distrust play as a social tool because it is pleasurable rather than painful.
Our puritan ethic turns out to be dead wrong.

6 Life/art workshop

processes Anna Halprin

The life/art workshops of the
San Francisco Dancers' Workshop
are designed for people interested
in movement and the performing
arts.

Objectives of these workshops are

1. To build a common basis of
   experiences from which we can
   communicate

2. To experience and learn the
   techniques of collective creativity

3. To use the approach of the
   RSVP Cycles for collective
   creativity

4. To maximize diversity—cultural,
   ethnic, female/male, old/young,
   rich/poor, sexual differences

5. To create rituals and myths out
   of common experience

6. To fulfill individual expectations
   within the group experience

7. To develop group awareness
   to the environment

8. To recycle the experiences of
   the workshop into daily life.

Common basis of communication

The first step is to form a **common basis of communication** stemming from shared experiences. This is essential because "dance" has come to mean so many different things to different people.

People in our workshops may have had yoga, belly dancing, ballet, modern, folk, or no formal training at all.

Perhaps they have seen "dancing" on TV or on stage and think of dance in these terms.

Our first task, then, is to establish a direct, personal experience for everyone using natural movement as the basis for building an image of movement-dance.

Our approach leans heavily on natural movement.

This means building and developing an awareness of how you feel your own body moving and/or how you can interrelate feeling yourself with the movement of others and/or can feel yourself with others in the physical environment.

We mean feeling the sense of movement in terms of body action, structure, muscle sensation, nerve impulses, and so on, and learning to be able to think or send messages and receive messages through movement that recognizes what the body is doing.

What we mean by "natural movement" is quite different from learning specific dance styles.

One of the first things we do is to lead people around in space with their eyes closed or blindfolded so they are brought into direct touch with their kinesthetic sense.
(You will note that we use some of the same techniques described in urban awareness and common languages scores in planning Take Part Processes.)

This is important in our approach to movement because you need to pay attention to feeling your movement with your kinesthetic sense rather than using your eyes to copy somebody else.

Sharing of common experiences for communicating also applies to all the skills we use in collective creativity—active listening, scores, recycling, ritual, daily ritual, myths, massage, chants.

These all become part of our way of communicating.

During the process this becomes richer and richer and is one of the major methods by which a sense of community is established.

Collective creativity

Collective creativity is particularly useful in relation to an activity like dance, which is by its very nature a social or group experience.

The more accepted and usual form of dance and theater and music has been to use the ensemble of dancers-actors-musicians to carry out the choreographer's vision or the directions of the director or composer.

However, there are other artists who are exploring aspects of participation in the performing arts, using methods other than the RSVP Cycles, but striving for similar objectives:
John Cage by the use of chance; Morton Subotnick by activating sounds through audience actions; Pauline Oliveros through ritual; Grand Union Dance Group by improvisation; and (in the theater) the Open Theater and the Performance Company by creating communal life styles.

The important point here is that people participating in all of these approaches are viewed as contributing artists, not as tools to achieve the "master artist's" purpose.

Collective creativity is a way to utilize multiple input of all the diversity of responses from participants, whether in classroom training or a group of performing artists.

We use collective creativity to teach, to train, and to produce performances of theater works. Although personal growth will take place in this approach, we do not stop at this level, but move on to creating results together.

RSVP cycles and Dancers' Workshop

We use the RSVP Cycles for collective creativity from the simplest dance class to the most complex group performance.

We've been using collective creativity for many years at the Dancers' Workshop; methods of collaboration between artists from different fields, improvisation and chance leading to different free styles, scores, etc.

The RSVP Cycles differ in that they systematize and make visible the whole of the creative process as it is occuring.

The RSVP Cycles have already been described at length. I intend to clarify how we use the cycles in our dance-oriented Take Part Processes. For example, resources might include:

movement categories and ideas

spaces, their size, quality, and essential natures

sounds

people—density, capacities, talents, ethnic and cultural backgrounds, special interests, their bodies

feelings

fantasies.

We use scores as a generating creative device.

Notations are records of a performance.

The Labon and Eskol systems of choreographic notation are very useful and brilliant notation systems.

They are not to be confused with the way we use scores, although they can be scores.

Our scores vary from open to closed depending on the objectives.

"Daily Ritual" is a very closed score because through it we are trying to alter a state of consciousness and this depends on repetition and on reconditioning the body into proper usage.

To transfer a movement experience to a series of words on the page is so contrary to the kinesthetic nature of the activity that in choosing examples I pick a daily ritual that is easy to put into words rather than the most typical or interesting that we use.

**SCORE:
LIE DOWN ON YOUR BACK; CUP THE PALMS OF YOUR HANDS OVER YOUR EYEBALLS, FINGERTIPS SEPARATED AND TOUCHING CROWN OF HEAD, HEEL OF HAND RESTING UNDER CHEEKBONE UNTIL YOUR EYES ARE QUIET AND VISUALIZE A VOID.**

That is Part One of five parts of a closed score.

An example of an open score in the same situation with the same objectives:

**SCORE:
RELAX YOUR EYES.**

An example of an environmental score:

**OPEN:
SPEND A DAY EXPERIENCING THE CITY.**

**CLOSED:
THE CITY MAP SCORE FROM EXPERIMENTS IN ENVIRONMENT (CHAPTER 7).**

In the second score we carefully defined time, what spaces to use, activities, and when people met in groups. Objectives were made clear.

SAN FRANCISCO DANCERS'

1 AT REST

3 AT REST, BREATHE

2 STRETCH FULL FORWARD

4 INHALE;
KNEES TO CHEST
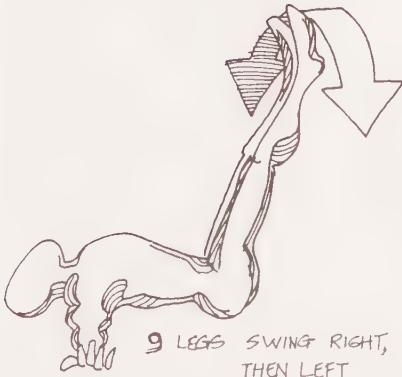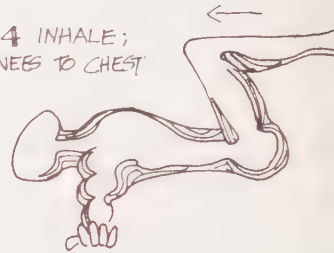
9 LEGS SWING RIGHT,
THEN LEFT

11 TILT PELVIS FORWARD,
ARCH BACK

10 SMALL OF
BACK TO FLOOR
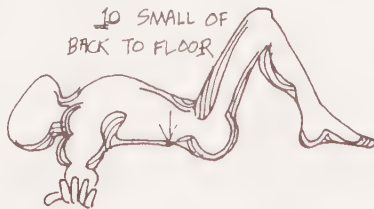
6 LEGS STRAIGHT,
   BREATHE

XHALE. LEGS REACH
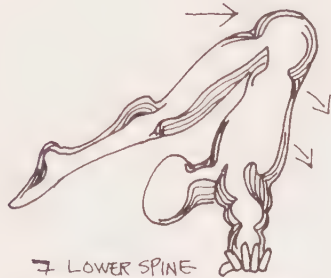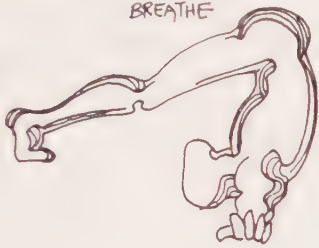
7 LOWER SPINE
   VERTEBRA BY VERTEBRA
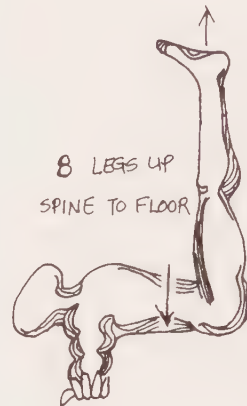
8 LEGS UP
   SPINE TO FLOOR

13 ARMS PASSIVE,
    PULL BODY UP...

THROUGH
PBONES
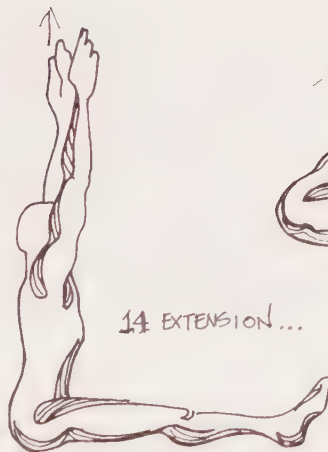
14 EXTENSION...

15 AND OVER.

_JOHN MUTO

145

PERFORM THIS *SCORE*

1 Take a large sheet of paper and draw a portrait of your whole body:
Sub-score 1

2 Perform the above movement: *Sub-score 2*

3 After this movement experience, see what changes you want to make in the
portrait

4 Make the changes in the portrait

By finishing this score you also finish the first lesson in a course of studies at
the San Francisco Dancers' Workshop.

To continue the course, bring your portrait and come to:
a performance,
a myth,
a class,
a workshop,
at the Dancers' Workshop studio at 321 Divisadero St in San Francisco.   For more information, turn this page over.

PERFORMANCE 1

RESOURCES

PERFORMANCE 2

P

VALUACTION

RECYCLING

PERFORMANCE 3

RSVP CYCLES

R
S
V
P

Resources which are what you have to work with. These include human and physical resources and their motivation and aims

Scores which describe the process leading to the performance

Valuaction which analyzes the results of action and possible selectivity and decisions

Performance which is the resultant of scores and is the 'style' of the process.

two concentric circles in the symbol
esent the self and the collective.

arrows mean that you can move from any
h point in any direction to any other
t in the creative process.

Scores as agents for growth

Scores can be used to serve many purposes.

One is a process for integrating personal growth and artistic expression.

Scores can become a way of externalizing hidden feelings, attitudes, and blocks which, because they are hidden and unconscious, cannot be altered or even used as material for art experiences.

Unconscious or hidden feelings become limitations rather than possible creative resources. Scores can be used to bring these resources to the surface and put them into some kind of context.

Once performed a perspective is gained, valuaction takes place, and change and growth can occur.

For instance, in a recent workshop I was working with passive and active relationships in movement between two or more people. We were working on this material as a skill to cultivate.

Some people were unable to let go and be passive while others were unable to be aggressive in their movements.

As a followup of this exercise, the group was divided into subgroups and asked to do scores with the objective of designing a score that would dramatize a personal life-like situation, one in which the link between a personal awareness and the passive and active movements as an activity were used.

One person had noticed that any kind of aggressive movement that anyone made toward her or that she attempted to do herself frightened her so much that she avoided these movements completely.

The objective of her score then was to put herself back into that situation and stay with it and find out what she would do.

The score was that she would adopt vocally and in her movements an attitude of anger and direct this to individual people in the group.

These people in turn would respond.

This was to be repeated with each person directing anger toward her in movement and voice.

When the score was performed, she noticed that she was very limited in ways she could be angry, that she held back the full energy of anger; her movement quality was limp, her voice dead.

When anger was directed at her she curled up, withdrew and eventually got in touch with feelings of being hurt.

Her response was to cry and to want people to comfort her.

The score was at one level an effective dramatic piece and on another level successful in fulfilling her objectives.

Used in this way, scores can be effective tools for the development of personal and artistic growth.

score

Try this -

Describe your own
neighborhood -

(1). By drawing it . or

(2). By making a performance
out of it, a play or dance
or song.

Share it with someone who is
not from your neighborhood
and pay attention to his/her
response.

P Performance

This perhaps differs most of all from the processes that have been described so far in this book.

Since we are involved in a performing arts field, we emphasize this part of the cycle.

Although performance demands different levels of skill and talent, it is of prime importance.

For example,
a myth is an audience participation event.

It is not intended to be a brilliant professional display of unique dance talent, but it has profound implications for the people particiapting and experiencing directly the emotional and communal effects of doing a score.

The word performance in our terms means implementing and carrying out the score.

It does not mean you are required to exhibit a professional stage presence in the terms many people have associated with dance performance.

We are not referring to the kind of performer that we have been conditioned to think of in this field; someone who has trained for ten years or more and has reached the pinnacle of interpretative skill.

We are referring by "performance" to that aspect of the RSVP Cycles that implements a score.

We don't exclude professional expertise or its importance but we do not limit ourselves by that point of view.

The implementation of scores in our life/art processes can vary and uses a large range of media in addition to movement and dance, such as graphics, sculpture, role playing, drawings, painting, voice, instruments, and building environments.

A performance can also be a ritual, myth, an exercise, a massage, a meal, a sensitivity walk, and many actis of communal creativity.

V Valuaction

for us means what worked (felt right) or did not work (felt bad) for everyone (consensus) according to our objectives.
In addition, it means becoming conscious (thinking) of the values of the performance experience and its application to life situations.
Since we have such a variety of performances we also have different ways to valuact.

For example:
In a myth I might bring the event to a silent moment and take the participants through a guided fantasy.
This is a transfer device to take feelings into a conscious reflective level through a fantasy which will symbolize the experience.
Verbally sharing this fantasy with each other strengthens the awareness of its meaning in a way that makes it possible to apply to self and life situations.

Another example:
In a life/art process we might analyze the performance from the point of view of our objectives and make lists of:

likes | dislikes

The group would compare the lists, recycle, and repeat the performance.

Also unique, perhaps, to our kind of performance is the possibility in some instance of valuacting and recycling during a performance.

This can be an objective built into the score.

For example:

S—Call out an idea to group, like RUN.

P—Group does it.

V—Caller responds to what they do and recycles accordingly, then calls out a recycled version.

S—Recycled version might be: Run and listen to your body sounds, or run and touch each other, or run and spin.

After an hour of a caller or leader directing from outside, going from S to P to V back to S, the group will catch on and continue the process on its own.

Note that:
1. The leader was using the feedback from the responses of the group as it was happening as resources.

The leader was not manipulating the performers to do a specific pattern of movement or choreography.

2. Although the dancers were improvising within each score the overall performance was not an improvisation because valuaction was applied and recycled into the score.

This activity is related to free association and brainstorming activities as they are used in community planning processes.

The only differences between our life/art processes and professional dance performances are:

1. **The cast of characters**
2. **The valuactions performed by the leader**
3. **The objectives and criteria applied**
4. **Accountability of group and leaders (willingness to accept personal and group responsibility).**

A vital issue of confusion is the difference between our performances in a life/art process and a "professional" production we perform "on stage" for an audience.

Since we use the same RSVP process for both how does it differ?

Ultimately the turning point is one of decision making.

Who makes decisions about scores, performance, and selection of performers?

Is it the leader, or the group or performers, and must there be a consensus?

Is there more than one person "in charge"—can there be two, three or a subgroup?

In the way we use the RSVP Cycles the ultimate decision on sorting out input and recycling the score can be made in any of the configurations mentioned earlier.

The basic requirement is that the group agree and have confidence that the leadership is competent and qualified and will in various ways inspire high motivation and resources of all concerned.

The qualifications of leader or leaders:
can valuact according to objectives
can score effectively
can inspire and lead collectively and accountably.

Qualifications of cast of performers:
well trained in collective creativity
talented and accountable.

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MYTH TWO — ATONEMENT

321 DIVISADERO STREET

SAN FRANCISCO, CALIF.

FALL 1967

D/W SF

ANN HALPRIN, DIRECTOR

PATRIC HICKEY,

ENVIRONMENTALIST

④

③

ENTRANCE

②

B

②

C

②

②

⑤

A

①
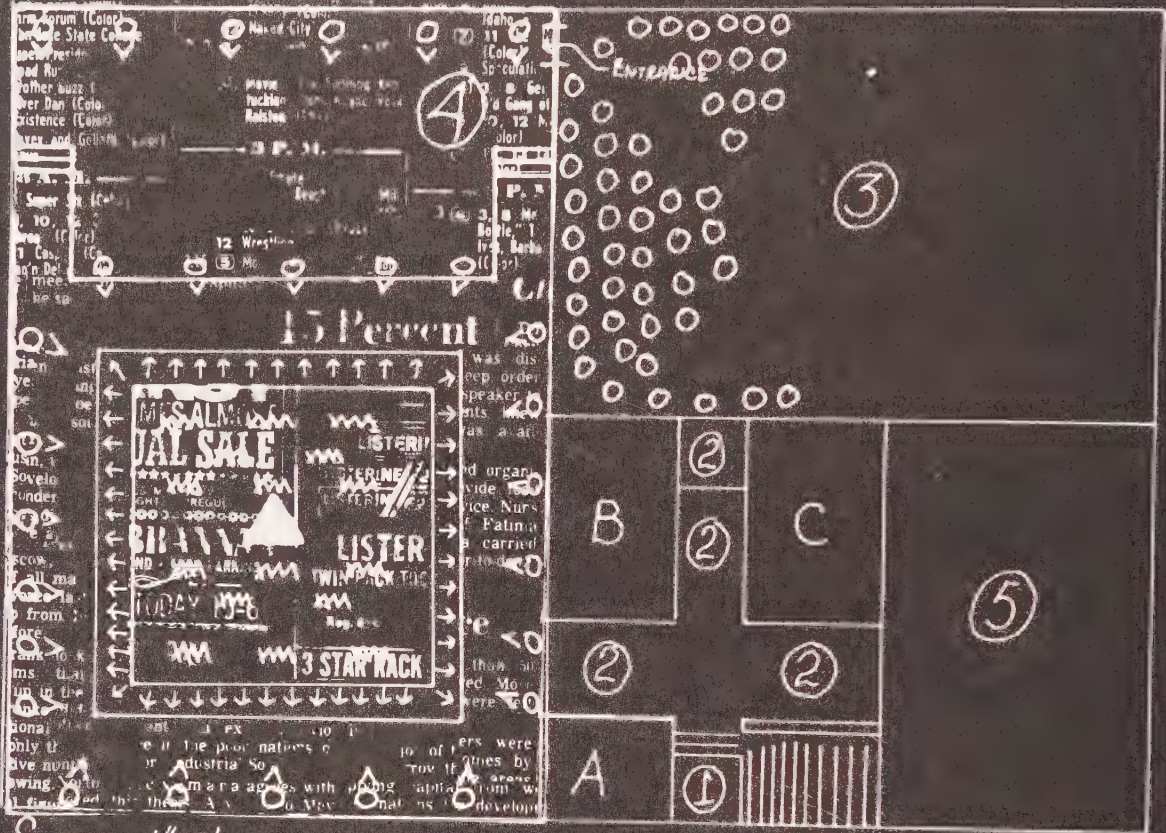
SCALE: 1"=8'

CODE:

→ Audience standing facing in direction arrow indicates.

O> Spotlight, 150 w. white focused direction indicated at 6 feet elevation

ʌʌʌ Columns of newspaper 12 feet elevation

▲ Percussionist

O Position for aud. briefing.

① - Stairwell to street
② - Corridor
③ - Small studio
④ - Large studio
⑤ - Lounge
A - Rest room
B - Office
C - Storage

NOTE:

Entire room (walls and floor) covered in newspaper from one day's edition. Only one selected page used, in complete repetition.

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Diversity

We like to emphasize diversity rather than diminish it and to use it as a creative force.

Many people in our culture have tried to diminish diversity and pretend we are all the same.

In most performance companies, especially dance, diversity is replaced by uniformity.

Everybody learns to dance like the director or choreographer, everybody is supposed to be young, everyone pretends he is heterosexual, blacks in white companies have to move like whites or form their own all-black companies.

But people are not all the same. Cohesion is not the same as uniformity, and the melting pot is not our ideal.

For that reason we bring out differences in positive ways.

This we do by various methods.

1. <u>Ethnic groups</u> speak their indigenous languages whenever possible, teach their special foods, dances, songs, share feelings of their backgrounds and their problems, and confront dominant attitudes.

Examples:
At an art/life workshop, food preparation and entertainment was done as an ethnic score.
At times blacks, orientals, Chicanos form their own groups and do a ritual or score.

One time we scored an entire theater piece called "New Rites" based on separating the orientals, blacks, Chicanos, and whites in space.
The audience was asked to choose which of these areas they were to sit in.

In a performance with blacks and whites called <u>Ceremony of US</u> we separated the audience and the performers and at the end through the dance experience brought them all together.

2. <u>Male and female differences</u> have been used in many ways. Workshops put aside special days for men and women to work apart, design their own scores, and come together again.

They have found it easier to overcome the barriers of defining themselves as heterosexual, bisexual, homosexual.

Less sexual dishonesty has resulted, pressure has been lessened, and greater creativity has emerged.

3. Work with <u>age differences</u> has released us from the American youth-oriented syndrome by making us sensitive to this problem.

The use of nudity is an example. In our workshops the body is our instrument, and we become very at home with the unadorned body.

An older person may feel uncomfortable being nude in the presence of young bodies.

We have evolved a score and a ritual to make this negative inhibition of aging part of a larger issue—body differences.

Some people may have old, wrinkled bodies, some scarred, some handicapped; some may have flat chests or large breasts, small or big penises.

We have a score that allows these differences to be open.

4. We work with <u>religious and cultural differences</u>.
We did a two-week workshop based on scoring a Friday night Jewish ritual for a synagogue with a multiracial group.
(Score and performance shown.)

SCORE

for ANN HALPRIN
and the DANCER'S WORKSHOP

KADOSH

at TEMPLE SINAI

Friday, February 12, 1971

SCORE OBJECTIVE

a relation of sequential order of activities...

making visible the relationship between
performers and congregation, in space

PEOPLE SYMBOLS

K Cantor

A assembled congregants

D dancers

O Officers of congregation

SH Sam Harav

in Hebrew prayers (especially from medieval times)
traditionally the first letter of each line added
up to a symbolic meaning

MASTER SCORE

SPATIAL AND SEQUENTIAL ORDER

secular space   sacred space

SEQUENCE OF EVENTS

space	participants	activity
1 ⬡	**K** **A** **D** **O** **S** **H**	singing, dancing, folk dancing
2	**K**	chants
	D & A	lead minyans of ten
	O	enter sacred space
	SH	enters sacred space
	D & SH & K	washing ritual; anointing
3	**SH**	blessing
	D	light the lights
	D	readings from the Torah
4	**SH & D**	Kaddish

space	participants	activity
5	**D**	relight lights
	D & SH	personal affirmations, prayers
6	**D & SH**	welcome bride; song, dance, instruments
	D & O & A **SH**	bride enters
7	**D**	chant: Kadosh Adonai Shema
	SH & A & O	Shema
8	**K** **A** **D** **O** **S** **H**	myrtle procession to secular space for food sharing, chanting

Rituals and myths

By "creating rituals and myths out of common experiences," I refer to the following kinds of scores:

In a workshop where we are eating and sleeping in the same areas and during the same times, these activities could become materials for a score.
An example of a food ritual:

SCORE:
1. HALF THE GROUP SELECT AN ENVIRONMENT AND ALTER IT FOR THE PURPOSE OF SHARING FOOD TOGETHER;
2. THE OTHER HALF OF THE GROUP COLLECT ALL THE FOOD, PREPARE IT, AND SERVE IT IN THE ENVIRONMENT ALTERED BY GROUP ONE.
TIME LIMIT:
FORTY-MINUTE PREPARATION ONE-HOUR PRESENTATION (EAT).

Another example:
We were asked to do a performance at a formal luncheon. Instead, we did a ritual of eating lunch— a "Lunch Dance," which you see here.

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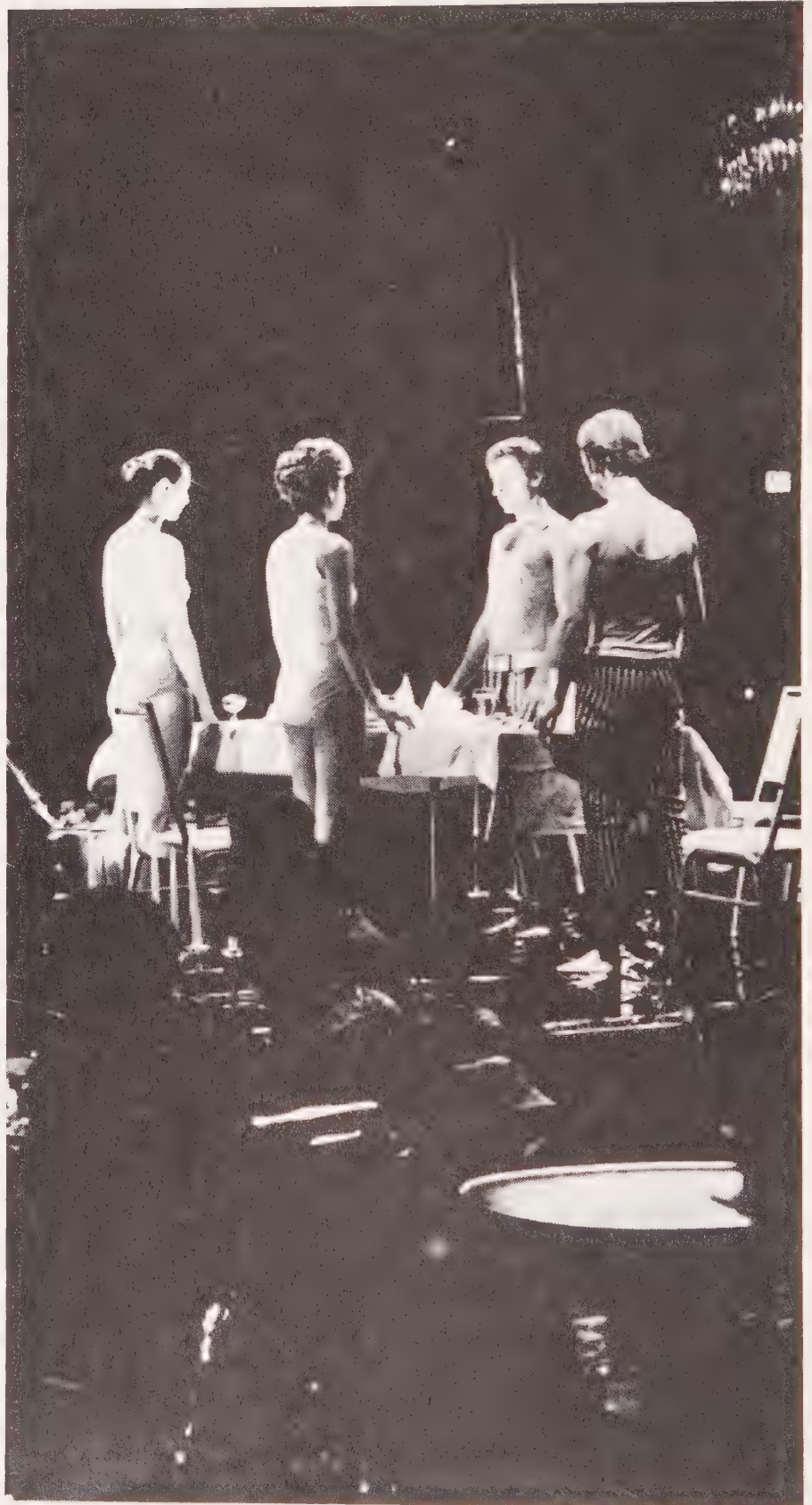
We have ritualized sleeping by scoring sleep arrangements for a group of thirty-five participants —selecting site, groups to sleep on the site, who will wake up first, how everyone will be awakened, and so on.

A myth, on the other hand, is often done with large groups of people in a single evening.

The objective of the score for a myth is to find a format using movement that everyone can do, yet compelling and profound enough to trigger a sense of collective energy that will bring the group together in a new way, a way that leads them into discovering a sense of their own community.

We evolved ten myths which were presented every Thursday night for a year.

The "Trance Dance" was used as a myth within the larger performance Initiations and Transformations, performed at New York City Center in 1972.

At the end of the performance, the audience could, if they chose, join the performers in a simple rhythmic walk.

This "Trance Dance" myth was repeated for five nights, and each night a different group attended and each group came together in a totally different way: one in a chant; another with various women doing an aggressive and competitive dance; another fading and gradually emptying the auditorium.

score

RITUALIZE YOUR NEXT MEAL.

IMAGINE A SPECIAL EVENT THAT YOU ARE CELEBRATING.

PREPARE A SPECIAL ENVIRONMENT TO EAT IN.

PREPARE SPECIAL FOODS APPROPRIATE TO THE EVENT AND THE ENVIRONMENT.

AFTERWARDS, NOTE DOWN YOUR FEELINGS ABOUT THE EATING RITUAL.

Fulfilling individual expectation

Another objective is that, within the overall aim of collective creativity, your own expectations be fulfilled, or, if not, that you be able to substitute other expectations more enriching than you originally anticipated.

Through learning the skills of active listening, the RSVP Cycles, and natural movement, and paying attention to the links between personal and artistic growth you can develop your personal creativity within the framework of the group.

This process is collective creativity, a way to become a useful member of a society both in giving and receiving.

One's tendency is to respond on the basis of one's own cultural background, which, in a diverse society, is definitely limiting. By working with people of all ages, economic backgrounds, and ethnic groups, it is possible to enlarge individual dimensions and sensitivity.
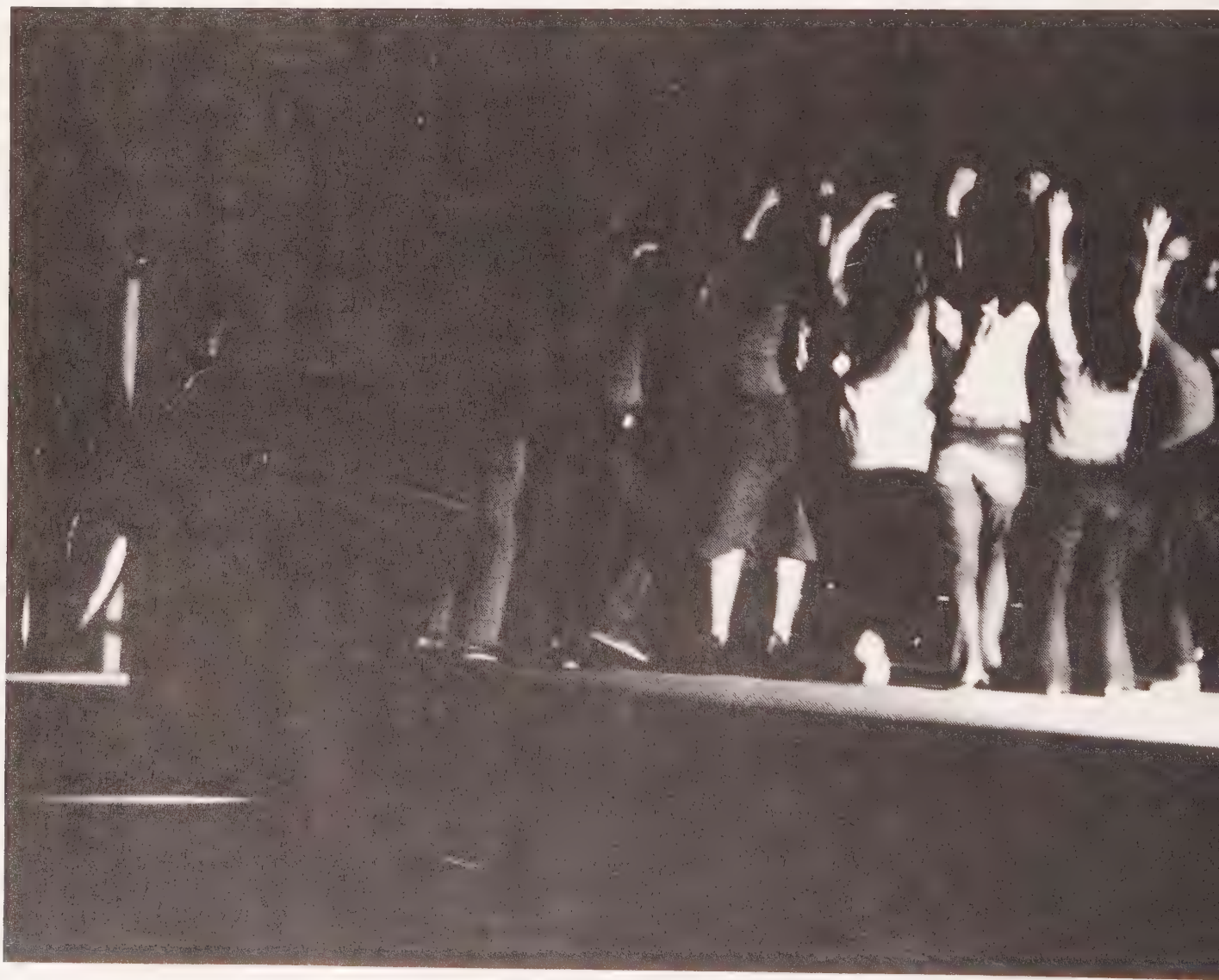
within the group

I recall at the end of a day during the last week of a women's ritual one woman who stood in the center of the circle gave all of us this score: "I want each of you to pay attention to me in any way you choose."

One by one, the women performed this score—some danced with her, others voiced their appreciation of her qualities, others pointed out weaknesses.

She needed something for herself and she used a score to get it.

And all the women not only enjoyed the score but learned from each other's experience.
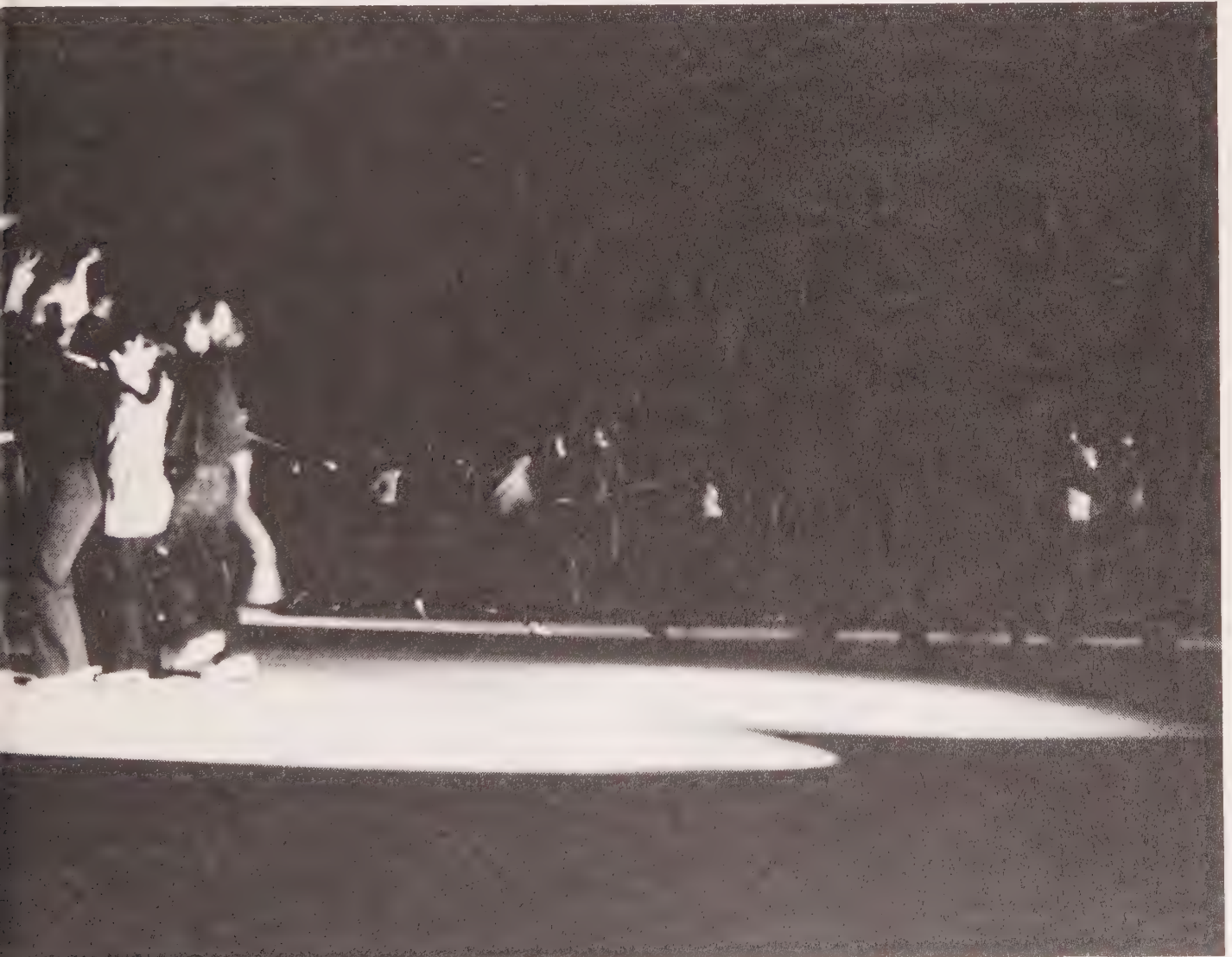
Use of environments

We use environments in life/art workshops and in production workshops as a major concern.

Everything we do takes place in some kind of environment that affects how we feel and react, whether we are aware of the effects or not.

An awareness of our environment can not only enhance what we do but become a liberating resource.

I include as environment not only spaces but sounds, smells, temperature, tactile elements, overall qualities, props, lights, basic character. We use many different devices to sharpen participants' awareness to environment.

We might repeat a sensory walk score in different environments.

We have built a workshop around the notion of having one week in the city, one week in the country in a forest area, another week by the seacoast.

The following is intended not only to increase awareness to environment but to use environment to redirect people's feelings and actions.
(For no more than fifty people split into two groups.)

SCORE:
USE ALL THE RESOURCES IN THIS SPACE AND ALTER THE ENVIRONMENT FOR THE OTHER GROUP TO MOVE THROUGH.
YOU HAVE FIFTEEN MINUTES TO DO THIS.

After a valuation session the group that moved through the environment now become the environmentalists and the environmentalists become the movers.

We might design a neighborhood awareness score or a city score, we might use driftwood at a beach to build a "community" in which to move and make music.

The space where we do daily rituals must be absolutely clean and uncluttered, like a meditation space.

In our performances we might perform on a theater stage or in a polo field, a street corner, a bus depot, or a tennis court.

We are apt to use whatever exists and make the environment a positive force.

We performed one of our most delightful scores on a steep slope in a wooded area with a flood of water coming down on the performers as they climbed on their bellies uphill.

Recycling the workshop into daily life

The last objective of the process, recycling the experiences of the workshop back into life, can be achieved by bringing these experiences into your family, school work, or whatever you daily life involves.

In one case a couple with children brought the process into their children's school life by helping to make a prosaic event —moving from one building to another—into an adventure in collective creativity, group scoring, and communal performance.

Others form their own dance groups, or apply resources in their professions as psychologists, teachers, community activists, or artists.

Sometimes the experience has the effect of changing people's lives in drastic ways: they quit a job; start a new profession; move to another environment.

The African who has been brought up in the tradition of the African way of life has a very highly developed understanding of the double nature of reality. The visible and the invisible, and the free passage between the two, are for him, in a very concrete way, two modes of the same thing. Something which is the basis of the theater experience - what we call make-believe - is a passing from the visible to the invisible and back again. In Africa, this is understood not as fantasy but as two aspects of the same reality.

"Brook's Africa," an interview with Peter Brook by Michael Gibson, The Drama Review, Vol. 17, No. 3, T-59 (September 1973).

Two Dancers' Workshop days

How does all this come together in practice?

Here I will describe two days from the midpoint of a three-week dance workshop in August 1973.

The process leadership team was:
Coleader—black man
Coleader—Jewish woman
Assistant—Filipino man
Assistant—Caucasian man
Assistant—Caucasian woman

The participants were thirty-five people with an age range from 17 years to 55 years, including thirteen minority or third-world people (Asians, blacks, and Chicanos), eight Jews, and one English and thirteen American Caucasians.

The economic range was from unemployed to quite affluent. Education ranged from street-educated to several doctorate degrees.

(We deliberately accepted applicants from diverse backgrounds and achieved this by maintaining a scholarship program.)

The interests in the group ranged from professional actors and dancers to people with little previous experience; students, a married couple, teachers in training, a social worker, an architect.

The purpose of describing two typical days is to demonstrate the type of scores we use; how they get recycled; the feedback process between staff and participants, participants and participants, and staff and staff; how a sense of community begins to build; how scores are learned; the kind of movement approach we use; how we use disagreement and resolve conflict situations; the use of ritual; various media we use; the way all of the various skills and methods link together to form an integration and synthesis of maximum input.

CALENDAR RECAP OF SCORE FOR TWO DAYS

	10-12	12-2	2-5	5-6	6 on
Day 1	Daily ritual movement	Lunch ritualized	Teach scoring	V	Staff meeting
Day 2	Active listen or movement session	Lunch 1-Staff activity list 2-Group makes own decision lunch score 3-Hip-pocket score	1-music 2-clay 3-massage	Differences score for entire group	Valuaction
			Early Afternoon	Mid	Late
				Performance	Valuaction

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FIRST DAY
10:00 to 12:00

Daily movement ritual

Since this workshop was geared
specifically toward dance, we
usually began the day with a
movement session (see description
at end of chapter).
One coleader conducted the
session while the other participated
and two trainees assisted and
gave individual guidance.
In our movement sessions, it is
desirable for leaders to
participate.
Direct experience helps in
recycling the material.
Although that morning's
movement session seemed normal,
there were a series of signals,
like warnings before a storm.
A few late arrivals, several people
deviating from the score itself,
and a disagreement between
leaders as to the pace of the
performance.
These signals were material to
be recycled and dealt with as
resources during valuaction
sessions at the end of each day.
We will discuss this process later.

12:00 to 2:00

LUNCH RITUALIZED

SCORE:
DIVIDE INTO TWO GROUPS—
WOMEN/MEN.
A. WOMEN SELECT AND
PREPARE ENVIRONMENT
FOR GROUP TO SHARE
FOOD IN.
B. MEN COLLECT AND
PREPARE FOOD FOR GROUP
TO SHARE.
BOTH GROUPS HAVE 30
MINUTES FOR PREPARATION
TIME
60 MINUTES FOR EATING
30 MINUTES TO CLEAN UP.

ENVIRONMENTALISTS MAY
CHOOSE A SITE ANYWHERE
IN AREAS COVERED IN
SENSORY WALK ON FIRST
DAY.

The objectives of this score were
to continue the male/female
separation period that had been
started the previous week using
different situations, to
demonstrate how rituals can
emerge from ordinary activities
like eating, and to continue
experiencing a quality of
performance and performing.
Since this score had been done
the day before with the roles
reversed, this repetition allowed
for a recycling process.
The participants did not do a
verbal valuaction.

**In our workshops valuactions
take many forms and often are
nonverbal but nonetheless
conscious.**

In this instance we used
repetition as the valuaction mode.
By repeating what had happened
the day before but reversing
roles we made the valuaction a
comparison with what had
happened previously.

**A powerful method of valuacting
is to learn by observing other
people working on the same
problem you are.
This provides opportunities for
people to say to themselves:
"I liked this," or "I didn't like
that"; "This opens up an idea I
could do another way," etc.
Also, this approach has aspects
of competition in a positive sense
—not as competing against known
standards, but as building on
another's experiences.
Lunchtime:
Hip-Pocket Score (to encourage
diversity):**

The leaders had developed a
feeling that room had not been
available for minority differences
to emerge and be used in
resourceful ways.
A political issue then
current in the San Francisco
neighborhood of the workshop
afforded the opportunity to get
feedback from the third-world
participants.
A leader made an announcement
in front of the whole group just
before the lunch ritual asking
that the third-world people meet
with the leaders apart from
the others.
From past experiences, I knew
that this announcement would
create a stir, and it did.

The cry went up, "Who constitutes third world? I'm Jewish, I'm minority also!" "I don't like being left out— I want to listen in!"
However, the lunch score went on and the third-world group of blacks, Asians, and Chicanos met alone.
"How does it feel to be singled out and now be here as a third-world minority?"
They laughed a lot.
They liked it, and at this point a flow of feelings and talk came out that for the first time revealed differences in backgrounds and the satisfaction in being reinforced by one another.
Then it was time to reenter with the lunch score, and both groups found the reentrance difficult.
As one group was planning a score to ritualize the reentrance the other group had already planned one.
The food group made a procession with the good-smelling food and as they hummed and carried the food they wove into the other group's space.
Smoothly and effortlessly all joined the food procession.
In the next day's score this separation of the third-world people became a valuable resource fed into the process.
It made a breakthrough into differences which had remained submerged and would have either festered or caused apathy and polite ignoring of issues.
Now it could become a positive force, although there could also be explosions based on tentative release of this energy.

2:00 to 5:00

<u>Learning About Scoring</u>

The large group was divided into six smaller groups.
Each of the six groups was given the same activity elements to score with.
For example: carry and be carried, move low, separate male/female.
Each group was given a different environment.
The environment was the variable and the activity ideas were the fixed elements.
Each group had thirty minutes to develop a score to present to the rest of the group.
The purpose was to gain more and more scoring experience and performance experience and to develop a sensitivity to uses of environmental differences.
One group used cars and a driveway, while another group used a redwood grove.
There were four other environments.
Although the basic activities were the same, the six environments created vast differences.
What emerged during performance was a tremendous richness of ideas and variety of material.
Performances ranged from a serious jail scene, to an automobile happening, a hilarious pornographic waterhose event, and an animal fantasy.

This process of collective creativity allows for many unexpected combinations of elements that when brought together result in incredibly imaginative performances; no one person in thirty minutes could possibly create so many dances.
Each one of the six "mini-productions" could under more conventional circumstances have taken forever to happen. This reinforces the notion that collective creativity achieves results that individual creativity cannot.

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GROUP VALUACTION

The issue of criteria for a performance was important in this valuaction session.
What criteria do we use to valuact success in terms of the score itself?
Do we consider performance skill in implementing the score?

In the valuaction discussion absolute standards were not applicable.
The leader's personal expertise as a dancer/choreographer was not offered as a valuactive criterion.
A great deal of discussion centered on how to measure success and failure and how to grow from both.
Questions of accountability arose; some performances weren't as compelling as others, and we discussed whether the problem was in the score itself or in the performance of the score.
Some performances triggered violent reactions among the viewers that surprised the performers.
Although these questions were not resolved completely, the valuaction session brought to light conflicting points of view, disagreements, and certain questions to be followed up in later sessions on the questions of standards and criteria for success in scoring and performing.

STAFF MEETING— VALUACTION

At the staff valuaction meeting there was general agreement that signals of discontent and tension were evident.
These were reflected within the staff itself.
It was clear that something had to change.
What was unclear was what the problem was and how to deal with it.
Even though the day had been interesting and we had worked with valuable material, still there was an undercurrent of unrest.
In attempting to discover what was wrong we asked each staff member to identify the problem, stating his input or opinion on what was "wrong" in such terms as too regimented, not enough variety in movement session, not enough attention to personal problems, and so forth.
We concluded that the problem basically was one of scheduling and too fast a pace.
A score was therefore developed which we hoped would deal with this problem.
The score in essence was to offer a variety of activities simultaneously so people would have a choice and also loosen up greatly on the time factor.

THE SECOND DAY

I will describe this day quite broadly simply to give a sense of what happened rather than analyze methods as I did for the first day.

Morning

In the morning a movement session and a period devoted to listening to unresolved situations were offered at the same time.
People who were dissatisfied in ways that blocked them from full participation shared in valuaction discussions and listened to each other's input.
The movement session which was going on simultaneously went through some alteration in direct response to the needs expressed at valuaction the day before.
The minority third-world group asked to prepare the lunch this day as a follow-up of yesterday.
They wanted to be a separate group to prepare lunch.
The staff had an active-listeing session for two of its own members.
That afternoon, three media were offered to choose from:
1. Chanting and drumming.
2. Clay modeling as scores for movement.
3. Learning a massage technique.
Everyone complained about having to make the choice.
The participants then decided we'd repeat the score tomorrow so that they could do then what they missed today.

Toward the end of the day the entire group joined together to perform a score which two of the participants had prepared for the rest of the group.
The objective was to reveal and appreciate all types of differences: age, size, color, sex, handicaps and physical ailments, and so on.
The score turned out to be terribly funny and outrageously bold as body parts were compared and old, young, fat, and skinny all found their rightful acceptance in the group.

Valuaction

A Chicano woman from Alberquerque began to talk about her experience in preparing lunch with the minority third-world people.
She commented that she didn't understand why someone who was not in the workshop group had invaded their territory by bringing in a birthday cake and arranging to present it.
No one had been aware of this at the time, but it made a big impact on her.
She was asked to confront the person who invaded her space directly, rather than generalizing to the group.
What came out was her deep sense of not being respected, her hurt and anger.
All at once, as she was in touch with these feelings, a flood of tears came, and she shared with the group her life-long experience of teing treated disrespectfully and unappreciated—and how she had suppressed her anger and hurt all of her life.
As she let us into her world of being and feeling we all loved her more and became closer to each other.
Without the need to intellectualize and analyze we all were able to discover the benefit of recognizing differences and letting them be available for our enrichment: a little more humanity in each of us.

DAILY MOVEMENT RITUAL: OBJECTIVE MOVEMENT

Those two days were a part of a twenty-one day Take Part Process.
I will conclude with a more detailed description of our movement and ritual scores and techniques.

The words "daily" and "ritual" have been used to draw attention to the notion that a series of movements have been designed and put together to be performed or experienced each day as part of a ritual in much the same way we wash our faces, brush our teeth, and bathe.
A daily movement ritual is a way of cleansing the body through release of tensions and strains.
Daily movement ritual is a form of mind relaxation, emotional calming, and physical release and toning.
Daily movement ritual is a ritual in the sense it is a technique for quieting the mind and paying attention to our senses.
For uniting body, mind, and feeling in a natural flow of rhythm—life force.

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Daily movement ritual is a way of becoming aware of self, of your body and all the spaces and areas of your body, what you feel like and where your mind is. Daily movement ritual is like a barometer that reads to you or measures for you the particular state you are in, and through this awareness leads you into taking stock if necessary and making changes.
Or it tells you to enjoy your good health and creative energies, and flow with them like a river of purified water.
Relaxation is promoted.
Relaxation relates to both passive and active states but is most easily understood in passivity. To be able to let go, go limp, and relax is a state of mind and set of conditioning factors.
To be able to be active—to use effort and force and remain relaxed—takes careful guided learning of efficient body skills that teaches an understanding of the ways in which the body works from an objective and universal point of view.
That means in terms of the skeletal system, with its leverages. joint alignments, and in terms of the muscular system, with its precise sets of muscles that contract while others release in order to perform movements efficiently.
Active relaxation means using only the effort that is necessary to perform an action.

Active relaxation means having mental clarity about what and how you are doing a movement so your mind and action go together, so the mind reinforces and supports the action.
The daily movement ritual is offered to this purpose: to provide release of creative energies and to integrate body and mind.

Daily Ritual I, II and III use the same objective approach to movement but from three different vantage points.
Daily movement ritual I is based on yielding to gravity, going into gravity.
The movements are done lying and sitting on the floor, very slowly, evenly, and with a sense of the body's weight.
The following are some examples of scored movements in daily movement ritual.

To begin:
Palming—rub your hands together until they are warm, shake your hands to loosen them up, then cup your palms and place them over your eyeballs with fingertips resting on your head.
You can do this in several positions, by propping your back against a wall with knees up and elbows resting on them, or sitting up with knees bent and armpits into kneecaps (this is an excellent position for opening and expanding the back) or lying down with knees bent and soles of feet in ful contact with ground (this position allows lower back to relax into floor).

Palm your eyes until the lids are quiet and heavy and your mind is clear.
Pay attention to your breathing without altering or interfering in any way.
Then very slowly let your hands slide across your face, wiping off any fixed expression, letting your jaw give way under hand pressure. Pause at your chest above your breast.
Breathe into palms.
Let your breath be a guide to draw your movement into this area . . . expand and sink.
Your mind observes your breath. Let it be whatever it is . . . as you sink let your chest receive your palms.
Hands slide down over your breast to your lower rib cage. Repeat action, breath, and move into your palms . . . exhale, sink, and receive your palm.
Notice where the sense of the movement goes . . . follow the movement through your body, out your back, and into contact with the floor.
Slide hands further into the abdominal area.
Repeat.
Drop your arms and rest them at side of your body.
Continue the breathing as a guide to your movements and feel the flow from the base of your abdomen to your head, expanding and sinking . . . soften, heavy, let go, become calm . . .

most important of all your breath
moves of its own accord . . . merely
pay attention.
Breathe into your nose and out
through soft parted lips.
Notice how long a duration for
inhaling . . . how long for
exhaling . . . between the in and
the out is a stillness.
Linger with that stillness until
your breath returns to your body
of its own accord again.
Stay with the experience . . .
allowing the spontaneous breath
to move you . . . rather than your
moving your breath.
Allow your breath to alter its
rhythmic cycle out of your own
intuitive feeling states that are
being affected through this
movement experience.
(Take this idea and develop into
an exploratory experience and
dance concluding with guided
fantasy and the sharing of
fantasies.)
Now slowly begin to slide your
arms along the floor until they
are overhead.
Breathe in and guide your breath
into your arms, lengthening them.
Correlate this with your legs.
Elongate your whole body
guided by your breath, and when
you exhale, let go.
Notice what contacts of your
body are on the floor.
What contact points are off the
floor.
Breathe into areas that feel like
they are holding on.
Press your lower back into the
floor as a point of mobilization
and them lift your arms an inch
off the floor; hold; let go.

Lift your legs an inch off the
floor; hold; let go.
Then all at the same time.
Now let go all over.
Your body is now ready to
begin the first set of movements.
By ready I mean:
ready in mind . . . to observe, feel,
sense, follow with the movement,
pay attention).
Your body is in an attitude of
accepting and relaxation;
your feelings have been calmed.
The first set of movements have
to do with the use of the spine
as explored from a joint action
range.
Flexion, extension, hyperextension,
and rotation.
These motions in relationship to
the limbs and in relationship to
muscular efficiency.
Our aim is to move with the
least amount of effort.
The initial generation of the
movement . . . in terms of
concentration, understanding
of the muscles that contract.

WHAT IS RITUAL?
A way of experiencing your
life rather than routinely going
through it or having it imposed
on you.

A way to rediscover meaningful-
ness in your life and make use of
what's going on around you.

A way to be active rather than
passive in relationship to your
life.

A way of integrating external
life situations with internal
responses, both as an individual
and in family or community
groups.

A way of concentrating on
inner awareness of the way you
live your life and relate to
people, environment.
Out of these various qualities
comes the essence of ritual,
from qualities of transformation
that allow the individual, the
group, the family, the community
to reach a heightened state of
consciousness.

7 Experiments in Precursor of Take

The dated "tickets" shown throughout this chapter are segments of the overall score for the Experiments in Environment workshop conducted in the summer of 1968 by Anna and Lawrence Halprin and Dr. Paul Baum.

This twenty-four-day process in collective creativity made use of three different environments in the San Francisco area: downtown San Francisco, woodland Kentfield, and wild, rocky, coastal Sea Ranch.

Almost forty people of different disciplines—performance, design, teaching, psychology, sociology, planning, dance, growth training— took part in intense experiences to experiment with and open up new concepts of the idea of community.

The letter of announcement said: "We will start with a continued exploration of the individual's awareness and extend this awareness to his interaction with the environment."

HALPRIN SUMMER WORKSHOP 1968

San Fran	Kentfield	Kentfield	S.F. → S/R	Sea Ranch	Sea Ranch	San Ranch	Sea Ranch	Sea Ranch			
CITY MAP	1. TRAILS MYTH 2. BLINDFOLD WALK	MANIPULATING BODIES ...	TRIP TO SEA RANCH	MOVEMENT SESSION	MOVEMENT SESSION	SENSORY WALK	RITUAL GROUP DRAWING	TOUR OF SEA RANCH TRIP S/R → S.F.	D A Y		
1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	
San Fran	Kentfield	Kentfield	Sea Ranch	Sea Ranch	Sea Ranch	Sea Ranch	Sea Ranch	S/R → S.F.		San Fran	
CITY MAP	1. GRAPHICS 2. 1.8PM EVENT		DRIFTWOOD VILLAGE	DRIFTWOOD VILLAGE	FAMILY DRAWING	DEPARTURE RITUAL			O F R E S T		

Environment: Part Processes

From this we will develop the idea of group interaction with the environment, which will lead to the development of an understanding of larger communities. Projects will be based on total involvement and experiences."

The overall score for Experiments in Environment 1968, which is shown in sections throught this Chapter, allowed the group to perform a cumulative series of experiences, leading from environmental awareness through awareness of self and one's own body, how body movement and structure relates to others, group sensitizing and rituals, and how families and communities are formed and individuals live and work together in them.

Several of the scores in Experiments in Environment, which we will examine in detail, turned out to be precursors of ideas, concepts, and techniques that later were expanded on and utilized in many different kinds of Take Part Processes.

shop — July 1-24, 1968

ield	Kentfield			Kentfield	Kentfield	Kentfield	San Fran			San Fran	San Fran	San Fran	Kentfield
		D A Y						D A Y					
3	**14**	**15**	**16**	**17**	**18**	**19**	**20**	**21**	**22**	**23**	**24**
eld	Kentfield	O F	Kentfield	Kentfield	Kentfield	San Fran	O F	Kentfield	San Fran	San Fran	San Fran
		R E S T					R E S T				

place A.M.
San Fran

event
CITY MAP

assignment
start at 11 AM.
Follow the city MAP score
which was mailed in advance
to each student
Travel path through the city
described on each score
UNION Square
Car Barn
Woolworth's

Mon

1

place PM
San Fran

event
CITY MAP

assignment: continue CiTY MAP.-
cable car
Aquatic Park & Pier
adopt the attitudes and
perform the tasks established
in your score..

5.30 END Journey at YEE JUN
restaurant
change places 3 times
during the meal.. meet
members of the workshop.-

Birthday celebration
at 321 divisadero ST.

Performances by: Norma
Kristina
Charles Amerkanian

City Map, Day 1.

This urban awareness walk/ride score is the prototype from which many introductory awareness scores have since been fashioned.

It was designed in 1968 to get the participants immediately into the situation of interacting directly with the environment, and not head-tripping around the workshop (to that end, it was mailed to participants who performed it on the first day even before meeting each other for the first time that evening).

Several ideas which have been useful since were in this early score.

One was varying the "tracks" for each participant so that everyone did not show up in the same place at the same time, thereby distracting each other's attention and altering the daily environment.

(An exception to this was three in the afternoon, when all participants came to Union Square and faced the sun at a given signal.)

The idea of open scoring within a general frame of activities is also represented here.

The participants were instructed to be at specific places at specific times, and given unstructured suggestions for behavior ("Imagine yourself in a place of fantasies and act accordingly"; "Look out and pay attention to the drama of the environment").

From there, all feelings, activities, and inputs were up to the individual performer; the experience could be as rich or meager as he/she made it.

Finally, this score was an early step in the development of graphics for scores that would communicate their intents effectively without impinging on the performance of the group.

Kentfield

event

1- TRAILS MYTH
2- BLINDFOLD WALK

arrive at 15 Ravine way-
assemble on upper terrace....
Blindfold group... walk down
to studio & deck blindfolded
AND in silence...
Separate into 3 groups -
Each group do TRAILS MYTH
in fixed space - then led by
leader blindfolded from studio
through woods to gazebo....
experience environment BEFORE
Seeing it ◁

Tue

2

place P.M.

Kentfield
- upper terrace -

event

1. GRAPHICS
2 - LETTER EVENT.

1. Using brown butcher paper
and crayons do a graphic
presentation of your experience
on the blindfold walk
Share with the group
2- write a letter to a close friend
or family member in which you
share your experience of CITY
MAP
(This letter will reinforce the
motional experience by externalizing it.)

eve

Faculty meeting

Myth Trails and Blindfold Walk, Day 2.

Experiencing City Map on the first day, then coming together that evening for group celebrations got the 1968 workshop off to a vital start.

People were powerfully sensitized to the environment and excited about the next twenty-three days.

The following morning was a time of experiencing their own bodies, learning to move them with others in mutual dependence, and becoming aware of the environment in other than visual ways.

Myth Trails is a score by Patric Hickey from a series of myths that had been used by the Dancers' Workshop for some time as a means of getting people strongly into their own bodies in space and into interaction with others without value judgments on performance or individual expertise.

Here is a description from a 1968 participant's notebook:
"Blindfolded, hold hands; wait on deck.
Breathe, don't break chain, moan-sound, move as wish, don't let loose hands.
One end of chain lying down flat; other end gradually moving in and intertwining toward them. Trail—hands joined.
One on right end begins journey down/across others.
Blindfolded, feeling, touching, hugging, twining in and out of increasingly complex, writhing structure of bodies.
Grunts, suspirations, slap of feet, squish of sweaty hands and bodies. Attention on keeping contact with two other wet hands as mass of group twists, turns, and takes many tight and loose configurations."

Anna Halprin says that taking the sense of sight away and using other people's bodies as the pathway to reach the goal at the other end develops one's awareness of the body and heightens the kinesthetic sense.
When people lose the sense that we all depend on for most of our environmental information—sight—they get lost in space, confused, panicky; the experience of using the line of bodies to achieve the other end brings this disorientation into focus and makes what is a very difficult adjustment for most people into a powerful experience.

Although some participants found this a very sensual feeling and touching score, the prime objective was the direct experience of the kinesthetic sense in space.

Blindfold Walk extended the group-movement possibilities of Myth Trails out into the exterior environment.

From the same notebook: "Still blindfolded in line with hand on shoulder in front, hand of person behind me on mine.
Through hose spray on deck and into wood path.
Experience: heat of clearings, cool of shade, smell of conifers, mutual help of line (pulling up, indicating rises and falls and branches and dangers), heavy breathing, grunts, soft exclamations.
Struggle up steep hill together; back onto a fine level path.
Emerge at top and take off blindfold to terrific view across Bay."

Once again, removing sense of sight markedly heightened the other senses: kinesthetic experience of walking through the woods and being part of a chain of moving bodies; sense of close-by sounds of birds and insects, far away sounds of children, cars, planes; smells of trees and flowers; textures of turf, tanbark and rock under bare feet.

With blindfolds off, participants were asked to draw the experience of their Blindfold Walk on butcher's paper with crayons.

Some beautiful graphics emerged, but the surprising, and most important, discovery was how faithful most of the drawings were to the real spatial qualities of the environment.

Without seeing it in their customary mode of perception, the participants recreated where the open vistas occurred, where the terrain changed, where spaces were narrow or lofty or threatening; and included other qualities such as smell, sound of insects, and taste of leaves and flowers.

This began the idea of externalizing experiences so they could be phased and recycled.

New awareness of the environment of individual bodies and of the group emerged from the performance of these two scores.

These blindfolded scores are valuable to use in all kinds of environments: urban studios, rural environments, the wild seashore.

Each environment can create different sensory experiences for the group.

Myth Trails and Blindfold Walk were used in New York City to get a group of architectural and art students out of their "designer mode" and into different experiences of each other and the environment of a large old studio-loft building, after which they recreated the experience graphically and shared.

Sea Ranch

-Gualala Community Center-

event
MOVEMENT SESSION
-Identification with the Sea-

Passivity -
Relaxation
Letting Go
Following

working in groups of 3

Fri

5

place PM
Sea Ranch

event
DRIFTWOOD
VILLAGE

from 3 - 5:30
Build a structure on
the Gualala Beach using
driftwood & relating to the
environment ... in groups
or singly as you see fit ...

eve   FIREWORKS EVENT
· Free time at
Kruse Ranch ·

Sea Ranch

Gualala Community Center

event
MOVEMENT SESSION

Session was cancelled because
members of the group came
late for breakfast & then stood
around....
Leaders used this as opportunity
to have discussion about group
orientations.. processes..
responsibility.   meaning of
lateness

Sat

6

place P.M.
Sea Ranch

event   DRIFTWOOD VILLAGE
1- Destroy
2- REBUILD as community
Confrontation with Gualalans -

1· Take down the structures
that were built yesterday
...re giving up old structures is a way of finding new

2· Build an Environment
as A COMMUNITY

after the village was built the
group made ritual processions
(accompanied by drums) through it !

eve   Dinner @ Halprin Cabin -
discussion of Gualalans
accusations & attitudes ....

<u>Driftwood Village I and II</u>, Days 5 and 6.

These scores have been used a number of times since as an ideal way of getting people to make direct use of the resources of the environment to produce expressions of collective creativity.

An ocean beach littered with driftwood was the "palette" people used to create their own structures and relate them to one another as a community.

The space and the materials had no "value system" inherent in them, so were ideal for people to use in a free way to create fantasy personal and group environments.

Anna Halprin has used the Driftwood Village score a number of times since with multidisciplinary racial groups, and it has allowed people to work together outside the controlling and manipulating structures of their own daily experiences and environments.

The 1968 Driftwood Village score was in two parts:

Day 5:
Contact the environment of this beach.
It is made up of sand, water, cliffs, and driftwood.
Using this environment and the materials build an environment suitable to this place and your own interests and needs.

Day 6:
Move into the Driftwood Village environment.
Take down the structure that was built yesterday.
Use this as the motivation to build our environment as a community; that is, whatever choices you make must include your awareness of their impact on the whole group.

Driftwood Village I saw the creation of a wide variety of structures: temples, homes, ritualistic and totemic devices, places for relaxation and contemplation.

Lawrence Halprin noted that the kinds of structures and relationships between them recalled atavistically how structures and communities begin; faint lines of communication between structures and down to the water's edge were apparent, similar to those of primal hunters and wild life which gave some early form to settlements. (This half of the score had also been given in 1966, when a similar pattern emerged.)

The selection and placement of structures also revealed an instinctual sense of community formation: the focal point structure at the center of the complex, the totem atop the cliff, the communally built largest structure.

The destruction of Driftwood Village I to make way for Driftwood Village II the next day was scored to enforce the concept that "giving up old structures is part of the way of finding new structures."

It brought the individual and subgroup experiences of the day before into a total group experience of collective creativity.

Participants learned to work with the existing resources of a community environment to create the sort of place they wished and to "live in it" together through development of spontaneous rituals.

From Anna Halprin's notebook:

"Driftwood Village II evolved into an intense group experience that included a way of working together in which everyone moved along and participated and constructed everyone else's structure.

Drumming, chanting, dance processions, playing, all types of rites and initiations took place.

Great day!—our community is building foundations for future experiences—positive nature."

Since the 1968 workshop, the processes of collective creativity conducted by Dancers' Workshop have concentrated more and more on the idea of community: communal performances, communal celebrations and rituals, creation of communal life/art myths.

This has evidently had a strong effect on the performance of Driftwood Village.
The group now spends an entire day creating and dissolving its Driftwood Village.
People do not create individual objects and structures any more, but move at once toward the creation of a common environment.
This indicates that their sense of community has been well established in the workshop by then (usually about halfway through the workshop).
The process of dissolution of the village has become as important as creating it.
It is ritualized.

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The return of the materials to the sea summarizes the closure of the group experience; the group feels that by removing the imposed structure that it has created and bringing the parts of the environment again into relation to the sea, it has insured the continuation of natural processes.

A beach of driftwood is not the only place such scores can be performed.

In New York, 25 people who had shared the experiences of an awareness walk in lower Manhattan for a full day brought found objects into the process center and worked with them and with other materials (swathes of plastic sheeting, parachutes, lights, graphics, musical instruments, recorders) to create an evocative environment and perform rituals in it.

The interactive responses of people and the environments they create can be sustained for long periods, movement building on movement, ritual succeeding ritual, chants and rumming rising and falling in intensity to echo and give the heartbeat to the group's actions.

Building an environment and performing in it creates group identity and allows people, over varying lengths of time, to become a community of interactive creators.

Transforming environments collectively can liberate many new possibilities as well as alter familiar places so that they do not inhibit performance or bring their own special qualities (of a museum, school, dance studio, etc.) too heavily to bear in influencing group activities.

Making structures that realize the three-dimensionality of spaces can change people's perceptions of the space, as they frequently do in group processes at Dancers' Workshop, where participants erect structures and transform them with different transparent materials, lights, slide projections, and sounds.
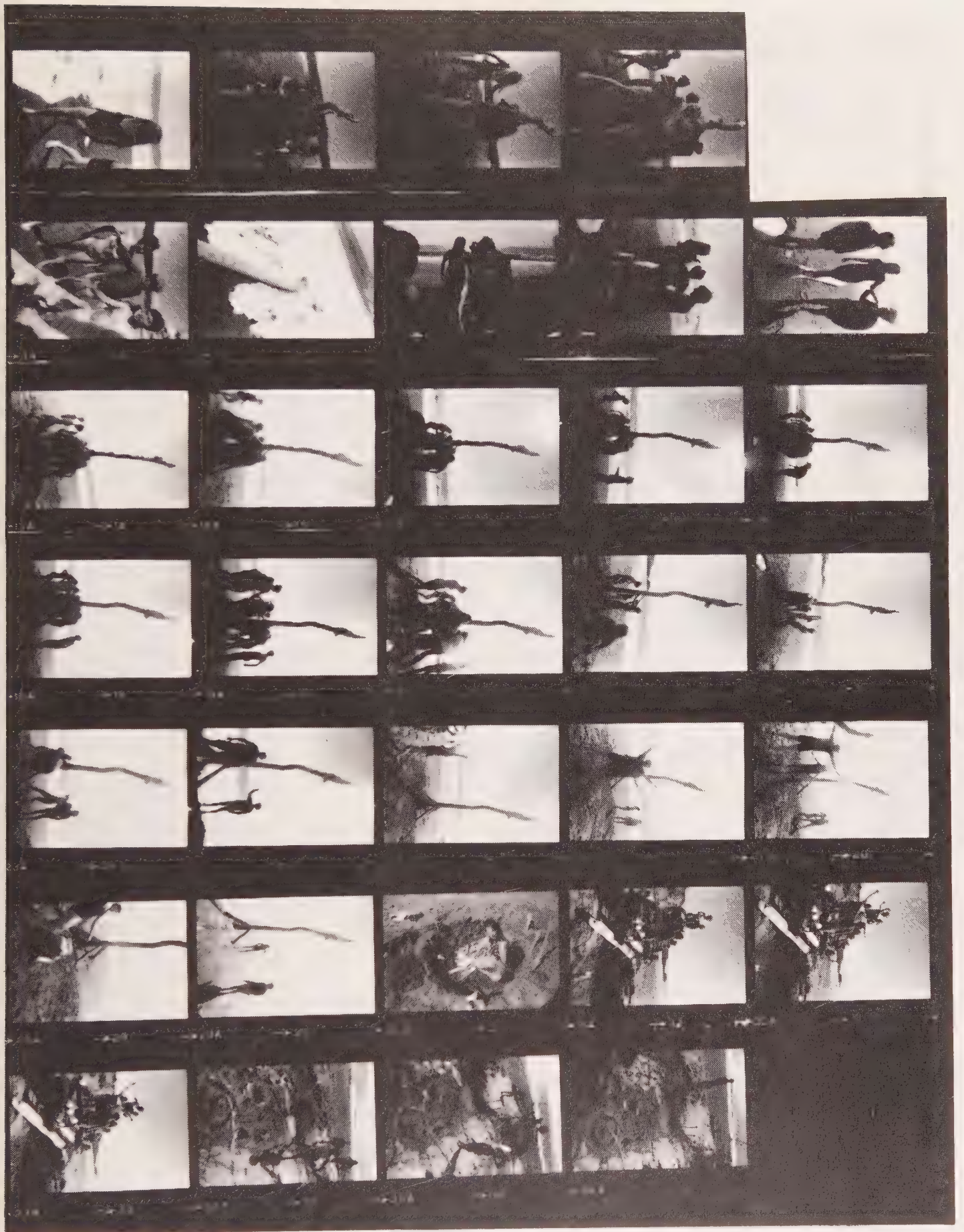
event

SENSORY WALK
cabin area to Big Cove

1. Enter the environment and be in it for 2 hours in complete silence. Experience by isolating the senses...

2. Free associate. Write words. with left hand. Share your words describing sensory walk with someone else.

Sun

7

place P.M.

Sea Ranch

event

FAMILY DRAWING

Family graphics. As a community process develop the structure families through drawings - together on large sheets of brown paper. maintain your own family member character throughout. then explain the family. Faculty evaluation understand the structure thru graphics only

eve

ECOLOGICAL LECTURE at Sea Ranch barn by Larry → on the Sea Ranch...

Family Graphics, Day 7.

A score given by Dr. Paul Baum when the 1968 workshop was at the end of its first week together probed into family relationships; how they come about, how people interact in the family structure.

Separating the group into smaller groups of eight, Paul gave the score: "Everyone assume a family role within your own 'family' of eight and stay in that role for the entire time of this performance—two hours.

Working as a family, create a large graphic statement of what your family is about and what the relationships are.

After two hours, we will share and explain our family graphics to the whole group."

Some incredibly powerful material emerged from this exercise—poignant, searing, disturbing, humorous, ebullient.

One family was composed of a ninety-year-old-grandmother, father, mother, daughter, son, and a son who died in childbirth.

The amazing tensions set up by the relationships went past the graphics and became a performance up and down cliffs at Sea Ranch.

The unborn son and father vied for the living son, with the mother and daughter acting as "Greek chorus" agonizing over the conflicts of their loved ones.

The grandmother finally sat rigid at the top of the cliff, an icon of the past, and withdrew from the fray.

The conflict continued down to the ocean, where the ghost tried to call the living son into a watery grave and the father tried to keep him back.

Graphically, the father had tried to exorcise the ghost by destroying his symbols on the scroll, but the tensions became so heavy they had to be dealt with in this symbolic performance.

Other families became quite different entities, happy and laughing.

Roles that people picked were as significant ("Alfonso the chauffeur" or "the family dog") as the graphics that were produced.

They showed that people had become comfortable enough to do some serious role playing by the seventh day, what their needs might be (to be father, to be unborn son), and what they thought their roles in the real life of the group were, or what they would like them to be (two of the group leaders became teenagers with far fewer responsibilities than they were carrying in the workshop).

Sharing of the family graphics showed participants that the family can be as significant a persona as its individual members, that what individuals in the family do with their feelings and how they interact creates a com-munal structure—a Gestalt—that has powerful characteristics and impacts of its own on the members.

In the workshop group itself, the family graphics score and perfor-mance contributed to a "caring for" by members and the group.

It intensified group identity and made the group like a second family for the participants.

place A.M.
Sea Ranch

event
RITUAL GROUP DRAWING

using roll of white wrapping paper - 100 yards - group paraded to turn around and graphically & through movement performed a graphic group-drawing ritual

Procession back with paper

Mon

8

place P.M
Sea Ranch

event
DEPARTURE RITUAL
1. water - cove offering
2. "I AM" statements

1. Paper from morning went gathered and as ritual offered to the sea. burning at waters edge casting into sea
   Intense interaction between people about group & their feelings
2. WRITE words about your experience and then put them into sentence using "I AM" to begin

eve

DINNER AT SEA RANCH RESTAURANT

Ritual Drawing and Departure Ritual, Day 8.

The time had come for the group to leave Sea Ranch, where it had shared many intense experiences for five days, and return to the city.

Two scores were designed to ritualize this departure, a graphic re-creation of Driftwood Village and a departure ritual offering this re-creation symbolically to the natural elements of the environment.

Ritual Drawing.

On the morning of the eighth day, the score was given to proceed with a large roll of white paper and graphics materials to a cleared space in the meadows a short distance from the Halprin cabin, and create a collective graphic statement of the Driftwood Village experiences.

From Anna Halprin's notebook: "Immediately formed a procession with the white paper carried aloft, a drumbeat to hold it all unified, individuals dipping into the fields for special offerings of grasses, flowers, bugs, etc.

Arrived at the platform and the stunning effect of the white paper rolled out on the black, black asphalt stimulated exploring graphic statements of how the paper was placed.

Offerings of ferns, flowers, grasses, etc., were made on and around the paper.

People separated into subgroups and began improvising and mixing media.

Moving, drawing, playing, playing instruments, ritual fighting, etc., until energies ready for another change.

Began to gather paper into massive sculptural shapes and gradually made a procession back to the starting place.

This time the paper was left suggestively on the point of a knoll leading into the ocean cove, while we suspended the ritual for lunch.''

Departure Ritual.

In the afternoon, the group was given the score to assign the paper ritualistically to the elements.

A ten-minute time of silent concentration was follwed by a silent procession bearing the paper down into the cove.

There people separated and created their own rituals to answer this departure rite: burning the paper in the recesses of a cave so that the burnt offerings rose into the sky, climbing to the top of a rock to dispose of the offerings, merging with the water and seaweed to become one with the offering and the environment.

Some people felt a mystic connection with the event; others became disturbed by what they saw as a violation of the natural environment with manmade things (paper).

A whole kaleidoscope of activities resulted: people performing individual or shared rituals, a few compulsively flinging paper from the cliffs, others grimly setting about to restore the environment, some pained by the scene and withdrawing from the ritual.

Afterwards, a score: ''Complete the sentence 'My experience was. . . and share it with the group.''

The response of one participant: ''My experience was of a priest or sybil or guard over some ancient pagan rite, where I burned the papers (offerings) in the sacred cave that was the passageway to the place I was guarding.

The ashes were crumbled at the entrance and sent to drift on the wind and up the cliff face as auguries to be read by the people— glittering blackly as they few up and were broadcast all about.''

One participant, in tears, berated the group for violating the spectacular natural environment.

Others felt it as a very moving ritual at the end of important experiences together, that the paper was of natural elements that would be absorbed and recycled as part of ongoing natural processes.

The leaders of the workshop spoke of their love for the place and the special experiences that everyone sharing in the workshop had given to it and them.

The Sea Ranch phase of the process ended on a very feeling and sharing note.
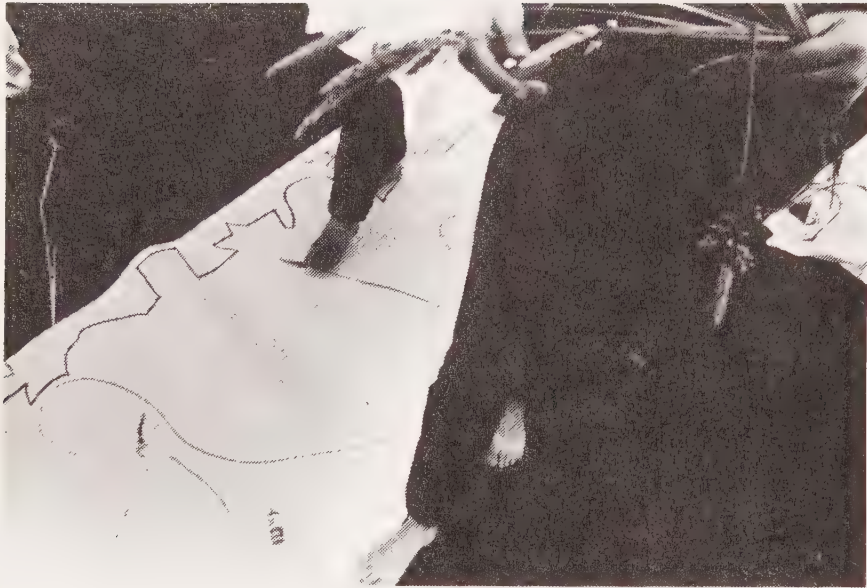
In Take Part Processes since 1968, we have (usually) recognized this need for scores and rituals to terminate group experiences.

When we have not made these provisions, or have designed inappropriate scores to terminate processes, both the process leaders and the participants have been let down.

In one community planning process in a Midwest city, we scored the workshop to end in a group vote to decide on which project of several the group had developed would be the "winner," what the majority wanted to be built.

This turned out to be the wrong sort of score for this process. Everyone felt somewhat let down, after two days of creativity together, to be confronted with a prosaic vote-taking, and the voting process did nothing to accommodate the feelings of those whose project was not selected.

It took several post-process sessions of discussions to get people's feelings together again and to proceed to the next step of the design process.

Instead of having a voting score, if we had dealt more in terms of what people who supported different projects were agreeing on about their environment, what the areas of congruence were for the future, the participants would have come away with more material that they could use later.

The elements that Dancers' Workshop usually emphasizes in closure or withdrawal scores are returning the participant to his/her self after intense experiences in collective creativity, and generating a feeling that the energy and feelings and new information need not stop but that there are continuing processes that can flow from group experiences.

The score: "Tell each person in the group what you think he has to work on now.
Tell each person where you think he has changed.
Tell each person what he means to you," has these elements of returned self-awareness (as compared to self-group awareness) and continuity (what participants need to work on when they get back home).

Also, many times in long-term workshops participants stay around for some time after a process is over, loath to break up the "family" and leave the togetherness it has achieved.

People give parties and go on picnics and excursions together, and a slow phasing out takes place, until they are satisfied to return to their everyday lives.

Beautifully designed and well-intended closure scores do not always work the way the scorers intended, as we shall see when we examine "Our Community" of the 1968 Experiments in Environments.

The main point is that departures are as significant as beginnings—perhaps more so, because a community has been formed—and extreme care must be exercised so that they are fruitful.

Kentfield

event

NAKEDNESS
cultivate awareness & appreciation of the body -

oil bodies · work in pairs

Bathe partner.

Move through the Kentfield environment in nakedness particularly ➔ | NET | Slope | woods

Wed

17

place P.M.

Kentfield

event

NOTATION SYSTEMS

1 - Lectures on notation systems: general principles - various types - applications - { Harry to record feelings & personality types { Paul Rothskah, Leary Music - new approach { Charles

2 - MAKE a score for a 5 MIN. dance using your own notation system.

PERFORMANCE :
Individual scores notated in the afternoon ... select performs in silence ... score tells everything

- - - - - -
Pool - with names of members of group on page & relative form of placement !

Nudity, Day 17.

Throughout the workshop, there were scores by Anna Halprin designed to get people into many forms of body movement and discovery of what their bodies could do and what their structures were.

At the Sea Ranch during sensory walks some people had discarded clothing to have an immediate sensory contact with the environment.

Not everyone had voluntarily adopted nudity, however—remember, this process involved architects and teachers and others to whom nakedness came much less naturally than to performers and dancers.

At the outdoor worskhop center in Kentfield on the seventeenth morning, the group was given massage scores to relax them, let them feel the makeup of each other's bodies, and—at their own speeds—adopt nudity as a natural state.

The point in many scores dealing with nudity is not how naked people can get, but how confident they can feel with their own bodies and how trusting and non up tight they can become with the group.

The 1968 score was very simple: To massage your partner's body and become aware of its makeup.

The operative question concerning nudity was: "What are your objections to removing your clothes for a massage?"

This approach, not demanding but asking, puts the responsibility for being clothed or nude on the person instead of behind a stalking-horse of societal moralism.

It liberates people from their fantasies of what other people will think.

If there are objections they can be spoken and dealt with.

(In some workshops sexual competition, different sizes of penises or breasts or bellies, age of bodies, have become important issues for the group to deal with together.)
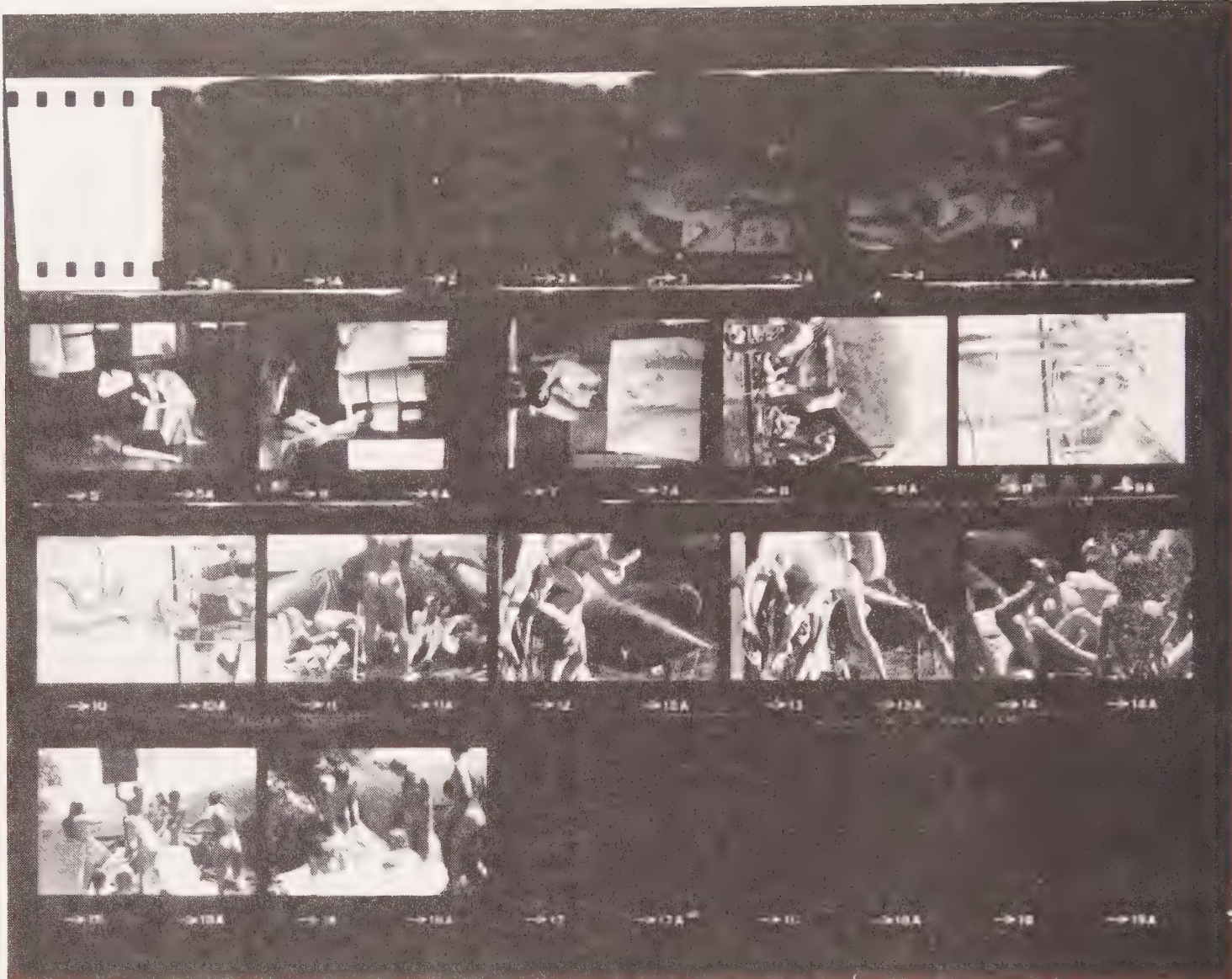
Before long, everyone was nude and remained so through lunch and for a walk together through the woods, revisiting the path of the blindfold walk and a nighttime ceremony of a few evenings before.

A week later, at the end of the workshop, a hilarious final event was the "class photograph," when the participants posed clothed (pre-workshop) and nude (post-workshop) to symbolize the opening-up process that they had experienced.

(Comment by Paul Baum: "When you reveal yourself to others, you change the self that you are."

He meant this to refer to feelings, but it applies as well here for people unaccustomed to doing this.)

The idea of nudity is not necessarily to make everyone get naked as a jaybird just for the effect.

Nudity, movement, and body awareness together in particular kinds of Take Part Processes are ways of ultimate sharing and trust as well as major statements of the individual's self-confidence in his/her own body and pleasure and self-acceptance.

Calendar Day 22 (Mon)

place A.M.

San Fran
321 DIVISEDERO

event

"⊕UR COMMUNITY" →

→ Work at 321 Divisedero
• without leaders •
wrote comments on paper
circles about members of
group...
Started plastic environment
in STUDIO 1
Used STUDIO 2 as
meeting PLACE

Mon

22

place P.M.

San Fran

event

OUR COMMUNITY
(continued)

graphics in Kitchen
Discussion of process
attempts to develop a
MASTER SCORE
Pad in KPFA Room
Developed outside entrance
corridor as environment
Selected Planning Commission

eve

Meeting of the
PLANNING COMMISSION ⇩

Calendar Day 23 (Tues)

place A.M.

San Fran

event

→

Meeting & discussion in
upstairs lounge
◉ Struggle with process
Movement session
Began to follow score

Tues

23

place P.M.

San Fran

event

⇩

Big meeting STUDIO 2
Bottle as organizing
Symbol
⇨ Heavy discussions
Finish plastic environment
STUDIO 1

eve

SLIDE & LIGHT SHOW
STUDIO 1

Our Community, Days 22 and 23.

It was close to the end of Experiments in Environment 1968.

The group had been together for almost a month, experiencing new feelings and working in a process that was to evolve into the Take Part Process based on the RSVP Cycles concept.

There remained two major scores: (1) creation of a community statement by the entire group and (2) departure activities to ease the transition back into daily life.

In the Dancers' Workshop studio on Day 22, the participants were given the score:

1. Do something that defines in an external form the unique configuration of yourselves as a community.

2. The group is to realize this a community process.
The resultant or product is to be for you, the community (outsiders may be used, but there must be reasons for their use).

3. Make a master plan first (there are certain dangers to predict about the layout of the studio) so that everyone can visualize what is happening and so that you can explore and tighten what you do as you proceed.

4. Be sure to establish a motivation.

Process (given by leaders): 1. What distinct patterns of behavior have you observed in other people in the group?

2. Take 15 minutes to write a short sentence about the behavior of each group member.

3. (a) Will you accept those patterns?
(b) Under what conditions?
(c) If you wish to change them how would you go about it, using what mechanisms or controls?

4. As part of community development be aware of the process of developing the goal as an agreed-upon process.

The group was never really able to perform the score.

Parts of it were done right away (writing about the behavior of each group member on circles of paper passed around the group), but the larger issues inherent in "do something that defines in an external form the unique configuration of yourselves as a community" were never successfully confronted.

The communal building and ritual making that had taken place at Driftwood Village II and the Ritual Drawing and Departure Ritual did not happen here.

People began to become tense at not presenting a "product" to answer the score.

Subgroups formed doing separate projects; sometimes individuals started their own projects—painting, doing supergraphics in the hall to connect areas, and so on.

But there was no "master plan" as the score had stated there should be.

Old forms of group behavior reasserted themselves: the community meeting with pushy leaders and complaining followers, unhappy individuals advocating certain procedures and copping out if they weren't adopted.

From Lawrence Halprin's notebook:

"People are not listening, not thinking.

Worrying about everything instead of their own tasks.

Revolutionary movements.

Inability to follow through.

Fear of hurting other people's feelings.

Inability to separate issues.

Sexual difficulties; women introduce side issues."

Eventually the group opted for an "establishment" score of its own.

A "planning commission" was elected to oversee the process, and by the end of the second day of the "Our Community" score a three-dimensional, multimedia environment was created.

It was, most people felt, a compromise rising out of group anxiety that nothing would be accomplished.

But there was a major lesson learned from this anguishing two days.

In the words of Eve Corey, a participant:

"If, as a final project, we make nothing and end feeling frustrated, we have perhaps taken in what we have been offered and it has become ours to use separately in the future.

We must go beyond past structures even if it means finding nothing today.

Then we can understand process as an open-ended thing.

Out of the chaos, the rankling, we find something new to take outside.

Keep moving; accept the spaces where nothing happens. Waiting is the hardest part. If we've squeezed something dry, then we've mastered it and are ready to use it in moving on."

The process leaders learned from this confrontation as well.

The score—one of the most important in the workshop—was given at the wrong point in the process, and with insufficient time for the group or the leaders to handle the maelstrom of feelings that it caused.

One of the process leaders had disagreed with the score and its timing all along, and another thinks the score was unclear as given.

A need for ways of handling group creativity emerged.

RSVP Cycles have come from that perception.

A positive point was that the group had been together long enough that it did not try to cover up its agony at not being able to handle the score.

People were at least working with patterns of resistance, finally, and that is where the good knowledge such as that articulated by Eve Corey came about.

In later workshops, we knew enough to help process, to be as leaders committed to the idea of process and participation, not get hung up on anxiety about the group's producing products.

The duty of leaders and facilitators is to help people participate, to encourage them to experience process together, not to cheerlead them into making some specific statement or evolving some particular result.

The good part of the "Our Community" score was that the participants for the most part finally accepted the idea of process rather than product, and the leaders themselves perceived their proper roles as process enablers, not sidelines coaches for "success" in terms of reaching goals.

place A.M.

Kentfield

event

MOVEMENT SESSION
structural balance

Isolate parts of the
body
RE-assemble body
Posture alignment

}

Indiv
iduals

MEN'S & WOMEN'S DANCES
each group modified others
dance through the use
of sound - - -

Wed

24

place P.M

San Fran

event
1 GROUP PHOTOGRAPH
2 SELF PORTRAIT CLAY
3 SUMMARY - our community -

1 - group photograph with
& without clothes - - -

2 - Self portrait in clay
front terrace 20 minutes -
description of portrait
using "I AM" statement

3 - Leaders - review & analysis
of the "OUR COMMUNITY"
assignment - discuss process

eve   announced weekend abalone
hunt

FAREWELL PARTY

✳

**Final Day Departure Rituals,
Day 24.**

The final day was rich with seven
scored events, a time when it was
impossible to draw aside and be
sad at the ending of the group
experience.

A movement session began the
day: Isolate, then reassemble
different parts of your body.

Deal with possibilities of lifting,
supporting, working against pres-
sure and weight; cantilevering,
posture alignment.

Women's and men's group movement.

Score for a performance of what the leaders had observed happening during "Our Community," namely, women castrating men by defusing and diverting all process discussions, and the men's letting it happen.

Group was separated sexually and asked to make a performance. Women moved in communal terms, tender and caring for one another, tempting but rejecting men; looking haughty, insular.

Men let out in burst of showoff masculinity, climbing into pyramids, yelling, lunging at women; finally infiltrating women and including them in dance.

"Class" photographs.

During lunchtime everyone decided to have a final group photo made, then to have two—one reflecting the group before the workshop and one at its end.

One clothed, one naked.

A great deal of laughing, joking, clowning around.

This "hip pocket" event brought the group very close together again.

Everyone stayed naked for most of the rest of the afternoon.
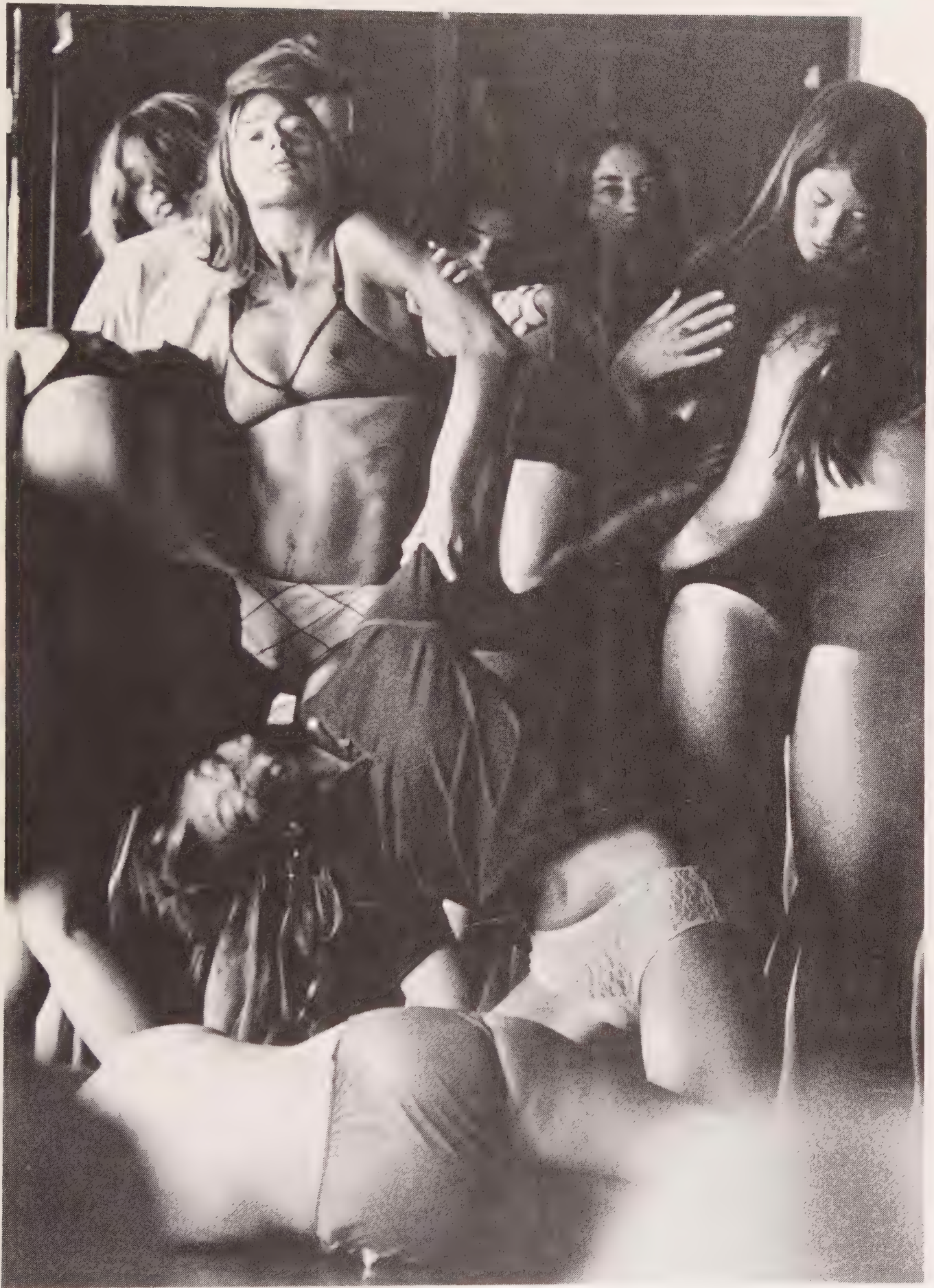
Self-Portrait III.

At three points during Experiments in Environment, participants were asked to make a self-portrait: once at the very beginning they were asked to make a drawing of themselves in their notebooks; at approximately midpoint, they created life-sized collages of themselves the way they perceived themselves then; and the final day, everyone sitting in a circle in the outdoors, they made sculptures of themselves in clay.

"I am . . ." Having made a sculpture of themselves, people went around the group, showed their self-portrait statues to the others, and completed this sentence: "I am . . ."

I am becoming more and more open to people and experiences, letting down the walls to let things happen.

I am active and moving in every direction and reaching out and excitable.
I am three-dimensional.
I enjoyed very much making me and I used various parts of myself to make me.
This was the most important part of me to me.

I am a childlike women.

Summary.

Out on the back terrace in the redwoods, a group rap session led by the three leaders who recapitulated their areas of speciality: Paul, family organization and feelings; Larry, planning and design of environments; Ann, body feeling and movement.

This was the wrap-up of where everyone had been and what they had done together.

It was the final "statement" of the workshop and was followed by a
Farewell Party.

"Glad, sad, angry, loving, bemused lingering kinda drunk last party.

Everyone circulates and shares something with everyone else.

To bed finally.

Breakfast next morning good with people who stayed on and slept all over the hill—and everyone finally drifts away slowly . . . ."

And a final score that people were to do after leaving:

Write down these things:

What did you give to someone?

What did someone give to you?

What are your regrets?

Experiments in Environment bore most of the seeds of future Take Part Processes.

Scores were designed and performed that would be refined and reused over the ensuing years in a variety of ways to reach a variety of objectives.

Awareness scores have been used many times since in both performance and community workshops.

Graphics and self portrait scores have been applied in dance, movement, and training workshops

Compare the scores in this chapter with those in Chapter 6 and Chapter 8 and you will see how these variations can answer different needs of different groups.

For instance, the final class photos for Experiments in Environment and the final class photo for the Yountville community planning workshop (Chapter 9) look very different, but the reason for performing them was the same.

As you read the following chapters, glance back at this one occasionally and you will see where some of those ideas and scores were born.

That was the reason for taking you through a tour of our experiences in Experiments in Environment.

Finally, here are a few comments by participants made about a year after the 1968 workshop, and a recent in-depth interview by Dr. Paul Baum with participant Chip Lord.

The discovery in the workshop that the making of life is art, that the only difference between art and nonart, life and nonlife, education and noneducation, is the level of awareness, was worth more than I can say.
  Bruce Bonine.

I have one thing from the workshop that I feel very strongly—that you don't have to be trained as a dancer in order to dance and you don't have to be trained as an artist in order to draw or paint or create.
You may have a greater range or more immediate intellectual contact with the art as it exists if you are trained, but not necessarily a greater license to do it.
  Betty Weismehl.

It should be less difficult to do courageous things—or more difficult to do less than courageous things—Ann Halprin.

This has to do with responsibility
  Doug Campbell.

The experience was unique in that it made many changes in me; exposed a lot of myths I had been tolerating in myself.
I had been growing in one direction.
The workshop absorbed that and then helped me, as a catalyst, to grow in other directions.
  Mike Doyle.

I am now into: making art out of things from life; minimal art; theoretical physics.
I am still trying to make art out of the workshop.
Something about the basic sanity that can come out of a group living like that.
The necessity of observing certain things that pass, and keeping just the right distance, is very beautiful.—Doug Campbell.

Interview between Chip Lord and Paul Baum:

(Chip Lord came to the Experiments in Environment workshop directly from architectural school. He later helped form Ant Farm, a well-known, innovative, and experimental group of artists and architects primarily interested in architecture as a conceptual and communications art.)

P. I suppose the simplest way to approach the workshop itself is chronologically. . . .
Was there anything specific about the first day that gave the overall experience a special meaning?

C. Well, in a sense, all the apprehension about what it was going to be was intensified by being out in the city with other people doing it too; and you didn't know them. And you had to be aware of everything that was going on, sort of led on and into opening up all your senses to those kinds of things.

P. That sort of says to me what I think was most successful about the first day, that it formalized the experience of joining the workshop—did not resolve it, but put it into a form that allowed an assimilation or awareness of it. What comes next in your mind?

C. Driving up to Sea Ranch. I remember some movement sessions.
The actual driving up to Sea Ranch, which wasn't exactly a formal event, was very meaningful.
It paired different groups off in different vehicles. . . .
There were structured stops to observe the environment.
I remember clearly the drawings I made when I went up.
Clear line drawings with both the background and foreground being in focus.

P. Do you have any idea why the image of these drawings remains with you?

C. I think that was the first free hand we hand at recording anything, what to record and how to record.
The style I chose was mostly getting into myself.

P. What was it like at the Sea Ranch?

C. There was the experience of setting up a campsite, that was interesting, informal, and the way in which people related within it. I was very aware of relationships outside of it, what people took away from the event.
There were couples who continued being couples and others who experienced being in the group even when it wasn't structured; lying around the campfire.

P. Were you wanting to pair up or extend to group feeling?

C. Extend to group feeling, but getting to know the individuals. That is an important dimension to me when in a group, whether to stay with the group or to pair off.
I've certainly had the feeling that pairing off is a cop-out, for me, a way of isolating people from the process.

P. Where should we go next? To particular events?

C. I remember the driftwood event. I have recently been to a beach similar to it.
The environment there is so dramatic to someone who hasn't been there before.
That was really a knockout.
We built things out of driftwood. One part of that was getting back to just play; getting back and not feeling uptight about playing in the sand.
I think being in a group enables this to happen, everybody gets into that.
Going to the beach, I just naturally get into moving sand around and forming things out.
But because it was formalized, it became easier.
I remember one day was structured individually and the next day was in groups.

P. Yes, I remember the first day was left open, as an individual day.
Do you recall yours?

C. No, but I recall a competitive sense.
I remember that working as individuals becoming competitive, building the biggest, highest.
I don't think that was dealt with.

P. I think it would be interesting to speculate at some point what issues weren't dealt with and why.

C. I think it reoccurred in Kentfield.
There was almost an artificial feeling of doing things that arose.
People got a sense of the fact that they were to be working as a group, which sublimated the competitive instinct.
At some point if you went off and built an individual environment, then you were not supporting the group effort.

P. What about the multidimensional aspect of the workshop?
What your thoughts were about the different aspects that were included, where you think it added, where you think it detracted?
What was missing, what was gained?

C. I was learning things I didn't know in the movement sessions, and the dancers probably were learning more things they didn't know with the driftwood village and observing the environment.
Also the workshop was structured into three different catagories, whether you, or Larry, or Annie was leading the session.
One sense that gave is of a sort of specialist approach.
I don't know if it suffered from that but I think there were some movement things that Larry was as capable of leading as Annie, or you, or it could have been mixed.
I remember once in Kentfield your making comparisons to family members, which people related to which family.
We did that family graphics at Sea Ranch too.
Was that structured as role play?

P. In the family drawing statement, we were broken down into family size.
People were given the choice of a family role.
There may have been others too, I can't recall; I think that was a frequent frame of reference of mine.

C. Another night I remember at Sea Ranch was the night we went over to Sea Ranch recreation room in the barn, and Larry spoke with slides about planning Sea Ranch and it was totally boring.
I think I went to sleep.
I don't think it related to the experience of the workshop.
I think it's difficult to have a specific goal, a specific amount of information, in planning a workshop.
How do you bring it to life without turning it into a lecture?

P. That is why I think your comment about the movement experience being instructional to you is extraordinarily interesting—when something seemingly experiential as pure movement turns out to be pure learning.
That's really an important thing to keep in mind. . . .
You said that it has been useful to you in the specific understanding of dealing with another body.
Do you think it has affected your work, the nature of your work, your profession?

C. I think it has, but it would be hard to say how.
In the year following the workshop, I was in a situation where I recreated some of those movement exercises with a group of people.
I didn't feel competent enough.
I felt like I had learned a lot and knew more than the people I was dealing with, but I did not feel totally confident if a question came up to be able to deal with it.

Annie is so clear about what she is doing.
She really projects that.
She knows exactly when you're not doing it right.
Once you've experienced that sort of a feeling you can do it with others.
Once you've done it, that's sort of a trap.
You shouldn't have people going out and leading sensitivity and movement groups, when maybe they aren't qualified.
That's one place where I directly applied that knowledge, and the other is just with another partner.
Just basic ways you touch another person's body.
It has all stayed with me and I really think that is valuable.
It probably translates into a video-camera, looking through it.
The way you frame, the way you look at a person's body.
A sense of movement when you're recording something or when you're framing something.
It probably translates into architecture or design but it's not as literal or easy to say how it does. . . .

I carried the workshop with me for almost a year.
It was a very strong influence.
I would continually come back and relate to it as a measurement for what I was doing in everyday life, such as relationships with people.
I used my memories from the workshop to gauge things.

I hadn't really thought about that 'til now.
Its influence eventually waned, but I remember it remained particularly strong for some months.
That was the period when I was getting myself together.
I was figuring out what I wanted to do and extricating myself from the course I'd been plying before the workshop for two or three years.
Sort of taking control of it myself.

P. Could you sketch in some of the details of that change, Chip?

C. I stayed in the Bay Area for about five months after the workshop was over.
Doug Michels came out to join me.
The Ant Farm was founded at that time.
It is interesting that it was founded in a time that was very confusing to me.
In terms of the Ant Farm, it was a time of a lot of ideas or a lot of fantasies about what it could be in the future.
That one thing that it revolved around was the idea of educational reform, because we were both close to the experience of just coming out of architectural schools.
It was easy to criticize the way we were doing it.

The workship was an influence in that what we were proposing was a summer workshop, conducted in San Francisco, where architectural students could come and work on the basis of self determination.
We would just provide the space to do it in and the tools and a certain amount of resources.
The rest was up to them.
Because of the workshop experience, I knew exercises I wanted to use to get them into that creative experience.

P. I am laughing because the issue of authority was never specifically resolved in the Experiments in Environment workshop.
One of the issues, one of the influences, that you were reacting to in the design of your workshop was that unresolved issue.
You did guess that some of the issues that weren't solved in our workshop would get finished afterwards.
The people would go on with the problem and solve it for themselves when and where they needed to.
Certainly the structure you described wasn't that antithetical to our 1968 workshop.

C. Being that close to the workshop I believed in a certain amount of authority in the way the workshop was structured because I had obviously derived certain benefits from it that I certainly didn't want to pass over.
What was interesting in doing the Ant Farm project as an educational reform was that we wrote it up and submitted it to foundations for grant applications, and sent it to architecture schools.
We were working within the establishment to get to a more nonauthoritarian way of doing things. . . .
What we were successful at, what we had already done, we did more of.
At that time in the late sixties, it was supergraphics, which we had both already gotten a "name" in.
After a semester teaching and workshopping at the University of Houston, we talked the dean into a summer workshop.
This was it, the educational reform project that we had thought up months before.
It was called Time Slice.
We sent a poster to all the architecture schools in the country.
This was the original notion; you provide space and tools and the structure to some events, but other than that it's just a group of people who have to determine what to do with their time.
So our 1968 workshop was a very specific influence.

This is what I felt I was qualified to do, movement and awareness things, based on what I had done in our 1968 workshop.
We got very little response from other schools, but we did manage to sign up twelve people.
The notion was that each student would put up $100 for tools and materials, to be pooled.
(That donation didn't happen.)
The first three days were pretty successful, in that the people in the workshop opened up, the same way that I felt totally opened up when I came out here.
These were experiences that were new to them.
What happened was that they expected it to go on for thirty days and we couldn't keep up that pace.
We turned it back to them to determine what was going to happen and nothing happened.
This recalls our workshop.
During that experience I felt the need for authority and didn't move to exert my own authority.

P. You mentioned something about not having commented about leadership roles in the 1968 workshop.
Will you do that?

C. I remember that the three of you were set up as sort of an expert, and I'm not sure that was the most successful way to do it.
In fact you each had very specific knowledge to contribute, but we were going from one of you to the next.
You should have led a movement session now and then instead of Annie.
It should have been more visible that you were working together.
There were some that were conducted jointly.
I feel in the last exercise on Divisadero Street that the three of you stepped back and left it totally up to us to maintain.
I wonder if it could have been structured so that some of the other people within the workshop could become leaders.
People who were in a way recognized as a father within the family could lead a group thing that would include you and Annie and Larry.
Was that ever done?
I don't recall.
That sort of touches on the authority thing that was established.
The three of you were the authorities.
At the time I don't think I was aware of that because most of it was new to me and I was really open to it, naive in a sense.
Looking back on it I became aware that your authority was never relinquished.
Maybe with good reason, but I don't think so.

I think in order to have a really
true group experience, the
authority figures have to give up
authority and become part of the
group.
That's what didn't happen on
Divisadero Street at the end.
If you had been there, but not
as an authority, then it might
have happened.
Maybe by then it was too late
for you to step out of authority
roles.

**P. What you have suggested, which
I really agree with, is that the
place where leader-participant
authority never really did blend
was in planning the workshop
itself.
There were small events within
the workshop that may have
opened up those possibilities.
In a way that's not real.
Those are games or exercises.
The real stuff, in a kind of
metaphor, was in the overall score
for the workshop.
The metaphor is: Kids can have
a democracy within their class-
room or workshop, but they don't
get to plan the curriculum. . . .
It's like a parent coming in and
saying, "I've worked so hard you
had better like what I give you."**

C. During the workshop there
was an atmosphere that made
coming together a group process
in which you had to give up ideas
of dominance and competition.
I don't remember if that was
dealt with, but it is always there.
Particularly with those kinds of
people—architects, dancers, and
other creative people.
You know the whole way the
schools are set up, on a competi-
tive basis, where you compete
with your classmates.
You have to deal with that notion
and also with them as your friends
on a social basis.

P. To me it isn't so much a matter
of fostering competition or limiting
it, but acknowledging it.
There is no way it isn't going to
happen in covert or overt ways.
I certainly believe that the more
open it is, the more you can get
from it.

C. In a mixed group of men and
women, it was even hotter than
usual.

**P. The good things and the limita-
tions of the workshop were related
to the good things and limita-
tions of our society itself.**

C. It is interesting—the parallels
that developed between the two
workshops in my mind.
I hesitate to use the work success
again, but I felt Time Slice wasn't
successful.
Partially because I was using the
1968 workshop to measure it
against.
Since that summer, the 1968
workshop as something to measure
experiences and relationships
against has waned, as I have gone
through similar experiences again.
After the 1968 workshop, I had
a reverence for it.
Like a naive child's image of his
parents being perfect.
As an event, when I left it I
thought it was perfect.
Now I can see the good things
and the bad things.

P. Now it is perfect again since
you can see it for what it is to
you.

C. Yes.
It's perfect again.

**That's interesting, having an exper-
ience, an event that you carry
with you.
I think it is probably not unusual
to have a person who you carry
with you to measure people
against, but carrying an experience
to measure relationships and
friends against is something else.**

8 Diary of a Take Part Process community workshop

Prologue

The experience of "Experiments in Environment" was so deeply involving and revealing on many different levels that we felt it could perhaps create breakthroughs in the "real world" of pragmatic decision making.

So we determined to test out the Take Part Process workshop in real-life planning situations.

It is not that citizens' participation was a new idea —it was not.

For some time people and planners had been attempting to make it possible for citizens' groups to share in community decisions.

Several methods have been tried— the educational charette, gaming, and others.

And of course advocacy planning has developed as a way for disgruntled community groups to produce their own plans and try to force the establishment to use them.

But the important point behind all of this was that planning had been done in the past for the people by someone else.

TREND AND MASTER PLANNING

Two kinds of planning for people's futures have been in use, both of which seem to produce the kind of negative reactions that we have just been discussing: trend planning and master planning.

Trend planning is based on a very simplistic idea: you analyze the trends of a particular force in society and then base your plans on solving the problems inherent in those trends in the best way possible.

As an example of trend planning: demographic analysis of the future population of a university system would indicate that a certain number of people would reach a certain age (in say ten to fifteen years).

Of these a given percentage would wish to enter the university, and 42 percent would want to live in residence halls.

As a result, the university is built to absorb the number of students predicted by the trend and within it the proper number of residence halls would be built to absorb 42 percent of that population.

The decision would be based only on the implications of the trend and not on determining the validity of the decision.

Trend planning in its purest form is particularly manifest in transportation planning for freeways and road systems in general.

Origin and destination studies are made based on projections. These prove that if a given population is going to be located in an area a certain number of cars will originate there, of which a calculated percentage will travel downtown.

From this trend, then, there is an easy extrapolation to indicate the need for eight lanes of freeway along the straightest corridor to downtown.
Whether people wanted or did not want the freeway is irrelevant; it had to be built there because trends indicated the need for it.

That's trend planning!

Whole techniques of futurism are based on this point of view. Institutes, think tanks, and a field of "futurists" proliferate, all dedicated to prognosticating the future and advising on how to meet it.

Expensive advice, monumental research and development grants are generated for business, space agencies, governments, and war machines.

Trend planning often proves to be wrong because trends change in unforseen ways.

But, more important, trend planning often comes up with the wrong results because no value judgments are applied to it by the very community for which it is being carried out.

During a discussion with one of the leading futurists in the world whose "advice" had been taken by the government of a leading country and later criticized, he was asked about it and said in his own defense, "But I did not recommend a course of action.

I simply indicated what the trends were—they took the action based on the trends!"

A very good example of the kind of disaster which could have resulted from acceptance of "inevitable" trends occurred in the city of Jerusalem.

As a result of burgeoning population, a rise in the standard of living, and increasing thrust for modernity; more and more citizens of Jerusalem are abandoning the autobus (as well as the donkey and our old friend from Chapter 1, the camel) in favor of the private automobile.

Transportation planners, hired by the municipality, determined that future trends would require a network of large-capacity highways interlacing the city.

No matter that this system would have destroyed some of the most pleasant and most colorful neighborhood enclaves in the older sections of the city or that eight lanes of highway were scheduled to pass right in front of the ancient walls of old Jerusalem and destroy one of the great views and urban environments of the world!

These factors were not enough to outweigh the overwhelming "facts" of the trend planners.

Trend planning almost forced Jerusalem to its knees.

Fortunately, this set of plans came to light and was subjected to carful scrutiny and discarded in the nick of time.

As usual, once the decision was made not to "go with the trend" other solutions offered themselves.

"Trendism" is present in other forms of our societal processes as well as in environmental planning.

Trends exist as well in all the arts, in aesthitic criteria, in food habits, in patterns of living.

When trends are rooted in a culture's habits and have a collective validity arrived at over time they form a kind of stable base for life patterns.

But many trends are simply the results of a profound lack of interest in guiding change into useful channels.

Unhealthy packaged foods, white breads, un-nutritious ground meats, and poisonous food preservatives are examples of trends left to continue unchecked in what we eat.

The prerogatives of private ownership of land as the sole living pattern limits our options. This is a trend operating as a "God-given" right.

The permission to dump chemicals in streams with no regard to downstream users has extended a trend started in early industrial times when clean water did not seem to be such a problem.

Trend planning almost causes a severe problem!!

A growing school problem: declini

By Stephen Cook
Education Writer

Back in the boom years for Marin County's building industry, the Stanford Research Institute predicted the Tamalpais High School District would need ten high schools for 15,000 students by 1980.

The district, serving the southern third of the county, already had three schools. It bought three more sites and identified four more for future purchase.

In 1965 and 1966 it asked for money to build two new high schools. The electorate rejected bond measures of $12.3 million and $10.9 million in the two successive years.

District officials predicted severe overcrowding. Today, sentiments have changed.

"We're sure lucky we didn't build those high schools," says a school board member.

The district's enrollment peaked at 6100, not 15,000. It has now dropped to 5700.

Elementary school districts feeding into its three high schools are experiencing severe declines in enrollment, indicating even fewer high school students for the future.

This is happening everywhere in California. Shifting population patterns, a declining birth rate and economic squeeze all mean fewer school-aged children in

the state — 47,443 fewer this year, in fact.

And, in school districts throughout the state, committees of educators and taxpayers are forming to discuss what to do with those empty schools and classrooms.

In the Tamalpais district, for instance, they must deal with unused school sites. The land is valuable, and a state law requires school districts to pay property taxes on land not used for more than seven years.

But consider the problems faced by other districts. Los Angeles, for instance, lost 30,651 students last year alone.

In the East Bay, the Hayward Unified School District has lost an average of 1000 elementary children a year for the last seven years.

The average elementary school holds 500 students.

Hayward, because of the severity of its problem and the solution it found, has become a model for other districts faced with increasingly vacant classrooms.

In the last few years, Hayward has closed four elementary schools.

The first two were converted to continuation high schools which had been housed in temporary facilities while the district was squeezed for space.

Another became a children's center, and the fourth

A receding "sea of faces" in the classrooms of today as school enrollment dec

became a full time day adult school, allowing much needed expansion of a program which had been operating in portable classrooms.

Hayward may have to close still more schools before the enrollment bottoms out, but Superintendent Raymond Arveson says, no

school property will be sold as surplus. Buying it back later would be too expensive.

"We're not interested in selling our property at this time because enrollment patterns are not firm yet. We may turn around and have an increase in enroll

ment," he said.

The Redwood City School District is catching up with Hayward.

"Just four years ago we were so short of space in our schools we had children housed in classrooms in churches. We even had a

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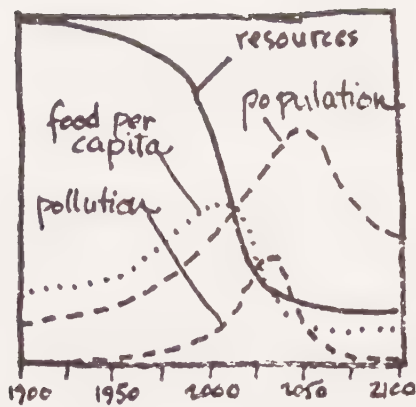
The futurists of the Club of Rome predict another "Dark Age" within a century because of increased population and decreasing food and resources.
- Source: NEWSWEEK, November 26, 1973.

All these trends and many others have piled one error on another by allowing unchecked processes to continue as if they were inevitable, without evaluating the validity of the basic permise upon which they were founded.

Community involvement in determining the form of the future is a powerful tool in preventing trendism, the imagined inevitability that trends must run their course.

In that sense it would appear to be organic and natural in the same way that natural communities evolve out of inevitable forces. But in human communities we do have the opportunity to influence the course of events based on the community's expressed objectives.

And based on our views of the results of taking certain courses of action, Take Part Processes makes it possible for people to make major inputs into the future of their communities by helping to establish their own criteria and their own desires.

In that way people can perceive trends for what they are—simply one of the many, many possibilities for the future—and certainly not inevitable!

Master planning is the other form of planning that has caused disenchantment.

In its worst aspect it is a way of placing the form of the future in the hands of a person, perhaps a small number, who are given, or, for that matter, take responsibility for it.

Architectural master planning gives one master architect or planner the responsibility for developing the shape and quality of a city or an area based on his image of and vision for the future.

Of course architects do not operate in a vacuum, and master planning architects do have clients and checkpoints and must present their plans for review.

Still, the very term "master plan" indicates the point of view as a specific solution for others to obey.

It has little reference to or input from the very people who must be influenced by it, and live within its strictures.

It has been noted repeatedly that science students (presumably selected for open-mindedness) encounter a basic difficulty when learning to read X-ray plates. Almost universally, they demonstrate an inability to distinguish between what is shown on the plate and what they believe will be shown. They see things that are not there. The reaction can be linked directly to the preset with which they approach the viewing of a plate. When confronted by proof of the extent to which preconceptions influenced their judgment, they tend to react with surprise, anger, and rejection.

We are disposed to perceive things as they appear, filtering the appearance throught our preconceptions and fitting it into the past forms (including all the outright mistakes, illusions, and myths of past forms)....

We must begin to see ourselves without the old illusions, whatever their character may be. The apparently sound step can drop us from the ladder when we least expect it. Herman Kahn's opus on the year 2000 never mentioned environmental concerns. A Presidential committee appointed in 1933 by Franklin D. Roosevelt to "plot our course" through 1952 had not a word about atomic energy, antibiotics, jet propulsion, or transistors. Such levels of perception are worse than inadequate; they impose deadly false limits. They beguile us with a promise that "we know what we're doing."

The man with broken bones stretched out beneath his ladder doesn't need to look at the rotten step to know what he did wrong. He believed a system that had always worked before would work once more. He had never learned to question the mechanisms and limits imposed by his perceptions....

Planners often appear unwilling to believe that a history of success can produce the conditions of disaster. Rather, they believe that success measured in current terms is sufficient justification for any decision about tomorrow. (To those who doubt that success can bring ruin to a community, look at the Boeing Corporation, a study of unusual poignancy in its demonstration of disaster brewed from success.)

Frank Herbert, "Listening to the Left Hand," Harper's Magazine, December 1973.

Architects Deny They Knew Auschwitz Camp's Purpose

VIENNA, Jan. 19 (UPI)—Two Austrian architects who built the Auschwitz gas chambers in which three million Jews died testified today that they did not know what the buildings were to be used for.

Walter Dejaco, 63 years old, and Fritz Karl Ertl, 64 are charged with murder in their trial, which opened yesterday and is to last seven weeks.

Both defendants admitted building the gas chambers but maintained their innocence on the ground that they had acted under orders.

Dejaco and Ertl were officers in Nazi SS units in charge of the Auschwitz-Birkenau concentration camp in Poland during World War II. The indictment said they drafted the plans and built four gas chambers and a crematorium.

Rock Beirut

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Examples of master plans developed in this way are all around us—in the vast low-cost housing projects of the world— the ideas of image makers of how people should live in North and South America and all over Europe. Monolithic high-rise towers, magnificently organized site plans, and monumentality tend to be the watchwords.

Everthing is well organized, aesthetics are predetermined, form is a result of preconception, and current images of what things should look like overwhelm and take the place of what things should be like based on how they are arrived at.

This form of master planning resulted in the Pruitt-Igoe public housing fiasco in St. Louis which no one would live in and which finally had to be partially demolished; in the vast and inhuman housing developments of Caracas which people flee for the more human slums of the barrios; in the classically planned and prestigiously designed capital city of Brasilia, which is less active and lived in than the shack town around it.

The "master" function is not limited to environmental planning.

The master/apprentice relation in art, the idea of master classes in dance, the idea of the master race through which the Nazis sought to rule the world for the next thousand years; all these relate to the imposition of ideas and forms on someone else from an elite and expert—and usually unanswerable—source.

One point needs early clarification: as we have stated before, we do not mean to demean or challenge the need for excellence and a high degree of professionalism in all fields.

Training and technique and high orders of ability are absolute requirements and are not meant to be put aside or put down by this new form of group participation.

What needs reevaluation is the difference between the role and function of "experts" and that of the community and a clarification of the role each is called upon to fulfill in our society.

Today, we are striving toward ways for our society to achieve what it needs to without turning over total responsibility to distant or unimpeachable authorities.

We are looking for ways to be represented but to keep our own needs, desires, objectives, and input within our own ability to control.

Take Part Processes seem to be one working mechanism by which we can strive toward these objectives.

In order to see whether new ways of planning with people could be developed in 1969 we therefore tested out many of our elements from "Experiments in Environment" with a group of community leaders in Fort Worth, Texas, who had formed to develop an action program for the planning of the downtown of their city and the river that flows through it.

The results were startling. A major degree of consensus, commitment to the results of the workshop—incredibly perceptive and creative collective input emerged.

Since that time we have enlarged and refined our approach to community workshops and carried them out in many cities and communities throughout the United States.

The types of issues have been wide and varied, the composition of groups has been diverse, and the number of participants has been different.

But the involvement in the process and the results have been remarkably creative and exciting.

The pages that follow describe these community workshops in detail and the processes that have been followed.
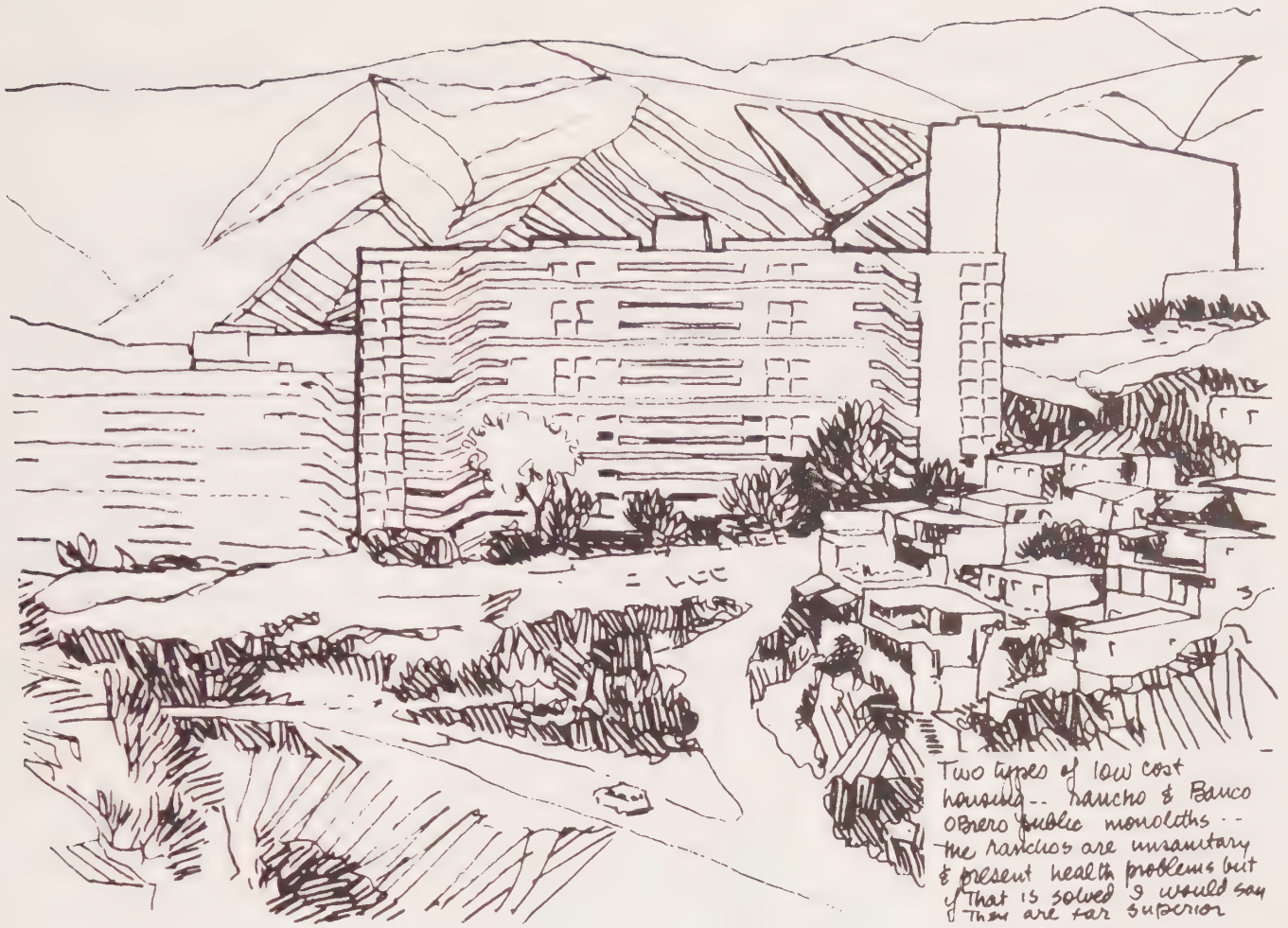
Two types of low cost
housing -- rancho & Banco
Obrero public monoliths --
the ranchos are unsanitary
& present health problems but
if that is solved I would say
they are far superior

Cleveland Take Part community workshop

Overall Score

THURSDAY

downtown dinner	7
intro	8
mini workshop	9
	10

FRIDAY

9	start·up
10	cleveland experience
11	
12	picnic
1	cleveland experience
2	
3	urban ecology and downtown
4	
5	our attitudes
6	celebration

SATURDAY

9	summation of our attitudes
10	downtown experience
11	
12	lunch
1	downtown objectives
2	
3	summation
4	downtown plan
5	conclusions
6	celebration

This is the story of how a workshop of more than thirty citizens of Cleveland, Ohio, representing a wide and disparate array of interests, backgrounds, and social conditions, met together for two and a half days and, through the sharing of a number of experiences in the Cleveland environment, communicated freely and arrived at directions for the desired future development patterns of the city's downtown.

Some months prior to the workshop, the formation of a new Downtown Council was announced by the Greater Cleveland Growth Association.

Its main responsibility was to deal with wide-scale planning of policies and actions for the central business district of Cleveland. This Council represented many of the business and commercial interests in the downtown area.

The Cleveland Foundation recognized that the formation of this organization provided an unusual opportunity to coordinate and facilitate planning processes for downtown, and also provide a new forum for fresh lines and modes of communication between people of varying interests and commitments in Cleveland. In order to realize these objectives, a Take Part Process was begun, to result in a community planning workshop for Cleveland.
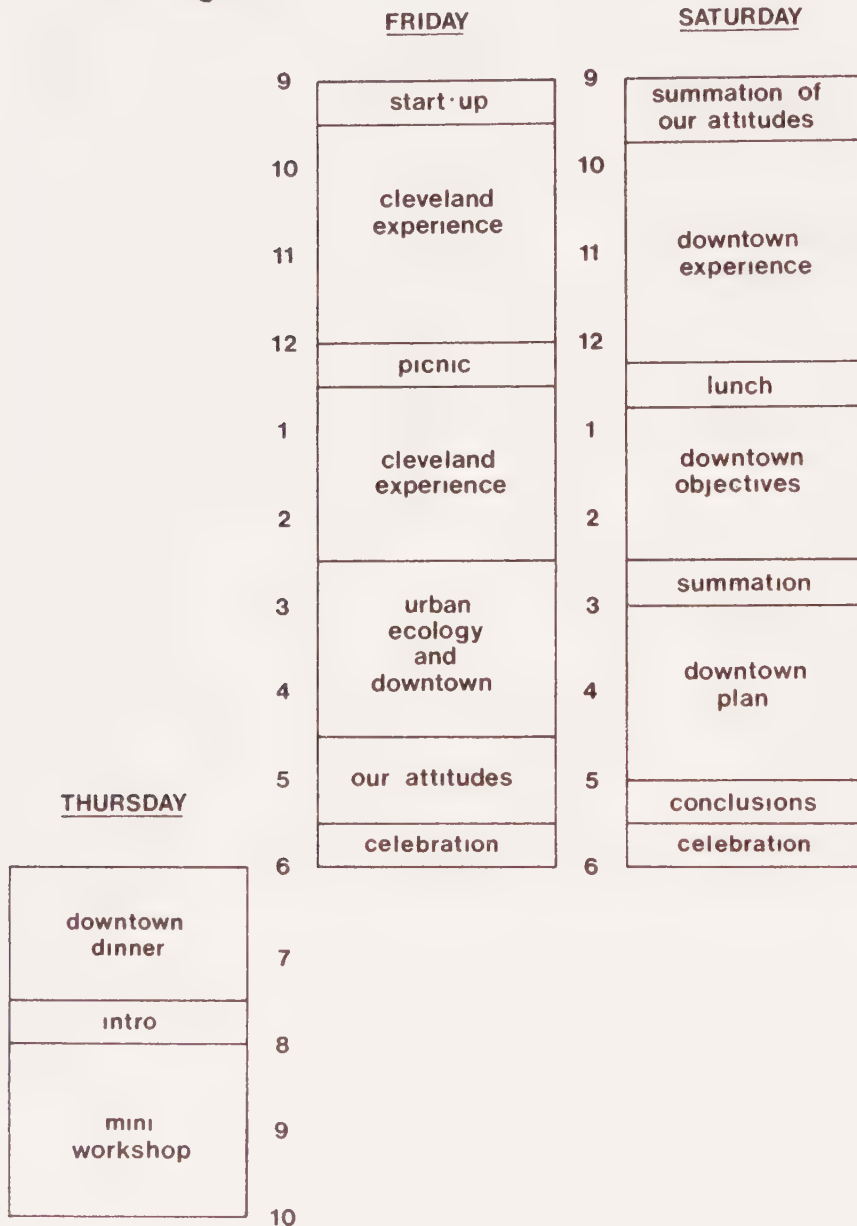
The Cleveland Foundation first invited the process leaders to visit Cleveland in February 1973, and perform an "urban diagnosis" to identify the factors that make downtown Cleveland tick.

Urban diagnosis is a technique used to explore a city, examine its resources, trouble spots, and potentials.
It can be compared to a physical checkup given by a doctor.
It is a major resource-gathering activity.

In the weeks preceding the Cleveland workshop, a number of planning activities were undertaken in Cleveland and in the process leaders' office.
The workshop team spent many days in Cleveland experiencing its environment and resources for input to the planning of the workshop.

They held conversations with the Cleveland Foundation identifying the necessary broad range of participants and then met with a wide array of people who were urged to take part in the workshop.

These conversations produced thirty-seven people who were committed to the idea of participating to help determine the future course of downtown Cleveland.

In preparing the overall score the team visited the many different social, ethnic, and economic neighborhoods that make up Cleveland—taking photographs, making notes and sketches, consulting with people who live in the neighborhoods and with planning, social work, and development authorities, and taking tours throughout the city to experience its transit and transportation facilities and how the different parts of the city are connected to each other and to downtown.

Then the participants received a letter informing them of their workshop time and place, and giving them the first score:

SCORE:
ABOUT 6:00 P.M. ON THE EVENING OF THURSDAY, MAY MAY 31, EAT SUPPER IN DOWNTOWN CLEVELAND AT A PLACE YOU HAVE NEVER EATEN BEFORE, AND SPEND LESS THAN $3.00 ON THE MEAL.
THEN COME TO THE WORK-SHOP CENTER ON THE TOP FLOOR OF THE CHESTER-FIELD AT 7:30,
AND THE WORKSHOP WILL START OFFICIALLY.

A process of urban discovery and sharing had begun.

At 7:30 on a balmy May evening, people began to gather in the glass walled social room atop the Chesterfield Apartment Tower in downtown Cleveland.

First off, the master of ceremonies reiterated the reasons why everyone was there:

1. **To establish a set of objectives for the future of downtown that can act as a significant input to city planning processes, especially for the new Downtown Council.**
2. **To begin a new wave of communications between people in Cleveland about the way their city should be in the future.**

As a way of getting acquainted and sharing suppertime experiences, the workshop leader/scorer gave the second score:

YOU ARE RECEIVING A NAME TAG AND A THREE-BY-FIVE CARD.
PLEASE TAKE FIVE MINUTES TO THINK ABOUT YOUR EXPERIENCES SO FAR THIS EVENING AT THE RESTAU-RANT AND WALKING IN DOWNTOWN CLEVELAND.
WRITE DOWN TWO OR THREE SENTENCES ABOUT YOUR FEELINGS ON THE CARD.
WRITE YOUR NAME ON THE NAME TAG.
THEN GO AROUND, TELL US YOUR NAME, AND READ US YOUR BRIEF DESCRIPTION OF DOWNTOWN TONIGHT.

Here are some comments:

Great absence of people in downtown area; vast spaces and no one there.

The streets from Bolivar to here were almost empy; three people. The entire Bolivar district on the south side will be demolished in November.

Reaffirms a long-time belief Cleveland has so many unusual experiences to offer—it's really a question of making time to enjoy what it offers.

I felt no physical threat walking down sparsely populated streets; however, I could not erase the preconditioned thoughts I had about the danger there must be around me.
Also, I was aware of the lack of young people and children. Most of the shoppers or diners were elderly and usually black.

My feeling was panic; it was hard for me to drive down here and to find a place to eat.

My impressions this evening evidenced the pervasive Cleveland negativity ("It's usually pretty dead down here"). But . . . downtowners are beginning to sense the creative momentum; said the waitress: "With people living downtown again I guess there'll be things goin' on down here again."

A feeling of loneliness existed at dinner.

Very little activity on today. Most stores closed and people on street seemed to be trying to get home.

A lot of litter on sidewalks.
Bleak.
Few visible signs of quality shops.
Only handful of customers in restaurants.
Very little liveliness.
People going home.

Peaceful and warm, lovely evening.
Downtown—very few people.
Feeling of calm and pleasantness.
These same surroundings, however, are, I know, dismal when alone on a cold, rainy, windy day.

CLEVELAND'S "CLINTONIA"
MINI-WORKSHOP AND
ROLE PLAYING

The rest of the first evening in Cleveland was spent in a mini-workshop, an expermental learning process for workshop participants to get them directly into the experience of what a Take Part Community Workshop is and does.

Everyone pretended to be a resident of the fictitious city "Clintonia."

Participants played such roles as the mayor of Clintonia, the proprietor of the Mexicali Chili Parlor, students, directors of the Clintonia Cultural Center and the Afro-American Culture Center, the manager of an x-rated movie house, suburban housewives, members of ethnic groups, blue-collar workers, and a wide variety of other Clintonia citizens.

They were taken on an awareness tour of their city (through a slide show) and given a city map and a fact sheet and description. The Clintonia mini-workshop participants then were divided into four groups—still maintaining their roles—and asked to do the following score:

CLINTONIA, USA

✳ 745,372 POPULATION   NORTH   0 ▬ 2 MILES
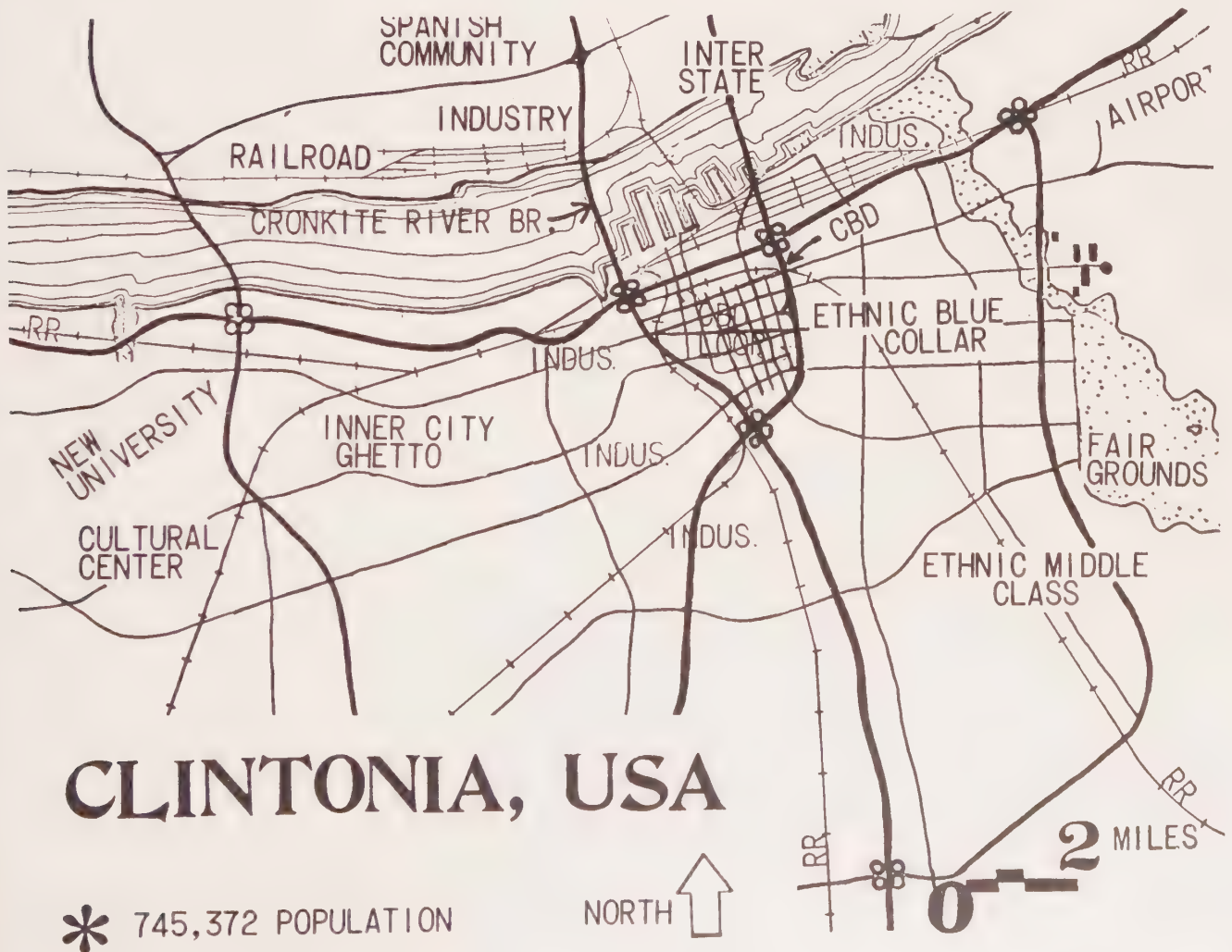
TAKE TWENTY MINUTES TO DISCUSS TOGETHER WHAT YOU WOULD LIKE DOWNTOWN CLINTONIA TO BE LIKE.

THAT INCLUDES SOCIAL AND RECREATIONAL FACILITIES, OPEN SPACE, HOUSING TRANSPORTATION—WHATEVER YOU DECIDE TOGETHER SHOULD HAPPEN.

TAKE ANOTHER TWENTY MINUTES TO PREPARE A GRAPHIC PRESENTATION OF YOUR PROPOSALS TO SHARE WITH THE REST OF CLINTONIA, AND THEN EACH GROUP WILL HAVE TWO MINUTES TO MAKE ITS PRESENTATION, UTILIZING ANY AND ALL OF THE MEDIA WE HAVE AVAILABLE HERE.

The Clintonia mini-workshop got the participants easily (and enjoyably) into working in the workshop mode; by doing it instead of having it described to them, they rapidly became "expert workshoppers."

Role-playging freed people from harboring their day-to-day concerns and prejudices from their everyday lives in Cleveland, and freed up communications between workshop members.

A result of the mini-workshop was that it raised the group's energy to a high pitch, and the participants remained excited and involved throughout the rest of the workshop.

There were no "peaks" and "valleys" of energy such as usually occur in such processes.

CLINTONIA
DATA SHEET

Population   750,000

Founded   1796

Flourished as a shipping center; regional riverport; then major stop on east-west railroad. Major population increase in years during and after World War II.

Heavy indsutry very important, major machine tool industry requiring skilled labor. Little need for unskilled labor has lead to large minority unemployment.

100 miles to state capital in one direction; major commercial center of region of 2,000,000. Central Business District is two miles square--separated from rest of city by interstate freeways.

Central Business District strong until recent years. Now on decline. Suburbia leapfrogging out into former countryside; without cohesive plan. Shopping centers and strip development proliferating and drawing people and retail business from downtown. Upper income workers and merchants all residents of surrounding suburbs.

Unemployment affects chiefly the racial minorities. Blacks are one-third of population. They live in or close to the downtown area.

Urban renewal monies have chiefly been spent on demolition of older areas. There is a downtown Master Plan on the books, done by a well-known, economics-oriented planning firm. It has no provisions for mixed housing in the city, open space networks, or new systems of land ownership. High income, non-family housing being constructed now in Central Business District. No families in old housing left due to urban renewal.

A lot of opportunity for planned physical development still exists. However, there is so far no coordinated approach. Moreover, people have not made the connections between physical and other kinds of planning-- social, health, recreation, political, etc.

City has a history of rather timid government, not opting for change until circumstances forced it. There is a lot of "old" money; there is a large blue collar population.

Today there is a new city government put into office by new coalitions of interests (young people, minorities, workers, etc.). It is interested in investigating new priorities and involving people in change-- physical, social, economic. There is detached interest in this from still-powerful interests. This Take Part Community Workshop is one of the first attempts at trying to establish objectives for the future that everyone will agree upon for OUR COMMUNITY.

"CLEVELAND EXPERIENCE" BUS TOUR

Piled into a chartered public transit bus, workshop participants took off the next morning for a bus tour through many areas and neighborhoods of Cleveland. Tour guides were members of the workshop team as well as participants themselves, who contributed information and anecdotes about their neighborhoods.
The tour map and scores for stops along the way are given here.

CLEVELAND EXPERIENCE MAP

SCORE FOR CLEVELAND BUS TOUR STOPS

STOP A

Walk from Cleveland Cultural
Gardens to Martin Luther King
Shopping Center.
Take 15 minutes to walk from
the park to the shopping center
along Hough Avenue.
Note your observations of the
qualities of the environment.
How many different uses can you
count for the buildings you see?
Reboard the bus at Martin Luther
King Shopping Center.
Change places with your seat mate.

STOP B

Walk along the Flats.
The bus stops at Front Avenue and
Old River Road.
It will pick us up at Old River
Road and Center Street in 45
minutes.
We will have picnic lunch here.
Take your lunch and select any
place along Old River Road
where you would like to sit and
eat.
Jot down your impressions of
the environment.
Make quick sketches in your
notebook of things that attract
you.
After lunch, stroll along Old
River Road to the bus.
When you get back in the bus,
change places with your seat
mate.
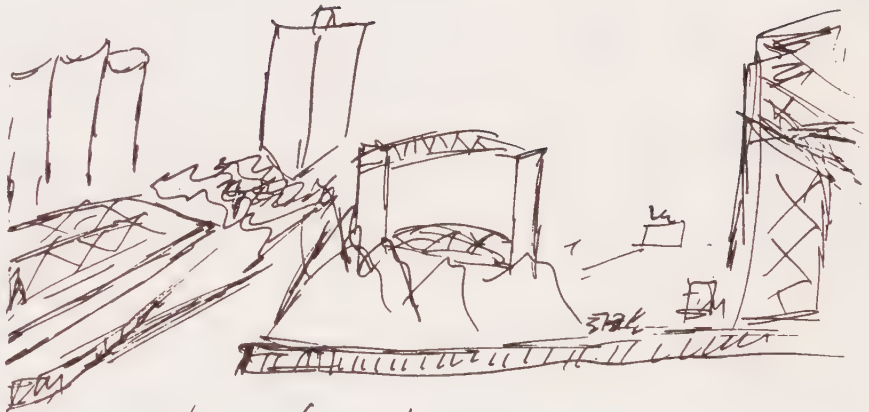
View from lunch

Workshop participant's view of downtown from the flats area.

Workshop participant's view of downtown from the west side.

STOP C

Quigley to St. Theodosius
Cathedral.
Leave the bus on Quigley and
walk separately to St. Theodosius
on Starkweather Avenue, going
up West 7th.
Note different qualities of
buildings, different ages of
buildings, different uses of
buildings.
Jot down your impression of who
uses and lives in the buildings you
see.
Rejoin bus.
Change places with your seat mate.

STOP D

West Side Market to Bridge Street
overlook.
Go into West Side Market.
Spend five minutes experiencing
this atmosphere.
Jot down your impressions of
activity, people, light, sound,
color.
Buy yourself some dessert if
you wish.
Ask someone directions to the
Chesterfield Tower.
Proceed along W. 25th Street
to Bridge Street and turn right.
Go to end where there is a
panoramic view of downtown.
Take one or two minutes to
make a sketch of downtown
Cleveland from here.
Rejoin the bus when driver honks.

STOP E

A walk downtown.
Leave the bus at Public Square.
Separate from your workshop
companions.
Walk alone.
Proceed on Superior to Old
Arcade.
What do you think of Superior
Avenue?
Go through Old Arcade to Euclid.
Make a ten cent purchase in the
arcade somewhere.
Go from Euclid and the arcade
along Euclid to E. 6th Street.
What do you thing of Euclid
Avenue?
Go on East 6th to Vincent and
along Vincent to Chester.
Note your impressions of this
street environment.
Return to workshop center
in the Chesterfield.

The bus tour brought a wide
variety of people even closer
together than the play experience
of Clintonia the evening before.

They were asked to change seats
at several points during the tour
so that everyone could see.

There was chattering and buzzing
all along the way as people pointed
out things to each other.

An impromptu tour occurred
when the bus stopped in the
redevelopment area of the black
Hough neighborhood and a
resident took the group to his
apartment.

Picnic lunch down by the
Cuyahoga River and a stroll along
its banks was a delightful break
in the tour, and got people to
experience the potentials of the
area.

All along, participants sketched
and wrote in their notebooks,
exchanged information with each
other, and became "tourists"
seeing their city in new ways.

AN EXERCISE IN CLEVELAND'S
URBAN ECOLOGY

Back in the Cleveland workshop
center, brimming with new
information from their tour
through the city, participants
received this score:

WE HAVE BEEN MANY PLACES AND SEEN MANY THINGS IN OUR BUS TOUR.
LET'S MAKE USE OF OUR FEELINGS AND DISCOVERIES NOW, SO THAT WE CAN GET A
COMPLETE STATEMENT OF WHERE THIS WORKSHOP BELIEVES CLEVELAND IS, AND WHAT
WE THINK CLEVELAND IS.
WE ARE SEPARATING YOU INTO FIVE GROUPS.
WORKING WITH YOUR GROUP, PLEASE TAKE AN HOUR TO DISCUSS THE RELATIONSHIPS
OF DOWNTOWN TO ALL THE OTHER AREAS WE HAVE BEEN TO TODAY, AND VICE VERSA.
HOW DO THEY HAVE IMPACT ON EACH OTHER, WHAT ARE THE WAYS OF GETTING FROM
ONE TO THE OTHER, ARE THE WALLS SEPARATING THEM REAL OR IMAGINARY, DO THE
PEOPLE GET TOGETHER OR NOT, WHAT ARE THE PROVISIONS FOR MANY KINDS OF LIFE
STYLES, AND SO FORTH.
DURING THE HOUR, PLEASE DEVISE A PRESENTATION TO THE REST OF THE WORKSHOP
OF TWO ASPECTS OF THE AREAS YOU HAVE BEEN THROUGH TODAY:
1. HOW DO YOU PERCEIVE CLEVELAND AS IT EXISTS?
   AND
2. HOW DO YOU THINK THE WHOLE OF THE CITY AS IT RELATES TO THE PART THAT IS
   DOWNTOWN SHOULD BE IN THE FUTURE?
AT THE END OF THE HOUR, EACH GROUP WILL HAVE TEN MINUTES TO MAKE ITS
PRESENTATION TO THE REST OF US.
PLEASE MAKE YOUR PRESENTATION GRAPHIC.
PLEASE PRESENT IT AS A GROUP IF THAT IS APPROPRIATE.
WE WOULD LIKE TO HEAR FROM AS MANY PARTICIPANTS AS POSSIBLE.

The groups went to work eagerly, laughing, arguing, exchanging ideas and notes they had made during the tour.

A strong image of the downtown as it relates to the neighborhoods emerged from the presentations.

Unlike the findings of the Clintonia mini-workshop, in which role players generally ignored downtown in favor of neighborhood and local community needs, every group now agreed that the health of a downtown is important and is related to the health of the city as a living entity made up of many parts (or neighborhoods). One group saw downtown's rebirth.

Another found that downtown as the center of the city should pay attention to the economic well-being of the neighborhoods.

A number of needs and unrealized potentials were voiced, including:
There should be fast, cheap, and adequate transit and transportation connecting all the parts of Cleveland

Downtown should provide many sorts of entertainment—including for free—for all age and income groups

There should be more residential development, for a variety of ages and incomes, to give it life round the clock

Downtown should offer the many services that the neighborhoods have, including food stores, ice cream parlors, local entertainment, playgrounds, health facilities

More cultural facilities should be brought into downtown and not isolated in University Circle or unavailable to many people way out at Blossom Center

The potentials of the river and the lake must be explored and acted on

There should be more lure for out-of-towners, such as a major convention facility

There should be elementary and high schools serving downtown as well as institutions of higher learning

Cleveland is known as "The Forest City," but downtown lacks trees; they should be planted

Downtown should be an alternative to the neighborhoods as well as being the center that holds Cleveland together

Downtown should be multi-ethnic, multilingual, and multi-racial, and the services and facilities should reflect those unique qualities

Downtown should be fun

Downtown should be a glittering magnet for people to live in, work in, enjoy themselves in, learn in, and come to for fun and profit.

CLEVELAND'S OUR ATTITUDES
SCORE

Friday ended with a score called
"Our Attitudes about Cleveland."

The score was:
 WE NOW HAVE AN OVERALL VIEW OF HOW WE AS A WORKSHOP GROUP SEE CLEVELAND
AND SOME OF THE GENERAL THINGS THAT WE THINK MIGHT BE UNDERTAKEN FOR THE
FUTURE.

INDIVIDUAL FEELINGS AND OPINIONS ARE IMPORTANT IN THIS RESPECT, ALSO, BECAUSE
THEY ULTIMATELY COMBINE INTO A COMMUNITY ATTITUDE THAT IS MORE THAN THE
SUM OF THE PARTS.
THAT IS WHAT GIVES MANY CITIES AND COMMUNITIES THEIR UNIQUE CHARACTER.

TO GET A PICTURE OF THE ATTITUDES OF THIS COMMUNITY—YOU AS A WORKSHOP
GROUP—WE WILL READ YOU A NUMBER OF STATEMENTS ABOUT CLEVELAND AND ITS
DOWNTOWN.
PLEASE WRITE DOWN WHETHER YOU FEEL THESE STATEMENTS ARE TRUE OR FALSE.
IT'S THAT SIMPLE, BUT THE GENERAL VIEW THAT WILL EMERGE WHEN WE READ THE POLL
BACK TO YOU TOMORROW MORNING WILL BE, WE THINK YOU'LL AGREE, FASCINATING.

AFTER WE HAVE READ THE STATEMENTS TO YOU—THERE ARE FORTY-SEVEN OF THEM—
PLEASE WRITE DOWN TWO OR THREE OF YOUR OWN STATEMENTS THAT YOU THINK WE
HAVE LEFT OUT OF THIS ATTITUDES SURVEY.
IT WILL BE INTERESTING TOMORROW TO SEE WHAT THAT RESPONSE FROM THE GROUP
WILL BE AS WELL.

Friday evening ended with a tired
but still excited and active
workshop group having a brief
"happy hour" and then going
home—back through the
Cleveland environment they had
traversed in so many parts that
day—for a good night's sleep
before the final day on Saturday.

As part of the summary of Thursday and Friday in the workshop, the results of the "Our Attitudes" score were announced Saturday morning.
Here they are:

1. Downtown Cleveland is elegant and beautiful.
   True 5   False 30
2. Downtown is in the hands of business interests, I don't care what happens to it.
   True 2   False 30
3. Downtown Cleveland is safe and a good place to visit at night.
   True 14   False 21
4. Public transit serves all areas very well.
   True 2   False 32
5. Cleveland is a joke like Kankakee in other parts of the country and it deserves to be.
   True 1   False 33
6. I love to come downtown to shop.
   True 19   False 13
7. My neighborhood is most important to me.
   If there is a change, I want it to start there.
   True 12   False 24
8. Downtown is fine as it is.
   True 1   False 33
9. If I were arranging a convention, I would have it in Cleveland instead of Chicago or San Francisco.
   True 9   False 23
10. I live in Cleveland because I love it.
    True 19   False 13

11. Cleveland cares more about cars than pedestrians.
    True 25   False 6
12. The future of downtown is a very important issue to me.
    True 32   False 2
13. A series of downtown malls would be attractive and make the city fun to be in.
    True 31   False 3
14. The people who run downtown are basically white and essentially biassed.
    True 17   False 14
15. There is great potential in downtown for all the people of Cleveland.
    True 30   False 4
16. Cleveland's cultural facilities are located conveniently for all the people.
    True 1   False 33
17. I live here because this is where my work is.
    I would move away if I could.
    True 9   False 23
18. The Cuyahoga River is a hopeless mess and we should ignore it.
    True 2   False 32
19. I would live downtown if I had the means and the opportunity.
    True 14   False 19
20. I would never consider living downtown.
    True 8   False 23

21. Cleveland is a city with less problems than most.
    True 6   False 22
22. There are a lot of opportunities for free recreation in Cleveland.
    True 14   False 22
23. In bad weather, there are a lot of places to find shelter in downtown.
    True 11   False 22
24. The newspapers and TV keep me well informed about what changes are taking place in the city.
    True 12   False 19
25. Cleveland is a very dirty city.
    True 13   False 19
26. Young people have a lot of activities offered in downtown Cleveland.
    True 0   False 34
27. If I need to go to a rest room in downtown, I know a public rest room.
    True 9   False 24
28. Downtown has a wide variety of different kinds of merchandise at many price levels.
    True 25   False 8
29. Downtown streets are noisy and ugly.
    True 17   False 15
30. Cleveland's open spaces are beautiful and offer many forms of recreational opportunities at all times of year.
    True 4   False 30
31. Racial minorities have enough political power in Cleveland.
    True 11   False 22

32. Ethnic groups have enough political power in Cleveland.
    True 14   False 19
33. I personally am represented adequately in decisions of the city government.
    True 6   False 28
34. Since I don't live downtown, I seldom go there.
    True 4   False 30
35. Our education system is doing a fine job for our young people.
    True 7   False 24
36. Downtown is the main place where different kinds of people can get together for different activities such as shopping, dining, going to the theater.
    True 11   False 22
37. The blue-collar group is the most important one in Cleveland.
    True 10   False 21
38. Special groups such as the elderly do not have enough appropriate facilities downtown.
    True 28   False 6
39. We must have more malls, outdoor cafes, parks, and recreation downtown.
    True 31   False 3

40. The river front and lake front are great opportunities and we should develop them for people's use.
    True 34   False 0
41. We should spend our money on social programs instead of physical development.
    True 8   False 20
42. University Circle is the real heart of Cleveland. Downtown is only for business, stores, and government.
    True 3   False 29
43. New development downtown only serves business, banking, and real estate interests.
    True 14   False 16
44. The health of all the neighborhoods depends on the health of downtown.
    True 26   False 6
45. The ways people learn about plans for the city are good and do not need to be expanded.
    True 1   False 33
46. I spend most of my evenings away from downtown.
    True 32   False 2
47. I would like to have the chance to give some of my spare time to helping plan Cleveland.
    True 30   False 4

SATURDAY, JUNE 2

**"DOWNTOWN EXPERIENCE"—
WALKING SCORE IN
CENTRAL CLEVELAND**

It was a beautiful sunny morning
for workshop participants to take
their scored awareness walk in
downtown Cleveland.

They received their instructions
for the day and set off individually,
notebooks and scores in hand.

Here is the route of the walk.

What happened is best told through
the attitudes and feelings of the
participants, quoted from their
notebooks.

DOWNTOWN EXPERIENCE MAP

Workshop participant's perception of Location 1.
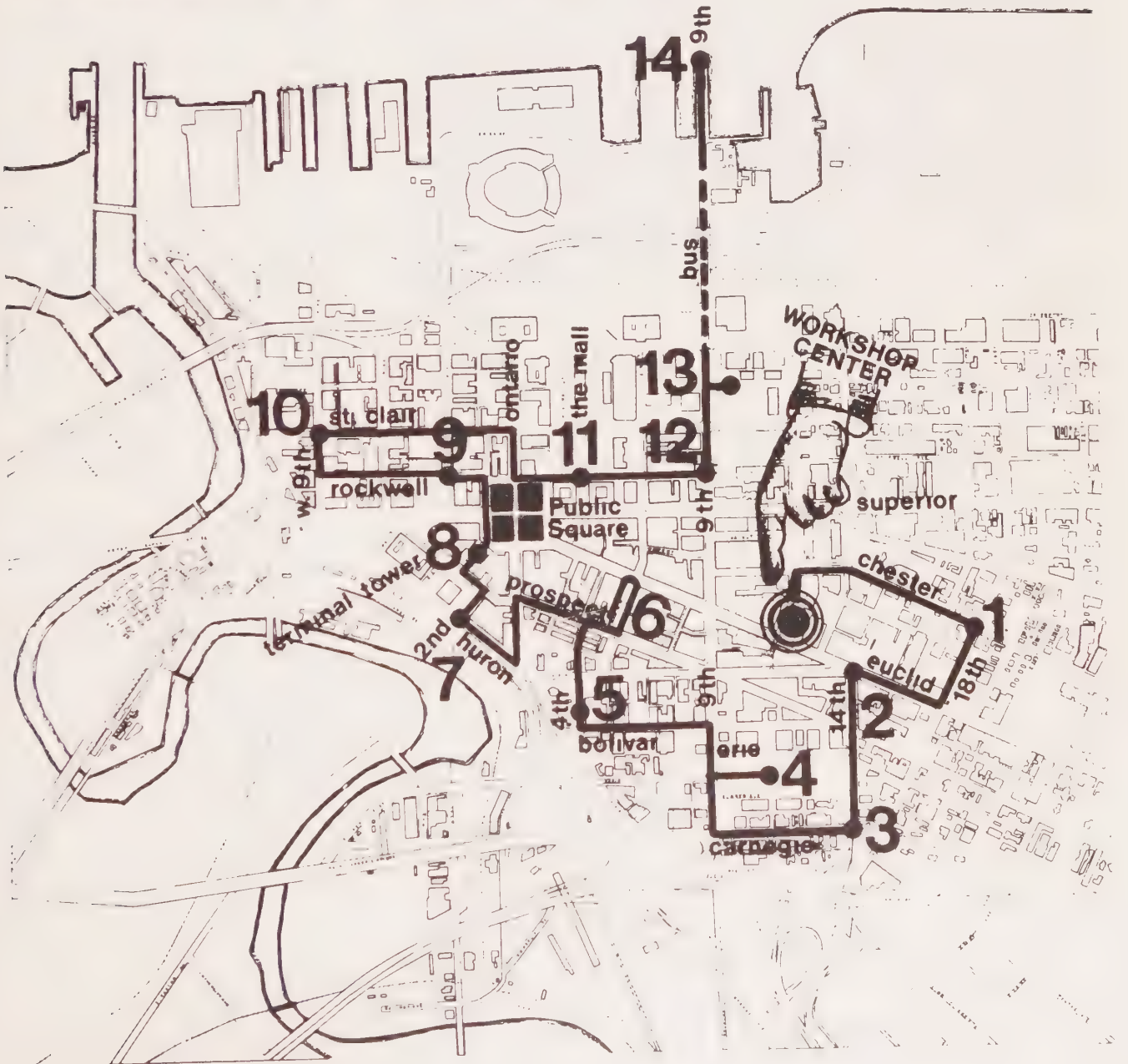
Chester and 18th (Location 1).
Time: 1 minute.
Pause and jot down impressions
of activity to east and west on the
avenue.

"Lots of traffic both ways, many
trucks; one person strolling on
east side, two walking on west side.
Mainly just cars, trucks, and
hydraulic lift noises and car
movements."

Playhouse Square (Location 2).
Time: 3 Minutes.
Observe activity on sidewalks.
Note uses of buildings.
What if you were here at
midnight?

"Why 'Playhouse' Square?
Let's add some obvious exterior
manifestations of this character,
if this is really the proper
character to protray.
I have been here at midnight and
1:30 a.m.
There are few if any people
around, but I felt no sense of
danger.
Lighting was poor, but is being
improved."
"If all these restaurants were open
late, it would be safe and pleasant
because people would hang around
after theater.
Open space through to Armory
could be a real square instead of
parking—a downtown park area."
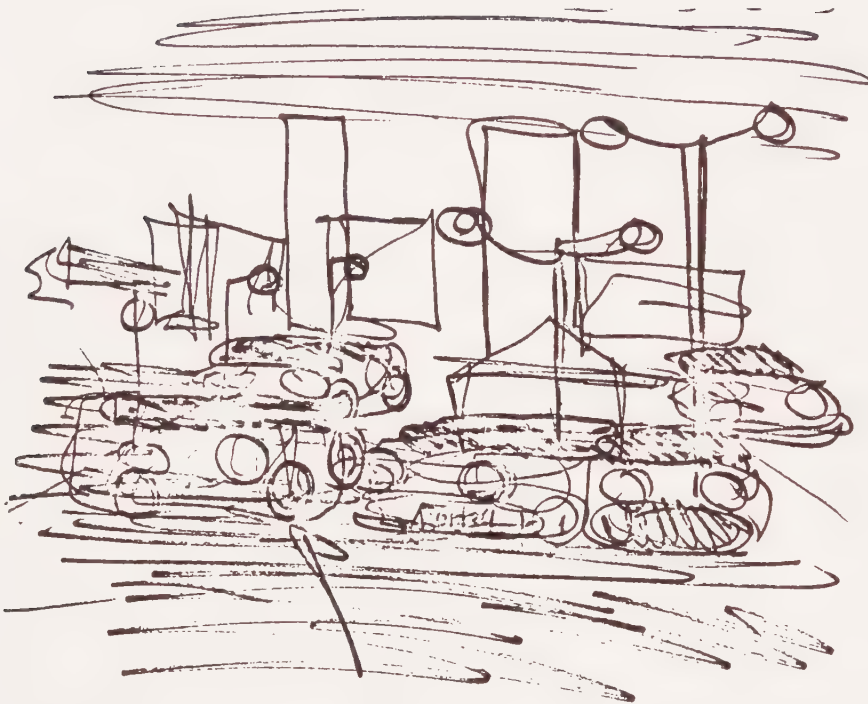
Corner Carnegie and East 14th (Location 3).
Time: 2 minutes.
Note qualities of traffic movement.
Shut your eyes and listen for 30 seconds.
Look into building uses and merchandise along Carnegie.

"Dirty facades hiding interesting discoveries about the architecture."

Erie Cemetery (Location 4).
Time: 5 minutes.
Walk halfway into cemetery.
Sit down and rest.
Record impressions of all your senses.
Find an Indian grave.

"My position demands a deep reverence in a place like this—which I willingly subscribe.
This is a cool, pleasant place to be and in its quietude I would have no objection to be, when I leave this insatiable world.
Never, never change it."
"History flashes now and reasons for life.
Questions: Where am I?
Where am I going?
Should I slow down and enjoy the great people who are around me and living now, so that when my time comes to take up residence in this or a like place I will say it was all worthwhile and mostly enjoyable—now let me sleep in this peaceful setting and let those in life outside here remember me as a kind man."

"This is the ultimate destiny of us all—we are working so hard to make urban America a better place—and I am sitting by the grave of an Indian brave who fought for peace!
We've mistreated our people so much, we've mistreated our land so much, and now on a Saturday morning thirty to forty people are trying to figure out how we can make it better."
"Talked to a wino who resides there frequently.
He said, 'I've slept with everybody in the place!'"

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Central Market (Location 5).
Time: 5 minutes.
Compare to Market you were in yesterday.
Experience colors, smells, sounds.
Walk under arcade on sidewalk as well as inside.

Universal agreement that West Side Market is more exciting, more colorful, cleaner, handsomer, with a wider variety of merchandise.
A better magnet for people than Central Market.
Noted that salespersons here all white and customers largely black.
Several comments that Central Market should be replaced with a superior facility.
Derelict near Central Market told a participant: "Rehabilitate people, not buildings!"

Euclid and Colonial Arcades (Location 6).
Time: 10 minutes.
Walk through one arcade to Euclid.
Observe street activities.
Ask directions to Chesterfield Tower.
Go through other arcade to Prospect.
Record impressions of arcades.
Go into a shop on Prospect and ask the time.

"Euclid—shoes, clothes, printing; quiet, quiet.
Colonial—lighter, higher, sunny.
Corsets, printing, glasses, fabrics, jewelry, restaurant, coins and stamps, clothes, women, beauty, food, knckckknacks, hair, music, art imports, barber, pipe clinic, Colonial Tavern, protraits, Milner Hotel, sign: Cleveland—A Great Place to Be!"

Huron and 2nd (Location 7).
Time: 1 minute.
Cross Huron to wall.
Look over wall.
Jot down impressions of land use and water conditions.

"Boarded fences keep view hidden . . . Let's see the river!"
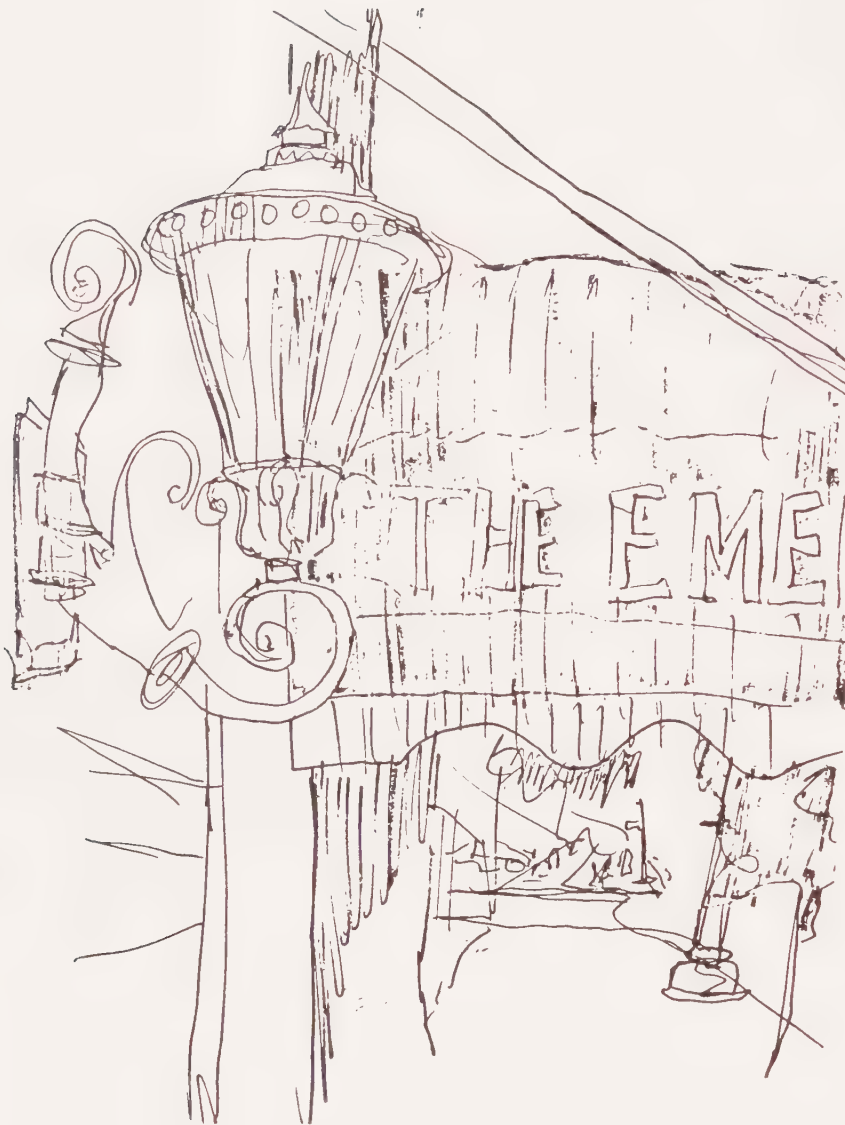
Workshop participant's perception along Chester Street.

Terminal Tower (Location 8).
Time: 2 minutes.
What connections do you sense between this space and the rest of Cleveland?
What use would you make of this space?

"If mass transit were revitalized this would automatically be a vibrant center of human activity."
"Tennis courts a good idea, but what about something cheap, or even free?
A small cinema, like old newsreels, for tired shoppers to sit and be amused.
Billboards for all kinds of things.
Walls for people to write on, e.g., with chalk or water-based paint."
"Monumental potential connection between river and Public Square blocked now by little shop.
Put escalator in at this point if Terminal City goes.
Good location eventually for ground floor Chamber of Commerce and tourist information."

Illuminating Company Building Plaza (Location 9).
Time: 2 minutes.
Sit down and record your feelings about this space.
Compare it to space at location 13.

"Smaller scale, much more intimate [than Erieview Plaza]; secluded tho' can see a lot of good things in Public Square. Open space to west is good because of enclosure elsewhere."

West St. Clair and West 9th (Location 10).
Time: 2 minutes.
Look for access to The Flats.
Record activity on street.
Jot down your impressions of buildings.

"This corner could easily be changed . . . convert existing buildings into specialty shops— Gateway to Flats.
Close to lake, also.
Great potential."

The Mall (Location 11).
Time: 3 minutes.
Sit on the Mall for a minute.
Count the number of people there.
What are they doing?
Note your feelings about this space.

"Need a major draw on north side.
No particular reason for existence as a people spot."

"A little too broad.
No benches near grand statue.
All fountains going.
Flowers not weeded."
"Peaceful atmosphere even though building surround it almost blocking it from the public.
Almost like a mini-park in the center of downtown anywhere."

Workshop participant's view of downtown

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Rockwell and East 9th (Location 12).
Time: 2 minutes.
Sit down.
Find a message.
Ask for directions to Captain Frank's on the Pier.

" 'Life is Sharing the Same Park Bench.'
This park was just sold by city to Superior Building Association. Would make good outdoor restaurant for the Leather Bottel Cafe."
"The message I get is that Cleveland isn't really such a bad place, but it needs to be rediscovered."

Erieview Plaza (Location 13).
Time: 5 minutes.
Go to center of plaza.
Sit down and pretend for 30 seconds it is Christmass Day.
Jot down your thoughts.
Note uses of buildings you see.
Observe number and activity of people.

"On Xmas Day—lonely and empty. Could not get feeling of Xmas, stuck in the middle of walls of gray and black."

"Utterly deserted, dull, uninteresting.
Possibly poorest and most expensive piece of open space in the city.
On cold day would be shunned, but is completely unused even on best days.
Buildings overpowering on east, slightly more human on north. Boring scene."
"(Christmas in Erieview Plaza). People bustling around getting blown over in our miserable winter weather; ice skating in the water on the mall; well lit; carols sung and music piped in; Christmas messages on the various towers around like big Xmas cards; lot at SE corner of 9th is vacant parking and could be used as a winter playground at Xmas."
"It's so damn windy and cold that I won't be here long [on Christmas Day].
Tremendous waste of space. Unappealing and windy and noisy machinery."

Municipal Pier (Location 14).
Time: 20 minutes.
Get as far out on pier as can using public transit.
Make a sketch of the skyline and shoreline from the pier.
Observe nature of nearby piers.
What is surface of pier used for?
Return by public transit.

"Gateway area.
Great potential, especially with a sports arena.
Fisherman said: 'The lake is dead just like the city.
A farmer town.' "
"Bus driver said busses don't go to pier.
Can be noisy; jets.
Delightful to be out on pier— smell and sound of water."

Afternoon, Saturday, June 2
First-Time/Like/Hate Score

After their walks through downtown and a quick lunch, chatting together in the workshop center, participants performed a quick score to share their downtown experiences:

Take a few minutes to think of the following to share with the rest of us:
one thing you saw that you hadn't seen before;
one thing you saw that you liked;
one thing you saw that you hated.
Then we'll go around and tell these to each other, and please at the same time add your ten cent purchase and your found object to the media center.

Workshop participant's perception of Prospect and Baldwin Streets.

Workshop participant's perception of Location 14.

Some of the things people had never seen before:

potentials and buildings of West 9th • Erie Cemetery • view of river from Huron and 2nd • potentials of arcades • activities along Bolivar Street.

Some of the things people liked:

Erie Cemetery • lake front • Cuyahoga River potentials • open spaces (mall on Rockwell, little parks) • what trees and plantings there are • activities of young people in arcades • talking to various people (winos, Coast Guard, gardener, fishermen) • old buildings on route • and the walk itself.

Some of the things people hated:

Erieview Plaza • dirt and litter • parking lots on grade • overhead utility wires • unrealized potential of buildings, courtyards, etc. • deterioration and decay • noise • smell • failure of city to provide things that engage the attention along walk • broken sidewalks • abandoned cars and trucks • the inaccessibility of library courtyard from street • infrequence and inconvenience of public transportation.

OBJECTIVES FOR DOWNTOWN CLEVELAND

It was now early Saturday afternoon, the time for participants to begin agreeing on courses and plans for the future of downtown.
Two major scores were given for them to do, one dealing in general objectives for downtown and the second for planning for downtown's future.
First was the "objectives" score:

Working in five groups, each concentrating on one topic with impact on how downtown works, take one hour to develop objectives for the future of downtown within your particular category.
The categories are:
public use
private development
transportation and transit
open space
recreational and cultural facilities
During the hour, plan and create a graphic presentation of your group's objectives to make a five-minute presentation to the rest of us.
Remember, in this score we are dealing in objectives, not planning or specific urban design elements, but philosophical and social and pragmatic objectives.
After an hour of total involvement in making decisions about their areas, the five groups made their presentations.

I. Public Use Objectives

The group, agreeing on objectives for public use facilities, made recommendations on six levels.

1. Housing.
There must be private and public-supported housing in downtown to provide shelter to all income levels of the population. The "Erieview II" proposed project should be implemented, but housing also must be spread out through downtown, with high-rise and low-rise mixed. Upper-, middle-, and lower-income people should be mixed in the same buildings.
Older buildings should not be wiped out, but restored to make comfortable residences for people.

2. Libraries.
Should provide all kinds of public information uses to all the people. Functions should be geared to public needs, not to a "museum of books."
Ready access for pedestrians should be emphasized for facilities.
Decentralized book returns should be provided.
There should be information available away from centralized sources.

3. Public conveniences.
There must be superior design and widespread provision of street furniture (benches, kiosks, planters, comfort facilities). Lighting must be upgraded in streets, squares, parks, and other public places.
Public murals and sculpture should be increased on bare walls, in open spaces.

4. Schools.
Should be mixed with other environments, not isolated and set aside.
With housing for students, for instance, schools should be used for other purposes by the community over weekends. There should be all kinds of schools downtown.
Learning must take place outside the schools; for example, students should get credits for doing socially oriented work in the community.
There must be cultural and recreational activities for college students during their nonschool hours and on weekends.

5. Government buildings.
Should be scattered throughout downtown rather than concentrated in a single center.
Management of the city must be unobtrusive and responsive to people's needs.
Public access facilities should be made visibly useful and, ideally, organized by the users.

6. General.
Facilities downtown must be decentralized to help merchants; all parts of downtown should have variety and reasons for going there.

Mass transit serving downtown and bringing people in from other areas is now linear and serves mainly low-density areas.
It must increase in quality and quantity and serve high-density neighborhoods.

Public-use facilities are now concentrated on the north side of downtown and very ill-related to the pedestrian.
This pattern must be changed to one that serves people better.

II. Private Development Objectives

The group investigating proper objectives for private development to follow for downtown produced seven guidelines:

1. The waterfront must be activated to attract people there. Helicopter rides, sailing facilities, marinas, and other provisions will do this.

2. More and better hotels are needed downtown.
The excitement of the new Hyatt Houses in San Francisco, Chicago, and Atlanta was pointed out as a lure for tourists and conventions.

3. There must be a wide variety of commercial entertainment downtown, including restaurants and cafes, cabarets, bars, night clubs, ice cream parlors, day and nighttime movies.

4. Privately developed buildings must be multiuse, not single use monoliths like recent commercial highrises.
There should be systems of linkages and skyways between buildings for ease of access and the separation of people from traffic.

5. There must be privately developed housing as well as public housing throughout downtown. This would include motels for the elderly, condominiums, high-rises for singles and couples, and also clustered housing for families close to downtown.

6. Services related to living downtown must be generously provided, such as groceries, drugstores, and specialty shops. These are facilities that the neighborhoods now provide but that are completely lacking downtown.

7. Light industry should be available, such as auto repair and similar businesses, but should be kept away from the downtown core itself.

III. Transportation and Transit

The group dealing with objectives for transportation and transit enunciated three goals for the future.

1. There must be more convenience in all ways designed and planned into Cleveland's public transit provisions.
Transit patterns, instead of being dispersed, must relate strongly to getting people downtown and taking them home.
There should be cheap, perhaps free public transport.
All public transit should run more frequently.
There must be better and more informative graphics concerning routes, stops, frequency.
There must be better connections between transit modes, such as rail and bus; for instance, split-level stations serving two modes.

2. There must be more choices of types of transportation.
This will help get people out of their cars and begin to clear downtown streets.
Possibilities include minibuses, more taxis, monorails, double-deck buses, new and improved use of existing trolleys and railroad lines in Cleveland, water transit on the lake and river, bicycle paths, and an inviting pedestrian walkway network in downtown.

3. A specific plan for downtown was suggested to turn the center of Cleveland into a more human-oriented environment.
The center would be redesigned for the use of pedestrians.
Parking would be relegated to automobile depositories outside the city core.
Access from them would be via the various forms mentioned in number 2 above, on a shuttle arrangement.
Within downtown, a network of shelters and arcades and covered walkways would protect people in foul weather and make it possible to walk throughout downtown in any kind of weather.

IV. Open Space

There were seven objectives agreed upon for downtown by the group examining the city's open space needs.
In general, the group observed that Cleveland presently has almost too much open space available, and that its use must be more comprehensively utilized to knit Cleveland together.
Concentration rather than dispersal should be the keynote for open space.

1. Air rights over tracks and other rights of way should be utilized as public open space.
These areas should be used for the civic good as well as transporation.

2. Tops and sides of the buildings should be used as open space.
The roofs for greenery and miniparks and cafes high above the city; the wals for planting and murals.

3. The streets and sidewalks must be humanized and made inviting.
People must be able to stroll, rest, and sit with their friends.
Trees, benches, pavings, lighting must be provided to accomplish this.

4. All barriers between the people and their river and lake must come down.
People must be allowed to see and gain access to the river and lake.
Abolition of fences and creation of lakeside and riverside parks can accomplish this.

5. Parking lots must be obliterated from ground level throughout downtown.
Either put them _up_, into parking structures, or _down_ into underground garages, and put the frontages of these structures to other uses.

6. The use of existing plazas must be improved.
They must become more lively and offer more things for people to do.
Now they are monumental and generally unused.

7. Open spaces should serve as connectors in the city, linking one area with another.
A whole network of open spaces relating all of downtown would be an inviting reason for people to visit.

V. Recreational and Cultural Facilities

Eight specific proposals came from the group working on recreational and cultural objectives in order to attain its prime objective of more vitality and life downtown and more things for people to do there.

1. The theaters in downtown and on Playhouse Square should feature movies and entertainment that entire families could attend and enjoy.
There should also be film and theater attractions aimed at young people, particularly students.

2. Free recreational and cultural provisions must be greatly expanded.
An all-weather recreation complex downtown should have a swimming pool, rides, rock concerts, fireworks, and similar attractions.

3. Existing places such as Public Square and Erieview Plaza must be enlivened and made into places people will enjoy visiting.
Vendors along malls, kiosks, organ grinders, jungle gyms and playgrounds, areas for older people, can all break up the regimented sterility that currently afflicts open spaces downtown.

4. Fishermen should be encouraged to come downtown to utilize the opportunities at cleaned up river and lake fishing spots.

5. There should be a Playboy-type club for "dirty old men."

6. A youth talent mecca must be created in some open space, perhaps Erieview Plaza.
Dances, rock concerts, and other activities oriented to young people would be a breath of fresh air for downtown.

7. Opportunities for ethnic carnivals and ethnic displays downtown would capitalize on one of Cleveland's prime "native" resources.
Displays perhaps could be mounted in the passageways in Terminal Tower.
Festivals and carnivals could take place in Public Square, the Mall, and other open spaces.

8. There must be more fun and games associated with sporting events in Cleveland, rather than the current pattern of driving to the stadium or arena, fighting for parking, then speeding homeward as soon as the event is over.

(9. A minority report from the group proposed a ski run from the top of Terminal Tower down to the Flats.
It would be a spectacular feature unavailable anywhere else in Ohio and could also be flooded in the summertime.)

PLANS FOR THE FUTURE OF DOWNTOWN

The score for the final planning session of the workshop was designed to make visible exactly how the participants would like downtown Cleveland to be:

We have now shared the objectives for downtown in five of the major areas of impact on the environment.

Working with this knowledge and with the ideas and experiences that you have gained in the past few days, work in the same five groups to make a plan for downtown Cleveland the way you would like it to be in the future.

Include all elements—you are no longer confined to just the issue area you were dealing with in the objectives score.

Make a total comprehensive plan for downtown the way your group agrees it should evolve. Take forty-five minutes to decide on your plan and prepare a graphic presentation of it.

Then, each group will have five minutes to present to the rest.

At the end of forty-five excited minutes of discussion and collective planning and creation of graphics, plans were presented.

Group A.
Used existing environment and planned projects to tie its downtown plan together.

Near Stadium, an open air facility for meetings, festivals, presentations.
Recreation on the lakefront.
Beaches utilized for people.
Piers upgraded.
Housing everywhere downtown.
Cheap and free activities at river, transit culminating there.
Better use of Erieview Plaza as an amphitheater for gatherings and performances.
Playhouse Square rejuvenated with many activities.
Terminal City is built with a Hyatt House connecting it with Public Square and the Mall.
More specialty shops and services to go into Erieview.
A monorail to be built; a fast link between sections that won't clutter streets.
Euclid becomes a mall with no automobiles.
Prospect, Superior, and Ninth are humanized with landscaping and street furniture.
Parking buildings occur on the periphery of downtown with short shuttle service or monorail into center.
Movement of people into and around downtown is paramount.
Jetport in lake will be built.

Group B
(A minority report from Group A; there turned out to be six reports because of this additional plan.)

A plan based on linkages of open space and greenway networks. Creation of new access points to downtown and relating to surrounding areas and potentials; landing, 9th Street, Public Square, Playhouse Square.
Playhouse Square and the Flats become the activity centers in the network, and the vitality generated between them enlivens the whole downtown area.

Group C
A plan based on using and infilling existing areas that are unused, used inefficiently, or used in inappropriate manners.

Desire: to give the city a twelve to twenty-four hour daily lifespan. Specific proposals: a mall off Euclid and Superior with commercial and entertainment buildings mixed with housing; traffic should go around Public Square and the square should be revivified; the lake should be developed for recreation; apartments and housing should be built on the west side of downtown; more extensive sports facilities are needed downtown, for both participation and viewing; the mall at Playhouse Square should go ahead.
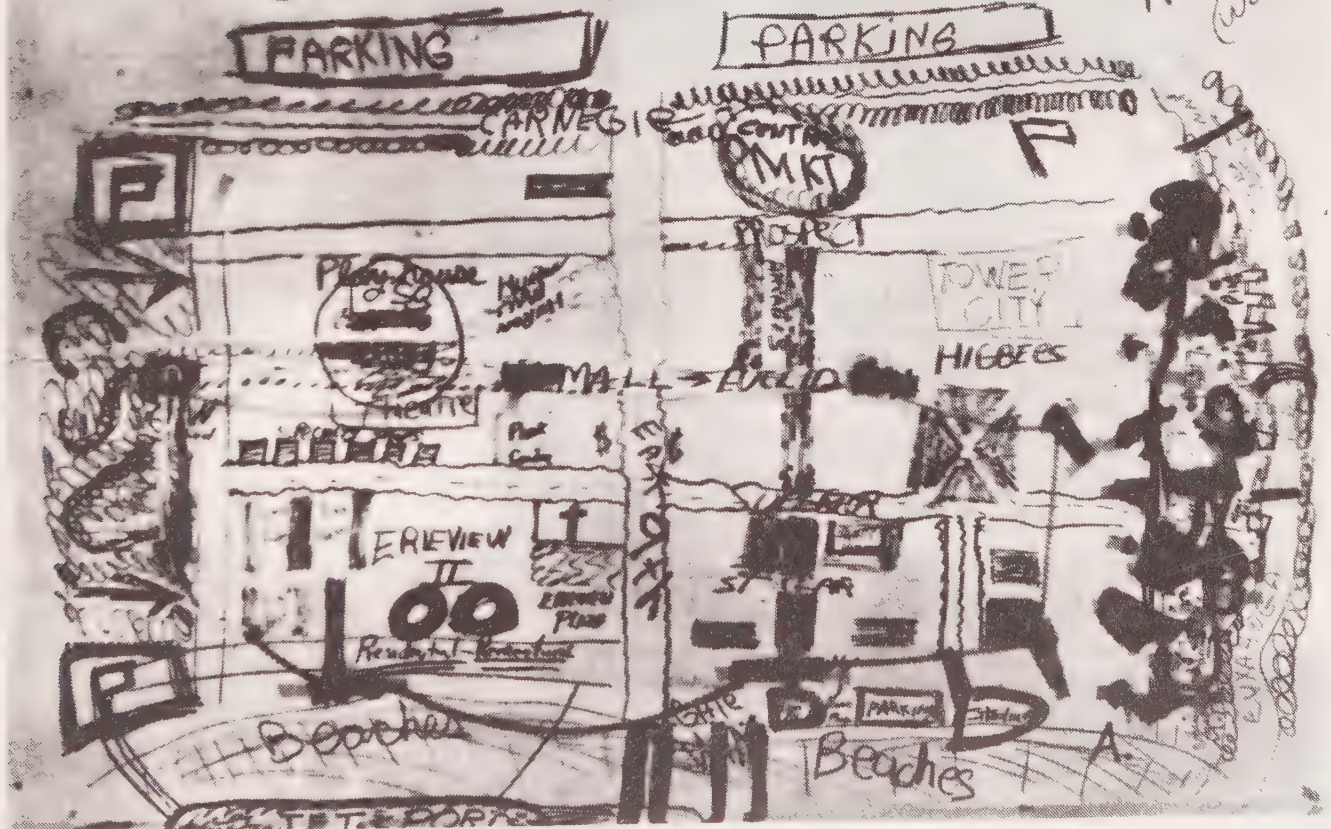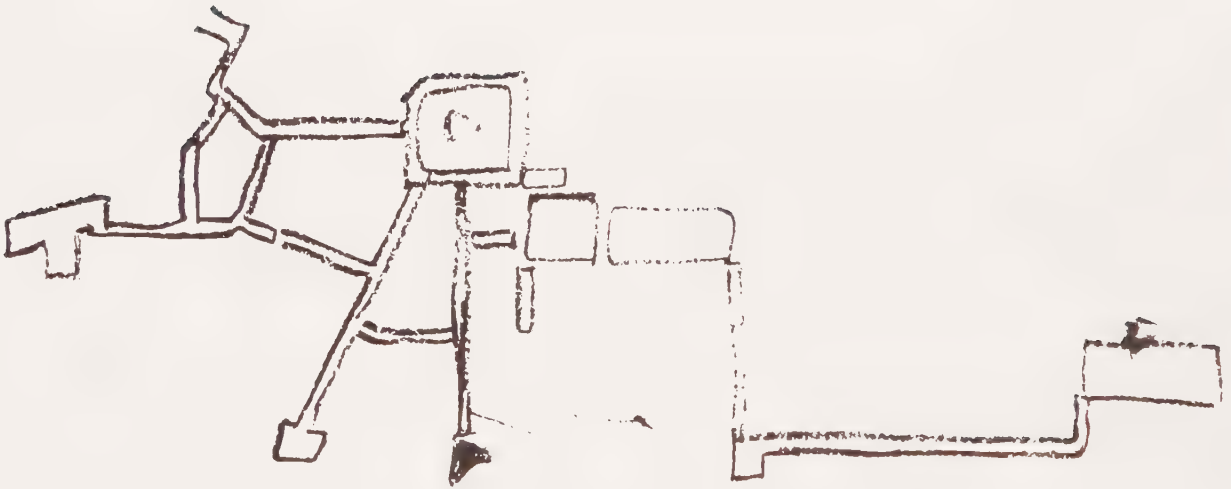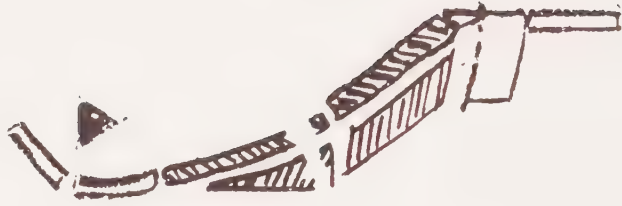
PLAN
A

PLAN
B

Group D
A plan based on reiteration of important policies.

Policy:
(1) put a moratorium on further suburban development in order to concentrate energies downtown;
(2) stop automobiles on downtown periphery and bring people in by other means, free downtown for more taxis and people movers, connect with University Circle; (3) provide free recreation options for everyone; (4) improve access to and use of river and lake for all, including residences and housing there;
(5) build new mixed-income housing throughout downtown to bring life back.
Plan:
A youth center in Erieview Plaza for art shows, concerts, performances, meetings.
Free recreation center for the city on the lake.
Ethnic carnivals and festivals on the Mall and in the Terminal Tower area.
A Bunny Club on top of the Justice Center to alleviate architectural heavyhandedness.
Creation of malls and pedestrian connectors downtown to tie the core together and make it easy for people to use it.
City Hall to be renamed The Center for Changing Attitudes to bring about more responsiveness to people's needs.

Group E
A plan based on a revitalized transit system.

Attempt to circumvent sprawl through better use of public transit.
There must be better linkages to West Side.
Link existing proposals by transit system.
Close off part of Public Square to traffic and revive for use of pedestrians.
Close Superior.
Creat a mall on 4th Street.
Link present entertainment modes and develop them into a system offering reasons for people to come downtown at night.
At the Flats, family entertainment of all sorts for weather-protected year-round use, unlike Blossom Center, which is in the wrong place and seasonal anyway.
Unify the green-space system of downtown, using Erie Cemetery as major focal point. .
Get Cleveland to be more QUIET.
Introduce housing of all sorts along Carnegie at the downtown edge and also at Gateway, the Flats, and along the lakeside.
Build on Cleveland's role as an international seaport.

Group F
A plan based on humanizing downtown.

Reuse exisitng buildings and facilities; for example, the Old Arcade rededicated as a World Trade Center.
Terminal Tower and the Civic/Justice Center as focus of two major transit lines.
Have a new senior high school downtown in conjunction with Cleveland State Univeristy but not adjacent to it.
Use Terminal Tower public spaces creatively.
Bring a "Tivoli Gardens" or "Ghirardelli Square" into downtown Cleveland—in the Flats, along the lake—somewhere that people can go to and enjoy.
Give better identity and more activity to Cleveland's squares and open spaces and plant the paths between with trees and greenery.
Make it possible and desirable to bicycle downtown; perhaps a bike route around freeway from river.
Make easy pedestrian connection with the West Side.
When Terminal City is built it should form good linkage with the river, using existing open spaces and vacant land in that area.
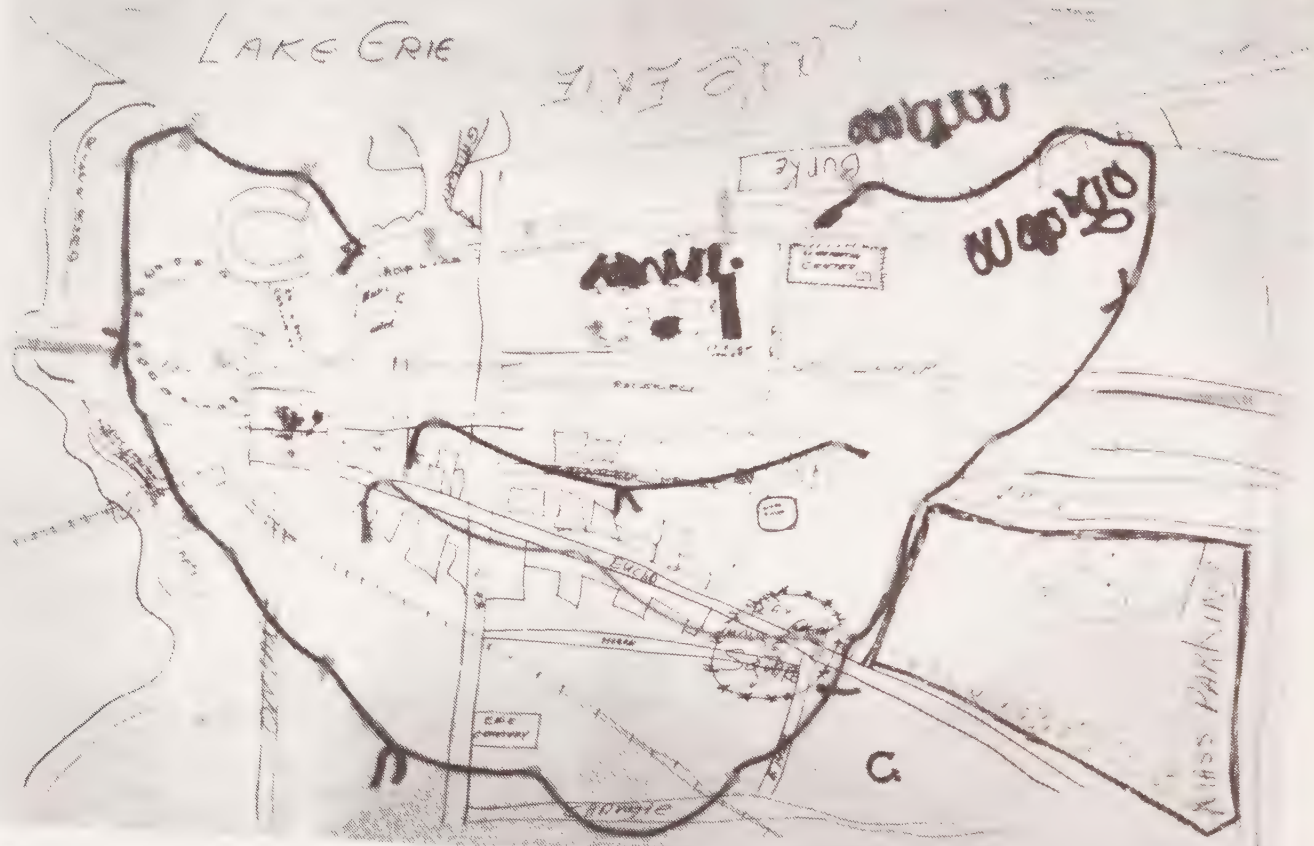
PLAN
C

PLAN
D

WATER ENTERANCE
LAKE SHORE
AIRPORT
Shuttle
SHUTTLE
DOWNTOWN AREA
sheltered walk
Bike Path
SHUTTLE
ISLAND
BIKE PATH
Shuttle
E.

PLAN E

THE FUTURE HUGE LAKE
DOME DOWNTOWN FOR
ENVIRONMENTAL CONTROL

ABSOLUTELY NO
CHANGES TO THIS PLAN
WILL BE PERMITTED!!

1973
TEAM FIVE

F.

PLAN F
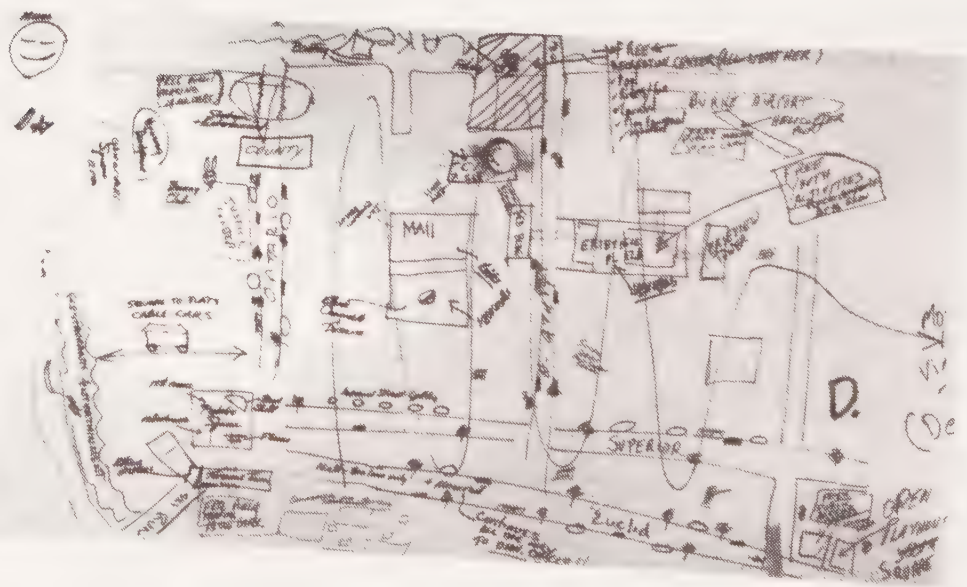
Celebration

That was the end of the workshop, and a hopeful beginning for new planning directions and citizen participation in Cleveland.

The workshop members celebrated their coming together along with the members of the team.

All the way through it was a totally high-energy, communicative, active, rewarding workshop.

SUMMARY:

One of the major agreements that emerged from the workshop was that, from a group of people with varied interests and commitments, no one rejected the concept that downtown is central to Cleveland and should be resuscitated.

"The city is worth the effort," was the group decree.

This is a different pattern from what we have encountered in some other cities, where some people's interests remain in suburbia, the center city, their own particular cultural groups, or other areas that tend to make agreement on the role of downtown less than unanimous.

Downtown is the glue that brings Cleveland's variegated neighborhoods together.

It should be fun.
It should be profitable for many people.
It must provide ease of access through transit.
It must offer opportunities for people of many kinds and many ages.
Families must be as welcome there as students or bankers or merchants or shoppers or conventioneers.

In the words of a leading store owner, "Bring the people downtown and business will take care of itself."

Downtown must have more than the nine-to-five life it has in most parts right now.

Housing—both privately and publicly built—must be provided for people of all ages and incomes to live in downtown.

Daytime and nighttime cultural and recreational facilities must invite people to come downtown and experience a wide variety of opportunities.

Downtown must be the province of the pedestrian, not the automobile.

Parking should arrest the car at the periphery and public transit conduct people into the city core.

To move around in the core, small-scale methods such as elephant trains and minibuses can be used.

For people who live and work downtown, services and amenities, such as are found in most of Cleveland's more lively neighborhoods, are necessary.

Buildings must have more than one use so that they are not slab-sided gravestones after dark.

Older buildings (even as young as half-a-dozen years old) should be recycled into new uses when their former uses are outdated.

Cleveland's great resource of multiethnic and multiracial strains should be utilized positively and be reflected in public entertainment and cultural events.

A city that is fun for its residents is fun for tourists.

Public Square should become an activity focus for people with at least partial removal of traffic.

And, finally, the efficient and vital transit linkage to other parts of the city must be guaranteed and movement of people made swift, convenient, enjoyable, and inexpensive.

Said a participant: "Cohesiveness of personalities (all races and religions and ethnic backgrounds) is a must.

Communications between citizens and our elected officials is also a top priority.

Cleveland's downtown and Cleveland as a whole can move forward and upward; the facilities are here.
We must use them."

A quote from another participant's notebook summed it up: "We all have to work together to make sure these plans for the future will give us a brilliant and alive downtown for all the people.
'Good Luck, CLEVELAND!' "

Today, Cleveland has embarked on a planning process for downtown that will translate the findings and proposals of the 1973 workshop into reality.

The process will take about one year, and involves public (city government), quasi-public (Cleveland Foundation), and private (Downtown Council) participation.

These participants are working with professional planners (Lawrence Halprin & Associates and the Department of Community Development and City Planning Commission) and consultants from a number of social and economic disciplines.

In a series of workshops, the public, quasi-public, and private participants are evolving the actual plan in its basic elements, and the planners are synthesizing the plan inputs into Cleveland's guidelines for the future.
The process is highly visible to the general public in a workshop-communications center established for just this purpose.

Here is where media communications of all sorts are generated, where awareness scores are available, where the plan is developing "before their very eyes" in graphic and model form, and where people can come individually and in groups to observe the progress and make inputs of their ideas and feelings about downtown.

This implementation score for planning downtown Cleveland followed the mandate of the Cleveland Take Part Workshop to deal with the problems and potentials of the center of the city. On-going public communication of what is happening in the planning process is an integral part of the score.

TIME ⊢————————————————— **15 weeks**

WORKSHOP 1 — Task Force Formation

CLIENT

Public	CITY GOV'T.
Quasi-Public	CLEVELAND FOUNDATION
Private	DOWNTOWN COUNCIL

PROF. PLANNERS

LH & A
ECONOMIC CONSLT.
SOCIAL CONSLT.
TRANSPORTATION CONSLT.
MANAGEMENT CONSLT.
CITY PLANNING COMM.
DEPT. OF COMMUNITY DEV.

GEN. PUBLIC

Gather Resources & update existing data base (out & new)

"Issues Catalog"

TAS... FOR...

OPTI...
· Social
· Economi...
· Cultural
· Physica...
(natural) environ...
· Transpo...
· Impleme...

Establish Planning/Workshop/Communications Cen...

┤ **1 wk** ├————————— **10 weeks** —————————┤ **1 wk.** ├

WORKSHOP 3 — Review & Adjust

ongoing development

TASK FORCE

EXPOSURE

FINAL PLAN PREP.
· Refine Concept Plan
· Refine Policies
· Final analysis of implementation potentials
· Identify and develop designs for specific pilot projects.

Prep of current material

Public Input via Center

WORKSHOP 4 — Review & Adjust

ongoing...

EXPOSURE FEEDBACK

FIN...
· Fina...
of P...
· Prep...
pro...
slid...

WORKSHOP **2** Review & Selection

ongoing development

TASK FORCE

Generation of alternative scenarios

Program Development

EXPOSURE

PRELIM. PLANNING

- Refine appropriate scenario
- Develop Concept Plan
  - Downtown Image
    (physical & social)
  - Downtown Character
    (conservation, environment, etc.)
  - Downtown Pattern
    (linies, nodes, events, transit, land-use, etc.)
- Preliminary Policy Formulation
- Analysis of implementation Potentials

Prep. of current material

Public Input via Center

...eks **1 wk.**

FINAL PRESENTATION

...N ADJUST.

...nd adjustment

...nal Presentation
...ts, model,
...etc.

EXPOSURE

IMPLEMENTATION

CLEVELAND CLEVELAND CLEVELAND

CONCEPT for CONCEPT for CONCEPT for

Prepared by LAWRENCE HALPRIN & ASSOC.
SAN FRANCISCO CALIFORNIA

9 Take Part Process

In dealing with the concepts and applications of Take Part Processes we are describing a new art—collective creativity.[1]

[1] "... A searching back to the grass roots ... a violent stimulation of collective creativity as the alternative to the lucid and repressive imposition of reference patterns operated by consumerism, which is to say Power." Pierpaolo Saporito, Editor, "Toward a a Regeneration of the Object," In: Argomenti ' e Immagini di Disegno, 10-11, June-September 1973, Milan, Italy, (Emphasis added.)

We are also describing a new profession—the scoring and leadership of Take Part Processes of collective creativity based, in our usage, on the RSVP Cycles.

Since the early 1960s, we have been developing a body of information about the processes—how to score them, how to conduct them, how they work.

We are still developing this knowledge; each process or workshop unfolds new insights, new routes to helping people stimulate their own collective creativity.

Today we are far enough along the way to be able to pass on to you the information we have amassed.

We can share the applications that we have found to be both successful and unsuccessful.

We can note mistakes that have been made and scores that didn't work.

We are writing about the Take Part Processes we have conducted and know about.

There are other examples of both collective creativity and high communal energy that exists for itself alone.

They include the "happenings" of the 1950s and 1960s; the Woodstocks and Watkins Glens; open-scored performances of dance and theater that welcome audience input and participation; and public art that people generate in the form of graffiti and more organized forms such as wall paintings and community-designed playgrounds.

handbook

In this chapter, we will give a set of guidelines, a roadmap, a score, if you will, of our own Take Part Processes.

This manual is not intended to take the magic out of experiencing collective creativity.

The intensity of experience that has been described will always infuse each group with its particular shared magic.

We want to de-mystify the process, not the performance—the way to arrive at the magic, not the magic itself.

It is the difference between chemistry (science, technique, process) and alchemy (magic, involvement, art).[2] Most "handbooks" are linear and didactic.

[2]". . . The goal of alchemy, in its most sophisticated form, was not the transformation of base metal into gold but the liberation and enlightenment of the alchemist's own imprisoned soul. Any transformation on the physical plane was valued only as evidence of a successful spiritual journey." Stephen Kurtz, Wasteland: Building The American Dream (Praeger Publishers, New York, 1973).

They set forth on a predetermined course and emerge a specific number of steps later with all the rules spelled out.

This one may appear to you as a sort of double or triple exposure.

Techniques, functions, media, concepts, activities, and potentials are layered and intermixed so that the various interrelationships that occur in a Take Part Process are shown.

As far as it is possible to show them, at any rate, in words, sketches, and selected visual material from previous processes.

Examples from different kinds of Take Part Processes will show applications in art, therapy, dance, performance, and community problem solving.

We will start with what the process team does (Functions); describe what must happen before people assemble to take part in the process (Preplanning); what happens when they meet and perform scores for collective creativity (Conducting the Process); and what happens following the communal part of the Take Part Process (After Collective Creativity).

Functions

participants

scorer/Leader

process manager

team
media
Scorer/Leader
Recorders facilitators
Logistics

The number of people on the team that designs and leads a Take Part Process varies with the nature of the group's objectives, the field of endeavor (theater, art, education, problem solving, planning), and the size of the group itself.

What we are describing are responsibilities, since some of the functions described here may be combined, so that a process leader can act also as a facilitator, a master of ceremonies as a recorder, and a summarizer or "wrap-up" expert can be the process leader as well.

Your team's resources, needs, backgrounds, and intuitions about who does what will establish your process team within the particular limits and requirements.

Process management initiates decisions to have a Take Part Process and carries through the logistics of making the process work.

Process management initiates contact with the group that has asked for Take Part Process work in collective creativity and lays the groundwork for the rest of the team's activities by having preliminary discussions with the group's representatives, and defining with them what the general content, style, and objectives of the particular process will be.

In a process designed to generate individual and group awareness and creation of art, project management and scoring activities are likely to take place before involvement of the group that will perform the process.

Participants in Dancers' Workshop processes, for example, are related to the objectives of the process through understanding them and accepting them before the process begins.

They have seen performances, read about the workshops, and been told about them by others who have participated.

In a process that has been initiated by groups of future participants together with the process management, on the other hand, objectives can be decided upon by agreement.

Throughout the process, process management is the main contact with whatever person, committee, or subgroup is responsible for furthering the process from the participant's point of view (steering committee, artist's co-op, planning commission, a local community interest group).

Process management assembles the rest of the process team, and is mainly responsible for overseeing the logistics of the process.

During the process, someone can act as master of ceremonies, introducing people, describing the objectives of the process to the participants, and time-keeping on performance of scores.

This last function is to make sure that people are staying within the time frame of the process so that that everyone is sharing experiences and no one is left behind.

The master of ceremonies also brings the group into celebrations, parties, communal meals, and other times of sharing, and, at the end of the workshop, offers closing comments and may act as the summarizer, described later.

Scoring and leading

PROCESS MGR.

SCORER/LEADER

MEDIA MAN

RECORDER

FACILITATORS
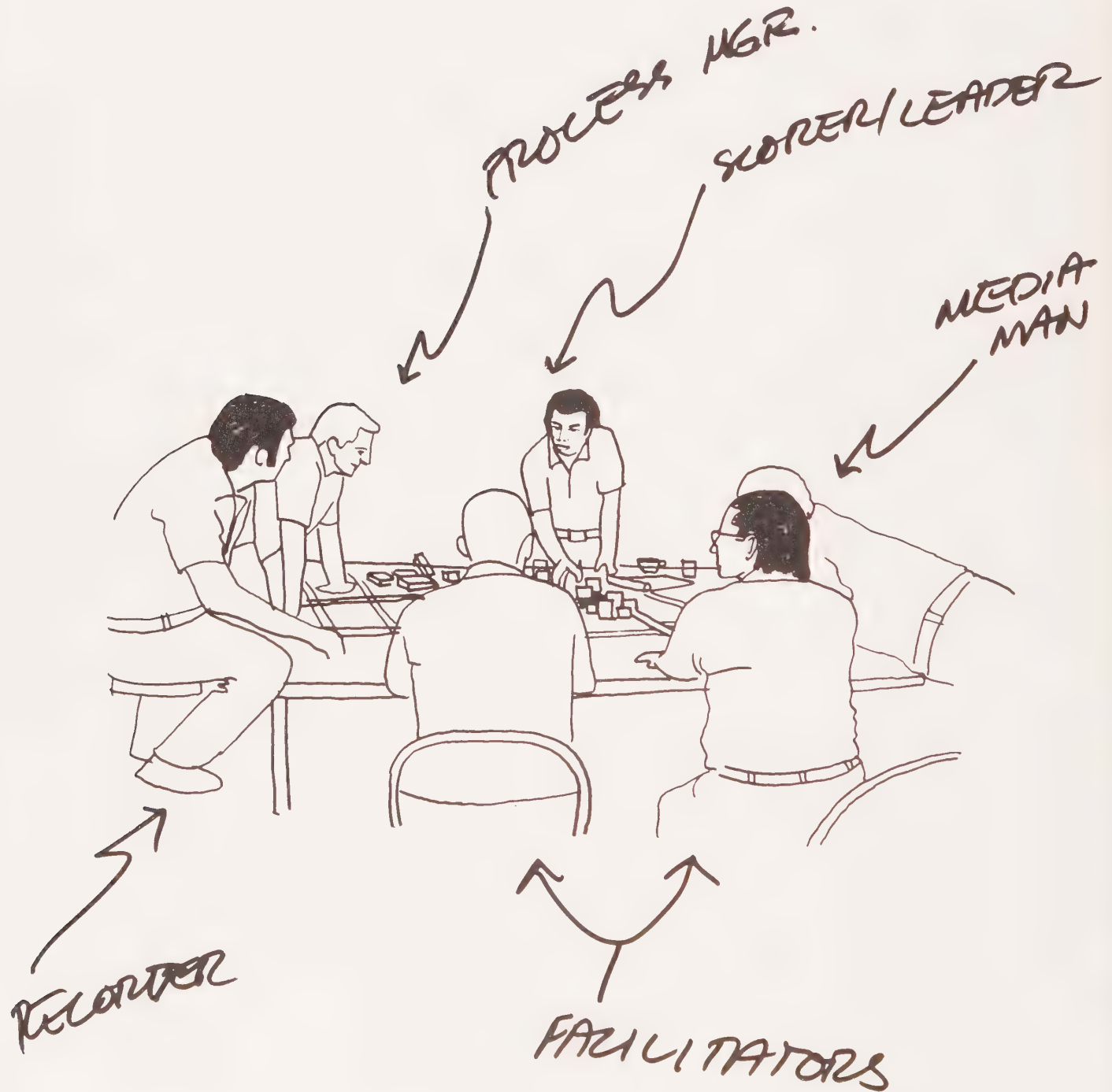
Hand in hand with the process management function go scoring and leading the process.

These functions develop the structure of the process and then encourage collective creativity to attain the objectives.

Scoring and process leading involves experiencing the resources—physical, emotional, social, economic, artistic, spatial—of the process environment and evaluating these resources for use in developing scores for participants to perform.

Scoring is the principal time when the selectivity of the process designer is at work.

In an environmental workshop, the places to go and activities to do in those places are determined during creation of the score.

In a movement workshop, possibilities of scores for exploring new kinesthetic experiences in different places can be evaluated.

As we have seen, the scores can be as open or as closed as the scorer deems appropriate.

The scores should in most cases be recycled with the other members of the process team who are familiar with the objectives of the process and the qualities of the resources.

If possible, they should be tried out prior to the process; timed to see if people can do them without exhaustion; performed to see if they have elements that would embarrass or inhibit people.

Development of scores is a process in itself, a process that culminates in their performance by participants in a Take Part Process.

We have found that during preplanning process management and scoring functions must work closely together in the field.

The resources used must be familar to both, as must all major and hip-pocket scores that are designed for the process.

(Once when we gave a hip-pocket score to revive a group whose energy was low, the project manager was out of the room and didn't know how to respond to the changed configuration of the group when he returned. We had to take time to phase the project manager back into the process.)

During the conduct of the workshop, the scores are presented to the participants, who are told the reasons for performing them.

The group's performances are monitored and questions are answered about the process.

The functions of process leading and ongoing scoring usually combine with facilitating the group's performance of the scores.

Vigilance all through the process for group feelings and inputs and on-the-spot changes of scores is necessary, as is close cooperation with recorders so that a useful record will emerge.

The scoring function must be flexible in order to alter the scores during the process to answer group needs or make new information available through group experiences.

Process leading and scoring that are inflexible or unwilling to adapt creatively during the process will have an adverse effect on collective creativity, stifling it and arousing group antagonism.

(A bank president in a midwestern community workshop once complained about "being led around like a bull with a ring in its nose.")

On the other hand if leadership appears to be too permissive, participants may think it lacks confidence in the process and will lose confidence themselves in the leadership role.

At a Saturday workshop that put most of the people of a small California town to work together on the future of their community, we found that the group had done most of the afternoon score in the process of performing the morning score.

Rather than demanding that they rework the same material, we emphasized different aspects for them to deal with in the afternoon.

Conversely, in a school workshop, one of the authors experienced a lag in group attention and interest until he realized that the group had leapfrogged to where he intended to be in a week's time.

The process itself and their involvement in it had gotten the group beyond having to do several interim scores that had been designed and were being applied without considering the group's status at the time.

If care is taken to explain all scores effectively, to refer always to objectives of performances, and to explain reasons for significant changes in announced scores, the participants will experience (1) confidence in the process leadership, and (2) new insight into how the process develops as it goes along.

Designing of effective and appropriate scores is a particular talent. Some people function better as scorers and process leaders than as recorders or process managers. Individual inclinations enter too.

In a postprocess valuaction by the process team a few months ago, one of the members who had functioned as facilitator said that although the workshop may have been a success, he personally did not enjoy it because he had discovered that he did not like the facilitator role and preferred designing and performing scores.

In the same way, some people who really enjoy preplanning and logistics will take more to these functions than some others.

But the overall score and subscores should be understood by everyone conducting the process, so that all functions work together.

Since the functions of process manager and process leader/scorer are such pivotal ones, we should look for comparisons in several fields so that we realize how they differ and interact.

If we consider the process manager as the developer and monitor of the process team's activities, and the process leader/scorer as the developer and facilitator of the process group's activities, such a comparison can be made.

In a dance group, process management would be done by the business manager and the process leading/scoring would be the province of the artistic director and choreographer.

In a school, the process management would be performed by the dean and process leading/scoring by the professor.

In an architectural firm the person who heads up the project team and deals with the client would handle process management; the senior designer or planner of the project could do scoring.

This is not to imply that a professor or architect will be good at scoring in a Take Part Process situation, necessarily.

The comparative function with his professional colleague is cited here just to give you an idea of how responsibilities are divided.

In the broadest sense, process management is responsible for what the process team does, and the process leading/scoring is responsible for what the participants do.

Obviously, the people performing these two functions must work closely together in complete agreement on process and objectives before the participants are involved in scores and performances.

In relationships with other functions on the team, also, they must agree on process objectives and use of resources to achieve those objectives.

Facilitating

A vital function in collective creativity is one designed to help participants share activities, perform the scores, and work together.

The name given this role by many people who work in group creative processes is facilitating.

Enabling is just as good a term, for the purpose is to help people do the scores.

"He is not there to criticize or direct.

He is there to enable people to do the process and to help facilitate their success."[3]

[3] Lawrence Halprin & Associates, Take Part (published by the authors: San Francisco, 1972).

The function of facilitator is that of a neutral listener, someone who is there not to take sides, but to promote all sides, to make sure everyone takes part.

Facilitation has no stake in the outcome of the process; its commitment is to the process, the inherent value of collective creativity.

The objective is to get people to participate, to create together.

Even when there is resistance to participation or when the group reaches an impasse, there is important material to consider.

In therapy, particularly, the therapist-as-facilitator points out resistance as a signpost that something important is happening, that group investigation of the causes of the resistance is in order.

Facilitating requires continual responsiveness to group and individual vibrations and the dynamic interplay of feelings and physical activity.

Understanding of active listening, congruent sending, and body language are paramount to good facilitating.

This is important in large workshops which are subdivided into smaller working groups.

Each group needs a facilitator to help it work.

The techniques of facilitating can be taught, but skill in using them comes from practical experience in situations involving group participation—plus a generous supply of sympathetic intuition about helping people to work together.

Expertness at facilitating can come from:
(1) participating in learning and training workshops;
(2) extrapolating these skills from workshop processes dealing with other areas such as group problem solving; and
(3) eventually working as a member of process teams responsible for conducting participatory processes with groups of people.

Facilitators can work individually with people, with subgroups, or with the group as a whole.

Perhaps a facilitator might spot a participant who is resisting or having trouble identifying with the process.

He can either work with the participant outside the group, getting him to articulate his difficulties and begin to deal with them, or as part of the group's process, letting his problem became the group's problem so that the whole "community" is concerned with its solution.

If the problem or stoppage seems to be wider in scope, perhaps involving the whole group, the the facilitator will marshal the workshop team to help deal with it.

In a month-long experimental workshop in 1968, the final score was for the group of 35 people to create its "own community" structure using the feelings and experiences of the previous four weeks.

This created unforeseen havoc for the participants.

False starts, emotional outbursts, and energies poured down blind alleys all erupted and began to demoralize the group.

Some of the difficulty was finally perceived by the process team as being grounded in sexual differences, and a score was given to facilitate making those differences visible.

The women created a performance to do in front of the men—haughty toward the males, tender to one another; a "together" community of females.

The men responded with a performance of machismo and power. The groups had a profound effect on each other and expelled at least some of the negative feelings that had built up in the unsettling experience of the "Own Community" score.

It is not the answer that enlightens, but the question.

Eugene Ionesco, quoted in The New York Times, January 25, 1970.

Recording

It is very important in group creativity to make sure that everyone feels that his own ideas, inputs, and statements are being heard and taken seriously.

This function on the workshop team is recording.

As we have stated before, much conflict arises because people feel that their points of view are not being listened to.
Recording prevents this.
Recording is "court stenography" for Take Part Processes; it gets all the proceedings down so that everything is out in the open.
Good recording requires an alert sensibility to what is going on and how people are feeling.
It includes experience in listening to people in groups and extracting real meaning, even though recording does not usually include taking part in the group dialogues.
Recording is a tough job; the recorder has to hear what everyone says and get it transcribed the way it is said so everyone can share it.

Good recording does not imply editing meanings or injecting the feelings and opinions of the recorder into what is being set down.

Recording without making value judgments lets people speak for themselves and acts as a sort of visible feedback mechanism.

Transcribing the inputs of all participants without imposing value judgments or editorializing makes each person see that his own feeling or idea has as much attention as anyone else's.

This can minimize hangups and encounter situations and move the group toward common creativity; the inputs of everyone become resources for the whole group to work with.

Recording can also—when the facilitator points out interactions and what people are really doing and saying—help the group to assist individuals through problems, to uncover problems and potentials they did not know existed, and to divulge in-group feelings and relationships that otherwise would remain unarticulated.

Various media can be used in recording.

The simplest and in many ways the most effective is writing on a chalk board or a large piece of placed on the wall.
Tape recordings and videotape are useful also, particularly the latter for replay of group performances and talk sessions.
Many times, people arrange themselves in a space, move and gesticulate in ways that give a lot of information about how they are feeling.
Video replay can show these things to groups.
At one multiracial leadership workshop, we played back the videotape of a lecture session.
Half the group was tensely gathered around the lecturer but the other half was spread around the room lying on the floor or gazing into space.
The lecture situation obviously was the wrong approach for them, but everyone was unaware of the effect it had on group configurations until they saw it replayed.
At that point the leader gave a very active physical movement score for the whole group to perform, and it was brought together again.

In writing down what people say, catch key words and use them to symbolize a longer more complex statement.

Here, of course, one must be
particularly careful to get the
speaker's meaning and not inter-
polate one's own.
For instance:
If Joe Participant says, "If you
ask me, I think this workshop is
just a lot of baloney," the
recorder can record, "Workshop's
baloney"—Joe.
And that says what Joe said.
If the recorder shorthands Joe's
statement into "Joe is angry,"
that is making a judgment about
Joe and editorializing.
Not only will Joe be annoyed,
but the statement will have no
value to the group; it presents
them with a closed interpretation.
The real words of people recorded
into a "mosaic of meaning" can
be a powerful vehicle for what
the group and its parts are com-
municating.
All together, the statements of
participants properly recorded will
form a verbal Gestalt of where
the group is at any point in the
process.
Recording should include not
only the messages of people, but
also the names of who said them.
This is so that people know that
the rest of the group is aware of
what they said.
It is also useful for quick recall
and identification by the group
and the process team at any later
point.

Preplanning

A Take Part Process can have its genesis in several ways.

Two of these are self-generation, as in the case of experimental workshops, development of dances or performances by a group, processes to teach and learn approaches to collective creativity, and the like; and discovery as a need by individuals or groups who perceive problems (including personal ones) and then seek the aid of professional Take Part scorers and leaders in developing and overseeing a creative process for the particular need.

Most important from the outset of preplanning is that the objectives of the process be clearly identified, delineated, and agreed upon by the process team and the group that we will call the "client."

If objectives are not understood and agreed upon by all parties, if hidden agendas do not come to the fore, or if some people are nurturing inaccurate or unfulfillable hopes about the outcome of the process, it is doomed to compromise at best and failure at worst.

During preplanning of a community planning workshop in a Midwestern city, one of the major client representatives (who, oddly enough, decided not to be an active workshop participant) had harbored predetermined expectations about what the outcome of the workshop should be.

When the group evolved plans and programs that did not meet his prior expectations, he became extremely upset and attempted to propagandize the entire group process as valueless.

It subsequently developed that he not only had his own goal but had misunderstood the process of collective creativity.

He was depending on our process to "sell" his goal to the group; to manipulate it into achieving his ends.
That is diametrically opposed to the basic objectives of the Take Part Process.
A great deal of energy had to be spent thereafter to reaffirm the group's intentions for its own stated objectives.
If the stumbling block of that client had been perceived for what it was at the beginning and pointed out to all parties then, much of this effort would have been unnecessary—or the "roadblock" could have become part of the workshop itself.

Having identified and agreed upon objectives, process team and client must then agree upon a broad range of scoring possibilities to meet the objectives.

While the prime responsibility for scoring is with the team, a certain amount of client input and recycling about preliminary general scores is often advisable.

In this way, local resources of group feelings and physical facts can be used as positive inputs to scoring.

If, for instance, people in a community have a certain way of eating lunch (in a common cafeteria, in bag lunches), the scorer can use that information as part of his resources—to highlight it as a daily ritual or to change it in order to allow the group to consider alternatives.

(We scheduled a workshop in a small California town for Saturday, thinking to attract the participation of most of the townspeople who were off work that day.

We did not learn until too late that a sizeable portion of the population was made up of Seventh Day Adventists, and that Saturday was their day of worship.)

Ultimately, the overall, basic score of the entire process—score and subscores for the process—will emanate from the process leader/scorer and the team, but at this preplanning phase client input can be invaluable.

(The disappointed client in the midwestern city, for instance, could have brought his private expectations into congruence with those of the workshop during the preplanning phase, or they could have been used as resources for the group to accept or reject during the process).

Participant Selection

score

IMAGINE A TAKE PART PROCESS TO TAKE PLACE IN YOUR OWN SCHOOL OR PERFORMANCE GROUP OR NEIGHBORHOOD.

MAKE UP A LIST OF PARTICIPANTS THAT YOU BELIEVE BEST REFLECTS THE MOST INTERESTS INHERENT IN THE GROUP.

ASK SOMEONE ELSE TO DO THE SAME.

COMPARE LISTS.

WHAT ARE THE DIFFERENCES?

DISCUSS WHAT YOU THINK THEY IMPLY.

We have alluded to conversations with future process participants as a prime ingredient in resource collection.

This brings us to an all-important aspect of preplanning that will profoundly affect the nature of the process.

This is selection of participants. Of all the questions we receive about the process, the most frequent are "Who takes part? Who decides on who to include? How are they brought into the process?"

In sending out announcements and posters to potential participants, San Francisco Dancers' Workshop scores are often made a part of the communication.

This serves two purposes: to make people aware of what the process is about and what they might be doing, and also, when they feed back on the scores, to inform the workshop about what the potential participants are like.

Anna Halprin's group also recruits by going out and doing workshops and performances in many places, exposing Dancers' Workshop processes to people who will subsequently be reminded of them through announcements, scores, and posters.

In some situations, recruitment is done by mailing out announcements of the Take Part Process.

In a therapeutic situation, the therapist will undoubtedly be the prime determinant of how the group is made up, what its size and its sexual, ethnic, and psychological Gestalt should be.

There are problems to be confronted with processes that increase in scale to involve many people.

Huge masses of people cannot successfully take part in the same workshop sessions; the result would be chaos, and no one would be able to make his wants and needs felt.

Conversely, if a workshop becomes too exclusive, the workshop leaders may be shutting out valuable information as well as possibly alienating people who know about the workshop but have not been invited to participate.

The number of people in a workshop has an impact on what you can do.

A movement workshop of a dozen people can concentrate on close relationships and feelings; one with more people would have different scorers to handle the larger group.

In selecting people to participate in a Take Part Process, we find it limiting to select just the "safe" people who represent what might be called establishment values, since this will make for a bland and homogeneous group.

Admit people who represent "problems" as well.

If a community or a group has problems or divisions, they should be included, not excluded.

The process team should maintain an attitude of neutrality and nonpartisanship so that all inputs can be heard, not just the "good guys."

In community planning processes, we have had experiences with a conservative white group who wanted to exclude blacks and with a black community that wanted to exclude policemen. We asked—why?

In the first case, grudging acceptance of other voices was given; in the second, lip service to including police finally came about, but they did not actually take part.

Perhaps the neutrality of the process team in instances such as this could better be described as insistent neutrality; a neutrality that can facilitate people's acceptance of the participation of many varieties of input other than their own.
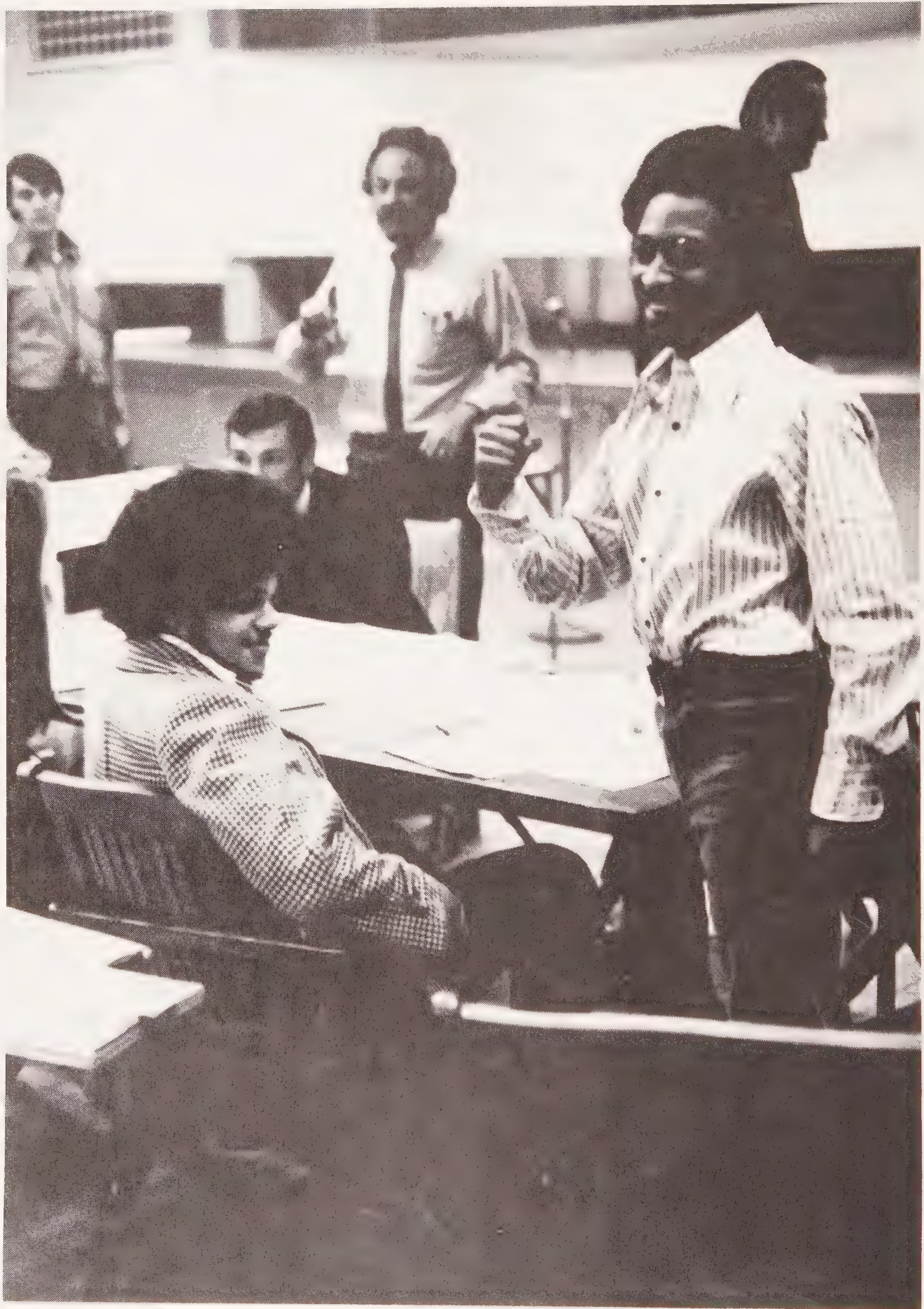
We have found that a good, workable Take Part Process dealing with groups solving mutual objectives and problems in a community can take two or three days and include around thirty-five or forty people (although it need not be limited to that number).

By community objectives and problems, we mean not only city planning and urban design, but also other concerns that people share such as health care, social and economic problems, education, public culture and recreation, and all other ramifications of contemporary community life. There are ways to include more people in workshops.

Recently, we conducted a Take Part Process in a small town in the California wine country. Because of the tiny population, we decided it was an ideal opportunity to allow anyone who wanted to come by the Town Hall and pick up a copy of the awareness scores.

People had a week to do these scores at their leisure.

Than a day-long workshop was held at the Town Hall, to which anyone who wished could come and participate (as long as they had done the awareness scores). Almost 90 people from all walks of life and all ages showed up for the day.

Elderly couples from the mobile home court, young alternative culture devotees, residents of the Veterans' Home, the town council, realtors, Mexican-American farm workers, the girls of the local 4-H Club, all got into the activity together.

It was a reflection of all aspects of life in that community.

Another means of planning for more people to take part is to score the process so that a series of subsequent workshops can evolve from the first process's activities, and in this way involve more people.

The medium for this follow-up can be the workshop participants themselves, particularly if the process team takes care to give them instructions in monitoring and scoring Take Part Processes.

This continuity can be a learning experience for most of a community.

In this way it can develop its own solutions to communal problems, act as its own ombudsman, and have a direct impact on decisions that affect community life.

These activities should be publicized and kept visible in the community so that people who want to can join in.

The final score and follow-up projects of a training workshop we conducted in Indianapolis in 1970 were designed to make the participants apply what they had learned to situations in their own lives and communities and to plan workshops dealing with problems they were concerned with.

Also included was a score to keep up communication among participants after the workshop.

Follow-up processes can involve the original workshop group and be designed as a series of activities to evolve group self-awareness and what Anna Halprin calls the transmutation of life into art.

Her group conducts weekly myths for anyone who is interested; weekly classes in movement, scoring, and production; and workshops of a few days' to a month's duration dealing in concepts of community, movement, body orientation, and collective creativity.

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In very large communities, if it is determined to have a limited but representative participation in a Take Part Process, then the means of selection become very important.

One approach has been valid and often the most appropriate, and that is personal conversations with all potential participants.

We have extensive discussions with the contact group or client group about what economic, social, ethnic, age, and other patterns are evident, and who might be considered most representative of these groups and interests.

There can be considerable give and take in these discussions, for often people discover they have a particular view of their community that does not necessarily accord with reality.

Sometimes, there have to be special provisions to include people to broaden the representation in the group.

Dancers' Workshop has a work-help program in some workshops for people who cannot afford the tuition to exchange work in the studio for participation in the process.

In community processes, there may have to be provisions made for reimbursing people so that they can take time off from their jobs, or pay day-care costs.

Upon development of a list of people to talk with, the process team members responsible for these individual conversations should be sure to emphasize several points along with the ones that will pertain to each specific process:

(1) The person must be led into a basic understanding of the Take Part Process and how he can relate to it creatively.

(2) The objectives for participating in the process must be understood and accepted; if there are any questions or cavils they should be brought into the open.

(3) If the person is to become a participant, his commitment to doing the entire process without qualification or absences must be obtained at this time.

(4) Individual wants and ideas about the problem under consideration can be gained through interview questions and be used as resources in planning and scoring the rest of the process.

People are a mine of information. In conducting conversations before a Take Part Process in Cleveland, a team member talked with a black man who lived in a senior-citizen highrise downtown.

The man was retired but extremely concerned and observant about his environment, and told the team member much about the experience of living downtown, both positively and negatively, that we could not have found out except by living there for years ourselves.

On the negative side of the interview-selection process, it is inordinately time and energy consuming for the process team.

It requires people to be in the field for days and weeks on end interviewing, selecting, and narrowing down the field to a workable and representative group.
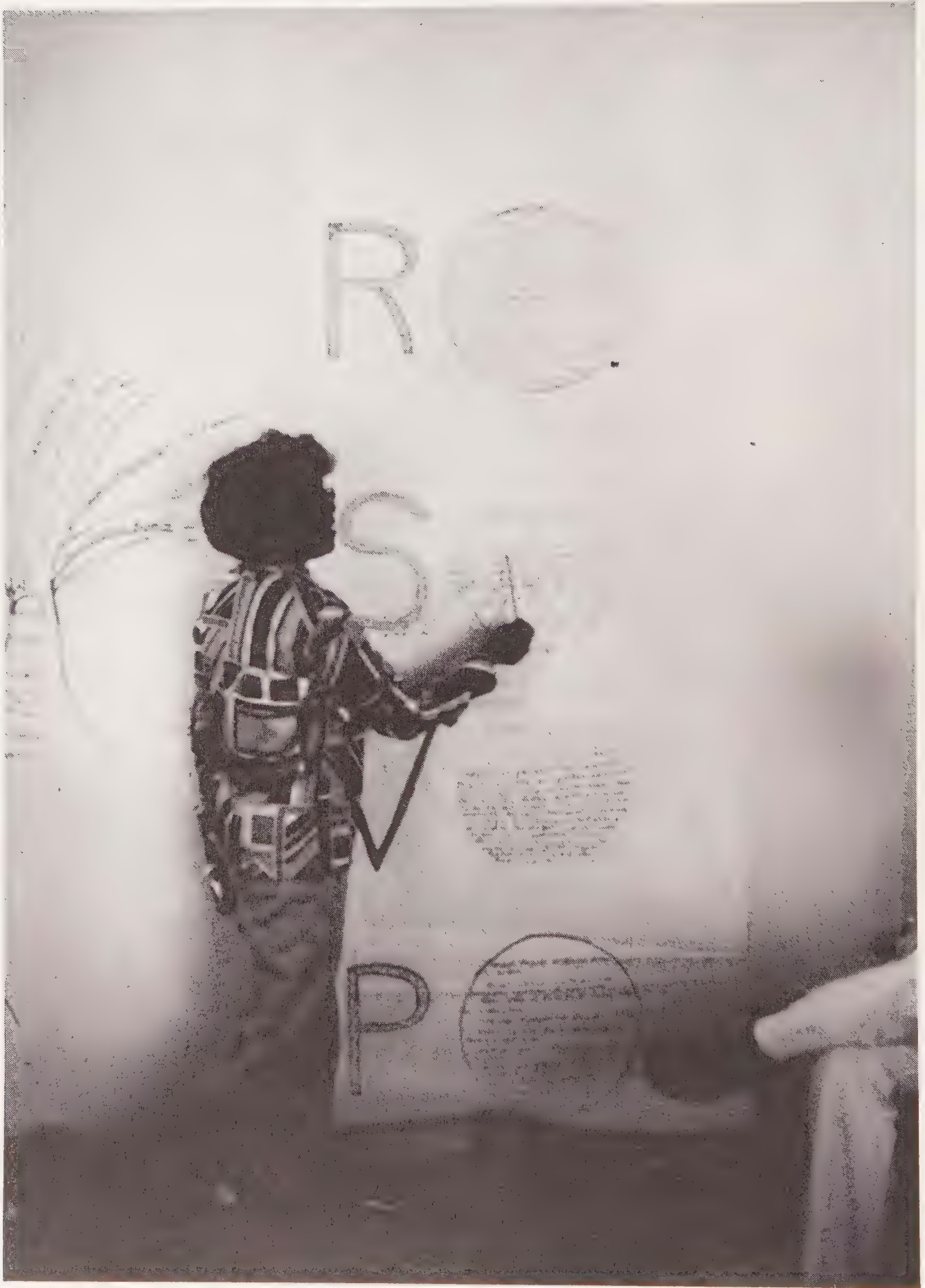
(Time and energy that might be spent in other developmental phases of the process are expended here.)

WORKSHOP for TREE

NEW GENS.

3rd GEN

2nd GEN

1st GEN.

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DANCERS' WORKSHOP
COLLECTIVE: with Ann Halprin

The spirit of the Dancers' Workshop is best exemplified in the
COMMUNITY WORKSHOP

a group of dancers, artists, musicians, actors, and writers from all races and backgrounds and levels of experience who are combining their resources for the realization of an artistic cooperative. Our daily ritual includes the performance of movements which Ann Halprin has developed over the years: movements designed for what Ann calls "structural integration," a means of extending our bodies in such a way as to release tensions and provide greater emotional flexibility and 'openness.'

We each participate in the creation of productions through the use of the RSVP approach (see *RSVP Cycles: Creative Processes in the Human Environment,* by Lawrence Halprin, Braziller, 1969). We find our vitality through our differences, and in performing, each one of us strives for full expression in terms of his own being. In the words of Martin Buber, "We are trying to rediscover faith through an open turning, the one towards the other."

In the interest of maintaining the necessary cultural balance
Work Scholarships
are offered for members of the minority communities. For auditions and any other information, contact JOHN HOPKINS, Registrar, at

DANCERS' WORKSHOP
321 Divisadero   San Francisco
(415) 626-0414

SUMMER WORKSHOP
June 28 - Aug. 8

West/East coming together Dancers' Workshop of S.F./Connecticut Colleges' American Festival of Dance Stereo Creation

Leaders ANN HALPRIN, PATRIC HICKEY & THE WORKSHOP

Fee to be announced

April 12 - 24 — 1 - 5 p.m. weekdays
SPRING WORKSHOP

. . an intensive ten-day course for serious students and teachers of the arts . . . a pathway to enter the Community Workshop . . . a workshop experience involving the development of movement and events that evolve out of the group dynamics and inter-actions.

Leaders BO & LOUISE
$80

REGISTRATION & ORIENTATION
Saturday, April 24 — 10 a.m. - 4 p.m

. . a day of free films and videotapes of the Dancers' Workshop as well as movement demonstrations and an opportunity for students to register for classes, ask questions, and orient themselves to the Dancers' Workshop

WEEKLY PERFORMACES AT THE WORKSHOP

MYTH

Thursday evenings at 8 p.m

. designed for individuals to have group experiences through movement . . . for house wives, businessmen, students, workers, young and old

Leader BO AND THE WORKSHOP
$2.50 students/$3.50 general

LEADERS

BO CONLEY, a native of North Carolina has trained at the Dancers' Workshop for two years and is presently on the faculty, as well as being a member of the performing company

LOUISE GRAF has been with the Workshop for two years She is into the exploration of inner and outer rhythms in relation to movement through the use of the natural body movements developed at the Dancers' Workshop

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Beginning the week of April 26
WEEKLY CLASSES

designed to be taken as a unit, though they may be taken separately
$75 the ten-week series, in advance

Movement
Monday evening — 7:30 - 9:30

. an introduction to the way we work, focussing on archetypal movements. . . designed for people new to the Dancers' Workshop
Leader. BO
$30/ten weeks

Movement & Scoring
Wednesday evening — 7:30 - 9:30

. . . a more advanced movement course, concentrating on the production techniques we call "scoring" . . . designed for people who have some experience or who are taking the Monday class
Leader: CLINT
$30/ten weeks

Movement, Scoring & Production

Saturday mornings, 10 a.m. - 1 p.m
. a course incorporating movement and scoring techniques with improvisation and exploration . . . the advanced course, designed to lead into production
Leaders: CLINT & SUZANNI
$30/ten weeks

Reconvening April 26
Meetings: weekdays 3 - 6 p.m
Community Workshop

. . . for advanced students who are experienced in the Dancers' Workshop approach. "We have stripped away all ties with conventional dance forms: the lives of the individual performers, the training, rehearsals, and the performances form a process in itself the experience
— Ann Halprin

Leader ANN HALPRIN
$250/ten weeks — includes participation in the drama workshop and Lawrence Halprin seminar

The COMMUNITY WORKSHOP is open to the public Thursday afternoon, 3 - 6 p.m

Works-in-Process
Friday evenings at 8 p.m

a weekly performance series by the workshop designed to provide an opportunity for people outside our community to respond to our work, and to use this response to feed back into the ongoing development of the work

ANN AND THE WORKSHOP
$2.50 students/$3.50 general

UPCOMING EVENT

PERFORMANCE / WOMEN'S RITUAL

Wednesday, April 21, at the Hansen-Fuller Gallery, 228 Grant St, San Francisco . . . 7-9 p.m
A benefit for scholarships for minority students

PATRIC HICKEY, a subjunctive syzygal environmentalist, has played a vital part in the development of the Dancers' Workshop approach over the last 15 years. The materials he works with are light, movement, space and environment

ANN HALPRIN, founder and artistic director of the Dancers' Workshop, is considered a pioneer and innovator in the development of new directions in dance theatre

SUZANNE JACKSON is new to the Workshop. She approaches body integration through experimentation with breathing, locomotor and non-locomotor movement

JOHN ROBINSON comes to us from the theatre His main interest is improvisation for theatre using dreams, myths, and cartoons. He is presently conducting a drama workshop based on a movement approach

CLINT SHELBY has trained at the Workshop and in seminars with Lawrence Halprin for the past two years. His particular interest developing material through multiple-input methods of creation.

ANNOUNCING

THE DANCERS' WORKSHOP of San Francisco a film rental service of our past performances or longer Workshops at your school, college, tional Endowment of the Arts Touring Grants

maintains a complete set of reprints and recordings of our activities for mail order: we also operate We hope to have videotapes for rental soon DANCERS' WORKSHOP can set up evening, weekend, church, community or growth center. We maintain a performance group that tours under the National Endowment of the Arts Touring Grants
For further information, contact Dancers' Workshop, 321 Divisadero, San Francisco 94117

YOUNTVILLE'S FUTURE & YOU

A WALK AND A RIDE IN AND AROUND YOUNTVILLE . . . FOR YOU TO KNOW MORE ABOUT YOUR CITY, AND USE THE KNOWLEDGE TO PLAN TOGETHER FOR THE FUTURE.

AWARENESS WALK

	LOCATION	TIME	ACTIVITY
1	St. Joan of Arc Churchyard	5 mins.	Sit in churchyard. Close eyes & note sounds you hear. How is roadway used here? What happens to land on either side of church?
2	Field across Washington St. from Rancho de Napa.	4 mins.	Imagine a use for this space. Observe connections to Veterans home, how do people get there? Look across street. How has land use changed in 10 years?
3	Corner Mulberry & Heather Sts.	5 mins.	Observe land use right & left on Heather St. What do you see when you look toward the mountains? Where do children play in this neighborhood?
4	Gas station, corner Yount & Washington St.	5 mins.	Plan the ways you think the empty spaces should become. Draw it in your notebook. Imagine this scene in George Yount's day. Imagine it in the year 2003.
5	Corner Jefferson & Webber Sts.	2 mins.	How are all four corners utilized here? Look as far as you can see in both directions along Jefferson. ... in your notebook.
6	...	10 mins	Go down onto creek bed from the bridge. Walk along creek bed to Jefferson St. Make a sketch. Observe creek banks. ... use for this area.
7	...	4 mins	Find your way into cemetery. ... Yount's grave ... Look towards town ... Sketch the views ... para to next stop ... and note what ...
8	...	5 mins.	Note uses of buildings & spaces in this area. How many activities ... here? What are the ... ies between here ... Write down three (3) ... of getting around ... by walking or riding ...
9	Parking lot, vintage 1870	5 mins.	Walk round the dirt road to children's playground. Stop & listen. ... different kinds of movement you see in every direction. Imagine it is mid-January and describe what you think area will be ...
10	Front of City Hall	2 mins.	Write down three things you like about what you see. Write down three things you don't like.

AWARENESS DRIVE

	LOCATION	TIME	ACTIVITY
1	Your car.	5 mins.	Drive out Yountville Cross Road to Silverado Trail.
2	Yountville Cross Road & Silverado Trail.	5 mins.	Stop. Get out of car. Look back to Yountville. Sketch what you see. Get back in car.
3	Your car.	5 mins.	Drive to Oakville Cross Road. Turn left and drive to Oakville.
4	Oakville Winery.	5 mins.	Stop in courtyard of winery. Get out of car. Who owns this winery? Who provides the grapes? Have a glass of wine if you wish.
5	Your car.	5 mins.	Get in car and drive to Yount Mill Road. Turn left and drive alone road to corner of Cook St.
6	Yount Mill Road & Cook St.	5 mins.	Get out of car. Locate and read plaque about George C. Yount. Jot down observations about use of stream here.
7	Your car.	10 mins.	Get back in car. Drive very slowly (15-20 mph) back into town on Yount Mill Road. Any time you see anything you like or think needs changing, stop and jot it down. What other ways would you enjoy moving along this road?

GENERAL NOTES FOR YOUR AWARENESS ACTIVITIES AND THE YOUNTVILLE TAKE PART PLANNING WORKSHOP.

YOUNTVILLE'S SPECIAL COMMUNITY PLANNING WORKSHOP IS THE SPECIAL OPPORTUNITY FOR YOU AND YOUR FELLOW CITIZENS TO TAKE PART IN CREATING VALUABLE INPUT INTO HOW YOU WANT YOUR CITY TO BE IN THE FUTURE. THE DECISIONS YOU MAKE AND THE OBJECTIVES YOU ARRIVE AT IN THE WORKSHOP ON OCTOBER 13 WILL HELP GUIDE YOUR PLANNERS AND CITY OFFICIALS IN THEIR TASKS.

. On your awareness walk and drive, take a notebook and pen or pencil. Make a lot of notes of what you see and experience. This will be valuable to refer to during the workshop on October 13.

. Do the walk and drive alone if possible. People find out more about their environment when they are alone with it than talking about it with someone else.

. You can walk one day and drive another, if that is more convenient. But please do both of them before coming to the workshop.

. Remember that everyone who wants to participate in the Yountville Take Part Planning Workshop is welcome. There are only two requirements: (1) that you do the walking and driving awareness activities before the workshop, (2) that you plan to be in the workshop full time, all day Saturday from 10:00 AM until we wind it up about 5:00 or 5.30 PM

JOIN US AT CITY HALL ON OCTOBER 13 AND BEGIN A NEW ERA OF PEOPLE'S INVOLVEMENT IN THE FUTURE OF YOUNTVILLE!

Lawrence Halprin & Associates

NORTH
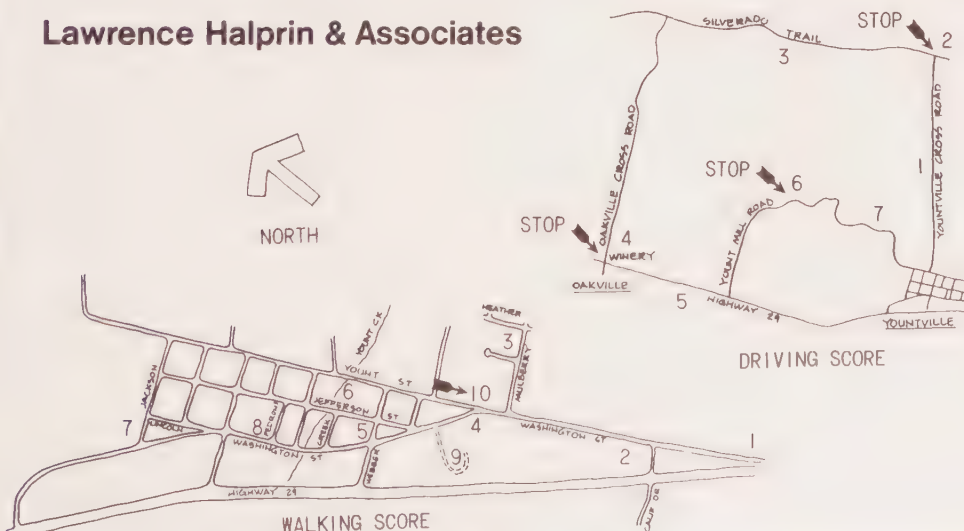
DRIVING SCORE

WALKING SCORE

Resource gathering

Interviews and community contacts are vital sources of information for preliminary planning as well as means of gaining commitment to the process.

The entire act of resource gathering is of major importance at this phase.

The person who is to score the process, particularly, must become steeped in the environment and the life styles of the group in order to design the most appropriate scores that reflect existing resources, potentials, living patterns, and aspirations of the people.

In resource collection for a community process, many facts can be useful for preplanning and scoring.

City Hall can be of help as well as special interest groups: church and civic groups, school groups, social clubs, performance groups. People on the street can be of help.

Ask questions: "How can I get across town without my car?

What do people do here for entertainment at night?

Can I eat well for two dollars? If I get sick suddenly, where should I go?" and so forth.

For instance, we have found in our resource-gathering that the main street of every city we have been in has a kind of shop or store that predominates.

In Charlottesville, Virginia, it is men's specialty shops; in Cleveland, it is shoe stores; in Wilmington, Delaware, it is jewelry stores.

This is the kind of information people "walk right by" without seeing in day-to-day life.

It is fodder for creating scores.

Resources are gathered in many ways.

Team members can make photographic and sketch reconaissances; talk with people about their expectations, life styles, and needs; work with special-interest groups and people with particular information on what resource evaluation already exists (you should not waste your time by duplicating information that is already there); becoming thoroughly familiar with pertinent media information (local newspapers, television programs, previous plans or performances, other group process documentation, etc.); and making trial scores and experimenting with them in the field.

This leads to the fact that resource collection and evaluation, and preliminary scoring for that matter, is something that must be done in the environment of the Take Part Process and not as an "ivory tower" creative act in the studio of the choreographer, the office of the planner, or the skull of the artist.

Resource gathering in Cleveland, for example, included going into many parts of the city with residents of these neighborhoods as guides.

We learned first hand that Cleveland is a city of many ethnic strains and that this contributes to a richness of cultures as well as differences that are sometimes problems, as in the black-white confrontations.

We used this knowledge to make scores allowing people to experience the varying qualities of other ethnic areas in walks and drives through the city.

In work with multidisciplinary and multiracial groups, the Dancers' Workshop has found this difference in ethnic and cultural resources within the group to be a profoundly motivating resource itself for collective creativity.

The physical environment contains a wealth of information that embodies signs and signals about how people feel about it, and what potentials they may be missing to make it provide them with better lives.

Obviously, a neighborhood that is neglected by absentee landlords and ignored by city officials is going to be trashed by its victimized inhabitants as their only visible means of saying: "Look at us, how you are mistreating us!"

People also announce the need for self-expression and identification through such means as wall paintings and graffiti.

(The latter were brought to the level of public art when they were transferred from subway cars and buses in New York City to the "acceptability" of a gallery show last year.)

People are constantly broadcasting, in conscious and unconscious ways, how they feel about their environments.

The Take Part resource collector must be very sensitive to pick up all these messages for use in planning and scoring: they represent not only things you can see in the physical environment, but also the feelings of the people who live and work there.

The scorer must respect these feelings and let them become a creative input to his act of creating the score.

The process called valuaction in the RSVP Cycles should be ever-present during this resource-collection phase.

The scorer and the people who are helping him collect resources must be alert to the meaning of the feeling, physical, and factual data resources and how they can be positively used in the Take Part Process to increase the perceptions and range of alternatives for the participants.

Some resources that may seem beguiling or kinky or charming will turn out to be peripheral to the actual concerns of the group; in this case they should be discarded even though attractive since they will undoubtedly clutter the scores and waste the energy of the participants.

Preprocess information

Preprocess information and communications are necessary in spreading word of what is to transpire and the objectives of the proposed process.

Earlier we described several techniques for achieving this, including the Dancers' Workshop's posters and preprocess scores; miniworkshops and performances that get people interested in taking part; meetings with representatives of schools, dance and performance groups, museums, and local community action groups; and working through the established civic or governmental sources.

We have found that interviews of the process leaders on radio and TV, newspaper coverage, and more localized reportage are all important elements for the spread of information.

If part of the process is an awareness walk or ride in the environment of the workshop, it might be a good idea to have the awareness scores published so that everyone in the community who wants to can take part at least to that extent.

People who become involved to the extent of doing this part of the process will be intensely interested in finding out what evolved from the rest.

And if there is likelihood of a follow-up of smaller workshops, public sessions, and so on, this experience will help a lot to bring about widespread input and sharing.

A word about outside media coverage, community workshops in particular.

We have found that observers tend to distract the acting out of the process, to make participants feel a bit like performers.

This can diminish the impact of what the participants are doing, and consequently we have a firm rule: no observers, only participants!

That includes the media.

If media wish to cover a Take Part Process, they may be welcome, but it must be as people who have a commitment to doing the entire process as participants just like everyone else.

If they wish to file stories or tape interviews between sessions or after the culmination of the process, that is usually fine if the participants agree to it, and, as noted, prior coverage is welcome in order to get the information on what is happening out into the community.

Media use in workshops

Many aspects and forms of media are helpful to participants in performing Take Part Processes, enlarging their capabilities to communicate with each other collectively, and utilizing on-the-spot documentation to understand what the group is doing.
A Take Part media center can range in its capabilities from just a few graphics tools (rolls, of paper, crayon, magic markers) to quite extensive and sophisticated resources for people to use (sound and videotape; cameras for slides and still photos; large-scale materials for the creation of complete environments and settings for performances, such as plastics, lighting, scaffolding, and costumes.
The use of different media by participants in Take Part Processes is intended to liberate them from (1) communicating in the same ways they always have and leaving the old feelings and messages still covered; (2) intellectualizing and pragmatizing the process they are experiencing together and therefore covering up material that should be shared; (3) being unable to communicate because of differences in age, education, or life styles.

In a training workshop for a group of dancers, performers, writers, and designers, the participants were given the score: "Describe your neighborhood in any way you wish."
The multiracial, multiethnic group produced an astonishing array of material, ranging from gut-grabbing performances by ghetto residents through kinetic graphics and humorous narration by people of Italian and Armenian descent to cool graphic and verbal presentations.
They were all very different, but everyone in the group really got a picture of everyone else's neighborhood when all the performances had been given.

The process team must get people to be relaxed in their use of media.

People may be initially uneasy about their ability to draw or create communicative graphics, to perform or make presentations to others.
Once they get into the act of doing these things, the nervousness disappears and they really enjoy creating, and what they create is generally very effective.

Team members should gently encourage participants to get away from their accustomed modes of communicating (usually verbal) and try out other styles and techniques.
Just making the media center very visible in the workshop is important, since there are usually a few participants who will set the example for others by dealing creatively with different media.

Occasionally, team members will have to move around in the group and suggest that a speech that someone is writing be made into graphics instead or that a group presentation can be a playlet or score for others to do.

During a community planning workshop in the midwest, we were concerned that the group could not get away from making all its communications verbal. People were giving speech after speech, and it was becoming boring.

We consequently gave the next planning score with "closed" instructions to make the presentation graphic instead of verbal. This loosened up the participants, and subsequent media use was more imaginative and free.

The process team can provide objects and special materials that will influence media use by participants.

Such things as predesigned movement scores on planning kits and predesigned workshop tools have been used in Take Part Processes. It is necessary to be very careful with predesigned kits so that they do not control the creativity of the participants too much, or appear so well designed in themselves that the group has no room for imagination and consequently ignores them.
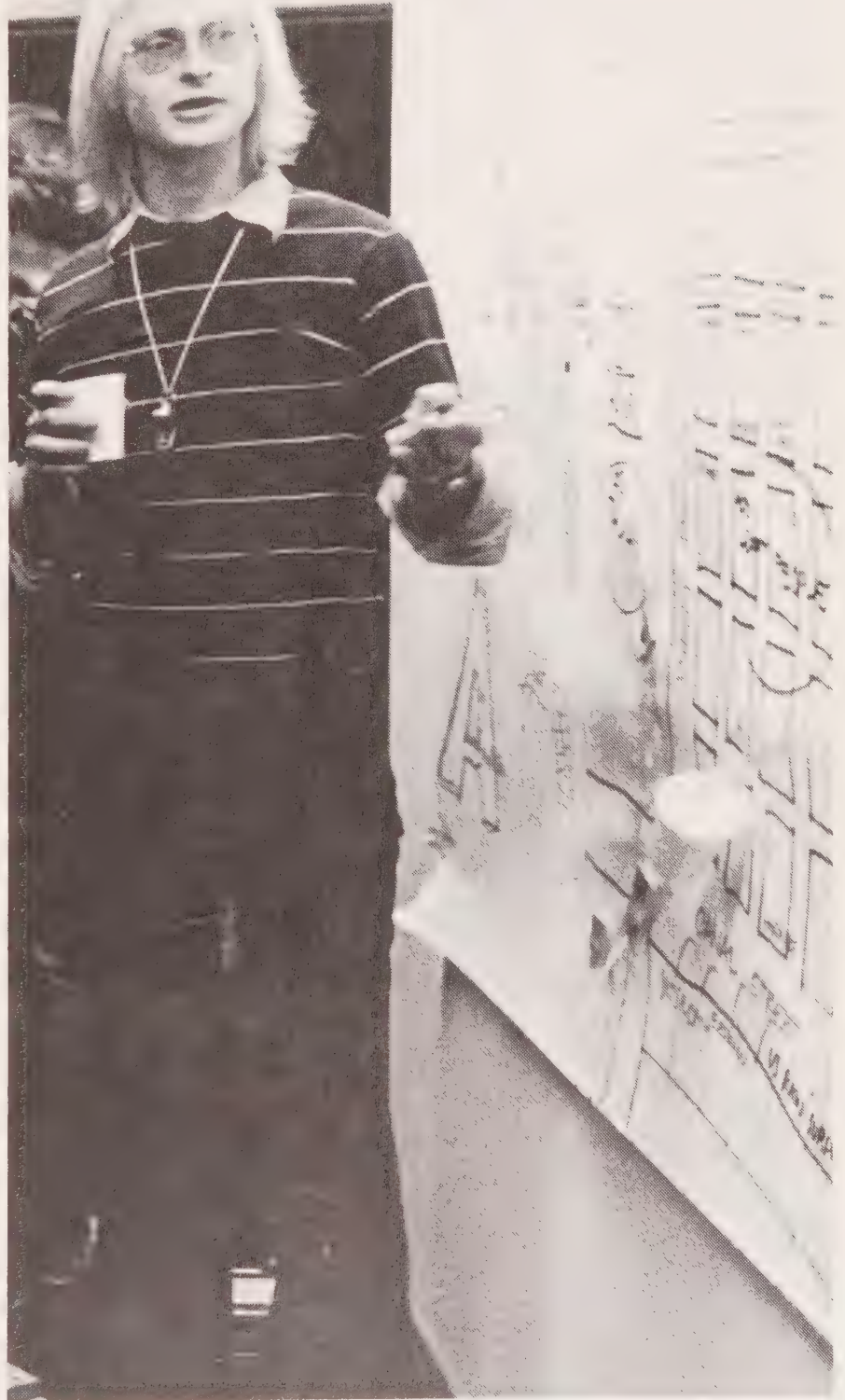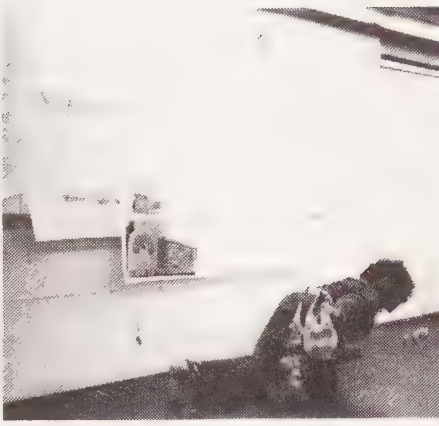
A group in a Texas city was composed of people who were all quite familiar with concepts of design and planning.

The planning kit they were given was "anonymous" in the sense that it had no design qualities itself, but indicated only possible volumes, uses, land-use patterns, and so on.

The process team said it was used very successfully to replan the central business district of their city.
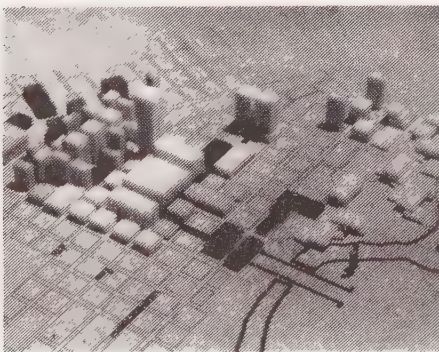
In another instance, a group representing a broad range of interests and backgrounds in a city on the Eastern seaboard was given a beautifully designed kit of street furniture, street surfaces, and landscaping elements to use in designing their main street. We debated whether the kit was right, and the project manager decided to use it.

As it turned out, the kit was so perfect in itself that the participants virtually ignored it; there was nothing for them to do! Instead, they broadened the objectives for their city to include a wider range of problems, confident that the designer was quite capable of upgrading the street itself (they thought he made this apparent by his nifty-looking planning kit).

Whether they are or not, pre-designed workshop kits can be viewed as manipulative by the participants.

We provided some predesigned material for use by a workshop in Harlem and the group rejected it by ignoring it; they entered into other scores freely, but the kit that the group had not been involved in creating went begging.

Media must be useable, malleable, immediately available, and susceptible to change by the group. Graphics can be altered or destroyed on agreement of the group; audio and video tapes can be replayed and saved or erased on the same kind of agreement; group-created models and collages can grow and become richer with the input and additions of others; dancers and performances can expand and change over time.

Avoid thinking of media in a static way, of believing everything has to make a beautiful "designer" or "choreographer" statement.

The use of media in Take Part Processes is to communicate with each other in an exciting way and contribute to the evolution of collective creativity.


The fact that beauty and humor and sad and very moving things can emerge will be an encouragement for everyone.

Quite simple media can permit successful group creativity and communication.

Long rolls of butcher's paper or newsprint with a lot of different colored magic markers can be used to generate a kaleidoscope of symbols and images to indicate how they are feeling, what decisions are being made.

A basic media center such as this can be built on as the workshop proceeds: Polaroid snapshots, slides, collages from old magazines, modeling clay for sculptures, found objects, inexpensive materials from Woolworth's such as plastic toys, stuff from the local grocery store such as
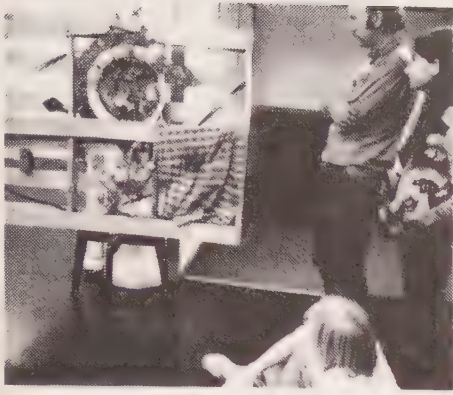
crunchy breakfast food, parsley, and soap flakes, boxes, cans and other containers, all can be used in many ways to create a variety of vivid effects.

This is great fun; fundamentally it is communication and sharing in action.

People learn with each other through the act of creation.

They did it; they are committed to their collective creation.

Scores involving creativity with media can evoke profound mythic and atavistic responses.

Anna Halprin describes Dancers' Workshop's "self portraits":

Totem refers to a life-size self-portrait that a workshop participant is asked to make as one of his first initiations.

The person is asked to begin by making an outline of his body, and then after each session the portrait is gradually filled in until he completes the portrait as a cumulative and closure event.

During the overall period of working on the portrait, the participant has a dialog with himself reporting on what he or she sees.

At the end each person performs the portrait he has drawn. The portrait becomes the score.

In the act of performing the portrait score several things seem to happen.

The person never knows in advance what he will do, but when the time comes to perform, the material spills out and always in an extremely heightened manner. Often people will shake or cry as if tremendously relieved.

There seems to be in the movement and sounds a struggle to bring the body parts together, the polarities; the parts that are appreciated and the parts of the body-self unclaimed.
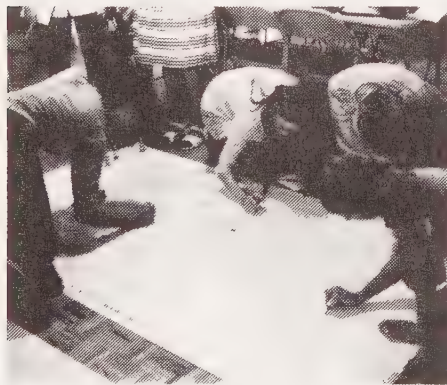
Using the group itself as a medium for collective creativity can bring about many discoveries.

Role playing (pretending to be the mayor of Clintonia, for example can get people acting much freer together, and uncovering different perceptions of what they are doing through the "eyes" of the role they are playing.

Spontaneous or scored singing and dancing, chanting and drumming, will bring about strong individual and group feelings.

Anna Halprin uses trance dancing with chanting and drumming "to experience the process of the journey from the self to the many and back to the self again; to move with collective energies and flow with it and discover where it will take us, not knowing before it happens."

People's bodies as media, individually and in group configurations, can send messages—both consciously and unconsciously—that can be read as body language.

Facilitators and process leaders need to understand this physical language because it gives clues about how the people are feeling. Participants who are slouched and stargazing are obviously bored and low on energy.

Hip-pocket energizing scores are needed to reactivate the group. People sitting with arms and legs tensly crossed, perhaps with a notebook clutched up as a sort of shield may be having trouble entering into the group activity and sharing experiences.

Paul Baum notes that in group therapy situations it is often the resistor who is providing a signpost of something that the group should be dealing with but is ignoring in order all to be good guys together.

If you can read body language and deal with these problems creatively instead of trying to cajole people into abandoning their feelings without examining them, it will probably add to the group's resources.

In movement workshops, men and women might be separated and asked to develop their own performances.

Mutual concern, protection and trust begin to build up.

People become less embarassed about revealing their sexuality. They relate more directly to one another.

All of this can be used as resources for creating dance experiences.

In mini-workshops, people frequently have great fun making presentations by acting out their roles—being pompous politicians, sanctimonious clergymen, playful teenagers.

It underlines the fact that a lot of the experience of Take Part Processes is fun, and that is something that the process leader with a tendency to closing his scores has to remember.

Videotape has great potentials for use in Take Part Processes. It can record the entire process for subsequent documentation in edited form so that people who were not in the process can gain insights into what occurred and how decisions came about.

It can be used during the process on several levels, including use by the participants themselves, and for follow-up valuaction sessions by the process team or the participants.

In a Take Part community workshop in Lockport, a small canal city in upstate New York, videotape was used as a tool for people to record what they were seeing during the awareness scores, and also to record the planning sessions that they had shared.

These tapes were played back during social hours after daily sessions, and also at the end of the week-long workshop series, which culminated in a public meeting of the city council.

Videotape is useful as a medium for these processes since it is easy to use; the tapes are erasable and reusable, and editing is not a complicated process.

Portable videotape recorders can be used to record events in the streets, community planning sessions, performances designed by the group, and almost any activity imaginable.

They can be simultaneously broadcast or replayed later on. With the advent of cable TV and community access TV (CATV), it is now possible to use this technology to share collective creativity with the entire larger community. The potential implications of this use of media are enormous.

Most cities have video groups that are usually very willing to instruct others in taping and broadcasting processes.

Community colleges, university media schools, and sometimes grammar and high schools have the video and TV equipment to use in processes of collective creativity.

There are several books on the market that tell how to use the equipment.

Logistics

Good old-fashioned practical logistics might seem to be alien to a concept like creative collectivity, but there are elements that are quite important in supporting the success of the process, and even influencing its nature.

The selection of a process center, for instance, can have a profound effect in the workshop.

If the group meets in the basement of a church, it could turn off some members who are of a different belief or people who do not feel comfortable working in a religious environment.

Using a school gym could very well alienate the younger participants, many of whom invest that environment with qualities not appreciated by adults.

A workshop center that appears too establishment-oriented, such as a board room or a meeting room in City Hall, will anger or stifle the creativity of minorities or poorer participants.

The local country club is a prime example of a wrong environment for a Take Part Process.

We had to use a space in an Episcopal church for one workshop. It contributed to a slow start-up of energy and willingness to create. Some of them were used to going to church there; others were intimidated by high-church formality of the atmosphere.

For most Take Part Processes, the ideal space is anonymous, at least in that it does not have environmental qualities that are so emphatic that they will distract group attentions.

The space must be large enough to accommodate people moving around a good deal, unrolling scrolls across the floor, dancing, performing, pinning scores and drawings on the walls to show each other, running tape recorders and videotapes, having meals and parties together, and performing many kinds of scores in full-group and subgroup configurations.

It is always good if the space is directly accessible from outside. This is to conserve group enthusiasm and energy otherwise dissipated in boring treks up and down stairs and in elevators. It is also so that the outdoors can be used as an extension of the workshop space whenever necessary or desired by the group.

Exterior spaces can be scored into performances and awareness events in many ways important to the richness of the process.

Location of process activities can have a strong influence on what the group does and how the scores are designed.

Interdisciplinary workshops performing scores in a dance studio in the black section of San Francisco then in a forested hillside across the bay, and finally out on the shores of the Pacific have experienced widely varying inputs from their environments.

The same scores done in these three places have evoked quite different performances.

The environment where a workshop takes place is a prime resource for scoring, as Driftwood Village (described in Chapter 7) and awareness walks and drives in cities indicated.

What people wear is important in a workshop.

If they arrive dressed in business clothes or as though for a formal party, they will tend to be formal and unwilling to unbend and start working with paste and paints. Awareness walks in a suit or cocktail gown are quite different than in casual clothes and walking shoes, as you might imagine. (Of course, if the intent of the scorer is for a formal ambiance, those kinds of clothing should be stipulated.)

Generally, it is a good idea to advise participants to come dressed in clothing that they find comfortable and do not mind soiling a bit.

If there are scores that take people out of doors in different kinds of weather, they should be so forewarned so that someone is not sent on a cool night's walk in shirtsleeves.

In movement workshops, people should wear clothes that do not hinder their bodies, and the amount of clothing that they find most comfortable.

A participant who shows up at a Dancers' Workshop session in leotards and dance belt is probably expecting a more "traditional modern dance-type experience" than the Dancers' Workshop conducts.

Someone who appears in less formal attire—tee shirt, shorts, bare feet—has likely looked into what Dancers' Workshop processes are and dressed accordingly. The fun aspect of many Take Part Processes can be communicated in telling people what to wear. Rather than ordering them to wear casual clothes, just say we are going to be having fun together as well as trying to solve mutual problems, so come dressed the way you would for a picnic.

Meals and celebrations are frequently a part of Take Part Processes that must be provided for logistically as well as scored for group performance.

A designated team member should make all the arrangements for these events: locating and procuring food and drink, finding adequate storage and serving space in the process center, making food and drink available to the group. The performance of meals and celebrations should be parts of the overall score, and the scorer should determine when and where they should occur.

Shared meals can be powerful experiences in a Take Part Process. People who ordinarily would not be eating together can sit down and discuss how the process is going, what they have discovered and how they felt about it. In some processes, daily events like meals in the workshop center or lunches to take on hikes can be ritualized into special occasions that highlight the group creativity and sharing aspects of the process.

Some people prepare the food, others create an environment where the group can share it. The positive forces of ethnic, social, and sexual differences can have impact here. A group lunch midway through a process is a fine time to share very open-scored experiences.

The group of almost ninety people in the village of Yountville, California, was served lunches in brown bags by the girls of the local 4-H Club.
An added element, unscored by the team, was the appearance of the "Lounge Lizards," a local country music group, to entertain at lunchtime.

(Incidentally, the 4-H girls got so interested in what the group was doing that they disappeared into the kitchen and emerged at the end of the day with their own plan for Yountville.
It was one of the better solutions to come out of the workshop!)

Celebrations can occur at significant points in the process, to symbolize a checkpoint leading to a different phase of the workshop, to celebrate group accomplishments or those of individuals or smaller groups.

The end of a workshop, of course, is a time for celebration and leave-taking, and a suitable event can be scored to commemorate it. Something as simple as a wine party might be appropriate, or an elaborate ritualized performance might be best, particularly in the case of a month-long process in which people have virtually become a family and can expect "withdrawal pangs" at the termination of their time together.
The magic of the sharing that we have seen take place in Take Part Processes is not easy to move away from without some sort of score-performance that makes the withdrawal easier, and celebrations and rituals can help accomplish that.
Some celebrations need not be a huge production.
At the Yountville workshop described above, we devised a very simple hip-pocket score to terminate the day.
Everyone was invited to move from the workshop center in City Hall into the vineyard outside and have a "class photograph" made.
That ended the process with a lot of posing, laughter, and high spirits.

There are other aspects of logistics that must be attended to, including making sure that everyone can move easily to and from the process center.
Many Americans depend single-mindedly on their own automobiles, but young or poor people often do not own a car and the public transit may be undependable. This is another reason to make sure the workshop center is easily accessible to everyone.

Need for group transport arises when workshops make use of communal bus tours or helicopter flights and must be tended to before it occurs (the bus driver or pilot, for instance, must be familiar with the route or score of the tour).
Budgeting for all of these logistical elements must be the responsibility of someone, usually the project manager, who must be sure that physical provisions for the group are there and ready at all points in the overall score.

Conducting the process

As you can see, the entire process of collective creativity starts long before the actual workshop starts.

It really begins at the moment the first agreement to have a Take Part Process is made.

Now we have gone through the activities of the preplanning and scoring phases and the participants are assembled, probably in the process center, to begin working together.

Let's follow the process through from here.

The beginning of people's participation is an important time—it can set the tone for the entire process, how people will feel getting into it.

These are some beginnings we know about or have used. There are many ways to begin, depending on the objectives, resources, participants, and style of the process.

The mini-workshop that we have described is one way we have used in community participation. Fictional or prototypical situations are acted out, and through the acting out, participants learn what is in store for them.

"Clintonia" mini-workshop is a miniaturized fantasy experience of a real workshop process.

A public meeting is announced with the objective of letting people participate in a "preview" of what their community Take Part Process might be like.

"Clintonia," a prototypical, fictional city is presented using a slide show and script and the audience is led through fantasy awareness walks and drives in this community, usually with emphasis on the kind of problem they will face in the real workshop.

At the end of this show, they break into small groups and discuss what they would consider to be the objectives for solving the problems of the fictional city.

They then share their group's ideas with the group as a whole.

The process leader sums up the findings of the several groups and describes how the mini-workshop relates to the proposed real-life process in their community.

This has been effective in both getting people instructed in the nature of the process and committed to doing it.

In a movement workshop, the first thing people can start getting used to is the relationships of their own bodies to others and to experiencing them in space.

"Myth-Trails" (described in Chapter 7) get people away from using their eyes to perceive everything in their environment.

By using the line of other people's bodies as the "trail" to explore, they gain different perceptions and experiences of themselves in space, in relation to other people.

The kinesthetic sense has to replace the visual one, and this is hard for some people to do.

It has the profound effect at the beginning of a process of making some people intensely aware of their own movement potentials in space.

Many times people in workshops do not know each other, so introduction scores can be a good device for getting people involved in sharing.

These can involve simple instructions such as: "You are receiving a name tag.
Write your name on it, turn to the person on the right, introduce yourself, and put on your name tag.
Before doing the same thing, the person on the right please tell the group the name of the person you were just introduced to."

Such a score is commonplace enough so that people are not nervous about doing it first thing, yet it gets them into the feeling of the group as a group.

People beginning a Take Part Process always have their own expectations of what the process will do, what is going to happen, what experiences lie ahead of them.

Some of these expectations are optimistic, some are apprehensive, some can have a basis in resistance to the process.

They should all be brought out and shared early in the process.

Over-optimistic expectations— or expectations that are optimistic about objectives that do not exist—should be known so that their owners can realize how they accord with the reasons for doing the process.

People who are apprehensive about what will happen to them or what they will be asked to do need to get those apprehensive feelings out so that they can be dealt with.

If areas of resistance become visible when people are sharing their expectations, process leaders should devise scores for the group to work with them, not try to defuse or ignore them in an attempt to achieve an unreal group homogeneity.

Here's a very simple score to get a group to begin sharing expectations:

SCORE:
"Write down on a 3 x 5 card the completion of these two sentences. 'I expect this workshop to do the following for me . . . . ' and 'I would like the workshop to accomplish this for the group . . . . ' "
These expectations are then shared with the rest of the group by everyone reading them in turn.

Some general background information about the process and reiteration of the objectives of the particular process has to be given at the beginning of every workshop.

It is best to keep this "lecturer-audience" mode to a minimum, however, since it violates the experiential-situational nature of the process.

Be brief and concise in stating the reasons for coming together and outlining how the process will operate.

Then proceed to more involving scores.

Introducing Scores

The first score to be introduced is likely to be the overall score for the whole process.

It is necessary at this time to say something on the nature of scores as activators for people to be creative together; to define how scores allow performances that liberate shared information.

Describe the score in general terms, indicating the elements of time the group is expected to be together, and what the major activities will probably be.

It is not necessary at this point to go into detail about individual scores within the framework of the overall score; that will come later before the group performs those scores.

As we will describe shortly, it is always important to tell the group why they are to perform scores, and this pertains to the overall score as well.

This can be accomplished by the restating of objectives for the workshop, and showing how the overall score has been designed to help participants accomplish those objectives.

Any questions about the overall score or the objectives must be accommodated at this time, so that they do not interrupt the functioning of the group later and cause confusion and delays.

Once, before we were very experienced in introducing workshop objectives and scores, we conducted a community planning workshop in an Eastern city that was almost thrown off the tracks at the very start by one or two young blacks who had not been made familiar with these elements and who felt that they might be used or manipulated in the process as they so often had been in the past in planning situations.

Despite assurances that the process was intended to create options and open new possibilities decided on by the participants, the objectors did not buy it, and departed.

Several black people who remained to participate commented later that they should have stayed to benefit from a major sharing experience, or at the least to confront the group with their feelings about past frustrations and anger at rip-offs.

When introducing scores for the group to do (the parts of the overall score) it is vital to stipulate what the reasons for doing the score are.

This assures participants that the process team is not being frivolous and wasting their time, but has an aim in mind that is congruent with reaching the process objectives.

It also eliminates a lot of feedback of a negative sort such as "Why should I go there? I go there every day" by giving a good reason for the activity.

Describing reasons for scores also places individual scores in the context of the overall score, so that participants realize that taking part in all scores is an important part of being in a workshop.

If they do not see the pertinence of the parts to the whole of the process, participants might decide to play hooky for a score or two and go to the office to make some phone calls or home to prepare dinner for the family.

Participants in a movement workshop, if they are experienced at previous dance and performance activities, might think they can skip a movement session of a group ritual since they have "done that part before."

Total involvement in the process requires participation in all the parts of the process.

Since Take Part Processes are firmly based in the evolution of a common set of group experiences so that everyone can become creative from the same background, it is vital that all participants share all experiences together.

Therefore, a very big requirement of all Take Part Processes is that everyone take part in every score.

This includes, incidentally, being promptly on time for all sessions so that the process is not delayed and all activities can be performed without the annoyance caused by delays.

Helping participants

perform scores

It is always possible that some people might get hung up in the doing of scores, no matter how much the objectives and reasons for them are explained.

This can have to do with timidness about doing things publicly—performing, moving their bodies, explaining their real feelings, drawing and making graphics.

The inhibitions of many people have about "going public" with their feelings or "making art" with their hands and imaginations requires frequent sensitive assistance from process leaders.

Earlier in this chapter, we described the responsibilities of facilitators in processes of collective creativity.

It is important to reiterate: the facilitator's commitment is to the process, the inherent goodness of of people creating together.

Team members can deal individually with people they perceive to have stoppages; answering questions, listening to the person's problems and feeding back what they are understood to be, encouraging the free use of the media center and other available resources.

There are times, mainly in growth or group therapy situations, when the individual's problems can be dealt with by the group.

Resistances to doing the process are among these, as we have noted.

Scores can be created to allow the individual to share the problem with the group and for everyone to devise ways of dealing with it.

This can be a very rich experience both for the individual and for the group (the process team usually learns something too!).

If the process leaders perceive that something is blocking the group as a whole, then hip-pocket scores can be used to get the process going again.

The problem may be something as simple as a low energy ebb brought about by intense experience in some previous performances.

People loll about, they are disengaged, their minds wander. Maybe this is the point for a mini-celebration of having performed the prior scores. Or perhaps a very quick, forthright score will do the trick: "Let's all get up and join hands. Everyone stand and stretch and yell as loud as you can!"

This usually produces laughter and banter, and revived energy.

Perhaps the opposite is occurring; people are so excited and keyed up by what they are doing that a lot of the material is flowing in one ear and out the other; they are not retaining valuable information.

A score that does not cut down good energy but refocusses the attention of the group might be to announce a ten-minute coffee break during which videotapes of the previous activity are replayed.

This will allow people to get off a little excess energy socializing, and at the same time call attention to the way the energy had been getting away with them.

We mentioned listening to people's problems; there is another aspect to this—two, in fact.

If the process leaders are merely inert listening repositories for the participants, that obviously isn't going to help resolve many problems.

To help people, you must feed back to them your understanding of how they say they feel or what you deduce the problem to be from what they tell you.

Then, it is always advisable to ask,
"Is that right?
Am I understanding what you are
saying?"
Feed back.
Ask if the feedback is okay.

That resolution being made, you
can work together or with the
group for a solution.

Another aspect is that the process
leaders also have feelings.

If they pertain to the functioning
of the process and the success of
the participants, they should be
communicated.
But they should not be
communicated in an overbearing,
accusatory way.

If you feel that a participant is
needlessly disrupting the group,
don't say, "You're ripping off
the group!
Get out and don't come back!"
That helps no one, the group,
the accuser, or the accused.

A more useful approach is to say
how you are feeling and not lay
any imagined or real crimes at the
door of others.

Clearly identify your feelings as
your own—as your response to
stimuli.

Be responsible for your own
feelings.

Thus, in the above example, a better statement would have been, "I feel very uneasy about what it is doing to the group process when you keep going in and out of the room like that.

Is this something we should work with when the group has the time?"*

Visually: message   code →
              ∟ match ⌐

The participant can then give his feelings and the reasons for his behavior.

Hip-pocket scores should be devised to handle such situations.

The participant's defections—real or imagined—may be found to cover problems of resistance that are important for the group to deal with.
Or there may be other reasons that the leader is unaware of.

The above example is from a staff workshop in management and planning processes at Dancers' Workshop.

When all the facts came out after the workshop, it developed that the person who was late for the sessions, and who kept darting into the next room to talk with other people, had not been given the ground rules or the meeting's objectives before the workshop meeting.

The process leader did not know this and presumed that he was willfully not following the common score for the session.

Had a score been applied to the problem during the session, this information could have been valuable to all the participants as an example of bad communications, a problem to be solved for the future.

When we discussed the responsibilities of recording earlier, we pointed out that a record can have an important impact on the course of a workshop as well as satisfying people that they are being heard.

**Messages that emerge from recording can lead the process team to bring out hip-pocket scores to deal with unexpected feelings and events.
Recording is also very valuable for the group to see how far it is in the process, what it has accomplished, where it is going, and what information it has evolved.**

From viewing its recorded messages and information or looking at video replays of itself, it can decide to rework some of its decisions, to change its relationships, or to try to search for other information for which it has found a need.

The support of the process team in keeping all this information visible or easily retrievable is essential.

In one community planning workshop, we were working in the National Guard Armory in Charlottesville, Virginia (a space that was visually neutral and did not connote militarism, incidentally).

The space was huge, and the recorders started hanging all of the graphics, plans, designs, and statements generated by the group around the walls.

By the end of the workshop, every speck of reachable wall space had been covered with an amazing richness of information about how the group wanted their city to be, and all the participants used it and related to it while making their final plans for the future.

In another example, videotape was being used in an experimental training workshop in San Francisco.

The participants were split into several working groups, and one group was having a terrible time resolving disagreements among its members.

One of the team members sat with the group to facilitate its deliberations, and video replays were used to recapture statements and how the members were relating to each other in the space.

The group perceived immediately the forces at work by viewing itself "on tape."

The tape here operated as an outside eye or witness.

The group derived useful information from being able to recapitulate emotional and spatial experiences and decide what had been causing them.

Consensus reports

After doing Take Part Processes for several years, we realized that something was missing in the area of information exchange.

People were really getting into the performance of scores and actively participating in the process together, but there seemed a need of a way to wrap things up at certain points during workshops, and particularly at the conclusion.

People wanted to have a summary of what they had accomplished, what measures and decisions had been evolved.

The idea of consensus reports then occurred to us and was incorporated into the scores of subsequent Take Part Processes.

Consensus reports are the feedback of the process leader to the group of the items the participants have agreed upon.

They are nonjudgmental, and the process leader does not editorialize or give his opinions of the items.

After a consensus report is given, the group is always asked whether it is accurate, if anything has been omitted, and whether everyone accepts it as a valid view of what has transpired.

Another useful aspect of summaries and other forms of reporting back to the group is that they remind people that they are participating in a process.
They tell people where they are, that they now have a past that they have been through together, and that they have a future together as well.
These communications to the group are a reminder that it is a creative community.

Consensus reports guarantee that the process evolves on a basis of common agreements rather than adversary positions, as we described earlier in this book; and people can see and hear what they have accomplished, and accept these things before proceeding to the next activity.

Summaries during the process can be checkpoints to examine progress and build on it before going on to the next part of the process.

They aid the group in perceiving and resolving differences.

Consensus reports at the end of the entire process recapitulate points of agreement and can indicate future activities that the group can initiate.

The consensus report we gave at the end of a two-and-a-half-day community planning workshop in Charlottesville, Virginia, in the spring of 1973 listed sixteen specific recommendations for the improvement of the downtown area.

As we pointed out, that's quite a lot for people to agree on for their city.

Every one of the sixteen consensus items has found expression in the plan we subsequently developed for downtown Charlottesville.

The absolutely indispensable activity that can make or break a successful feedback of consensus items is for the person who is going to make the summary to keep complete notes of what people say and do.

This is a full time job when participants are making presentations of their work or describing their feelings about what they are doing.

The summarizer or presenter or consensus reporter therefore needs to concentrate all his energy and attention on what is being said and done.

Other members of the process team should respect this concentration and act to facilitate the rest of the process during these times.

If they have the opportunity, it helps if they take notes, too, so that they can be used in developing the consensus report.

But the consensus reporter is the person on the spot in this activity and must be alert and undisturbed by other aspects of the process.

Dancers' Workshop has a different means of arriving at and stating consensus, since many of its processes have as objective the development of a performance or ritual through collective creativity.

These rituals and performances are created by repeated recycling of material and ideas through group interaction in workshop processes.

Consequently, the performance or ritual itself emerges as the consensus statement.

Performance-as-consensus is a vivid indication that collective creativity is operating.

The conscious commitment to evolution and selection of alternatives through the process takes on the aspects of a life style for the group.

This process has produced performances such as "Parades and Changes" (1967, pioneering onstage nudity in New York); "Ceremony of US" (1969, multiracial workshop performance with members of Watts community, Los Angeles); and "Animal Ritual" (process-developed atavistic birth-life-death ritual, 1972, American Dance Festival and New York City Center).

GRAPHIC SCORE / TIME SEQUENCE ACTIVITY

John Muto, graphic score
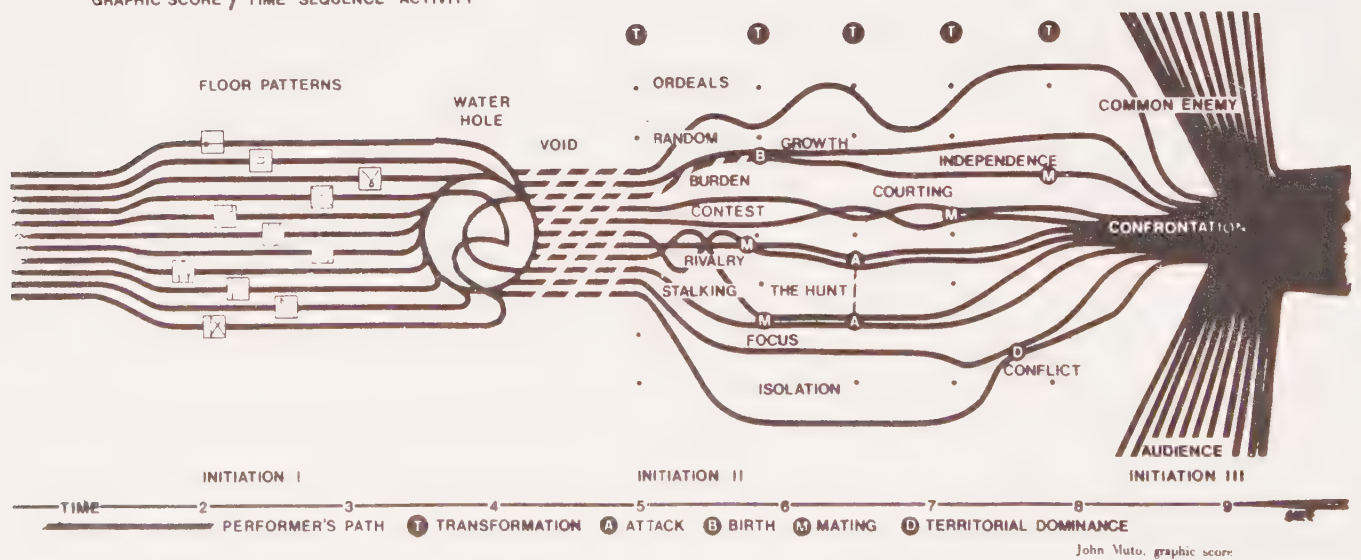
This is a graphic representation of the score. Participant's individual scores are open; within the general lines of the score they are free to recycle with the given elements, making the specifics of each performance different each time the score is performed. Audience participation is scored in at the beginning of the Initiation III, signalled by the chant Bo'u'lu Bo-ici- Bo'ee: "thank the gods for giving us the power to invoke the supernatural."

Ending the process

Ending a process of collective creativity is a poignant experience for everyone involved.

Even in workshops lasting for as short a time as two or three days, people have shared such intense experiences that a camaraderie has developed which they are loathe to dissolve.

Time after time, we have heard from participants at the end of such a workshop: "This is the first time we have really come together.

This has opened whole new vistas for me.

How can we keep this process going?"

In longer processes emotions are even more pronounced.

People who have shared very deep feelings together have to separate and resume their daily lives. People have changed.

They are not the same as when the process began.

Tears, embraces, intense last-minute clutchings at the experience of the close community that was the process group all mix in a maelstrom of emotions.

The process leaders are not immune from these feelings themselves.

Their own emotions and creativity have been deeply bound up in the group, and they too must now withdraw from it.

Having one of our more conservative participants stand up at the end of a community planning workshop and say "I want you people to know that you have helped us to change, that we'll never see our city the same way again," was very affecting.

Imagine how much more affecting it is to preside over the dispersal of a close-knit group you have been living with and leading through a month of joys, discoveries, revelations, and experience of family feelings!

How do we use these overflowing feelings to make closure of a process and withdrawal from a communal experience as painless a transition as possible?

We have found this perhaps the most delicate scoring activity in an entire workshop process.

We have told the story of the Experiments in Environment group that had a difficult time performing the final score: "Create Your Own Community."

At least part of the reason for that failure was that the process was about to end, and people were having feelings of sadness and anxiety that they were not dealing with.

In Take Part Processes since then, we have learned to use these departure feelings to help people to make the closure.

Here are three closure scores given to a training workshop at the end of a Take Part Process last year:

1. Acting as a group, use a long roll of paper on the floor to create a graphic valuation of your feelings about this workshop. Share it.

2. Alone, make a final self-portrait (Note: the workshop had begun with a score to make a self-portrait). Share and compare to the first self-portrait.

3. Referring to what has happened in this workshop, complete the sentence "I regret. . . ." and share it with the rest of us.

These short scores permitted the participants to make their feelings as a group visible in Score I; to state how they felt about themselves at the end of the process in Score 2; and in Score 3 to voice their regrets about what did or did not happen—or what they thought ought to happen ("I regret that all the presidents and dictators did not have a chance to experience this process")—as a means of sharing feelings at the end.

A closure score given by Anna Halprin after some workshops deals with continuity and bringing people back to themselves after collective creativity.

The score is given the day before leaving for performance on the last day.

Score:
Give feedback to everyone else in the group on:

**what that person needs to work on some more;
where you think that person changed;
what that person means to you.**

This centers people's minds on themselves as individuals within the group again, and contributes to the ongoingness ("People think I have changed this way and that, but I need more work in some areas; I have to do that when I get back home").

Performing this score is emotional for people, but it is quiet in comparison to all of the movement scores and rituals they have been sharing in the workshop. It brings calm, contemplation, and an acceptance of closure.

After Take Part Processes

There are some group involvements—mainly in the personal growth, encounter, and awareness fields—that advertise evening sessions and weekends that "turn people on" in many ways.

Many of these sessions, unfortunately, have no score or mechanism for doing anything with the energy and feelings released by the turn-on, and people are sent back to daily life having experienced a "high" but frustrated by not being able to do anything with the experience.

We have found more and more over the years that follow-up of some sort is a significant part of the whole process, with the group's involvement in the Take Part Process as the focal and energizing experience.

Giving scores and things for people to do after workshops can provide some of this continuity of feelings.

Anna Halprin's scores for closure that return the participant to himself and initiate an awareness of things to take away from the workshop and do at home are pertinent in this respect.

We designed a score for the people of Everett, Washington, to perform after a community planning workshop there.

It was the communal redesign and refurbishing of an alley in the center of downtown.

Such a score can give people the pleasure of seeing some of their workshop involvements come to life through their own efforts with their fellow citizens.

Everett also instituted some of its own smaller workshops following the first Take Part Process; the people who experienced that workshop shared the experience with their fellow citizens in turn.

By the end of the community planning workshop in Charlottesville, the participants were concerned that their involvement might become a one-shot affair, and the interesting process of collective creativity that had started might dissipate.

We therefore designed a score at the end to allow the group to arrive at a consensus about where it wanted to go next, and what it wanted its objectives and activities to be.

SCORE: ONE OF THE OBJECTIVES OF THIS WORKSHOP IS TO CREATE A CONCERNED BODY OF PEOPLE TO BE DEEPLY INVOLVED AFTERWARDS IN THE WAYS WE ARE PLANNING MAIN STREET AND DOWNTOWN CHARLOTTESVILLE. WE ARE HAPPY THAT THAT OBJECTIVE HAS OBVIOUSLY BEEN ATTAINED. THE QUESTION IS, WHAT CAN WE DO NOW TO STAY CONSTITUTED AND EFFECTIVE AS WE HAVE BECOME IN THESE THREE DAYS? LET'S TAKE FIVE MINUTES NOW TO CONSIDER WHAT YOU THINK SHOULD BE THE ACTIVITIES AND RESPONSIBILITIES OF YOU AS INDIVIDUALS AND AS A GROUP FROM NOW ON—HOW YOU CAN RELATE TO THE PLANNING PROCESS, TO CITY HALL, TO EVERYONE ELSE IN CHARLOTTESVILLE WHO HAS NOT TAKEN THIS WORKSHOP.

A Take Part Process conducted with the children, teachers, and parents of Presidio Hill School in San Francisco used an everyday event (the move of the school from one place to another) to generate a collective creative process that could be used as a vehicle for communal learning long after the event itself was over.

Experienced process leaders got the school community involved in scoring its own performances to make the move a special event, a celebration, instead of a dismal affair of packing crates and throwing them on a moving van.

By learning to create their own processes instead of having a pre-planned festival imposed on them, students, faculty, and parents now know how to score and create special involvements and learning situations for themselves in the future.

To help insure the on-going nature of this process, a little book was written describing the Presidio Hill experience and the techniques that made it possible.

The school community can refer to it at any time to recapture the experience and use the process in other ways.

Post-process documentation has been very valuable in most of the Take Part Processes we have been involved in.

The major exceptions have been mini-workshops in schools and with professional groups, which need no formal documentation as learning experiences.

In community planning workshops, for instance, it is absolutely vital to recapitulate what happened and what decisions were made by the participants.

This is so not only to provide participants with a "biography" of their experiences, but also for our own professional use as significant resources for design and planning.

Chapter 8, "Diary of a Take Part Process Community Workshop," was really the embellished documentation of a community planning workshop.

We included it to answer at least in part the perennial question: "What really takes place in these workshops?"

The only real way to learn is to take part in one yourself; reading about them is like reading about other people's experiences in any activity—your mind can be engaged, but you are not plunged into the heat and creativity and emotional involvement, the "magic" of the experiences yourself!

The choice of media with which you document the process will have strong impact on the nature of its distribution and absorption by people.

An edited videotape broadcast on TV will get to a lot of people and is good for capturing some of the feelings and kinetic qualities of the process.

It does have the disadvantage of being fugitive; it lasts for a half hour and is gone, and if you missed it you are usually out of luck.

A printed document has the advantage of being available whenever someone wants to consult it.

With imaginative text and graphics, it can capture some of the qualities of involvement, although its static nature limits this aspect somewhat.

We have found that people love to receive their own personal copy of a document of a Take Part Process in which they were participants.

Participants can identify with the written documentation much more easily, and recapture some of the fun, adventure, learning, and magic of their experiences: "Oh yes, that score got everybody laughing hysterically!"

"I remember that afternoon; that's when we discovered that we didn't need to have cars downtown at all."

"After dinner that evening was when we all stayed drinking wine at the workshop center and Julia sang us those songs from her childhood in Barbados."

The richness of memory that can be awakened by good documentation is an extremely satisfying way of generating continuity through the feelings of the participants.
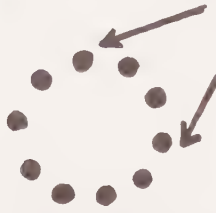
workshop closure score
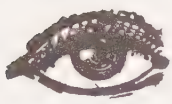
1

Individuals disposed in a circle close feeling

group review of Valuaction theories -- active listening summaries etc..

2

Individuals disposed in a line start to move out of "close feeling"

Each person does his own Valuaction of this workshop on a long roll of paper

5

outside looking back at group

Share with group your personal regrets about the workshop.
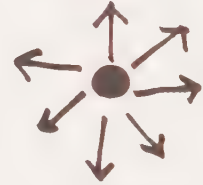
4

Individual becomes a unit

Draw your own self portrait & describe it

3

Individual in relation to group

How do you perceive yourself in this workshop

324

score

LOOK BACK AT THE LIST OF EXPECTATIONS YOU WROTE DOWN ON BEGINNING
THIS BOOK.

WHAT DO YOU FEEL ABOUT THEM?

WRITE DOWN YOUR EXPECTATIONS FOR COLLECTIVE CREATIVITY IN YOUR FUTURE.

REEXAMINE THAT LIST IN 6 MONTHS.

EPILOGUE

This is the final chapter of Taking Part.

It is far from the conclusion of Take Part Processes, which expand and grow with each new workshop experience.

We have said that each process, each workshop, reveals new opportunities for sharing, new ideas for scoring, fresh insights for getting people into the act of collective creativity.

Recycling allows continual broadening of the scope and nature of the process.

Currently we have embarked on Take Part Process Workhops in several places that extend over periods of months and have built-in recycling provisions as part of their overall scores.

A planning process for downtown Cleveland that sprang from the Take Part Process workshop described in Chapter 8 has as an important part of its overall score the continual visibility of the plan to everyone in Cleveland.

The public, quasi-public, and private representatives of the tripartite client group have entered the program with no predetermined agendas save for a physically rejuvenated downtown; the rest is process.

Take Part Processes are being applied in a variety of other ways: as the means for federal bureaucrats to acquire a "common language" for making design decisions that will affect everyone's environment (in a workshop sponsored by the National Endowment for the Arts); as a way of arriving at agreed-upon curricula and plans for the future of a Christian Brothers high school in California; as the basis of Dancers' Workshop's new outreach into communities, in which trained workshop participants score collective creativity processes for their own local groups and neighbor-hoods; and as Anna Halprin's evolution of a new grass-roots company of youngsters representing numerous economic, social, and ethnic groups in San Francisco.

The things that people can do — just people, all by themselves — are miracles.
They should be counted as such.

Stuff, Etc., A Collection by John Gordon (Philadelphia and New York: J. B. Lippincott Company, 1970).
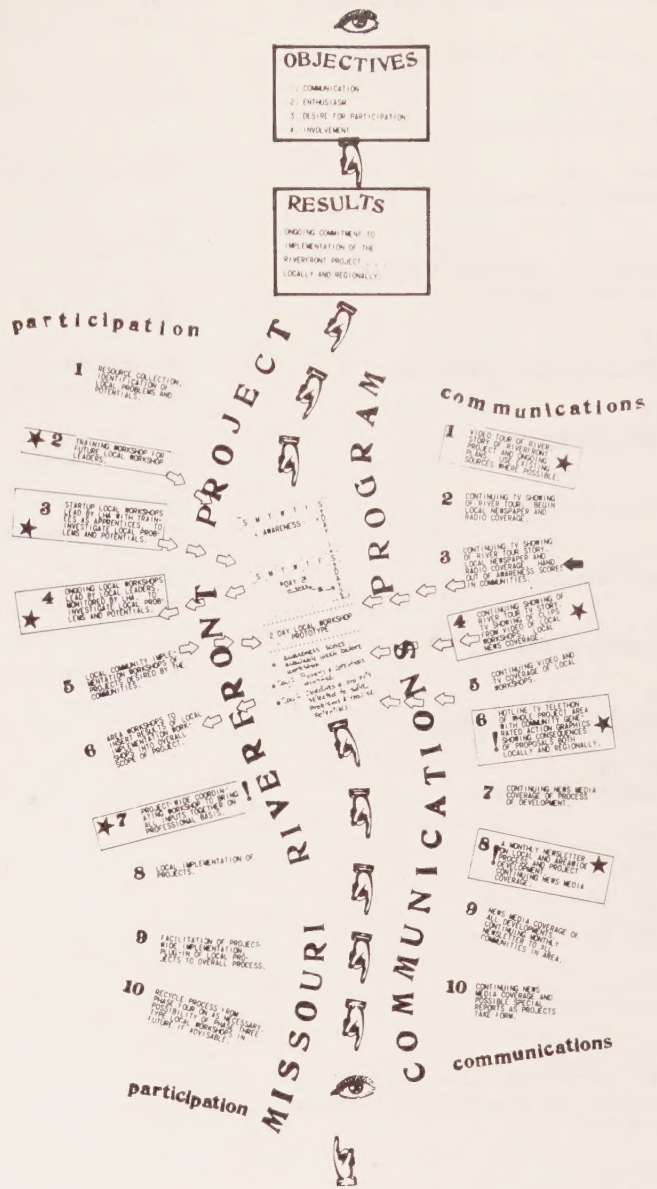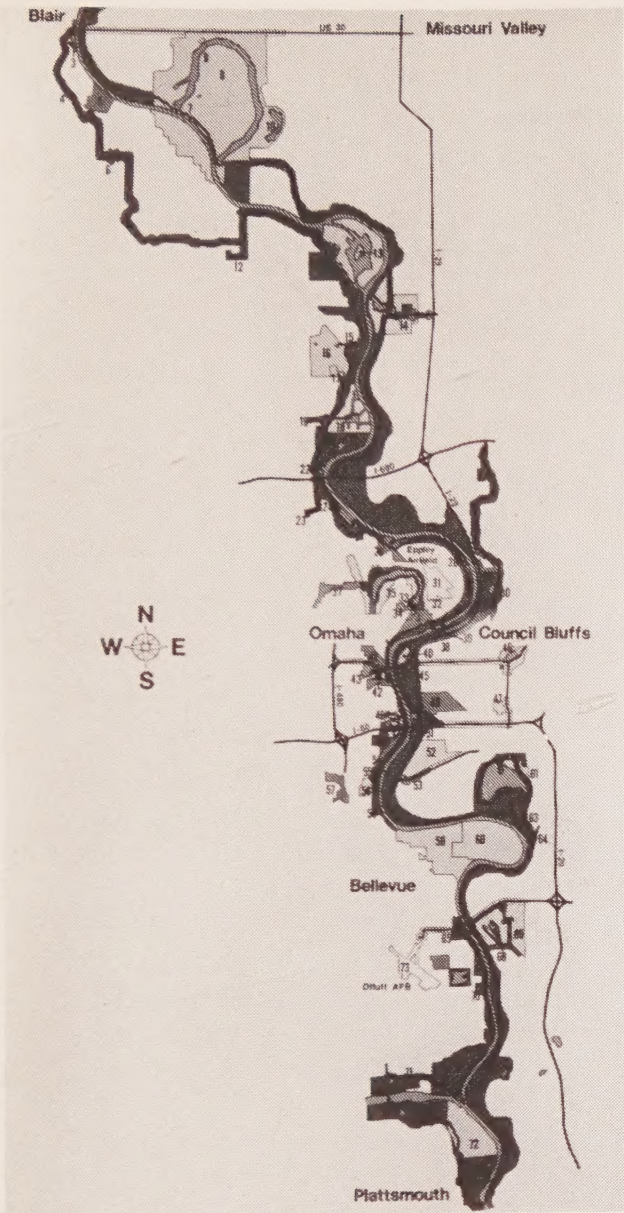
This is an overall score for the rejuvenation of the Missouri River between Nebraska and Iowa.
It shows a process that involves more than twenty communities in deciding what they want to happen both in their local environments and in the entire regional aspect of the plan.

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Taking Part
A Workshop Approach to Collective Creativity
by Lawrence Halprin and Jim Burns
with contributions by Anna Halprin and Paul Baum

This book is about people creating art/life/cities together.

The people of a village in California wine country have decided together how they want their town to grow . . . . Artists and theater people have found a way to include others in the creative process . . . . Schoolchildren and their teachers and parents have discovered a way of sharing experiences that adds new dimension to learning . . . . For the first time, minorities in a city of 85,000 have cooperated to constitute a new social and political planning force . . . . People in a large midwestern city took a look at their polluted resources and worked together to agree on ways to revitalize them and their downtown.

All these people have reached agreement in attaining their objectives through a new vehicle: a workshop method called the Take Part Process. It has been applied successfully to many other situations: therapy of groups and families, the design of a park, the creation of dance and ritual. This book is about that process. It begins with background in theory and practice, gives detailed descriptions of specific Take Part Process workshops, and provides a handbook for you to use in your own group or community, wherever people come together with a common purpose, in the areas of art, education, social and physical planning, mental and physical health.

Jim Burns (left) and Lawrence Halprin

This book is a product of the kind of collective creativity it describes, involving four people of different backgrounds. Lawrence Halprin is an environmental designer and planner, and Jim Burns is an author/critic/teacher. Anna Halprin is Artistic Director of the San Francisco Dancers' Workshop, and Paul Baum is a Gestalt therapist. All have had years of experience in devising and conducting Take Part Processes for groups of many sorts. In combining what they have learned to produce Taking Part, they have synthesized their ideas with those of the hundreds of people they have worked with: the essence of the Take Part Process.

Taking Part is an introduction to a way of doings things, of working and creating with people, that can help you change your environment, your community, and your life.

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