



thirdspace  
ACTION LAB

THE  
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CONVENING

MAY 2-3, 2023



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# INTENTION SETTING

The purpose of this syllabus is to provide a space to lift up materials from the collaborative Resource Library, provide information on our virtual convening and be a resource for you + your organization pre, during and post-convening.

**We thank you all for trusting us with your time, energy, and for joining us in celebrating the BASED Cohort.**

**[Learn More: Go to the Full Learning Library](#)**



# Chocolate Cities

THE BLACK MAP OF AMERICAN LIFE

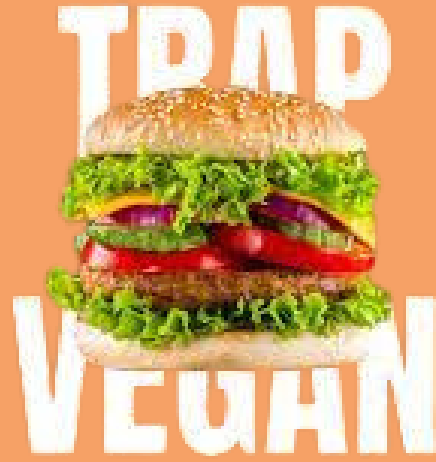


# DETROIT: A CHOCOLATE CITY

Detroit has many names; Motor City, Motown, Arsenal of Democracy, and known by those using the Underground Railroad as Midnight. Detroit has a rich Black history, including as mentioned it's role as a crossing to Canada, additionally Detroit an integral spot for Motown music, a city organizing towards Black Liberation. It is a Chocolate City.

You may commonly think of Washington D.C as Chocolate City, which it is, but there exist other distinctly Black cities. In *Chocolate Cities: The Black Map of American Life* by Marcus Anthony Hunter & Zandria F. Robinson Chocolate cities “are windows into Black migration, urbanization, rural and suburbs life, and racial inequality,”. With Detroit's history as a destination for Black Americans migrating from the south through the 20's and 30's, to the uprisings in 1943 and 1967 for liberation and against police brutality and redlining, to the current city bursting with art, entrepreneurs, and community. You can invest in this Chocolate City by supporting Black businesses and cultural institutions, check out some of our recommendations.







without community

there is

no liberation

proxit.mt.

people



time



# RESOURCES FOR CO-CREATING OUR FUTURE

Our community library helps us imagine new more liberating worlds

"Solidarity economy (SE) is a post-capitalist framework that emerged in Latin America and Europe in the 1990s. It rejects state-dominated authoritarian forms of socialism, instead affirming a core commitment to participatory democracy. Furthermore, it is explicitly feminist, anti-racist, and ecological, and advocates for economic transformation that transcends all of forms of oppression, not just class." - Emily Kawano and Julie Matthaei, A Basic Primer to the Solidarity Economy



Credit: Laura Chow Reese



“Capital work should also happen in the light of day. Bringing organizers, residents, and “non-capital” colleagues into conversations about acquisition strategy, feasibility, and deal challenges allows for informal capacity building, unorthodox ideation, and occasional unexpected breakthroughs. It also gives capital staff an opportunity to practice using more accessible language and start to undo the gatekeeping effect of our field’s reliance on technical jargon.” - Culbertson, Devin, and Sondra Ford, *Toolkits, Not Triage: How SPARCC Adapted Capital Practices to Support Community- Led Projects*



“hooks advocates a ‘progressive cultural revolution’ by means of repudiating all forms of domination in a ]holistic manner.’ In order to decolonize our minds, suggests hooks, we must begin to ‘surrender participation in whatever sphere of coercive hierarchical domination we enjoy individual and group privilege.’ In the essay that follows from that book, hooks proposes an ‘ethic of love’ as the means by which we might be guided to turn away from an ethic of domination.” bell hooks, “Love as the Practice for Freedom”

“With Tracey Corder [of the Action Center on Race and the Economy, which focuses on racial justice and Wall Street accountability], I’ve been giving these workshops at youth conferences, placing everyone into a world they’re familiar with — Gotham — in order to envision a new one. We get amazing answers: What if the whole idea of a villain was flipped, and the Joker starts putting on quarterly arts concerts? Suddenly they’re imagining this new world, and no one’s talking about police and jails and prisons anymore.” - Shari Davis, What if Public Funds Were Controlled by the Public?



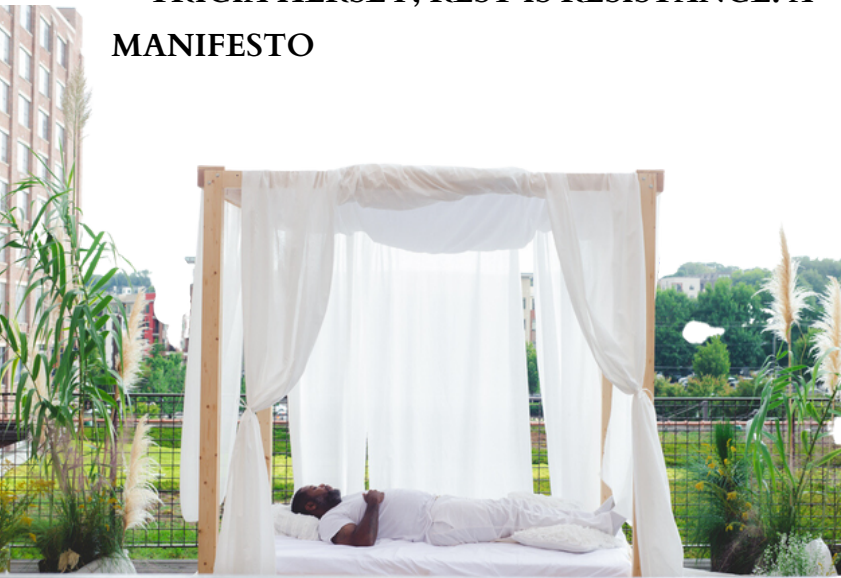
# HEALING: TRANSFORMATIONAL ARTS

“You were not just born to center your entire existence on work and labor. You were born to heal, to grow, to be of service to yourself and community, to practice, to experiment, to create, to have space, to dream, and to connect.”

— TRICIA HERSEY, REST IS RESISTANCE: A MANIFESTO



"YOU ARE NOT  
UNWORTHY. THE  
SYSTEMS ARE  
UNWORTHY."

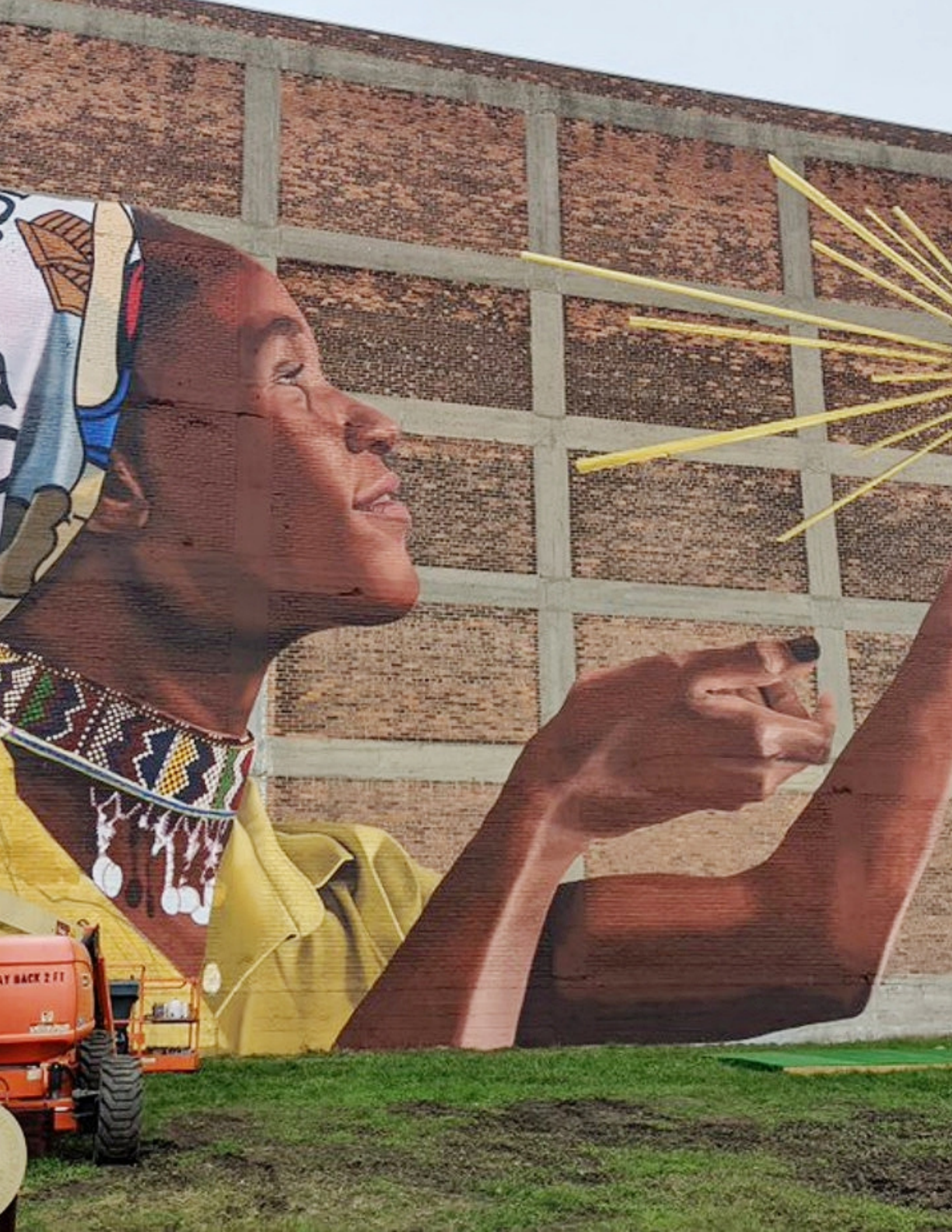


“Grieving the reality of being manipulated to believe we are not enough, divine, or valuable outside of our accomplishments and bank account is a central part of our rest work.”

— TRICIA HERSEY, REST IS RESISTANCE: A MANIFESTO



Imagination is one of the most powerful modes of resistance that oppressed and exploited folks can do and use. —bell hooks”  
— TRICIA HERSEY, REST IS RESISTANCE: A MANIFESTO



# WEALTH AND CAPITAL



## The Art Worlds We Want: Solidarity Art Economies

by Nati Linares and Caroline Woolard

Recently, in an Anticapitalism for Artists workshop, musician Clara Takarabe said: “I have asked, as you have probably asked: **Is there a place in this world for me?** Today, I would reframe that question as: **Is this the world we deserve?**” Takarabe reminds us that together **we can join and organize the worlds we deserve—in the arts and beyond.** In fact, the people who have been most harmed by our current system of neoliberal and racial capitalism are creating community-controlled, hyperlocal economies that move us beyond capitalism. The systems that artists want are not only possible, they already exist—and they can be strengthened and cultivated with intention.

**Why should culture and economic innovation go together? Because, right now, we have a superstar system in which the winners take all and the rest are left with crumbs. Because, just like art, housing and dignified work are human rights.**

# THREE EXAMPLES OF SOLIDARITY ECONOMY SUPPORT

## I. Concessionary Loans

These loans have terms that aim to achieve community benefit by offering low interest rates, generous grace periods, forgivable interest, and zero-collateral lending. Seed Commons, for example, collects donations and then uses them as a collective pool to offer loans well below market rate. Seed Commons acts as a partner with smaller funds, networks, and cooperative businesses, working out flexible but economically prudent loan terms with none of the draconian penalties of conventional finance (such as seizure of collateral).

# SEED COMMONS

## 2. Affordable Space

Both affordable space and housing assistance are a perennial need for the arts and culture sector. Artists and culture bearers across the country are innovating models for community land trusts: community-based organizations that create affordable housing and commercial space in perpetuity by owning land and leasing it to community members who use spaces on that land



## 3. Dignified Work

Artists and culture bearers are increasingly turning to worker and producer cooperatives—businesses that are owned and managed by the workers—because they provide job security and a meaningful work environment. Cooperatives often succeed where traditional corporations fail because they are developed intentionally in dialogue with their customers and with the community.



# CULTURALLY COMPETENT EVALUATOR



It is the job of evaluators to understand how a group of people perceive an intervention, communicate their views and act on the knowledge gained from the evaluation. Evaluators' ability to do this enables them to gather quality data, make accurate conclusions and ensure that the evaluation findings are used appropriately. This process of information exchange, interpretation and application of knowledge are influenced by the cultures of the participants, including the evaluator. Because of this, cross-cultural competency is an essential component in evaluation and a necessary skill for evaluators to have.

## CROSS-CULTURALLY COMPETENT EVALUATORS

- Are conscious that people are different and have their own way of thinking and behaving according to their cultures
- Are willing to engage in a dialogue about how culture, social identity, and privilege and power affect them personally and their work
- Deliberately set aside time and resources in the evaluation timeline and budget to learn about differences and similarities
- Design processes that take into account cultural differences and similarities among all the stakeholders and between the evaluator and the stakeholders.



# QUESTIONS FOR EVALUATORS TO ASK THEMSELVES



- How do people from this culture tend to view someone with authority and power?
- What past experiences has the community had with researchers and evaluators? Who are the typical beholders of knowledge in this culture?
- What have others learned about what it takes to work with this group? What are some of their mistakes that I should be careful not to repeat?
- Is the location for the discussion or interview easily accessible, familiar and comfortable for the people with whom I will meet?



- Are there enough resources and time for me to build relationships and trust? If not, can I still conduct this evaluation without compromising its cultural competency?
- Who should collect the data so that participants feel comfortable and safe? Will the findings place a stigma on a certain group or give the group power to access resources and improve their situations?
- Cross-culturally competent evaluators are conscious about deficit model interpretations. They carefully examine the data to understand how contextual conditions and structural inequities affect outcomes.

# IN CLOSING

**To be added**



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