

# CREATIVE ACTION COOKBOOK

**SUMMER  
HEAT**

**FEARLESS**



**SUMMER**



# CREATIVE ACTION COOKBOOK

*SUMMER*  
**HEAT**



# CREATIVE ACTION DISPATCH

BLUE MOUNTAIN LAKE, NY  
JUNE 2013

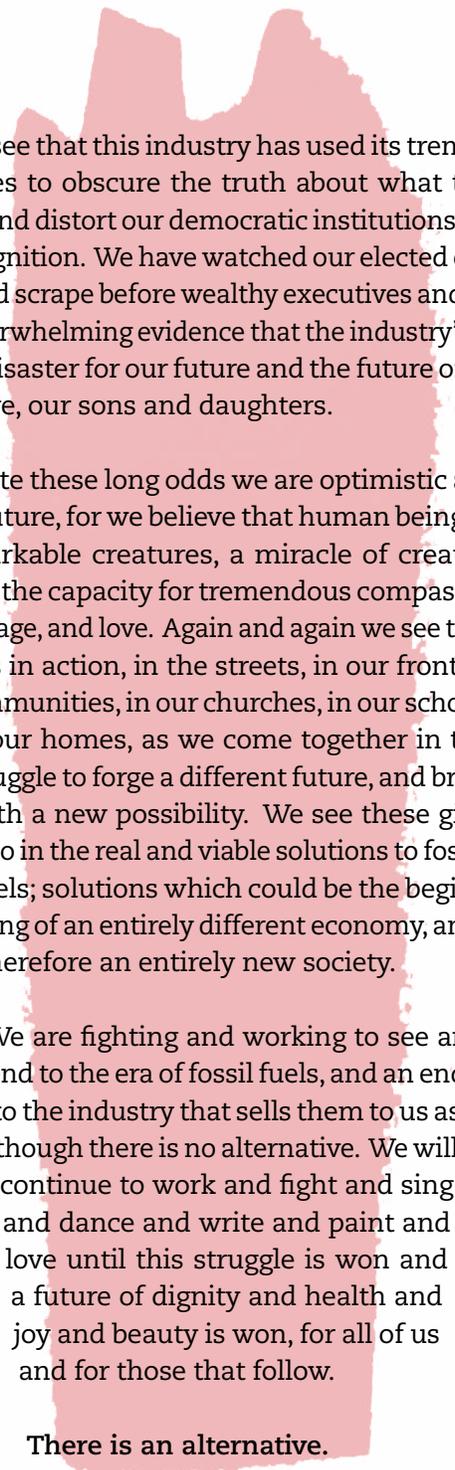
We are artists, educators, writers, organizers, musicians, dancers, sailors, filmmakers, rappers, hackers. We are mothers, fathers, sisters, brothers, daughters, sons, uncles, and aunts.

We have gathered to unite our efforts in the long and ongoing struggle for justice: a sustainable future for ourselves and our loved ones; for a thriving, livable planet for all human beings, as well as all life with which we share this singular and beautiful place.

We believe that this world—our world—is possible. Our world will be rooted in fundamentally different principles than the impossible one we currently see surround us. Our world will be one where relationships between people are based on the principles of empathy, mutual aid, and love. Our world will be one where the relationship between our society and the Earth is based on the principles of stewardship and wonder.

We are not blind to the obstacles we face, nor ignorant of the consequences of failure. The fossil fuel industry, in its pursuit of ever-increasing profit, is intent on burning, extracting, scraping, drilling, and fracking no matter what the consequences are for the climate or our survival. The industry business model mandates it actively destroy the delicate conditions conducive for life as we know it.

**In their world, economic supremacy jeopardizes existential viability.**



We can see that this industry has used its tremendous resources to obscure the truth about what they are doing, and distort our democratic institutions beyond all recognition. We have watched our elected officials bow and scrape before wealthy executives and ignore the overwhelming evidence that the industry's plans spell disaster for our future and the future of those we love, our sons and daughters.

Despite these long odds we are optimistic about the future, for we believe that human beings are remarkable creatures, a miracle of creativity with the capacity for tremendous compassion, courage, and love. Again and again we see these gifts in action, in the streets, in our frontline communities, in our churches, in our schools, in our homes, as we come together in this struggle to forge a different future, and bring forth a new possibility. We see these gifts also in the real and viable solutions to fossil fuels; solutions which could be the beginning of an entirely different economy, and therefore an entirely new society.

We are fighting and working to see an end to the era of fossil fuels, and an end to the industry that sells them to us as though there is no alternative. We will continue to work and fight and sing and dance and write and paint and love until this struggle is won and a future of dignity and health and joy and beauty is won, for all of us and for those that follow.

**There is an alternative.**



**THIS WORLD  
IS POSSIBLE.  
CLIMATE JUSTICE  
IS NECESSARY.**



Another world is not only possible, she's on the way and,  
on a quiet day, if you listen very carefully you can hear  
her breathe.

— Arundhati Roy



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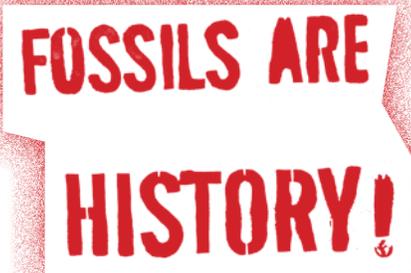
# MEME WARFARE FOSSILS ARE HISTORY

GAN GOLAN AND MARK READ

Really the idea here was to try and find some idea or slogan or image that could iterate across many actions/posters/stencils/sculptures. In this particular case we were playing with "Fossils Are History," as something that could work as a stencil, or a poster, a banner, or even a sculpture that could be stuck someplace appropriate with strong epoxy. The idea is that not only are fossil fuels history, but the fossils that run the oil companies are history too. And the corporations themselves. So, this slogan, attached to a photo of an exec, could be deployed very specifically at one particular company, but it can also arch over the whole industry. We also thought of actions like archaeological digs at gas stations, with a press release from the future, and maybe even a fake exhibit at a natural history museum. Maybe even a video game....



SUZANNA LASKER



## MATERIALS NEEDED

Spray Paint, cardboard, mylar for the stencil  
Latex, Plaster, Clay, etc...  
for the sculptures

## INSTRUCTIONS

Making a stencil is as simple as cutting letters out on a sheet of plastic.

# FEELIN THE HEAT PUPPET SHOW

RACHEL SCHRAGIS AND JESSE ORR

ILLUSTRATIONS BY SUZANNA LASKER

A singalong puppet show that uses portraits of people currently in the fossil fuel resistance to convey the true diversity of our movement. Our show experimented with playing up the cheesy way America celebrates diversity as a way to show just how truly and beautifully climate resistance embodies that value. Our show was based on a series of profiles in *Rolling Stone*\* magazine. Based on those, we came up with the following archetypes:

SCRIPT AND ILLUSTRATIONS AVAILABLE ONLINE:  
<http://joinsummerheat.org/cookbook>



## THE SCIENTIST

Since the 1970's, climatologists have been sounding the alarm that our planet is warming, and that carbon is causing it. These scientists are standing up against government or industry, sometimes losing their funding - and thus their jobs - when they tell the truth. NASA scientist **James Hansen** has been researching our climate for 46 years.

JAMES HANSEN



"I've served my country for many years at NASA, but leaving the federal payroll will make it easier for me to take on all governments, including our own, that are dropping the ball on climate change."

PRAIRIE



"I'm sick of people trying to appeal to the President's moral compass on Keystone- We need people power, and that's why we're using direct action. We see ourselves as people who are acting in an emergency capacity."

## THE ACTIVIST

When **Tim DeChristopher** saw the government was auctioning off federal lands to oil companies, he placed a bid to buy the land for conservation, even though he couldn't pay it. He went to jail for the false bid and for disrupting business, but he saved the land he bid on. Brave Tar Sands blockaders like **Prairie** put their bodies on the line to stop the construction of the Keystone XL Pipeline in Texas.

JEREMY GRANTHAM



"The problem is our focus on short-term growth and profits, which is likely to cause suffering on a vast scale. With foresight and thoughtful planning, this suffering is completely avoidable"

## THE INSIDER

Big environmental networks, the tablers and newsletter writers from the 70's and before, are getting angry. **Michael Brune**, the executive director of Sierra Club, who broke the organization's 120 year ban on direct action to stand up to Keystone XL. **Jeremy Grantham** is famous for calling out financial bubbles right before they pop. Since the housing bubble burst in 2008, he's been focused on the carbon bubble, and the unsustainability of the fossil fuel industries.

\*inspired by the *Rolling Stone* profile that was linked to McKibben's Fossil Fuel resistance [article](#)

DAN KENNEDY



“As climate activists, we have to start telling the world what we're for and fight for. We're trying to make it as easy as possible – think Netflix, but for green energy.”

### THE INVESTOR

**Tom Steyer**, a former hedge fund manager, has sworn to use his fortune to put the heat on politicians who don't take climate change seriously. **Dan Kennedy's** company leases solar panels to customers, and makes installation easy and effective- so that you can support green energy even if you don't have the funds to buy it all up front.

### THE PEOPLE OF FAITH

**Reverend Lennox Yearwood Jr**, who founded the Hip Hop Caucus, links the fights between poverty and climate change. This spring they helped organize Forward On Climate, the biggest climate rally in our nation's history. **Reverend Sally Bingham** founded the Interfaith Power and Light Campaign, which works with 15,000 faith communities to bring climate change in to our churches, synagogues and mosques.

REV SALLY BINGHAM



“In this country, we've never had the kind of cultural and social change climate change requires without religious involvement, Antislavery, women's suffrage, civil rights – all of these movements took hold because of their moral foundation.”

ADARSHA SHIVAKUMAR



“To this day, I still don't really know how or why I managed to become a climate leader. But that, you see, is the magic: there's nothing truly extraordinary about me. My story could just as easily be yours. You don't need to be a superstar to do great things. All you need to do is be yourself. And thus, be amazing.”

### THE STUDENTS

Chloe Maxmin, a sophomore at Harvard, led the student body to pass a referendum demanding the university divorce its \$31 billion endowment from the fossil fuel industry. Following examples like this, 11 cities have begun their own campaigns to divest. Adarsha Shivakumar, leader at the alliance for Climate Education and a sophomore at Stanford.

### THE FIRST NATIONS

Indigenous peoples who have been here the longest keep standing up for the right to live sustainably on our land, and do this alongside the very ancestors of their oppressors. **Shannon Houle** and the many folks organizing Idle No More, the indigenous-led protest movement, demand nothing more than democratic participation in drafting the regulations that protect our natural resources. **Faith Gemill**, from Arctic Village, Alaska, works with a group called REDOIL- Resisting Environmental Destruction on Indigenous Lands.

FAITH GEMILL



“Is it worth it to lose 1,000 years of culture, clean air and clean water? We don't want to make that trade-off.”

## THE FRONTLINE FAMILIES

We know all over the country, people's livelihoods and lives are getting torn apart by Fossil Fuels. For some, it's climate change itself, turning a once-manageable drought, fire, or flood in to an all out disaster. For others it's a construction or extraction project, a coal mine or a pipeline, that's so devastating. But for all these many people, Fossil Fuel destruction came to their doorstep and they have no choice but to fight back.

**Randy Thompson** is a Nebraskan cattle rancher whose land the Keystone XL pipeline is slated to go right through.

**Cherri Foytli** is a part-time journalist, wife of an oil worker, and the mother of 6 kids. When she saw the BP oil spill first hand, she knew that standing up against BP was part of what it meant to care for other living beings.

**Maria Gunnoe**, from once-pristine Appalachia, West Virginia, has to face mountaintop removal coal mining in her backyard. Ever since the coal company told her the "flash flood" they created was an "act of god," Maria has been fighting against mining permits in her community.

**Kimberley Wasserman Nieto** fights for environmental justice in Little Village, a working class Latino community in Chicago where a coal plant was built back in 1903.

CHERRI FOYTLI



"When I pulled that pelican from the water, I realized I couldn't stand on the side-lines any longer"

KIMBERLEY WASSERMAN NIETO



"Definitely don't give up. Arm yourself with as much research as possible. There is tons of capacity in our communities. We struggled to shut down the coal power plant for 12 years, and we were also advocating for a new park to be built in our community. We won both of those victories last year."

RANDY THOMPSON

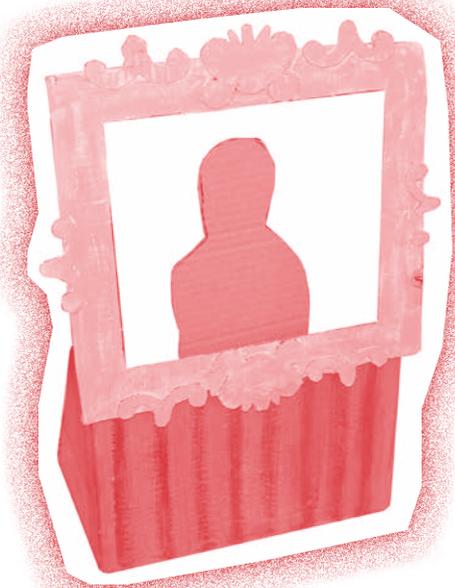


"I know what my folks went through to get a piece of ground. And these sons of bitches come along and they tell me we're going to take this land away from you whether you want us to or not. they got a fight on their hands."

MARIA GUNNOE



Mountaintop removal mining is against everything America stands for. They say it about jobs and the economy, but it is not. It is about exploitation and greed.



### INSTRUCTIONS

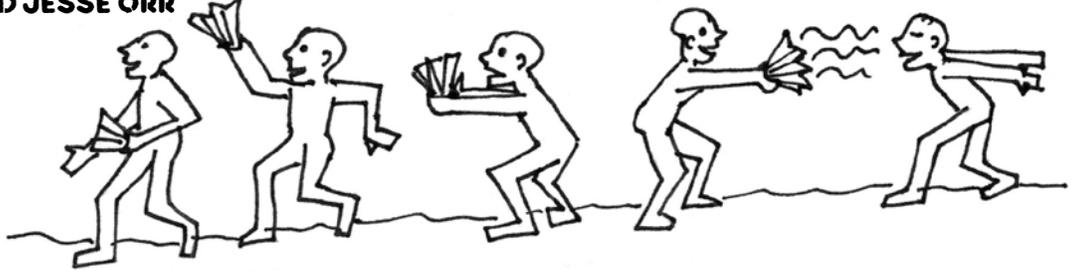
- Print out our portraits and make cardboard puppets, as seen in image, and use our script and song to create your own version of the show for demos, conferences, schools, street corners, wherever!

- **OR!** Use the idea of lifting up people who care about climate change across ages, classes, and cultures in your own show.

# Summer Heat Fan

SUZANNA LASKER AND JESSE ORR

FOR  
FAN DANCE  
WITH CHANTS



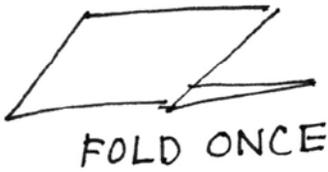
PAPER  
8 1/2 x 11 OR  
11 x 17  
20 LB.  
HEAVIER  
BETTER



PRINT  
OR  
COPY

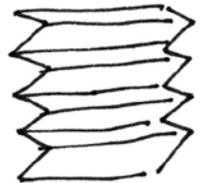


## FAN FOLDING



ONE  
MORE  
TIME  
11 X 17

REFOLD  
ACCORDIAN  
STYLE →



## MULTI-USE

NOISE MAKER



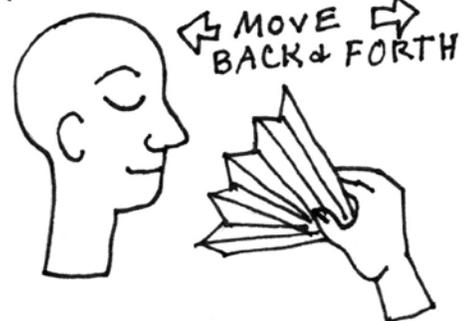
SUN SHIELD



RAIN HAT



ORGANIC  
PETROLEUM-FREE  
AIR CONDITIONER



# THE FAN DANCE

GAIL LOTENBERG

This dance is meant to move within a March or to be on display to occupy public space. Its intention is to build up the groups' energy and resolve. It also builds physical strength to prepare the body for revolution. It is totally participatory. A few volunteers should ideally learn the movement phrases or make-up a few of their own ahead of the Action, so that they can lead the movement by example. Also, this applies to memorizing chants to lead the Call and Responses. These chants actually serve to cue the blocks of movements, and lead into the group improvisation section.

## MATERIALS

People should print out a fan ahead of time. This fan has instructions written on it for participating in the Fan Dance, including the words of the chants. On the blank side people should write their name or how they identify themselves in a brief word or two. This is intended to capture the nature of our movement as diverse: "Who feels the Heat?"

## VIDEO TUTORIAL AVAILABLE AT:

[http://youtu.be/MygafRWpq\\_8](http://youtu.be/MygafRWpq_8)

## INSTRUCTIONS

The Dance includes blocks of movements that are set in motion by a rhythmic stepping pattern accompanied by chants that indicate where the movement is about to go. The rhythm is created from the sound of people marching and stamping while also hitting a fan against their own hand. The rhythm keeps the dancers together (even when it disappears and people have to keep that rhythm playing in their own heads).

Movement leaders start the group off by setting up the rhythm with the fan and stamping, thereby gathering the group's participation. Once a critical mass has formed...

The leader calls out: **"Who feels the heat?"**

The Response: "We feel the heat."

Repeat that Call and Response two more times

Fourth verse, the leader cries: **"Fan yourself and move your feet"**

**\*Movement Block #1 begins (Please refer to the tutorial video\*)**

Next, the leader calls out: **"Who feels the heat?"**

The Response: "We feel the heat." Repeat two more times

Fourth verse, the leader cries: **"Climate warriors can't be beat."**

**\*Movement Block #2 begins (Please refer to the tutorial video\*)**

The leader calls out: **"Who feels the heat?"**

The Response: "We feel the heat." Repeat two more times

Fourth verse, the leader cries: **"We are not afraid to speak"**

**Movement Block #3 begins (Refer to tutorial & also includes chants\*)**

Now a shift occurs to improvisation...

The leader calls out: **"Who's gonna lead?"**

The Response: "I'm gonna lead." Repeat two more times

Fourth verse, leader directs attention to one volunteer: **"Follow her, she'll plant the seed."** (or male version!) and then we all follow this leader who volunteered until we resume the chant: "Who's gonna lead?" or move back to marching and chanting: "Who feels the heat?"



# PEOPLE POWER DANCE

GAIL LOTENBERG

This dance builds a common space for celebration and joyful engagement for people in the Climate Justice Movement. But also its purpose is to invite people from the fringes of the movement to take a step into the commons. It does this through having each dancer go out at the end of a round of the dance to find a new partner among the bystanders, to return to the commons to lead that person through the dance. Eventually the newcomer feels ready to go find a new partner to draw in. Embedded in this tactic is:

1. The metaphor of growing the movement one person at a time,
2. The goal of enhancing quality of life by stepping into the movement, and
3. Occupying an increasing large amount of public space as the dance grows.

The dance movements themselves in this mass mobilization are done as a duet. Two people dance directly with one another, in a face-to-face relationship sharing a physical conversation. The series of steps and actions they perform are easy to learn, involve direct contact, and aim to build trust through mutual support and creativity.

## MATERIALS

Any music playing live or through a sound system, offers the beat to keep the group together. It was created to the song “The Power” by Snap. A very good fit for Summer Heat will be Tem Blessed’s song “350.org”.

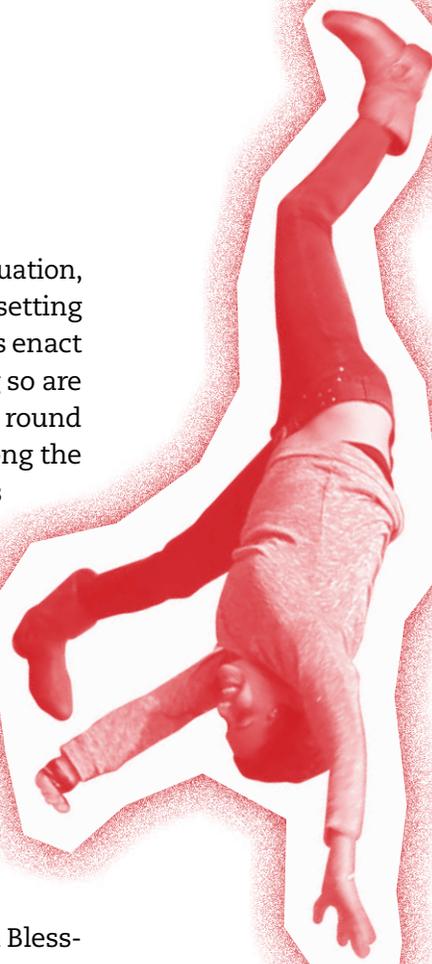
**VIDEO TUTORIAL AVAILABLE AT:** <http://youtu.be/8fQFSMgJgbI>

## INSTRUCTIONS

This Dance gets started by two people simply dancing the duet together in any situation, from being directly observed to being simply amidst a group of people and setting the intention to build the commons through the dance. These dance instigators enact the dance once and maybe even twice while they draw attention and in doing so are familiarizing people with the physical actions in the dance. Then at the end of a round of the duet, the dancers split up to go and grab a new partner each, from among the people who surround them. Drawing new people into the dance, the instigators now teach the actions to their new partners while actually enacting the dance.

It’s easy enough to do. Maybe it will require two rounds but once participants have done the movement (and having already watched it from the fringes perhaps a few times) they will be ready to go grab a new partner, and then teach the movements as they are going through them with the collective energy of the commons, which fuels people’s confidence. The dance instigators should use their voice to cue people as the dance repeats over and over again, and should always use a loud voice to call everyone into the start of each round, saying “OK everyone let’s start on ... 5, 6, 7, 8”. The rhythm is established and the next round begins.

Must refer to the online tutorial of the dance. And optional is to download Tem Blessed’s “350.org”.



# DRAW THE LINE

**NINA MONTENEGRO**

This is a versatile symbol that can function as a unifier for this movement of movements- reflecting both love and strength. It represents our love for this world and for each other, and our willingness to protect all that we hold dear for survival. Ideally this image will inspire people to take action.

This image can be stenciled onto shirts, flags, bandanas, banners, and badges for the climate movement.

## **MATERIALS**

Stenciling supplies: mylar or cardboard, exacto knife, spray paint or paint roller and house paint, something to print on (fabric or paper)

## **INSTRUCTIONS**

Project or trace stencil onto cardboard or mylar. Trace with a pencil or marker. Choose to cut out either black or white sections. Place newly made stencil onto paper or fabric and spray paint or roll paint over the stencil to apply image.



# CHANTS AND SONGS

## TO THE TUNE OF "I WILL SURVIVE"

At first, I was afraid, I was petrified  
Kept thinking, I could never live without you by my side  
But then I spent so many nights thinking, how you did me wrong  
And I grew strong and I learned how to get along

And now you frack, pollute our place  
I just walked in to find you there with that sad look upon your face  
We will change those stupid laws  
We will bring you to your knees  
Now we're takin' to the streets and we're bringing Summer Heat

Go on now, go, walk out the door, just turn around now  
'Cause you're not welcome anymore  
Weren't you the one, who tried to hurt me with goodbye?  
Did you think I'd crumble?  
Did you think I'd lay down and die?

Oh, no, not I, I will survive  
Oh, as long as I know how to love, I know I'll stay alive  
I've got all my life to live,  
I've got all my love to give And I'll survive,  
I will survive, hey, hey



Arrest the  
CEO  
They the one that  
knows  
Sold their soul to  
make all that  
dough

Block  
it! Block it!  
XL let's stop it  
We do it for the  
people  
They do it for  
a profit

## TO THE TUNE OF "I LOVE ROCK N' ROLL"

Stop that climate change,  
not another dime for destruction baby

We love renewables  
Power from the wind and sunshine baby

We love planet Earth  
Keep the tops on the mountains baby

We love mother earth  
Not another dime to the tar sands baby

## TO THE TUNE OF "WE WILL ROCK YOU"

We will we will BLOCK YOU, BLOCK YOU

We will we will STOP YOU! STOP YOU!

Take  
my body  
but Not my  
mind!  
You won't stop  
me not this  
time!

Shut  
down the  
coal plant!  
Plant a seed for the  
cause!  
Dance in the streets for  
the cause!  
Stomp your feet  
for the cause!

## TO THE TUNE OF 'OUR HOUSE' CHORUS

Your oil in the middle of our street  
Your spills in the middle of our home  
Your spills in the middle of our farm  
Your spills go in the water that we drink  
Your spills go in the food that we eat  
The temp -- can't above two degrees  
Carbon -- gotta be 350  
Carbon -- there's much more than we need  
We're here -- and we're bringing summer heat  
We're here -- and we're not going to leave

### **OH-E-OH NO-OHH**

(the flying monkey song from Wizard of Oz)

No Keystone, no-oh  
No more coal, no-oh  
Block Keystone oh-oh  
BP Oil, no-oh  
Go solar, go-oh  
Organic go-oh  
Frack our homes, no-oh

### **TO THE TUNE OF "OPP" BY NAUGHTY BY NATURE**

You down to stop BP? Yeah you know me!  
You down with 350? Yeah you know me!  
Fossil free? Yeah you know me!  
Clean energy -- let's get free!

### **TO THE TUNE OF DMX'S "SHUT 'EM DOWN"**

Stop! Drop!  
Shut em down, open up shop!  
Ohh, no!  
Keystone's got to go!  
OR  
Coal's got to go!

### **TO THE TUNE OF EMINEM'S "MY NAME IS"**

Hi! Our name is 3!  
Our name is 5!  
our name is 0 -- 350!

Hi! We're here to march!  
We're here to block!  
We here to stop Keystone!

Hi! We're going to march!  
We're going to block!  
We're gonna -- we going to stop Keystone!

Build  
Keystone XL?!  
We'll be living in  
hell  
You can throw me in  
a cell  
We gonna  
rebel!!

Rise up  
Rise up!!!  
My people my  
people  
It's time to  
Rise up Rise up!!!  
My people my  
people

Our win-  
ter's too damn  
warm  
Gray clouds they  
form  
Severe storms  
Where did we go  
wrong?

### **TO THE TUNE OF "MRS. JACKSON" BY OUTKAST**

I'm sorry big oil (ohhh)  
We are for real  
We won't let you build your pipeline  
Thought we told you no a trillion times

### **TO THE TUNE OF "CALL ME MAYBE"**

Hey we're divesting  
'cause this is crazy  
This is our planet  
and you're too greedy

### **"WE WHO BELIEVE IN FREEDOM"**

We who believe in freedom shall not die  
We who believe in freedom shall not die  
As we pass this love along  
Our spirits will live on  
We who believe in freedom shall not die

### **1700 MILES OF PIPE**

Seventeen hundred  
Miles of pipe  
Seventeen hundred  
Miles we'll fight

For the air we breathe  
And the water we drink  
And the whole planet  
Is on the brink

No KXL (x 4)

President Obama  
What you gonna do?  
Secretary Kerry  
What you gonna do?

You're gonna stop this  
pipeline  
You're gonna stop this  
pipeline  
You're gonna stop this  
pipeline  
Is what you're gonna do

No KXL (x 4)

TransCanada  
You shall not pass  
TransCanada  
You will not last

TransCanada  
You shall not pass  
TransCanada  
You will not last

No KXL (x 4)

Why you arrest-  
ing me?  
Because I'm trying to  
be free!  
Arrest the oil company!  
Because we just  
trying to breathe

from <http://www.thirty-birdies.com/chantsand-songs/1700milesofpipe/>

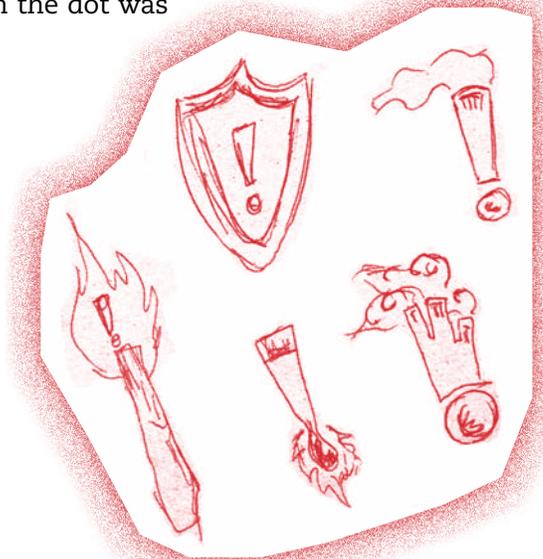
# EXCLAMATION POINT TOOLKIT

KEVIN BUCKLAND REBEKAH HINOJOSA CESAR MAXIT JOE SOLOMON



We were trying to answer the question: what is a symbol which expresses sheer urgency, for the planet, our communities, and our future, and which could help show the unity of our movements. Well, we thought, why not claim the "exclamation point" as our symbol?

The exclamation point could be used as shared imagery (i.e. on a placard, on a meme, on a t-shirt) as well as be modified for local fights and regional flavors (i.e. an exclamation point that was a fracking derrick over planet earth, or one that was a vertical keystone xl pipeline leaking a fat dot of oil, or an exclamation point in which the dot was the symbol for a hurricane.)



## MATERIALS NEEDED

Depending on how you want to bring the exclamation point to life, different art supplies would be desired. What follows are some mediums we thought the "exclamation point" could serve campaigns well: stencils, banner flag, bandana, as part of your own banner, in aerial actions, caution signs, exclamation points that highlight climate impacts (forest ball on fire, burning up thermometer, corn plant in drought), emergency response armbands, patches, headbands, fans, memes, hashtags (#!), flags, t-shirts, spanish version (!), stickers, putting a manifesto in the shape of an exclamation point.



# DANCE TAG

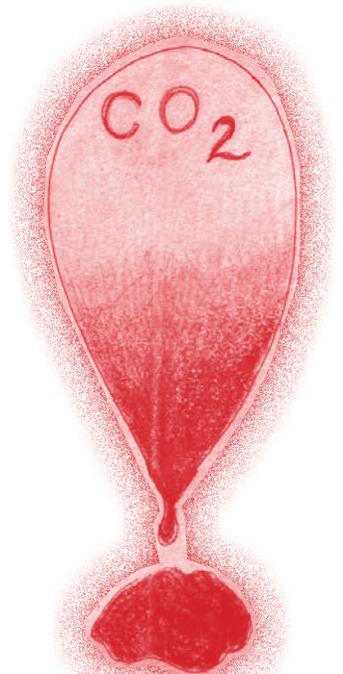
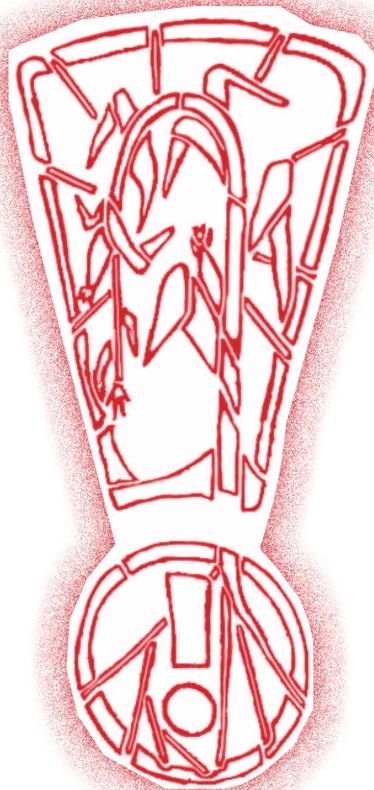
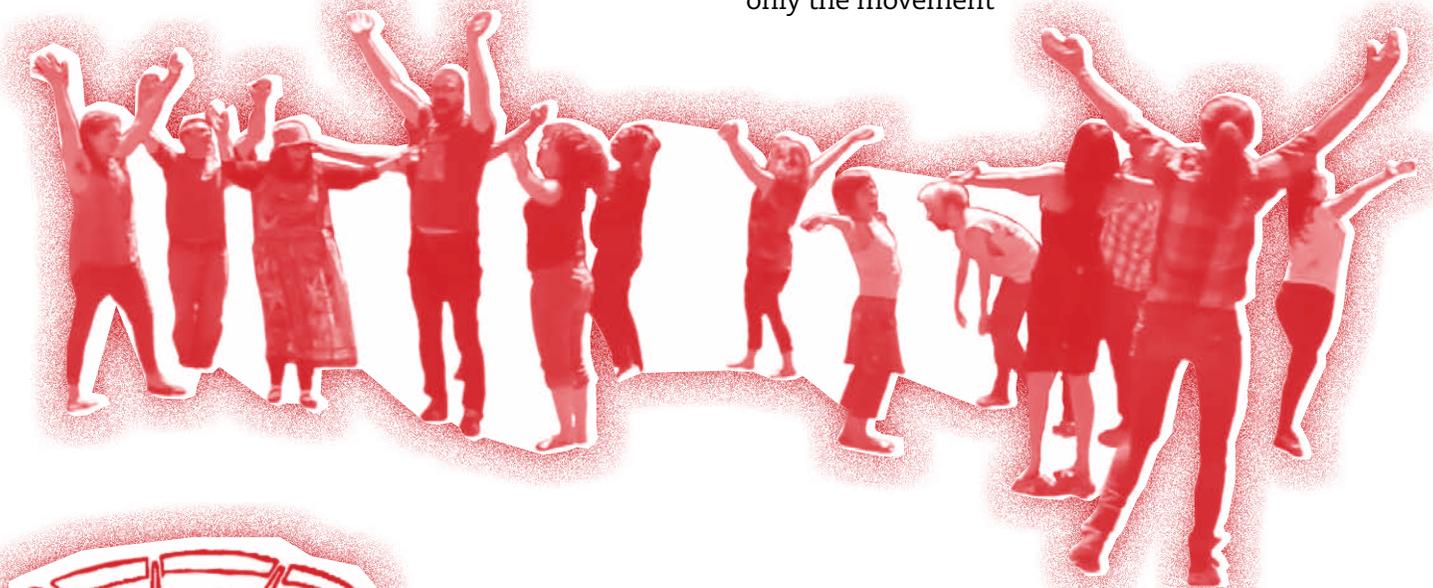
ADAPTED BY JESSE ORR

The person who is “it” in this tag game begins a repeatable dance and sound combo that moves through space, and the group mimics. When “it” tags someone, that person becomes “it” and they begin a new movement and sound.

Why? To free up bodies, minds, and voices to follow creative impulses through play; to mine the cultural knowledge of the group for simple repeatable actions and sounds that can be useful in choreographing creative mass actions.

## SUGGESTIONS

- Ask for works on a topic instead of sounds (eg, Topic: fossil fuel impacts; response: pollution)
- Try using various types of vocalizations, from chants to sports cheers, popular songs to spirituals (we found the cross section interesting)
- Try incorporating dramatic shifts in speed, tone, and level of moment and sounds
- Dance tag can be played to music, so that “it” changes only the movement



# PREFIGURATIVE RESISTANCE

## MUSHROOM KATIE

“Radical change is born at the place where resistance and creation meet” illuminates sociologist Loren Cushing. How can our actions say “NO” to the hegemony of the dominant discourse and at the same time say “YES” to the possibility of other worlds where people live in harmony with each other and the planet? Andrew Boyd describes “prefigurative interventions” as “actions that not only work to stop the next dumb thing...but also enact in the here and now the world we actually want to live in.” The anti-roads street parties of Reclaim the Streets were born as an answer to the question, “How do you make changing the world THE most enjoyable, pleasurable, fun thing you can do?” The parties were also an attempt to revitalize activists starting to burn out, as JJ of the Lab of Insurrectionary Imagination put it, “I saw a lot of activists working with the No, No, No! and forgetting the YES and also forgetting their ability to feel.” And it’s not just white men who are into prefigurative resistance: around the time of their occupation of the Bolivian Banking Supervisory Agency, anarcha-feminist collective Mujeres Creando graffitied in cursive on a city wall: “Be careful with the present you create because it should look like the future you dream.”

“This news just in --- the headquarters of BP has been transformed into what activists wearing chia pet balaclavas are calling “OURTOPIA” (“TOD@STOPIA”). They arrived out of nowhere, emerging from the morning fog, waving flags of “prefigurative resistance” the words spray painted in spores, and drumming on rain barrel sound cannons to disturb police transmission systems and immediately fortified the headquarters with greywater barricades and palettes growing herbs. Their numbers keep growing as people catch the signal of the pedal-powered pirate radio station and arrive in droves on handicap accessible zip lines with supplies for the self-organized vegan kitchen that looks like a pancake griddle on wheels, the alternative medicine clinic, bike workshop and micro-alternative energy test site. This group is highly organized: their encampment has strategically used sacred geometry as the urban planning framework

and they have self-organized in a “rainbow army”, each color signifying a different task: green – food, red – health, white – spiritual, black – front line. The police have been unable to break the front line, which wields shields of solar panels and blackberry vines and delicately pummel police with glazed doughnuts. Behind the line is a compost toilet catapult and a trip line of rocket stoves. If the police disturb the stoves, which are...mmmm....wafting the smell of stinging nettle stew, the stoves will fall, spill cooking oil and set BP’s headquarters on fire. Several police are defecting to join their alternative police force, the Karma Police, so they might get a taste of the soup. In OURTOPIA’s central plaza, children are constructing an adventure playground and smashing monopoly money piñatas to clamor for the prizes: little strips of paper listing free services offered by community members. A new development is happening now... something seems to be moving under the pavement...what is that? No...it couldn’t be! Mushrooms are growing through the road!”



1. Soak chia, flax or kresse seeds in water overnight. (2-4c water to 1 c seeds).
2. Sew balaclava out of fabric (burlap has been successful, but other fabrics might work as well).
3. Spread seeds on balaclava.
4. Keep moist, spritz with bottle, keep out of windy drafts and direct sun. Seeds sprout in 3-7 days.
5. Put on and nibble! Lasts for 2-5 days. This technique would also work for full body Grinch costumes for superweed seedbombing action at a Monsanto test field.

### CHIA PET BALACLAVAS

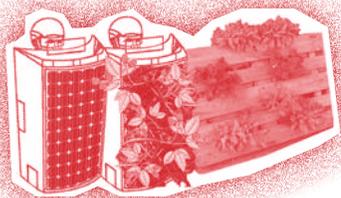
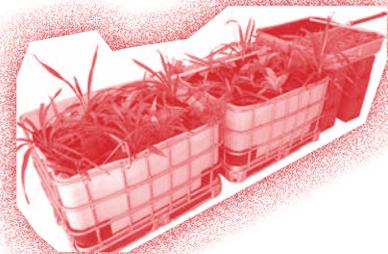
## GREYWATER BARRICADES

You know those orange barricades you see on the highway? They are filled with water. Filling something with water is a great way to make something heavy fast. For a full instruction manual, visit: <http://katherineball.com/Indoor-Greywater-System>

1. Find large liquid containers/crates (like reused pesticide containers from a farmer), cut off the top with a saw. Try to rig up a double-wide bike trailer to transport them to where traffic control is needed most.

2. From there you can either pour greywater directly in and grow watercress and other aquatic plants – or – you can fill the containers with pea gravel, sand, a little soil and water-loving plants – or – fill one with straw and inoculate with oyster mushrooms (*Pluerotus ostreatus*), which filter water.

Greywater is water from washing dishes, brushing teeth, etc.



1. Build shield out of reclaimed styrofoam (the rigid, pink stuff, ~2" thick).

2. Mount handles on back side by making straps from flat bike inner tubes.

3. Mount solar panels or weave blackberry vines to the front. The shields should deter police, either because of the thorns or out of fear of media coverage of a baton smashing a solar panel. The blackberries can provide a tasty treat to share with your fellow dissenters. What could the solar panel be used to power? The pirate radio station?

## SOLAR PANEL AND BLACKBERRY SHIELDS

## MUSHROOM DEPAVEMENT

*Coprinus comatus*, also known as Shaggy Mane Mushroom, can grow through roads. It is frequently found breaking up the pavement on old mining roads. Much R&D is needed to be able to get *Coprinus comatus* to break up specific roads. One idea is to inoculate the stump of a hardwood tree whose roots grow under the road. Here are some very basic inoculation directions:

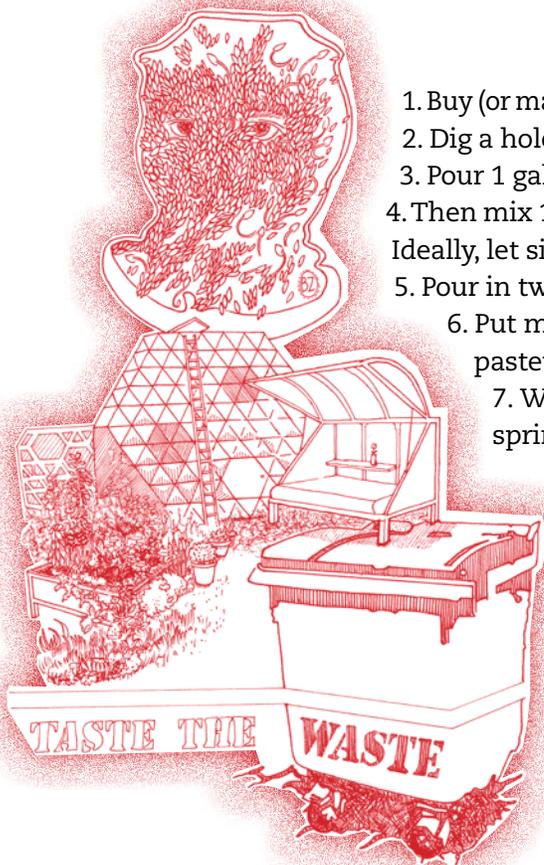


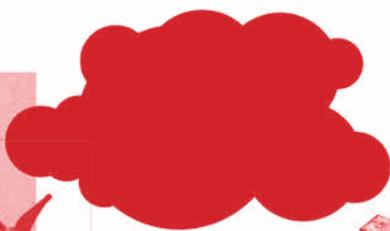
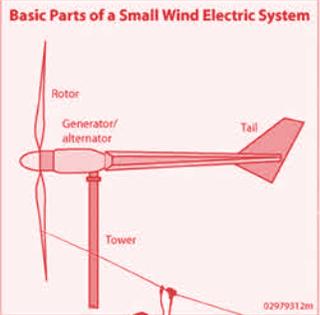
1. Buy (or make) *Coprinus comatus* mushroom spawn from your local mushroom grower.
2. Dig a hole in the tree big enough to fit the spawn.
3. Pour 1 gallon of water in the hole.
4. Then mix 1 liter of 3% hydrogen peroxide in 1 gallon of water and pour in the hole. Ideally, let sit 24 hours. This pasteurizes the wood.
5. Pour in two gallons of water.

6. Put mushroom spawn in hole and cover with fresh hardwood mulch (ideally pasteurized).

7. Wait... Mushrooms may take 1 years+ to grow and typically grow in the spring or summer.

8. When the mushrooms punch through the road, pick, sauté in olive oil, and savor the flavor of composting outdated paradigms.





Existing gutter system

Flexible elbow

Overflow valve

Spigot

Cinder blocks or other support

DO WE FEAR OUR  
ENEMIES MORE THAN  
WE LOVE OUR CHILDREN

OURT

PREFIG  
RESIS

**KEY**

- LEGAL
- B.M. MEDIA
- T. WINDING
- M. MEDIA
- C.S. Solar
- M.M. MAIN AIRBORNE
- C.C. CENTRAL CAFE
- F.S. FOOD STREET
- S.C. STUDENT CAFE
- N.S. WORKS
- A.S. ACTION
- W.W. WELCOME
- M.B. M.B.

**LONDON WELCOME!**

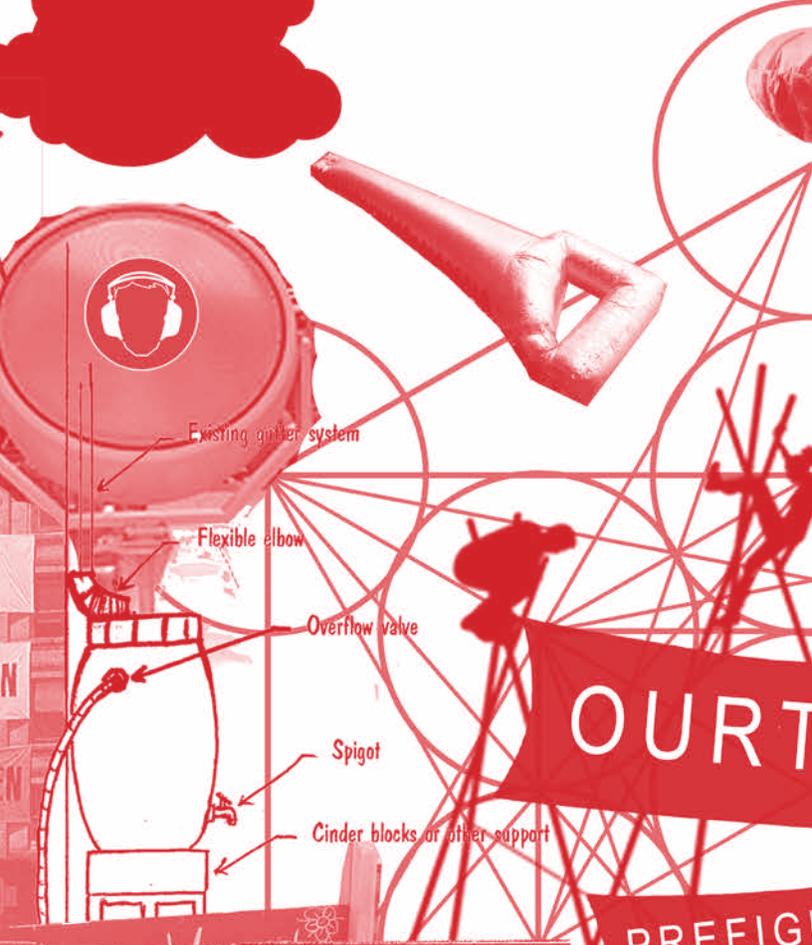
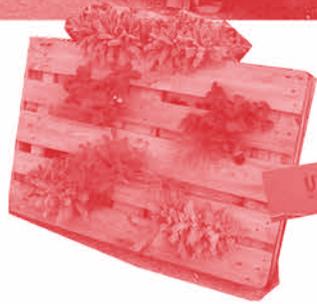
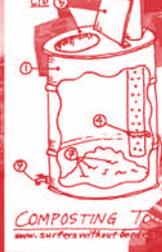
SCOTLAND  
EAST NW  
WORTH  
WEST  
EAST

YORKSHIRE  
DEVON  
KERNOW  
WEST SIDE

WIMBORNE VALLEY

MIDLANDS  
EAST SIDE

**Job Shop**  
Now help put up the kids' marque  
- Fill up the workshop space



TOPIA

URATIVE  
TANCE

TASTE THE

WASTE

UNGDOMSHUSETTS GRUNDRUGLER :

INGEN - RACISME - SEXISME - HETEROSEXISME - HOMOFOBIA - V.D.L.D - HARDE STOPPER	O- - RACISM - SEXISM - HETEROSEXISM - HOMOFOBIA - VIOLENCE - HARD DRUGS	NDALOHET - RACIZMI - SEXISMI - HETEROSEXISMI - HOMOFOBIA - DHUNA - DRUGA E FORTE
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VELKOMMEN

MUSHROOM KATIE





**THIS IS THE ONLY HOME WE HAVE**

# DRAW THE LINE



# HOW TO ORGANIZE AN ART BUILD



ADAPTED FROM  
**KEVIN BUCKLAND'S**  
"ARTIVIST GUIDE"

Simply put, an **ART BUILD** is when a group of people get together to create art for a common project. Art builds are great ways to get people motivated about an upcoming event, because it is an easy way for individuals to make a tangible difference. Making art is also **FUN** and provides an environment where people can casually get to know each other and speak about their own projects. Plus, with all this creative energy, any event is bound to be more exciting.

## FINDING A SPACE

Art builds can be held just about anywhere, but your needs depend on what you are planning to make. Places that it's OK to get a little paint on the floor (such as garages, warehouses, basements, etc) can make the build less stressful. If the art build is part of a conference or in a rented space perhaps they have a loading dock, or a basement you can use (rented places often charge for stray paint). Outdoor and public spaces are often great, as they attract a crowd (just be conscious of electrical needs you might have, and access to water & toilets). Having a flat floor to work on is useful for painting on fabric (especially big pieces).

## 3 TYPES OF ART BUILDS

1. **LAISSEZ-FAIRE**: you provide materials and people do what they like.
2. **A BUILD WITH A PLAN**: the build has a clear goal. Often used for mass production of visuals for protests.
3. **THE MIXER**: people can choose if they want to work on their own project or a group project.

## PREPARATIONS

before you start setting up your art build, it's a good idea to set up a **SCHEDULE** of when you plan on being where and when you need **VOLUNTEERS** (ex. set-up, clean-up). Ask volunteers to sign up for specific time slots. Also, have a clear plan and know what your priorities are (i.e. this should get made before that), and know how many of each thing you would like to make.

# SETTING UP AN ART BUILD

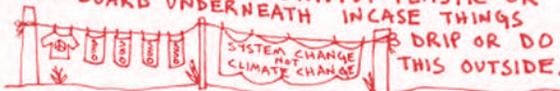
PUTTING A LITTLE TIME AND THOUGHT INTO PREPARING THE SPACE WILL MAKE AN ART BUILD RUN MUCH MORE EFFICIENTLY.

★ IF YOU CAN, GET OR MAKE SOME TABLES. (ITS JUST MORE COMFORTABLE TO WORK ON A TABLE THEN ON THE FLOOR). TABLES CAN BE MADE EASILY BY PUTTING PIECES OF PLYWOOD, WOOD, OR AN OLD DOOR ONTOP OF SAW-HORSES, CHAIRS, GARBAGE CANS, OR STURDY CARDBOARD BOXES.



★ PROTECT WHAT NEEDS TO BE PROTECTED: THINGS CAN GET MESSY WHEN YOU HAVE 15 PEOPLE WITH PAINT BRUSHES IN THE SAME SPACE. COVER OR REMOVE ANYTHING THAT NEEDS TO STAY PRISTINE. BUYING A ROLL OF THICK PLASTIC TO TAPE DOWN ONTO THE FLOOR IS A GOOD INVESTMENT AS IT MAKES DRIPS AND SPILLS MUCH EASIER TO CLEAN UP. (IT CAN BE REUSED). YOU CAN PUT DOWN CARDBOARD TOO.

★ IF YOU ARE GOING TO BE PAINTING ON FABRIC OR PAPER, SETTING UP SOME DRYING LINES WILL GIVE YOU A SPACE TO HANG THINGS TO DRY. PUT PLASTIC OR CARDBOARD UNDERNEATH IN CASE THINGS DRIP OR DO THIS OUTSIDE.



## ★ SETTING UP CLEARLY DESIGNATED STATIONS (AKA AREAS FOR A SPECIFIC USE)

WILL HELP TO KEEP THINGS ORGANIZED AND WILL FACILITATE PEOPLE WORKING IN TEAMS. IT WILL ALSO GIVE TOOLS AND MATERIALS A "HOME" SO PEOPLE KNOW WHERE TO FIND THINGS.

• **PAINT STATION**: KEEP ALL YOUR PAINT IN ONE PLACE. PROVIDE SMALL CONTAINERS SO PEOPLE CAN BRING SOME OF WHATEVER COLOR THEY NEED WITH THEM, BUT ASK PEOPLE TO LEAVE LARGE PAINT CONTAINERS AT THE PAINT STATION. PROVIDE WATER, AND ENCOURAGE PEOPLE TO DILUTE THEIR PAINT. PROVIDE RAGS + PERHAPS SMOCKS. ASK PEOPLE TO WASH THEIR BRUSHES WHEN DONE. YOU MIGHT WANT TO MAKE SIGNS FOR ALL THIS SO YOU DON'T HAVE TO TELL IT TO EVERYONE.

• **TOOL STATION** - THIS COULD ALSO BE CALLED "THE USEFUL STUFF STATION" BECAUSE IT IS REALLY HELPFUL TO HAVE ONE CENTRAL LOCATION TO KEEP USEFUL STUFF SUCH AS TAPE, STRING, DRILLS, SCISSORS, KNIVES, TOOLS, ETC.

• **GARBAGE/RECYCLING STATION**: SET UP AN AREA WITH GARBAGE + RECYCLING CANS

• **SEWING STATION**: SET UP A TABLE FOR SEWING STUFF

NOTE: YOU MIGHT WANT TO DIVIDE THE SPACE INTO A PAINTING AREA AND A BUILDING AREA SO THERE ISN'T WET PAINT EVERYWHERE.



## ART FOR AN ART-BUILD

- If you are running “a build with a plan” it is a good idea to make **SAMPLES** of what you want people to make. Put these samples up somewhere visible with the quantities you want of each.

- If possible, make all stencils and woodcuts/cardboard cuts, ahead of time (and have a copy available, in case something happens to the original).

- Bring images that inspire you to hang up around the space, perhaps they will inspire others.

- Bring music to put on, or invite musicians to come play while you work.

## RUNNING AN ART BUILD

is a really enjoyable experience, especially if you're well prepared. Try to think ahead so you can avoid delays (ex. do you have enough staples for tomorrow?) As the guardian of the art space, always be on the lookout for two things: paint brushes that are drying out and paint spills (someone stepping in spilled paint then walking around can be a nightmare to clean.) Maybe ask people to take off their shoes. Feel free to make loud announcements instead of saying something 50 times, and **ASK FOR HELP** if you need it. Maybe bring snacks or invite a local cook to sell or donate food. **AND TAKE PICTURES!**

If your planned action is legal, **INVITE LOCAL PRESS** to your art build. Art builds are generally very photogenic events, and can be a great way to get press **BEFORE** your event, which can be a great outreach tool to boost attendance at your event. Go all out - invite TV, radio, newspapers - everyone can use a little art.

## BASIC MATERIALS FOR EXTRAORDINARY BEAUTY

Literally anything can be used to create art, the materials listed here are some of the most versatile and easy to come by. **CREATIVITY** can turn even a pile of garbage (or an unsustainable society) into something beautiful, and productive.

**CARDBOARD** - you can make just about anything out of cardboard. Large pieces can often be found in the dumpsters behind stores that sell large things (refrigerators, big chairs, or car windshields) or ask inside the store.

**PAINT** - almost everything can be painted using regular latex water-based housepaint. Ask around, it is very common for people to have left-over paint they are happy

## MATERIALS

The materials you need will depend on what you're doing, but here is an overview of materials that are useful for an art build:

### SET UP:

- tables
- plastic for floor
- drop cloth
- broom/mop

### PAINTING:

- paint
- brushes (many)
- rollers
- smocks
- water bucket
- rags
- small containers (cut the top off soda bottles)
- signs

### TOOLS

- scissors
- cutter/knives/x-acto
- drill and bits
- saw
- pencils and erasers
- markers
- chalk
- sewing machine
- thread and extra needles

### DRYING LINE:

- clothesline or string
- clothespins or safety pins
- plastic/drop cloth

### FASTENERS:

- staple gun/stapler
- staple pliers
- staples
- string/twine
- hardware (nuts and bolts)
- tape
- rubber ties
- wire (wire hangers)
- glue/wheat paste

### MATERIALS FOR MAKING

- cardboard
- fabric/bed sheets
- sticks and poles
- paper
- plastic for stencils

### JUNK INSTRUMENTS

- buckets, cans, pots
- tubes
- soda cans/bottles
- rice, rocks, beans

**RUBBER TIES** - A GREAT MATERIAL FOR ATTACHING THINGS TOGETHER ARE STRIPS OF RUBBER (BECAUSE ITS ELASTIC IT DOESN'T SLIP). YOU CAN MAKE RUBBER TIES BY CUTTING UP BICYCLE INNER TUBES INTO STRIPS OF RUBBER. GO TO ANY BIKE SHOP AT THE END OF THE DAY AND THEY PROBABLY HAVE BURST INNERTUBES TO THROW OUT.

**WIRE** - WIRE CAN BE USEFUL FOR HANGING + ATTACHING. JUST CUT THE TOP OFF WIRE HANGERS FOR SOME GOOD, STRONG WIRE.

**WOODEN POLES** - WOODEN POLES ARE USEFUL FOR ANYTHING YOU WANT TO GET UP OR ANYTHING BIG YOU WANT TO MAKE. BAMBOO IS GREAT BECAUSE IT IS LIGHTWEIGHT, BUT ANY TREE BRANCH OR BROOMSTICK WORKS TOO.

**STAPLE PLIERS** - THESE YOU WOULD HAVE TO BUY, BUT THEY ARE SUPER USEFUL FOR ATTACHING CARDBOARD PIECES TOGETHER, AS A QUICK ALTERNATIVE TO SEWING, OR FOR ATTACHING FABRIC OR RUBBER-TIES TO CARDBOARD.

to give away.

Or ask paint stores if they have mis-

mixed paint. Fabric can be dyed by a mixture of lots of

water & latex paint. If you buy paint, get: primary colors (red, yellow, blue) from which you can mix other colors, strong colors (you can always add white) and 0 or low VOC paint.

**FABRIC** - thin cotton fabric can be used for most projects. Used bed sheets are great and are frequently thrown out by hotels - call or stop by a few hotels and ask if you can have their stained/ripped sheets.

# STENCILS

For reproducing images or text, stencils are your best tool. **Stencils have many advantages:** they are easy, cheap to make, can be used on a variety of surfaces, and can produce many images from a single stencil.

## HOW TO MAKE STENCILS

The key to making a good stencil is finding a thin but sturdy material from which to cut it. Cardboard or thick paper works, but the best material is thin plastic. Most art stores sell roles of Mylar, or you can use plastic notebook covers, or laminated paper (ask at copy shops if they have scraps).

Basic **DESIGNS** should be two colors (one color will be whatever you are painting onto, the other color will be your paint). Remember that no pieces of the background color can be islands (i.e. surrounded by your paint color), because if you can cut all around it, it will fall off. If you have thin bridges you can reinforce them by taping wire to them. For additional colors, each color will need its own stencil. Put marks on each stencil so you know how to line them up easily.

- A good way to **TRANSFER** images onto your stencil material is to cut it out of paper first, and then paint or trace the image onto your stencil material. This way you can also make sure there are no islands.

- To **CUT OUT** your stencil, you will want a razor or an X-acto knife. Having a sharp tool will make this process much easier and the result better. Cut onto cardboard so you don't bust the blade as quickly.

- If your stencil is on a thin material, you might want to **MOUNT** it by making a cardboard frame to go around it. This can be done very quickly and makes it more durable and less likely to roll up. You can also reinforce it with wire if it has thin parts or will get used many times.

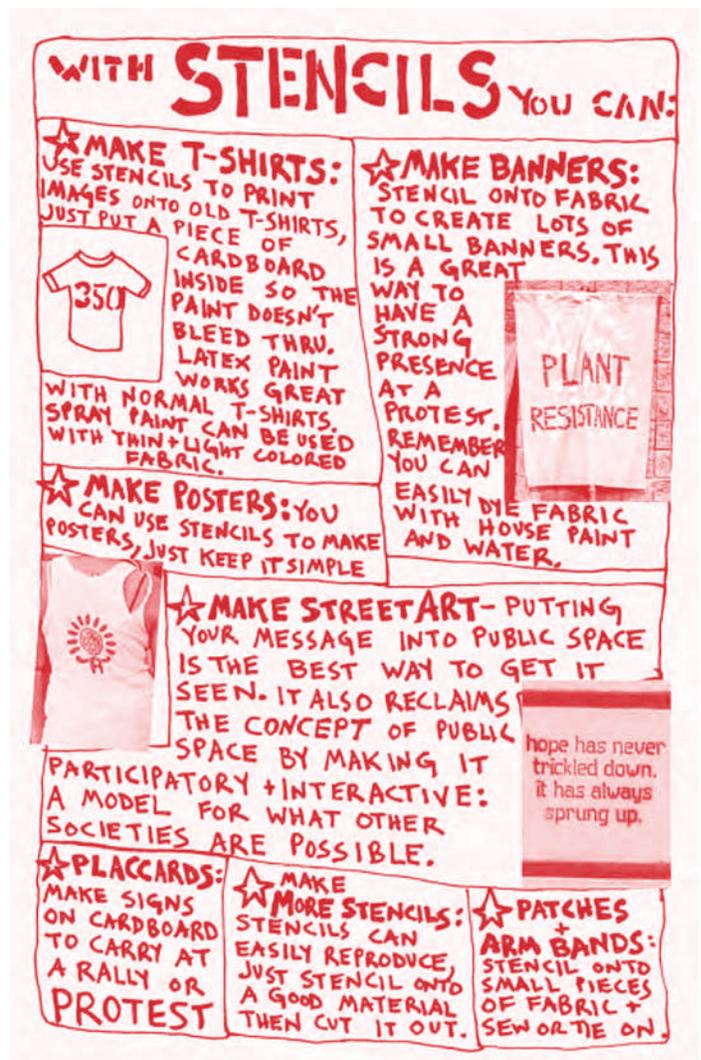
- Different **PAINTS** can be used. Spray paint works well if you need to be quick or working on a rough surface, it tends to leave the crispest image—but is more expensive and more toxic than house paint. Latex house paint works well with stencils. The trick is to get just the right amount of paint on the roller (or brush or sponge) you are using so do few practices on cardboard.

**STENCIL GRAPHIC FILES AVAILABLE ONLINE:**

<http://joinsummerheat.org/cookbook>



- When painting many of the same stencils, wipe off extra paint or let it dry when the image stops being crisp. **NEVER** put anything on top of a wet (or even damp) stencil or it will stick and rip the stencil.





NINA MONTENEGRO



CESAR MAXIT



**CLIMATE!**

NADINE BLOCH



# CLIMATE JUSTICE STENCILS

CESAR MAXIT

These stencil-friendly climate justice icons were designed for the Global Power Shift conference in Istanbul, Turkey.

## GLOBAL

### FOSSIL FUEL IMPACTS

- hurricanes
- tornadoes
- blizzards
- floods
- forest fires
- crop failure
- tsunamis
- heat wave
- mass migration
- disease
- water issues
- pests
- earthquakes
- melting glaciers



## POWER

### CONFRONTING FOSSIL FUEL

- person vs tar sands truck
- global warming gasses
- oil extraction
- gas extraction
- carbon dioxide emissions (CO2)
- methane emissions (CH4)
- pipeline leaks
- arctic drilling
- coal extraction/strip mining
- oil & gas fracking
- air pollutants
- off shore drilling
- climate reparations
- high altitude emissions

## SHIFT

### CLIMATE SOLUTIONS

- local wind power
- local solar power
- bicycling
- transition together
- women's power
- green jobs
- climate advocacy
- disobedience
- mass mobilizing
- 4/5 must stay underground
- tree defense
- green roofs/urban farming
- climate justice action
- power down/use less

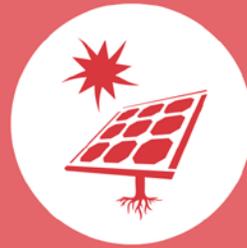


### FOSSIL FUEL IMPACTS





CONFRONTING FOSSIL FUEL



CLIMATE SOLUTIONS



# BANNER DESIGNS

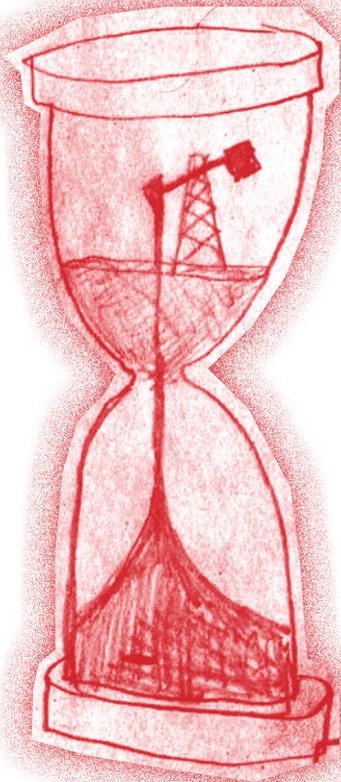
## CORI REDSTONE

A positive power banner or flag is a great way to get your crowd excited about your message. This design is based upon Wordpress keyword clouds. One can project text upon fabric for a large flag. This flag measures 6' high and 9-10' long utilizing a 1x2 for support. Think of "planting" language. Whatever you create will enter conversation & talking points carried in the media. Flags of this size are regularly used by Bread and Puppets. Look them up for inspiration!



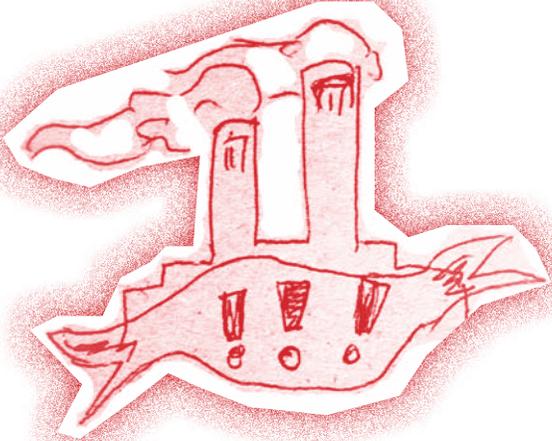
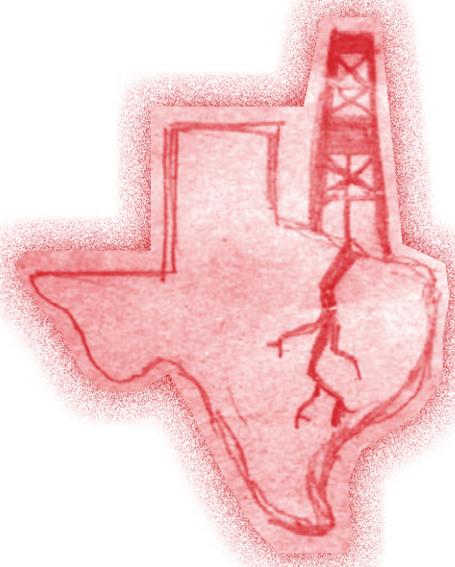
This radial gradient can be very inspirational for your activists. You might project it and paint it or freehand it. Consider adding flying doves OR paper dolls holding hands circling the radius suggesting the connections between our grassroots organizations. Perhaps you can even put the names of issues you are interested in or working on, i.e. fracking, water, health etc. on the birds. Climate Justice is about making the connections between social justice issues and environmental degradation. Social justice issues always connect to environmental issues. Those issues include poverty, human rights, health, immigration, justice, prisoner rights and discrimination. Start making these connections and reaching out to other communities. It's time to **ACT** on the connections between environmental degradation and social disadvantages.

**WE ARE ALL CONNECTED!**



**CLIMATE**

**LIFE**  
**PROFIT**



**CLIMATE**



# YOU SHOULDN'T HAVE TO READ THIS POSTER AND IT'S ON US, EARTH'S CITIZENS TO DO THE MATH TO CHANGE OUR COURSE

## YOU SHOULDN'T HAVE TO READ THE WHOLE THING BUT THE RESPONSE TO CLIMATE CHANGE IS NOT WORKING

### THIS PROBLEM HAS DEEP ROOTS

#### THE UNITED STATES IS NOT RISING TO THE CHALLENGE

#### THE FOSIL FUEL INDUSTRY IS THE PROBLEM

#### 2°C WOULD BE TOO MUCH

#### 2795 GIGATONS OF CO<sub>2</sub> IN RESERVES

#### WE HAVE THE TOOLS THAT WE NEED

#### WE CANNOT PROMISE OURSELVES THAT WE WILL BE SUCCESSFUL

#### THIS IS THE WORLD WE WANT

#### THIS IS BEING ABOUT THINGS GETTING OUT OF CONTROL

#### DIRECT ACTION

#### INVESTMENT

#### DIVESTMENT

#### POLICY SHIFT

#### WE ALREADY UNDERSTAND A LOT ABOUT WHAT LONG TERM SOLUTIONS WOULD LOOK LIKE

#### WE CANNOT PROMISE OURSELVES THAT WE WILL BE SUCCESSFUL

YOU DON'T HAVE TO READ THE WHOLE THING

- 1. YOU DON'T HAVE TO READ THE WHOLE THING
- 2. YOU DON'T HAVE TO READ THE WHOLE THING
- 3. YOU DON'T HAVE TO READ THE WHOLE THING
- 4. YOU DON'T HAVE TO READ THE WHOLE THING
- 5. YOU DON'T HAVE TO READ THE WHOLE THING
- 6. YOU DON'T HAVE TO READ THE WHOLE THING
- 7. YOU DON'T HAVE TO READ THE WHOLE THING
- 8. YOU DON'T HAVE TO READ THE WHOLE THING
- 9. YOU DON'T HAVE TO READ THE WHOLE THING
- 10. YOU DON'T HAVE TO READ THE WHOLE THING

THIS PROBLEM HAS DEEP ROOTS

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- 2. THIS PROBLEM HAS DEEP ROOTS
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- 10. THIS PROBLEM HAS DEEP ROOTS

THE UNITED STATES IS NOT RISING TO THE CHALLENGE

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THE FOSIL FUEL INDUSTRY IS THE PROBLEM

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WE CANNOT PROMISE OURSELVES THAT WE WILL BE SUCCESSFUL

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THIS IS THE WORLD WE WANT

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# FACILITATION TOOLS

NADINE BLOCH

## THE ART OF FACILITATION...

Ah! you may ask, what can facilitation do for me? Ever been to a BAAAAD meeting? People yelling over each other, rambling tirades traded between a few of the loudest mouths, off-topic anecdotes decimating any semblance of timekeeping, or, even worse, out right nasty comments obliterating any hope of getting actual work done?

**YES**, why of course... bad meetings can kill a campaign or even a movement faster than almost anything else, chasing people away rather than serving the work and welcoming them.

Enter the Facilitation Artist! GOOD effective INTERACTIVE empowering meetings can be yours when nurtured by an egalitarian energetic skilled facilitator with a commitment to **COLLECTIVE LIBERATION**, to making space for every voice, and to overcoming hierarchy and other oppressions through effective use of tools for equalizing participation and interactive decision-making.

## 1. EQUALIZING PARTICIPATION

*Making Space for everyone to participate*

- using groups (individual work, pairs, trios, small groups)
- go-arounds
- straw poles or “temperature checks” with hand signals
- talking stick/object
- talking tokens (stones, pennies, etc)
- noticings (non-judgmental comments on things that happen)
- keeping stack/list of who wants to speak
- jumping stack (prioritizing those who have not spoken yet)
- varying teaching/learning styles (kines-thetic, auditory, visual)
- caucusing/working in groups by affin-ities
- time-keeping

## 2. GETTING THE ATTENTION OF A GROUP

- count down (10, 9, 8...)
- clapping (“if you can hear me, clap once...”)
- singing
- call & response (“When I say Solar, you say Now”)
- lights on/off
- make a noise (whistle, band on glass, etc)
- hand signals – raise fist to signal silence



## 3. ROLES

greeters/welcomers; scribe v. minute taker; co-facilitators; vibeswatcher; carebear or nurturer; equipment/IT/Prop manager; specialist support (social worker, psych); stack taker; timekeeper

## 4. TOOLS

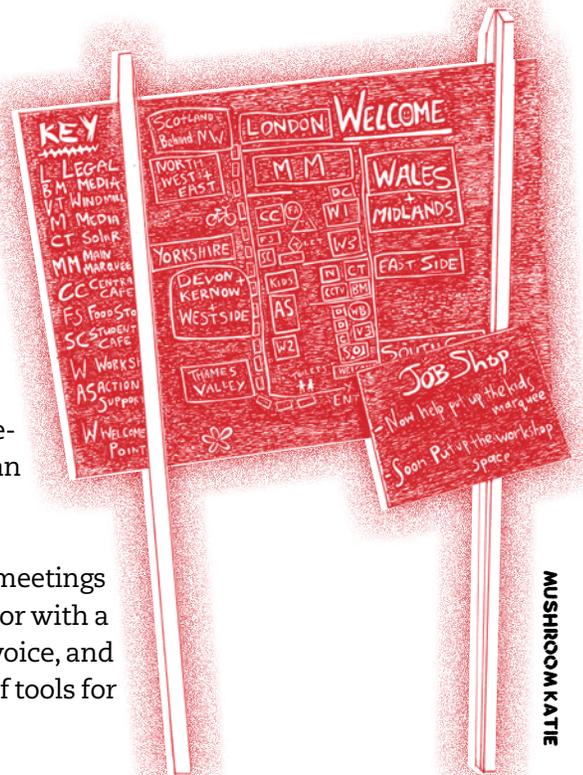
bike rack/parking lot list; co-facilitator; time piece; paper, pens; agenda (you do have one, right?!); guidelines or group agreements; name tags ; hand signals; decision making flow charts; using elicitive questions; using the group;; evaluation/debriefs

## MATERIALS NEEDED:

\*big paper \*markers \*tape \*stickie notes \*white board/chalk board \*computer/projector \* name tags \* snacks!

## SOURCES:

<http://organizingforpower.org/organizing-resources/>  
<http://www.vernalproject.org/papers/Process.html>  
[http://www.starhawk.org/writings/empowerment\\_manual.html](http://www.starhawk.org/writings/empowerment_manual.html)  
[http://www.trainingforchange.org/meeting\\_facilitation](http://www.trainingforchange.org/meeting_facilitation)



MUSHROOM KATIE

# HOW POSITIVE MESSAGING ENGAGES A WIDER AUDIENCE AND CONTRIBUTES TO SOCIAL MOVEMENTS

FROM A CONVERSATION FACILITATED BY CORI REDSTONE

You are strongly encouraged to hold a structured conversation on this topic with your grassroots organizing group

## SETTING A NEW TONE

Most of the time we don't want to escalate a situation or conversation that is already volatile. The conflict nearly always becomes the story rather than the cause. Sometimes we may need to hold a rally that is movement building and family friendly. A blog post or meme that communicates consequences with happiness and hope will be shared and built upon many times more than a dire warning alone.

Do beautiful smiling faces going to jail look more appealing on a news story than yelling, angry protestors being dragged away? Will someone who has ignored climate change accept bad news more willingly if it is communicated with a friendly tone? A movement built around positive, empowering messaging is a tactic to encourage and build upon nonviolence as well as engage more people and unify communities.

There are many appropriate times and places for scary statistics, solemn protests, confrontation and escalation. It is important to know when and where to use which approach to best serve your goals.



## A TALE OF TWO PROTESTS:

Which would you rather attend?  
Which would your mother prefer to attend?

**PROTEST A:** Screaming chants, hastily painted angry signs on different sizes of cardboard and the police are in riot gear and begin pepper spraying protestors. The protestors are dressed in all black and wearing face masks. The crowd is mostly white young men in their twenties. As attendees are leaving they feel adrenaline, fear and pain from being pepper sprayed. Many are going to jail after being arrested for rioting.

**PROTEST B:** Singing, smiling protestors from many backgrounds, families, grandparents holding signs, hula hoop brigades, bright colorful banners, cheers and singing as prepared protestors are arrested and taken to jail. An inspired mother who came with her children has handed them off to a friend and she is going to jail for climate justice. The crowd chants her name and "thank you" as she is taken away. Even the police officers are smiling and they are gently putting protestors in mass arrest trucks. A large overhead banner reads "We can Repower this World to Save It." Another banner reads "Act, The Climate Movement is Behind You." Attendees feel hopeful, resolute and supported as they leave to go home. Arrestees are greeted outside of jail with signs, food, cheers and hugs. They take a group photo before leaving.

## POSITIVE MESSAGING REACHES PEOPLE IN WAYS NEGATIVE MESSAGES CAN'T

In order to create change a movement has to stir such a crisis in the minds of people that that they have no choice but to incorporate the threat of that crisis into their daily lives. For us to have a chance to communicate that crisis we must create an opening for the message in a way that the public not only hears but feels what we are saying.

The climate crisis can inspire despair and can be discouraging at times. We need hope. We need joy and resolve in order to comprehend the challenges we are up against. We continue working on a sense of unity while we build community and address our own fears. Positive messaging may be our best weapon against fear, indifference and powerful interests that are working against the climate movement.

### **WORDS THAT CAN BRING A SOCIAL MOVEMENT COURAGE AND HOPE**

What are you fighting for? What do you possess that will help you win this fight? Add your own words to this list:

*Exuberance, Gratitude, We, Unity, Solidarity, Empowerment, Informative, Happy, Community, Opportunity, Life, You Can make a Difference, Joy & Resolve, Hope, Love, Responsibility, Integrity, Justice*

### **POSITIVE MESSAGING THROUGH A COMMITMENT TO NONVIOLENCE**

A movement can advance their cause by using virtue against the opposition by turning the other cheek. Nonviolence is a powerful strategy. Utilizing empowering positive messaging in communication keeps the focus on your cause and message and deflects negative confrontations.

### **POSITIVE ART AS A TACTIC, QUESTIONS TO CONSIDER:**

- How can we set the tone for our movement and facilitate transformative experiences in order to draw people in and keep them engaged?
- What messages might you tell people in your community that would inspire substantial life changes and engage them in the climate movement?
- What songs, images, phrases or plays might inspire your community?
- How do we unify people from not only vastly different cultures but continents and countries?
- Can you think of a movement at any time in history that you have been attracted to? Why?



### **WHAT WAS ATTRACTIVE ABOUT THE PEACE MOVEMENT AROUND THE VIETNAM WAR?**

Some suggestions: Happy people, music, dance, a culture, diversity, symbolism (the peace symbol, a daisy), movement and music. A message that each person had power, they were important and they could make a difference.

### **WHAT WAS ATTRACTIVE ABOUT THE CIVIL RIGHTS MOVEMENT?**

Some suggestions: Dignity, seriousness, strategic steps and professionalism in organizing. Multiethnic and multigenerational. Many children were involved.

### **MOVEMENT BUILDING BY CREATING AN EXPERIENCE**

*We Need More Fun, But Dignified Fun*

Working in a social movement can be exhausting and heartbreaking. What can we do to combat despair? A strategically effective tone for a movement is serious but also fun loving. In order to create activist circles of trust and solidarity we need people to be drawn to joining the community. We need a chorus of diverse voices to contribute.

- **Creating an Experience:** Do you want to attend another protest made of angry protestors or do you want to have a fun experience with like-minded people? Intentionally set a goal for an event but also orchestrate the experience for those that are there.
- **The Image Communicated:** At many actions there is a need for anger and outrage, however at many actions we want smiling, calm, peaceful people. When you see angry screaming people on a news story what is your initial impression?
- **Nurture a more Inclusive Culture of Resistance:** Multi-generational, multiethnic, family oriented, economically diverse, ability diverse and inviting.

- **Inspiring Visuals:** Colorful Banners & costumes, cardboard props and accessories. Giant birds & butterflies, paper flowers, homemade silly hats. Fun visuals can de-escalate police as well as crowds. Beautiful, positive visuals attract families to movements and having children front and center gives people a favorable view.

- **Music:** A song or even a single stanza can change the entire mood of a crowd. Use songs in demonstrations to give people something to do, unite participants and de-escalate. Consider printing songbooks or song sheets. Consider making simple instruments from garbage at your art build.

- **Chants:** Chanting is good for communicating talking points but they get old fast. Shake it up and add movement to chants. Singing is usually more effective in communicating a message and having your protestors internalize it.

- **Dance/Movement:** Hula hoops, jump ropes, viral dances, fists in the air, fun handshakes, simple props, think of the possibilities of simple dances.

- **Text:** Writing is powerful. Do you more readily recall quotes of warning or quotes of inspiration and empowerment? The simple words you add to a banner can speak volumes. Carefully decide well before your art build what you want to say. These words will unexpectedly be internalized by reporters and end up in printed stories about your cause and in blogs.

- **Theater:** Street plays and especially participatory plays teach, inspire, engage and inform your audience. Consider small puppets, giant puppets, costumed theater and even street musicals to explain why you care passionately about your cause.

- **Storytelling:** Stories engage and connect us. Find ways for people to tell and share their stories that make climate change personal. Use powerful narratives to set the tone of a movement.

- **Moments of Transformation:** Have small rituals for your gatherings and create rites of passage for joining or leaving a group, getting arrested, planning an action and more.

- **Pranks:** Don't be so serious all of the time. Think mock awards, glitter bombing and impersonations. Have a sense of humor.

### POSITIVE MESSAGING USING SONG AND ART AS A TOOL

- Disarms the Narrative of Cops vs Protestors (Consider singing to the police)

- Smiling, happy protestors often prevent the police from overreacting and keeps them from being injured

- Short circuits confrontations. A calming song can be a more rapid tactic of de-escalation than the interventions of dozens of peacekeepers

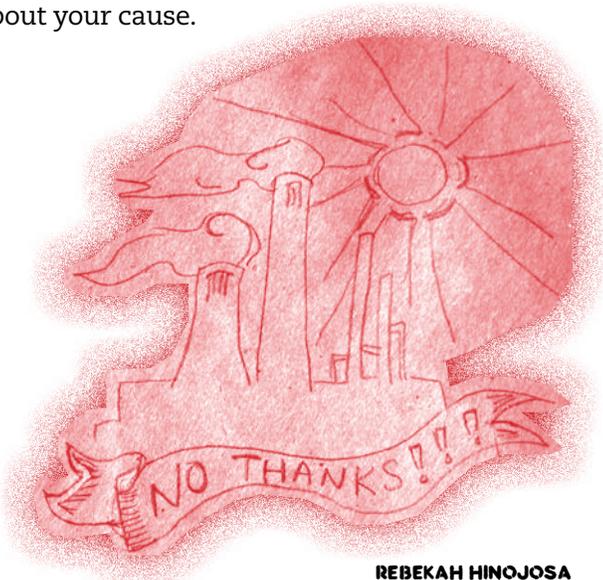
- Keeps crowds calm and nonviolent

- May help prevent property damage

### BEYOND THE PROTEST

The tone communicated at public events is taken home with the activists, and shared through social media and news outlets. Give someone the opportunity to take photos of themselves at a protest amongst colorful and inspiring art and their friends on social media will go with them to the next event. Remember to acknowledge and welcome new people with a song, chant or round of applause at meetings or public events. The tone communicated at the protests and meetings multiplies through our movements in writing, media and interpersonal interactions.

Ideas spread through grassroots movements. Make sure those ideas help your cause and not hurt it.



# MANIFESTO FOR THE OBVIOUS INTERNATIONAL

**ALYCE SANTORO AND COLLECTIVE COMPANY**

The exponentially intensifying causes of the social, political, and ecological crises faced by peoples across the globe are becoming increasingly obvious; the wellbeing of all life on planet earth depends upon the eradication of market-driven social structures that bolster the few at the expense of the many. The image of ourselves as separate – from one another, from nature, and from the havoc being wreaked – has reinforced the disastrously misguided impression that competition (as opposed to collaboration) and the quest for material wealth (as opposed to the cultivation of caring relationships) are not only prerequisites for fulfillment, but inevitable factors in the course of “evolution.”

Those of us who are members of the wealthiest societies on earth can no longer sit idly by, waiting for the catastrophes to run their course. Once we identify that which is founded on exploitation and avarice, we can begin to extract ourselves from these toxic systems and develop new approaches based on cooperation, empathy, and altruism. By engaging creatively and constructively in even the most seemingly mundane aspects of existence, each of us realizes the potential to become an active participant in the reimagining of every facet of civilization, in epitomizing what it means to be human.

Like many philosophers before him, artist and self-described “social sculptor” Joseph Beuys proposed that “before considering the question WHAT CAN WE DO we have to look into the question HOW MUST WE THINK?” By identifying the kind of thinking (individual and collective) that is shaping our situation (for better or for worse), we can begin to fundamentally and constructively recast it. Inner alterations in perception can lead to outward shifts in the structure of our relationships, society, and surroundings. But just as thinking differently leads to different actions, different actions can lead to different ways of thinking.



Convention-challenging creative practitioners of every ilk are approaching the ills of our time from all sides. By cultivating an array of alternative visions and actions, many of us are subtly undermining and replacing cultural paradigms that define “success” based on quantity of material goods rather than quality of life. We are supplanting that which emphasizes division (between human and human, human and nature, mind and body, time and space) over interrelationship.

Drawing on art’s infinite possibilities, system-defying agents are re-humanizing, de-commodifying, and debunking all manner of contrived contraries by creating barter systems, cooperative workspaces, soup kitchens, food forests, and street libraries. In societies based on an ever-intensifying quest not for peace, health, or contentment, but for “progress” (broadly defined as the drive toward maximization of personal convenience, or what social ecologist Murray Bookchin called “the fetishization of needs”) – strategies for existence that are participatory, inclusive, and nonhierarchical, and that encourage the sharing of skills, ideas, and resources (the maximization of meaning), are eminently subversive.

Beuys advised us to think first, but if critical thinking and appropriate action are not undertaken in a dynamic, harmonious fashion coupled with earnest consideration of underlying systemic causes, any remedies that may be devised will, at best, temporarily assuage symptoms or, at worst, divert attention away from authentic solutions while providing a false sense of effectiveness.

The most fruitful interventions will be ones that do not, inadvertently or intentionally, reinforce established destructive systems, but instead directly engage populations in acts of social transformation.

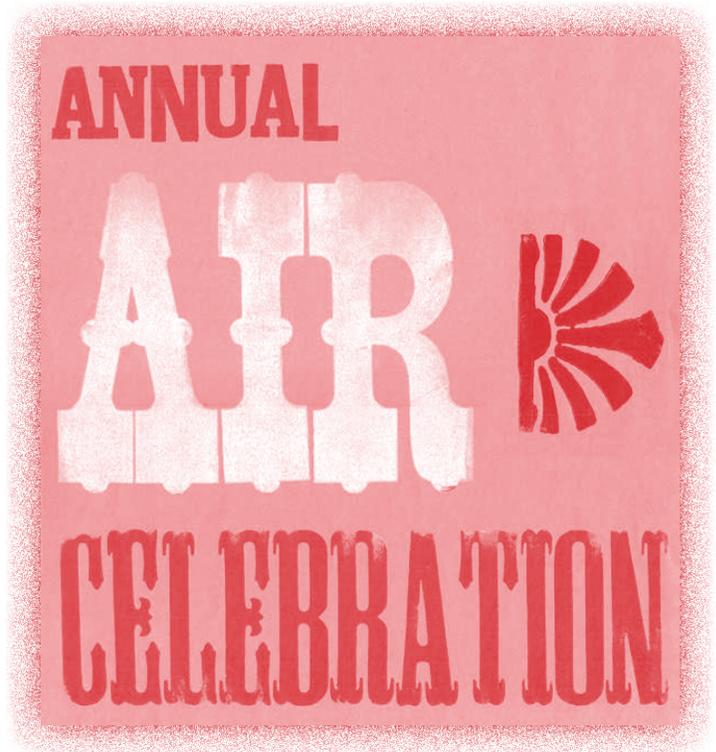
In philosophy, the collectively agreed upon definitions, symbols, styles, behaviors, ways of using language, and other factors that are held in common throughout a

culture – assumptions about how things are “supposed to be” – are called the social imaginary. Whether it is “normal” to compete or cooperate, own property, go into debt, go to war, or go shopping is determined by a wide range of constantly shifting factors, including the influence of our political, legal, and educational systems; corporate advertising; the media; and various amalgams thereof. The social imaginary is like a program that runs surreptitiously in the background; until we become consciously aware of it, we don’t notice that our attitudes are being influenced by entities that may have a vested interest in them. When we fear our neighbors instead of loving them, industries that produce guns, fences, and alarms profit – we willingly give them our dollars in exchange for a strange kind of security indeed. The same happens when we buy into the illogical premise that it is “normal” to pursue endless economic growth based on finite resources that, if consumed, destroy planetary conditions that support life.

Changing what is “normal” in societies that are deeply influenced by corporate interests begins with rejection of forms of space (e.g., shopping malls, cloned fast-food/coffee conglomerates, cubicle workspaces) and time (e.g., chronic busyness, obsessive scheduling, being “on the clock”) that reinforce behaviors and routines that alienate individuals from one another, from the development of a sense of connection to place, and from the clarity of mind that arises when we feel integrated and composed.

Philosopher Henri Lefebvre believed that the fundamental character of a society stems from the everyday habits of its people. Cultural change begins when customs change. As town squares and markets, inviting cafés, locally owned shops, pedestrian streets, and solidly constructed edifices are eradicated, we succumb to a culture of the disposable, banal, isolated, and hurried, dispensed by short-sighted profiteers with little concern for enduring collective wellbeing.

Fortunately, the antidotes are obvious. We refuse to comply with those who would have us submit to a state of fearful isolation and frantic inability to think clearly, critically, and creatively. We do not allow our thoughts to be constrained by linear, commercialist clock-time, and subvert it by realizing immeasurable, fluid, unstructured time that, infused with intention, flows via its own trajectory and with its own momentum (e.g., Parisian café culture of the 1920s and 30s, Black Mountain College 1933–1957, potlatch gatherings, jam sessions). By understanding the detrimental effects of prefabricated



ALYCE SANTORO

space, we can transform or avoid it to the greatest extent possible and strive to create alternatives that provide inhabitants with deeper senses of connection to one another and to place (e.g., parks, camps, churches, locally owned establishments, community gardens).

The Obvious International is an imaginary collective – one joins by imagining oneself a part of it. While the collective is imaginary, the relationships it generates and the results of its efforts are quite real. By rethinking the meaning of evolution, humanity, progress; by reconsidering the meaning of meaning itself; and by living our lives according to what we find, we are setting a bold new course into the present. Each of us can start where we are, first by noticing and then by becoming practitioners of the arts of the commonplace, the quotidian, the obvious.

This manifesto is a catalyst for further dialog and development of appropriate action. It is neither a starting point nor an end, but an articulation along a trajectory. This text is copyleft, share-ready, and open for comment at [obviousinternational.com](http://obviousinternational.com). Plans, exchanges, designs, and modifications by collaborators are actively being sought, collected, assimilated, and implemented.

**OBVIOUS PRECEPTS-IN-PROGRESS:**

**1. PARADOX EXISTS EVERYWHERE.**

By embracing paradox, we acknowledge the human capacity to perceive subtlety and nuance, and we recognize the speciousness of habitual compartmentalization and dualistic thinking. We may feel separate from nature, but in fact we are both separate and interconnected. We are individuals and members of a society. Thought and action are not isolated; they are two facets of an intricate, dynamic process.

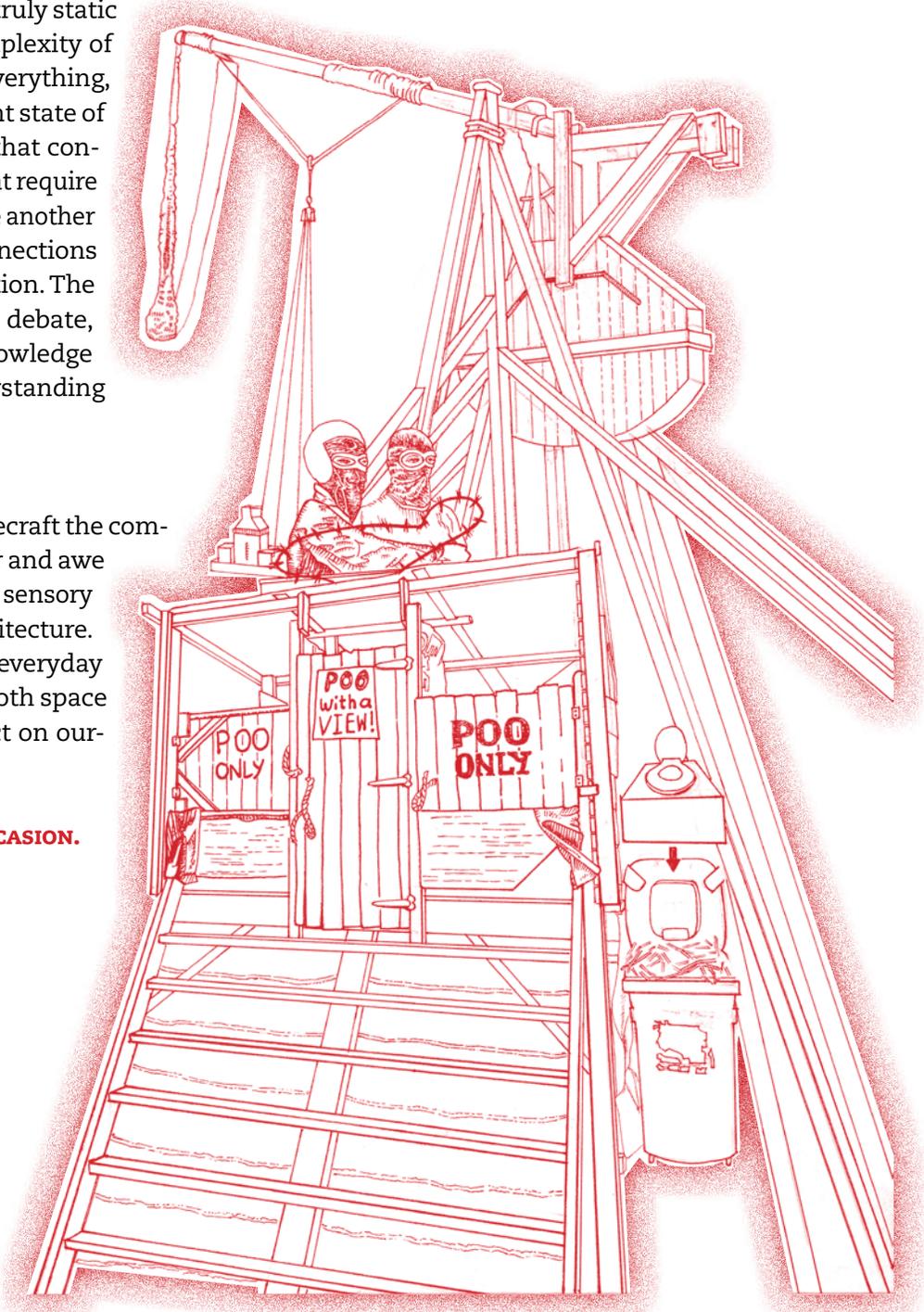
**2. ALL IS IN FLUX.**

When we appreciate that nothing is truly static or linear we gain a sense of the complexity of being. By embracing the idea that everything, including information, is in a constant state of refinement or modification, we see that conventional forms of communication that require one isolated viewpoint to prevail above another may hinder perception of subtle connections that exist within seeming contradiction. The dialectician's goal is not to "win" a debate, but instead to pool and analyze knowledge to gain a deeper, more holistic understanding of a situation.

**3. CULTURE IS IN THE QUOTIDIAN.**

To change what is normal, we must recraft the commonplace and cultivate reverence for and awe at everyday phenomena including air, sensory input, flora, fauna, empathy, and architecture. By paying attention to the details of everyday existence (the ways we experience both space and time), we can influence its effect on ourselves and our communities.

**THIS IS A DYNAMIC PARTICIPATORY OCCASION.**



# RESOURCES

## ONLINE ARTICLES, POLITICAL ANALYSIS, TRAININGS

Selection of Readings on White Supremacy, Capitalism and White Privilege:  
<http://collectiveliberation.org/session-3-white-supremacy-capitalism-white-privilege-readings/>

“198 Methods of Nonviolent Action” - Gene Sharp  
<http://www.aeinstein.org/organizations103a.html>

“Artists in a Time of War” - Howard Zinn  
<http://docs.lib.purdue.edu/clcweb/vol9/iss1/21/>

“Modern Science as Patriarchy’s Project” - Vandana Shiva  
<https://www.dropbox.com/s/hojgkpedosei9x/stayingalive.pdf> - Pages 15-20  
from *Staying Alive: Women, Ecology and Development*

“Optimism Now or Never” - Laboratory of Insurrectionary Imagination  
[www.letsremake.info/PDFs/Lets\\_remake.pdf](http://www.letsremake.info/PDFs/Lets_remake.pdf) - Pages 59-61

“Confessions of a Recovering Environmentalist” by Paul Kingsnorth  
<http://www.opendemocracy.net/paul-kingsnorth/confessions-of-recovering-environmentalist>

*User’s Guide to Demanding the Impossible* - Laboratory of Insurrectionary Imagination  
<http://artsagainstcuts.files.wordpress.com/2010/12/users-guide-to-theimpossible-web-version.pdf>

“To Equalize Power Among Us” - Margo Adair & Sharon Howell  
<http://toolsforchange.org/resources/org-handouts/to%20equalize%20power.pdf>

Declaration from the US Social Forum’s Ecojustice People’s Movement Assembly  
<http://itsgettinghotinhere.org/2010/06/29/declaration-from-the-us-social-forums-ecojustice-people%E2%80%99s-movement-assembly/>

## BOOKS

*Living As Form* by Nato Thompson  
- Interactive, socially engaged artists, based on 2011 exhibition at Creative Time, NYC

*The Interventionists: Users Manual for the Creative Disruption of Everyday Life* by Gregory Sholette  
- Based on 2005 exhibition at Mass MOCA, art museum in MA

*Beautiful Trouble* assembled by Andrew Boyd  
- “a book and web toolbox that puts the accumulated wisdom of decades of creative protest into the hands of the next generation of change-makers”

*Civil Disobedience* by Gene Sharp  
- a three volume classic: 1) “Power & Struggle” 2) “The Methods of Non-violent Action” 3) “The Dynamics of Nonviolent Action”

*Mapping the Terrain* by Suzanne Lacy  
- Essays on new forms of Public Art

*Rhetoric for Radicals: A handbook for 21st century Activists* by Jason Del Gandio

*Wise Fool Basics: A Handbook of Core Techniques* by K. Ruby  
- How-to guide on puppets, stilts and masks

*The Political Brain* by Drew Westin  
- On emotion in politics

*It’s The Political Economy Stupid* by Greg Sholette  
- Contemporary artists who make work about crisis

## NEWS AND MEDIA SOURCES

[CollectiveLiberation.org](http://CollectiveLiberation.org)  
- “center for political education and movement-building based in the San Francisco Bay Area”

[EcologicalInternet.org](http://EcologicalInternet.org)  
- environmental news and search engine

[OrganizingforPower.org](http://OrganizingforPower.org)  
- resources and movement history articles for political organizers and trainers

[WagingNonviolence.org](http://WagingNonviolence.org)  
- In their words: “People Powered News and Analysis”

## ARCHIVES OF CREATIVE ACTIVISM TACTICS

[Actipedia.org](http://Actipedia.org)  
- open sourced database of creative activist tactics

[TacticalMediaFiles.net](http://TacticalMediaFiles.net)  
- Archive of online “new media” activism tactics and projects

[Global Nonviolent Direct Action Database](http://GlobalNonviolentDirectActionDatabase.org)  
(<http://nvdatabase.swarthmore.edu/>)

[Destructables.org](http://Destructables.org)  
- “A DIY site for projects of protest and creative dissent”

[DisobedienceArchive.com](http://DisobedienceArchive.com)  
- Video archive of creative political actions

[Ubuweb.tv](http://Ubuweb.tv)  
- multimedia archive of avant-garde art

[BeautifulTrouble.org](http://BeautifulTrouble.org)  
- “a book and web toolbox that puts the accumulated wisdom of decades of creative protest into the hands of the next generation of change-makers”

[Light Brigades](http://LightBrigades.org) (<http://overpasslightbrigade.org/how-to/>)  
- how to make your own illuminated signs

“I Disobey” (<http://www.arretezmoiquelquun.com/>)  
- faces of rebellion in Quebec

## INSTITUTIONS, GROUPS AND EVENTS

[Center for Tactical Magic](http://www.tacticalmagic.org/) (<http://www.tacticalmagic.org/>)  
- “Mixing Magic, Art and Social Engagement since 2000”

[Laboratory of Insurrectionary imagination](http://www.labofii.net/) (<http://www.labofii.net/>)  
- affinity group known for performative disobedience projects, based in UK

[InterferenceArchive.org](http://InterferenceArchive.org)  
- Political posters, flyers, publications, etc. - Library based in NYC

[Beehive Design Collective](http://BeehiveDesignCollective.org)  
- Collective graphics workshop that creates political posters, graphics and mosaics for radical education

[TruthIsConcrete.org](http://TruthIsConcrete.org)  
- “a 170-hour non-stop marathon of lectures, discussions, performances, films and concerts on art and politics”

[HOLOSCENES](http://HOLOSCENES.org)  
- a global collaborative art/activism project about flooding, climate change, and the future of long-term thinking

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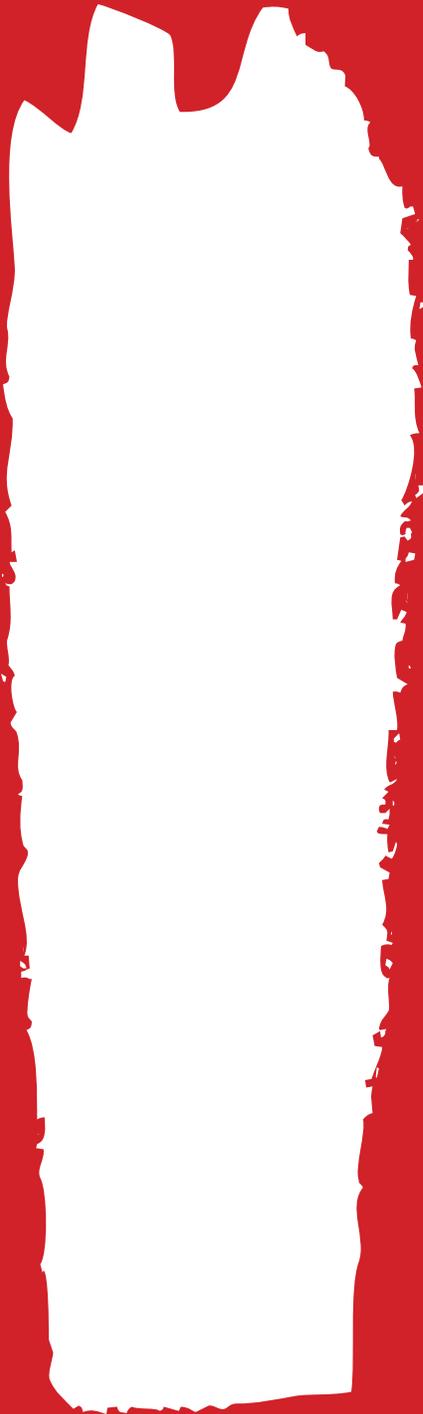
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PRO MOUNTAINS  
PRO PLANET  
PRO FAMILIES

OUR MOUNTAINS  
ARE NOT  
FOR SALE

NO MORE DEAD PLANET!