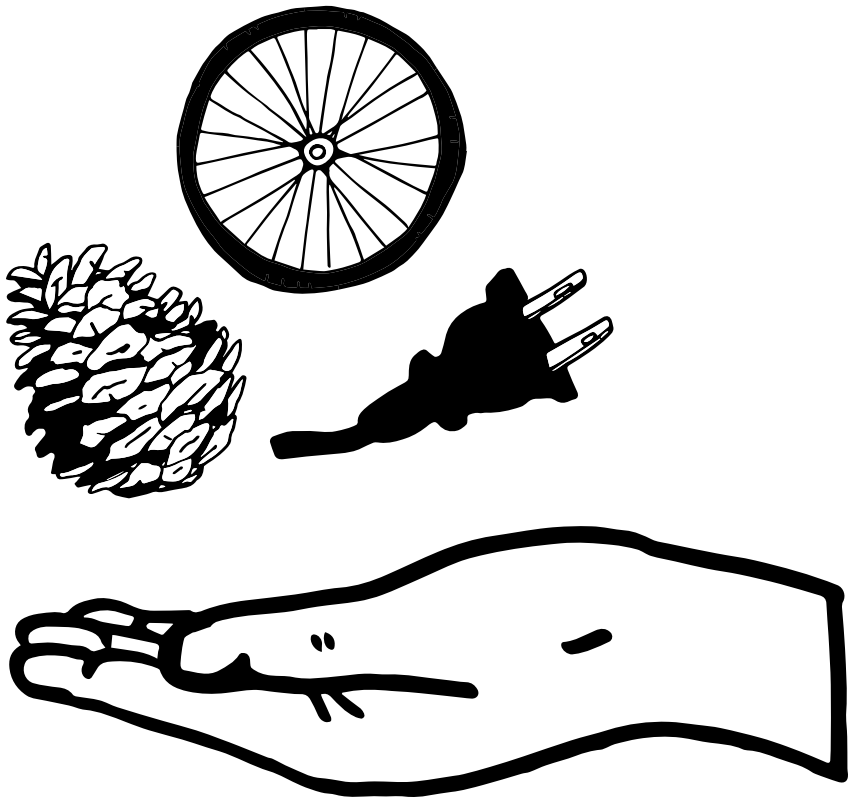
A Feminist Organization's Handbook



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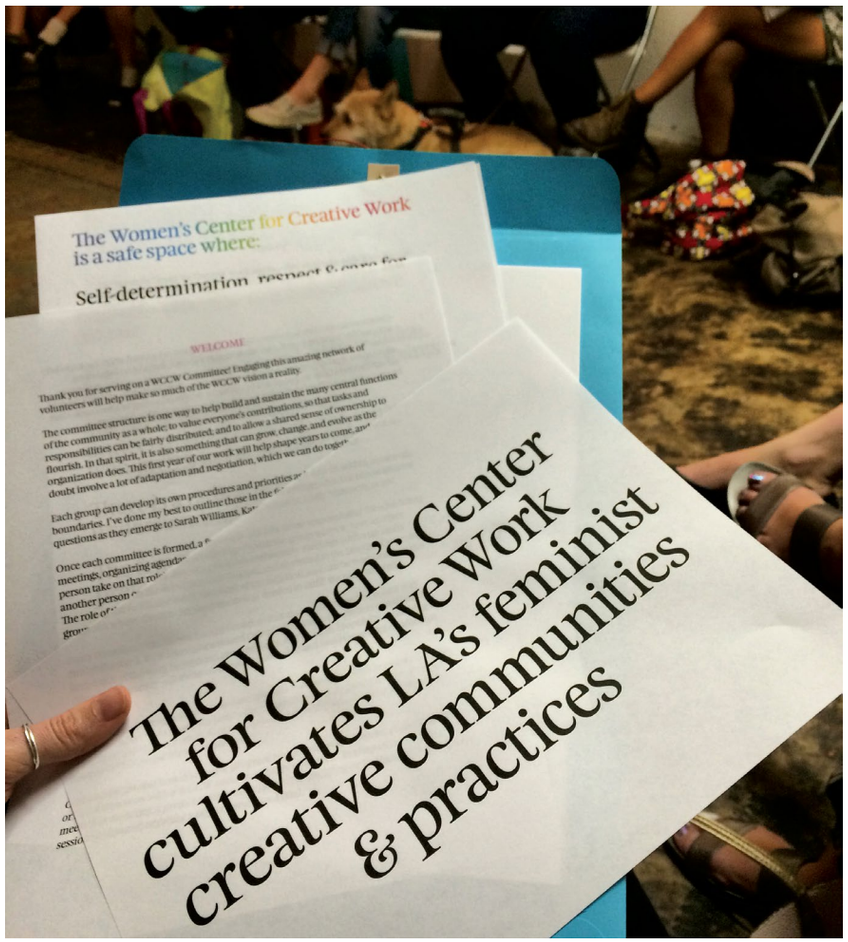
The Women's Center for Creative Work is a safe space where:
Self-determination
WELCOME
Thank you for serving on a WCCW Committee! Engaging this amazing network of volunteers will help make so much of the WCCW vision a reality.
The committee structure is one way to help build and sustain the many central functions of the community as a whole; to value everyone's contributions, so that tasks and responsibilities can be fairly distributed, and to allow a shared sense of ownership to flourish. In that spirit, it is also something that can grow, change, and evolve as the organization does. This first year of our work will help shape years to come, and
doubt involve a lot of adaptation and negotiation, which we can do toge
Each group can develop its own procedures and priorities a
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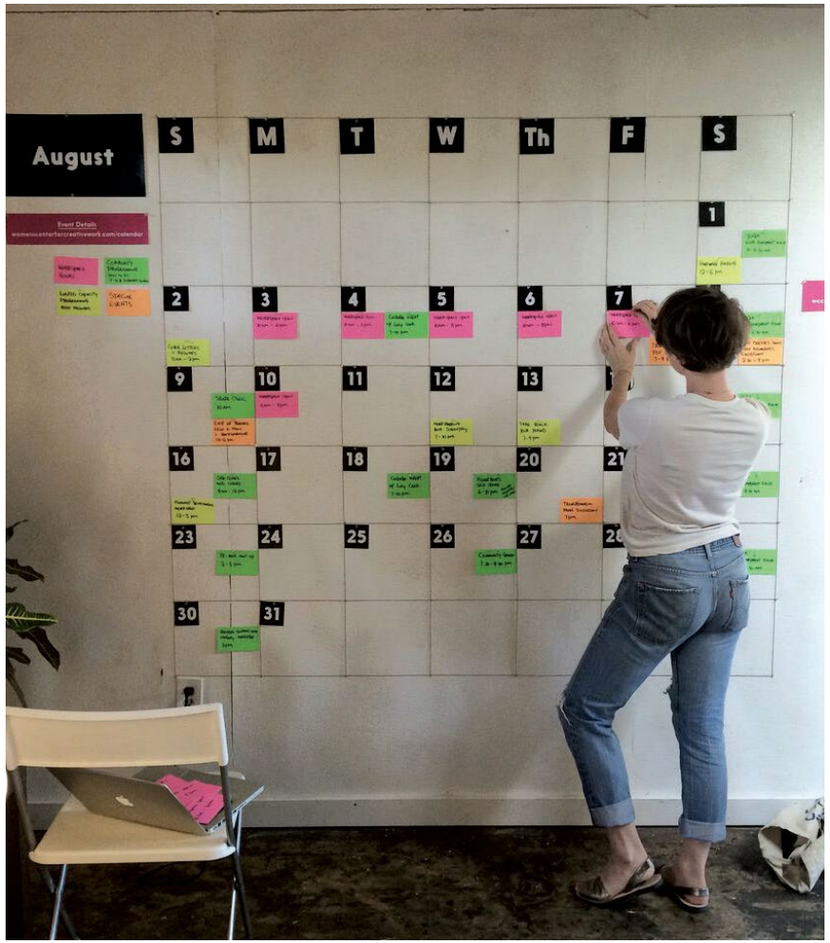
The Women's Center for Creative Work cultivates LA's feminist creative communities & practices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AT OUR BEST

We are... artist (volunteer-driven)

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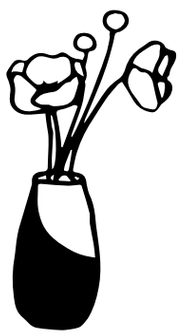
CAUSE
ACTION
IMPACT

A Feminist Organization's Handbook

Our Administrative Protocols, etc.

By the Women's Center for Creative Work



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Forward—
Production & Service

We did not mean to start an organization. Not exactly. In 2013, we[1] started throwing site-specific feminist dinner parties around the greater Los Angeles area. Sarah made all the food and Kate came up the name "Women's Center for Creative Work" to go on the return addresses for the invites. We liked the idea of a party invite coming from something that sounded vaguely bureaucratic. It was a little funny, like a social party that was also a political party. Social action, after all, should begin with socializing.[2] The audience from those dinners became very activated, and their enthusiasm propelled us to create an organization.

We took a year to figure out what becoming an organization means. We named that research "Year Long Laboratory," and divided the process into four quarters of investigation: Histories, Economies, Communities, and Space.[3] We discovered how much we liked naming things and creating quarterly schedules. We worked very well together. We received a spART grant for $10,000 at the end of the last Year Long Laboratory quarter, which was an investigation of physical space. We investigated our selves right into one.

1. Kate Johnston and Sarah Williams, along with artist Katie Bachler, who moved to the East Coast in 2014.
2. Paraphrasing Glenn O'Brien speaking about his late 1970s avant-garde public-access TV show, TV Party: "My idea was that socialism meant going out every night, and that social action started with socializing." bangtheparty.wordpress.com/category/glenn-o-brians-tv-party

We moved into our space on the Los Angeles River in Frogtown in April of 2015. With the spART grant, we had exactly enough money to put down a deposit on the new space, pay two months' rent, and nothing else. The space was covered in gross old carpet. We started programming immediately. We begged our friends to buy memberships. We were both working full-time jobs while painting and ripping up carpet, and running all the programs. The cops kept coming over because we were having parties with live music. That first year was really hard. We learned a lot about the capacities of ourselves and our space. We learned how to ask for help, but, before we did that, we had to organize ourselves to better know what it was that we needed help with. We learned how important it is to audit ourselves, to create systems by which we could check in and ascertain our needs, as well as the needs of the organization and our audiences. We have been looking closely at our administrative processes from day one.

Over two and a half years later, the Women's Center for Creative Work, or WCCW, has grown into an organization that hosts over 350 events per year that are attended by over 10,000 people. We have over 300 members, seven part-time staff, and countless

3. womenscenterforcreativework.com/news/year-long-laboratory
See p. 74 for exercises we developed out of this research

volunteers and programmers. We have worked hard to build some great relationships with the Frogtown/ Elysian Valley community.[4]

We are privileged to have the support that has allowed us to grow as quickly as we have. We were in the right place at the right time when the ideas for this organization started to coalesce, and the structure proved to be the platform our communities wanted. It wasn't all luck, however; we have built a solid model through dedication, hard work, and a lot of trial and error. The organizational model of the WCCW is based on two intertwining principles that come naturally to us, both as individuals and as collaborators.

Self-Aware Modes of Production

We are both incredibly invested in analyzing the systems around us, including the ones fundamental to our organization. We're constantly auditing, fine tuning, and updating protocols. When we brainstorm an idea we immediately create a schedule and budget to see if and how it can work. Not everything works. Many systems we created are not included in this book because they never got off the ground. Surely, some of the systems in this book will become obsolete for us by the end of the year as we shift

4. Our after-school program co-hosted by Global GLOW has been a great way to get to know the families in our neighborhood, as well as helping plan the Elysian Valley Art Walk with the Elysian Valley Arts Collective, and attending neighborhood council and neighborhood watch meetings.

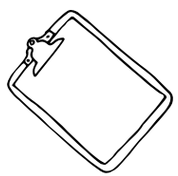
protocols, collect feedback, and shift again. We are committed to a frequent and rigorous analysis of how things work and if they could work better. Production excites us. We like to work out all the little details of how an event will run, or what the protocol is for generating and publishing content. A constant administrative self-awareness is built into the bones of our organization. If the two of us go out for happy hour we inevitably end up sketching administrative protocols on a napkin at the bar rather than gossiping or unwinding. Maybe reworking administrative protocols *is* how we unwind.

Actions of Service in the Place of Preference

Ever since the attendees of our first dinner parties implored us to create more programming, we have been in the service of our audience and our communities, above all else. Service is in our DNA. Kate is a graphic designer and Sarah is a cultural producer. We work best on collaborative projects. In service of any given project, we are constantly aware of its constraints and needs. *What is the budget? Who is the audience? What are the goals? How will these goals be measured?* It is our practice to create structures so that any given project, program, or event may be delivered into the world comfortably, so that we may measure its goals on its own merits. We built these structures by caring deeply about the often unrecognized quotidian processes of cultural production.

When we were students, we would attend lectures and look at the slides of a specific creative's studio. The images were often of the same carefully curated portrayals of a working space: here is the big work table strewn with laptops and contemporary pottery coffee cups. Here is the studio window flanked by healthy looking plants. Here are the artists wearing sensible, yet cool, shoes. These images always left us with so many questions about the quotidian aspects of cultural production. *How is the studio rent paid? Who cleans the bathrooms? Who waters those plants?* Without these invisible processes of service there can be no practice, no studio in which to wear your clogs. Christine Wertheim notes that the classically gendered "zero-work" of maintaining a space is an unsung and integral part of the production of the world: to maintain a home is the "the labor of reproducing labor itself."[5] The WCCW is a home of cultural production. As practitioners, we endeavor to bring these day-to-day aspects of cultural production into the place of preference. Distributing the event info, sweeping the floors, buying the beer for the reception: these are the tasks that propel creative and social actions. These duties

5. Wertheim speaks about the maintenance of the home in this manner. We expand the idea to be one of maintaining any space in which cultural production occurs. Christine Wertheim, "After the Revolution, Who's Going to Pick up the Garbage?" X-TRA. Winter 2009. Volume 12, Number 2, 8.



are just as important as installing the sculpture or organizing the march. Indeed, the sculpture and the march could not exist without these services.

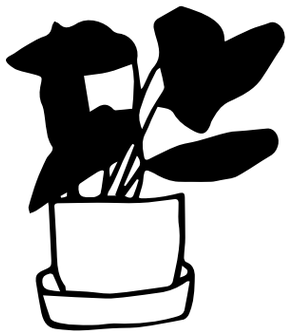
It has always been our desire to be transparent about this platform. In the beginning, we needed a lot of advice. In many ways we still do. We built the WCCW by relying on the knowledge and experience of so many others—some we already knew, and many we contacted out-of-the-blue—and all were generous enough to offer us their mentorship and time. Now that two and a half years have passed and the place has yet to go up in flames, we are often asked how the WCCW came about, how it works, and what advice we have for those looking to start something similar. This handbook is our way of offering that advice. We hope it can help illuminate how we do what we do.

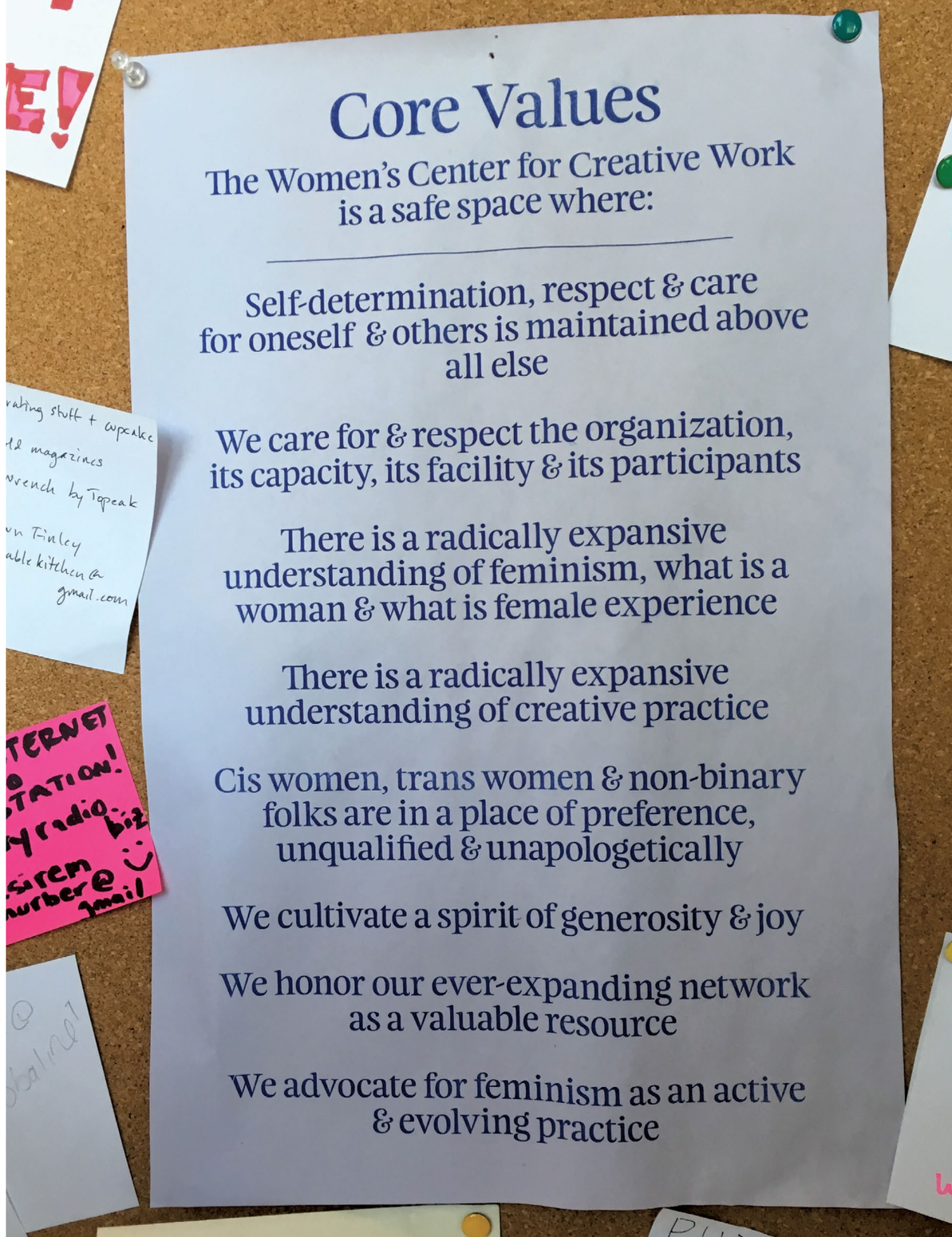
These are our systems as of this point in time. Some can be followed practically while others represent an endeavor to organize based on our ideology. We've included a section of exercises based on our initial research and many lessons learned along the way. Hopefully, this book can serve as a jumping off point for those wanting to organize along whatever principles resonate for their vision. Feminism resonates with us, and this is how we run our feminist space. The WCCW is specific to our location, audience, and personal practices, but we hope that by creating an

exportable model we can provide a useful tool-kit for others who endeavor to create a community space of their own.

With love,
Kate Johnston & Sarah Williams

WCCW founders,
Creative & Managing Directors, respectively
Los Angeles, Fall 2017





1. Invitations

From the Center

Irene Tsatsos
Board Chair, the Women's Center
for Creative Work

Shared meals are welcome strategies in feminist aesthetics and politics –from Judy Chicago's celebrated dinner table to Mary Beth Edelson's revised last supper to the ubiquitous potluck phenomenon of second-wave feminist organizing. Ideas, after all, emerge over food. Thus, the Women's Center for Creative Work (WCCW) started with an invitation, fittingly, to a dinner party. In 2013, Kate Johnston, Sarah Williams, and Katie Bachler invited sixty friends to "A Women's Dinner in the Desert" near Joshua Tree National Park. A collective craving–to catalyze community around reflection and feminist action–was immediately apparent.

Six months later, those same sixty folks were invited, and asked to bring a friend, to "A Women's Dinner in the City." This gathering was held in a state park adjacent to the landmark Woman's Building, the Los Angeles center of feminist artmaking, analysis, discovery, and community from 1973 to 1991. The second dinner was twice as large, featured a tour of the Woman's Building, and included a beautifully designed and printed keepsake–a directory of each of those present at the dinner. This document served as a practical device to open opportunities for constructive crosstalk and genera-tive outcomes.

Every invention–a tool, an ideology, or a social structure–arises from a need. It fills a void and articulates a possibility. With these two dinners, some tools of conviviality, and their radical imaginations, three women cultivated the WCCW out of exuberantly expansive and inclusive understandings of feminism, creative work, collectivity, and ownership.

Located in the largely residential Los Angeles neighborhood of Frogtown, the WCCW operates from a repurposed door-and-window factory showroom, a low-slung building with a 1970s-era, light-industry feel, on the banks of the Los Angeles River. An entry desk with flyers and a welcome book, a corner nook with carpets and cushions, and several hanging philodendrons invite appreciation of the flexible central area, which is used for public events and by the WCCW members as a mixed-use workspace. An adjacent hallway is flanked by a kitchen, two bathrooms, and the reading room of the Feminist Library on Wheels. The space is well-tended, and well-and -often-used. At play within the WCCW's

center of diverse public, private, and social spaces is hospitality, a radical act that can reinforce the notion of stew-ardship or ownership, or dismantle divisions around it.

The vast, rich history of feminist organizing is suffused throughout the space. The WCCW is a space for exploration, action, and work around core subjectivity, personal agency, intersectional histories, and imagined futures, all through a feminism that is understood as active and ever-evolving. Here, matters are articulated, clarified, centered, and worked. At the WCCW, resource sharing is an act of empowerment. You'll find Boot Camp for Revolutionaries, a workshop that explores oppression, transfor-mation, and expansion–which, like the Women's Center for Creative Work, urges us to operate from a place of abundance and choose the most expansive route. You can attend a monthly feminist reading group, and another on the principles of self-organization. All bodies are welcome at weekly yoga, and you can take part in any of twelve workshops aimed toward building a feminist model of artificial intelligence.

Every real choice is a leap, and the WCCW is a space of choice. Here, I can join a community chorus, a "safe singing space," because, as its organizer notes, "vocalizing is an act of protest." I can also learn ways to use nervines, plants that can help nourish and support my nervous system, strengthen my ability to manage the stress of trauma and systemic oppression, and guide me toward wellness and resilience. Shared intimacies and events permeate the WCCW and advance us, individually and collectively. The Center helps us look for something before we know we're looking. It allows not knowing, safety, and openness, all-in-one.

For the first two years of operation, events were generated laterally through an open-call process that invited submissions in response to themes articulated by a quarterly artist-in-residence. The rich, complex offerings were deliberated-over by a volunteer-led, public program-ming committee, as well as the artists-in-residence. Through this process of invitation, response, reflection, and selection, programs were authored and values articulated in tandem, reflecting analyzed thought and shared action. The results generated diverse, member-centered programs on a near-nightly basis that supported individual inquiry and community-building. After nearly two years, the process also revealed a number of desires and needs: to dismantle infrastructural hierarchies and create more transparency; to turn resources more directly toward the immediate neighborhood and the social justice and arts communities within which the WCCW works; and to provide fair compensation for

programming efforts. In response, today's newer programming structure centers around a programming board who represent the WCCW's diverse stakeholders. Board members serve on an annual basis, appoint their successors, and are tasked with developing programs in response to the assessed needs of the organization's stakeholders, striving to create intersections across race, class, gender identification, and background. Their efforts are supported by a new staff position, which has been created to gather and shepherd information culled from stakeholders and share it with staff, board, and with the monthly meetings of the program facilitators. At the WCCW, diverse perspectives and corporealities are woven into personal histories. It is an active, evolving, feminist democracy.

An iconic image from the archives of the Woman's Building shows its co-founder Sheila Levrant de Bretteville and artist Suzanne Lacy moving the drywall. Over forty years later, the still gendered labor of construction trades was provided by women in the renovation of the WCCW facility. A center is a place to hold space, and at the WCCW, it is a shared space where the meanings of words such as "work," "creative," and "woman" are illuminated. The Center embodies core values of care and respect for oneself and others. It is a place where self-identified women are unequivocally in a place of preference.

In her letter to Mary Daly, Audre Lorde urged that

> You re-member what is dark and ancient and divine within yourself that aids your speaking... we need each other for support and connection and all the other necessities of living on the borders.

A center is ringed by a border, which can be a site for hospitality, or for dismissal. Lorde calls on Daly to recognize (the) difference: "in order to come together we must recognize each other." At the WCCW, the border serves as a threshold for the social, for an exploration of self and other. It is a constructive space that launches ideas and action. The WCCW acknowledges constructive boundaries and enables their shift to the center.

The Women's Center for Creative Work is a vision, a strategy, and a goal. It's a network of individuals and groups, each with their own center, making the "center" of the WCCW fluid, shifting, and multiple. At the WCCW, an architecture (if not "architecture") produces the subject–it is a platform from where creativity, politics, and community emerge through the self-generated actions of self-identified women. It encircles its center.

Centering around a social imaginary invites a holistic future. This book springs from several of the WCCW's most fundamental principles, including

individual and collective empowerment, personal responsibility, respect and care for self and others, and a radically expansive understanding of the notion of creative practice. Co-directors Kate Johnston and Sarah Williams provide history and context of the WCCW's origins and share how their organizational philosophy motivated the creation of this book, along with administrative protocols and exercises to assist folks starting new organizations. Design anthropologist Dori Tunstall explores how design principles help define the culture of the organization. Cultural historian Melissa Lo looks at the WCCW's quotidian, administrative documents as windows into a philosophy. Artist, advocate, and activist Courtney Fink comments on the WCCW's commitment to radical transparency. Collectively we offer a scaffolding–guidelines, diagrams, perspectives, encouragement, and other tangible and intangible information–to help you build your own center.

> There's a center
> To almost everything but never
> Any certainty. Nothing is
> More malleable than a moment.
> —Mary Jo Bang, "February Elegy"

The WCCW emerges from the center–a reference inspired by Lucy Lippard's book of the same name, in which she notes that "exchange is a feminist practice." The WCCW sees as inherently feminist the literal and programmatic space that has been created, one with content and meaning generated by its public, and one that is comprised of intersecting individuals and collectives, sharing values of generosity, interconnectivity, and joy.

Find the center of each thing, invite it inside, and the center shifts. In this moment, writing this, thinking of you, I am the center. Please accept this invitation, from the Center, to be the center, too.

From Our Center to Yours.

More is More —Toward a Real Transparency

Courtney Fink

The Women's Center for Creative Work (WCCW) wears their feminist values on their sleeves. Their core values are freely shared and are manifested in their public processes and programming. There is an openness to their inner-workings and in their community. They acknowledge their role as a "node" with many centers growing and generating outward from their core, as small-scale projects generate from their incubating and care. They are one of an increasing number of artist-driven organizations modeling a more free, radical system of sharing, distributing, and broadening their public's understanding of how they organize, while providing practical tools and resources for more organizers on how to replicate their work.

Is there a movement towards creating more transparency in our organizations? Is knowledge the key to loyalty and empowerment? In theory, there is a drive to counterbalance systems where the sources of decisions and resources remain obscured. In reality, there is a slow drive to open up our long-held and ingrained methods of nonprofit organizing. It might seem counterintuitive to share all of your work. Even to encourage others to replicate that work and to spread and distribute that information across networks with the idea that it will be used to make something similar to your original idea. But it's about more than making the values public. It's about echoing these values in behavior and how the work is realized.

What is the driving force behind the current tendency towards an expanding transparency? Privacy is becoming a thing of the past, so why not embrace the opposite? The sharing of information that might have formerly been confidential is a way to redistribute power. It undermines existing social structures and counterbalances our collective investment and involvement in systems that exclude (specifically female) arts organizers. Sharing our internal systems, administration, and finances is a gesture of radical generosity. It's anti-capitalist. It's vulnerable. It shifts the power dynamic, dissolves the boundaries between public and

private, and denies the idea that information should be only in the hands of the few.

Increasing the visibility of how decisions are made and how resources are distributed signals a shift in the desire to tear down and rebuild our existing notions of what it means to cultivate communities, and to make organizations that model a new way of working. I think most people would agree that the world is a better place with the open exchange of ideas and information.

It's not a coincidence that the breaking down of old systems and a radical desire to open up our internal workings coincides with the most polarized political moment in many of our lifetimes. When the value of truth and facts is disintegrating before our eyes. When the only way to get real information is for it to be leaked, though even then it often has malicious intent. It's made even worse by the "fakeification" of real information and the rise of "alternative facts." Despite the rising demand for accountability, there is an ever-growing dark shroud obscuring the information we seek.

And then there is the internet. Idealistic early visions hoped it would build trust and connectivity between entities and their audiences by providing an outlet to share their knowledge and resources. Thus, the audience could hold power to account. At its best, that kind of transparency has been powerful. In theory, the free sharing of information is something many fields aspire to—from the nonprofit world, the sciences, and technology. However, many investigations have shown that these aspirations are not universally followed. A lack of transparency means that we are not able to leverage accumulation of knowledge toward making open systems.

As an arts organizer working in the field for nearly twenty-five years, I have learned that the projects I have openly replicated, given away, and encouraged others to use have become the most impactful, helped the most artists, and in turn, have also helped me the most. Through reinforcing the culture of generosity. More is more.

Let's move towards a "real" transparency: one where our messy, in-process, imperfect governance, documents, program plans, financial information, long-term goals, how-and-why decisions are made, and processes outlining how to get from A-to-B are revealed. Don't hold back. Let's get to where radical organizing and open-source technology combined become common practice.

Thinking about the WCCW and their desire to hand anyone the keys who is willing to take them is a great place to start.

Seven Principles of Designing Conditions for Community Self-Determination[1]

Dori Tunstall,
Dean of Design, OCAD University
in Toronto, Canada

When we think of design and community activism, we often think of the posters, banners, t-shirts, or buttons that represent the tangible ephemera of the social movements in which we participate. We might discuss our strategies and plans, even the participatory aspects of them, but not also think about them as a form of design. This is unfortunate, because design (especially combined with fields focused on human understanding like anthropology) provides many guidelines for how to design the conditions for community self-determination in the context of activism.

1. This essay is adapted from Elizabeth Tunstall, "Cultural Respect, not Social Responsibility—The Seven Principles of Design Anthropology," in Developing Citizen Designers, ed. Elizabeth Resnick. New York: Bloomsbury Academic Press. 2016.

As a design anthropologist, I have been particularly interested in applying the seven principles of design anthropology to community activism. How does one understand the value systems of the community? How might the processes and artifacts of design assist in making value systems tangible and negotiable among community members and stakeholders? What are the processes and outcomes of aligning people's experiences with the values they prefer—all under conditions of unequal power relations? This essay serves as a guide for why a design anthropology approach might assist your work with community activism.

Values

One of the most difficult aspects of community activism is determining the core values of the various members and stakeholders as it relates to the issues at hand. Even when we say words like "equity" or "justice," we cannot assume that every member of the community attaches the same meanings to those words. It is important to respect the differences and find the

common meanings. The first three principles of design anthropology provide some guidance on how to approach understanding the differences and similarities of community members' value systems:

1. Accept value systems and cultures as dynamic, not static. Each generation goes through the process of negotiating the elements that make up their value systems and community cultures.
2. Recognize the mutual borrowing that happens among value systems and community cultures, and seek to mitigate or eliminate the unequal circumstances in which that borrowing takes place.
3. Look simultaneously at what is expressed as that which is to be gained, lost, and created anew in the recombination of value systems and community cultures by members and stakeholders.

Design

The process of understanding different and shared value systems and meanings has to be designed through visual, verbal, and embodied activities. Tangibility matters because it is easier for people to come to a shared understanding of positive change based on the things that they can see, hear, smell, taste, touch, and move through. The fourth principle of design anthropology emerges out of the critical dialogue between Indigenous, non-Western, and "minority" makers, whose work is often embedded within community activism:

4. Eliminate false distinctions between art, craft, and design in order to better recognize all forms of making as a way in which people make value systems tangible to themselves and others.

Even in community activism, there exists a hierarchy of activities in which art-based activism receives higher press recognition and, often times, more financial support. Craft-based activism receives the second highest recognition because of the perception of grassroots authenticity. Design-based activism comes last, as it is considered too "professional" for the grassroots but too "mass" for artistic expression. Yet, the distinctions between art, design, and craft that define European history do not always exist in other cultures. People make stuff for the struggle. Thus, one should be careful of journalistic narratives that seek to stratify the range of making activities in activism. This too can contribute to the further oppression of some communities.

The fifth principle of design anthropology draws upon the practices of Scandinavian cooperative design, which has its own history of labor activism. It informs how one can respectfully approach the process of design-making within community activism:

5. Create processes that enable respectful dialogue and relational

interactions such that everyone is able to contribute their expertise equally to the process of designing and those contributions are properly recognized and remunerated.

In general, most community activism does this well. The fifth principle is a reminder that these processes of making values tangible must be designed, especially the ways in which people's contributions are fairly compensated, not just materially, but also socially.

Experience

The final two principles demonstrate design anthropology's close alignment with the goals and objectives of community activism. It too is engaged in processes of dismantling systems that bolster inequality and oppression and instead supports the co-creation of conditions of compassion and harmony:

6. Use design processes and artifacts to work with groups to shift hegemonic value systems that are detrimental to the holistic well-being of vulnerable groups, dominant groups, and their extended environments.

7. Define the ultimate criteria for the success of any design anthropology engagement as the recognized creation of conditions of compassion among the participants in the project and that are in harmony with their wider environments.

Principle number six reminds us that the purpose of all we make—whether big or small, strategic or aesthetic—is to change detrimental value systems that effect everyone's well-being. This should be the main evaluation criterion for all community activism actions. Is organizing this town hall meeting, painting signs, or printing-out flyers going to help change detrimental value systems? If yes, okay let's do it. If no, then we need to rethink it. And principle number seven reminds us of why we do our activities: to create conditions of compassion and environmental harmony. While our objectives might be very narrow—for example: ending unjust incarceration of trans sex workers—our intentions need to be broad in order to use our community activism to make a more just world for everyone.

The seven principles of design anthropology help us to realize how community activism is "by design." We co-design processes to understand the values and meanings of those values that the community wants to accept, reject, and create anew. We make tangible the desired values so they are open to negotiation and felt in community members' and stakeholders' everyday experiences. We remind ourselves of how we should be evaluating our activities and what is truly at stake.

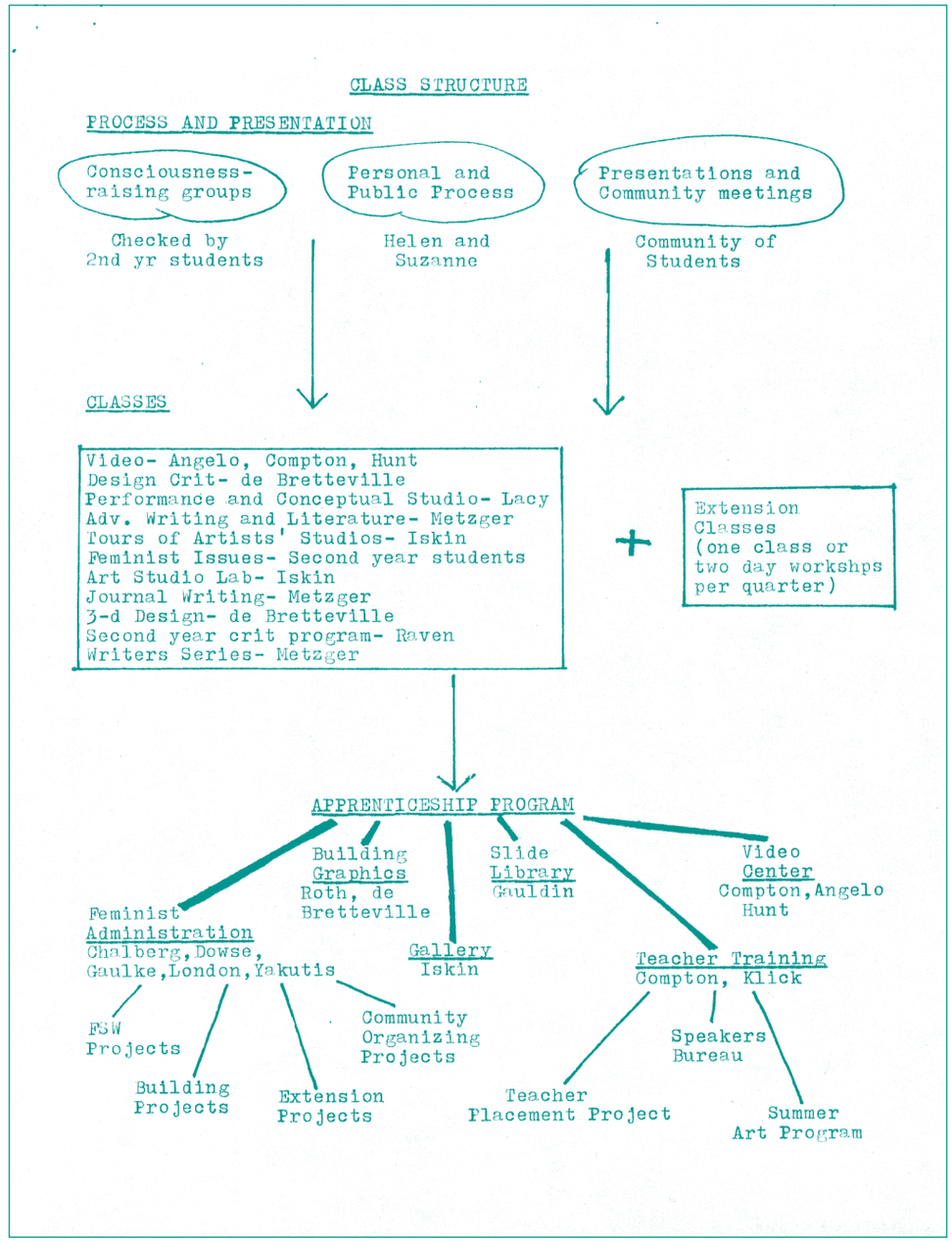


Fig. 1

Arts of the Actionable Diagram

Melissa Lo

When we were discussing my contribution to this handbook, Kate and Sarah told me about "Curriculum for the Feminist Studio Workshop at the Women's Building between 1976–1980," a diagram that has long held their fascination [Fig.1, p.41]. In the Workshop's heyday, this evocative flowchart mapped out a path for students that starts from "Process and Presentation," as articulated by a trio of bubbles characterizing the program's gateway spaces and events; to "Classes," represented by a large and a small box of class offerings drawn into relation by an emphatic plus sign; to the "Apprenticeship Program," in which many different sites of activity were spread out and linked like a family tree. By collating the procedures for people, places, groups, and activities into one single-sided page, "Curriculum" painted a rich landscape of possible worlds.

No wonder the diagram resonated with Kate and Sarah. As a historian, I'm tempted to say that the Feminist Studio Workshop's diagram was a condition out of which the WCCW was forged. It encouraged Katie, Kate, and Sarah to concentrate on the best way to structure a feminist space in 21st century Los Angeles. What's more, as someone who has had the pleasure of seeing the WCCW at work, and of working with the WCCW, I'd also observe that the construction of diagrams regularly informs this extraordinary community's practice. Whether it's an organizational chart or the workflow for an event, every diagram creates an opportunity for the WCCW to process their process. It's through such conversations that their diagrams become actionable– the people in this community able to thrive.

So how does an actionable diagram work? How do we construct such an object together? And how do we keep working with it over time?[1] Let's agree on some circular logic: that a diagram is at its most actionable when it moves people to act. This might seem obvious.

1. I am taking up an expansive version of the term "illustrative figure" in Oxford English Dictionary's definition for "diagram." Per the OED: "An illustrative figure which, without representing the exact appearance of an object, gives us an outline or general scheme of it, so as to exhibit the shape and relations of its various parts." Here, I believe we can think of an "illustrative figure" as any kind of representation of such an object and the relations of its parts. We might say that words can figure just as much as a set of lines or marks.

But it's helpful to remember that not all diagrams give people good reasons for doing what they tell you to do. (Indeed, one of the great challenges of being a person is the attempt to move from paper worlds to bodies and communities, and back again.) Additionally, some diagrams operate on the presumption that abstraction is best, thereby holding flesh and feeling at a distance.[2] But if actionable is your aim, then your diagram will likely involve other humans. And, at its most effective, it will be the work of co-creation, renegotiation, and adjustment. It will also be a collective achievement– something that will give you and your collaborators license to go out and get a beer.

2. Or, to get somewhat heady for a second, the actionable diagram transacts the relationship between what Hannah Arendt outlined as the *vita contemplativa* (contemplation), and the *vita activa* (labor, work, and action). See: Hannah Arendt, The Human Condition (Chicago: University of Chicago Press, 1958), 7-21.

To that end, I offer a working set of procedures for making such a diagram. You may wish to use these in conjunction with step 5 of Dori Tunstall's "Seven Principles of Designing Conditions for Community Self-Determination."

1. Make a rough diagram of a workflow, timetable, structure, or what-have-you, for your organization. This can encapsulate the activities of your organization on a macro-level. Or it can be specific to a department, a team, or a group of people. This activity can take the forms of shapes and squiggles, blobs and blops, or words and sentence fragments of all kinds, so long as these shapes allow you to clearly articulate what you have in mind.
2. Distribute a copy of the resulting diagram to each pertinent stakeholder, ally, and sponsor. Acknowledge that the diagram is a compass that may continue to need adjustment when installed in the real world. Invite your stakeholders, allies, and sponsors to document or doodle their feedback on the diagram.
3. Gather your stakeholders, allies, and sponsors together for a meeting. Have each of them bring her own version of the diagram. Discuss big-picture questions: What assumptions are we bringing to the diagram and the work it describes? Does this diagram's form of representation make sense for the people, actions, and objects it describes? Is there anything missing? Are there areas of duplicative effort? Are there ancillary ideas that might work better in another diagram? Are there concepts that are so large that they require sub-diagrams?

6. Process the feedback. Tweak, adjust, rework, and rethink the diagram into a second draft.

7. Distribute this second draft diagram to stakeholders, allies, and sponsors so that, quite literally, everyone is on the same page. Get collective buy-in, either remotely or in person.

8. Put the diagram into action:

-Begin to execute on the diagram's procedures or instructions. Marshal the resources and buy-in that the diagram describes.

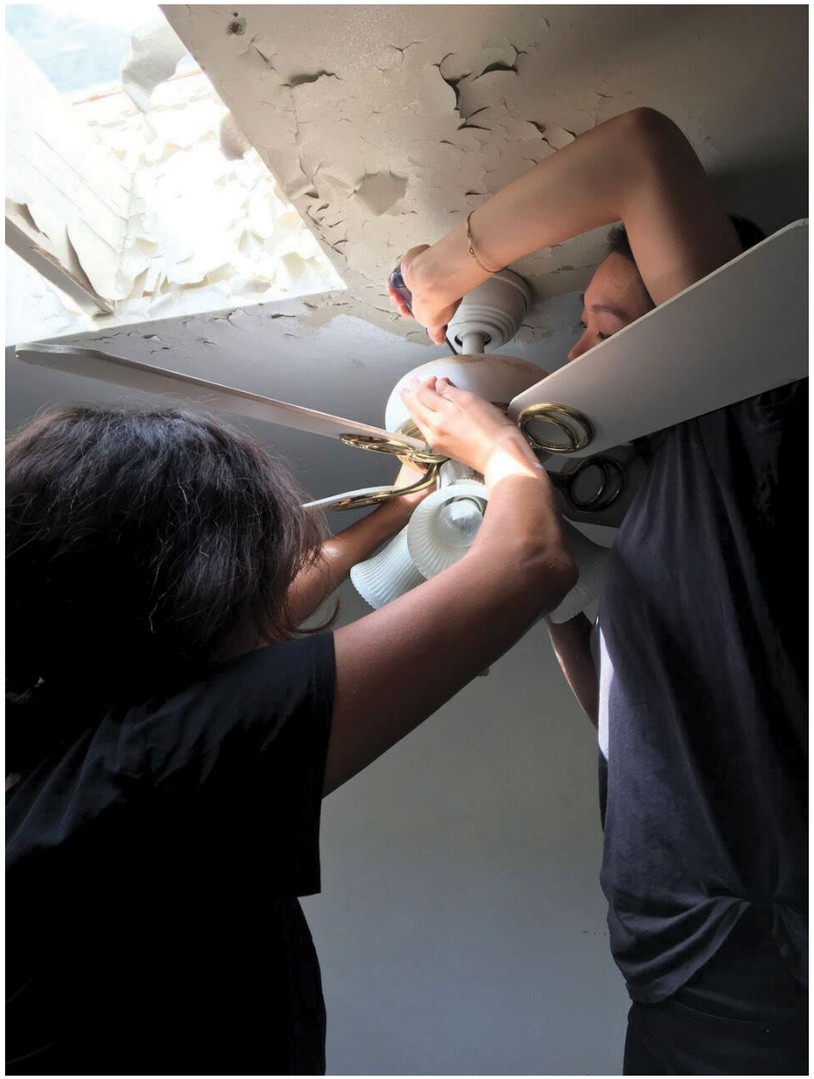
-Designate intervals at which to check in on the status of the diagram.

-Embrace circumstances that lead to deviations from the diagram. Let intellectual curiosity roam free. Find resources from other fields that can make the diagram even more effective. Celebrate the successes that the diagram (and your work on it) initiated!

-At periodic check-ins, inquire after the effectiveness of the diagram. This may mean making a third, fourth, fifth, sixth, seventh—or an umpteenth—version of the diagram. But the conversations that it sparks will continue to help refine the diagram—and the lines of communication—for your communities.

-If the diagram has been exhausted, or circumstances have changed dramatically, return to Step 1.

Use these procedures as you can and as you like. And don't hesitate to be in touch with adjustments, edits, and tweaks that will make this very wordy diagram all the more actionable.



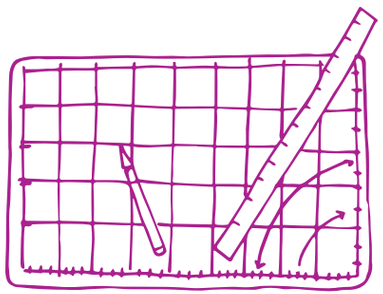
2. Protocols

Running an organization where you need to be both accountable to an audience and pay the rent is harder than we ever expected.

We value flexibility and get a kick out of redesigning systems. However, with the constant process of re-inventing the wheel, we realized we were always rushing to get things done, and feeling frazzled. Although stimulating, it became draining to rethink each process every single time we encountered it.

One day at a staff meeting we started asking ourselves: "well, how DO we do that?" We created a wonky infographic together on a large piece of paper, denoting the name of each task, who was responsible for it and when in any given project's process the task needed to get done. It was helpful to have a visual to point to, so we began auditing all of our internal processes in the same way, until we had what felt like a cohesive manual of sorts. If our whole staff suddenly disappeared, it would technically be possible for a new group of people to take over and keep the WCCW going with the information in this book.

We still don't always meet our timeline goals, and we still find ourselves rushing against the clock, but we are learning to respect how much time any given process actually takes. When we first started we used to pull all nighters to get everything done before an event. Now, by creating these protocols and (mostly) adhering to them as we repeat the same processes every quarter, we are learning to respect our longer-reaching timeframes.



The infographics we created together have been re-designed here to make sense to those both inside and outside our organization. We hope they will be helpful in the ways recipes in a cookbook are helpful: there to follow generally but adaptable to each organizer's tastes and needs, to be made in their own kitchen, space, or city. The protocols have three different elements that we distinguished:

1. What—Task Name
   Naming each task in a process may seems obvious. When we were auditing our systems, however, we found that we needed to help each other articulate exactly what should happen during specific steps. Precise names really help us understand the end goal. The task names are depicted in black.

2. When—Deadline
   This is the aspect that helps us not have to pull all nighters. With each step in a process, we identified the optimal deadline by which it should be completed in order to complete the project with minimal stress. The deadlines are depicted in green.

3. Who—Staff Person
   Who is responsible for the task? Sometimes a protocol is carried out by a single person, other times everyone on the team takes part. In the original, hand drawn versions of these infographics we used peoples' names, but we edited to the staff title instead to make these useable for people who don't know us personally.[1] The staff person is depicted in purple.

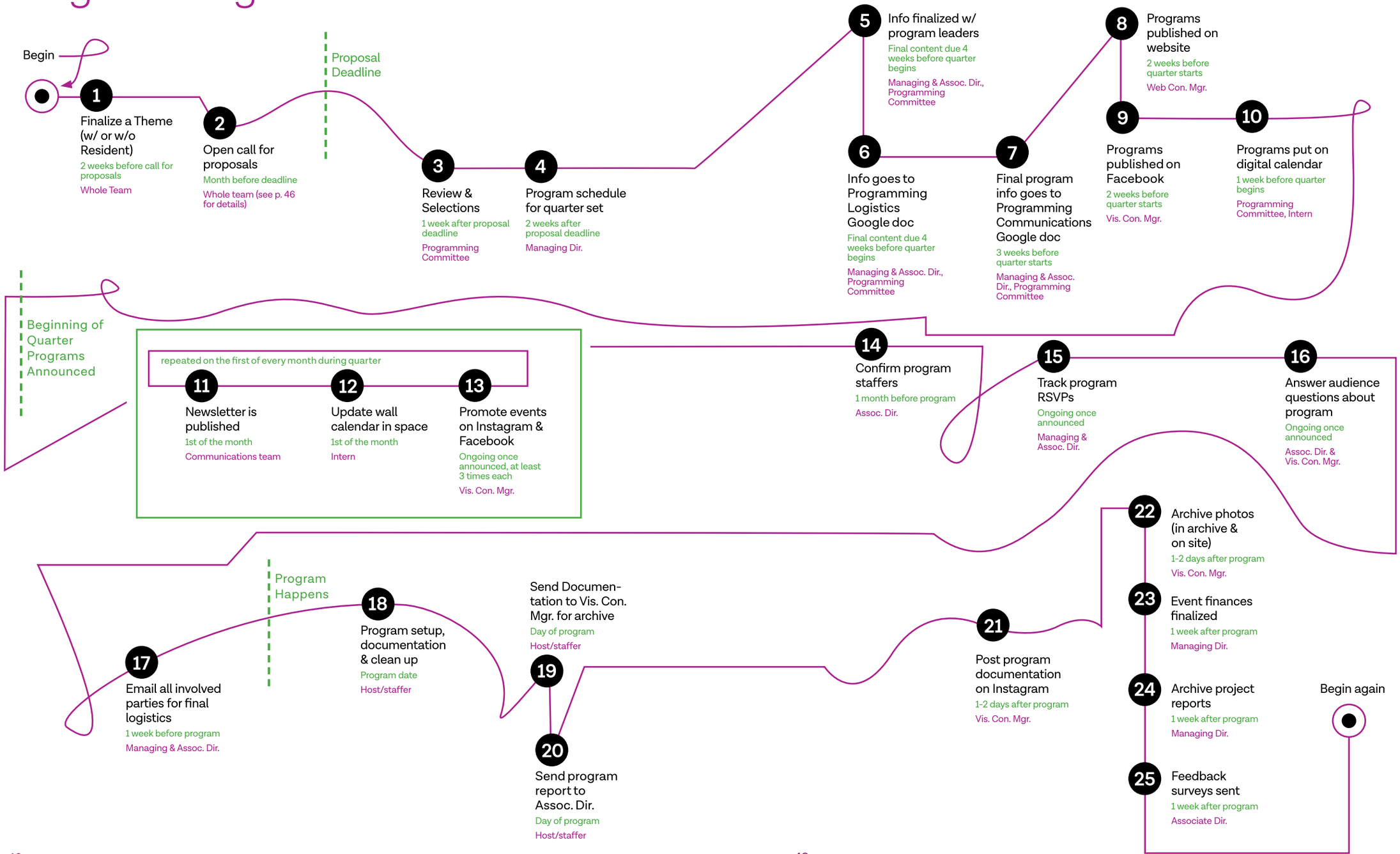
1. See p.95 for a breakdown of our current staff titles and descriptions.

Programming & Communications

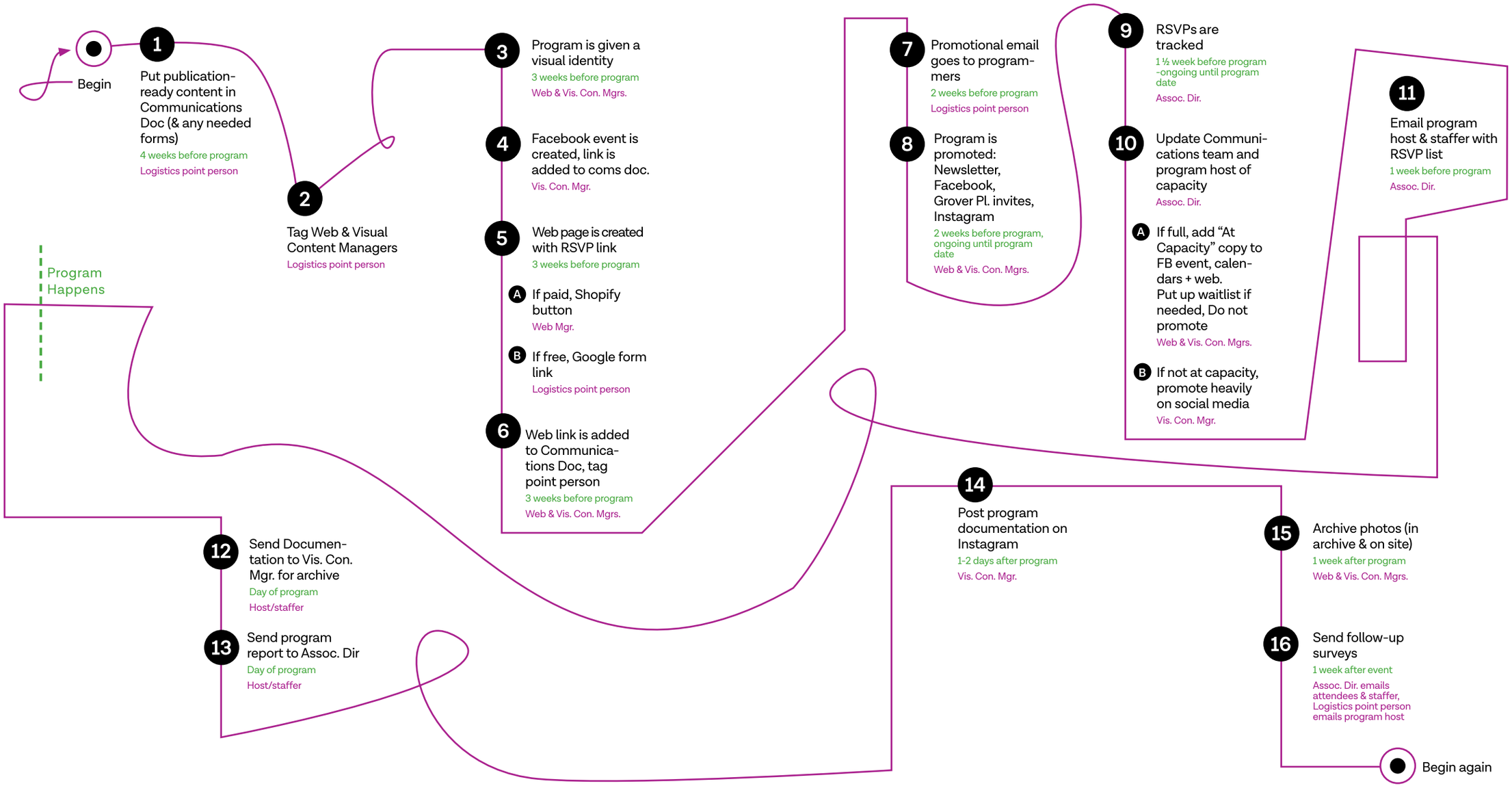
When we first opened, we wanted the WCCW to be an open place for publicly hosted programs. We said "yes" to everything right away: all sorts of workshops, gatherings, performances, and parties. We learned that some programs–namely those with amplified sound late at night–did not work in our space. Even though it was challenging to have the cops coming around a lot in the first few months, it helped us quickly understand the parameters of our neighborhood, how to contact the neighborhood leaders, and what programs were outside of our capacity. We developed the programming protocol in this section over the first two and a half years in our Elysian Valley location. This protocol was in operation until fall of 2017, when we embarked on a new initiative called Rethinking:. (see Rethinking: Initiative p.101). We changed gears not because the system shown here did not work, but because we wanted to reach more communities and a more diverse range of artists; to have membership and programming be more reflective of the surrounding neighborhood; and to create a community space where a variety of perspectives and experiences are in constant collaboration and dialogue, both artistically and politically. Our programming protocol will likely be modified by the Rethinking: Initiative, as all of our protocols are constantly being adjusted to account for the emergent nature of our work. Every day, every week, every year, we are iterating forward.

In addition to Programming, we also have our Programming Communications, and General Content Publication protocols in this section. Together, they show how an idea goes from a proposal, to a publicly announced program/ initiative, to a thing happening in real time in our space.

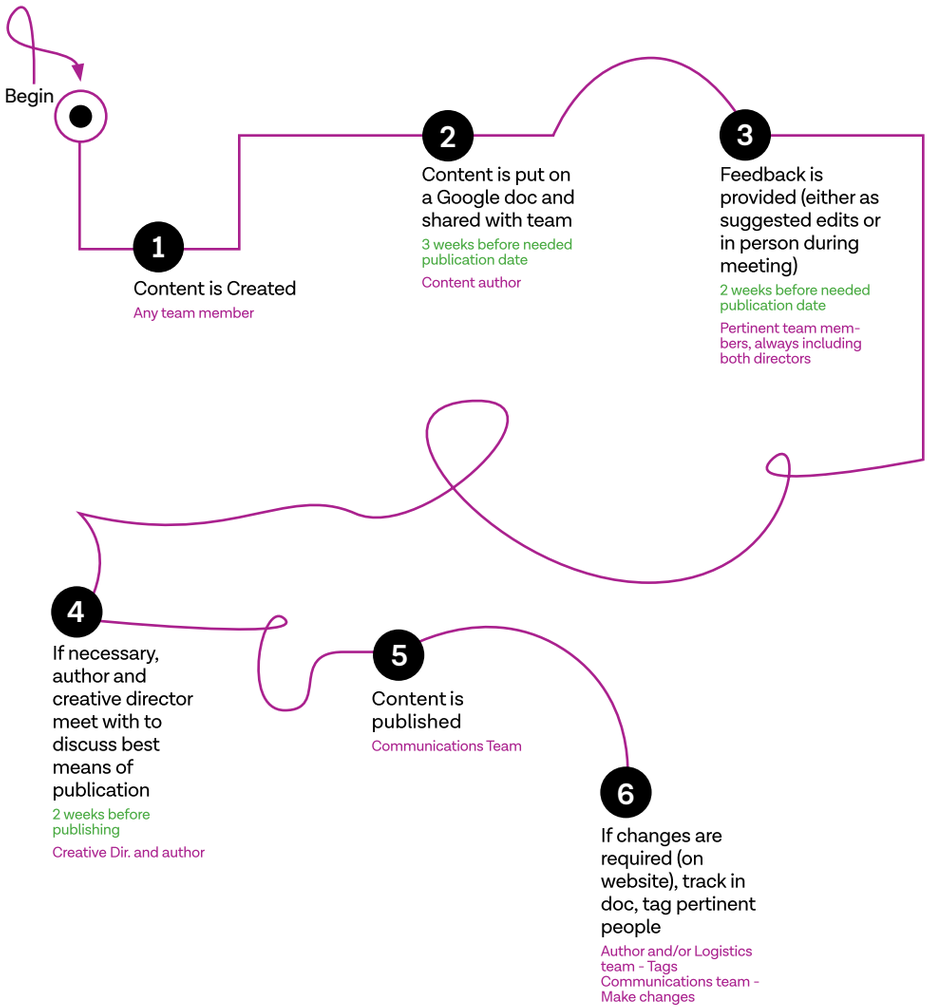
Programming



Programming Communications



Content Publication –General

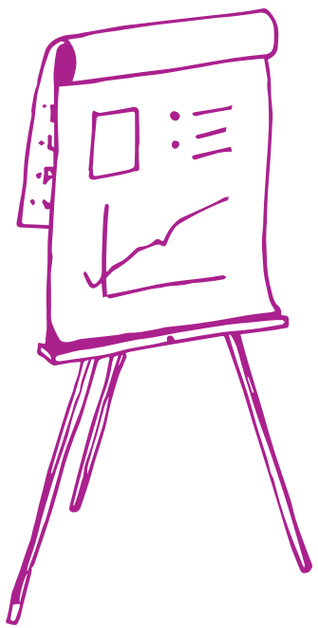


Funding

Money: whether you crave it or have a panicked aversion to it, capitalism has forged an unhealthy relationship between most of us and our finances. Running a nonprofit necessitates getting deep with money however, and it's worth it to develop a well rounded income stream that supports our organization and its mission. Shout out to Beth Pickens, our board treasurer and trusted advisor who has helped us get much more comfortable with all our financial matters.

We started the WCCW with one grant that allowed us to pay for two months' rent. Early on, we relied almost exclusively on membership and earned income from programming. Today we have about 350 members and their membership dues make up about 10% of our annual income. We have hosted an annual benefit every fall since 2015, slowly growing the expected income received there to about 15% of our annual budget this year. These revenue streams, subsidized by earned income, foundational support, and an intermittent flow of grants, fleshed out our annual operating budget in two and a half years.

This section covers our general income and expenses, as well as our Budget & Bookkeeping, Grant Writing, Membership Drive and Fall Benefit protocols. All these systems combined go into keeping our financial state healthy and well-functioning.



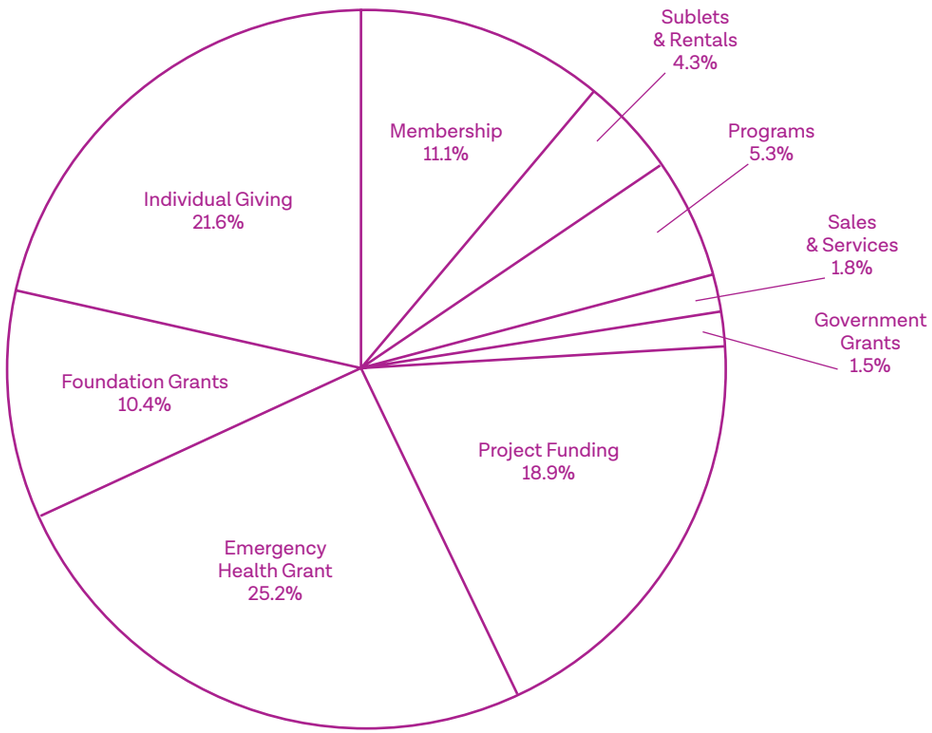
Income

This is a snapshot of what our annual incoming budget looks like for the 2017–2018 fiscal year. As a nonprofit, we are required to spend almost everything we make in support of our mission.

Individual giving makes up a large part of our income, which is why it is so vital to us to host a benefit every year. This money is raised primarily from people who have had success working in creative fields like TV, film, music and art, as well as some philanthropists who support arts and culture.

The Emergency Health Grant is another large source of income for us. This is an example of one of our re-granting programs, (see p. 61).

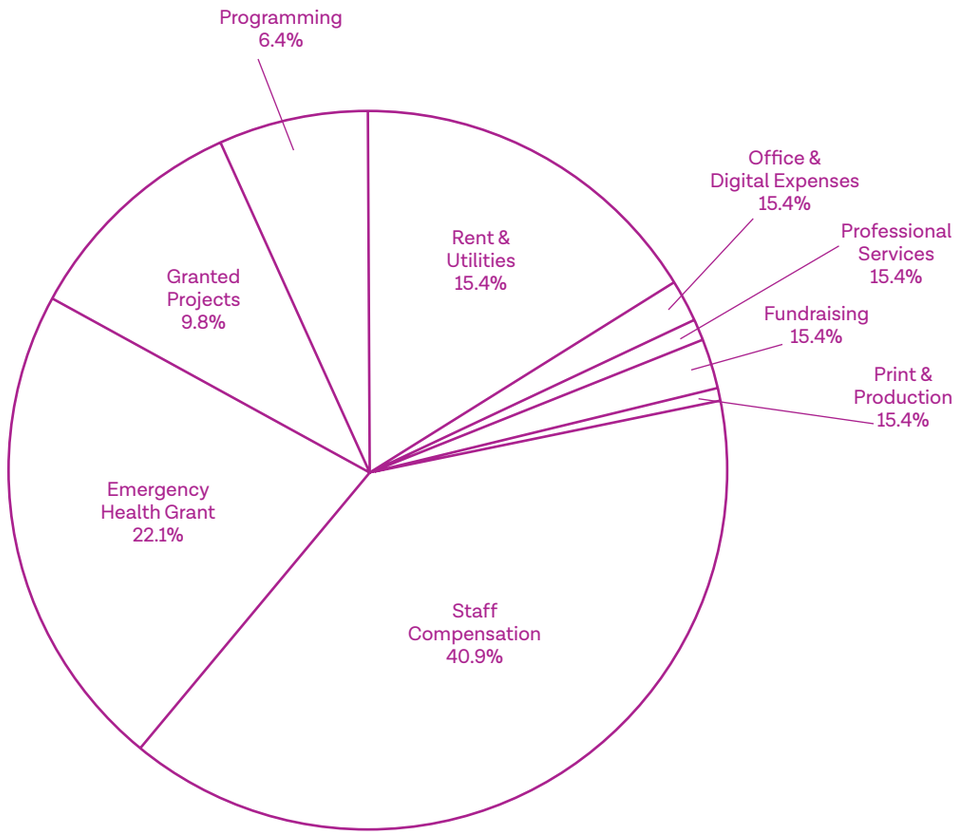
Another big one is project funding. This income comes from a partnership with another organization, like The Huntington Library, Art Collections and Botanical Gardens, that essentially hires us to do a project. The project funds largely support the project itself and any organizational/administrative resources around it.



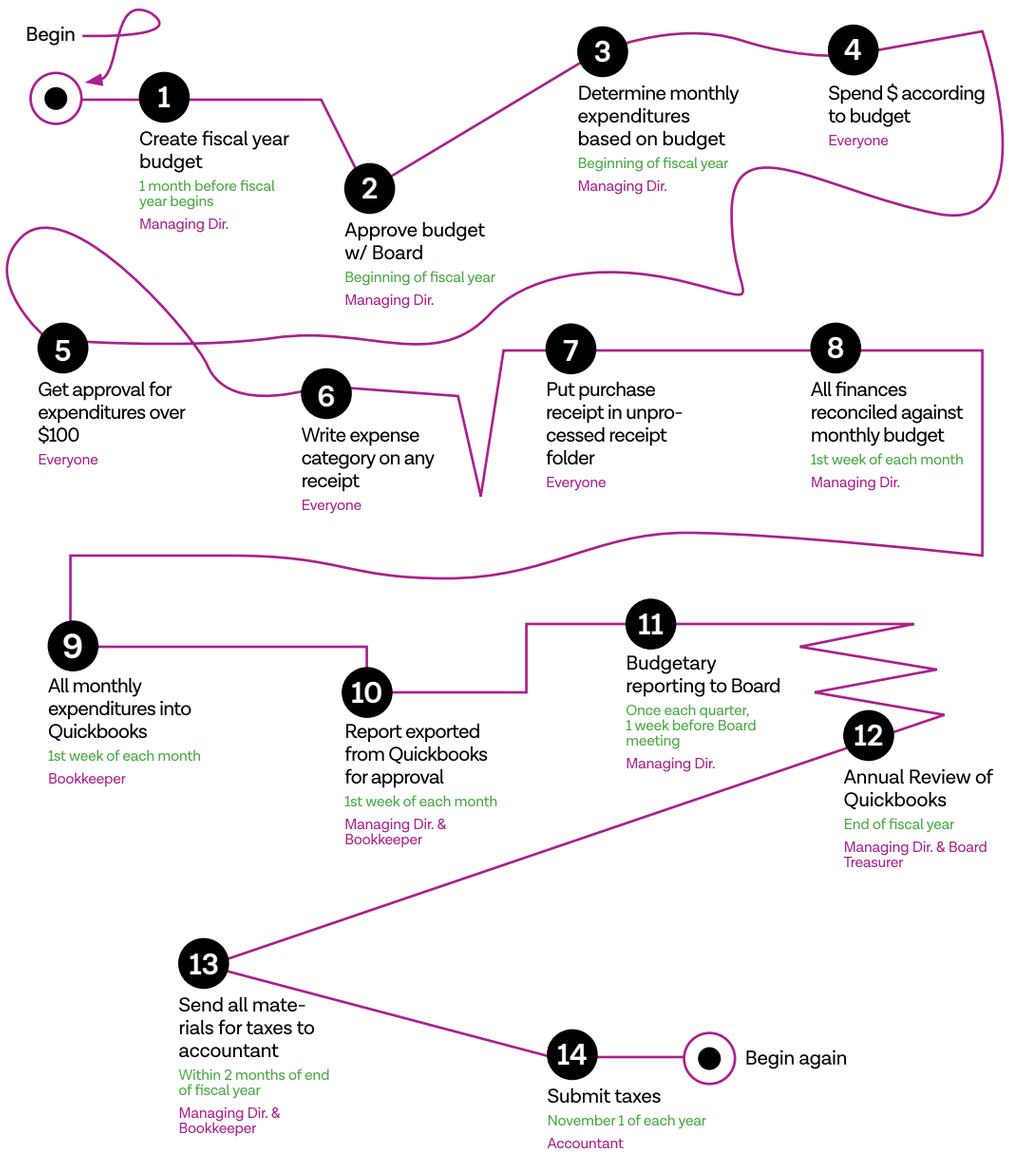
Expenses

Here are our expenses for the same period. You'll notice that the expenses for Emergency Health Grant are only 3% lower than the income. This is because we give out 97% of that income as part of the granting program. Almost all of the funding we receive goes back out in support of our mission, and at the end of the day we pretty much break even .

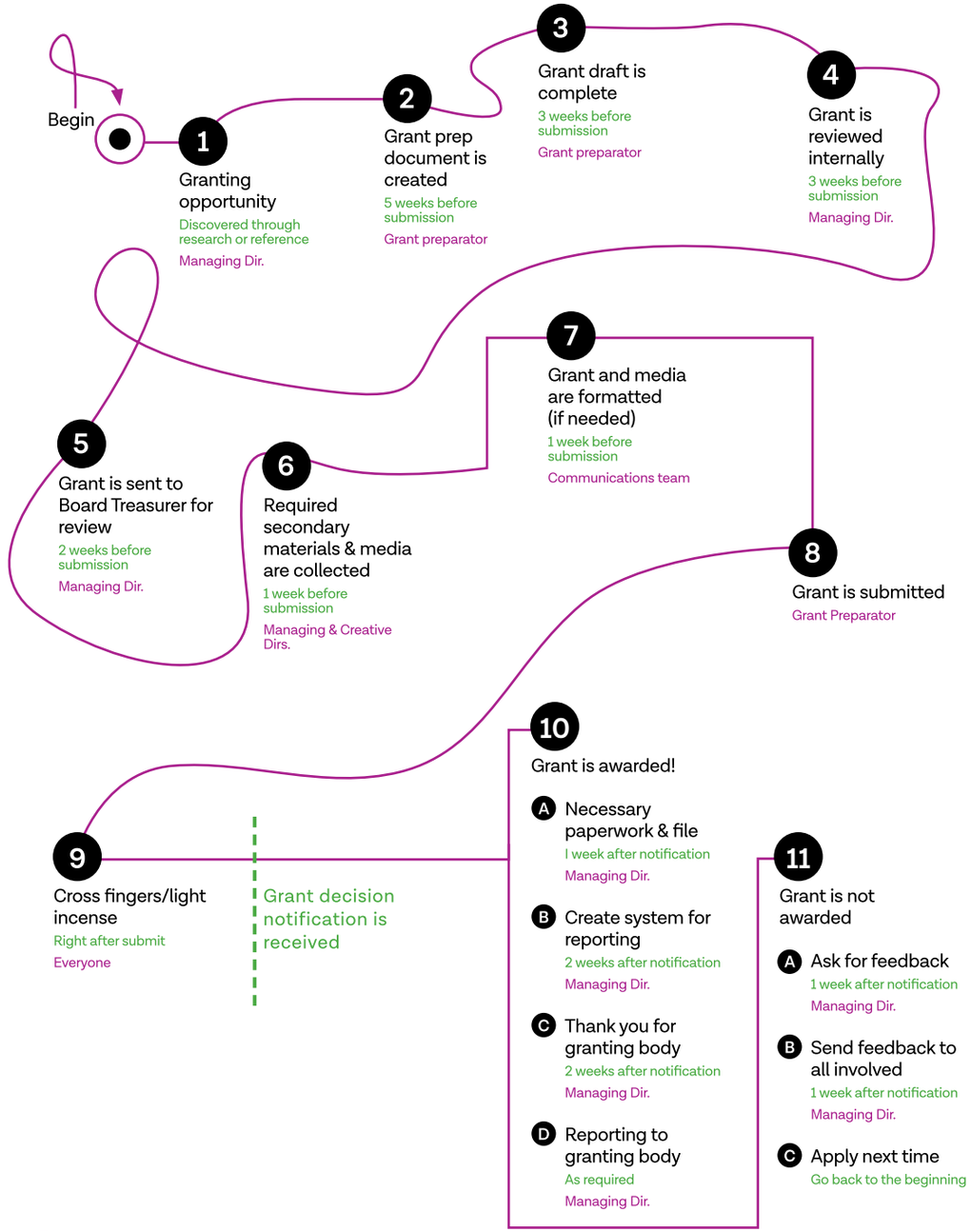
Our main expense is compensating our staff. This is generally not something we can write grants or fundraise for, but being able to be compensated for the work we do is the number one thing that keeps our organization running. If we couldn't pay ourselves, we could not serve our mission, because there would be no WCCW. To accommodate for this, we take a small percentage of everything we make and put it towards our administration.



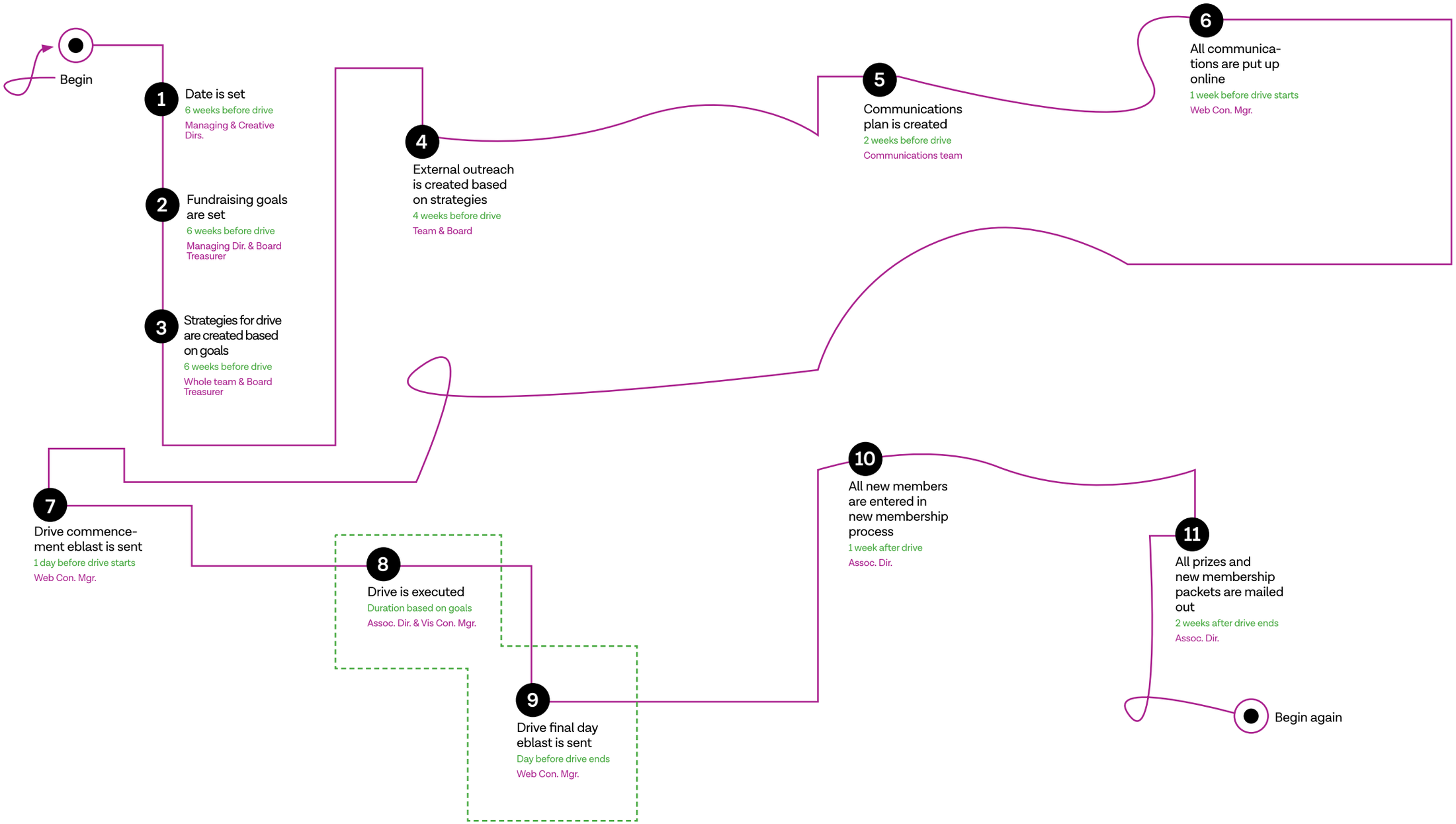
Budget & Bookkeeping



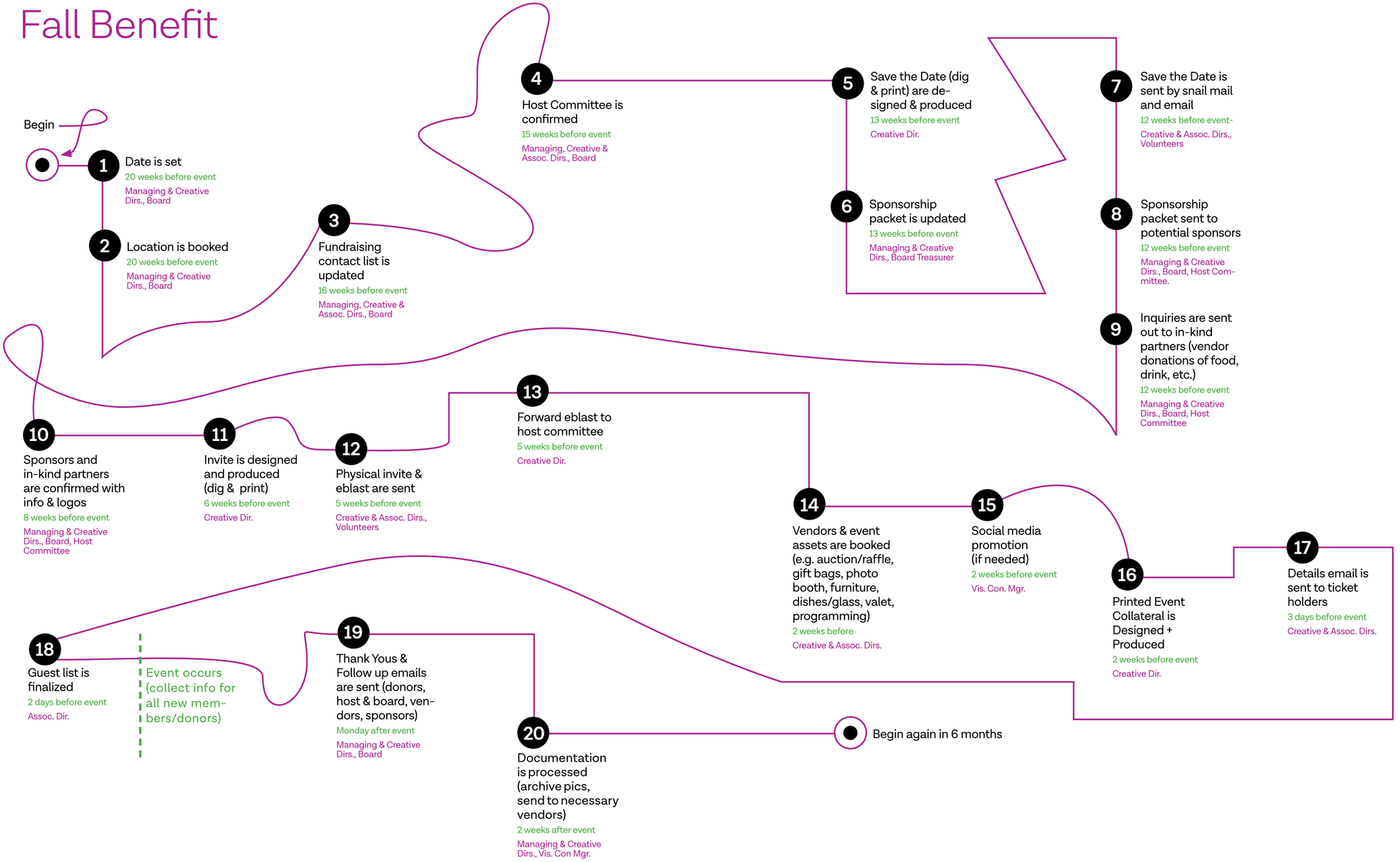
Grant Writing



Membership Drive



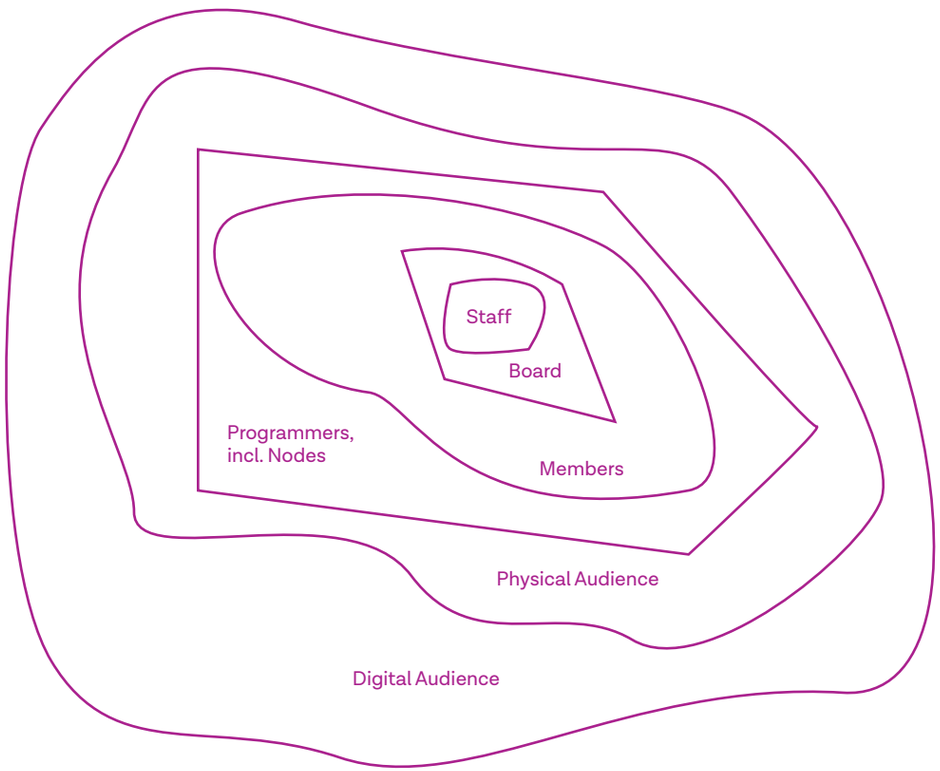
Fall Benefit



Internal Relations

The protocols in this section depict the management of the two most important relationships we have with individuals at the WCCW–our members and those who serve on our board.

We like to map individual relationships to our organization on a diagram of concentric circles. Our staff is in the middle, with the board just outside it. Just outside that are WCCW members and programmers. Surrounding the whole thing are are two levels of audience: those who physically come to the space, and those who follow along digitally. People often transcend multiple categories, identifying in different ways at different times, with varying levels of buy–in.



Jenn & Dawn with the FLOW trike

In addition to the direct WCCW projects, we also help facilitate other satellite projects called WCCW Nodes. These are discrete projects or practices which operate on the WCCW property. Nodes use the WCCW space, network, and institutional structure in exchange for elevating the resources available to our members and the Elysian Valley community. One of our longest running nodes is the Feminist Library on Wheels, or F.L.O.W., which houses the main branch of their library in the center. We pay rent on the space where the books are housed, and they provide our community with an amazing library as a resource.

You'll notice we don't have a concrete protocol for staff management. We endeavor toward collective work models and support each other in executing tasks while giving a lot of freedom for each person to do things in the way they think is best. More than a formula, our staff relationships are guided by our Administrative Values, which are enacted by lots of conversation and check–ins with one another. Our internal relations are emer–gent because we are humans, and humans feel different day–to–day. Our Administrative Values are listed on the following page.

We do have protocols for the more generalized systems of board management and membership. These are included in the following pages.

Administrative Values

Self-Determination

- Create space for yourself & others to self-govern
- Respect each other's processes
- Take initiative, own the task at hand

Pragmatism

- Do what you can with what have when you have it
- Ask questions before making assumptions
- Try your best!
  Fail quick, fail often: it's the best way to learn

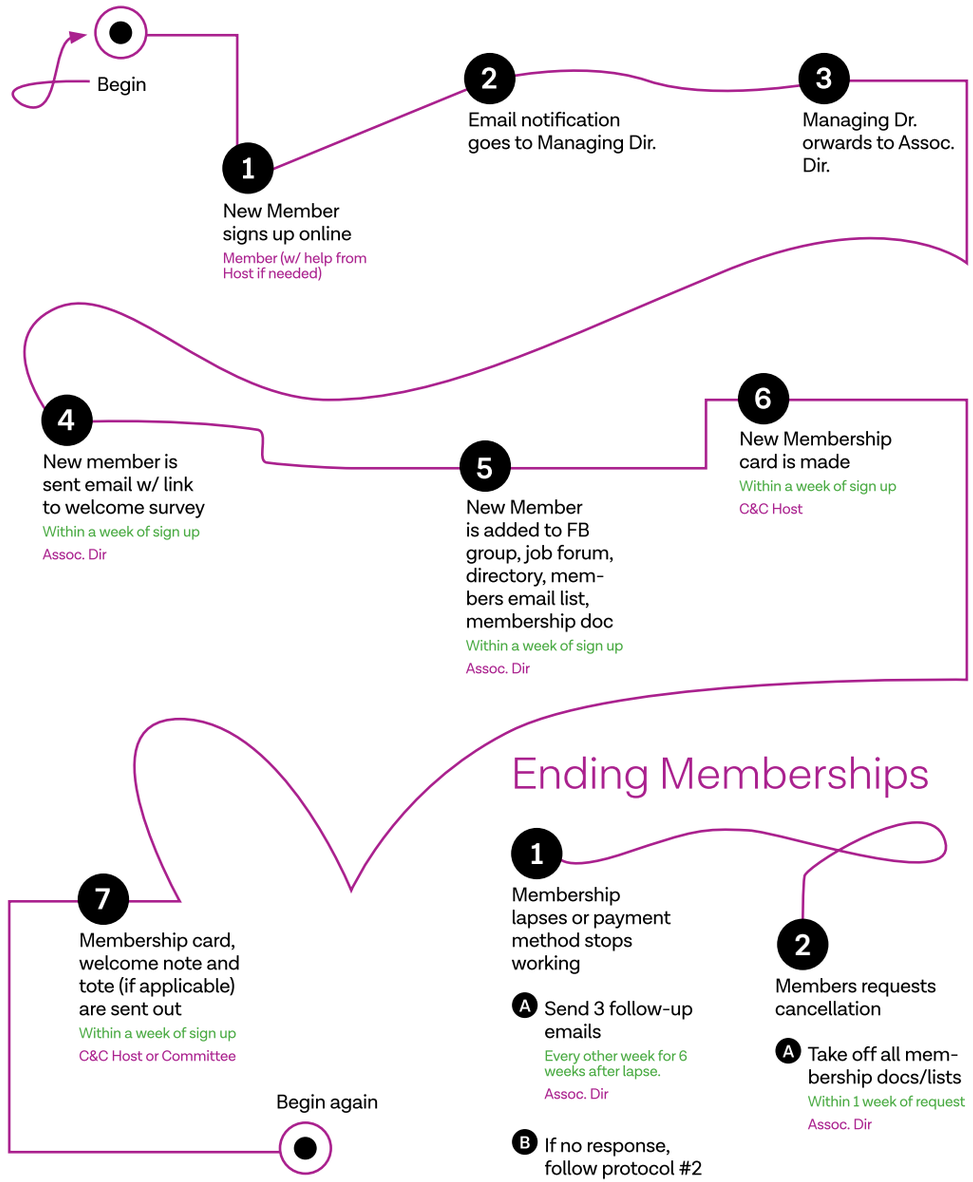
Accountability to the Organization

- Be aware of timelines, calendars & meeting notes
- Respond to emails within three days
- Call or text for more immediate response
- Questions & facts in email, ideas & feelings in person or on the phone

Accountability to Each Other

- Communicate your own needs and boundaries
- Address conflict head on through dialogue
- Be considerate of each other's work schedules
- Understand & care for each other as multi-faceted humans

Membership



Ending Memberships

1
Membership lapses or payment method stops working

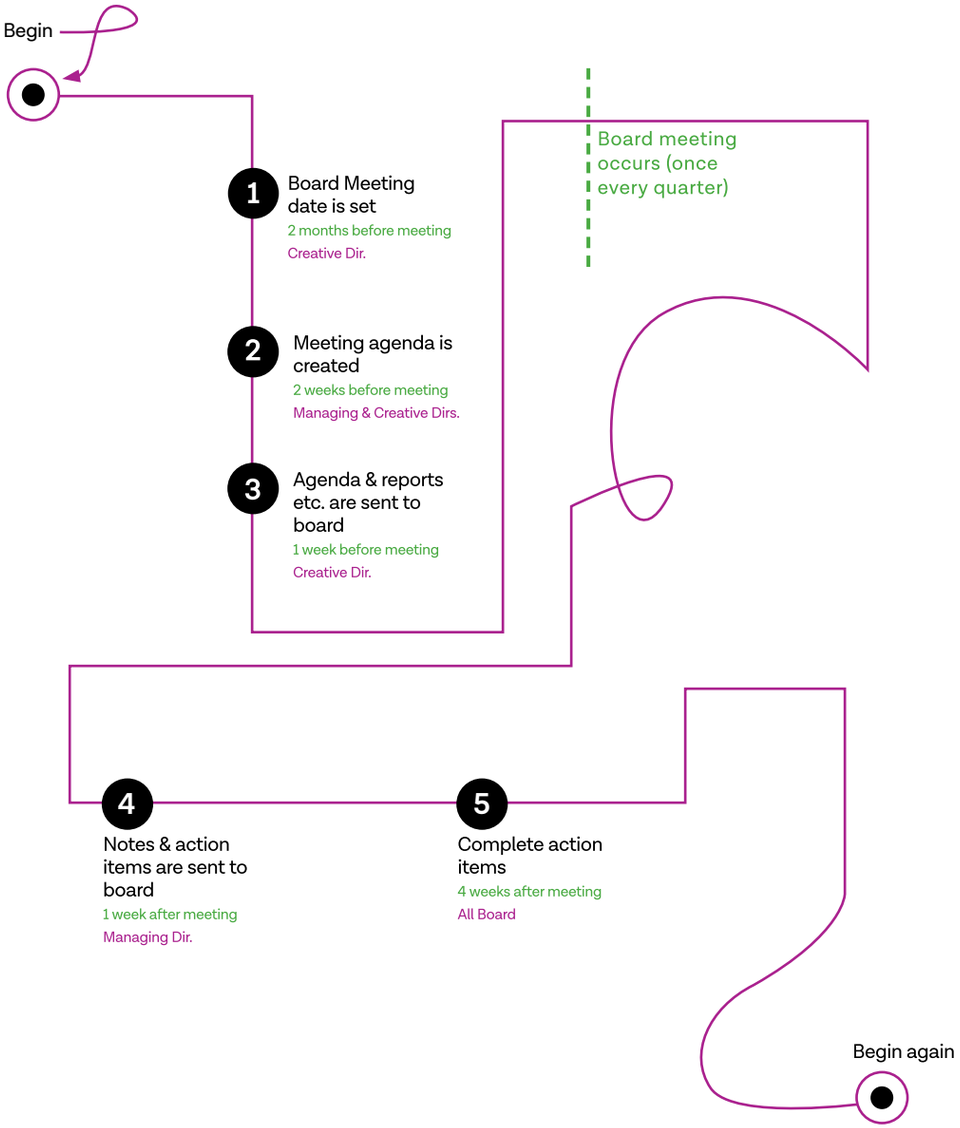
A Send 3 follow-up emails
Every other week for 6 weeks after lapse.
Assoc. Dir

B If no response, follow protocol #2

2
Members requests cancellation

A Take off all membership docs/lists
Within 1 week of request
Assoc. Dir

Board Management

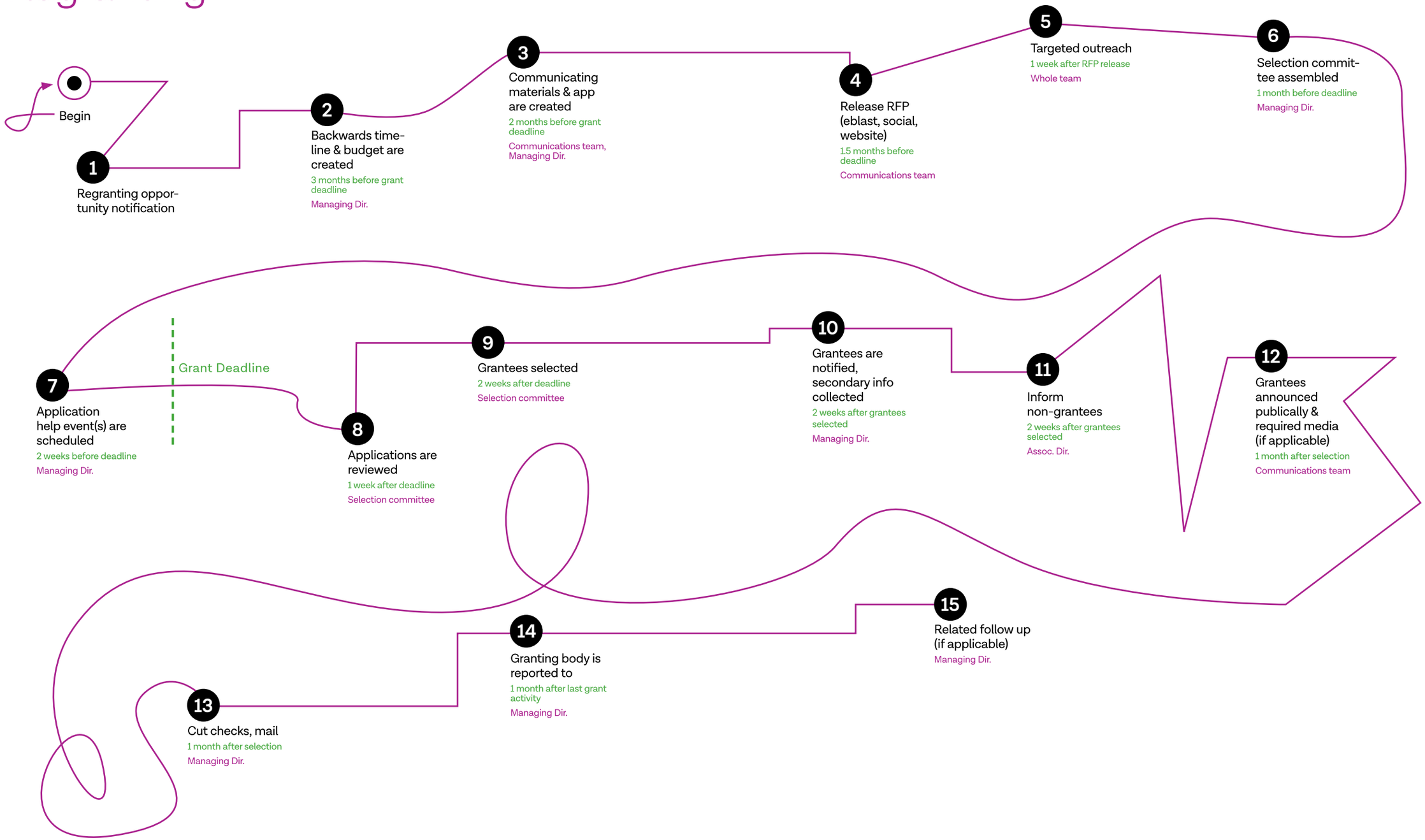


Outside Opportunities

When possible, we take the chance to offer other resources and opportunities to our community. So far, this has taken the form of occasions to bring artists on behalf of the WCCW to other, more established organizations like the Armory Center for the Arts and The Huntington Library, Art Collection, and Botanical Gardens. Another resource we have been lucky enough to execute is an Emergency Health Grant for Artists, a regranting initiative to support artists who have a medical, mental health, dental emergency, or an illness–related financial need.

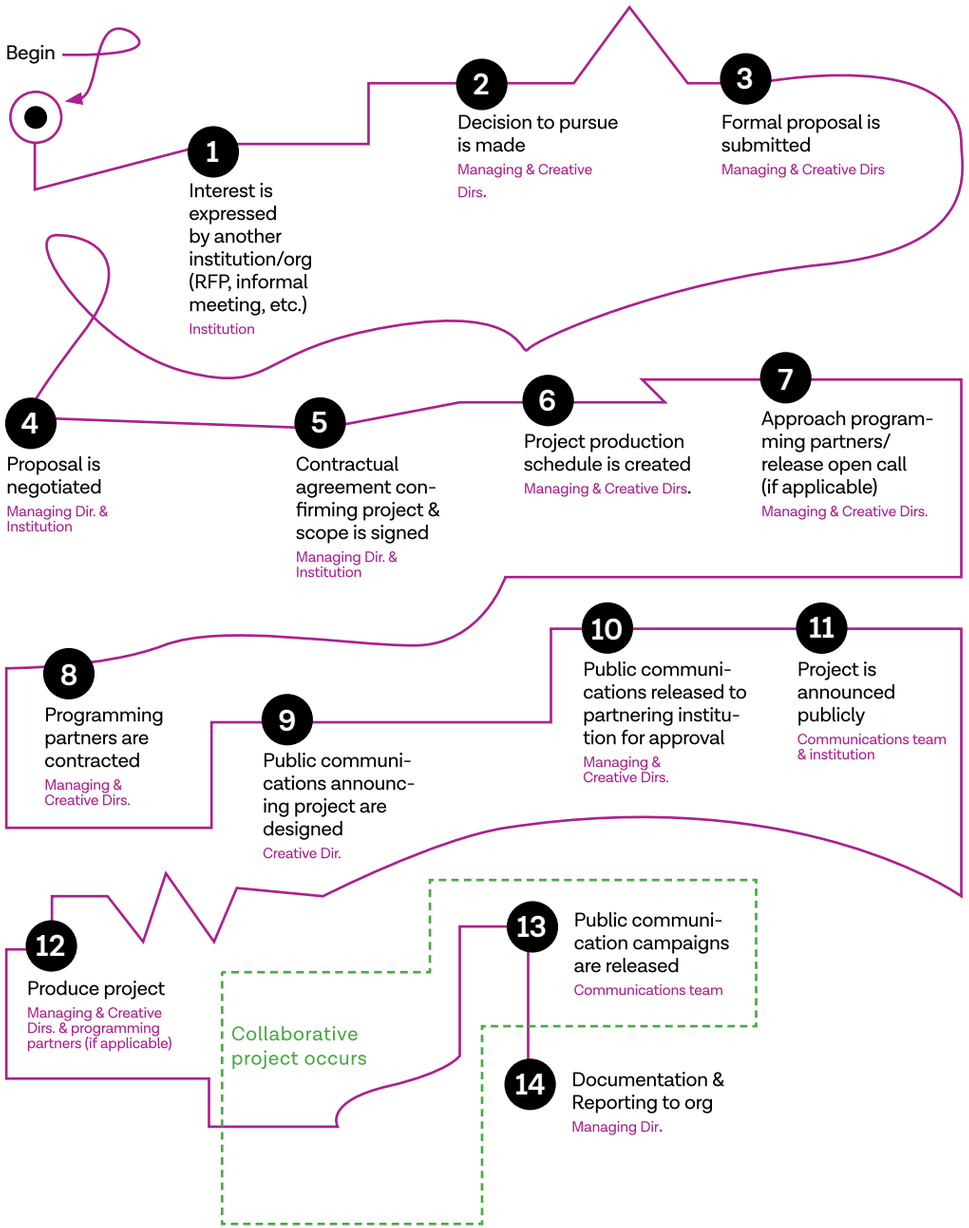
Shown in this section are our protocols for Organizational Collaborations and Regranting opportunities.

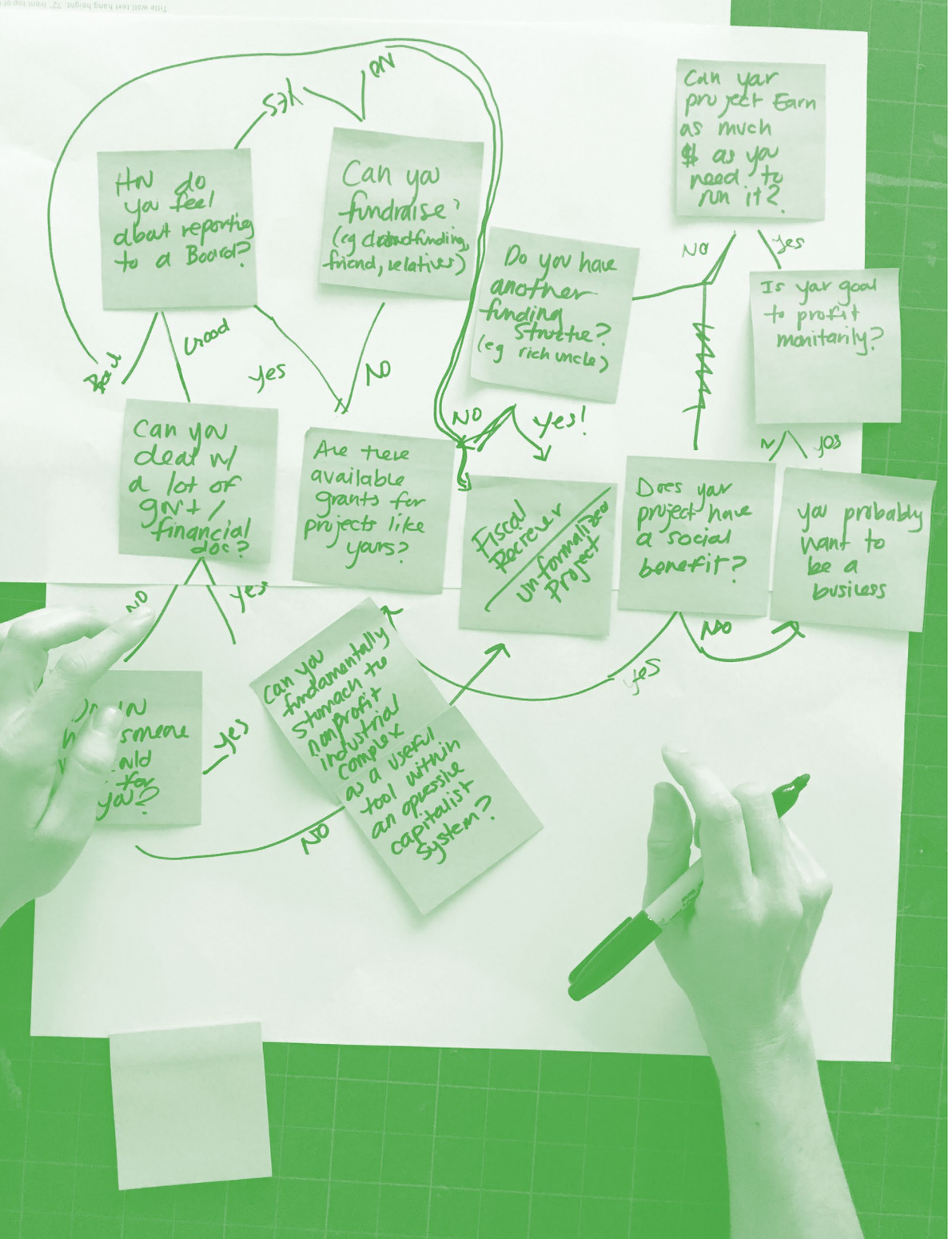
Regranting


Begin
1
Regranting opportunity notification
2
Backwards timeline & budget are created
3 months before grant deadline
Managing Dir.
3
Communicating materials & app are created
2 months before grant deadline
Communications team, Managing Dir.
4
Release RFP (eblast, social, website)
1.5 months before deadline
Communications team
5
Targeted outreach
1 week after RFP release
Whole team
6
Selection committee assembled
1 month before deadline
Managing Dir.
7
Application help event(s) are scheduled
2 weeks before deadline
Managing Dir.
Grant Deadline
8
Applications are reviewed
1 week after deadline
Selection committee
9
Grantees selected
2 weeks after deadline
Selection committee
10
Grantees are notified, secondary info collected
2 weeks after grantees selected
Managing Dir.
11
Inform non-grantees
2 weeks after grantees selected
Assoc. Dir.
12
Grantees announced publically & required media (if applicable)
1 month after selection
Communications team
13
Cut checks, mail
1 month after selection
Managing Dir.
14
Granting body is reported to
1 month after last grant activity
Managing Dir.
15
Related follow up (if applicable)
Managing Dir.

Organizational Collaborations

*Timeline specific to collaborator




How do you feel about reporting to a Board?
Can you fundraise? (eg crowdfunding, friend, relatives)
Can you deal w/ a lot of gov't / financial doc?
Are there available grants for projects like yours?
Do you have another funding structure? (eg rich uncle)
Can your project Earn as much $ as you need to run it?
Is your goal to profit monitarily?
Fiscal Recieve / Unformalized Project
Does your project have a social benefit?
you probably want to be a business
Can you fundamentally stomach to nonprofit industrial complex as a useful tool within an opressive capitalist system?
yes
NO
Good
Bad
yes!

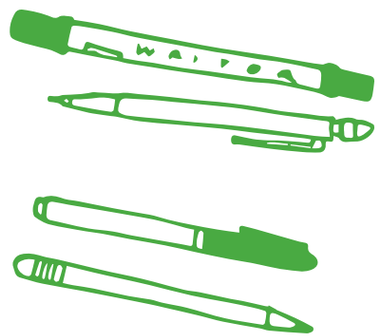
3. Workbook

After our second event, *A Women's Dinner in the City*, in the fall of 2013, we knew we wanted to make the WCCW into something cohesive, but we didn't really know what that would be.

We created Year Long Laboratory, a twelve month framework that helped us investigate what we were setting out to do. We divided the framework into four sections: Histories, Economies, Communities, and Space. We didn't really know what we were doing, but creating a system with a name and different sections felt like a good start toward something tangible.

We created exercises based on our research during Year Long Laboratory to be helpful frameworks for projects in their nascent phases. We've updated a few things since then. You'll notice we're now using the more precise names of Models, Resources, Audience, and Operation. We've also included a flowchart to help ascertain whether to become a nonprofit or for-profit business (or something else entirely), a decision that we know can seem daunting when first starting out. Feel free to use these exercises as you see fit: skim them, fill them out verbatim, hack them and make new exercises, or skip them completely, whatever feels right.

As an example, we've included our answers to the exercises as we responded when we had just moved into our space in the spring of 2015. We would answer differently now, but offer this transparency of process as a service to those whose position is similar to ours two and a half years ago. You'll find these answers in boxes throughout this section.



Exercise 1. Models

1. Write down three projects/organizations/practices with aspects you admire and would like to emulate. For each example, define the following:

a. Their mission, audience, organizational structure, and anything else you find relevant.

b. Which aspects you would like to emulate, and why.

c. Which aspects you would NOT like to emulate, and how you would do these things differently.

2. Synthesize your answers from b and c into a paragraph or two describing your project/organization/practice by outlining what it is and what it is not.

WCCW Answers to Exercise 1

1.

Historical LA Woman's Building

a. Several organizations under one roof with a shared feminist agenda; audience were early twenties second-wave feminist artists, structure was an art school.

b. Several organizations with similar values sharing resources, a space that centers around those who are not centered by the capitalist status quo.

c. Separatist, costly non-accredited art school. We want to create a space for everyone, not just economically privileged women.

Park Slope Food Coop

a. Member owned and operated grocery store, run through cooperative labor. By and for those who contribute labor. All can join, all members must work. Only members can shop. Provides healthy, low-cost food in a cooperative model. Audience is health conscious, anti-capitalist. Monthly meetings, voting. Some paid staff positions.

b. Taking ownership through labor and collaboration, shared space provided by the community, opportunity for people to meet across difference around a shared frame of reference, centering food!

c. Rigidity, singular format for all, regardless of ability. We want to create something with a flexible format. We want lots of different ways to participate.

The Occupy Movement

a. Leaderless, without specific demands, focusing on being in a space together during a specific time, intersectional in that everyone with different agendas occupied together. Audience was anyone with time to be together in public space. Structure was consensus-based organizing.

b. Many disparate agendas in the same space, even conflicting agendas, many different avenues of engagement, self-determined involvement, making space for all who wish to be involved.

c. Consensus-based organizing for everything, intentionally maintained vagueness. We want to create something with a more efficient organizational structure and clearly defined messaging.

2.

The Women's Center for Creative Work is a place where resources can be shared amongst like-minded feminists and preferences those not centered in the white supremacist, heteronormative, capitalist patriarchy. Ideally, there is a reciprocal ecosystem around money and labor within the organization that serves those involved. It is a shared frame of reference where people can meet and come together across differences. We make space for those who want to be involved and offer many avenues for participation and engagement.

The WCCW welcomes feminists of all genders.We have an ever-evolving format which is based on community feedback, and we value organizational efficiency and clarity in our communications.

Exercise 2. Resources

Money is (obviously) an important resource. How your project is funded is a huge concern (See Non–Profit or Not? Flowchart on p.80). However, there are other resources that, when combined, can be just as powerful as cold, hard cash. We have defined four key resources that are vital to the survival of any project/organization/practice, as these are the things you will need to utilize when you run into roadblocks. All four resources do not have to be present at the beginning, or, for some projects, ever! Initially, we recommend having at least a little bit of two of the following resources, which will give you a good base to start with:

1. Community
   At the beginning, this consists of the relationships you already have.

2. Space
   This one is not necessary for all projects, especially if you are inspired by mobile, nomadic, or online models.

3. Time
   Your own time, others' time if they want to volunteer it, or if you can offer them another resource in return.

4. Money
   Well, yeah, this one makes everything easier. However, there are models of organizations, like Trade School LA, which operate entirely without it!

The cool thing about these resources is that they build toward each other. Say you have access to a community that is willing to volunteer time in exchange for engaging with each other around your project. Your resource of community thus comes to offer you the resource of time. Then, with the resources of community and time, you can ask your volunteers to tap into their own communities and reach out to see about using spaces in exchange for community goodwill, an opportunity to participate, volunteer labor, cool programming, etc. Soon you will find you have three out of four primary resources and are well on your way to creating a sustainable project/organization/practice!

Take stock of which of the four resources you have today by answering the questions on the following page.

1. Community
   –Who are your collaborators and friends?
   –Who can you ask for advice? For help?
   –Whose opinion would helpful at this point in time?

2. Space
   –Does your project require space, or is it mobile/nomadic/online, etc.?
   –If so, who could you ask to use their space?
   –What public or personal spaces do you have access to?

3. Time
   –How much time do you have personally to invest in this project?
   –Who can you ask to volunteer their time?

4. Money
   –Does your project require money?
   –If so, do you personally have money to put toward your project?
   –Can you ask for a small amount of money from each member of a large group (e.g. crowdfunding)?
   –Can you ask for a large amount of money from one or two sources (e.g. personal loan from a financial institution or family member, apply for grants, etc.)?

5. Write up a paragraph brainstorming how you could use the resources you have today to build up to the resources you don't currently have.

WCCW Answers to Exercise 2

1.
Our collaborators and friends are our personal contacts from the design & art communities of Los Angeles. These are relationships we have built over time working in our respective fields. We can ask more established women in our fields for advice and help. The opinions of others who have started small arts organizations will help us to be successful.

2.
Since a co-workspace is a central tenet of our project, we do require space. We can ask our friends in the art & design community if we can use their spaces. We have access to the public parks in our Los Angeles neighborhoods, as well as open land and our co-founder's home in the High Desert near Joshua Tree.

3.
We each have about twenty hours of time per week to donate to this project because we have freelance schedules.
We can also ask our community to volunteer time for specific tasks.

4.
Since we want to provide accessible low cost or donation based programming, our project does require money. We do not have any money personally to donate to the project, but we can crowd fund from our community and apply for grants, or host a fundraiser.

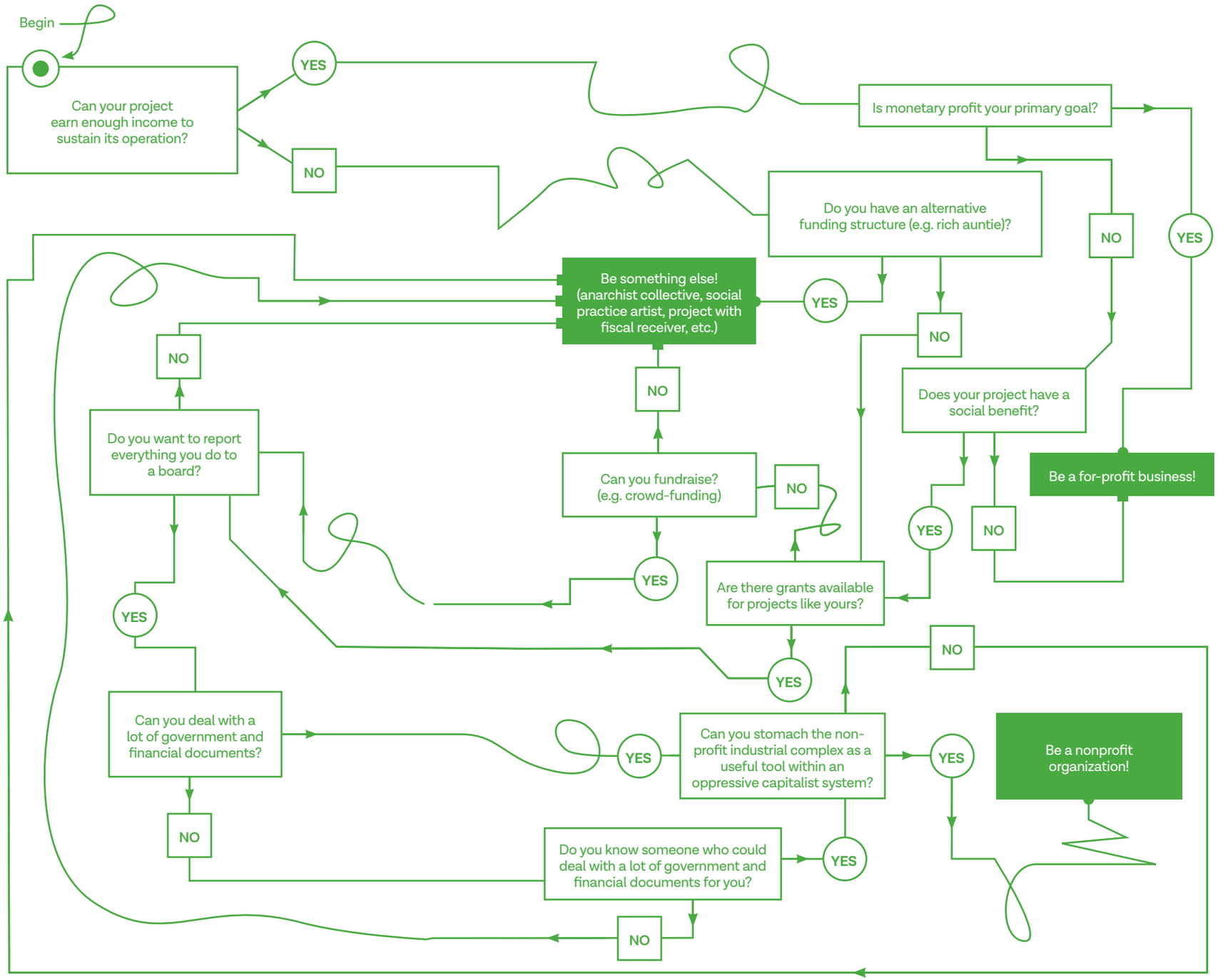
5.
Starting out, the WCCW had community and time resources. Our community was built through our first programs and our personal contacts, as well as the goodwill of more established women who we reached out to for advice.

We had time because we both had freelance careers with flexible schedules and no significant family commitments. With this time, we were able to apply for and receive a spART Grant for $10,000. Through our community, we could ask for small monthly donations to help sustain us. So, through community and time we were able to earn money. Once we had these three resources, we were able to rent a physical space and pay for upkeep. We are now an organization that has all four resources, although our strongest continues to be community.

Nonprofit or Not?

We struggled with the decision to be a nonprofit or not. We had heard horror stories of boards gone rogue, worried about the legal and financial accountability, and questioned the nonprofit industrial complex.[1] We considered other models, and for a while operated successfully using Pasadena Arts Council as our fiscal receiver. However, about six months after moving into our space, it became clear we needed to be legally and financially independent. A nonprofit was the thing that made the most sense to us in terms of creating a lasting and healthy organization. We used the considerations present in this flowchart to ultimately decide on this path, and hope it might be helpful for others, as well.

1. "The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex," by INCITE! Women of Color Against Violence, 2007



Exercise 3. Audience

1. Write down three categories of people who would be excited to engage with your project today (e.g., family, friends, co-workers).

2. Write down three categories of people who you'd like to be engaged with on your project but don't yet know how to reach (e.g. neighbors, influential people in your field, media, political representatives).

3. For each of the categories in number two, brainstorm two to three ways you could reach out to each of them, (e.g. going door to door with flyers, contacting folks through social media, asking a mutual acquaintance to connect you, providing materials in another language, etc.).

4. Brainstorm a few initiatives that could directly serve the folks in the categories from number two. Remember that building an audience takes time. Plan on these initiatives coming to fruition in at least one year's time. Write up a future forecast describing your project's audience outreach initiatives for this time next year.

WCCW Answers to Exercise 3

1.
Kate's friend from the California Institute of the Arts, Sarah's friends from the University of Southern California, professional connections from the art and design communities, such as Sarah's boss and Kate's clients.

2.
Our residential Elysian Valley neighbors, women over fifty, and social justice activists working on feminist issues.

3.
Neighbors
Offer bilingual materials & programming, attend neighborhood meetings, offer services for girls at local public school, host a neighborhood meet & greet.

Women over fifty
Invite them in to do programming that acknowledges their experience, show more images of older women in our communications.

Social Justice Activists
Attend meetings of organizations we want to connect with, offer resources for their projects, reach out and express interest/request meetings with leaders to brainstorm ways of supporting.

4.
In one year's time, the WCCW will host a neighborhood potluck for local families,a mentorship program that matches creatives over fifty with those at least ten years younger, and provide regular, free meeting space for at least two kindred social justice projects or organizations.

Exercise 4. Operations

We are defining operations as the resources needed to maintain your project, including all related resources (internet, support staff, etc.), and the physical location in which the primary labor of your project occurs. It's important to note that not all projects need permanent physical space, especially if you are inspired by mobile, nomadic, or online models. If your project does in fact necessitate a brick-and-mortar location and/or outside labor, it is helpful to do some visioning to define your path to attain such an operation.

1. Envision what your ideal workday would look like three years from now, when your project is in full swing. Write down the flow of one entire ideal workday.

2. Identify one aspect of your ideal workday that is similar to your reality now.

3. Identify one aspect of your ideal workday that, although you don't have it yet, is easily attainable with small adjustments. Identify these adjustments.

4. Identify one aspect of your ideal workday that you will need to build toward over time. What do you need to reach this goal?

5. Write up a rough plan to achieve the aspect from #3 within 3 months.

6. Write up a rough plan to achieve the aspect from #4 within three years.

WCCW Answers to Exercise 4

1.
We go to work at our office, arriving around eleven. We work on meaningful projects with female, trans and non-binary artists, designers, writers, and cultural institutions throughout Los Angeles. We are surrounded by interesting creatives working on their own projects in the shared workspace, including printing publications in our print lab. They talk to each other, and us, about their projects, building connections and networks. We are supported by a small and dedicated staff. It is full time paid work for both founders and our small staff; we are all official employees with proper benefits. In the evening, the workspace closes and a trustworthy staffer comes to help facilitate an interesting, free program that is fully attended. The program facilitator and staff are fully compensated for their time by our organization.

2.
We make our own schedules (so we can show up at eleven!), and we work on exciting projects with artists, designers, writers, etc.

3.
Opening a space for people to work. We need reliable internet, tables and chairs, and someone to be at the Center for regular hours each day.

4.
The two of us and all our staff are adequately compensated monetarily forour time. We need a yearly operating budget of about $500,000 to do this, in conjunction with our other financial obligations, like rent.

5.
We can have internet installed, ask our community for donations or tables and chairs, and we ourselves or a trustworthy volunteer can be at the space during regular hours every day.

6.
The WCCW will keep programming within our capacity and build slowly over time so we have a proven track record of success. This will attract support in the forms of collaborations, audience, funding, and recognition. Once we have a few examples of what we can do, we will ask for advice from people who have experience fundraising. Specifically, we will research and identify grants we're eligible for and apply to them; hold an annual membership drive that fundraises from our immediate community; hold an annual benefit that fundraises from a philanthropic community; and cultivate relationships with funders, both individual and foundational.

Exercise 5.
Elevator Pitch

Now you have defined your project's reference models, resources, audience, and ideal operation, and you are ready to start telling the world about it! We created this *Mad Libs* exercise to create an "elevator pitch" about your project.

This pitch can be used to describe your organization when reaching out to potential mentors, collaborators, supporters, and audience members.

The project is called _____.
(name)

It's inspired by _____,
(use exercise 1, answer 1a)

and _____, but differentiated in that _____

_____
(use exercise 1, answer 1c)

_____.

It's just getting started, but the goals are to _____,

_____,and _____.
(use exercise 1, answer 2)

Our key resources are _____
(use exercise 2, answer 5)

_____.

Our audience right now is _____
(use exercise 3, answer 1)

_____, and _____,

but our goal is to also work with _____

_____, and _____
(use exercise 3, answer 2)

in the near future.

Our operation is currently _____,
based in my living room, site specific, etc.

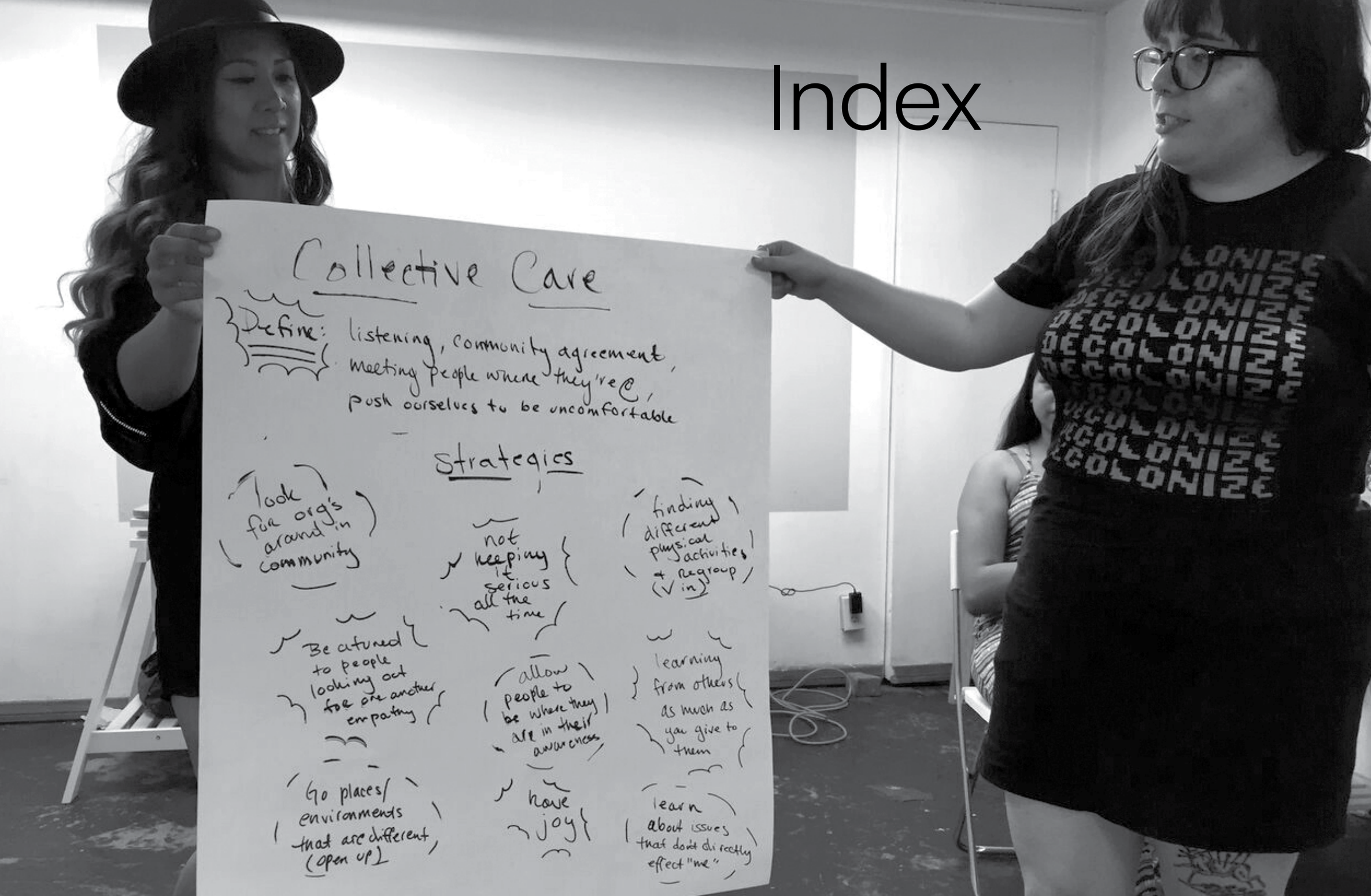
but we have goals to _____
use exercise 4, answer 4

_____ in three years' time.

We plan to reach these goals by _____
use exercise 4, answer 6

CATS
ENTERING SPACE

Index


Collective Care
Define: listening, community agreement, meeting people where they're @, push ourselves to be uncomfortable
Strategies
look for org's around in community
not keeping it serious all the time
finding different physical activities + Regroup in
Be attuned to people looking out for one another empathy
allow people to be where they are in their awareness
learning from others as much as you give to them
Go places/ environments that are different (open up)
have joy
learn about issues that don't directly effect "me"

Mission and Core Values

Mission

Founded in 2013, the Women's Center for Creative Work, or WCCW, is a nonprofit organization whose mission is to cultivate LA's feminist creative communities and practices.

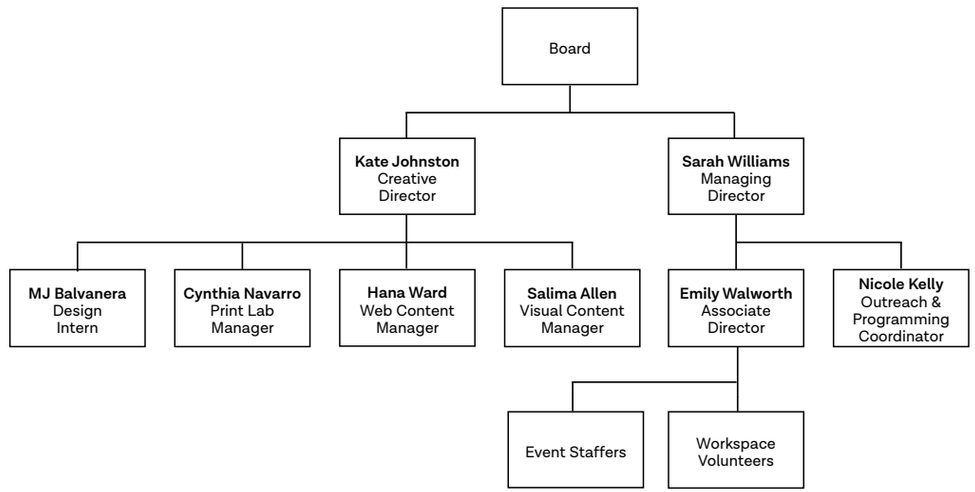
Combining a co-workspace on the LA River in Frogtown, project incubation facilities, residency programs, an engaged community network, and a full calendar of artistic & professional development programming, the WCCW advocates for feminist-led creative projects in Los Angeles.

Core Values

The Women's Center for Creative Work is a space where:

- Self-determination, respect, and care for oneself and others is maintained above all else
- We care for and respect the organization, its capacity, its facility, and its participants
- There is a radically expansive and intersectional understanding of feminism, who is a woman, and what is female experience
- There is a radically expansive understanding of creative practice
- Trans and cis women, femme and non-binary folks are in a place of preference, unqualified & unapologetically
- We cultivate a spirit of generosity and joy
- We honor our ever-expanding network as a valuable resource
- We advocate for feminism as an active and evolving practice

Staff, October 2017



Creative Director

- Alongside the managing director, oversees all other staff in organization, especially visual and web content managers, print lab manager, and design interns (communications team).
- Leads the collaborative efforts, with other staff members and the board, to build and sustain a clearly articulated and well run nonprofit organization that is thorough, relevant, and ever- evolving in service of its mission of cultivating LA's feminist creative communities and practices.

Staff Management

- Oversees and advises on the planning and execution of work for the visual and web content managers (communications team).
  - Oversees and advises on the planning and execution of work for the print lab manager.
  - With the managing director, oversees hiring and personnel concerns.
  - With the managing director and appropriate staff, creates and maintains administrative protocols for the operation of the organization.
  - As needed, oversees creation of tools for staff and volunteers to easily navigate the organization such as info booklets, flow charts, infographics, and directories.

Creative Direction

- Develops and maintains the public-facing visual components of the WCCW's identity, in all forms this may take.
- Oversees maintenance of the organization's identity throughout all digital touchstones, including website and email bulletins, Instagram, Facebook, etc.
- Oversees maintenance of the organization's identity throughout all analog touchstones, including on-site displays, graphics and signage, posters, broadsheets, books, 'zines, invitations, merchandise, exhibition graphics, etc.
- Maintains the organization's identity throughout all public-facing language and messaging such as communications, program themes and names, event copy, eblasts, etc.

Board

- Serve on the board of directors, attending four meetings annually and other events as necessary.
- With the managing director, liaises and prepares materials and reports for the board, by request and as needed for projects.
- With the managing director and the board, works to identify and build relationships with future board members, in line with goals of organizations and the board.

Funding / Fundraising

- With the managing director and appropriate staff, plans and executes annual benefit and membership drive, meeting budgeted goals.
- Oversees any other fundraising projects or programs, meeting budgeted goals.
- With the managing director and the board, manages relationships with individual funders, meeting budgeted goals

Institutional Memory and Transparency

- Ensures that the organizations' administrative protocols are published regularly, either on print or online, so that other organizations may benefit from them.
- Oversees the content management of public-facing platforms such as the website and information booklets to ensure information is accurate and complete.
- Oversees the collection and archiving of photographic program and event documentation.
- Oversees the collection and archiving of print and other analog media based program and event documentation.

Projects

- Oversees the public-facing visual components of contracted and granted projects, including but not limited to: identity, language and messaging, print and screen collateral, exhibition graphics, social media, etc.
- With the managing director, oversees the management and execution of internal projects beyond regular programming and services.
- Actively pursues opportunities to develop future projects and partnerships with cultural institutions and individual practitioners.

Resource Building

- Meets with practitioners in personal network in an effort to connect and maintain relationships with collaborative supporters, partners, allies, and other potential impactful relationships.

Managing Director

- Alongside the creative director, oversees all other staffers in organization, especially the programming & outreach coordinator and associate director (the logistics team)
- Leads the collaborative effort, with other staff members and the board, to build and sustain a legally operating and healthy nonprofit organization that is thorough, relevant, and ever-evolving in service of its mission of cultivating LA's feminist creative communities and practices.

Staff Management

- Oversees and advises on the planning and execution of work for the associate director and the programming and outreach coordinator positions.
- With the creative director, oversees hiring and personnel concerns.
- Develops and maintains legal and thorough systems of managing the onboarding and staff employment information and financial documents.

Business Management

- Oversees the completion of all legal and financial documents necessary to the ongoing operation of the organization, including but not limited to: insurance, contracts, invoicing, donation receipts, and government registration.
- Oversees accounting and reconciles with annual and monthly budgets, reporting to the board, creative director, and all other invested parties.
- Oversees annual tax preparation and submission
- Oversees production and approval of annual budget, with input from the board, the creative director, and other team members, as appropriate.
- Serves as primary point of contact for landlord and affiliates.

Board

- Serves on the board of directors, attending four meetings annually and other events, as necessary.
- With the creative director, liaises and prepares materials and reports for the board, by request and as needed for projects
- With the creative director and the board, works to identify and build relationships with future board members, in line with the goals of the organization and the board.

Funding / Fundraising

- With the creative director and appropriate staff, plans and executes annual benefit, meeting budgeted goals.
- Oversees any other fundraising projects or programs, meeting budgeted goals.
- With the creative director and the board, manages relationships with individual funders, meeting budgeted goals.
- Executes all legal and financial documents and reports, as related to foundation or individual funding.

Grant Writing

- Researches, creates, and maintains updated grant schedule.
- Develops and applies for grants as planned for annual fiscal year, based on budgeted and future goals and projects.
- Executes grant contracts and reports, as necessary.

Programming

- Contributes to and advises on overarching plan and implementation of programming at WCCW.
- Oversees staff management of programming and applicable systems.
- Reviews and assesses feedback with the programming & outreach coordinator and the associate director and oversees adjustments accordingly.
- Advises on the programming board members, duties, and commitments.

Projects

- Oversees the creative production and general planning, budgeting, and execution of contracted and granted projects.
- With the creative director, oversees the management and execution of internal projects beyond regular programming and services.
- Develops projects with artists/ creative producers for current and future projects according to opportunities.

Community Building

- Meets with people and attends events in an effort to connect and maintain relationships with collaborative partners, allies, supporters, and other potential impactful relationships.

Associate Director

Under direction of the managing director

- Membership management
- Member tracking
- Intaking new members into existing tracking systems
- Member communications
- Manage membership perks & programs, including members events and "network program"
- volunteer and event staffing management
- Hiring and training event staffers
- Monthly scheduling of staffing for programming
- Weekly communications and confirmations for programming
- Creates and maintains system for volunteers, including work-trade opportunities
- Weekdays answers info@wccw.us emails or dispatching to correct person
- Introduction to space to interested parties, tours of space
- Monthly team meetings (two hrs)
- Supports the programming & outreach coordinator
- Management of programming staffing
- Staffing at one event per month
- Sends check-in emails connecting programmers and staffers
- Tracks event sign-ups
- Sends advanced emails to people who signed up for programming
- Communicates parking to attendees via email or social media

- Sends feedback surveys after events
- Physical space management
- Keeps space clean and stocked

Outreach & Programming Coordinator

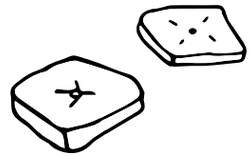
Under direction of the managing director

- Assists in coordinating and launching new programming board
- Assists in coordinating and executing WCCW Community Survey to Elysian Valley community, feminist/social justice organizers in LA, and creative practitioners in LA
- Aids in creation and/or re-configuration of WCCW programming, resources, and space-use based on feedback from survey.
- Ongoing management of WCCW outreach and programming efforts
- Ongoing facilitation of programming board
- Oversees WCCW programming protocol
- Attendance at external community events (neighborhood council, kindred organizations, etc), and WCCW events (one to two times per month)
- Some English to Spanish translation of content surrounding programming

Print Lab Manager

Under direction of the creative director

- Maintains print lab, including acquisition of needed furniture and equipment
- Holds office hours, six hours per week
- Executes in-house WCCW print projects
- Trains WCCW members and staff on print lab facilities
- Assists WCCW members with print jobs, including print-ready production and finishing
- Maintains stock of print lab and office printers: paper, ink, toner, etc.
- Facilitates acquisition and de-acquisition of print studio equipment
- Keeps print lab tidy and organized
- Answers emails weekly regarding the print studio
- Teaches one risograph workshop per quarter for up to six attendees (additional pay: 75% of class revenue, $15 per hour minimum)
- Contracts with non-members for outside printing jobs (additional pay: 75% commission, e.g. $15 per hour)



Visual Content Manager

Under direction of the creative director

- Daily Instagram posts
- Daily responding to comments on Instagram
- Daily responding to Facebook comments and questions
- Weekday email/phone availability (ten-twenty minutes)
- Weekly social media strategy/ planning
- Monthly Facebook events
- Monthly Google calendar events
- Creates suite of images/icons for quarterly programming, upload to Dropbox
- Takes photos as needed for campaigns, merchandise, & special projects
- Designs site-specific installations for events and in-house displays
- Attends two team meetings per month (two hrs)
- Four times yearly creates and executes specific Instagram campaigns (e.g. meet our team members, membership drive, etc.)
- Ongoing image archiving
- Some event availability, approximately one per month
- Flexibility to work more hours some weeks than others
- Assists in various administrative tasks, as needed

Web Content Manager

Under direction of the creative director

- Creates monthly Mailchimp newsletter bulletin according to WCCW template
- Creates Mailchimp email blasts for various announcements
- Creates new event posts for Wordpress website (using icons chosen by the content manager), with paypal buttons, as necessary
- Updates past event posts on website with archival images, changing to archival posts
- Occasional assistance with in-house design collateral (e.g. broadsheets, flyers, support on larger publications)
- Occasional pre-press production assistance
- Attends two team meetings per month (two hrs)
- Assists in various administrative tasks, as needed

Committees and Hosts

We are constantly iterating configurations of our staff and volunteers as we adjust to the ever-evolving needs of our organization. Listed throughout some of our protocols, you will find a few mentions of “committees” and “hosts.” These are positions that we tried and eventually moved away from in our first two years of operation. We felt it was important to include them here as our process of trying them out was very helpful. Both of these positions played a major role in how we came to think about dividing the labor of running the space and organization.

Committees

When we first started, the amount of help we needed felt like an impenetrable void. We were working so fast and so much, it was hard to know how to articulate what we even needed help with. Dawn Finley, one of the co-directors of the Feminist LIbrary on Wheels, proposed we help tackle this by adopting a committee structure inspired by Quaker organizing. She helped us identify five areas of the organization where we needed help: Programming, Community Care, Networking, Ground & Maintenance, and Fundraising. The idea was that the work corresponding to these areas could be handled by five committees. The members would take on collective involvement and ownership of their specific fields, lead by a committee chair who would work directly with us. Although we launched the program to great community enthusiasm, the initiative never seemed to fully get off the ground. Although several of the committees helped to execute a few projects and programs relating to their fields, we found that we still needed to provide oversight and organization on all committee programs, which created more administrative work for us, rather than lightening the load. One committee in particular, fundraising, never got off the ground at all, even after we changed the name to Funding and Manifestation.

Although each committee was different, we saw that the initiative was not successful for a few reasons. The first was our inability to effectively hand-off projects. At the beginning, many ways of doing things lived only in our minds, and it felt like more work to train someone how to do something than to just do it ourselves. This point most likely ties to the second reason the committee initiative was not successful: there was ultimately a lack of interest or commitment from participants. Maybe the participants felt they could not take ownership of projects because we had a specific way of doing them, or were not compelled to engage too deeply because they were working on a volunteer basis and had their own busy lives. Over time, we were able to raise the funding to hire a compensated staff, and all of the initial committee responsibilities became absorbed by them, with the notable exception of the programming committee.

The programming committee was always the most active committee, and continued to meet until we began the Rethinking: Initiative. Perhaps this is because Programming has the most creative control of the five fields. When people are volunteering their time it’s hard to ask them to think about something they may not be inherently interested in, like fundraising, even though it is something important we have to do as an organization.

Out of all the proposed committee tasks, it was important to us that our programming decisions be weighed in on by those not on WCCW staff, so we were very active in making sure this committee stayed active.

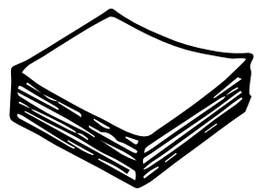
These are still areas from which we seek community involvement and work to collectivize, but now this work takes different forms. An awesome volunteer system was put into place by our associate director that allows people to opt in for one task, or ongoing projects that transcend these categories. People can pick what they want to do, working together (or with others), as they have the time and interest to contribute. Through our Rethinking: Initiative, we are putting together a programming board that will be a more committed version of the programming committee, and hired someone on staff who is working with members and the community at large on net working and outreach efforts. Conceptually, these committee themes are still important to us, but through our process we realized a one-size-fits-all approach to these areas of work just wasn't, well, working.

Hosts

The atmosphere in our physical space is of utmost importance to us, as our space is the physical manifestation of our core values (see p. 94). It is important to us as an organization that all who walk in the door, whether they are someone who works in the workspace every day, someone who follows us on Instagram and is coming to check out the space for the first time, or a delivery person, are treated with respect and generosity.

Accordingly, we created a host position to help us be accountable to our core values by sitting at the front desk and being available to all who enter during open hours at the workspace. The host position was compensated with a small stipend and our highest level of membership. Some months ago we encountered an unexpected drop in funding. This was right at the time when we were hoping to bring on our programming & outreach coordinator, and we needed the funds we had been using to pay the hosts for the new salary.

We resolved this challange by having each of our primary staff members take turns being host each day. The unexpected benefit of this new arrangement is that now the people running the space are actually front and center day-to-day, able to respond to more in-depth questions about the organization, and it allows people to put a face to the name they may see in emails or online.



Rethinking: Initiative

In the fall of 2017, we began a new initiative called Rethinking:. This meant that we put our normal programming protocol on hold while we considered our outreach and community. The initiative came out of a period of self-reflection after the election in fall 2016 and our responsive programming.

We began the process by drafting a letter to our board, and then brought on an outreach and programming coordinator to help with the process. See our initial letter to our board, and our new programming and outreach coordinator Nicole Kelly's letter to our community introducing the initiative below:

Dear WCCW Board,

With May 2017 marking two years in the Elysian Valley space of the Women's Center for Creative Work, we as WCCW directors, are revisioning the organization's mission, focus, and function. Having started out with just barely enough money to pay two months' rent, we relied heavily on a burgeoning community of friends, artists, and feminists who supported our young space with monthly memberships ranging from $7-30 dollars.

Throughout these two years, we have been happily overwhelmed by the interest, support, and investment we've received from tens of thousands of people who host or attend programs, work or volunteer here, or support us financially. With two years under our belts, and a more nuanced understanding of what running a small, community-centered, nonprofit really means, we are excited to enter into a new phase of the organization—one that aims to reassess and reorganize the terms by which we exist within our local arts and social justice communities, as well as in our Elysian Valley neighborhood.

We are doubling down on our investment to listening and being accountable to the communities in which we live and work, and endeavoring to offer more breadth, opportunities, and material resources to a wider audience. We want to hone the WCCW as a space where learning, organizing, creating, working, conversing, and collaborating towards a more equitable neighborhood, movement, and city can happen in real life.

We have begun this process by hiring an outreach and programming coordinator who will steward an information-gathering initiative to assess the needs and desires of the communities with which we most closely align and

endeavor to work within: Elysian Valley residents; feminist and social justice organizers; and female, trans and nonbinary creative practitioners in LA. A survey polling these sometimes disparate, sometimes overlapping communities, will be available in print and online, with details published on the WCCW's website.

One of the most significant changes stemming from this initiative will be to modify the WCCW's programming format. Until now, the WCCW's programming has been generated via a quarterly open call that is then reviewed by a programming committee. The intention of this method was to avoid a singular curatorial voice, and to eliminate unnecessary hierarchy and nepotism that can often occur in programmed space. While our previous programming method has produced a near nightly line-up of interesting, diverse, and exciting events, we are now committed to reorganizing in an effort to deconstruct infrastructural hierarchies, offer even more transparency, and cultivate a more multi-use, collaborative, and accountable space.

Starting in the fall of 2017, it is our goal to bring together a programming board, facilitated by the outreach and programming coordinator, that meets monthly to review programming proposals. This group will also be deputized to present or bring in programming led by themselves or others. The individuals in this group will rotate annually, but will always represent at least one Elysian Valley resident, someone working on a urgent social justice issue, a creative practitioner, someone from the trans/queer community, an experienced cultural programmer, a WCCW member, and someone from our board. Within these broad categories we are interested in having many other intersections across race, class, sexuality, and background. The members of the group will each select their predecessor at the end of their term, creating a network and genealogy of partners. The programming board will use the data collected by the information-gathering initiative to determine what programming and space use is most urgent.

As always, we welcome feedback from invested parties, but especially as we enter this new stage. Please don't hesitate to send questions, comments, concerns, or other things you'd like to see happen here.

Kate Johnston & Sarah Williams, May 2017

Dear WCCW Community,

One I'm Nicole, the new *programming & outreach coordinator* at the WCCW! I'm also a writer, a host of *bitchface* (a podcast about gender, art, feminism, and other obsessions), and a member of Intersectionality NOW, a Women's Center programming resident during spring 2017.

As brand new residents (back in February) INOW had a few specific goals in mind. Not only did we hope to engage new and experienced feminists in the critical framework known as intersectionality, we also wanted to respond to some patterns we had observed as disparate feminist groups in LA attempted to coalesce in the wake of the last election.

As residents, we knew it was important to de-center whiteness and cisness at our events. We wanted our feminism to be more black and brown, more queer, and more suspicious of capitalism. We asked: How do we bring more people in, how do we accommodate a multitude of lived experiences? How do we build meaningful, long-lasting coalitions? How do we model solidarity? With the support of the Women's Center for Creative Work—who provided a work and events space for four months and made it possible for us to pay all of our collaborators—we hosted ten events aimed at delving into those questions. In part, my new role as programming & outreach coordinator is a continuation of that project.

I see a lot of overlap between my personal goals and the WCCW goals that were shared with us during that time: to help grant opportunities reach more communities and a more diverse range of artists; to have membership and programming more reflective of the surrounding neighborhood and the city as a whole; and to create a community space where a variety of perspectives and experiences are in constant collaboration and dialogue, both artistically and politically.

I was drawn to the WCCW because of its potential to be that space, and the process that we're beginning in this next phase at the Center — to be even more inclusive, more accountable, more proactive, more transparent, more strategic about how we share our access to material resources — are our first efforts towards meeting those goals.

This process is open and collaborative! And we hope you'll be a part of it. Please be in touch with any questions, suggestions, comments, or big ideas, and join us for our monthly community meetings starting in September.

You can follow our thoughts and progress on our website at womenscenterforcreativework.com/rethinking.

Teamwork makes a dream work!
Nicole
Programming & Outreach Coordinator
September 2017

Acknowledgements

This book has been almost a year in the making. Although we felt it was important to create a physical, exportable model of our organization for other folks to use as a guide, printing was an expense that we could not afford during our first few years of operation. However, directly following the presidential election in the Fall of 2016, we felt an even greater urgency to share resources in this newly troubling time. Thankfully, we received more personal donations than expected at our annual benefit that season and were able to reserve a portion for the design and printing of this publication.

While we now had the money resource, we still needed to create a time resource. We already had so much on our plates with running the day-to-day operations of the WCCW that we were only able to work on this project in fits and spurts. That was, until the fall of 2017, when an auspicious donation allowed us to take over a portion of one of our subleased spaces at the center. Kate was then able to move in to this more private space for a few months and block off the time and head space necessary to burrow in and complete the content management and design of the book. This project helped us consolidate all of our administrative ideas into one place, and we are eternally grateful to now have this publication as a resource. Of course, we could never have done this alone, and wish to thank the following amazing humans for all of their time and support.

The contributing writers Courtney Fink, Melissa Lo, Irene Tsatsos, and Dori Tunstall were of primary importance to shaping the content and scope of this publication. We thank them with the utmost gratitude.

Meg Whiteford stepped in to provide a steady and compassionate hand in editing the content; Margaret Anderson provided design support for the infographics; MJ Balvanera helped out as assistant designer; Hana Ward created the illustrations; and Salima Allen lent photo curation assistance.

We thank Gilda Davidian for her photography assistance on this and many other projects throughout the brief history of the WCCW.

We are infinitely grateful to our wonderful staff, Salima Allen, Nicole Kelly, Cynthia Navarro, Emily Walworth, and Hana Ward, for being their amazing selves along this path and lending their incredible skills, brains, and talents to this book and the WCCW every day. Thank you for helping us brainstorm these protocols together, and helping this publication come into existence in all ways tangible and intangible.

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We feel incredibly fortunate to be supported by such wonderful humans.

Authors

Kate Johnston is the producer and distributor of the public communications of the WCCW. She believes that typography is Step One in a system of care. To communicate pertinent information clearly and comfortably is her form of activism. She organizes systems, corrals content, develops names and themes for events and programs, and creates the Center's visual language and graphic messaging. She started developing graphic languages for utopian collectives during her MFA candidacy in graphic design at the California Institute of the Arts and hasn't stopped since. She holds a BA in Classics from Pitzer College, runs a freelance design practice, teaches in the graphic design program at Otis College of Art and Design, and occasionally makes a magazine about pants.

Sarah Williams uses her formidable processing power to keep WCCW's administration, programming, business dealings, and external projects running smoothly. Her passion for creating inclusive, malleable platforms for creatives of all stripes keeps her energized as she tackles the infinite library of spreadsheets it takes to run the organization. Sarah graduated from the Masters in Public Art Studies program at the University of Southern California and studied art history at The University of California, Santa Cruz. She has been a project manager at ForYourArt since 2007, serves on Arts for LA's Programming Advisory Committee, and co-founded the Art Book Review.

Contributors

Courtney Fink is an arts organizer and curator based in Los Angeles, CA. She is the director and co-founder of Common Field, a national network of experimental visual arts organizations. From 2002-2015, she was the executive director of Southern Exposure in San Francisco. She serves on the board of directors of the Andy Warhol Foundation for the Visual Arts and the Seed Fund, and has held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York. For nearly twenty-five years, Courtney has been dedicated to developing the capacity of artists and the artist-centered systems that support them.

Melissa Lo is a historian of early modern science, medicine, and visual culture. She is finishing a book about the pictures with which Descartes transformed 17th century natural philosophy. She has published articles in the Journal of the History of Ideas, Thresholds, FlashArt, and LA Weekly. Her research has received funding from the Fulbright Program, the Andrew W. Mellon Foundation, and the Council on Library and Information Research. She is a founding faculty member of Cedars-Sinai Medical Center's Program in History and Philosophy of Medicine and teaches as a liberal arts instructor at the Southern California Institute of Architecture.

With a background as a visual artist, Irene Tsatsos' curatorial practice is oriented toward artistic collaboration and production. She is currently the Gallery Director/ Chief Curator at the Armory Center for the Arts in Pasadena, CA. Previously, she was the executive director of Los Angeles Contemporary Exhibitions (LACE) and worked at the Whitney Museum of American Art in New York, where she coordinated the 1997 Whitney Biennial. Tsatsos has also been an independent curator and writer, collaborating with individual artists and institutions such as The Getty, the Annenberg Foundation, and The Fowler Museum at UCLA. She holds an MA from The California Institute of the Arts and a BFA from School of the Art Institute of Chicago.

Elizabeth (Dori) Tunstall is a design anthropologist, researcher, academic leader, writer, and educator. She is Dean of Faculty of Design at Ontario College of Art and Design in Toronto, Canada and is the first black dean of a design program in the world. Tunstall holds a PhD and an MA in anthropology from Stanford University and a BA in anthropology from Bryn Mawr College. She is interested in human values and design as a manifestation of those values. Tunstall observes that design translates values into tangible experiences, and asks others to consider carefully their own values.

Photo Captions & Credits

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Participants at *A Women's Dinner in the City,* LA State Historic Park, November 16, 2013.
Photo by Gilda Davidian.

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Photo by Kate Johnston.

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Photo by Kate Johnston.

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Photo by Gilda Davidian.

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Photo by Harpreet Kaur.

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Photo by Audrey Chan.

Inside Back Cover
Kate Johnston and Sarah Williams reviewing the hand-drawn protocol documents, February 2017.
Photo by Gilda Davidian.

A Feminist Organization's Handbook:
Our Administrative Protocols, etc.

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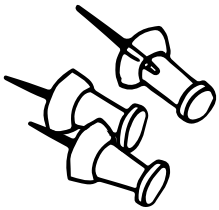
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