

Flint Youth Theatre Logic Model

CONDITIONS:

1. Incidents of guns and weapons in schools are frequent in Flint.
2. New concealed weapon legislation has been passed by the legislature in Lansing.
3. Michigan has a large number of hunters and NRA members.
4. Flint has a high proportion of single parent families and children on free and reduced price lunch.
5. The city schools are 77% African American.
6. Gun violence is viewed as a city problem.
7. There is a fragmentation of efforts to address and reduce violence.
8. Flint Youth Theatre (FYT) has developed a unique aesthetic for creating plays that focus on social issues. It is image-driven, non-linear and non-literal.
9. FYT has developed multiple ways of gathering community input into the creation of a theater piece.

ACTIVITIES	IMMEDIATE OUTCOME (Change in Learning or Knowledge)	LONG-TERM OUTCOME (Change in Attitude or Behavior)	IMPACT
THE PLAY			
Conduct 12 Process Drama* sessions for 250 students and adults	Participant awareness of consequences of and responsibility for violence	Individuals' responsibilities to address violence is strengthened	Violence is addressed & reduced
*a form of experiential improvisation and role play	Participants learn from and about each other	Participants have increased sense of self-efficacy to reduce violence	Process Drama technique is recognized and accepted in community
Playwright attends and participates in process drama sessions	Playwright gains knowledge about community attitudes and feelings about violence, loss	FYT's methods of gathering community input for creation of theatre are increased	
Create script incorporating community input	Play goes into production Process Drama is an effective means of community-based script development	Audience response is heightened by community input in creative process	Audiences are provoked and inspired by FYT image-based aesthetic
Invite students in Process Drama sessions to auditions	Students experience a deeply meaningful drama process	Students believe they can create and implement meaningful drama	
Train FYT artists in Process Drama FYT artists conduct Process Drama sessions after performances for classrooms that request it	FYT artists, teachers, and students understand continuum relationship between process and product	FYT artists value Process Drama as a new method of creating community based work	FYT's contribution to the field is the critical examination of Process Drama as a tool for playwrights

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Do 18 school and 9 public performances	2,500 people will see the show People have a new perspective on school violence	People view live theater as a powerful way to internalize an issue People recognize role of social/cultural influences on violent activity (i.e., reverence for guns, "lost" children)	People seek to create/attend more arts experiences about social issues People strive to reduce these influences (i.e., gun legislation, after school programs for kids, etc.)
STUDY CIRCLES			
Recruit community people to join a Study Circle on violence	People learn causes and consequences of violence	People recognize own role in and responsibility for community norms and values	Violence is addressed and reduced
Train facilitators for Study Circles using a Study Circles trainer	Agency and community people learn Study Circle methods for outcome-oriented discussion	Agency and community people use Study Circle methods for other projects People believe they do have a voice	Facilitated dialogue (like Study Circles) becomes a regular way to confront a tough topic. People feel empowered and heard
Trained facilitators guide the Study Circles	People feel comfortable participating	Study Circles take some action related to violence in their school or neighborhood	Violence is addressed and reduced through a variety of grassroots efforts growing out of increased knowledge
Study Circles meet five times to discuss violence and community responsibility	Participant awareness on causes and consequences of violence is increased	Internalization occurs—the journey from the brain to the heart People are open to views which are different from their own	Participants understand the role live theatre can play in animating an issue Public capital is increased as people feel part of a larger effort
Study Circles attend a performance all together, followed by a discussion	Dialogue is animated because of the shared experience of the performance Cross dialogue between the Study Circles occurs People hear new opinions and perspectives		
UM-F COMMUNITY CONVERSATION			
University plans and hosts an event which involves a noted journalist, local panelists, and members of the audience addressing school violence	Participants gain understanding of school violence as a complex phenomenon with multiple causes	Participants value the university as a community partner engaged in problem solving.	University seeks out future partnerships with arts organizations to further social causes.

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POST PERFORMANCE RESPONSE BY AUDIENCE			
Conduct three Talk Backs, one each week, after evening performances	Provide participants optional opportunity to decompress from emotional intensity of show Provide two-way sharing of interpretations and dialogue about the issue between participants and FYT artists FYT artists gauge how many people want/need to talk about the show immediately after seeing it	Participants feel supported and valued and their responses as audience members are heard	
Provide "Guest books" in the lobby for audience response as they leave	Audience can write anonymously about their impressions and feelings	FYT seeks alternatives to conventional Talk Backs	
Hold post performance Process Drama sessions for classrooms	Help students process the performance experience	Students feel sense of ownership in show they helped create	
Hold individual Study Circle sessions at the theatre after viewing	(See Study Circles, above)		
MINI-GRANT PROGRAM			
Schools, church groups, and individuals apply for funds to develop projects which extend the impact of the play. Many of these are arts-based.	Community groups take some positive action regarding school violence as a result of seeing the performance	Applicants/grantees take responsibility for foster education, involvement and understanding on this issue	Grantees understand the importance of follow up and partnerships to accomplish civic goals; grantees value the role of the arts in accomplishing civic goals
STUDENT CONFERENCE			
Conduct a one-day conference at the theater for students and teachers to explore the issues raised in the play through a variety of methods including art-making, speakers, and interaction	Teachers are aware of a variety of means and media, including artistic, with which problems and issues can be addressed and learning enlivened Students gain greater understanding or the issue due to conference format and multiple perspectives presented	Students find creative resources within themselves for the purpose of expressing private fears, opinions, and beliefs Students are more respectful of the ideas and opinions of others	School violence and threats of violence are reduced

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FIELD WRITING			
<p>Theater professor, critic, and researcher, Joan Lazarus, comes to Flint for 3 days to see show and interview artists and community participants. Lazarus writes three articles about the project: one for Christian Science Monitor; one for Stage of the Art, and one for TYA Today.</p> <p>American Theatre hires a writer to write about the ADI theater projects</p>	<p>The theater world and the general public become aware of a movement in some theatres toward community-based theatre projects that engender civic dialogue</p>	<p>Theaters debate the tension between art for arts sake and arts-based civic dialogue—how is it different for arts projects with a built in civic dialogue component?</p> <p>Lazarus writes about multiple critical responses: who is a critic? Whose perspective should be heard?</p>	<p>Professional theaters examine their role in and responsibility for arts-based civic dialogue</p> <p>Multiple critical response is addressed by the professional theatre field</p> <p>FYT is acknowledged and esteemed as a leader in arts-based civic dialogue</p> <p>Theater is a more valued member of the contemporary community</p>
PUBLIC TELEVISION DOCUMENTARY			
<p>Document the production...MY SOUL TO TAKE as well as related community events</p> <p>Produce a 30-minute documentary for public TV which examines a theater production's attempt to generate community partnerships and civic dialogue about school violence surrounding an original theater production</p>	<p>Understand scope and dimension of this project</p> <p>The viewing public understands the nature and scope of the project</p> <p>The viewing public gains access to a variety of opinions and viewpoints about school violence</p> <p>The viewing public is introduced to the notion the arts are a catalyst for civic dialogue about a community issue</p>	<p>Belief in the value of collaborative partnerships: the whole is greater than the sum of its parts</p> <p>The viewing public has a deeper awareness of the complexities of school violence and the lack of easy solutions</p>	<p>Public TV is a willing partner for future collaborations around community issues</p> <p>FYT is seen as a significant partner in illuminating community issues and in generating partnerships around dialogue and solutions</p> <p>Due to understanding of partners and scope of project, fragmentation of efforts in addressing violence is reduced</p> <p>Michigan Public television has a deeper view of its obligations to the community it serves and is more than a mere recorder of events</p>

Flint Youth Theatre Desired Outcomes

FYT creates a strong, compelling theater piece

- Process drama is an effective means of community-based script development
- Audiences are provoked and inspired by FYT's image-based aesthetic
- FYT new spaces are "characters" in the drama
- Experimental audience involvement techniques engage people intently
- Alternatives to usual "talk-backs" are discovered

Effectiveness of FYT's community partnerships is strengthened

- They take ownership of their pieces, FYT doesn't run everything
- They seek out the theater for future projects
- Through Animating Democracy the theater can provide resources and training which assists them in being effective
- Fragmentation of multiple community efforts is addressed and reduced

Dialogue about the issue of school safety is productive

- Not the same cast of characters
- Multiple perspectives are heard
- Multiple approaches are tried
- Dialogue has a fresh slant, not simply a rehash of old topics
- Action occurs as a result of dialogue (Demonstrations? Letter writing campaign? Gun buy-back initiative? Pressure on city council to clean up abandoned houses?)
- Civic capital (peoples' feelings of connectedness to one another) is increased

FYT is a leader in this field in arts-based civic dialogue

- FYT's capacity to do this work is increased
- FYT artists value the work, don't see it as a burden or tail wagging the dog
- Funders are attracted to this work
- Hosts conferences in arts-based civic dialogue
- Publishes articles in arts-based civic dialogue Disseminates to entire field of TYA (Theatre for Young Audiences)