

Curriculum and Educational Materials



Empowering Women

Artisan Cooperatives That Transform Communities



Exhibition Overview

One Moroccan artist teaches a village of women to read. An embroiderer from India takes out her first loan. A Hutu woman from war-torn Rwanda works with a Tutsi to make “peace” baskets. And a soup kitchen for AIDS orphans delivers meals because of a folk art cooperative’s success in Swaziland. From Africa to Asia to the Americas, female artisans are creating grassroots cooperatives to reach new markets, raise living standards, and transform lives. *Empowering Women* explores the work of ten such enterprises in ten countries.

Each has a different motivation: preserving a dying heritage, sustaining the environment, providing a safe haven from violence. Art binds them, but the market drives them. Cooperatives help women survive. They work collaboratively to create products, develop distribution networks, and decide how to distribute or invest revenues. Each cooperative has earned a spot in the coveted Santa Fe International Folk Art Market for 2010. Getting to an international market of this caliber takes hard work, but the rewards change entire communities, one village at a time.

In recognition of the great impact of cooperatives in meeting the practical and strategic needs of communities, the United Nations has proclaimed 2012 as the International Year of Cooperatives. As you marvel at the beauty of these folk art objects, take a moment to explore the inspiring stories behind them. Each one represents the transformative power of women working together to provide for their families, educate their children, steward their environment, promote equality, and give back to their communities.

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SWAZILAND: PHEZ’KWEMKHONO BOMAKE-NCHEKA COOPERATIVE



Feeling Each Other’s

Pains “There’s a saying in our country that men don’t make homesteads, women do,” says Nurse Thembeni Mdluli, a basket weaver from Swaziland who formed a women’s

cooperative in her village. Today more than 50 local women work together to earn money for their families and to provide support for the community’s many AIDS orphans. The name of their cooperative, “Phez’kwemkhono,” is a Swazi call from woman to woman to say, “We are the rock that doesn’t collect dust, that shouldn’t collect dust; keep moving.”

Cooperative profits have transformed the lives of hundreds of AIDS orphans in the village by funding education, clothing, a soup kitchen, medicine, and home and hospital services. Nurse marvels at the changes that have been made possible by the work of the cooperative. “Basket weaving has given us a voice in our community. We are now able to fight the impact of the HIV pandemic, one orphan at a time!”

Exhibition Overview

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SOUTH AFRICA: MAPULA EMBROIDERY PROJECT



Let's Talk About This!

"I want people to understand about AIDS. You can't get AIDS if you touch, hug, kiss, hold hands with someone who is infected." These are the words of Nkosi Johnson,

an 11-year-old South African boy who lived with — and died from — HIV/AIDS. Maria Rengane, the founder of the Mapula (Mother of Rain) Embroidery Project in South Africa, embroiders Nkosi's words on all of her AIDS quilts to remind her community and the world that "you must not be ashamed of speak out telling the community! When you keep quiet you sign your own death warrant."

With embroidery, Maria and the other members of the collective call attention to the joys and hardships of their homeland. The women embroider daily life scenes as well as current issues impacting their community such as the World Cup, local crime, AIDS, and unemployment. "Even if I had a million rand, I would not stop doing this work," says Maria. "I would like to spend all of the years of my life helping communities to do things like this project for themselves. This is how you build a strong successful nation."

NEPAL: JANAKPUR WOMEN'S DEVELOPMENT CENTER



A Foreigner in the Village

When Claire Burkert, a New England college graduate, came to the Nepalese lowlands in 1989, she had no idea how her life, or the lives of the women artisans she

so admired, would be changed forever. The women of the Maithili culture were renowned for painting designs on the mud walls of their village homes for weddings, naming ceremonies, festivals, and other occasions. Claire thought

that if the women painted their beautiful, spontaneous images onto handmade paper, they could be sold to an outside market, and increase the socio-economic status of the artisans.

Manjula Devi Thakur, one of the first artists with whom Claire worked, reflects on how her life changed. "Now I can buy milk, pens and books, and pay the tuition for my children. I'm strong now. I can move ahead." Today, more than 40 women of all ages and castes travel daily to the Janakpur Center where they work and eat together. "When I go outside sometimes people still criticize me," Manjula says. "But I know if they don't understand my life today, they'll understand it tomorrow."

LAO PDR: OCK POP TOK



East Meets West A decade ago, two 20-something women — a London fashion photographer and the daughter of a master-weaver from the Mekong region of Lao Peoples Democratic Republic — came

together to form the cooperative Ock Pop Tok — which means "East Meets West." Featuring exquisite silk and cotton weavings, this 21st century cooperative is as likely to sell wall hangings inspired by Mark Rothko as the traditional skirts woven with Laotian motifs. In 10 years, Ock Pop Tok has grown from a one-room weaving studio for local weavers to an internationally recognized heritage destination, gallery, retreat center, and women's weaving collaborative for over 200 artisans in three provinces and seven villages.

But can cultural heritage and the modern global marketplace co-exist? Joanna Smith, co-founder of the cooperative, is sure of it. "A healthy culture is a dynamic one," Smith recently told an international newspaper, "and while respecting design tradition, we recognize that it, too, is constantly evolving. It reflects a living culture, rather than being the static mirror of history."

Exhibition Overview

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INDIA: SELF-EMPLOYED WOMEN'S ASSOCIATION TRADE FACILITATION CENTER



Earning a Livelihood from Home While some cooperatives are scaled to individual villages and rural communities, the Self-Employed Women's Association (SEWA) Trade Facilitation Center includes over 3,500

artisan shareholders in 80 villages in India's western state of Gujarat. The women—all skilled home-based embroidery and textile artisans—are the producers, managers, and owners of their collective livelihood. The women are involved in every phase of the business—including micro-financing, management training, social security, health, and child care services, product development, pricing, and quality control.

For mirror embroiderer Kakuben Jivan Ranmal, this means earning a secure living while staying with her children. "I used to wander or migrate in search of work, keeping my very small children back at home. I was not able to think about my future, but today I feel most secured under the roof of my own house."

PERU: CENTRO DE TEXTILES TRADICIONALES DEL CUSCO

My Grandmother's Spirit is in the Textile Hand-woven textiles in the Peruvian Andes are an important social and ethnic marker and a significant part of the cultural heritage of the region. Each community uses a different combination of designs and colors to reflect a connection with the earth. Nilda Callañaupa Alvarez, founder and director of the Centro de Textiles Tradicionales del Cusco (CTTC), was born in Chinchero Village near Cuzco.



The granddaughter of a Quechuan master weaver, Nilda began spinning wool from sheep and alpaca at the age of six, and was weaving her first patterns by age seven.

With Nilda's vision, the CTTC was created in 2005 as a way to ensure the continuation of this vital cultural resource. Today, the CTTC works with more than 350 weavers and 250 children in nine regions in Peru. Each region supports its own cooperative structure with elected board members, product development, and education. As Nilda so eloquently remarks, "My goal was to keep alive the culture... It's something of a storytelling in those pieces."

BOLIVIA: CHEQUE OITEDIE COOPERATIVE



Fighting for the Life of the Plant Bolivia's Cheque Oitedie Cooperative is based on the efforts of a group of indigenous women to save a humble plant. The Ayoreo are a traditionally nomadic

community in Santa Cruz, Bolivia. Today, their only cash income is from the sale of bags woven from the fiber of a forest-dwelling bromeliad plant called *garabatá fino*. When they were forcibly relocated to sedentary homes more than 30 years ago, they found that the plant they were accustomed to weaving was almost non-existent.

Thankfully, Inés Hinojosa Ossio, Bolivia's most prominent ethno-botanist, began working with them to solve the problem. "When the Ayoreo community was moved to their reservation, there was a *garabatá fino* plant here, but it wasn't of the same quality as the ones in the forest where they lived before," Inés says. She worked with the community to develop new ways of cultivating a plant with similar properties. Today, the 45 women of the cooperative harvest the bromeliad as well as produce and market their hand-woven fiber bags to an international market.

Exhibition Overview

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MOROCCO: WOMEN'S BUTTON COOPERATIVE OF SEFROU



A Stepping Stone to Public Life An early and pioneering run for public office in 1997 was unsuccessful for Amina Yabis, a typical Moroccan Muslim housewife and mother of four boys. But it left her with a clear

realization: women needed first to have access to the cash economy in order to be successful in public life.

Amina vowed to help other women enter and impact the economic and political life of their community. Over the next few years, working in her hometown of Sefrou, Amina organized more than 400 women into a craft association called Golden Buttons. Golden Buttons marketed the hand-knotted buttons women had been making in their homes for generations. Economic success led to the formation in 2000 of the Women's Button Cooperative of Sefrou, a for-profit cooperative that was the first of its kind organized by women. In addition to the button-making venture, the cooperative now includes a training program for large floor loom weaving, a springboard for a literacy campaign for women, a women's leadership program, a natural dying workshop, and other opportunities for successful engagement in public life.

KENYA: UMOJA UASO WOMEN'S GROUP



A Safe Haven from Violence The beginning of the Umoja Uaso Women's Group in Kenya was not about art. It was about survival. Rebecca Lolosoli and 16 other homeless women founded the

village of Umoja Uaso in 1990 as a refuge for Samburu women who were victims of rape, beatings, forced marriage, and other violent domestic crimes. Umoja, which means "unity,"

is now a safe haven for women and girls fleeing abuse. It is also a training center for those seeking to promote human rights, economic empowerment, and the preservation of indigenous art and crafts.

The women of Umoja sell their tribe's elaborately beaded jewelry and crafts to provide for themselves and their children. With the profits from their arts, they have developed a system of resource sharing which includes a sickness and disability fund, a community center, and a school for local children. Today, Rebecca and other Umoja leaders inspire women throughout the nation through their workshops on such issues as the rights of the girl-child, female reproductive health and HIV/AIDS, violence prevention, and women's rights.

RWANDA: GAHAYA LINKS COOPERATIVE



Weaving for Peace In 100 days of explosive ethnic violence in 1994, Rwandan Hutus murdered some one million Tutsis and moderate Hutus, leaving hundreds of thousands of widows

and orphans. Neighbors killed neighbors; war rape was a systematic means of genocide. How could a nation possibly recover? Ephigenia Mukantabana lost 65 members of her family, but has forgiven her family's killer, who is now imprisoned. Healing began when Ephigenia worked side by side with the man's wife, Epiphania, as fellow members of a basket-weaving cooperative in their home village of South Province. From a humble beginning of about 20 women, the company has now grown to a network of over 4,000 weavers across the country, organized into 52 savings cooperatives.

Ephigenia credits her work teaching her art to both Hutus and Tutsis as the balm that restored her shattered life. "Art heals the hopeless soul," Ephigenia said. "And through interaction you reduce trauma. Weaving is hope for tomorrow."

Suggestions for Tours



This exhibition is ideal for self-guided tours for adults with clear and easily accessible label text, videos, and thematic content.

Student groups however, may benefit from a tour that includes some structured activities in addition to a self-guided option. Following are suggestions for tour stops, questions, and activities for different age groups.

Supporting materials in this curriculum packet include a lesson plan for teachers, a vocabulary list, questions for the films, and a bibliography of relevant articles, books, and web links that may be useful in helping you plan your tour.

SUGGESTIONS FOR DOCENTS

Adult Tours

Select three to four cooperatives to focus on so you can give your visitors a closer look at the history and creation of the cooperatives, their different challenges, and the ways in which they benefit their communities. At each of the pre-selected stops, first give your visitors time to watch a portion of the video and/or read the label text, view the handicrafts, and consider any questions they may have. Also share information with them on the particular craft/product that is produced by the coop and the design features and cultural traditions the product represents.

Suggestions for Tours

CONTINUED

SUGGESTIONS FOR TEACHERS

Tours for Grades K – 2

Before the tour, sit with your group and explain what a cooperative is (see vocabulary list for definition) and describe some coops that may exist in their community such as a food, garden, or housing cooperatives. Explain that they will be seeing pictures and movies about coops in other countries where women work together making beautiful folk art and other products they sell so they can support their families, educate their children, take care of their environment and give back to their communities. They will also see some of the folk art that the coops have made.

PERU: CENTRO DE TEXTILES

Give students time to watch part of the film and look at the weavings.

Nilda Callañaupa Alvarez, the granddaughter of a master Quechuan weaver started this coop because hand weaving is a very important part of her culture and she wanted to make sure this tradition would continue. She started weaving when she was just seven years old, and today thanks to her vision, many adults are still weaving and two hundred and fifty children in nine regions in Peru are learning to weave.

- Do you or anyone in your family do hand-work?
- What is an important tradition for your family, your school, your community?

SWAZILAND: PHEZ'KWEMKHONO BOMAKE-NCEKA COOPERATIVE

Look at the children in the picture — can you see what they are holding up in the air? They are holding up free toothbrushes that a leader of their cooperative brought back to them after she visited the US. These children are orphans that live in a special community cooperative in Swaziland started by Nurse Mdluli a basket weaver. More than fifty women in the coop weave and sell baskets to earn money for clothing, food, education and medicine for their families and the orphans.

- If you could make a coop to help people in your community — who would you help and why?
- What could you make or do to help support the coop?

NEPAL: JANAKPUR WOMEN'S DEVELOPMENT CENTER

Give students time to watch part of the film and look at the paintings. When Claire Burkert was traveling in Nepal as a young woman, she saw beautiful paintings in Maithili villages and got an idea. These paintings were usually done on the mud walls of homes for weddings, festivals, and special events. But Claire thought that if the women painted their pictures onto handmade paper, they could sell their paintings and buy things they needed for their families like milk, pens, and tuition for their children's schools. Today many women travel to the coop that Claire started so they can make and sell their paintings and give their families a better future.

CONCLUSION

Find a quiet place to gather students together and ask:

- Which coop was the most interesting to you and why?
- If you could learn to make one of the crafts produced by a coop which one would you choose?
- What did you learn about some of the people in the pictures and stories?

Suggestions for Tours

CONTINUED

Tours for Grades 3 – 6

BEFORE THE TOUR

Sit with your group and ask them if they know what a cooperative is or if they belong to a food, garden, or housing cooperative. Describe any coops or farmer markets that you may know of in their communities. Explain that they will be learning about coops in other countries where women work together making beautiful folk art and other products they sell so they can support their families, educate their children, take care of their environment and give back to their communities.

In addition to the stops suggested for grades K – 2, divide students into groups of three or four and have them look at different coops allowing time to watch the films. Regroup back into a large group and have each group report:

- Where is the coop, what did you learn about the environment there?
- Who started it and why?
- What type of art or craft does the coop make?
- How has the coop changed the lives of the people working there?

You can also assign groups of students to each of the three coops that have a film (Nepal, Peru, and Kenya) and have students use the Questions for the Films sheet to guide their reporting.

CONCLUSION

Find a quiet place to gather students together and ask:

- Which coops were the most interesting to you and why?
- If you could create your own cooperative in your school or neighborhood, what would it look like?
- What would be purpose of the coop, who could join it, and who it would it serve?
- What kind of service or product would the coop create?

Tours for Grades 7 – 12

PRE- AND POST-TOUR ACTIVITIES

- Before visiting the exhibit, view the DVD on the three coops; using the Questions for the Films sheet have a guided discussion on each coop.
- Have student groups further research one of the countries represented in the films: Nepal, Peru, or Kenya. Students can focus on the geography, history, economy, different ethnic groups, or artistic traditions in each country. Ask them to share how the information they learned impacts the coops featured in the film.
- Have students, individually or in groups, research coops in their neighborhood or city. Is there a gardening, housing, art coop, or farmers market nearby? What is the purpose of the coop? Who are the members? What are the benefits to the members and community?
- Ask students to brainstorm in groups: If you could create your own cooperative what would it look like? Have them describe the purpose of the coop; who can join it and who it serves; what service or product the coop would create; how coop members would work together; and what kind of leadership, guidelines, or rules the coop might have so members feel that they are treated fairly and have a voice in decision-making.

AT THE EXHIBIT

If you have not done a pre-tour activity, introduce the concept of a cooperative. Divide your group into 3 – 4 smaller groups and assign each group to a coop which has a film (Nepal, Peru, or Kenya). Allow time for them to view the video and then report back to larger group using the Questions for Films sheet as a guideline for their report.

Questions for the Films

These questions will help you and your students to conduct conversations about the content of the films. You may want to introduce the questions to your students before as well as after viewing each section.

NEPAL

What were the traditional gender roles for women before they became members of the Janakpur Center?

How did the Janakpur Center start?

How has the Center changed the lives of the women who work there?

On what surfaces did the Nepalese women traditionally paint?

How has their painting changed through their work with the Janakpur Center?

What are signs that the Janakpur Center is successful?

What else happens at the Center besides making crafts?

Think about the types of groups that you have been involved with?

What were the focus points, missions or reasons for each group? How were you affected by participating in a particular group?

PERU

What was happening in the weaving community in Chinchero and the Cuzco region of Peru in the 1970s?

How old is the Cuzco region weaving tradition?

What did Nilda Callañaupa do to revive the weaving tradition?

Has the Centro de Textiles Tradicionales (CTTC) been successful? How can you tell? What has been the impact on traditional dress?

Are there traditions in your cultural group that are being passed down from generation to generation? What are they? What are you passing down? What is being lost? How do you feel about what is being maintained and what is not and why?

KENYA

Who are the Samburu people? What other tribe are they closely related to?

How do the Samburu women use beads?

What do their necklaces represent?

What are some of the differences in gender roles in Samburu culture?

Why did Samburu women create the Village of Women, Umoja Uaso (Swahili for Unity)?

How did the village of Umoja Uaso improve the lives of the women who live there?

Were they completely successful in avoiding violence?

What do you think about the position of women in Samburu society and the creation of Umoja Uaso?

Have you ever been part of a group of people who have been systematically and/or repeatedly mistreated by another group? What have you or what has your group done as a response to mistreatment? How has that impacted you and the way you see the world?

Lesson: Weaving Together

INSPIRED BY THE CENTRO DE TEXTILES TRADICIONALES DEL CUSCO



STANDARDS

- National Social Studies Standards:
I, II, III, IV, V, VI
- National Geography Standards: 6
- National Visual Arts Standards:
1, 2, 3, 4, 5, 6, 7, 8

OBJECTIVES

- Students will learn how the CTTC in Peru works to maintain and continue the rich weaving traditions of Cuzco, Peru. (*Historical & Cultural Understanding*)
- Students will understand the processes of weaving and how the collective works to support its members and create woven products. (*Perceiving, Analyzing & Responding*)
- Students will work together to weave sample textiles. (*Creating & Performing*)

The Centro de Textiles Tradicionales del Cusco (CTTC) works with over 450 weavers and 250 children in nine communities. CTTC weavers are remarkable in the quality of textiles that they produce as well as their emphasis on traditional designs and techniques. The work of the center is not just to preserve and to study Peruvian textiles, their symbolism and significance, but also to assist families to create a larger market for their textiles and a new economy for their communities.

MATERIALS

Heavy cardboard pieces 8 × 10 inches or 6 × 8 inches (you can use shirt cardboard or cereal boxes) with 10 notches cut across two parallel edges and 2 notches cut on each side, warped with cotton warp thread, colored yarn pre-cut into 24 to 30 inch lengths, scissors. (To warp looms, catch one end of the warp thread in the two sides notches, then bring the thread to one of the upper corners of the loom and tightly wrap the thread around both sides of the cardboard, using the pre-cut notches. Catch the tail end in the remaining two side notches.)

MOTIVATION

Begin a discussion with the students about textiles. What are textiles? Where do we find them? Encourage the students to talk about how clothing says something about them, for example, the way that some people wear t-shirts, sweatshirts or hats with the logos of sports teams that they like. What are the clothes that people wear for special occasions like weddings, confirmation, bat and bar mitzvahs? Ask the students if they have clothing that they consider to be traditional, types of clothes that belong to specific ethnic group and/or clothes that have been passed down through generations. Can they describe it, or bring it in to class to share? Discuss the way that the CTTC has revived fabrication and the weaving of traditional dress in Cuzco, Peru. Talk about the way that the Cooperative works to support weavers with classes, workshops and intergenerational weaving. Introduce the concept of weaving as being a way to organize fibers so that they stay together to make fabric. Review the steps involved in weaving: shearing animals, washing, carding, dying and spinning wool, warping a loom and then actually weaving. Advanced students can explore different types of looms that are used to weave cloth. Have the students

Lesson: Weaving Together

CONTINUED

discuss how these activities can be divided among groups of people working together in a cooperative. Have students look at their clothing and see if they can determine how the cloth was made. Explain that they will be weaving their own “mini” cloth.

PROCEDURE

- Make sure each student has a loom and access to yarn. Retain the scissors for distribution later. Explain that the students will be weaving on one side of the loom only and count to insure that they are working with the side with ten warp strings.
- Have students select a few strands of yarn and thread the yarn over and under, sequentially, each warp thread. They can leave a little tail at the end and use the under/over pattern to secure it. When they get to the end of a row, instruct them to reverse the pattern in the next row, going over when they went under before. Continue the pattern until the yarn runs out and then they can add another color.
- Guide the students to weave with a tension that is not too tight by encouraging them to make a “hill” with their yarn as they weave and then pushing it down to meet the other strands.
- When the looms are almost full of weavings, gather the students to explain that they will be tying the warp threads to keep the weaving together, as well as make fringe. You can explain that the warp threads are like the bones of the weaving.
- Turn the looms on the back and have the students snip two adjacent warp threads at a time, in the middle of each thread. Turn the loom onto the right side (where the weaving is) and knot the warp threads twice, right next to the weaving. Continue cutting and tying pairs of warp threads (starting on one end of the loom and working their way across to the other side of the loom) until an entire edge is tied.
- Tie the other edge.
- Students can trim the fringe, but encourage them to cut some distance away from the knots so that they don’t untie.

EVALUATION

Arrange a display of the weavings. Have students discuss the colors and patterns that their classmates used.

Have the students write stories about their weavings from an imaginary perspective. Where have the weavings been? What have they witnessed? What stories do they have to tell?

Make a Human Loom: Using 8 pieces of rope made of any material, each approximately 12 feet long and 10 pieces of rope for the warp, or rope approximately 10 feet long from rags tied together, have 16 students (8 pairs) form parallel lines of ropes (warp) and hold the ropes taut by pulling from each end. Have 10 additional students weave the rag rope wefts over and under one at a time in accordance with the basic principles of weaving. Invite the students to repeat maneuvers until the entire weft has been woven into warp. Find a place to display this large weaving and have the students talk about the process.

EXTENSIONS AND CONNECTIONS

- Students can research the use of different fibers in textile production. Which fibers are animal, vegetal or synthetic? Have them report on their findings. (*Science*)
- Students can explore the way that looms are constructed and used. Where are back-strap, vertical and horizontal looms used? What is the relationship to culture and loom structure? Have students report on what they have discovered. (*Social Studies*)

Lesson: Beading for a Cause

INSPIRED BY THE UMOJA UASO WOMEN'S GROUP



STANDARDS

- National Social Studies Standards: I, II, III, IV, V, VI
- National Geography Standards: 6
- National Visual Arts Standards: 1, 2, 3, 4, 5, 6, 7, 8

OBJECTIVES

- Students will learn how beaded jewelry is important to Kenyan culture and particularly to the community of Umoja Uaso. (*Historical & Cultural Understanding*)
- Students will describe and discuss the beaded jewelry that Umoja Uaso creates, as well as their motivation for making it. (*Perceiving, Analyzing & Responding*)
- Students will explore social, economic, environmental and/or community issues that they may experience and/or are concerned with, as well as working in groups to come up with projects to create to raise awareness about those issues. (*Creating & Performing*)

Samburu people are from north central Kenya. They are related to — but distinct from the Maasai. Traditionally, Samburu herd cattle and also keep other types of livestock, such as camels, sheep and goats. Samburu people were named for their striking jewelry and face paint reminiscent of colorful butterflies. Necklaces are created and worn for numerous reasons: to indicate a person's age, social status and wealth, as well as for beauty and to accentuate purity. A young girl is decorated by her mother, beginning at age nine with a single necklace of vibrant beads, growing one strand at a time, until adulthood.

MATERIALS

Beads (purchased, or made by hand — rolling pieces of paper to construct beads, making them out of clay, drilling holes in wood, stones and shells are also options.) string, wire and/or thread, clasps, glue, containers, scissors, paper, regular & colored pencils, graph paper (as needed.)

MOTIVATION

Have a discussion with your students about social, economic and/or environmental issues they experience in their daily lives that they feel are important and would like to take some type of action about. Introduce the information about Umoja Uaso and the way that the women make and sell traditional beaded products to support their social work. Have the students discuss Samburu beaded collars and how they are used, in addition to how they are constructed and marketed. (Students can look up Umoja Uaso on the Internet and see how their web pages look and see their marketing techniques.) Have the students select the issues that they want to bring awareness to. Divide the student into small groups based on the issues they have chosen to address. Have the small groups discuss the ways that they can use beads to create jewelry, body ornamentation or functional objects to trade or sell as a way of promoting their social, economic, environmental or community issue or to promote a specific social group.

Lesson: Beading for a Cause

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PROCEDURE

- Students get in the small groups to discuss and sketch out their ideas for their projects. Some students may want to plan their project by sketching it out on blank or graph paper.
- Each group selects a variety of beads, string and/or wire and other materials that their project requires.
- Have them work in their small groups to create their projects.

EVALUATION

Have the students present each project and explain their motivation to the larger group. Set up a marketplace or trade show for students to exchange/sell/trade what they have made.

Create a display of the projects with labels which explain their motivations. Include newspaper clippings or other related printed materials when appropriate.

EXTENSIONS AND CONNECTIONS

- Have students conduct research on the traditional social structure of the Samburu and report back to the class on their findings. They can reflect on the similarities and differences between Samburu culture and their own cultures. (*Social Studies*)
- Students may want to research Rebecca Lolosoli. Why was she chosen to be one of the fifteen women who are change agents by Newsweek in 2011? Who are the other change agents, or women of power they are interested in researching? What are the similarities and differences between the women, their issues, cultural backgrounds, etc.? (*Social Studies, Women's Issues & Current Events*)
- Have students research beads and where they come from. How long have people been making beads? What are beads made of? How are they made? How are they used and traded? Students can write reports about their findings. Student can also write creative, imaginative pieces about the path a bead has taken, for example a short story or a poem on where a bead has traveled. (*History, Social Studies, Language Arts, Creative Writing*)

Lesson: Collective Painting

INSPIRED BY THE JANAKPUR WOMEN'S DEVELOPMENT CENTER



STANDARDS

- National Social Studies Standards: I, II, III, IV, V, VI
- National Geography Standards: 6
- National Visual Arts Standards: 1, 2, 3, 4, 5, 6, 7, 8

OBJECTIVES

- Students will learn how women in Nepal transformed their tradition of painting on the walls of their homes to creating paintings on paper as a way to generate income. (*Historical & Cultural Understanding*)
- Students will describe and discuss the painted images that the women of Janakpur create, as well as their motivation for painting. (*Perceiving, Analyzing & Responding*)
- Students will explore the ways that a group of people can work together to create paintings of things that they value and explore areas in which they would like to grow and expand. (*Creating & Performing*)

Women at the Janakpur Women's Development Center in Nepal make unique and vibrant paintings on lokta, handmade paper, depicting religious icons and traditional images that represent prosperity and wealth, specifically for newly married couples. For many generations, women of this region created similar paintings on the walls of their homes. This collective of women has been able to transfer these paintings onto paper to sell in order to sustain themselves and their families.

MATERIALS

Scrap paper the same size as the drawing or watercolor paper, heavy drawing or lightweight watercolor paper, approximately 9 × 16 inches or any size suitable for your students, pencils, erasers, indelible markers, watercolors, watercolor brushes, water, water containers, newspaper to cover tables.

MOTIVATION

Have students look at the images of the work done by the Janakpur Collective. Discuss with them the way that their art form changed from painting on walls to making paintings on paper that can be sold. How did that change their lives? The images that the women paint are powerful symbols. Discuss the meaning of these symbols and the way that the Janakpur women may relate to them. Have the students talk about changes that they would like to experience in their lives. Help them to identify images and symbols that could convey those ideas. Explain that they will be working in small groups to create painted images. It will be up to them to determine how to divide their labor, for example, some students can make the original drawing, others can draw the outlines and yet another group can paint. Perhaps the students want to divide the labor in another manner. For example, a group could create a sequence of images that tell a story and individual students could work on the different images that convey it. Give students time to explore different roles within their projects.

Lesson: Collective Painting

CONTINUED

PROCEDURE

- Have students draw their ideas on the scrap paper and discuss them as a group to determine their final compositions and plan for work. Encourage them to use the entire space and to create a border.
- When they have a plan, they can draw their images on paper with pencil.
- After the drawings are complete they can make outlines with the indelible markers.
- Students then use watercolors to fill in the forms and spaces with color.
- Set aside to let dry.

EVALUATION

Display the students' work with labels that they have written describing each painting and how each piece was created.

Group the students' work according to theme. Have the students discuss why they chose the subject matter that they did. They can also discuss their division of labor and whether it worked for them or not.

Work with the drama and theater arts teacher(s) in your school to create a play or short performance based on some of the students' work.

Glossary

Capacity The potential or suitability for holding, storing or accommodating.

Collaborate To work jointly with others or together, especially in an intellectual endeavor.

Confidence A feeling or consciousness of one's powers, or of reliance on one's circumstances; faith or belief that one will act in a right, proper or effective way.

Community The people with common interests living in a particular area; a unified body of individuals; a body of persons or nations having a common history or common social, economic and political interests.

Cooperative A business or organization that is owned by the people who work there, or the people who use its services.

Enrichment To improve the usefulness or quality of something by adding something to it.

Entrepreneur A person who starts a business and is willing to risk loss in order to make money.

Empowering To enable someone to do something; to promote the self-actualization or influence of.

Invest To make use of for future benefits or advantages. To commit money in order to earn a financial return.

Gender The behavioral, cultural, or psychological traits typically associated with one's sex.

Global Of, relating to, or involving the entire world.

Grassroot People or society at a local level rather than at the center of a political organization.

Marketing The process or technique of promoting, selling and distributing a product or service.

Marketplace The world of trade or economic activity.

Micro-Financing Refers to loans, savings, insurance, transfer services and other financial products targeted at low-income clients.

Micro-Credit Small loans, usually less than \$300, in the developing world requiring no contract or collateral. Helps to create or expand a home-based business.

Oppression Unjust or cruel exercise of authority or power.

Preserve To keep safe from injury, harm, or destruction.

Pride Respect for one's own dignity and worth. Pleasure or satisfaction over something done, achieved, or owned.

Rights Something to which one has a claim to, or is justly entitled.

Role Model A person whose behavior in a particular role is imitated by others.

Refuge A place that provides shelter or protection.

Social Change An alteration in the social order of a society.

Socioeconomic Of, relating to, or involving a combination of social and economic factors.

Sustain To give support, or relief to supply with sustenance.

Transform To change in composition or structure.

Violence Intense, turbulent, or furious and often destructive action or force.

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