



## RECONCILIATION AND COMMUNITY DEVELOPMENT THROUGH COMMUNITY ART: AN INVESTIGATION INTO THE METHODOLOGIES EMPLOYED BY COMMUNITY ARTISTS

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Tamar Sharon-Yannay

RECONCILIATION AND COMMUNITY DEVELOPMENT THROUGH  
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## **Abstract:**

### **Abstract: (for TDX)**

A descriptive, cross-section research into the methodology of ten community artists working to reconcile communities. The research hypothesis was that the success of community art projects is rooted in an artistic methodology and in order to research it 10 case studies were investigated. However, the research discovered that the success of community art depends on the artist's ability to engage with two main factors: "artistic methodology" and "socio-organizational parameters". "Artistic methodology" is the definition of the artist's methodology and personal ideology, which must be directly related and suited to the specific community involved. "Socio-organizational parameters" are the organizational frameworks established, mainly depending on the artist's ability to form partnerships, and kind of relationships formed among the organization's staff. The research findings can be applied as working tool for those wishing to carry out community art programs so as to encourage reconciliation.

Español (150 words)

Estudio descriptivo, la muestra representativa investiga la metodología de diez artistas de la comunidad trabajando por reconciliar comunidades. La hipótesis de trabajo fue que el éxito de proyectos de arte comunitario radica en una metodología artística, a fin de estudiarlo 10 casos fueron investigados. El estudio arrojó que el éxito del arte comunitario depende de la habilidad del artista para relacionarse principalmente con dos factores: "Metodología Artística" y "Parámetros socio-organizacionales". "Metodología Artística" definición de la metodología del artista y su ideología personal, debe ser directamente relacionada y adecuada a la comunidad específica implicada. "Parámetros socio-organizacionales" marcos de organización establecidos, principalmente en función de la capacidad del artista para formar alianzas, y el tipo de relaciones formadas entre el personal de la organización. Los resultados pueden ser aplicados como herramienta de trabajo por aquellos que desean llevar a cabo programas de arte comunitario con el fin de alentar a la reconciliación.

## **Abstract:**

Art has to do with artists, their ideas, visions and artistic methodology. Community Art is a situation where a group of people works under the leadership of an artist to create art. My interest in community art began some 15 years ago, when I led a series of community art projects in Mitzpe-Ramon, a remote new immigrants township situated in the Negev desert on the edge of the Ramon crater. Starting there, my initial research hypothesis has been that the success of a community art project is rooted solely in its artistic methodology and its appropriate application. However during my work, I began sensing that there is something else there, hidden to an outsider's eye. This led me into the present research project, in which 10 case studies were investigated. This research, conducted during the last 7 years, led me to discover that there exists other parameters of success of community art projects which I call: "socio-organizational parameters". It is the successful combination of these two sets of parameters in a community art project upon which its good results hinge. Ten case studies were investigated. I discovered that the success of community art depends on the artist's ability to engage with these two main factors: "artistic methodology" and "socio-organizational parameters". "Artistic methodology" is the artist's methodology and personal ideology, style and ethos, which must be directly related, suited and accessed to the specific community involved. "Socio-organizational parameters" are the organizational and personal frameworks established, mainly depending on the artist's ability to form partnerships, and a special kind of personal relationships, indeed friendships and affiliations formed among the organization's staff. The research findings can be applied as a working tool for those wishing to carry out community art programs so as to encourage reconciliation.

A descriptive, cross-sectional research into the methodology of ten community artists working to reconcile communities.

## **Castellano**

El arte tiene que ver con los artistas, sus ideas, visiones y metodología artística. El arte comunitario es una situación en la que un grupo de personas trabaja bajo el liderazgo de un artista para crear arte. Mi interés en el arte comunitario comenzó unos 15 años atrás, cuando dirigí una serie de proyectos de arte comunitario en Mitzpe Ramon, un municipio remoto de nuevos inmigrantes, situado en el desierto del Néguev en el borde del cráter Ramon. A partir de ahí, mi hipótesis de investigación inicial ha sido que el éxito de los proyectos de arte comunitario, está basado únicamente en su metodología artística y su aplicación adecuada. Sin embargo durante mi trabajo, empecé detectando que hay algo más allá, oculto a los ojos del extraño. Ésto me llevó al presente proyecto de investigación, en el cual 10 casos de estudio fueron investigados. Ésta investigación, realizada durante los últimos 7 años, me llevó a descubrir que existen otros parámetros de éxito en los proyectos de arte comunitario a los cuales llamo: "parámetros socio-organizacionales". Es la exitosa combinación de estos dos conjuntos de parámetros en un proyecto de arte comunitario sobre la cual dependen los buenos resultados. Diez casos de estudio fueron investigados. Descubrí que el éxito del arte comunitario depende de la habilidad del artista para ajustarse con estos dos factores principales: "Metodología Artística" y "Parámetros socio-organizacionales". "Metodología Artística" es la metodología del artista y su



ideología personal, estilo y carácter distintivo, el cual debe estar directamente relacionado, adecuado y accesado a la comunidad específica implicada. “Parámetros socio-organizacionales” son los marcos organizativos y personales establecidos, principalmente dependiendo de la habilidad del artista para formar asociaciones, y un tipo especial de relaciones personales, de hecho amistades y afiliaciones formadas entre el personal de la organización. Los resultados de la investigación pueden ser aplicados como una herramienta de trabajo para aquellos que desean llevar a cabo programas de arte comunitario con el fin de alentar a la reconciliación.

Estudio descriptivo, la muestra representativa investiga la metodología de diez artistas de la comunidad trabajando por reconciliar comunidades.

**Table 1. Case studies methodology findings summarized** For details of terminology please refer to chapter 4.1 to 4.10.

Artist	Artistic medium	Artistic methodology	Socio-organizational methodology
Martin Lych	Theatre	Works specifically with working class Northern Ireland, “immersion”.	Community Art Forum
Mari Gardner	Mixed Media	Reconcile class and race, “safe space”.	Partnerships formed for specific projects
Rebecca Yenawine	Mixed Media, Film	Youth development Baltimore, “art of conversation.”	New Lens
Adi Yekutieli	Fine Art	Periphery communities, “common ground”	“Art in the Community”
Lily Yeh	Fine Art	deprived communities, “transformations”	Village of Arts and Humanities, Barefoot Artists
Maud Clark	Theatre	Youth development, “Calling the Spirit Home”	Somebody’s Daughter Theatre, HighWater Theatre
Amir Baumfeld	Sculpture	Local communities, “collective group artwork”, “Circle”	Partnerships formed for each project
Jane Golden	Murals	Philadelphia, “Art can Heal”	Mural Art Project
Suzan Cervantes	Murals	San-Francisco, volunteers	Precita Eyes
Tamar Yannay	Fine Art	Mitzpeh-Ramon, “Environmental community art”	Partnerships formed for each project

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### **Forward:**

Since the its “appearance” in the 1970's the Community Art field has developed, now, 40 years later it has a history that can be followed, trends can be appreciated, project evaluations can be assessed. Not only has community art become more widespread, it has become specialized. Community art projects are used as a catalyst to revitalize, generate, and enhance social processes. The specific area of interest to me is the methodologies applied in community art projects conducted as a means or as a tool to enhance reconciliation.

The research hypothesis was that since the production of a community art project is a great challenge, in the mist of complex beurocratic processes the core difficulty of initiating a creative working process with people who had lost any desire to create is forgotten, thus working methodologies must be defined so as to be able to address the reconciled community. The research investigated cross sectional aspects of the working methodologies of community artists working to reconcile, reviewing methodologies of the projects themselves, thus assessing and providing an overall picture of the applied methodologies



employed by community artists and conditions necessary as defined by community artists. I researched the work of 10 community artists active in the field for over 20 years. The case studies selected work to achieve reconciliation through community art and operate from their home town or beyond: Northern Ireland, Australia, China, U.S., and Israel. These practitioners all have artistic academic training and most are self-taught in the field of community art, and have thus had to develop their own working methods. The artists researched were all aware of the field's need for a conversation about the application of methodologies resulting from documentation analysis.

### Little published material

Although community art is a widely practiced, recognized and acclaimed field in the US, Australia, UK, etc., this field remains unknown, unpracticed, untaught, in much of the world. Moreover, in those places where community art is practiced and taught little or no attention is paid to the methodologies employed by the leading artists so as to best suit the prevailing climate and communities with whom the work is carried out.

The potential Community art holds for reconciliation is greatly increasing as awareness of the importance of Community Development increases. Understanding this potential entails an insight into the deep responsibility and expectations made of community art. From my experience some projects have better results than others, and I would go as far as stating that a failed intervention could have long-term negative effects on the community (deterioration of relations between individuals and institutions, and the state of public spaces), thus inhibiting artists from venturing into this field. It is my belief that by addressing the subject appropriately and by motivating processes in a specific direction community artists can be better equipped to assume responsibilities for the processes in which they are engaged, hence the need for a methodology handbook for the community artist (chapter 5).

Although community art projects have gained recognition by institutions such as the UN, Search for Common Ground, EU, and many countries carry out developmental community projects as a powerful tool for peace-making, peace-building, and reconciliation, there seem to be very few studies comparing the specific methodologies of projects. Moreover, there are even fewer researches investigating the cross-sectional implementation. This research claims that beyond the ideology and the ability to deal with beurocracy, the success of community art projects is rooted in a methodology and thus seeks to find the specific people behind the success of organizations (which may have grown far beyond their

original size), and understand what is their working methodology. Thus, hopefully, having gained enough knowledge of the methodology details of projects carried out in a variety of places and situations, the research will be a working tool for those wishing to carry out community art programs so as to encourage reconciliation. It is important to note that my experience and knowledge of the field is not only theoretical but also practical as a practitioner, thus I experienced personally the need for methodology guidelines. This research may also assist other practitioners engaged with community to have a better understanding of their mission, and the overwhelming effects of culture.

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The big methodology problem facing the community artist is: How can I make this happen? From chapters 4 and 5 it can be observed that there is an incredible variety of methodologies. However, chapter 6, which is derived from the work of the case studies researched, does identify common methodology traits which are defined through the artist's ability to address the following problems:

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1. Why does the artist wish to engage in community art? What reconciliation is to be achieved?
2. What community is to be engaged, and how is participation to be achieved with the specific community? What are the artistic means?
3. What partnerships and collaborations are formed?
4. How does the project care for its staff so as to make the intervention sustainable?

#### Research Outline:

1. Introduction: The methodology problems faced by community artists.
2. The terrain explored and defined - what is community art, historical background, literature, who are the theorists and central practitioners of the field, university programs, training, finance.
3. Chief theories concerning the implementation of community art as a tool- and more specifically for reconciliation in devastated communities.
4. Case Studies: Methodologies of ten community artists who have conducted projects carried out in devastated communities with varied levels of alienation to over-come.
5. Analysis by comparing the case studies. Reach insight as to the processes and their results.
6. Methodology guide based on the results of this research.
7. Hypothesis developed.
8. Further suggested research.
9. Summary conclusion: Artistic Methodology and Socio-Organizational Methodology.

## **Chapter 1: The methodology problems faced by Community Artists**

### **1.1. The “Tilted Arc” Controversy**

In 1981, artist Richard Serra installed his sculpture *Tilted Arc*, in Federal Plaza in New York City. It was commissioned by the Arts-in-Architecture program of the U.S. General Services Administration, which earmarks 0.5 percent of a federal building's cost for artwork. *Tilted Arc*, a curving wall of raw steel, 120 feet long and 12 feet high, that carved the space of the Federal Plaza in half. Those working in surrounding buildings had to circumvent its enormous bulk as they went through the plaza. According to Serra, this was the point, "*The viewer becomes aware of himself and of his movement through the plaza. As he moves, the sculpture changes. Contraction and expansion of the sculpture result from the viewer's movement. Step by step the perception not only of the sculpture but of the entire environment changes.*"

(1)

The sculpture generated controversy as soon as it was erected and Judge Edward Re began a letter-writing campaign to have the \$175,000 work removed. Four years later, William Diamond, regional administrator for the GSA, decided to hold a public hearing to determine whether *Tilted Arc* should be relocated. Estimates for the cost of dismantling the work were \$35,000, with an additional \$50,000 estimated to erect it in another location. Richard Serra testified that the sculpture is site-specific, and that to remove it from its site is to destroy it. If the sculpture is relocated, he will remove his name from it. Serra alleged in federal district court that the removal of his sculpture is a violation of his right under the Free Speech Clause of the First Amendment of the American constitution, the Due Process Clause of the Fifth Amendment, federal trademark and copyright laws, and state moral right law since artwork, like other non-verbal forms of expression constitute speech for First Amendment purposes.

The public hearing was held in March 1985. During the hearing, 122 people testified in favor of retaining the sculpture, and 58 testified in favor of removing it. The art establishment, artists, museum curators, and art critics testified that *Tilted Arc* is a great work of art. Those against the sculpture, for the most part people who work at Federal Plaza, said that the sculpture interfered with public use of the plaza. They also accused it of attracting graffiti, rats, and terrorists who might use it as a blasting wall for bombs. The jury of five, chaired by William Diamond, voted 4-1 in favor of removing the sculpture, claiming that since the sculpture was fully paid for by the government, it was now government property and as such government agencies had full right to do whatever they wished with it. Judge Newman affirmed: "*...we believe that the First Amendment has only limited application in a case like the present one where the artistic expression belongs to the Government rather than a private individual....In this case, the speaker is the United States Government. "Tilted Arc" is entirely owned by the Government and is displayed on Government property. Serra relinquished his speech rights in the sculpture when he voluntarily sold it. If he wished to retain some degree of control as to the duration and location of the display of his work, he had the opportunity to bargain such rights in making the contract for the sale of his work.*" (2)

Serra's repeated appeals of the ruling failed. On March 15, 1989, following an eight years long law-suit, during the night, federal workers cut *Tilted Arc* into three pieces, removed it from Federal Plaza, and carted it off to a scrap-metal yard.

The *Tilted Arc*, decision prompted general questions about public art, an increasingly controversial subject through the late 1980s and early 1990s. The role of government funding, an artist's rights to his or her work, the role of the public in determining the value of a work of art, and whether public art should be judged by its popularity are all heatedly debated. "*I don't think it is the function of art to be pleasing,*" Serra commented at the time. "*Art is not democratic. It is not for the people.*"<sup>(3)</sup>

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The legal case concerning the removal of "Tilted Arc" from Federal Plaza in 1989 demonstrated the bankruptcy of late modernist art in terms of social relatedness. The art critic Suzi Gabolic argued: "*This pervasive need of the deconstructive mind to know what is not possible anymore would seem to represent an absolute terminus in the 'disenchanted' modern world view; the self-checkmating of the now dysfunctional but apparently immovable dominant social culture. Deconstructive postmodernism does not ward off the truth of this reality, but tries to come to terms with its inevitability, in what are often ironic or parodic modes that do not criticize....I believe that what we will see in the next few years is a new paradigm based on the notion of participation, in which art will begin to redefine itself in terms of social relatedness and ecological healing.*"<sup>(4)</sup>

Amongst the critical responses to the aridity of modernity's end is the collection of essays in Arlene Raven's *Art in the Public Interest*. Raven begins by asserting that 'Public art is not a hero on a horse anymore', arguing that 'art in the public interest' extends the possibilities of public art to include a critique of the relations of art to the public domain<sup>(5)</sup>. The work of many artists at the beginning of the 1990's such as Jenny Holtzer, Barbara Kruger, Alexis Smith, Hans Haacke, Krystof Wodiczko, and Suzanne Lacy's performances, Peggy Diggs' 'Domestic Violence Milk Cartons', the work of The Art of Change and Platform in London, the "Culture in Action" project by Mary Jane Jacobs in Chicago 1993, the 'social sculpture' of followers of Joseph Beuys in Germany and the counter-monuments of Jochen Gerz: these initiative, mostly managed by artists, sometimes independent of art funding structures and their sanitizing effects, imply in their definition of public art as the issuing of public issues, and employ mainly processes rather than products.

## 1.2. Changing Role: Art as a Social Process- Training

Conventional art, as commissioned through Percent for Art policies, tends to be defined by its relation as aesthetic object to a physical site: in contrast the emerging practices of art in the 1990's constitute intervention in a public realm which includes the processes as well as locations of socialization. Suzanne Lacy terms these emerging practices 'new genere public art'<sup>(6)</sup>, and argues that they are rooted in the

1960's but also informed by more recent discourses of Marxism, feminism and ecology. One element is a refusal of art's commodity status and the development of strategies, beginning with the lack of conventional art objects, to prevent colonization by the art market; another is a reclaiming of the role of the avant-garde artist as revolutionary. The value of new genre public art is then in its ability to initiate a continuing process of social criticism, and to engage defined publics on issues from homelessness to the survival of the rain forest, domestic violence, and AIDS, whilst its purpose is not to fill museums, even with Dadaist anti-art, but to resist the structure of money and power which have caused abjection, and in so doing create imaginative spaces in which to construct, or enable others to construct, diverse possible futures. New genre public art is process-based, frequently ephemeral, often related to local rather than global narratives, and politicized. It represents the most articulate form of a wider disenchantment with the art-world conventions still embodied by most public art in the 1980's.

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According to the 'New genre' discussed above, artists today do not only require artistic technical proficiency in their field, but the ability to conduct social processes through art. The skills of a social activist are very different from those taught at art schools. Although many art institutions do offer teacher training as part of their curriculum, most academic institutions teaching and training artists have not made the appropriate adjustments in their curriculums so as to allow their students to acquire relevant knowledge in the community art field. Even those institutions which do engage their students are mostly concerned with the theoretical and financial aspects, rather than practical methodologies of community art. The initiation and conduct of social processes can be very complex and is- or should be rooted in a methodology. Therefore, since the definition of art has changed, and most academic institutions have not accommodated for this change, artists who wish to find employment need to adjust.

## **Chapter 2: Community Art: Exploring and Defining The Field**

*The first part of this chapter presents a brief summary of the philosophy and pedagogy developed by Paulo Friere and the practice of Augusto Boal. I will then go on to present the work of chief theorists in the field relevant to my research: Macknight & Kretzman- the Community Assets Theory, Arlen Goldbard- Community Cultural Development, Phill Bartle- Empowerment, and Francois Matarasso- Evaluation.*

### **2.1 Paulo Friere**

In the *Pedagogy of the Oppressed* (first published in 1968) Freire was able to draw upon, and weave together, a number of strands of thinking about educational practice and liberation. Freire made a

number of important theoretical innovations that have had a considerable impact on the development of educational practice - and on informal education and popular education in particular.

The *Pedagogy of the Oppressed*, (London: Penguin. 153 pages), is divided into 4 chapters. Chapter 1 attempts to justify a pedagogy of the oppressed and explores the relationship of oppressors and the oppressed. Chapter 2 sets out a 'banking' concept of education and sets it against a 'problem-posing' concept. Education is presented as a world-mediated mutual process, and man as an incomplete being seeking to become more fully human. Chapter 3 is a 'classic' chapter, focusing on dialogue and praxis. Dialogic is presented as the essence of education as the practice for freedom. The subject-object relationship is explored and the notion of 'generative themes' and how these may awaken critical consciousness is examined. Chapter 4 analyses 'the theories of cultural action that develop from antialogical and dialogical matrices'. Includes material on manipulation, cultural invasion (with significant reference to conscientization) co-operation, unity for liberation, organization and cultural synthesis. Freire advocates that education should allow the oppressed to regain their humanity and overcome their condition. However, he acknowledges that in order for this to take effect, the oppressed have to play a role in their own liberation. As he states:

*No pedagogy which is truly liberating can remain distant from the oppressed by treating them as unfortunates and by presenting for their emulation models from among the oppressors. The oppressed must be their own example in the struggle for their redemption* <sup>(7)</sup>.

Likewise, the oppressors must also be willing to rethink their way of life and to examine their own role in the oppression if true liberation is to occur; *"those who authentically commit themselves to the people must re-examine themselves constantly"* <sup>(8)</sup>.

Freire believed education to be a political act that could not be divorced from pedagogy. Freire defined this as a main tenet of critical pedagogy. Teachers and students must be made aware of the "politics" that surround education. The way students are taught and what they are taught serves a political agenda. Teachers, themselves, have political notions they bring into the classroom <sup>(9)</sup>. Freire believed that *"education makes sense because women and men learn that through learning they can make and remake themselves, because women and men are able to take responsibility for themselves as beings capable of knowing — of knowing that they know and knowing that they don't"* <sup>(10)</sup>.

### **Banking model of education**

In terms of actual pedagogy, Freire is best known for his attack on what he called the "banking" concept of education, in which the student was viewed as an empty account to be filled by the teacher. He notes that *"it transforms students into receiving objects. It attempts to control thinking and action, leads men and women to adjust to the world, and inhibits their creative power"* <sup>(11)</sup>. The basic critique was not new — thinkers like John Dewey were strongly critical of the transmission of mere facts as the goal of education. Dewey often described education as a mechanism for social change, explaining that *"education is a regulation of the process of coming to share in the social consciousness; and that the adjustment of individual activity on the basis of this social consciousness is the only sure method of social reconstruction"* <sup>(12)</sup>. Freire's work, however, updated the concept and placed it in context with current theories and practices of education, laying the foundation for what is now called critical pedagogy.

### **Student-teacher dualism**

More challenging is Freire's strong aversion to the teacher-student dichotomy. Previous thinkers had challenged the notion but Freire comes close to insisting that it be completely abolished. This is hard to imagine in absolute terms, since there must be some enactment of the teacher-student relationship in the parent-child relationship, but what Freire suggests is that a deep reciprocity be inserted into our notions of teacher and student. He goes so far as to say that "*Education must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously students and teachers*"<sup>(13)</sup>. Freire wants us to think in terms of teacher-student and student-teacher – that is, a teacher who learns and a learner who teaches – as the basic roles of classroom participation. Freire however insists that educator and student, though sharing democratic social relations of education, are not on an equal footing, but the educator must be humble enough to be disposed to relearn that which s/he already thinks s/he knows, through interaction with the learner. The authority which the educator enjoys must not be allowed to degenerate into authoritarianism; teachers must recognize that "*their fundamental objective is to fight alongside the people for the recovery of the people's stolen humanity*", not to "*win the people over*" to their side<sup>(14)</sup>.

### **Culture of silence**

According to Freire, the system of dominant social relations create a culture of silence that instills a negative, silenced and suppressed self-image into the oppressed. The learner must develop a critical consciousness in order to recognize that this culture of silence is created to oppress<sup>(15)</sup>. Also, a culture of silence can cause the "*dominated individuals [to] lose the means by which to critically respond to the culture that is forced on them by a dominant culture*"<sup>(16)</sup>. Social domination of race and class are interleaved into the conventional educational system, through which the "culture of silence" eliminates the "paths of thought that lead to a *language of critique*"<sup>(17)</sup>.

"On Paulo Freire's Philosophy of Praxis and the Foundations of Liberation Education" by Ronald David Glass<sup>(18)</sup>.

### **Education as a Practice of Freedom: Freire's Argument**

Freire developed his conception of education as a practice of freedom from a critical reflection on various adult education projects he undertook in Brazil in the late 1950s and early 1960s<sup>(19)</sup>. That is, the theory was part of a praxis, "reflection and action upon the world in order to transform it"<sup>(20)</sup>. At the same time, Freire's theory was based on an ontological argument that posited praxis as a central defining feature of human life and a necessary condition of freedom. Freire contended that human nature is expressed through intentional, reflective, meaningful activity situated within dynamic historical and cultural contexts that shape and set limits on that activity. The praxis that defines human existence is marked by this historicity, this dialectical interplay between the ways in which history and culture make people even while people are making that very history and culture. Human historicity enables the realization of freedom, opening up choices among various ways of being within any given situation. At the level of our being human, freedom can never be eliminated from existence, while at the level of our concrete practices, freedom is not a given but is always precarious and must be achieved. In the everyday world, opportunities to embody freedom are realized through commitments to struggle for

one way of life or another. Freire argued that the struggle to be free, to be human and make history and culture from the given situation, is an inherent possibility in the human condition. The struggle is necessary because the situation contains not only this possibility for humanization, but also for dehumanization. Dehumanization makes people objects of history and culture, and denies their capacity to also be self-defining subjects creating history and culture. These dehumanizing forces reside in both the material and psychic conditions of persons and situations, so freedom requires people to engage in a kind of historic cultural political psychoanalysis. Freire argues that overcoming the limits of situations is ultimately an educational enterprise that he calls a practice of freedom, a permanent form of cultural re-creation that enables the fullest possible expression of human existence. Further, Freire holds that democratic socialism provides the necessary conditions for each person to achieve his or her freedom, to become fully human. Freire argued that the struggle to be free, to be human and make history and culture from the given situation, is an inherent possibility in the human condition. The struggle is necessary because the situation contains not only this possibility for humanization, but also for dehumanization. Dehumanization makes people objects of history and culture, and denies their capacity to also be self-defining subjects creating history and culture. These dehumanizing forces reside in both the material and psychic conditions of persons and situations.

Freire follows a long tradition in philosophy when he links a particular understanding of human nature with a conception of the proper formation of both self and society. Within this tradition, some type of education and moral life mediates the cultivation of human nature into ideal forms of individual and social existence. In other words, human nature alone cannot produce the good life, but must be shaped and nurtured into specific forms that enable the realization of what is best and most fruitful for a community. Education draws out these possibilities from human nature, and at the same time instills a moral order capable of resisting impulses that threaten the attainment of what is good for each person and the community. Education thus is essential because without it, human life would not rise to the level of existence but would rather remain at the level of instinct and basic survival needs. As Freire put it:

*I cannot understand human beings as simply living. I can understand them only as historically, culturally, and socially existing . . . I can understand them only as beings who are makers of their "way," in the making of which they lay themselves open to or commit themselves to the "way" that they make and that therefore remakes them as well.* <sup>(21)</sup>

Language, culture, history, and community are dependent on education, on freedom and the capacity to create forms ("ways") of life. Practical reason and knowledge are central in the work of ethical and political formation, not so much as deliberative tools but as integral to the actions creating culture and history. Freire argues that overcoming the limits of situations is ultimately an educational enterprise that he calls a practice of freedom, a permanent form of cultural re-creation that enables the fullest possible expression of human existence. Further, Freire holds that democratic socialism provides the necessary conditions for each person to achieve his or her freedom, to become fully human.

Freire's *humanistic* view reverses the emphasis of theorist John Dewey on the biological, Dewey had a biological-organic conception of human existence and he held that education was a lifelong process of



growth and development intrinsic to individual and social self-realization<sup>(22)</sup>. He maintained that human beings are creatures capable of social and critically reflective adaptation to the environment to enable their successful coping (satisfaction of basic needs), and that this ability differs little from what other creatures do in order to survive. Freire's humanism attempts to integrate deliberative and communicative actions in people's particular and distinctive role in producing culture and history. For Freire, what is crucially important is that humans are animals that operate not only from reflex, habit, or even intelligent creative response; they are animals that exist meaningfully in and with the world of history and culture that humans themselves have produced. Freire thinks that if we fail to grasp how the capacity for historical, cultural, linguistic praxis makes us different from the rest of the organic and inorganic world, (Freire's effort to distance humans from other animals has been challenged as species-ist and reflective of the European modes of thought that pervade his view. Bower<sup>(23)</sup> raised these concerns in a trenchant critique of Freire's assumptions, charging that they mask the cultural invasion of his theory when it supports interventions in non-Western contexts), we will fail to be able to transform society toward a vision of justice and democracy, the goal he and Dewey shared. The dialectical interplay between existence and context reveals that any given situation, including one's identity and self-understanding, is not a necessity. Situations and identities congeal in the course of time under the press of history and culture, but most importantly also under the influence of human action, and they are thus susceptible to human intervention, to the power of freedom. The ontological truth of historicity thus not only defines human nature for Freire, but grounds his theory of liberation and provides the opening for concrete efforts to transform oppressive realities. A practical grasp of historicity by the oppressed means they understand their situation and themselves not fatalistically as an unchangeable state of affairs (as if their suffering was justified by divine will or natural law, or was the just desserts of individual failures), but rather they understand their daily lives as presenting concrete problems along with opportunities for transformation. They see that life (including themselves) could be different, and the more clearly they discern *why* things (and themselves) are as they are and *how* they could be otherwise, the more effective their interventions can be to enable greater self- and community realization. The historical, cultural, and social background shapes the present context, from the privacy of family life to the public spheres of the state and mass media. It establishes the field within which free action can move, and even outlines possible psychological states and the most intimate aspects of a self, from identity to feelings and desires. The situational constraints that prevent freedom are thus also always internal and not only external to individuals. Human beings inhabit, and are inhabited by, the structures, institutions, social relations, and self-understandings that comprise a people's culture. The practice of freedom, as a critical *reflexive* praxis, must grasp the outward direction, meaning, and consequences of action, and also its inward meaning as the realization and articulation of a self. Therefore, education as a practice of freedom must include a kind of historico-cultural, political psychoanalysis that reveals the *formation* of the *self* and its *situation* in all their dynamic and dialectical relations. People then become critically conscious of themselves as the very sorts of creatures that produce (and are produced by) their culture and history, and to realize their freedom they become engaged in liberatory acts that challenge the limits (internal and external) of particular situations that maintain oppression or injustice. Human freedom is not outside particular situations but is geared to them.

People are not free to choose the time, place, meanings, standards, and so on, into which they have been thrown by their birth, yet they are able to take up specific stances within that context and make of it what they may. Free action strives to go beyond the given reality to posit and create a new future through effort and struggle, a future that cannot be simply declared into existence but must be achieved.

Freire deploys the theological notion of vocation to build a link between particular contingent choices, for humanization, and universal human ontological capacities. He wants to invoke a type of authenticity that distinguishes a way of living that expresses the deepest, most primordial aspects of human existence. This vocation embodies freedom, and through humanizing action people understand and become critically intentional about their creation of culture and history. Inauthentic ways of being distort this ontological essence of being human, and deny some people the possibility and right of being self-defining, self-realizing, and self-determining. This denial defines dehumanization or oppression.

Freire argued that knowledge was not a state of mind, nor a type of warranted proposition that could be settled in the manner of a mathematical equation, but rather it was a *way of being* that reflected the deepest human capacities for producing culture and history. Critical knowledge enfolds the knower and the known in a dialectical unity embodied through the creative powers of existence. It is not something that is strictly the possession or achievement of an individual, nor can it be tested outside the context of action situated within specific cultural and historical horizons <sup>(24)</sup>.

Freire argued that the conditions that promote freedom also produce the human capacity for critical knowledge. He translated these conditions into communicative and linguistic metaphors that prescribed certain methods for the educational dimensions of his theory of liberation. Central to these metaphors is his notion of *dialogue*. Knowledge becomes founded on dialogue characterized by participatory, open communication focused around critical inquiry and analysis, linked to intentional action seeking to reconstruct the situation (including the self) and to evaluate consequences. The dialogue that distinguishes critical knowledge and cultural action for freedom is not some kind of conversation, it is a social praxis. To be liberatory, it must respect the everyday language, understanding, and way of life of the knowers, and it must seek to create situations in which they can more deeply express their own hopes and intentions. Dialogue enables the oppressed to “speak a true word” and overcome their “silencing” <sup>(25)</sup> not simply at the communicative or linguistic levels, but also in regard to their forming culture, history, and their own identities. This cultural action for liberation reveals the profound importance of language for a people’s being, knowing, and capacity to produce reality. Deliberative and communicative actions are integrated to achieve the authentic, uniquely human existence that liberation entails. The oppressed must *read* and *know* the world and themselves in a critical way that reveals the processes of historical formation in order to *write* their future, transcending the present limits and expressing their primordial power of humanization. Without the struggle to transform reality, there can be neither genuine critical knowledge nor authentic modes of being.

*Conscientization* is the term Freire used to capture the complex ontological, epistemological, and ethical-political features of education as a practice of freedom. His analysis placed cultural formation, knowledge creation, and linguistic practices as central to situations and identity and thus also as

necessarily central to revolutionary (or any other) social change. Since situations are permeated with defining axes of power and authority that establish standards and norms in favor of some rather than others, liberation entails a people's struggle to be, to feel, to know, and to speak for them-selves. "The more the people become themselves, the better the democracy" <sup>(26)</sup>. As people take hold of the indeterminateness of history and the openness of the future, their hopes and dreams of a more just life become realized as the fulfillment of an "ontological need" <sup>(27)</sup>. Striving to meet these primordial human needs, and wielding "truth as an ethical quality of the struggle" <sup>(28)</sup>, the politics of liberation harnesses the ontological and epistemological foundations of existence to overcome the limits of oppression and build a democratic socialism that sustains diverse communities. "[W]e, as *existent*, outfit ourselves to engage in the struggle in quest of and in defense of equality of opportunity, by the very fact that, as living beings, we are radically different from one another" <sup>(29)</sup>. Freire understood how fragile and contingent this struggle had to be, and accepted that no guarantees could warrant the humanistic reinvention of citizenship. Conscientization is thus a mode of life always in the process of becoming, one that enacts ongoing cultural action for liberation that accepts an ethic of the "fineness of the striving" as "a job to do in history" <sup>(30)</sup>. This ethic indicates precisely the importance of education as a practice of freedom for a successful revolution because it enables the ongoing reinvention and recreation of democratic culture. This overview of Freire's argumentative structure for his theory of liberation and education identified the foundational interrelationships among his ontological, epistemological, ethical, and political analyses. Freire argued that education as a practice of freedom is actually a necessary aspect of being fully human. Without this kind of praxis, human beings cease to be the "makers of their way" and they become simply what history makes of them. For Freire, to be human means to make and remake one's self through making history and culture, to struggle against the limiting conditions that prevent such creative action, and to dream into existence a world where every person has this opportunity and responsibility.

### Summary

Five aspects of Paulo Freire's work have a particular significance for the context of community art.

1. **His emphasis on dialogue** has struck a very strong chord with those concerned with popular and informal education. Given that informal education is a dialogical or **conversational rather than a curricula** form this is hardly surprising. However, Paulo Freire was able to take the discussion on several steps with his insistence that dialogue involves respect. **It should not involve one person acting on another, but rather people working with each other. Too much education, Paulo Freire argues, involves 'banking' - the educator making 'deposits' in the educatee.**
2. Paulo Freire was concerned with praxis - action that is informed (and linked to certain values). **Dialogue wasn't just about deepening understanding - but was part of making a difference in the world.** Dialogue in itself is a co-operative activity involving respect. **The process is important and can be seen as enhancing community and building social capital and to leading us to act in ways that make for justice and human flourishing.** Informal and popular educators have had a long-standing orientation to action - so the emphasis on change in the world was welcome. But there was a sting in the tail. Paulo Freire argued for informed action and as such provided a useful counter-balance to those who want to diminish theory.

3. Freire's attention to naming the world has been of great significance to those educators who have traditionally worked with those who do not have a voice, and who are oppressed. The idea of building a 'pedagogy of the oppressed' or a 'pedagogy of hope' and how this may be carried forward has formed a significant impetus to work. An important element of this was his concern with conscientization - **developing consciousness, that is understood to have the power to transform reality'** <sup>(31)</sup>.
4. Paulo Freire's insistence on **situating educational activity in the lived experience of participants** has opened up a series of possibilities for the way informal educators can approach practice. His concern to look for words that have the possibility of generating new ways of naming and acting in the world when working with people around literacies is a good example of this.

### **2.1.2 Augusto Boal**

*"...Augusto Boal was a giant in so many ways: theatre director, scholar, teacher; pedagogy colleague of Paulo Freire; political representative and statesman in Rio de Janeiro and Brazil; international speaker and teacher; Nobel Peace Prize nominee; and the visionary who conceived and patiently developed one of the most revolutionary cultural and artistic practices of the last millennia, the Theatre of the Oppressed".* <sup>(32)</sup>

Triggered by ideology developed by Paulo Friere, Boal made the leap from theory to practice, and brought his revolutionary artistic practices to many parts of the world travelling and conducting workshops and conferences allowing through exposure for a worldwide evolution in the approach to theatre artistic practice and the understanding of culture. Today, his influence continues to expand within the establishment since the contribution he made, combined with the ability to communicate his ideas throughout the world changed our approach and understanding of what art should be about.

In 1956 he began to experiment with new forms of theatre never before seen in Brazil, such as Stravinsky's System for actors, with which he became familiar during his time at Columbia and when involved with the Actors Studio in New York. Boal adapted these methods to social conditions in Brazil, taking a leftist approach on issues concerning nationalism, which were very much in vogue at that time period since the country had just undergone a long period of military dictatorship.

#### **Work at the Arena Theatre of São Paulo**

While working at the Arena Theatre in São Paulo, Boal directed a number of classical dramas, which he transformed to make them more pertinent to Brazilian society and its economy. In the early sixties, the ratings at the Arena Theatre of São Paulo started to drop, almost causing the theatre to go bankrupt. Consequently, the company decided to start investing in national theatre (pieces written by Brazilian authors) as a move that could possibly save it from bankruptcy. The new investment proved to be a success, opening up the path for a national theatre scene. Boal then suggested the creation of a Seminar in Dramaturgy at the Arena Theatre, which was quickly implemented and soon became a national

platform for many young playwrights. Many successful productions were born from this Seminar and now form part of the Arena Theatre of São Paulo's nationalist phase repertoire. His work at the Arena Theatre led to his experimentation with new forms of theatre that would have an extraordinary impact on traditional practice.

## Exile

A new military regime started in Brazil in 1964 with a coup d'état supported by the Brazilian elite, the church and the middle class, as well as by the United States (in fear of communism). Boal's teachings were controversial, and as a cultural activist he was seen as a threat by the Brazilian military regime. In 1971, Boal was kidnapped off the street, arrested, tortured, and eventually exiled to Argentina, where he stayed for 5 years. During those 5 years, Boal published two books: "Torquemada" (1971) and his much acclaimed "Theatre of the Oppressed" (1973). *Torquemada* is a book that talks about the systematic use of torture in prison. In *Theatre of the Oppressed* Boal develops a theatrical method based on "Pedagogy of the Oppressed", written by Paulo Friere. Friere was a major influence on Boal's teachings. Boal's method seeks to transform audiences into active participants in the theatrical experience. Boal argued that traditional theatre is oppressive since spectators usually do not get a chance to express themselves, and that a collaboration between both parties allows spectators to perform actions that are socially liberating. The method, as Boal liked to explain, seeks to transform spectators into "spect-actors." He saw that the passivity of the spectator could be broken down by the following steps by which the spectator becomes the spect-actor: 1) Knowing the body (by body he means both the individual 'body' and the collective 'body' in a Marxist sense)

2) Making the body expressive

3) Using theatre as a language

4) Using theatre as discourse.

## Birth of the Spect-Actor

Prior to his experimentation, and following tradition, audiences were invited to discuss a play at the end of the performance. In so doing, according to Boal, they remained viewers and "reactors" to the action before them. Boal developed a process whereby audience members could stop a performance and suggest different actions for the character experiencing oppression, and the actor playing that character would then carry out the audience suggestions. But in a now legendary development, a woman in the audience once was so outraged the actor could not understand her suggestion that she came onto the stage and showed what she meant. For Boal this was the birth of the spect-actor (not spectator) and his theatre was transformed. He began inviting audience members with suggestions for change onto the stage to demonstrate their ideas. In so doing, he discovered that through this participation the audience members became empowered not only to imagine change but to actually practice that change, reflect

collectively on the suggestion, and thereby become empowered to generate social action. Theatre became a practical vehicle for grass-roots activism.

After living in Argentina, Boal traveled to other countries in South America such as Peru and Ecuador, where he worked with people in small and usually poor communities that dealt with conflicts such as civil wars and lack of government attention. Boal was of the opinion that only the oppressed are able to free the oppressed. In Peru, Boal practiced his "Forum theatre" method, in which spectator replaces actor to determine the solution to a given problem presented by the actor, which can also be a real problem someone in the community is facing. Boal also lived in Paris, France for a number of years, where he created several Centers for the Theatre of the Oppressed, directed plays, and also taught classes at the Sorbonne University. Boal created the first International Festival for the Oppressed in Paris, in 1981.

### **Back in Brazil**

After the fall of the military dictatorship, Boal returned to Brazil after 15 years of exile in 1986. He established a major Center for the Theatre of the Oppressed in Rio de Janeiro (CTO Rio), whose objective was to study, discuss and express issues concerning citizenship, culture and various forms of oppression using theatrical language and has formed over a dozen companies which develop community-based performances. The vehicles for these presentations are primarily Forum Theatre and Image Theatre. Forum Theatre relies upon presentation of short scenes that represent problems of a given community such as gender for a conference on women or racial stereotyping for a class on racism. Audience members interact by replacing characters in scenes and by improvising new solutions to the problems being presented. Image theatre uses individuals to sculpt events and relationships sometimes to the accompaniment of a narrative.

### **Boal at ATHE**

In 1992, Boal was invited to be the keynote speaker for the National Conference of the Association for Theatre in Higher Education (ATHE) in Atlanta, Georgia. This is the national association for teachers of theatre in higher education in the United States, with international connections to Canada, Europe, South America, Australia, increasingly Asia, and recently Africa. His address, together with three 5-hour long workshops during the conference, infused the participants with both a workable understanding of how to take the approaches to their schools and communities and a desire to actually use the techniques. Few other names now appear as often as Boal's in the annual conference program.

### **Boal as Politician, Elected Councillor in Rio de Janeiro**

Boal's work in the Centre for the Theatre of the Oppressed in Rio de Janeiro made way for the approval of a new law that protects crime victims and witnesses in Brazil. Boal's group has worked next to numerous organizations that fight for human rights. In 1992, Boal ran for city councillor in Rio de Janeiro as a theatrical act, and was elected. Boal's support staff was his theatre group, with whom he quickly

developed various legislative proposals. His objective was to work out issues citizens might be facing in their communities through theatre, and also to discuss the laws of the city of Rio with people on the streets. After having worked to transform spectator into author in Theatre of the Oppressed, Boal initiates the “Legislative Theatre” movement process, in which voter becomes legislator. Boal is known to say that he did not create laws arbitrarily while he was city councilor. Instead, he asked people what they wanted. Other politicians were not very fond of this. Out of 40 of Boal's proposed laws, only 13 got approved during his term as councilor of Rio de Janeiro.

Because of the increased visibility brought about by his winning a seat, he was able to obtain funding to hold an international festival for the first time in Brazil in July, 1993. The Seventh International Festival of the Theatre of the Oppressed attracted one hundred, fifty Theatre of the Oppressed practitioners from around the world in an extraordinary confluence of languages, theatre styles, and social issues. The Eighth such Festival was called the Ripple Effect sponsored by Mixed Company Theatre in Toronto, Canada, and was held from May 29 to June 8, 1997.

Boal's work in theatre was connected to politics since people were invited to participate and make their voices matter, making them relevant to the running of their community and society on an ongoing basis rather than only prior to elections. Another aspect of Boal's political agenda was the secret voting which he viewed as immoral. Boal claimed that if a person votes for another person to represent their will, and then that representative votes secretly, the person voting does not know what the representative voted for. Thus he voted openly displaying his vote to everyone before putting it in the envelope. Perhaps the most famous aspect as Boal's work as politician is the work he did to abolish inequality. In the interview with Tom Magill, who claimed that Boal was breaking down the boundaries of society, Boal claimed: *“... I think that all the barriers have been collapsing already and now what I think we should reinforce are some barriers instead of collapsing them. Building new walls against racism which is one of the horrible things that exist in the world. A wall against intolerance which is not accepting and is a form of racism, not accepting the existence of the other one. The wall against sexism which enslaves half of humanity - women. A wall against globalisation which makes all of us become clones of ourselves to become robots, so now is the moment to build barriers, to build walls and to fight against intolerance, against racism, sexism and globalisation, to fight vigorously against that. And to re-unite people.”* (33)

Not only did Boal see theatre as a tool to reach an audience, he wanted the audience to reach him- not only him but society at large, thus bringing on a change in the issues that society deals with. Boal used theatre as a tool to make politics transparent, accountable, and to encourage involvement in social political issues by people who are oppressed.

Boal is also known to quote William Shakespear's “Hamlet” in which Hamlet argues that theatre is like a mirror that reflects our virtues and defects equally. Although Boal finds this quote beautiful, he liked to think of theatre as a mirror in which one can reach in to change reality and to transform it.

### **Legislative Theatre**

In 1998 Boal's term as councilor ended in 1996, but he continued performing legislative theatre acts with different groups in Brasília, where 4 more laws got approved even after Boal had left. Though he lost his bid for re-election in the fall of 1996, while in office, Vereador Boal developed a Forum type of theatre -- which he called Legislative Theatre -- to work at the neighborhood level to identify the key problems in the city. Using the Forum concept, he employed the dynamics of theatre to discuss what kinds of legislation needed to be enacted to address community problems. The resulting discussions and demonstrations became the basis for actual legislation put forward by Boal in the Chamber of Vereadores. Boal has summarized these discoveries and processes in Legislative Theatre: Using Performance to make Politics, published by Routledge 1998.

### **Prisoners**

Boal also worked with prisoners in Rio and São Paulo. Boal argued that people in prison are not free in space, but that they are in time, and that the Theatre of the Oppressed strives to create different types of freedom so that people are able to imagine and think about the past, the present, and invent the future instead of having to wait for it. All this was in order for prisoners to have "a healthier and more creative lifestyle."

### **Boal in Omaha: Pedagogy & Theatre of the Oppressed Conference**

1994 saw Boal's first arrival in Omaha, Nebraska, as he presented an "introductory" workshop to students, faculty, and regional social service personnel. In 1995 Boal keynoted the Pedagogy of the Oppressed Conference sponsored by the University of Nebraska at Omaha and presented numerous community and educational workshops demonstrating his theatrical approaches. At this same time, Boal's third major book, The Rainbow of Desire (Routledge Press), was published, which elaborates a psycho-therapeutic application of the Boal techniques, especially Image Theatre.

### **Boal in England**

The summer of 1997 found Boal in England where he worked with the world-renowned Royal Shakespeare Company. The RSC asked Boal to employ his Rainbow of Desire techniques in working with them on a production of Hamlet. Typical of Boal, he is not interested in the central story but in the characters who are usually cut from the play, and thus imagined a text of the marginal characters, the ones without much power. He says it might be similar to the national dish of Brazil which is based on a stew made by slaves of the leavings from the masters table.

### **Boal's International and US Travels**

Traveling extensively between Rio, Europe, Africa, Asia, and Australia, and North America, Boal labors tirelessly to make his processes available to as many people as he can reach. December 1998 found him in England offering his remarkable Legislative Theatre not only as a model of public performance, but as a communication network on the Internet. For this reason, the entire performance day was on-line on



the World Wide Web so that people around the world could respond.

Boal went on a first major tour of the US in February and March, 1999, traveling to the following universities and colleges: New College in Sarasota, FL; Vassar; Dartmouth; Colby College; University of Georgia; Florida State; and Kansas State. New College, Dartmouth, and Kansas State, and perhaps others of these, now have student TO companies working regularly on Boal techniques.

Since then he has toured to the US every spring, anchoring his tours on the annual and then giving workshops and presentations in many US and Canadian cities – Los Angeles, Santa Barbara, San Francisco, Seattle, Denver, Omaha, Minneapolis, Chicago, Milwaukee, Toledo, Toronto, New York City, Boston, Peoria IL, Worcester MA, and Bowling Green OH.

### **Final Tour**

Augusto Boal's final visit to North America occurred in May 2008 in Omaha, NE. He offered a three-day Legislative Theatre workshop (May 19 - 21) on the campus of UNO in preparation for a Legislative Theatre session. It is serendipitous and fortunate that during this 14<sup>th</sup> Annual PTO Conference arrangements were made for extensive professional video taping of the Legislative Theatre workshop, the Legislative Session, conference events featuring Boal, and some of the Rainbow into Forum post-conference workshop.

In 2008, Augusto Boal was nominated for the Nobel Peace Prize, and in March 2009, he received the title of "World Theatre Ambassador" from the UNESCO only two months before he died from blood cancer at the age of 78.

## **2.2. Community Assets: methodologies presented by John L. McKnight & Jody P. Kretzmann**

What is asset-based cultural work? What exactly are community or cultural assets? Where do we find them and how do we put them to work? If they're not cash, real estate or equipment – what do they have to do with the arts anyway?

### **2.2.1. A Note on Terminology**

Words such as community development and community building have taken on specific meaning through prolonged and narrow use in other sectors. The term "**community development**" is largely the property of nonprofits, government agencies, banks and others who construct housing units, manage asset portfolios, and "create" jobs, generally in low-income urban settings. Community development corporations (CDCs) and the community development field have become professionalized to the point where these central functions define them. There are some people and organizations in this industry that do remarkable, holistic work including work in culture and the arts.

“**Community building**” is a somewhat less longstanding term of art. To many in urban and town planning, architecture, real estate and road building it means the ground-up construction of entire new “communities” or clusters of houses, business properties and civic, social and educational complexes often in “new” places such as large abandoned industrial sites or farm fields.

In this chapter community development and community building are used interchangeably, stressing that reference is made to the larger process of addressing the environmental, social, cultural, civic, physical and economic aspects of human settlement and endeavor.

### **2.2.2. Partners in Asset-Based Thinking and Action**

In 1993, John L. McKnight and John P. (Jody) Kretzmann published a book called "*Building Communities From the Inside Out: Towards Finding and Mobilizing a Community's Assets*" (Center for Urban Affairs and Policy Research, Northeastern University). Emerging from their research and community organizing work, the book articulated asset-based organizing and development strategies and provided practical approaches and tools. The authors set up a language and framework to describe and facilitate this way of thinking that starts from an analysis of assets, strengths and capacities – to see change and power as things that most appropriately come from within. This is in contrast to the old approach of working from deficits, problems and limitations – perpetuating the sense that communities were powerless and had to depend on outside intervention, resources and problem-solvers.

Community organizers and the progressive wings of the community development and philanthropic fields got excited about this work. For some it represented a paradigm shift. For others it reinforced their instincts and gave language and a formal structure to their work. Some community development funders, in particular the venerable Ford Foundation, adopted this thinking. Ford went so far as to rename one its three primary program areas, Asset-Building and Community Development. As such, their focus includes building communities' human and economic assets and capacities. Rather than naming and organizing programs around problems like hunger, poverty and disease, they believed that building on strengths is the best way to address difficulties. A decade later Kretzmann and McKnight's book remains the primary text for this practice.

Around the same time that these two authors were developing their ideas for the community development sector, practitioners and researchers in youth development were taking a similar approach. Led by Minneapolis-based Search Institute, asset-based youth development strategies were developed to focus on uncovering and building the innate strengths and interests of the individual young person, a shift from fixation on their shortcomings and categorizing them by their deficiencies.

Major corporate enterprises, along with academic researchers and business schools have been on a similar track for some time as well. Strategic business planning has come to rely on smart analysis of the assets of an enterprise and its market potential as the way to increase market share and revenues and to beat out competition – finding and investing in unique qualities that are attractive to consumers. Focusing limited resources on trying to acquire what one doesn't have, or do what one doesn't do, is no formula for success. The more strategic avenue is to build on or complement existing strengths and core business activities. The “art,” if you will, is to understand exactly what those are.

Urban planners and city leaders have likewise spent enormous resources and efforts identifying things their cities lack as they try to copy what has seemed to work for others. Thus, the fixation on sports arenas, convention centers, Wal-Marts and aquariums – even major performing arts centers or museums. These big-box “solutions” rarely “fix” anything, nor do they bring widespread prosperity or better public services to their citizens. Instead they result in continued concentration of wealth, displacement, disintegration of urban fabric and a servitude in which locals become low-wage labor in service to corporate investors.

Big-box arts presenters, increasingly part of urban fix-it strategies, import lowest-common-denominator material that sends the message that culture comes from somewhere else and requires big names and major sponsors to be realized. Focusing on and nurturing the unique and special strengths and assets of a city or neighborhood ultimately leverages and attracts more resources and creates a more sustainable and equitable environment. Exchanges with the larger world help in that process but not when they diminish the cultural practices of the local.

### **2.2.3 Assets Are Value-laden**

A community arts center director may look into her impoverished urban community and see immigrant populations committed to hanging on to traditional cultural practices. In this, she sees fertile ground for building bridges of communication. She finds artists among these communities who can serve as ambassadors and teachers, and she sees foods, celebrations and aesthetic practices as vehicles to learn about and build more substantial dialogues across cultures. This leads to strategies to ease tensions, facilitate neighborhood and civic life, and assist children in gaining access to better education. These cultural strengths also provide ground upon which grassroots economic development can take place.

A real-estate developer looking at the same community also sees a collection of assets that can be leveraged to create change: low-cost land and malleable people with no political power who are accustomed to being dislocated. He sees existing road, water and sewer infrastructure, tax subsidies and the prospect of public funds to remediate blight. He also has a vision: a new gated community with an artificial lake and a hefty profit. These two ways of seeing represent somewhat different values, visions and assets.

A regional museum can certainly use asset-based approaches to develop its collections or raise money. Like any enterprise, it will look to its strengths. Where is its collection and curatorial staff already strong? An inventory of their patrons’ holdings and of the community might reveal strengths that can help them build on what they’ve got. How can the institution’s assets be mined to attract new works to its collection? Where are its capacities strong with regards to exhibition development, storage, conservation, touring, interpretation? How can these be leveraged to attract new contributions of artwork? Is this asset-based cultural development? Yes, but it’s seeing a different set of assets when looking to the community, and it’s starting from an institutionally driven vision and value system, not a community-driven vision and value system.

### **2.2.3. Opposing Approaches to Cultural Practice: imperialism & empowerment**

In general two basic and opposing approaches to cultural work are defined. One is referred to as cultural imperialism, the other cultural empowerment. There are a lot of gray areas and in the practice of either, there is inevitable dialogue through which the cultural practices of all participating parties change or evolve as a result of the contact. Cultural imperialism, as the word suggests, is about assuming superiority and imposing control. It uses a position of power to appropriate from others things that benefit the dominant culture. It's about viewing, advocating and advancing the values and aesthetics of one cultural group over others. While it isn't strictly unidirectional, it is about power accruing to the dominant player.

Empowerment is somewhat more elusive. As a term it suggests that one party has power and is granting it to another. In reality it involves people working together to build, take or somehow accrue power, and it typically is power leading to self-determination. As a cultural practice it is about seeking equity and balance to benefit all players.

Applying asset-based approaches in community settings where living cultures are practiced, guided by values around respect for all people, exemplifies the empowerment model. At a time when many 20- to 30-year-old community-based or "alternative" arts organizations are trying to "institutionalize" themselves for future generations, it's a good time to examine their values and practices in this context.

Although the language may be unfamiliar, the community-based arts field has many fine examples of asset-based cultural and community development practice. This means we see and value the multiple cultures in our communities and the ways they're expressed. Using our value-laden filters we look for their strengths and for ways they can contribute to community building and social justice. We actively work to learn about them and to exchange ideas. In practice we celebrate and nurture the talents of those we identify as "artists" who come from within these cultural communities – people who regularly practice and share a form of expression that is indigenous to their place or people – and we honor these practices by sharing and learning about them through public presentations, classes and the like.

Community arts practitioners carry out these practices against a backdrop of organizing and advocating for social justice. Most of the cultures and practitioners we embrace are defined in the U.S. as outsiders. They're denigrated, excluded or disenfranchised economically, politically and socially. **Celebrating cultural practices that originate from outside the mainstream is itself an act of defiance – an assertion that they're as worthy of a platform and recognition as are cultural practices of the heretofore privileged.** This is asset-based cultural practice and this is why it is inherently radical.

### **2.2.5. A Tool to Overcome the Idea of Cultural Supremacy?**

Many working in the arts mix missionary zeal with an eagerness to learn from and support talents they recognize in others. Multiculturalism has hammered home the point that culture does not emanate from a single or narrowly defined source. Urgently needed dialogue has opened on the value and role of art in societies, the forms culture takes, intrinsic and instrumental impacts of art, and the multiple relationships people have to art and What I assert is that asset-based cultural practices fly in the face of the deeply embedded, centuries old notion of Western cultural supremacy and the principles governing institutions that were established to reinforce it.

For today's nonprofit and civic leaders, adopting an asset-based approach, in management practices and especially in cultural practices, does not happen overnight. Most in the current generation have been trained to see problems and shortcomings as the starting point for change-making, fundraising and organizational development. This is one place most public and private funding agencies were long complicit in institutionalizing deficit-based models – rewarding an emphasis on problems and lavishing attention on community and organizational shortcomings.

In this respect, the Hip-Hop generation may be far better equipped to move towards the light instead of the darkness. As a culture and as a value system, Hip-Hop grew from an asset-based approach, making new music from old records and discarded turntables, telling stories with skilled combination and delivery of words, creating dance on a piece of cardboard on the street, and painting enormous colorful murals with a few cans of liberated spray paint and appropriated canvases. Practitioners from this cultural milieu use what they have and are masters of creative re-use and remixing. This kind of creativity is not new to marginalized populations. However, it has not been heralded as an asset in itself but cited as examples of depravity or evidence of a lack of access to legitimate culture.

The community-based arts field, which is largely artist-led, is asset-rich when it comes to leading this kind of change. Artists are the original masters of asset-based thinking and action. In taking raw materials and imaginatively enhancing them or adapting them to other uses, artists enhance value and change meaning. These fundamental skills can so enrich asset-based practices across sectors! Beginning with any manner of materials, including things that may have been discarded by others, artists create beauty, profound meaning, and worth well beyond the cost of the ingredients. They transform words, sounds, images, movements, and objects, even entire city blocks. And, in so many ways, they transform people and communities.

And still they struggle for recognition and financial support in spite of work that is so profound and important because their core practice – seeing, acknowledging and lifting up the cultural assets of disenfranchised people and groups – challenges the status quo of cultural and economic privilege that is presently on an aggressive forward march.

### **2.2.6 Cultural and Social Change**

As a pleasant surprise to those in the arts who were aware of the Kretzmann McKnight work, artists and arts organizations factor prominently in their framework as community assets, an unusual acknowledgement from the community development field. Most politically left-leaning social-change workers have, at best, ignored the arts, or at worst considered them part of the dreaded establishment and a drain on resources needed for more important work. This dichotomy set up a tension that only favored reactionary interests as it prevented committed activists from different fields from working together.

In some corners of the Left there's a long and wonderful tradition of working with artists. Labor organizers allied with musicians, muralists and poets. Environmental movements joined with – and were motivated by – photographers, writers, singers and filmmakers. But essentially these artists served to publicize events inform audiences and rally the troops – just as other artists did for the government,

military or church. These progressive-artist alliances were productive but by and large didn't translate to deeper understanding and integration of culture into these movements.

Institutional arts have largely aligned with ruling-class interests for whose discretionary financial support they're beholden. As a social-change activist who felt the arts were vital and effective in making change on many levels. Simply saying the word "art" in mixed company could cause comrades to either walk away or go on a tirade about bourgeois values and self-indulgence. And sometimes they were right. The idea of art as simply decorative, entertaining or potentially enlightening for the already educated is still predominant in this sector.

It remains a challenge to have a serious discussion about the importance of culture and cultural change. Corporate executives trying to exploit global workforces or alter the work ethic of an older industry are much more enthusiastic and astute discussion partners. In fact, corporate human-resource-development departments have become major employers of artists.

Asset-based practice is a discipline – an art in itself. And it is where cultural practice intersects with progressive community organizing and development. It requires honing the skills to recognize attributes – cultural or otherwise – that contribute to community building. As cultural intermediaries we enter the conversation laden with our own values and goals, and we learn skills that – partnered with organizers and advocates sharing similar values – can bring new levels of effectiveness to the social-justice enterprise. Seeing assets, rather than deficits in one another, provides highly productive ground on which to build.

### **2.3. Community Cultural Development as a catalyst for social and cultural dialogue; methodologies presented by A. Goldbard & D. Adams**

*Creative Community: The Art of Cultural Development was commissioned from Arlene Goldbard and Don Adams by the Rockefeller Foundation in 2001. The book traces the history, methods, values and theories of community cultural development practice as a response to destructive social forces, defining "community arts," "community animation" and other key concepts, then looking at cultural responses to social conditions, global proliferation of mass media, mass migrations, recognition of cultural minorities and the effects of globalization. "Creative Community" has been widely used as a text in training community artists. Below is a summary of the aspects of community art as presented by "Creative Community".*

#### **2.3.1. Community defined**

The notion of who the community is defies simple answers. As distinguished from a generalized audience or a general public, "community" often comes to mean people with a locality in common. A community is not necessarily limited in space, but because public art is tied to a site, it is more difficult to float free of that site. When one wants to involve the community, as public-art professionals now talk about doing, the obvious one is the group of people directly impacted on a daily basis.

### **2.3.2. Community Cultural Development (CCD)**

*"Community cultural development describes a range of initiatives undertaken by artists in collaboration with other community members to express identity, concerns and aspirations through the arts and communications media, while building cultural capacity and contributing to social change."* <sup>(34)</sup>

The work of CCD always engages community members in participatory art making that are often issue-focused. It generally involves more than a single art form. It frequently engages collaborating practitioners in non-arts fields — people from government, social service, urban planning, medicine — according to the needs of the community and the nature of their aspirations. CCD practitioners recognize the transformative interdependence of quality process and quality product; they are inextricable.

Community cultural development is deeply concerned with:

- Democracy — All people's voices must be heard and dialogue between and among groups is foundational.
- Social justice — Equitable access to resources for all people and equitable treatment of all people is essential, whether the arena is environmental equity, racial equity, economic equity, legal equity, gender equity or countless others.
- Diversity — Communities, places and cultures are unique and shape people and their behaviors and relationships; diversity is essential for democracy; and its opposite — the uniform, the generic, the monolithic — is a dangerous social state to be avoided. Administrators of public art programs once came to decisions about the public environment using only the help of art experts. Now, they have become advocates for involving members of the community in the public art process—for many reasons. Whether it's a public sculpture, an environmental installation, a mural, a performance or a media project, theatre groups, presenters now agree that when people's lives are being impacted by something, they deserve to have a say before that impact occurs. Community involvement can also increase support, not only for a single artwork, but for the public art program as a whole.

### **2.3.3. Looking For Support**

Most public art programs seek support from the community by keeping information flowing about what is going on. The presenter showcases the work-in-progress to community boards and neighborhood organizations, and recruits the local media to spread the word. The more people there are who know what is going on, the more chance there is that people will not mind the art coming and perhaps will even greet it with enthusiasm. Cee Scott Brown, former executive director of Creative Time in New York, gave another reason for involvement in order to achieve support: "If they're not involved, they're not engaged. If they're not part of the process, they're going to hate it, they're going to destroy it." Besides practical reasons for advocating community involvement, it is believed that respect for community can affect its self-worth. Dorothy Desir-Davis, an independent curator formerly with The Studio Museum in Harlem, New York, said, "For various economic and political reasons in black and Latino communities, people never see enough positive images of themselves. They never have enough of a sense of their

creative ability and whatever empowerment accompanies that." She believes public art by and about community people can help change that.<sup>(34)</sup>

#### **2.3.4. Advice and Consent process**

A common process is the formation of advisory committees for each project, made up of arts professionals, commissioning agents and community representatives. A community representative can mean anyone, from a member arts or civic group in the area to someone who will be directly impacted by the work when it is in place.

Once chosen, committee members advise the public art program about what they believe would be most appropriate for the designated location. "The first thing that any public art commission should do," said Harriet F. Senie, critic and author, "is take a very hard look at the community, and think about what that community needs at that point in time. Listen to what they say they want," she insisted.<sup>(35)</sup> Equally important with regard to input, says James Clark, is the social and political context of the chosen site. "The approach we use," he said, "is to understand the construction of the public at each site and identify the stakeholders. Don't take for granted that elected officials are it. Try to discover who has strong feelings about the site, about public art in general; we try to unearth that."<sup>(36)</sup>

Getting input from people rather than simply approval or support raises the stakes in community involvement because it raises expectations that input will be considered; but more than that, acted on. However, when a neighborhood has more than one group representing it, some may be pleased and some unhappy about any public art project. According to Penny Bach, in the '80s, when Jody Pinto's "Fingerspan" was about to be installed in Fairmount Park in Philadelphia, even though members of the neighborhood group had approved and even helped her find a site, others in the group had become unhappy because they didn't want outsiders coming to "their" part of the public park. The city's Park Commission had to override them and say, "We have to speak for all the people. We're going to approve this because we know it's good for the park," Bach explained.<sup>(37)</sup>

Usually involvement in the public art process is limited to getting information and support from a community. But many artists and some public art programs prefer to involve the community more closely, in the actual making of the piece. Such a concept of participation-decision-making, planning and design-points to a much more active community than one that puts facts and dreams into a pot to be cooked by an artist. Getting information and support from a community are much more participatory than public art has been in the past, but still a far cry from what theorists consider complete participation. Public art in the past has been used to inform and educate the public. Now the public is being asked to inform and educate the public art process. But that process is still in the end controlled by the professionals-the artists, administrators and art experts who make the decisions and create the involvement with the community.

#### **2.3.4. Influencing factors**



Three initiatives have become visible and influential for the field in the last ten years, indicating an upsurge of interest and participation in CCD work:

- The Animating Democracy Initiative (from Americans for the Arts, funded by the Ford Foundation), which ended its initial phase in 2003, fostered art-based civic dialogue with 32 new projects, publications, profiles, training, interdisciplinary critical writing and discussion, a rich Internet site, and more. Perhaps most important, ADI created a number of cross-disciplinary, face-to-face convenings where roughly the same group of CCD participants met to delve deeply into the work and related social issues. At the final meeting in Michigan in 2003, the 200 participants facilitated the meeting themselves and resolved to meet again under their own steam. In this case, a bonded network was created in the field and civic dialogue was stimulated across the U.S.
- Rockefeller's PACT (Partnerships Affirming Community Transforming) program, which went on hiatus in 2004, has funded 97 CCD projects; has supported one national convening of PACT grantees and one international gathering of artists, activists, scholars and others involved in the CCD field all over the world; and has supported the production of two landmark publications. In its most recent RFP (for 2003), PACT sought projects that would address further development of the CCD field. The number of applications received topped 500, an indicator of participation and need in the field.
- The Community Arts Network became a central meeting place in cyberspace for the field. Online usage increased from about 4,000 visits a month in 2001 to 29,000 visits a month in 2004. Essays in the archive topped 300; its growing list of links to CCD projects on the Web number over 600; 1,300 individuals receive its monthly e-mail newsletter. CAN received about 900 visits every day, especially from students and interested non-arts researchers — an indicator of broad public interest and the importance of an accessible, free online resource.

At the university level, there are several instances of significant programs that help faculty and students create partnerships with community groups.

### **2.3.5. National Recognition/Engaging in Policy-Making**

In addition to national awards in the arts and local awards, leaders of the community cultural development field are receiving national attention and accolades for leadership and social activism. Programs citing CAN Gathering participants include: The Ford Foundation's Leadership for a Changing World, the Guggenheim Fellows Program, the National Council on Aging and the Federal Administration on Aging, the Rockefeller Foundation's Next Generation Leadership program and the MacArthur Foundation Fellows Program.

Awards such as these bring awareness to the field and individuals can use this attention to position the ideas of the field in national conversations. But as important is the increasing participation of CCD practitioners in policy-making for their own communities.

It should be noted that originally CCD was mostly based in deprived urban areas and concerned with unleashing the creative energies of people who for one reason or another lacked a 'voice'. As has been well described, community arts was seen at the time as a radical 'movement', not, as it later became,

simply a matter of local authority provision. There was actually some determined resistance from many community artists to the idea of community arts being institutionalised through education and some (understandable) pressure from the artists involved that any training offered should be done from within their own ranks as documented by the David Harding the founder of the U.K. Contextual Art University course.

### **2.3.6. A Shared Body of Theory, Methodology and Practice**

The CCD field is documenting its work. Stories, case studies and testimonials are available by the hundreds. Practitioners are learning to evaluate their work. The field has primarily used story or anecdote as its evaluation technique, telling of the young person who discovered her latent leadership qualities during a community art-making process, or of the homeless person who discovered his voice in exposing the mendacity of law-enforcement agents through participation in a theater piece. Stories tend to reflect a single individual, or a single group, at a single moment in time. There had been relatively little quantitative evidence about the long-term impact of cultural projects, but practitioners are becoming increasingly systematic about collecting evidence.

### **Sharing Information**

Until very recently, there had been relatively few books available about community cultural development. There were some under different rubrics from earlier in the century (Robert Gard, Percy Mackaye). There were books about "socio-cultural animation" published by the Council of Europe in the 1970s, but these are no longer available. Recently, however, we are seeing more. For example: Arlene Goldbard, Arnold Aprill, Caron Atlas, Norma Bowles, Linda Burnham and Steven Durland, Ron Chew, William Cleveland, Dudley Cocke, Jan Cohen-Cruz, Susan Perlstein and Barbara Schaffer Bacon. There are numerous other seminal, recent books and works in all media and on the Web that inform the CCD field, including works that are indirectly related (for example, "Pedagogy of the Oppressed," Freire, 1972, "Bowling Alone," Putnam, 2000, or "The Creative City," Landry, 2000). CAN is developing a bibliography database for the field. While Americans for the Arts and Arts Extension Service both publish and sell materials related to the field, there is no commercial bookseller or publisher concentrating on this work in a serious way.

Most fields have at least one, if not multiple, journals. Five years ago, API began trying to fill this need for the field of community cultural development with the establishment of the Community Arts Network. It was preceded by API's High Performance magazine (1978-1998), which covered community arts for its final ten years.

### **2.3.7. Training**

The wealth of training for the new or aspiring practitioner in community cultural development in the U.S. is a strong indicator of the importance of the field. There are at least 55 college/university experiential training programs available in the U.S. and U.K. — degree programs, certificate programs and workshops where students both study academically and work in the community. “Training” in community cultural development must be more than formal study. Mentoring is mentioned frequently — both as a way for new practitioners to learn from the experience of the veteran, and for the veteran to learn from the fresh visions of the newcomer. Just as important is the training of a new generation of administrators to take over the elder organizations as the founders retire.

### **2.3.8. Community Cultural Development's effects**

#### **A better physical community**

The physical community is important to the physical, emotional and spiritual well-being of the people who live there. Community artists work with planners, help citizens create powerful visual symbols of their identity (the deepest form of "public art"), work as architects or landscape designers, collaborate on public works projects, and work as activists on issues ranging from safe streets to public gathering places. If a physical place reflects a clear identity to residents and visitors, if it includes places for people to come together and celebrate, mourn and discuss common concerns, if it is beautiful as well as safe and interesting, then its residents will experience a deeper sense of their own humanity.

#### **A participatory community**

For people to be fulfilled, especially in a democracy, they must have the opportunity to freely and deeply investigate ideas and share these ideas. Community-arts workers create settings in which this free interchange occurs, and create techniques that blur — or erase altogether — the line between creator and consumer.

#### **A multi-cultured community**

Just as healthy ecosystems benefit from diversity, the coexistence of a variety of organizational approaches can be advantageous in building healthy communities. Thus recognition of the urgent need for intercultural investigation, for the understanding and prizing of cultures different from our own is an inherent trait. On a grand scale, most of the Western world's societies developed through the immigration and migration of vast numbers of cultural groups, as well as the violent dislocation of the original peoples. But it is also important in *any* society or community in which there are distinct groups of people, whether ethnic, "newcomers" and "old-timers," an especially large percentage of people in a particular age group, part-timers and year-rounders, gay people and straight people.

Rachel Davis-Dubois was an educator in New York working in the 1930s-50s. Her lifelong devotion was to multicultural education, K-12. Even more than this, she articulated the notion of "cultural democracy" as the third leg of the American stool, along with political and economic democracy — but

the leg that had not yet been attended to. She believed that the American dream could not be realized without equal emphasis on cultural democracy. In 1943 she said: *"The melting pot idea, or "come-let-us-do-something-for-you" attitude on the part of the old-stock American was wrong. For half the melting pot to rejoice in being made better while the other half rejoiced in being better allowed for neither cultural element to be its true self. ... The welfare of the group ... means [articulating] a creative use of differences. Democracy is the only atmosphere in which this can happen, whether between individuals, within families, among groups in a country, or among countries. This kind of sharing we have called cultural democracy. Political democracy — the right of all to vote — we have inherited. ... Economic democracy — the right of all to be free from want — we are beginning to envisage. ... But cultural democracy — a sharing of values among numbers of our various cultural groups — we have scarcely dreamed of. Much less have we devised social techniques for creating it."* <sup>(38)</sup>

### **A human community**

This is the scale and wholeness, of people whose ideas tie the fulfillment, even the very survival of humankind, to the interrelatedness of life and its many functions. In the first half of the 20th century, Alfred Arvold, who worked for both the Drama and Extension departments at North Dakota State University, was passionate that a community is an organic whole, and that the arts must not be broken off from the ongoing life of the community. To this end, he promulgated the notion of the community center where there would be a wonderful jumble of activity — it would be a recreation center, science center, arts center, government center, where sometimes you couldn't tell where one began and the other left off. In 1917 he wrote, "A community center is a place, a neighborhood laboratory, so to speak, where people meet in their own way to analyze whatever interests they have in common and participate in such forms of recreation as are healthful and enjoyable. The fundamental principle back of the community center is the democratization of all art so the common people can appreciate it, science so that they can use it, government so that they can take a part in it, and recreation so they can enjoy it. In other words, its highest aim is to make the common interests the great interests. To give a human expression in every locality to the significant meaning of these terms — "come let's reason and play together" — is in reality the ultimate object of the community center." <sup>(39)</sup>

In the early 1950s, Baker Brownell (journalist, philosopher at Northwestern University, community developer most notably in Montana), said that a human community must be of a scale small enough that people can know one another as whole persons, not as performers of single roles. People who know one another as whole persons will trust one another with their ideas, and will be able to listen to the ideas of others. Brownell advocated the creation of community dramas as part of the community planning process — dramas written collectively, whose script is based on what residents have learned of the community's several histories, and which use that history to pose crucial questions about the future. But more important, Brownell saw a commitment to wholeness, a commitment to the arts, as the way to reclaim a society's soul. He believed "art" to be a *verb* — everyone is latently creative, but the art system, too often, reinforces passivity, and the way of passivity is the way of death. (Brownell, Baker, "Art Is Action," originally published 1939; reprinted Books for Libraries Press, 1969.)

## **A civic community**

What is civic dialogue? What are public values? What does it mean to be a citizen? From the first years of the 20th century, Percy MacKaye, an actor from a long line of theater people articulated the responsibility of the artist to explicitly think of himself or herself as building civic infrastructure: The Civic Theater idea, as a distinctive issue, implies the conscious awakening of a people to self-government in the activities of its leisure. To this end, organization of the arts of the theater, participation by the people in the arts, not mere spectatorship, a new resulting technique, leadership by means of a permanent staff of arts (not of merchants in art), elimination of profit by endowment and public support, dedication in the service to the whole community: these are chief among its essentials, and these imply a new and nobler scope for the art of theater itself.<sup>(40)</sup>

MacKaye was one of the first to articulate the role that pageants could play in what we now call "community- building." In 1909, for instance, Boston instituted the "Boston-1915 Committee," which convened task forces to consider such issues as immigration, housing, transportation, education, political corruption and public health. As part of the reflecting/planning process, "Cave Life to City Life" was performed, involving thousands of citizens; its intent was to help Bostonians understand the "Boston state of mind" as an essential context to reform and planning. [Prevots, p. 31] In "The Masque of St. Louis," 7,500 citizen-actors attempted to capture the meaning of that city. The largest city in every state was asked to send envoys who "represent the best, things in the progress and development" of that city; these individuals both participated in the pageant and the subsequent Conference of Cities, which addressed such issues as "Municipal Recreation: A School of Democracy" and "Humanizing City Government." [Prevots, p. 21] Participants included Jane Addams of Hull House, Frederick Law Olmstead, sculptor Lorado Taft, playwright George Pierce Baker — artists and social reformers. Today, we struggle with public entities to recognize the arts, and artists, as a public good. We ask the question: What can my community do for me? Yet, more and more, community-based artists are asking, in the tradition of Percy MacKaye, What can I do for my community?

## **Neighbourhood revitalization Cultural participation & property value**

"Downside Up," an April, 2003 report commissioned by the Ford Foundation, looked at organizations with one foot each in the arts and in community development. It helped launch the Foundation Initiative, known as the Role of Arts and Culture in Community Development. Stern contends that church-basement theater groups are as important as major institutions. He wrote, in "Performing Miracles," for the Center for an Urban Future, "A small organization using an old church or a rowhouse can have a larger impact than one that spends its energy building a shiny new theater or exhibition space." "We learned that culture does have a powerful effect on neighborhood revitalization - but it is one that has little to do with tourists, jobs or even revenue," he continued.<sup>(41)</sup>

Stern found the presence of small arts groups in neighborhoods increased levels of cultural participation. And further, that in areas with higher levels of participation - in both poor and middle-class neighborhoods - there was positive impact on school truancy, youth delinquency, civic engagement, teen pregnancy and a host of other factors associated with community well-being.

Stern also found positive relationships between arts participation, population stability and real-estate values. He concluded, "a low-income neighborhood's chance of experiencing population growth more than doubled if it had a higher-than-average cultural participation rate." And, further, that "Neighborhoods with high levels of cultural engagement were much more likely to remain diverse over time."..."Whatever the direct contribution these groups were making to their local economies was quite small," he wrote. "Nonetheless, these same community cultural programs seemed to have a substantial impact on the economic fortunes of their respective neighborhoods...Culture stimulates revitalization not through direct economic impact, but by building the social connections between people ... it increases the inclination and ability of residents to make positive changes in their community, and it increases the connections between neighborhoods of different ethnic and economic compositions," he concluded.

Stern cited evidence that 80 percent of participants in community cultural activities travel outside their own neighborhoods to attend events - a fact that, he says, separates culture from other forms of civic engagement. It reduces social isolation and builds connections across divides of ethnicity and social class. Stern concludes: "Community arts organizations are successes when they stimulate broader civic engagement, expand residents' sense of collective efficacy, and strengthen the bridges between neighborhoods."<sup>(42)</sup>

### **Social activity, economic activity, and the promotion of neighborhood stability**

A March 2003 study, by Chicago researchers Diane Grams and Michael Warr, also looked beyond the art "product" and examined the social and economic activity that goes on around the art activity. Commissioned by the Richard H. Driehaus and John D. and Catherine T. MacArthur Foundations, their study focused on small budget arts organizations in ten Chicago neighborhoods. Grams and Warr found that small community-based arts organizations leveraged a variety of relationships, capacities and activities in unusually effective ways. They found that the groups have three overarching results: They build social relationships, they enable problem solving and they provide access to resources. The study concluded that the presence and work of these groups promote neighborhood stability, enable a sense of belonging, create new productive uses of underutilized spaces, create new links to nonlocal resources, provide space for cross-cultural dialogue and provide a safe haven and opportunities to learn new skills. They also found that these arts programs engage neighbors in creative problem solving, engage youth as citizens, develop leadership and decision-making skills, build cultural identities and positive relationships among neighborhood groups, build knowledge across cultural boundaries and build knowledge, understanding and engagement in democratic processes.<sup>(43)</sup>

Harvard researcher and author of the well-known "Bowling Alone," Robert Putnam, arrived at similar conclusions in his September 2003 book, "Better Together." He and co-author Lewis Feldstein, take traditional arts institutions and practice to task. "Traditionally, arts institutions have done far more bonding than bridging ... the system of financing and presenting the arts traditionally has reinforced entrenched patterns of exclusion," they wrote. At the same time they countered, "We believe that the arts represent perhaps the most significant underutilized forum for rebuilding community in America."

They illustrated several outstanding examples of community-based arts programs that they say do just that. They believe that the arts can create "safe" space around potentially hot issues and provide. <sup>(44)</sup>

A November 2002 report, issued by New York's Center for an Urban Future, "The Creative Engine," by Neil Scott Kleiman, saw similar potential for synergy and called for integrating cultural and business development. They found that the two have worked best side by side but that there's rarely coordination. "In our survey of over 150 economic and community development organizations, only six were involved in efforts that directly linked the arts with business," Kleiman wrote. <sup>(45)</sup>

The Kleiman study found that arts and culture have been primary components of growth in New York City and concluded that "nurturing the cultural sector means focusing on the thousands of small organizations that feed cultural economic development at the neighborhood level, as well as on major institutions." <sup>(46)</sup>

### **Community pride**

The Ford Foundation's Asset Building and Community Development Program, together with a team of leaders and thinkers in the culture and community-development fields, took a look at innovative community development strategies between March 2002 and May 2003. Known as The Listening Tour Project, they arrived at similar conclusions. In their report, "Downside Up," the project team observed that art and culture organizations support community involvement and participation, increase the potential for people to understand themselves and change how they see the world and bolster community pride and identity. They also saw that the arts serve to improve derelict buildings, preserve cultural heritage, transmit cultural values and history, bridge cultural, ethnic and racial boundaries and stimulate economic development.

The Listening Tour also found that practitioners "in distressed communities have successfully used arts and culture as community-development approaches but that community development and arts organizations were most often disparate and isolated from one another. They found that an important "synergistic relationship" exists between what are often regarded as different worlds. <sup>(47)</sup>

## **2.4. The Ford Foundation study & civic dialogue**

Animating Democracy was jointly developed by Americans for the Arts and the Ford Foundation through a field study and subsequent four-year Initiative.

In 1996, the Ford Foundation awarded a grant to Americans for the Arts to profile a representative selection of artists and arts and cultural organizations whose work, through its aesthetics and processes, engages the public in dialogue on key issues.

This study's resulting report, *Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue* (1999), maps activity of the last couple decades, identifies issues and trends, and suggests opportunities for leaders in the field, policy makers, and funders to work together to strengthen activity in this lively arena. The study reveals pivotal and innovating roles that the arts can play in the renewal of civic dialogue as well as challenges faced by arts and cultural organizations as they engage in this work. The

study led to the development of a four-year Animating Democracy Initiative to support this arena of activity.

Both the study and the Initiative were premised on the idea that a democracy is animated when an informed public is engaged in the issues affecting people's daily lives. In the workings of democracy, civic dialogue plays an essential role, giving voice to multiple perspectives and enabling people to develop more multifaceted, humane, and realistic views of issues and each other. Yet opportunities for civic dialogue in this country have diminished in recent years. In the renewal of civic dialogue, the arts can play a pivotal role in many ways. In fact, American artists and arts and cultural institutions have long engaged civic issues through a wide spectrum of activity. At one end of the spectrum, topical art articulates or comments on social issues; at the other end, artists and arts/cultural institutions use the arts to engage people in action to affect change.

At the center of this spectrum, there is a realm of artistic activity that consciously incorporates civic dialogue as part of an aesthetic strategy, referred to as arts-based civic dialogue <sup>(48)</sup>. By exploring multiple perspectives on critical concerns, arts-based civic dialogue projects seek to engage more diverse publics in discussion and reflection on challenging issues. At the same time, this intersection of artistic imagination with the civic realm offers fertile ground for both aesthetic and programmatic innovation.

Beyond the basic role of producer, presenter, or exhibitor, arts and cultural institutions are playing a key part in this work as catalysts, conveners, or forums for civic dialogue. In exercising this civic role, they are expanding opportunity for both democratic participation and aesthetic experience, engaging a broader, more diverse public in giving voice to critical issues of our time.

### **2.3.12. The Lab Initiative and its effects**

Between the years 2000-2004, the Animating Democracy Lab <sup>(49)</sup> provided grants and advisory support to 32 cultural organizations across the U.S. to implement projects that experimented with or deepened existing approaches to arts- and humanities-based civic dialogue. Investigation through these diverse projects, individually and collectively, aimed to advance field learning about the philosophical, practical, and social dimensions of this work. As part of the Lab design, project leaders came together periodically in Learning Exchanges to share and build knowledge to help projects meet their full potential for success and extend their learning to the broader field.

The Lab's effects were felt by local communities and the field in several key ways:

- Projects across the country contributed in meaningful, creative, and often catalytic ways to civic discourse about a range of critical issues including race, gentrification, shifting demographics in the U.S., human genomics, and others.
- Civic intent prompted development of new artistic work and programming approaches, including innovative artistic work integrating art and dialogue.



- A cadre of artists, curators, presenters, cultural organizers and civic dialogue professionals are extending their knowledge and experience in arts- and humanities-based civic dialogue in their respective fields and communities.
- Cross-disciplinary among arts professionals and inter-field between arts and dialogue fields led to deepened understanding and application of principles and practices of civically engaged art and dialogue.

## **2.4 Community empowerment- Phil Bartle**

So what is community empowerment? In this chapter I will try to deal with this diverse subject on to which so many claims are made. I will not focus on the financial aspects which are the underlying principle of all of the government implemented programs, but rather from the point of view of the "mobilizer", animator or activist who is a person who tries to move (*activate, animate*) a community and is the person through which the empowerment programs are implemented. First, I will examine aspects of empowerment and its benefits as defined by Dr. Bartle. I will then define what is a community, and then I will go on to examine various aspects of empowerment process itself and how it is to be carried out according to the recommendation of Dr. Phil Bartle as well as a step by step guide for the mobilizer. Phil Bartle is a Canadian sociologist, Aidworker, Community Empowerment specialist, professor at various universities and founder of the Community Empowerment Collective [www.scn.org/cmp/](http://www.scn.org/cmp/). His site is hosted through the Community Development Society (CDS) by the Seattle Community Network (SCN).

Dr. Phil Bartle and his associates undertook six years of mobilization and community management training in the Community Management Programme, executed by UN-HABITAT and implemented by the Directorate of Community Development (*While originally designed for Uganda, it is now being used in dozens of countries on five continents*). The basis to Bartle's empowerment program is the realization that all communities, no matter how poor, have resources (*many that still need to be identified*) that can be tapped, so that they, and all of society, can develop. To release and best use this huge national resource, mobilization and management training are needed. Bartle authored three handbooks which intend to show how those potential resources can be released for sustainable development. The handbooks are intended for Government, NGO, professional, and voluntary mobilizers everywhere and are freely available in his net site.

### **Empowerment Policy History**

In December 1994, President Clinton announced the Presidential Empowerment Initiative with 3 rural Empowerment Zones (EZ) and 30 rural Enterprise Communities (EC). Again in January 1999 Vice President Gore announced an additional 5 rural EZs and 20 rural ECs. The designations released major Federal funding for these low-income communities, along with tax credits, technical assistance, and eased regulations. These actions alone will produce visible improvements in the quality of life for residents of these communities. But the Community Empowerment Initiative is much more than dollars. The empowerment program was implemented by officials who claim that their experience teaches that lasting improvements in community life are unlikely to occur unless other more fundamental advances

take place as well. The American officials gathered their experience from the many community empowerment programmes implemented in many poverty stricken communities by the U.N. since the beginning of the 1980's.

Basic to the Empowerment Initiative is the belief that low-income citizens must take charge of their communities and their lives, develop their ability to bring about basic improvements in the way their communities work, and undertake economic development that is sustainable through their own efforts. The American programme began when communities applied for designation as an EZ or EC. Community applications were much more than paperwork, however. They were strategic plans that were the first step in a process of long-term community improvement. The plans included strategic visions for change, built on solid community partnerships. They identified new resources and created new approaches to economic opportunity and community improvement.

Critical to creating effective community strategic plans is a process of planning that is open to participation by all community organizations and social groups, so that it becomes a "we" process, and not "they". And it is critical that low-income residents-the intended beneficiaries of the Presidential Empowerment Initiative - be represented and actively involved in every stage of carrying out the plan.

Community residents should expect the "lead entity" - the organization with the leadership role in implementing the community's plan - to take the following actions to involve community members:

- Make sure community residents have a major voice in decisions about the plan by serving on governing boards
- Establish rules and procedures that encourage and assure community participation in decisions and in the work of carrying out the plan
- making its action public through frequent reports, press stories, and public notices
- Holding regular public meeting and seeking community input before all major decisions

Whoever lives in a census tract designated as an Empowerment zone or Enterprise Community, has these rights:

- The right to know what is in the strategic plan
- The right to know and help assess the results
- The right to participate implementing the plan
- The right to express your view about changes that should be made in the plan
- The right to assure that benefits from the plan come to citizens of the designated community

This program is protected by the US Department of Agriculture (USDA) which prohibits discrimination in all its programs and activities on the basis of race, color, national origin, gender, religion, age, disability, political beliefs, sexual orientation, and marital and family status. Citizens who feel the need are invited to file a complaint by mail or telephone to the Office of Civil Rights in Washington, DC.

On 15 January 2001, the U.K. Government launched the "New Commitment to Neighbourhood Renewal: A National Strategy Action Plan." This sets out a strategy to tackle the problems of England's

88 most deprived neighbourhoods. Within the West Midlands this includes the Metropolitan areas of Birmingham, Coventry, Dudley, Sandwell, Walsall and Wolverhampton and the Unitary Authority of Stoke on Trent. The Community Empowerment Network oversees the administration of the Community Empowerment Fund. Community empowerment programs are implemented throughout the globe, and there are over two million internet sites dealing with community empowerment, many of which are official government sites. University courses on the subject are now available, books and manuals are published by the World Bank. Empowerment programmes are no longer implemented as part of a U.N. programme to save third world countries, but are now a part of the majority of governing institutions.

### **2.4.1. Bartle's views on Why Empower Communities?**

According to Phil Bartle when we use words, we often convey meanings that we do not intend, or meanings that we do not know we convey. There are emotions and assumptions associated with the words we use. The word "*poverty*" for example. In the assistance industry (*helpers of development*), workers often see themselves as soldiers in the so-called war against poverty. Poverty is what they want to defeat. But what is the opposite of poverty? Wealth. Somehow we do not like to admit we are "*soldiers in the war in favour of wealth*." Why? Because while poverty and wealth are technically opposite, there are many assumptions, emotions and hidden values that are attached to both those words, and those are conveyed along with their overt meanings. Somehow it is morally OK to help poor people, but we do not always like to keep in our conscious thoughts that we are helping them to obtain wealth (*Where the objective is to generate wealth rather than merely transfer money*). The term "*wealth*" comes with hidden emotional baggage that implies it means huge richness. Poverty is a problem because there are disparities in wealth; some have more than others. If genuine equality were possible, then poverty would not be a problem. Closely associated with "*wealth*" are "*power*" and "*capacity*." Communities (*and individuals*) that have lots of one, usually have lots of all three, and vice versa (*those with low wealth usually have low power and low capacity*). So when we want to improve the conditions of people in low income communities, poor communities, marginalized communities, we want them to have more wealth, power, and capacity. It is nice (*we think*) to help the poor, but (*in our hidden desires*) we do not want them to become rich, or at least we do not want them to become as rich as us. We do not want to admit that.

Another of the emotionally laden words that are used today is "*democracy*." When looking carefully at the meaning of democracy, it turns out that we are not always in favour of it, especially if it means having to give up some of our own relative power (*or wealth, or capacity*). Many who say they are in favour of democracy are really in favour of a set of institutions that allow people to vote for candidates, putting into power those with the most votes, allowing them to represent the people. This is "*representational democracy*." That is almost a contradiction in terms. The meaning of "*democracy*" is "*Power to the people*" (*demo = people, cracy = power*). The process of voting for representatives takes power away from people and gives it to the vote winners.

When one says I want to empower a community, one means that one wants to democratize it. That does not necessarily mean voting to choose a representative (*as in the British or American political model*). It means one wants the people (*not just individuals*) as a whole (*collectively*) to have power. In

the empowerment process ways for the community to have more power, wealth and capacity are sought after.

The communities most deserving of assistance, then, are those with the least amount of power, wealth and capacity. To genuinely empower them, means doing it in such a way that they become independent of our charity, that they become self-reliant, that they can sustain their own development without our help. Our own desires for wealth and power are normal and natural. We need not be ashamed of them. We must, however, keep in mind that in our desire to help people who are poor and powerless, that we do not do so in ways that, in the long run, keep them poor and powerless — and dependent upon us.

#### **2.4.2 Getting Stronger through Exercise:**

The term "*charity approach*" is sometimes used to name dependency-producing methods of giving help. Charity in itself is not bad, in so much as it is based upon generosity. The "*charity approach*," however, is a way of helping poor and powerless people that does not help them to become self-reliant. Gifts that make the receivers more dependent upon the givers, are not truly generous. They sustain poverty. They keep the givers in a position of giving. If you give something to a person or group in need, you temporarily alleviate their need. You can be quite sure that when they are in need again, they will come back to where they received their first assistance.

If the intention is to make that person or group self-reliant, the mobilizer needs to be sure they want something in the first place. Then the mobilizer must find ways for them to work or to struggle for it, so that when they need it again they will not come begging for it. If they get something for free, they will know that it was worth (*to them*) every penny they spent on it. A coach does not do push-ups for the athlete, nor does a coach practice putting the basketball into the hoop for the basketball player. Another analogy is found in physiotherapy. If you hurt yourself and lose the use of your arm, you go to a physiotherapist for help. The physiotherapist may move your arm in the manner you need to move it, but only to show you where it must be exercised. You need to practice moving it yourself, and that is a painful and uncomfortable process. You need to want to get better. The result is that you get your strength back, and no longer need the services of the physiotherapist.

If the community worker does the work for the community, the community remains dependent, and poverty is sustained. The empowerment approach to community development is one where first it is determined that the community wants something (*as discovered in a brainstorming session*) and then shows the community members how to get it.

#### **2.4.3 Why Choose a Community to Empower?**

If the purpose of community mobilization is to increase its power, wealth and capacity, why choose to mobilize one community and not another?

The world is not a fair place. There is inequality. There is strife. There is inhumanity towards mankind, by humans. We need some purpose in life. Trying to set right the wrongs of the world; trying to help poor people to become independent and escape from their poverty, are among such purposes. Simply

trying to become rich ourselves is the main purpose of some people, but it is a very shallow and unfulfilling purpose (*the richer that people get, the more wealth they want; there is no satisfaction*). So we could spend our energy in trying to mobilize and empower a rich or relatively wealthy community, but that has less purpose than trying to help a poor community become stronger. Choosing to work with a poor community can be a way of putting more purpose in your life. Choosing a community simply because it is the one you were born in is perhaps equally valid, but less purposeful.

Some people like to quote: "*Charity should begin at home.*" They often say this to justify raising money to give out handouts to poor people in their home communities (*which does not end their poverty, as we know*). The whole world has human beings in it. We are all related. We are one big human family. The people far way in isolated poor communities are our brothers and sisters. If we can help them, we have purpose in life. If we help them, we should concentrate on helping them to become independent of our charity, able to help themselves in the future.

#### **2.4.4 Empowerment as a Social Process:**

Poverty is a social problem, and is contrasted with the individual problem of lack of cash or other resources. Distinction must be made between the social level and the individual level, in analysis, observations, and interventions. A community is a social organization, and is not an individual. It is far more than a mere collection of individuals. It is easy to see and interact with an individual. A "*community*," in contrast, is a scientific model, like an atom or a solar system, which can be seen at most only partly at any one time, but cannot be seen as a whole. We can make individuals stronger (*physically, psychologically*) and we can make communities stronger (*capacity, wealth, power*); these are not the same.

While the mobilizer, can see individuals, can work with individuals, his/her target is the community, a social organization, which cannot see in its totality, and with which the mobilizer must work indirectly. Nevertheless, the mobilizer needs to set him/herself a career goal of learning more about the social perspective, and to develop skills in understanding the social elements that are revealed by the indicators you can see, including the behaviour of individuals, social and economic statistics, some events, and demographic data. To help in this, there are two modules which identify sixteen elements of empowerment. One is focused mainly on capacity development of an organization (*such as an NGO or CBO*), and the other is focused mainly on measuring increases (*or decreases*) in the capacity of a community. These sixteen elements, many of which also cannot be seen except through characteristics of individuals, will help to carefully and in detail look at the empowerment process as a social process.

#### **2.4.5 Why Participation?**

Empowering a community is not something that one can do to that community. Because the process of empowerment, or capacity development, is a social process, it is something that the community itself must undergo. Even members of a community, as individuals, cannot develop their community, it is a growth process of the community as a whole, internally, as an organism (*super organism or social organism*).

In this method the community is stimulated to take action. That action is often referred to as a "*project*". By doing a project, the community will become more empowered, develop more capacity. The action it takes is its exercise to become stronger. The basic method of a community mobilizer is to first determine what the community as a whole wants, then guide it in struggling to achieve it. An outsider cannot decide what the community wants. The community members have to agree on what they all want most. That is the first of several reasons why they need to participate in decision making; that participation is needed first to determine what they want most. When done correctly it is a process that determines a communal choice, not the choice of a few people, or of a dominant faction.

Again, there are different ways to choose a strategy, but the more it represents the will of the community members as a whole, the more valid it is. Their participation is vital for success. Whatever the project, it will have inputs and outputs. Inputs are the resources put into the project. An output is an objective when it is realized. While some of the inputs can come from outside donors, including the government, but the community itself, its members should make some sacrifices too. As well as participation in decision making, it is suggested that they also make contributions of resources, as inputs.

Monitoring is an essential, but often overlooked, element of any project. The community should also participate in monitoring the project. Members should not leave it only to the outsiders — donors or implementers — to see if the project is going as planned. In the course of carrying out the project, community members may identify some skills that they lack. These could be in accounting, in reporting, or in technical skills. If the mobilizer is able to help the community obtain training in such skills, it is recommended that the training is participatory also. People learn best by "*doing*" rather than listening to lectures or watching presentations. Participatory approaches are recommended throughout the empowerment process since participation contributes to strength.

#### **2.4.6 National Development:**

The nineteen fifties and sixties (*and later*) saw the end of colonial period for many new countries. Hope was high that it would also mean the end of poverty as countries became more self-reliant and stronger. The reality was very different, and discouragement replaced optimism as poverty and the number of poor people grew. There are many historical causes for this, neo colonialism, multi-national corporations each stronger and wealthier than whole countries, globalization of corporate culture, lack of sophistication and knowledge by leaders, and on and on.

In Factors of Poverty, distinction is made between (1) historical causes and (2) factors that contribute to the problem remaining. This has a very practical purpose. One cannot go back into history and change events. One can see current factors, and have some influence, however small, on them, citing the slogan, "*Think globally, act locally.*" As a mobilizer, one cannot directly change the national characteristics of a country, but you it is possible to contribute to one or more community becoming stronger. As more communities become stronger, the country benefits.

Joseph Marie de Maistre wrote, "*Toute nation a le gouvernement qu'elle merite*" (*Every country has the government it deserves*) *Lettres et Opuscules Inedits (vol. I, letter 53)*, sometimes incorrectly attributed

to the second American president, Thomas Jefferson. National development will not come through wishful thinking or by bar room debate. It comes as a result of hundreds of thousands of small, steady, changes based upon hard work of many people with vision.

#### **2.4.7 Find the Best and Enhance It:**

A positive attitude with optimism and the willingness to keep trying are not mere luxuries in this work. They are necessities. No person, no community, no society, is perfect. We all make mistakes. If one spends any time and energy on criticizing, one will emphasize the fault you criticize, and hinder its correction. One meets with people who promise and fail, people who do not carry out their side of an agreement, people who lie and cheat, people who are inept, inefficient and inaccurate, people who are dishonest and misleading. To succeed at this kind of work, you need a positive attitude, and you need to accept that failures are inevitable, and be willing to, "*Keep on keepin' on*," even after failures. To get the best out of people, you need to see but not mention their weaknesses and failures, you need to recognize their strengths and achievements, and you need to let them know you expect their best. Build on strengths, not on weaknesses.

#### **2.4.8 Conclusion-Summary of the Bartle ideology**

Why help communities to become stronger? The world will be a better place; poverty will be reduced; working towards this is a meaningful endeavour. What is the empowerment method? Charity (*giving things for free*) weakens communities. Communities will become stronger when they decide what they want, and work (*exercise*) to obtain it.

What communities should you choose to assist in becoming more self-reliant? Choose those in most need, the poorest, the ones with least capacity, the ones with the least power.

Why is poverty and development not merely applicable to individuals? Poverty is a social problem and requires social solutions.

Development is not possible unless it affects whole communities. Why should community members participate in development? Without their participation, there would be no development, and any improvements will not be sustained.

Why not work towards national development? As communities become stronger, they contribute to genuine national development. A mobilizer can practically work at helping communities become stronger, whereas work with nations directly is less practicable.

### **2.5. The community artist**

This chapter so far outlined the literature describing the emerging young field termed "Community Art", "Community Cultural Development" or "Art Based Cultural Development". This new genre defines art as a social process, completely changing the artist's role as we have perceived it previously. The

description below (and thus definition) is a summary of the community artist job description as published by "prospects.ac.uk". Graduate Prospects is the UK's leading provider of information, advice and opportunities to students and graduates. They publish a wide collection of journals and directories, as well as provide an extensive graduate careers website. This "Job description" serves as introduction to this part of this chapter, describing the requirements and insinuating the expectations made of the community artist.

### **2.5.1. Community Artist Job description: "Prospects.ac.uk" Written by Marie O'Flaherty, University of Bedfordshire, October 2008.**

*Community arts workers collaborate with a wide variety of local groups, encouraging the use of artistic activities to support their development and improve their quality of life. Generally, they work in areas where there are social, cultural or environmental issues to be addressed. They use a whole range of art forms to engage with these different community groups, including visual arts, theatre, dance, music, carnival arts and film.*

*Community arts worker is more of an umbrella term as job titles are now more specific and tend to relate quite closely to the role or type of work. A range of job titles are therefore used in this sector including; arts development officer, youth engagement officer, youth arts practitioner and community projects assistant to name a few. For creative professionals working freelance, job titles can include creative practitioner and practitioners in practice.*

*Project work may fall into such categories as race, gender, disability, health and the environment, and may focus on the following groups: young people, especially those at risk; young offenders; people with mental health issues; ethnic minorities; the elderly; drug users; people with disabilities.*

*Depending on the role, the work varies considerably between the facilitation and sometimes delivery of creative projects and more administrative responsibilities.*

*The work may vary between arts development, arts outreach work and youth arts and education. In some local government positions the role will have more of an administrative and project management focus and the artistic input will be provided by freelance community artists or professionals. In arts companies, agencies or charities, the community arts worker will co-ordinate, project manage and may also deliver alongside freelance artists. Community artists who work on a freelance basis, may be involved in all aspects of the project including managing, delivery and fundraising.*

*Typical work activities include:*

- *working with a wide range of community groups to identify their needs and then adapting projects to meet these needs;*
- *negotiating with community groups to see what art form they would like to use for the project;*
- *designing programmes and workshops to engage different communities;*
- *project managing one off events like festivals and longer term projects including the setting up, monitoring and evaluation of the project;*



- *building up a pool of arts professionals to hire in or work with for projects;*
- *administrative duties including bid writing, fundraising and managing budgets;*
- *delivering arts-related programmes and workshops;*
- *offering advice and support to community groups on fundraising and forming projects;*
- *designing and delivering training for different community groups;*
- *liaising with a wide range of people including local authorities, schools, companies for sponsorship, freelance professionals and specialist workers.* <sup>(50)</sup>

The description above does not involve the skills traditionally taught in Fine Art institutions and Universities, such as the development of artistic conversations between the artist and his/her environment, galleries, museums, or any kind of exhibition. This description presents artists as the generators and catalysts for the development of social processes rather than the producers of commodities. Another prominent aspect of this description is the diversity and scope of activities in which the community artist is expected to be skillful. Some of them are discussed below.

### **2.5.2. The Citizen Artist- The diversity of community artist's work**

Part III of the book The Citizen Artist 20 Years of Art in the Public Arena An Anthology from High Performance Magazine 1978-1998 edited by Linda Frye Burnham and Steven Durland, presents 17 articles written by or about the work of community artists about their projects. Below are short description of the projects which appeared in the book, intended to demonstrate the diversity of community's artist's work. <sup>(51)</sup>

According to the writers of "The Citizen Artist", only a few artists have ever had this job. In 1986 art historian Moira Roth wrote about one: David Harding, the Town Artist of Glenrothes, Scotland, from 1968 to 1978. Glenrothes was one of five "new towns" in Scotland run by development corporations. They were to be holistic, homogeneous places for living, work and leisure. Each of these towns hired an artist for a period of time to work in varying degrees on the built environment. Harding got his job by answering an ad for an artist who would work with the architects, engineers and planners of Glenrothes. The term Town Artist was coined in 1970 by a friend of Harding's to describe his role. Here Roth asks him what his job entailed and how it affected the town and Harding himself.

Harding is a visual artist who, even in art school, sought out collaborations with architects. John Malpede is an artist who traveled a very different path to serve a radically different community: the homeless of Skid Row in Los Angeles. Malpede was a New York performance artist with a background in philosophy and street theater when he visited Los Angeles during the Olympics in 1984. He was so struck with the drama of the homeless on downtown's Skid Row that he stayed, got a job with a free law center there, and began putting up flyers in the neighborhood for a free performance workshop.

Malpede soon gathered a conglomeration of inner-city citizens—artists, drifters, singers, actors, writers, lovers and fighters well acquainted with life on the street. They began presenting performances as the Los Angeles Poverty Department (LAPD), and were soon touring the U.S. and Europe with performance

projects, including *LAPD Inspects America*, a week (or longer) residency in which LAPD invaded a city and gathered information about homelessness by meeting street people in the places where they gather. Talent shows and workshops were staged in streets, parks, shelters and social-service agencies, and from these local performers were recruited to take part in a performance in a local art-space or theater. The piece is an ever-changing saga that follows LAPD's experiences in this whole process. Almost the opposite of a bleeding-heart liberal approach to depicting life among the unfortunates, LAPD work is street life itself. "You want the cosmetic version," says *LAPD Inspects America*, "or you want the real deal?"<sup>(52)</sup>

The Roadside Theater story reveals another way for artists to serve their community and take its story on the road. Their community is Whitesburg, Kentucky, in the coalfields of the Appalachian Mountains, an economically depressed area that in 1969 was suffering high unemployment and devastating exploitation of its resources by multinational corporations. The now-defunct federal Office of Economic Opportunity opened a film and video workshop there for unemployed youth as part of its War on Poverty. Young people were empowered to make their own images and tell their own stories. When the OEO discontinued the program, the community raised money to continue on its own, and it grew into Appalshop, with an arts and education center that includes film and recording companies, a television and radio station, the American Festival Project and Roadside Theater.<sup>(53)</sup>

What should an artist expect when partnering with a community? Most art schools don't prepare artists properly for community-based work, and many have learned some hard lessons on the job. The U.S. Choreographer Liz Lerman vastly expands our view of what's innovative and important in dance, and Richard Owen Geer turns the job of theater director upside-down.<sup>(54)</sup>

Some artists prefer working with communities inside institutions, and they go there with a wide range of motives. The Imagination Workshop at UCLA's Neuropsychiatric Institute in Los Angeles was founded by an actress who was intrigued by what she perceived as the common ground shared by actors and psychiatric patients.<sup>(56)</sup>

Pleasure is not one of the benefits that come to mind when you think of working in a prison, but that is what it came to mean to choreographer Leslie Neal when she realized she had bonded with her students at a maximum-security women's prison in Florida. Neal and three of her dance company members had been going to Broward Correctional once a week for two years. For them it was more than a job; it was a labor of love and personal growth.<sup>(57)</sup>

Arts programs in prisons are some of the most difficult to fund. Why, many ask, should convicted criminals be getting arts programs when the arts have been cut from school curricula all over the country? After 17 years and 50 prison residencies, poet Grady Hillman probably knows as much about arts-in-corrections programs as anyone on the outside. He talks about some crucial issues: Are these programs necessary? Are they worth money? Do they do any good? Can you prove it?<sup>(58)</sup>

Most performing artists conduct workshops in their areas of expertise. Dancer Blondell Cummings considers her community workshops a part of her own creative process, using them to help her focus on the issues raised in each new piece. She gleans autobiographical text and spontaneous movement from

her workshops, and sometimes adds them to the text of the new work. Cummings sees this whole exercise, including the performance, as a form of storytelling.<sup>(59)</sup>

Social change is the openly stated goal of some artists working in communities. The work of Elders Share the Arts (ESTA), a New York organization nationally recognized for its intergenerational work with elders and children. Theater artist Susan Perlstein, ESTA's director, claims there is no avoiding social change, anyway, when you live in New York, a city of ceaseless flux that isolates people, fragments families and separates the old from the young. For decades, ESTA has been binding up rips in the social fabric, working all over the city in senior centers, hospitals, nursing homes, schools and neighborhoods.<sup>(60)</sup>

One of the magnets that draws artists into community work is the desperate need to do something about social problems affecting the places where they live. Southern artists in the U.S. are particularly sensitive to the issue of racism, and some have even made its eradication their life's work as artists. This is particularly true of artists in Alternate ROOTS (Regional Organization of Theatres South), a multiracial organization of more than 200 artists in the Southeast especially committed to making and supporting original art in their communities. *The Selma Project* is a case study of an arts project in the civil-rights city conducted by a ROOTS theater ensemble from Tennessee, The Road Company, that partnered with Selma organizations to bring eight southern artists together to work on healing the wounds of racism.<sup>(61)</sup>

John O'Neal has been applying his theatrical craft to community issues and activism since the early '60s. He's representative of a large group of artists for whom the concepts of artistic creativity and community involvement were never mutually exclusive, and whose creative energy is invested as much, or more, in the process of developing the work as in the final product. O'Neal and his theater company, Junebug, are part of a large coalition of artists and activists attempting to use the arts to make environmental change in their region. Educator Mat Schwarzman writes in detail about the meticulous partnering process of The Environmental Justice Project in Louisiana.<sup>(62)</sup>

Artists experienced in community residencies are often called to work in regions far from home. What tools do they take with them? Atlanta writer Alice Lovelace has been working in schools and communities for decades, but not long ago she began work on a master's degree in conflict resolution; her experience had taught her that conflict resolution is a basic human skill—absolutely necessary for our time—and that poetry can access deeply held values and beliefs about conflict. She wanted to craft a method of teaching students how to use poetry in this way. When she was invited to Oklahoma to work with young girls, she took her new tool-kit with her, including some of the revolutionary theater exercises of Augusto Boal.<sup>(63)</sup>

Sensitivity to the community is an important topic in dialogues about public art in the '90s. For most of the 20th century, we have been content to commission monuments and installations—also known as "plop sculpture"—that invade public space without any consideration for the people and the environment surrounding them. Los Angeles artist Richard Posner discusses the journey from the studio to the street, claiming it demands a change of mind and heart. "The public art administration process," says Posner, "requires the eye of a journalist, the ear of a poet, the hide of an armadillo, the serenity of an airline pilot, and the ability to swim."<sup>(64)</sup>

The final two essays in this collection are stories from two artists, each of whom is heavily invested in a community of individuals and deeply concerned about the issues of her community. For Marty Pottenger, that meant making art in the heart of the world she has been a part of for 20 years—the world of manual labor where humans are building the infrastructure of a city. For Aida Mancillas it meant becoming an integral part of the renovation of her own neighborhood, and planning to stay. And for both it also meant writing about the work, sharing what they have learned about art's place in public life. <sup>(65)</sup>

### **2.5.3 Community artist= problem solver**

On a local level, communities are using the arts as an important tool for everything from alternative recreation for youth, to the formation of neighborhood identity markers, economic development, cultural tourism, safe streets and much more. Community artists are viewed as creative problem-solvers, unfettered by a particular methodology, who can help communities resolve issues that seem intractable.

### **2.5.4. Art rejected, community art accepted**

With artists and their organizations taking a public thrashing throughout the world for selfish interests, ego filled, unfriendly, colossal public art works, how does one account for the acceptance of artists on a local level? In San Diego, the hue and cry that arises when large public artworks are proposed (let alone installed) is dishearteningly predictable. Yet neighborhood efforts—tied to capital improvement projects in parks, on bridges and in alleys, on sidewalks and streets, on commercial facades, along neighborhood entry portals—are all met with general enthusiasm (with the exception of those citizens who consistently object to any type of spending that is not somehow tied to improved street lighting and more police). Community members recognize the value of these aesthetic improvements, both to their quality of life and to more concrete objectives such as economic development and public safety. Urban-planning critic Jane Jacobs' emphasis on the importance of "eyes on the street" and the diversity of a community's infrastructure finds its natural expression in the arts' role in the community-building process. <sup>(66)</sup>

### **2.5.5. Catalyst for change**

Small neighborhood arts programs, residencies, artists' workshops and city-supported public art projects can act as catalysts for change. Artists who make a commitment to the neighborhoods in which they live are uniquely positioned to initiate community policy or programming that has far-reaching effects. A modest after-school arts program organized at the local recreation center can grow to accommodate additional community and staff requests. Murals suddenly go up; the colors of the buildings themselves change; a banner artist is hired to work with children to create symbolic flags for the gymnasium, flags that later become banners for the commercial district; a new playground is being designed. Because artists are seen as community members with special design skills, as well as possessing a sensitivity to community needs and budget constraints, artists are easily awarded a contract to design a master plan for the local park, which usually suffered from years of neglect. This work is interconnected with other community revitalization efforts. A viable park raises property values

(redevelopment), makes the neighborhood attractive to new homeowners (first-time homebuyers program), bolsters the adjoining commercial district and provides a new elementary school with an expanded play area (city and school district joint use agreement). Commitment to neighborhoods makes it possible to see beyond the stereotype of the artist as intruder, and view artists as partners working toward similar goals. <sup>(67)</sup>

### **2.5.6. The work of the community artist**

To effect community-wide changes, **artists must immerse** themselves in the most unglamorous media—community meetings, zoning boards, redevelopment reports, school-board task forces, planning groups and the occasional tree-planting party. For the most part, artists working at this level will not realize the "stardom" of the art-world mill. The heroic scale of Christo's work will be inappropriate, esoteric performances will only garner curious stares, monumental sculpture will set off alarms. The artist may wonder where and how his or her unique vision may be realized, without being subjected to the requirement of community consensus or issues of liability or public safety. Artists and arts administrators are reconsidering the strategy of integrating public art into capital improvements, where it must walk a thin line between art and decoration. One questions whether art that disappears is better than no art at all. One also grows weary at being the point person for difficult projects that the city is trying to "sell" to the community. The artist as public relations person does not sit comfortably.

Perhaps community artists are, by definition, artists whose questions, proddings, concepts, schematics, master plans and working processes are the real artworks. The ability to integrate seemingly disparate points of view, to re-present the community to itself, to imagine solutions outside the usual, to forge alliances or act as bridges—these qualities of the community artist make possible a living, malleable artwork that will not fit easily into the gallery. Somehow this ephemeral, unseen work must sustain the artist. But personal satisfaction in the total expression of one's vision often runs up against long-term engagement with a process that does not necessarily end with a product. <sup>(68)</sup>

### **2.5.7. What must happen for this field to develop?- the training of professionals**

As the first part of this chapter demonstrated (see 2.5.1.), the requirement, skills, and demands made of the community artist are very different from those made of the "fine artist". The "fine artist" as trained in universities is more of a reclusive introvert, extremely specialized in a specific field of the arts. The community artist defined by Phil Bartle (see 2.4.) as "mobilizer", and the accounts referred to in the book "The Citizen Artist" reveals the community artist as a person deeply committed to society and to himself as a part of that society. The tools or skills of his\her trade do involve deep understandings and specialization in the artist's specific field of the arts, but also in-depth knowledge and understanding of social processes and an endeavor to better him or her-self through the community's welfare.

In the article "The Need for a Community Arts University Without Walls" Caron Atlas addresses the issue of training professional community artist. Atlas presented a university course taught in a New York university and so do other lecturers and practitioners in other universities mainly in the U.S. However,

Atlas noted that the approaches frequently discussed, while well-intended, promoted a “missionary patronizing” approach of service to the community, bringing culture and art to the community, “helping the community,” rather than one focused on advocacy based on civil, social and cultural justice. Atlas identified educational institutions or the students attending the course, or the people who attend educational institutions as a limited category. Most of these programs being developed and implemented in universities/colleges are not affordable to students from disenfranchised areas where most of the community arts institutions are based. Atlas also noted that although institutions of higher learning may be well-intended, the approach and design of the community arts area of study tend to be theoretical and twice-removed from the subject area that is the core of learning and engagement. Students in the classroom are learning from scholars and texts that are too often written by researchers and scholars that are not practitioners within the community arts movement but observers; that is the first step of disengagement. <sup>(69)</sup>

Atlas presented in her article the idea and methodology of the establishment of an online University Without Walls concept, which should be formed by a consortium of colleges and universities in partnership with community-based organizations within their geographic areas. This consortium would develop a core curriculum that would be agreed upon by both the institutions of higher learning and community-based organizations.

### **2.5.7.1. Recognition, Support, Collection, Dissemination- Comparing the field: 2001- 2004 CAN report-Don Adams, Arlen Goldbard**

According to the report published by Goldbard and Adams <sup>(70)</sup>, the community-based arts practitioners engaged in it must be identified and supported. The practitioner’s findings must be collected, analyzed, codified and disseminated among other practitioners. It is through the recognition and support of this new field and through the collection, analysis and dissemination of its findings — that a synthesis will emerge, along with new perspectives, language, models and resources. Successful existing community-based arts programs will be sustained and replenished, and new collaborative initiatives will emerge that are of benefit to the arts and to the community.

Goldbard and Adams found that further support in the form of journals, working conferences and online collaborations as platforms for the exchange of ideas is necessary. New programs must be created for researching and codifying best practices for various methods of boundary-crossing inquiry, both by analyzing existing knowledge networks and by fostering developing of new networks. Goldbard and Adams called for support for the dissemination of this knowledge to the broadest possible number of practitioners in the field, including a prolific and pervasive marketing and public-relations campaign.

Goldbard and Adams wrote that this new field emerges at a time of crisis in world culture; urgency is what is lending it power. Community cultural development practitioners are deeply concerned about the fate of democracy, as well as justice. Creative, artistic exploration among people, catalyzed by an artist, is an important key to addressing injustice and to enabling the Western World to live up to its great, but unfulfilled, promise of a democratic society.

### **2.5.7.2. Five recommendations regarding community arts: Robert Putnam & Lewis Feldstein "Better Together-Restoring the American Community" Simon & Schuster 2004**

1. Increase Funding for "Community Arts" — activities that honor the community's own experiences and that offer more opportunities for participation in the creation and practice of artistic and cultural work.
  2. Create Opportunities for Collaboration Between Arts Organizations — they cite the importance of bridging or linking audiences across economic and racial lines and of taking people beyond their comfort zones.
  3. Make Civic Dialogue Integral to Artistic Productions — this includes using the "safe" space that art work can create around potentially hot issues, and providing "practice" in the experience of participatory citizenship.
  4. Incorporate the Arts into Social Problem Solving — including both artists who use imaginative ways of thinking and participatory group practices, and institutional leaders, who as citizens themselves can bring much skill and expertise to bear, and sometimes institutional resources and visibility.
  5. Connect Arts to Community Service — this involves bringing the "instrumental" value of the arts to bear on social work and in supporting the efforts of other community builders and human service workers <sup>(71)</sup>
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## **2.6 Measuring the impact of community art: research and findings**

This part of the chapter will review current research, findings, and attitudes towards the measurement of community art. First I will present current attitudes towards the problem: how can art be objectively measured and why, then I will present chief findings, theories, and research of the scholar François Matarasso. His writing spans a range of issues in arts and culture, as well as creative projects. Matarasso's published research on the impact of participation in ("Use of Ornament") art and worked on new approaches to evaluation while working in Commedia. His was the first in-depth research of its kind, and he followed it with others establishing Matarasso as an authority on the subject of evaluation research. His investigative approach is academic in its methods and attention to details, yet he presents and provides an overall picture of the many aspects of the situations which must be considered if the problem is to be addressed. He holds an Honorary Professorships at Gray's School of Art, Robert Gordon University and at Griffith University, Australia. He is also a council member of Arts Council England, Great Britain's main source of public funding for the arts, thus he has experience of the field's many aspects.

At the end of chapter 2.6 I will present three government issued evaluation papers (from the U.S., Australia, and Scotland), representing current attitudes and thus the state of measurement.

### **2.6.1. Can You Measure the Value of Art? Presenting the Dilemma, and prevailing attitudes.**

In an article written by Bettina Korek<sup>(72)</sup> published “**Community Ovation**”, the much debated issue of the measurement of community art is discussed. The article was written in response to the Published report<sup>(73)</sup> made by Americans for the Arts which announced the first ever *National Arts Index* to measure health and vitality of arts in the U.S. According to This report, the "arts industries" in the United States is composed of 100,000 nonprofit arts Organizations, 600,000 more arts-related businesses, 2.24 million artists in the Workforce and billions of dollars in consumer spending.

Korek claims that the idea that the health of the arts can be tracked by the same economic indicators as other businesses and that the art world should be approached as an industry is certainly not a new one. The National Endowment for the Arts<sup>(74)</sup> will grant as much as \$250,000 for an urban design project that promotes the arts. Politicians are investing in art, this investment is largely based on the idea that it can bring economic benefit to communities, which is an idea that the new index reinforces. Philip Boroff wrote in *Bloomberg*<sup>(75)</sup> that "Artists are entrepreneurs, small businessmen all, great place-makers and community builders. Bring artists into the center of town and that town changes profoundly."

Korek argues that the very idea of measuring the impact of art is essentially wrong:

“Religion doesn't try to measure how much people believe – or why they should. Perhaps the importance of what happens at museums – or any kind of cultural institution – cannot be measured?”

Korek briefly discusses the community art dilemma: “..Yet another key finding of the *National Arts Index* is that personal arts creation by the public is growing steadily (making art, playing music), while attendance at mainstream nonprofit arts organizations is in decline. Just as the arts industry tracks the national business cycle, it also reflects our rapidly changing, user-generated culture. Everyone is a writer (blogs), filmmaker (YouTube) and now is everyone an artist?”<sup>(75)</sup> Although community art is increasingly popular and its financial support is easy to justify it cannot replace museums. But should Museums present an isolated scholarly approach, or should they reflect and create microcosms of society at large and reflect its trends. This discussion will not be persuade in this thesis, however, the decline in attendance to mainstream art does prompt politicians to seek investment in community art where their investment bears visible fruits.

In her article titled "The Metrics Syndrome" written in 2008<sup>(76)</sup>, the consultant, activist author and critic Arlene Goldbard warns against the metrics matrix which the community arts sector is in danger of entering, arguing that arts should not be measured, we cannot put a price tag on arts. Science cannot be applied to the humanities. Alex Bowen director of Vally and Vale community arts, in his article “Defining and Evaluating Quality in Community Art Practice”<sup>(77)</sup> asks: “How can you measure and prove changes and improvement in someone’s life?” We all agree that participation in the arts is a life enhancing experience, but although participation can be measured, since the arts are subjective and the processes offered by community arts are something different from consumption, the difficulty in measuring and evaluating the experience remains.



In a lecture held at Falmouth University titled '**Meanwhile an audience, quite unaware**' 12 June 2007<sup>(78)</sup>, Francois Matarasso follows cultural trends tracing a huge rise in participation and consumption in Western culture. Since the Western population is becoming increasingly educated, have more income and leisure, the service industries must supply the demand. According to Matarasso the retreat from religion and loss of faith in political ideologies, created a vacuum filled by culture. Thus the growth in supply kept pace with the growth in demand. The communications revolution has made culture more accessible, and it is in this context that anxiety about quality and standards are better understood. All too often the community art field- like other art fields, attempts to prove its relevance. Matarasso stresses that the question is not is it good- but what has it got to offer? Being popular could in itself be lacking in substance. According to Matarasso the purpose of investigation should be to find out if increasing investment and volume are made at the expense of decreasing quality? Matarasso warns that not all activity is equally good, culture is too important for us to adopt a position of neutrality. He calls for a basis with which to differentiate response, and create a better conversation in all situations.

Matarasso sees the purpose of measurement as a tool for artists helping them to evaluate their work better. Matarasso states that everything we do is an experiment and we should be engage in thinking about what we are doing. He says that although evaluation is burdensome and often expensive, the ability to judge yourself is essential, and evaluation should be a natural part of the creative process. Engagement in reflection, and improvement in the quality of conversation can only occur if we have the tools, capacity, and the desire to improve.

### **2.6.2. F. Matarasso- "Defining Values: Evaluating Arts Programs", Commedia, 1996.**

This research was carried out and published as part of an international research program developed and managed by Commedia designed to address the problem of evaluation of the arts. Published one year before "Use or Ornament" this research serves as a 'preparatory study' which sets the stage and asks the questions to be replied in the publication that followed. Matarasso notes that researches proving the economic viability of arts programs, but, he writes, while the arts certainly contribute to the GDP, they contribute far more to the health, well-being, stability, development, and happiness of society. Matarasso stated the prevailing problem of expressing these contribution in ways that are clear, provable, and helpful.

In the introduction to this research Matarasso quotes Daniel Yankelovich, the renowned American Polster: *"The first step is to measure what can easily be measured. This is okay as far as it goes. The second step is to disregard that which can't be measured, or give it an arbitrary quantitative value. This is artificial and misleading. The third stage is to presume what can't be measured is not really important. This is blindness. The fourth step is to say what cannot be easily measured does not really exist. This is suicide!"*<sup>(79)</sup>. Bearing in mind the fact that the art measurement will forever be subjective, Matarasso declares that the research can do nothing but raise questions, define possibilities, and offer some solutions which may be adaptable in certain situations, and in particular present some of the key ethical and practical issues which arise from any attempt to assess the social value of the arts.

Matarasso defines evaluation as the process of calculating worth, and states that the difficulty arises from the essential relative nature of worth; however, it is a process in which we carry out continuously. Evaluation is not an assessment of 'how did we do', but this is part of the evaluation of the effectiveness of investment. Each organization defines its own objectives. Matarasso distinguishes between impact (effectiveness), and quality of management. Matarasso claims that since evaluation is essential to the decision making process and planning, it indicates what values we perceive as significant.

Matarasso defines the process as deciding what you want to do, deciding how to do it, and measuring yourself against your own objectives. He argues that although this process seems simple, in the real world this is complicated since works of art are about quality and assessing it requires a definition of quality. This depends entirely on personal values. What might be considered as a delicatess for some may not be considered as edible for others. Thus Matarasso observes that most art evaluation turns into a narrative rather than offer a comparative objective study. This presents ethical and methodological problems which Matarasso discusses.

Matarasso raises the question of 'who's values' are being assessed and answers that in most cases these are values held by the funders, staff, politicians, the media, and other pressure groups. Matarasso argues that with very few exceptions the participants and intended beneficiaries of arts projects are not involved in setting the objectives or in determining the criteria against which success will be measured. They are in-fact excluded from participating in determining the process although it may have a lasting effect on them as individuals and on their communities. Matarasso states that it must be recognized that this exclusion has an important political context.

Matarasso encourages artists to not feel intimidated by evaluation since it is a necessary tool for measuring our progress, however, he says that the arts must develop an approach to measurement and evaluation beyond aesthetics. Matarasso observes that the ethical process behind evaluation often means that human dignity will be considered as more important than the truth since it is the work of individuals which is being assessed measuring their performance. In order to overcome this difficulty he suggests to evaluate work within its own context thus avoiding situations whereby the progress of projects carried out in more difficult situations will be measured against those performed where adverse conditions do not prevail. Matarasso calls for sensitivity in the handling of information about the participants being evaluated is the shape of privacy, anonymity, confidentiality. He calls for careful handling of the outcomes of evaluations which may damage participants. He writes that while this is not an argument for allowing poor results, the long term effects of the presentation must be considered, and while a reputation may easily be destroyed, it is not so easily recovered.

Matarasso encourages self-assessment since it encourages participants to think about their work in critical terms. Matarasso defines a linguistic problem in involving people in their own assessment since different concepts and terminologies are used by different sectors, thus he stresses the importance of setting a principle of relevant and understandable indicators.

Matarasso then goes on to define a context for art evaluation, calling for separate evaluation methods for health care projects, educational projects, he calls for measures to be taken so as to assure the

scientific objectivity of evaluations. He warns of the misleading attractiveness of figures and the risk of quantitative information and outline researches and approaches to qualitative approaches.

Finally, Matarasso refers to a few problems arising from the self-evaluation of community art projects. Since many of these projects lack resources and thus rely on the work of volunteers, Matarasso claims that this lack of resources is reflected in poor evaluation and unless assessment is regarded as an essential part of the work it will not receive appropriate resources. The second problem he outlines is the lack of evaluation experience and skill which art practitioners are likely to have. The third problem Matarasso touches is that of dissemination: what to do with the outcomes of evaluations? If the social potential of arts programs is to be better understood and more widely used as a tool or an instrument of public policy, not only will serious reliable usable evidence must be produced, but consideration must be paid to the dissemination of the information.

### **2.6.3. Matarasso “Use or Ornament: The social impact of participation in the arts”, Commedia, 1997.**

Francois Matarasso's influential 1997 report *Use or Ornament?* Identified 50 possible impacts deriving from involvement in participatory arts and. To date this is the most extensive, detailed investigation into the effect of participatory art on society, tackling every aspect of social life, prudently investigating what can and what cannot be expected of community art projects. Some 60 projects were looked at closely with over 30 others involved more peripherally. They ran from the Western Isles to the Channel, with excursions to Helsinki, Derry and New York, and included rural, small town, suburban, city and metropolitan situations. Their character and purpose was equally varied, embracing amateur work, education and outreach of professional companies, community arts and more. Some 600 people contributed through interviews and discussion groups, and many more were observed or took part more informally. In total, 513 participants' questionnaires were completed, divided fairly equally between adults and children. Other types of questionnaire were completed by over 500 people involved in the various case studies.

*“... Recognizing the elusiveness of objectivity, it aspires to accuracy, balance and questioning. It has pursued understanding rather than ‘the truth’, and uncovered more questions for each one it has answered.”<sup>(80)</sup>*

The research found that:

- Participation in the arts is an effective route for personal growth, leading to enhanced Confidence, skill-building and educational developments which can improve people's social contacts and employability.
- It can contribute to social cohesion by developing networks and understanding, and building local capacity for organization and self-determination.
- It brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity into organizational planning.
- It produces social change which can be seen, evaluated and broadly planned.
- It represents a flexible, responsive and cost-effective element of a community development strategy.

- It strengthens rather than dilutes Britain's cultural life, and forms a vital factor of success rather than a soft option in social policy.

Given the complexity involved, the study was undertaken as a first step into this area, with two aims:

- To identify evidence of the social impact of participation in the arts at amateur or community level;
- To identify ways of assessing social impact which are helpful and workable for policy-makers and those working in the arts or social fields.

### **Working papers**

Working papers were commissioned from experts in various fields, enabling the research to target particular areas of concern and broaden the field of research to include material from the USA and Australia. They were:

1 *Defining Values, Evaluating Arts Programmes*, by François Matarasso, explores some of the practical and ethical issues involved in evaluating the arts.

2 *Creative Accounting: Beyond the Bottom Line*, by Sanjiv Lingayah, Alex McGillivray and Peter Raynard of the New Economics Foundation looks at the limitations of 'hard' economic indicators.

3 *The Art of Survival, Investigating creativity in humanitarian aid and development*, by Helen Gould, is the first account of the use of the arts in addressing some of the most urgent development problems of the South.

4 *The Tent that Covered the World: Multiculturalism and the V&A Textile Project*, by Naseem Khan, uses an ambitious initiative in museum education to question the nature of what we mean by multiculturalism.

5 In *The Total Balalaika Show: Shifting Spaces, Shifting Identities*, Timo Cantell looks at how a single event can reflect and mark fundamental shifts in politics, society and international relations.

6 *Northern Lights, The Social Impact of the Fèisean (Gaelic Festivals)*, by François Matarasso, reports the detailed findings of the fèisean case study.

7 In *Taliruni's Travellers: An arts worker's view of evaluation*, Gerri Moriarty uses her long experience as a community theatre worker to explore the problems of evaluation and offer practical advice.

8 *How The Arts Measure Up: Australian research into the Social Impact of the Arts*, by Deidre Williams draws on her recent research into Australian community arts to underline the social importance of the work.

9 In *The Public Interest: Making art that makes a difference in the United States*, by Lucy Phillips of BAAA, looks at recent American debates about public funding and the different roles of art in society.

*The Creative Bits*, a report on the social impact of arts projects using digital technology by Owen Kelly, Eva Wojdat and Naseem Khan, was also published.

These papers were the context and source for the research.

### **THE RESEARCH THEMES**

In planning the study, six broad themes were identified as a framework through which to organize the material:

- **Personal development**, dealing with change at an individual level, including confidence, education, skills, social networks etc.

- **Social cohesion** concerns connections between people and groups, intercultural and intergenerational understanding and fear of crime.
- **Community empowerment and self-determination** addresses organizational capacity building, consultation and involvement in democratic processes and support for community-led initiatives.
- **Local image and identity** deals with sense of place and belonging, local distinctiveness and the image of groups or public bodies.
- **Imagination and vision** concerns creativity, professional practice, positive risk taking and touches on expectations and symbols.
- **Health and well-being** looks at health benefits and education through the arts, and at people's enjoyment of life.

There is inevitably a certain amount of overlap between these categories, and there may be other areas of impact which have not been adequately recognized, but they allow consistency of approach to the very different projects studied, and enable the report to focus on themes which are important to public social policy, rather than the characteristics of individual arts projects.

### **Principal research findings:**

#### **Personal development**

Participation in the arts can have a significant impact on people's self-confidence, and as a result on their social lives. Many participants go on to become involved in other community activities or personal development through training. Most participants have gained practical and social skills which they feel will help them in their working and home lives. Teachers identified educational benefits to schoolchildren in several areas including language development, creativity and social skills. A significant proportion of adult participants have been encouraged to take up training or education opportunities. Some people, especially those working with digital technology, have found work as a result of being involved, while many more believe that their new skills and confidence will make it easier for them to get jobs.

#### **Social cohesion**

Participatory arts projects can contribute to social cohesion in several ways. At a basic level, they bring people together, and provide neutral spaces in which friendships can develop. They encourage partnership and co-operation. There was also evidence that the community development aspects of participatory arts projects could help reduce fear of crime and promotes neighborhood security. Projects involving offenders in the UK, the United States and Australia also show important rehabilitation benefits.

#### **Community empowerment and self-determination**

Taking part in local arts projects is a popular way of becoming involved in community activities; (it is one of the top 6 reasons for volunteering in the UK). As a result it helps build organizational skills and capacity; they can also play a vital role in the regeneration process, facilitating consultation and partnership between residents and public agencies. Arts projects can nurture local democracy. They encourage people to become more active citizens, and strengthen support for local and self-help projects.

#### **Local image and identity**

Participatory arts projects have an important role in celebrating local cultures and traditions. The arts can affirm the pride of marginalized groups, and help improve their local image. Participatory projects can encourage people to become involved in environmental improvements and make them feel better about where they live. They can also help transform perceptions of public agencies and local authorities, renewing the public image of cities for their own citizens, as well as outsiders.

### **Imagination and vision**

Participating in the arts made a big difference in developing people's creativity and confidence about the arts. For many, this was simply enjoyable and liberating, but professionals in teaching, social services, health, housing, countryside services Projects had also helped public bodies to be more responsive to the views and interests of their users. Their creativity and openness encouraged people to take positive risks, both personally and organizationally, with far-reaching benefits. Arts projects could embody people's values and raise their expectations.

### **Educational Benefits**

The relationship between the arts and educational attainment has been widely debated, and addressed by academics. For example, Martin Gardiner and colleagues from Rhode Island, USA, noted improvements in the school performance of 5 to 7 year olds who participated in a music and visual art curriculum.<sup>7</sup> Of these children 75% were at, or above, grade level in mathematics, compared to 55% in control groups; progress was also made in reading and behavior, with the level of achievement being sustained the following year. Teachers were often surprised at the level of concentration and effort their pupils were prepared to give to art activities and at the engagement of unexpected children. They spoke at length about the new self-confidence which some of the quieter members of the class had acquired as a result of shining in the art sessions.

### **Children's Learning outside Formal Education**

Although the value of such opportunities could not be assessed, they are among the personal benefits of participating in the arts.

### **LIFE-LONG LEARNING:**

#### **An alternative route to education**

Thirty seven per cent of adults said that participating in the arts had encouraged them to take up new training or educational courses. A marked interest in further arts training might be anticipated, it would seem that growing self-confidence gave some people the courage to take up new challenges.

### **SKILL-BUILDING AND EMPLOYMENT**

#### **Skill development**

A typical example is the man involved in community drama in Wales who said he had learnt about '*confidence, public speaking and interacting with people*' and that this would help him in situations at home and at work. Others said that they had learnt about organizing events, administration or managing people.

#### **Transferable skills**

If the market for arts workers is necessarily limited, arts training have huge potential as grounding for employment in other areas these indicators are encouraging and suggest the need for a full-scale study of the development of transferable skills and employability through participation in arts activities.

### **Benefits to artists**

It is also worth noting that involvement in arts activities can have a positive impact on the confidence, skills and training of the artists themselves. Much of the work under review was undertaken by freelance artists, rather than by specialist, employed community arts workers, and there was considerable evidence of benefits to this group. The artists also benefited from honing their skills in working with the public, and from having room in which they could grow creatively as well as professionally. This was especially the case for those who had previously worked at home, having to share space and perhaps having to clear away when family members returned. The mutually-supportive relationship between artists and people participating in the arts as non-professionals is easily overlooked, but it is crucial to the growth of individuals and to sustaining cultured and creative communities.

### **Health and well-being**

The research did not look at arts in health care, but there was considerable evidence that participating in arts projects could make people feel better. Finally, it was very clear that people derived great pleasure from being involved in arts activities, and that it added greatly to their quality of life.

### **Other findings**

#### **Participatory**

Arts projects can fail or underachieve for a variety of reasons, including inexperience and under-resourcing. Since they are part of a continuum of experience, positive outcomes can turn sour if the work is not built on.

#### **Economic impacts**

The work is often paid for (where there is a financial transaction) out of communities' existing resources, with marginal support from the state. The economic importance of the arts is increasingly appreciated, but to consider only the financial impact of cultural activities is to produce a distorted picture of their actual value to society. In fact, they deliver a range of wider economic benefits through their associated social impacts. As the journalist Ian Watson puts it:

*If the only things that politicians can say in favor of the arts are that they employ people, attract investment, yield taxes and regenerate urban landscapes, then we may as well accept that these things are usually better done by other means – the arms industry, for instance – and stop arguing for better state support of the arts.*<sup>(81)</sup>

#### **Social policy and the arts**

The study concludes that participatory arts projects are essential components of successful social policy, helping to turn houses into homes. They can open critical dialogue between service users and providers, and avert costly mistakes. They involve people missed by other initiatives and introduce creativity, meaning and communication into the equation. They offer flexible, responsive and cost-effective solutions: a creative, not a soft option. Social policy would benefit from a marginal repositioning of priorities to make use of them.

### **The arts and social policy**

The arts also have a responsibility, at least as long as they are in receipt of public funds, to consider their existing or potential contribution to society's wider goals. They should Recognize their dependence on the audiences, new talent and creative ideas which the Participatory sector develops.

### **Principles of success**

The study saw 'the creativity, openness and elasticity of the arts as the roots of their social impacts' and proposed seven principles that could guide and support successful participatory arts projects:

**1 Clear objective**

**2 Equitable partnerships**

**3 Good planning**

**4 Shared ethical principles**

**5 Excellence**

**6 Proportional expectations**

### **2.6.4. F. Matarasso- Art For Our Sake- the Artistic Importance of Community Arts, Whitby, 2005.**

In the article "Art For Our Sake- The Artistic Importance of Community Arts, published in 2005 and written for a conference reflecting on the past and future of community arts in Yorkshire, Matarasso argues the case for community art. He brings an example of a project he has been involved in since 2001 named the 'Living Heritage' carried out in Eastern Europe in Mecedonia, Bulgaria, Romania, and Bosnia Herzegovina, involving 150 community projects. Matarasso claims that the success of the project was rooted in the fact that people were doing things that they had decided to do, that mattered to the community, that they had decided to achieve, and the work was taken seriously partly because no one had ever shown confidence in them before by providing funds before. He writes that the most important lesson learned was the ability to trust people to know what they wanted to do and to manage the resources to do it. Matarasso writes that he believes that funding bodies including Arts Councils and especially local authorities should begin to look at providing community groups with their own directly managed arts funds. This is not the same as applying for grants, a process in which decision making remains entirely in the hands of fund holders, but rather the starting point should be entitlement. Matarasso's starting point in this article was the 1948 U.N. Declaration of Human Rights. In one of its sections it states: "*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share scientific advancement and its benefits.*"<sup>(82)</sup> His claim is that this right has never been fulfilled and the starting point is to challenge governments and the wider art world to act upon this rhetoric.

Matarasso defines art as a basic human activity through which people make sense of their experience, develop meanings and express their values, and it is something that all people can do. However, he adds, although it is something that all people can do, it does not follow that all people can do it equally well: in art, as in all human activity, people have unequal capacities- and this is why it is a human right: ability is not the issue. Just as all people have a right to vote, they have a right to express themselves



through art. The result does not have to be admired but they have a right to do it. Matarasso stresses this point by stating that people's access to art as consumers, participants, and producers is a key to their autonomous participation in democratic society. He writes that since culture shapes our lives as much as legislation and administration, being excluded from it by not being able to speak for one's self is to be subjected to other people's power and thus a breach of a basic human right.

Another aspect of limitation of access to the arts which Matarasso presents is the limitation of diversity. Diversity he reminds us provides new ways of seeing things, it widens the range of possibilities, and increases the chance of successful development. Thus, excluding people is bad for the health of the community since it limits the richness of creation, and it is specifically the voices of those that the market fails or refuses to nurture, to develop and be heard who are subjected to this exclusion. However, Matarasso reminds us that these democratic principals are not usually considered by governments or arts councils who are more interested in the economic outcomes of community art. Matarasso draws parallels between participation in art and education. The value of education, for Matarasso, lays in its ability to help people fulfill their potential, increase their autonomy, and become more "rounded human beings", the by-product is the development of skills. Similarly, above and beyond measurable benefits, only through participation in art are people able to be allowed to question, challenge, re-imagine, and revive culture. Matarasso warns that unless community art is clear about its values and purpose it risks being abandoned when government priorities change- as they often do. Matarasso goes on to define what the community arts need since more often than not their achievements happen in spite rather than due to the support they receive. Matarasso refers to three problematic aspects: financial resources, trust, and the development of a critical theoretical base. By critical theoretical base Matarasso refers to the lack of courses, placement, mentoring, guides, anthologies, analyses that can give new artists a wider perspective and a chance to learn from other people's experiences. There are many evaluation reports, and too much written material about the what, and not enough about the how and why: *"Where are the handbooks, guides and anthologies that should be on every project worker's bookshelf?"*<sup>(83)</sup>.

### **2.6.5. F. Matarasso- Whose Excellence, Voluntary Arts Network, 2008.**

In this article Matarasso responds to Sir Brian McMaster's report, 'Supporting Excellence in the Arts',<sup>(84)</sup> which to Matarasso's opinion is not wrong, but presents a simplistic definition of excellence. For McMaster 'excellence in culture occurs when an experience affects and changes an individual'. No one would argue that the aim of artistic or indeed any of our endeavors is to achieve excellence, of course everyone wants excellent culture: but wanting it doesn't make it easy to create or even to recognize, and since all human experience is subjective the definition is illusive. *"...Recognition is made harder when the standard of excellence shifts, as it must, depending as it does on the subjective judgments made at the time. A painting does not change, but the people who look at it do. If Van Gogh is worth so much today, when he couldn't get arrested in his own lifetime, the change is not in his work but in the context in which it is viewed. Are today's critics better judges of excellence than those of the late 19th century? If so, will their successors be still wiser when they in turn praise today's disregarded artists and neglect those lauded in their place? So cultural excellence is not just subjective, but also relative."*<sup>(85)</sup>

Matarasso claims that what we consider as good is defined by what we consider as bad, and these evaluation processes occur without any degree of control on behalf of the artist over the participants. Matarasso discards the whole notion of achieving a standardized tool for the measurement of excellence since the ability to achieve change in people's lives involves an innumerable combination of variables which in the end he claims depend on the ability to be true to yourself. To his belief the numbers are irrelevant. *"What is relevant is how we talk about our individual experience, how we share the values and meanings we create in culture, and how we listen to those with different experiences, values and meanings. Perhaps, in the end, what really needs to be excellent is the conversation we have about culture and the experiences it offers us, individually and collectively. And a rich, generous and democratic debate about our culture is entirely achievable – if we want it".*<sup>(86)</sup>

### **2.6.6. F. Matarasso- "The human factor: experiences of art evaluation" 2009**

#### **The impact of evaluation on those involved**

This research sets out to prove the hypothesis claiming that lost in bureaucracy the true value of evaluation was lost through the system's inability to make proper use of this theoretically most helpful tool, thus creating an inefficient and in cases a disturbing or even destructive situation. The paper traces the history and origins of evaluation of the arts in the U.K., explains different modes and manners of evaluation employed while reflecting on the effectiveness of these aspects through interviews with experienced practitioners being evaluated, evaluators evaluating, and commissioners requesting the evaluation. Interviews with people concerned so semi-structured interviews were undertaken with 11 arts professionals, each with extensive experience of arts evaluation but from different perspectives and practices;

**Practitioners**, by which was meant artists, managers and other professionals who had been required to deliver evaluation reports about their own arts projects as a condition of funding;

**Evaluators**, by which was meant independent professionals, including consultants and employed researchers, who had been commissioned to evaluate arts projects, programs or organizations with which they have no other connection; and

**Commissioners**, who included arts managers and staff in public or independent funding bodies who had been required to commission or receive evaluations on behalf of their organizations.

The people interviewed naturally had different experiences and stories and some had occupied more than one of the three roles during the course of their working lives. Individual comments are linked to the role they were playing at the time of the experience they describe, but their insights are often enriched as a result of having moved from one role to another.

It first sets a context for reflecting on people's experience of evaluating the arts by tracing the rapid emergence of this aspect of arts policy and management during the past 15 years (since the wealth of the National Lottery began to be disbursed to the arts) and some of the resulting tensions, including those relating to purpose and method. It then looks in turn at people's experience of planning, undertaking and reporting evaluation. Describing complex and interlinked experiences in sections corresponding to a typical evaluation process is inevitably artificial and some flexibility has been necessary here. Finally, it raises some questions that have arisen during the course of the study they

map out some areas that would benefit for further reflection, particularly on the part of the funding agencies that are so often the engines of the current concern with evaluation in the arts.

The study's hypothesis is that the experiential aspects of evaluating and being evaluated in the arts have been underestimated in discussion of the practice and its relation to policy. The study reasserts the inseparability of people's thinking and feeling – the subjective experience that makes each one of us uniquely ourselves – from the theories with which they frame their professional practice.

*"John Gray observes that 'we can never have objective knowledge of society, if only because our shifting beliefs are continually changing it' <sup>(86.1)</sup> Yet judgments must be made, personally and politically, for human beings to act; and it is better that those judgments should be shaped by knowledge, however imperfect, than that they should depend on mere preference or prejudice. The critical challenge, in accepting the elusiveness of objectivity, is to be aware and take account of one's subjectivities (Grosser 1989:7). It is with this idea in mind that the paper draws on my own experience of arts practice and of evaluation over the past 30 years, mapping some of my own 'shifting beliefs' and their influence on my work."* <sup>(87)</sup>

### THE ARTS WORLD BEFORE EVALUATION

During the past 15 years, the place of evaluation in the arts and cultural sectors has been transformed. Matarasso writes when he worked as a community artist if brief reports were written it was because the team wished to understand its practice better. Externally, he claims this reflected the comparative lack of importance then placed on the arts by British governments and a general lack of interest in their functions and operations, even within the arts sector. Internally, he asserts it revealed a real weakness in the arts sector's capacity – and willingness – to reflect critically on those same functions and operations, while making largely unsubstantiated claims for their importance. Thus Matarasso regards evaluation as a welcomed principle although it poses problems.

### THE EMERGENCE OF EVALUATION

Matarasso observes that few people who now work in the arts, in museums, in libraries or in other parts of the cultural sector funded through taxation would disagree that evaluation has become a major preoccupation of the bodies that provide their resources. He explains that the reasons for this are partly do with the changing position of the arts in contemporary Western societies and partly to do with the dominant political ideology since the 1980s, especially in what are sometimes referred to as the Anglo-Saxon countries. It is neither possible nor necessary to do more than sketch the outline of each here. Matarasso proceeds to outline his interpretation of the situation: much of the change is a result of deep societal and economic changes, including the weakening ability of religion and politics to provide people with satisfactory ideological narratives and value systems, and the emergence of a consumer society much (but not all) of whose population is better educated, more prosperous and more leisured than before the Second World War. The arts and culture are increasingly seen as key to economic prosperity and regeneration: from Bilbao to Singapore, everyone wants to be a creative city. The UK, with its commercial and utilitarian traditions, has played a distinctive role in driving this change and cities like London, Birmingham and Manchester, along with a host of less likely places from Gateshead to Woking,

can show the results in an armada of new cultural venues that look like retail outlets and shopping centers that sell 'experiences'.

Matarasso traces a similar transformation in government engagement in the arts, symbolized by the mutation in 1992 of the old Office of Arts and Libraries first into the Department of National Heritage and then, in 1997, into the Department of Culture, Media and Sport (DCMS), led by a Secretary of State with one of the more high profile cabinet posts. Matarasso states that public spending on the arts has grown hugely in the past 15 years and if that has not always translated into higher levels of satisfaction among artists it is partly because the numbers of people entering the profession has grown at least as fast.

In addition, Matarasso observes that perhaps the single most important change in British cultural policy in the past 15 years was the creation of the National Lottery whose profits are dedicated very largely to culture. Between 1994 and 2004 the Lottery injected £2 billion into the supply side of the arts economy, enabling both the new venues already mentioned and a huge range of new activities funded through Arts Council schemes such as Arts for Everyone and Grants for the Arts<sup>(88)</sup>. Matarasso emphasizes that one important aspect of this new money was its source. It came from the pockets of the general public and disproportionately from its poorer members. The regulations governing the Arts Council's distribution of Lottery money are different from those that govern its use of grant-in-aid, but the important change came from the idea that those who contributed the money by buying Lottery tickets should benefit directly from the use of the resulting funds. Matarasso adds that during the same period a more gradual change had also been taking place in the British public sector as education and health authorities, regeneration agencies and even the criminal justice system began to see the arts as means of achieving some of their objectives. The art in health movement had been growing since the 1970s and was gaining support in public and community health. The place of the arts in education received a boost when a government enquiry under Ken Robinson eventually led to the establishment in 2002 of Creative Partnerships, a joint initiative of DCMS and the Department of Education managed by Arts Council England, which aimed to use artists to build creativity and attainment in 1,500 of the poorest schools. Matarasso reminds us that account must also be taken of the market-oriented reforms introduced by successive Governments to the British public sector since the 1980s. Value for money under the Conservatives then 'Best Value' for New Labor became key issues in making public sector expenditure decisions and assessing performance, incidentally generating a new demand for evaluation. Thus Matarasso emphasises that it is in this context that a rhetoric and practice of arts evaluation has grown up. As one experienced commissioner said in an interview for this study:

*'You had this sense of people on a Holy Grail quest all the time to produce the evaluation that once and for all was going to demonstrate the value of what they were doing and it would finally answer all the questions – [but] nothing ever seemed to do the job.'*<sup>(89)</sup>

## EVALUATION AND ARTS COUNCIL ENGLAND

The first difficulty encountered by Matarasso was simply to define 'the arts in England'. In terms of scale, he wrote, the largest sectors are those concerned with commercial, voluntary and informal arts production. Data are limited about each of these and especially about the third area of activity, which tends to escape observation and analysis.

### Arts Council England's expenditure on the arts:

Regularly Funded Organizations (RFO) Grant in aid: 68%

Other grant in aid commitments: 4%

Lottery grant commitments (Grants for the Arts): 19%

The evaluation regimes applied to each of these areas of funding varies considerably. The 900 or so regularly funded organizations (RFO) have an annual appraisal based on agreed targets, and are required to submit evidence of performance, including an annual data return designed and collated by Arts Council England. Bespoke evaluation processes are used for major programs like Creative Partnerships and Decibel and are generally contracted out to consultants, universities and other competent bodies. Awards made through Grants for the Arts require an evaluation report to be submitted and approved by the Arts Council before the final 10% of the funds is released. Matarasso agreed with this approach since: "...It is sensible to adopt different approaches to evaluation for different kinds of grants".<sup>(90)</sup> Matarasso's research confirmed that where the relationship between a donor and a grantee is long-term (and many of the Arts Council's grant relationships stretch back over decades) a high degree of mutual knowledge and trust can be expected. However, he states that investment in innovative or experimental programs requires a different approach capable of testing the theoretical basis and results of the new intervention, but one of the many issues involved is the cost in terms of artists' time spent assessing their peers rather than producing their own work.

### The Human Factor's Conclusions

Matarasso states that the funding on the arts made by the Arts Council has dramatically increased, the change is not felt since there has been a corresponding increase in art organizations. Consequently the number of evaluations increased. These reports stack up not because there is no interest in the arts and their impact, but because the evaluations are produced with insufficient reference to the needs or interests of potential users. Thus Matarasso states:

*"This study, despite its limited scope, has confirmed my growing belief that the arts funding system as a whole and most of the organizations within it have yet to develop a coherent rationale for evaluation. In the absence of such a rationale, it is impossible to answer clearly, consistently or well questions such as: Why does the arts sector invest in evaluation?*

*What types and methods of evaluation are best suited to fulfilling that purpose?*

*How much evaluation is needed to fulfill that purpose?*

*On what basis does the arts sector choose where to invest in evaluation?*

*What professional standards are set and met for arts evaluation?*

*What return does the arts sector get for its investment in evaluation?*

*What influence does this activity have on policy and practice?*

*What are its outcomes for the wider purposes of arts policy and spending?"*<sup>(91)</sup>

A Matarasso claim that not only is the current situation lacking in direction, wasteful in terms of resources, it is actually harmful to the sector:

*"...Instead, I am left with the image of a conveyor belt pumping out more and more reports which can barely be cleared away into storage before the next ones arrive. Each new report, rather than adding to the sum of knowledge, actually makes it harder to know anything because, in the vast libraries of arts evaluation reports, the good are filed alongside the bad and the ugly without any way of differentiating them. Serious, thoughtful work that should influence both practice and policy is stifled by self-serving advocacy and uninformed polemic. In the end, all is discredited and perhaps even the idea of evaluating the arts falls, unjustifiably, into disrepute." <sup>(92)</sup>.*

### **Some questions about evaluation**

Matarasso concludes this article by asking again the questions the article started with and answering them. He asks why evaluate? If it is to monitor or justify the spending of public funds- it should not be, if it is to improve practice then a learning culture and practice must be developed. Matarasso's second question asserts that art, unlike science is based on subjectivity, if scientific methodology is to be applied to art, is there willingness within the artistic organization to change their practice once a theory was proven as wrong?

*"1 What is the purpose of evaluation in the arts?*

*Is it to account for its use of public resources? If so, it might be better to stress the distinction between 'monitoring and evaluation'. Is it to develop knowledge about the effectiveness of policy? If so, attention needs to be given to the integration of policy, planning and evaluation.*

*Is it to support learning about practice? If so, thought needs to be given to how arts organizations of all kinds can develop a learning culture and practice. If it is about advocating for the value of the arts – it should not be. Until the arts sector can clearly distinguish between evaluation and advocacy it will do both badly.*

### **Do organizations want to change?**

*Science, concerned with knowledge, aspires to hold provisional hypotheses only as long as no better explanation of phenomena is available. Art, concerned with wisdom and other expressions of subjective value, has no comparable test of failure. Art is not metaphysics. It is created and experienced by human beings in time and space and is therefore as open to inquiry through scientific method as any other physical phenomenon. The question is how artists and those who promote and support their work respond to the results of such inquiry if they do not confirm established beliefs or interests. Or even, more simply, whether there is a readiness in the arts to engage in such a discourse at all." <sup>(93)</sup>*

## **2.6.7. F. Matarasso- The Art of Participation: Cultural participation V impact**

Matarasso states that at one end are the policy makers who make decisions about art budgets and only need reliable evidence on which to base their decisions, and at the other end are complex arguments about the nature of the evidence and purpose of art. Matarasso refers to the word "impact" as is often used by policy-makers, and even academics as an unsuitable term since it implies the impression

of one thing onto passive matter- a one sided process. Matarasso argues that the outcomes may not be predicted nor guaranteed- and if our society regards people as autonomous individuals allowances must be made to accommodate individuality.” ..... *If people are autonomous subjects who derive meaning and benefit from their experiences in ways that cannot be foreseen or individually assured, then we need different approaches to understanding the outcomes of their participation in the arts. Rather than simplistic ideas of cause and effect, we need an understanding of the processes at work in people’s involvement in the arts, for example by asking how do certain types of activity produce different results? Similarly, rather than expecting specifiable outcomes (or ‘impacts’) we need to develop an understanding of the probability that different types of change may occur as a result of different interventions.* <sup>(94)</sup>

The voices reported in *Telling Stories* are eloquent in their conviction that participating in the arts can be a route to participation in the local community and in the society to which people belong. They speak of the benefits they feel they have gained: new and stronger friendships, better skills and confidence, recognition, empathy, understanding of themselves and others, new interests and opportunities. They also speak about how being involved has enabled them to give time, support, care and knowledge to others, to make a contribution and be valued for it. And they speak of intangible things like satisfaction, pride, pleasure and energy – of being well and the role that art and creative activity plays in sustaining it.

Being connected with others, being active and taking notice, learning and giving are all fundamental to people’s daily experience of life. They are also fundamental to being a true participant in society, big or small, in a neighborhood, a city or a country. The arts in all their forms, at voluntary, amateur and professional level, are one of the richest routes people take to find themselves and to find others, telling stories of their experience as they go.

Matarasso argues that participation in the arts- or as he often refers to the arts- as culture, has fundamental importance in shaping our identity as individuals and as a society. “...*The arts provide a route to those benefits that attracts people who, for whatever reason, have often not chosen to take part in other available activities.*” <sup>(95)</sup>

People’s stories also show the arts’ distinctive offer, and its unique opportunities and benefits. They can enable people to reflect on, interpret, recreate and share their experiences in deeply meaningful ways. They touch on identity and history, individual and collective values, symbols, images and metaphors. They tell stories, create images and explore ideas. They are how a community talks to itself and to others – and communities or people who are silenced do not participate. ...The roots of society, big or small, start here.” <sup>(96)</sup>

Matarasso stresses that participation in arts is participation in life and quotes the American academic Joli Jensen who has written, ‘*The arts aren’t good for us: they are us – expressions of us*’.

Debates about the arts and their place in our lives are as old as our civilization: Plato and Aristotle established theories that still circulate today, over 2,000 years later. In recent years, as both national and local government have become more involved in culture, the question of what value is produced by that involvement has become sharper.

At one level, policy-makers, planners and managers just need reliable evidence on which to base decisions, whether they are spending arts budgets or funds intended for regeneration, health promotion, education or youth programs; at another are complex arguments about the nature of

evidence and the purpose of art. Confusion of those different needs, and between pragmatic and theoretical interests, has been one cause of misunderstandings and controversy about culture and its effects.

But my experience of talking to people involved in the arts – the people who, through their taxes and lottery tickets, pay for much of what happens and are supposed to benefit from it – tells a different story: one that is both simpler and more complex.

It's simpler insofar as people who participate in the arts mostly have no problem with questions of value. They take part because they enjoy it. It gives them pleasure, enriches their everyday lives and they feel better, in most ordinary senses of the term, for it. If that weren't the case, they would find other things to do with their free time.

The interviews reported in *Telling Stories* show how taking part in creative arts practice can contribute to the 'five ways to wellbeing' identified in recent health research. Some of those benefits – social ties and friendships, being physically and mentally active, giving something to others and being recognized for what you have to offer – are not unique to the arts. They may be experienced, albeit in different ways, by people who take part in any kind of community life, including sport, religion, voluntary work, and local politics and so on. The arts provide a route to those benefits that attracts people who, for whatever reason, have often not chosen to take part in other available activities.

People's stories also show the arts' distinctive offer, and its unique opportunities and benefits. They can enable people to reflect on, interpret, recreate and share their experiences in deeply meaningful ways. They touch on identity and history, individual and collective values, symbols, images and metaphors. They tell stories, create images and explore ideas. They are how a community talks to itself and to others – and communities or people who are silenced do not participate.

### **2.6.8. THE CONTRIBUTION OF CULTURE TO QUALITY OF LIFE AND WELL-BEING: The Scottish Government, January 2006**

Lack of research in this area is common to both Quality of Life (QOL) and cultural policy. Writing in 2004, Michalos reports that in the 63 volumes of *Social Indicators Research* published since the journal was established in 1974, that in 30 years of publication, not one article has looked at the impact of the arts on QOL, a fact that he finds surprising, "given the profoundly social impacts of the arts." This is an area of research in its infancy: there are very few studies and those that exist have limitations. The empirical evidence for culture's contribution to the QOL of individuals is very thin. This is the fundamental problem encountered in attempts to develop cultural indicators of QOL or well-being at community level.

In her literature review for Arts Council England, Staricoff<sup>(97)</sup> highlights music as the most researched area of the arts and health and refers to the extensive range of studies investigating the impact of music on different healthcare specialities. She cites research demonstrating the benefits of listening to music, which include the prevention of stress, a reduction in the perception and physiological consequences of pain and anxiety, diminished levels of depression and increased satisfaction with the quality of care received. Michalos<sup>(98)</sup> also refers to the sizeable literature on the use of music in therapeutic settings



and reviews the very similar findings of a range of these studies. Coffman <sup>(99)</sup> makes the link between these psychological, neurophysiological and physical outcomes and QOL issues. In particular Coffman highlights the literature concerned with older adults and looks specifically at the relationship between active music making and the QOL of elders, most of which is highly relevant and worth detailing here. This comprises four strands: emotional well-being, an increased ability to experience and express feelings; an increased sense of "agency", sense of purpose, empowerment, and "social competence"; strengthened feelings of "belonging" and community identity; and the development of a sense of meaning and coherence in life.

The study found that many of the participants considered a desire for music making and for socialisation either "very important" or "essential" to their QOL, rating these as highly as family relationships and good health, and found that these desires were being met through band membership. The authors conclude that their findings confirm those of previous studies highlighting the importance of recreational activities to the QOL of older people, leading to concern that these opportunities are not always readily available, particular in care settings. . Their findings demonstrate that musical performance produces "an injection of resilience" and a "sense of wellness", tapping into "those emotional qualities which have the capacity to enhance people's quality of life." <sup>(100)</sup> QOL is enhanced. Citing research into music and both national and racial identity, they further argue that the feelings music kindles in people, "in turn... help individuals and groups shape and negotiate their identities" in both potentially positive and negative ways. *"Neither musical encounters nor kindled emotions can make poor people rich, dying people live or risky environments safe. However, musical performances do contain clues about what emotional well-being is what happiness, contentment and hope feel like, and they show how powerful these emotions can be. This, at least, is a step towards imagining knowing, or even creating a different kind of world."* <sup>(101)</sup>

The study demonstrated how multi-faceted the concept of QOL is, giving us a valuable insight on the challenge involved in isolating and empirically measuring the effect on QOL of cultural participation alone. These findings also demonstrate how the importance placed on different dimensions of QOL varies according to population demographics and how the dimensions of perceived QOL may therefore shift over time, according to changing circumstances, or changing life stage. This raises important questions. Can we hypothesise that cultural activity will have the same importance to or influence on QOL for all people? Are there particular life stages or life circumstances in which cultural activity is most likely to have a positive impact on perceived QOL? However, to a large extent, culture has been off the policy radar when it comes to these broader policy issues, and many indicator systems are only, belatedly, redressing this situation.

### **2.6.9. Creative Legacies: the impact of community art- the Community Art Forum, Belfast city Council, research report 2011.**

This research was carried out on behalf of the Community Arts Forum and is part of Belfast City Council's Creative Legacies Program. The Community Arts Forum (CAF) was established in 1993. CAF is an

umbrella and networking organization for the community arts sector. It is a membership organization that spans all art forms, all areas and aims to provide greater access to the arts to all people in Northern Ireland. CAF successfully secured funding for research to investigate the impact of community arts projects on individuals and community development. The Creative Legacies program is a key part of the Belfast Peace and Reconciliation Plan, funded by the Peace and Reconciliation Program for Northern Ireland and the Border Counties of the Republic of Ireland. The program included a range of community based arts projects across the city including ten community arts projects, the creation of six new pieces of public art and a conference showcasing best practice. Evaluation and research were key components of the program.

As part of the Creative Legacies program, this research project was commissioned to investigate the impact of community arts on communities and community development in Belfast. The research was carried out over a one year period followed by analysis.

The study comprised two strands:

- a series of in-depth interviews with case study organization representatives
- a pilot peer research process conducted with and by young people .

The key peer research study (examining impact on individuals) findings were:

Strengthening confidence, self-esteem and personal resilience :

Enabling skills in team working, in empathy and in relationship building:

Sparking creativity as a driver (providing purpose and possibility) and as enabler: (helping to problem solve and be resourceful.

Providing a valuable way to learn about self, community, wider issues and the culture and values of others:

Building skills in art making and broader transferable skills (such as organizing and planning.

At community level, the research found consistency across the majority of 14 case interviews in the way community arts was described as :

- enabling people to address issues and give voice to their stories
- improving the basis for recognizing commonalities within or across communities
- enabling cooperation around problem solving
- enabling reflection and re-interpretation as a basis for positive change
- encouraging creativity within communities as a shared experience

The researchers employed the use of diagrams to illustrate the relationship between individual and community development and show how community arts can contribute to a range of community development objectives. Diagrams 1& 2: Illustrate the relationship between individual and community development

Diagram 1: The outer part of the wheel lists five ways community arts can contribute to change on an individual basis. With the skills and perspectives they gain, people can contribute to community life in

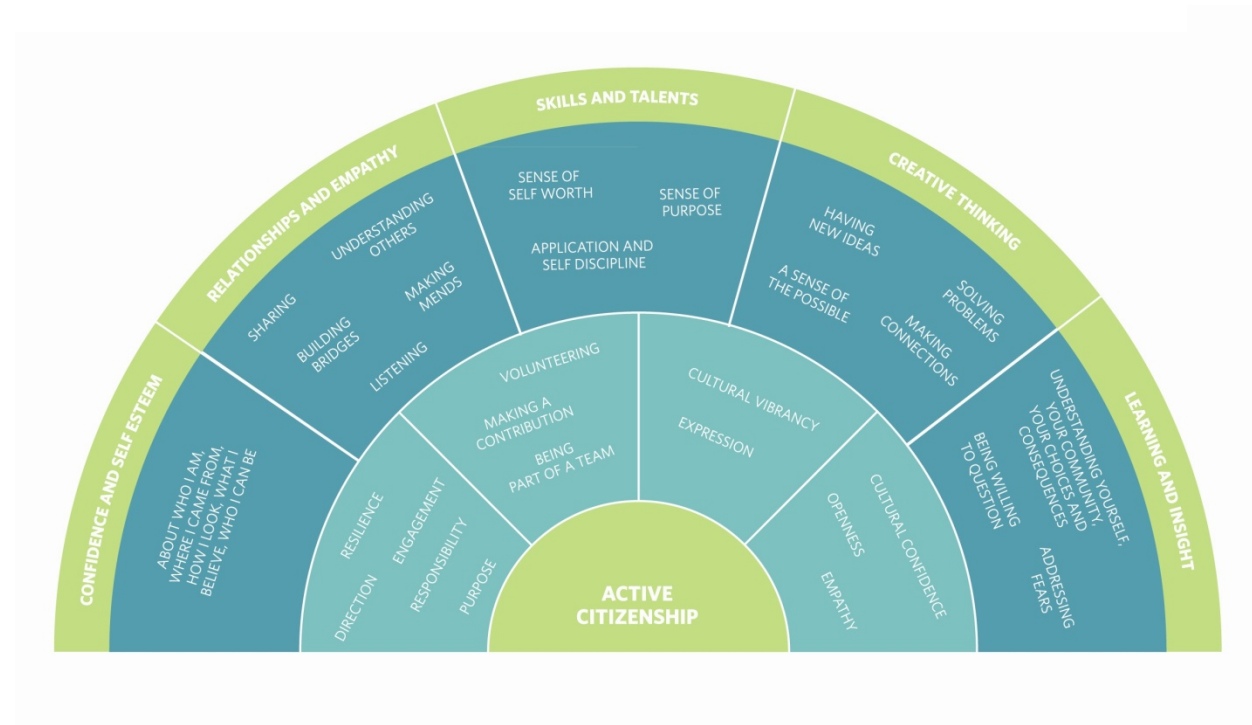


Diagram 2: The 14 case examples highlighted a number of ways community arts make a contribution to the development of vibrant communities as illustrated in this diagram <sup>(102)</sup>.

### The Creative Legacies Report- Conclusions

This research which concentrated on quantitative findings stresses the importance and support of qualitative reports and observations of workers involved in community arts projects and their assessment of the impact of this work. The potential for culture, arts and creativity in the effective achievement of public policy goals is clear from this research. The research stated that Community arts should be considered as a valuable means to achieve additional policy objectives, including: Developing active citizenship in young people, and at community level, particularly in alliance with community education. Building positive mental wellbeing and resilience in young people. Particularly those at risk of becoming Not in Education, Employment or Training, and as a vital opportunity for young people to cultivate creative thinking and skills as an asset for future life. The “measuring sticks” employed in this research are all sociological terms. There was not a mention of monetary values or the securing of grants. This research’s sole endeavor was to prove the social effectiveness of community art.

## **2.6.10. “Impact Art: Art & Social Change Grantmaking” Report from “Animating Democracy”- U.S. 2010**

“Impact Art” is an “Animating Democracy” initiative providing a “manual” with operative instructions aimed to guide and help art practitioners as well as funders in the difficult task of the evaluation of “...the change that arts and cultural efforts strive to make in communities and society”<sup>(103)</sup>. The reason why these efforts are made is explained as essential to the survival of the arts so as to secure funding: “...Public and private funders of arts and of civic engagement and social justice likewise report that they are under greater scrutiny to prove, in concrete terms, the impact of their investments. Civic leaders and policy makers who have the power to include the arts in civic initiatives and to allocate resources need to be convinced. Without more concrete evidence, the arts’ full contribution can be undervalued if not missed entirely”<sup>(104)</sup>.

*Impact Art* provides and defines terms of social change such as: social justice, social activism, social capital, civic engagement, civic dialogue, community building, community development, cultural vitality. *Impact Art* advises to define the purpose of the project prior to its initiation thus making the collection of data simpler. The *Impact Art* program provides a tool-kit for measuring those terms.

“Impact Art” recommends to the practitioner to start with a “theory of change”- setting out the objectives, defining the goals<sup>(105)</sup>. Creating a theory of change is regarded as a tool to understand and convey the way a program works. It encourages cultural workers and key stakeholders to collectively play out and test their assumptions about how a program operates and leads to social change. It isn’t exactly a program plan, but it helps design more realistic program plans and evaluation. According to the resource written by Craig McGarvey and published by GrantCraft, “Mapping Change: Using a Theory of Change to Guide Planning and Evaluation,”<sup>(106)</sup> a theory of change takes a wide view of a desired change and helps to articulate exactly what propositions and assumptions are tested, and therefore what should be assessed in the evaluation plan. A theory of change can help the practitioner:

- focus on conditions or *context* that can sharpen the articulation of outcomes
- narrow and specify outcomes and strategies that seem too broad or are difficult to define or quantify
- see what’s possible and not possible to achieve with the arts-based program or project
- think about what inputs might be needed—and when/where the input(s) might be most catalytic or strategic
- examine whether or not the intervention will have a meaningful or powerful enough effect
- avoid straying off course when unexpected events or inputs emerge
- practice *evaluative thinking!*

According to *Impact Art* there are three reasons for evaluation<sup>(107)</sup>, each of which has its own evaluation method:

### **1. Understand social change.**

To understand how programs are moving the needle to achieve intended social or civic

outcomes. Thinking about what outcomes are focused on, and what will offer meaningful evidence of change can sharpen the direction of the artist's evaluation efforts. **outcomes evaluation** (also called summative evaluation) is the recommended evaluation method.

2. **Improve practice.**

Civically and socially engaged art by nature is rooted in process as much as, if not more than, product. Evaluation can help understand the efficacy of implementation strategies and creative methodologies. It can help know how art "tipped the needle" to effect certain change. It can help clarify capacity needs and issues, sharpen roles and enhance partnerships, among other things. Thus for understanding the programs effectiveness resulting from its design and implantation, **process evaluation** (also called formative evaluation) Should be applied. Process evaluation can help answer questions about how change occurs, what needs to change, and what contextual factors impacted the work.

3. **Be accountable.**

Whether it's being accountable to your own organization, the goals of a partnership, or scrutiny from public and private funders, demands are increasing for greater accountability in reporting results. Ultimately, though, the intrinsic reasons to evaluate are to continually improve practice and programs in order to effect social change.

Animating Democracy's Impact Art identifies four evaluation methods <sup>(108)</sup> for each of which the practitioner is directed to further information and resources:

1. **Outcomes-based evaluation** — Probably the most familiar approach to evaluation is an outcomes-based one. Outcomes-based evaluation requires a definition of the results sought after and how to get there through activities. This is often done by articulating a **theory of change** and creating a **logic model** that diagrams the relationship between goals, resources, activities, and intended outcomes
2. **Developmental evaluation** — is used when goals and outcomes are not pre-set but rather evolve as learning occurs. It supports continuous progress and rapid response to complex situations with multiple variables. The evaluator is often an integral member of the program design team. Developmental evaluation acknowledges that a program might be only one factor contributing to change and is designed to capture the dynamics of systems, interdependencies, and emergent interconnections. It is best suited for initiatives that are at an initial stage of development or undergoing significant change, and can benefit from careful tracking of the process. Developmental evaluation is especially appropriate for organizations and programs focused on innovation and social change.
3. **Ethnographic evaluation** — collects qualitative data. Ethnographic evaluation emphasizes listening carefully and observing real-life actions to understand how people make sense of their lives (and making those understandings comprehensible to others outside the particular groups under study). As a tool for evaluation, ethnographic approaches favor firsthand observation, writing and documentation of stories, and community dialogue. An ethnographic evaluation produces "data collection" of a distinct kind—subjective accounts of how people actually interact with systems, programs, and policies.

This data is collected through experiences of the evaluator in the field, side by side with participants. More than simply a way to glean information about how many people received services or how efficient a program runs, ethnographic data attempts to “measure” what is meaningful to people; how they see themselves in relationship to the social dynamics that surround them. It’s important to note that qualitative data can be gathered and interpreted systematically to have credibility.

4. **Participatory evaluation** — is a process that involves key participants in planning and implementing the evaluation, including setting goals, developing research questions, interpreting data, making decisions, and using the information. The participatory approach is designed to increase participation in and ownership of collective inquiry on the part of stakeholders, as well as the usefulness of the information gathered

While going to great lengths to produce standard yet specific methods for evaluation, and providing a tool kit for definitions and a working manual, *Animating Democracy* recognizes the inherent difficulties of evaluation. “ *The tension at the heart of these conversations is that, while there is a desire for concrete metrics to measure social change, the human, social, and community outcomes of arts-based civic engagement cannot always be quantified, nor are they easily or cost-effectively measured.*”<sup>(109)</sup> Thus admitting that while evaluation should be attempted, it is not always possible nor affordable.

### **2.6.11. The Social Impact of Arts Programs- How The Arts Measure Up: Australian research into social impact by Deidre Williams, published by Commedia 1996.**

This paper written by the Australian community artist, researcher, and arts consultant, Deidre Williams published in 1996, evaluating the results of 86 Council funded projects carried out between 1994-6 in Australia claims that the type of social gains which communities benefit from as a result of long term successful community art programs cannot be measured according to current economic criteria.<sup>(110)</sup> Williams establishes the criteria of benefits to be observed in community art programs centered around social gains, improving the quality of people’s life, thus generating increased activity, which in turn created a measurable difference. However Williams argues that over and beyond the measured increased economic activity, community art projects offer a diverse wide range of preventive social benefits such as reduced crime, improved communication, and much unpaid labor, services, and materials which are not counted under existing measures.

Although this study demonstrates that community based arts projects generate significant developmental outcomes, it has received little response from community arts practitioners, community workers or policy makers in Australia. The reason for this Williams believes is largely because of the current (1997), conservative political climate affecting all areas of the public sector. Williams traces the down-sizing of government, privatisation of public services and a reduction in government spending in favour of a market force economy. These changes are occurred in all levels of government, including local government that has become in Australia a major player in community cultural development in recent years. Because advocates of community cultural development are frequently employed or

funded by government, they are focusing on the economic benefits to generate recognition and support for this work.

Consequently writes Williams, the indicators for community cultural development receiving most attention from cultural development workers and government alike, are those concerned with familiar economic measures<sup>(111)</sup>. More specifically economic measures linked to cultural tourism strategies. These include: arts related employment or new enterprise developments; multiplier effects from local festivals or arts events; and retail growth as a result of arts focused urban redevelopment strategies. The social, educational or cultural outcomes presented in *Creating Social Capital* are receiving little emphasis or acknowledgment in favour of the economic arguments.

Williams warns of the danger in pursuing particular economic aspects of the work in the absence of a broader commitment to the inter-relationship between the social, educational, cultural and economic dynamics, which is, that the economic strategies alone are likely to fail to deliver the expected results. Too many projects promising economic benefits and delivering disappointing results will see support for community cultural development reducing instead of increasing.<sup>(112)</sup>

Williams argues that Community based arts strategies ultimately succeed in generating sustainable economic outcomes when they are supported within a broader cultural development focus incorporating related social and cultural objectives. However, Williams points out the catch: there is still no evaluation framework for community cultural development that incorporates all the related outcomes to inform the real financial and economic impact of the work. Thus *How The Arts Measure Up* draws on the findings presented in *Creating Social Capital*, (Williams previous research published in 1996), and links the indicators used in that study to key outcome areas for community cultural development in Australia. It argues the critical link between community culture and social cohesion and demonstrates how community based arts programs are powerful catalysts for developing healthy, viable communities. Williams states that the ideas presented in research are offered as a contribution toward identifying that elusive framework for evaluating community cultural development outcomes.<sup>(113)</sup>

Outcome Areas identified by the research are divided into three fields: building and developing communities, activating social change, and developing human capital. The first section concerned with 'developing the community' includes: Stronger sense of community identity, a decrease in people experiencing social isolation, improved recreational options, development of local or community enterprises, improvement to, and increased use of public facilities. The second section titled: 'increased social capital' includes: improved communication in community, improved levels of community planning and organization, greater tolerance of different cultures or lifestyles, improved standards of consultation, increases appreciation of community culture. The third section was titled: 'Activating social change', and it included; increased community awareness of an issue, community action to resolve a social issue, increase in local or community employment options. The fourth section was titled: 'Developing human capital', and it included; Improved communication skills, improved ability to plan and organize, improved problem solving abilities, improved ability to collect, sort, and analyze information, improve creative ability.<sup>(114)</sup>

Williams states that the existing frameworks for assessing the value of community based arts practice are inadequate. The traditional or fine arts paradigm does not extend to embrace the concepts of cultural democracy, social capital or learning for human development. Yet, she recalls, the function of art in society is much more than the body of products created by a few, for public entertainment or private art collections <sup>(115)</sup>. Williams states that according to the community art paradigm the collaborative production of art is central to: expressing community culture; developing human and social capital; building and re-building communities; and transforming minds, organizations and society. Yet there are many people who would not even consider these outcomes as being even remotely associated with the arts or the role of government. <sup>(116)</sup>

Williams determines economic frameworks are unable to measure the dollar value of social cohesion, count the monetary returns from people realizing their potential or the productivity gains associated with self-determination <sup>(117)</sup>. Williams concludes the research by sketching the social economic challenges of the twenty first century as developing the ability to balance between economic and social considerations and returns. She writes that the two may be connected since there is much evidence that productivity and wealth increase as a result of greater attention to improving the way people work together, build relationships, and create their future together. Williams final conclusions refers back to the methodology of community art as the important issue: “...*The idea of the **method** of working — the way we do things — being a valuable product in itself, is many years away*”. <sup>(118)</sup>

Williams’s second conclusion is that the responsibility for the dynamic changes necessary do not lie with governments or national institutions but with individuals active within their communities willing to take on responsibilities: “...*How societies create organizational structures able to resource these activities and evaluate outcomes, is a key question of our times. Cohesive communities are not created by outside planners and ‘professionals’, they emerge out of collaboration and a shared commitment*”. <sup>(119)</sup>

## **2.6. 12. Conclusions**

The first half of this chapter outlines the philosophy of community art which sets out to animate terms such as community, cultural development, empowerment, community assets, mobilization, participation, social process, civic dialogue, legislative theatre, sustainability, and collaboration. The second part of this chapter describes the discussion, research, findings and attitudes towards the subject of the measurement of the impact of community art. The chief researcher in the field: F. Matarasso had brought about a great deal of change in the attitudes towards measurement, making a shift in the measurement criteria away from financial to the social realm with his "Use or Ornament" report published in 1997. This research was followed by others all emphasizing the human gains rather than financial ones. Matarasso examines every detail of the evaluation process considering the many aspects of community art always emphasizing the humane aspects. One of Matarasso's main arguments is that the importance of evaluation is not proving the project's worth, but rather a means of reflection and self-evaluation of the project upon itself. In the evaluation manual published in 2002 in Australia <sup>(120)</sup>, we find a tone of discussion similar to Matarasso's, while in the much newer evaluation manual published in the U.S. in 2010, <sup>(121)</sup> we find the authors admitting that the evaluation is necessary for securing funding- for proving the projects worth. In the two cases- that of Australia and of the U.S.



community arts are highly developed fields, however they present the two different "state of the arts" evaluation methodologies currently employed.

## **Chapter 3: Community Art As a Tool For Reconciliation**

"...creating a collaborative art project can be an experience that bridges differences between people and builds feelings of trust". The American Art Therapy Association. <sup>(122)</sup>

### **3.1. Rebuilding Community: Psychosocial Healing, Reintegration, and Reconciliation at the Grassroots Level, Kimberly A. Maynard .**

The approaches and practices described in the article were published in the book: Rebuilding societies after civil war: critical roles for international assistance. Edited by Krishna Kumar, published in the USA, Lynn Reiner Publishers, Colorado, 1997, in the book's second chapter- Assistance for Social and Cultural Rehabilitation (pp. 203-226).

*Dr. Kimberly Maynard*, the article's author has a Ph.D. in international affairs, teaches graduate classes in practical approaches to conflict recovery, and has numerous publications, including *Healing Communities in Conflict: International Assistance in Complex Emergencies* (Columbia University). Maynard has worked in conflict-affected countries in Africa, the Balkans, Central America, Central Asia, and East Asia for over two decades with the World Bank, US Agency for International Development, UN agencies, the Red Cross movement, international NGOs, and private entities.

In the article "Rebuilding Community: Psychological Healing, Reintegration, and Reconciliation at Grass-root Level" Maynard discusses the psychological injury to individuals and communities in intrastate conflicts and the need for international interventions, beyond the economic and physical interventions, to promote healing and reconciliation at the community level. She notes that while the traditional coping mechanisms for dealing with trauma are undermined, the local communities are overwhelmed by fear and distrust among groups. Maynard proposes a five stage approach to psychological recovery at the community level: establishing safety; instituting a process of communalization and bereavement; rebuilding trust and the capacity to trust; re-establishing personal and social morality; and reintegrating and restoring democratic discourse. She examines current international efforts with respect to these five phases and suggests specific steps to enhance prospects for comprehensive rehabilitation of postwar communities. The implementation of long term community art programs are regarded by Maynard as an effective tool for overcoming the psychological trauma of war essential to initiating peace.

Maynard reminds us that today 80-90% of all war related deaths are civilian casualties from massacre, ethnic cleansing, indiscriminate attacks, and collateral killings cross fires. Earlier most killings were between established fighting units such as government military groups and armed opposition groups. The damage was usually geographically isolated. In contrast, contemporary wars often co-inside with

large scale migrations; failed economic, political and social infrastructure; food insecurity, creating complex humanitarian emergencies. Consequently they negatively impact all levels of society through death, dislocation, famine, and disease. <sup>(123)</sup>

Maynard observes that violence and intimate exposure to brutality have far reaching effects on individuals and community life. Civil disorder creates psychological fear tearing the intricate network of social interaction. However, Maynard's belief is that conventional international postwar relief such as food, shelter, and medication does not directly address these less tangible war wounds, calling for a change in approach to long term assistance to traumatized communities. <sup>(124)</sup>

Maynard discusses the growing phenomenon of psychological and social injury resulting from community violence and the need for successful programs in grassroots psychological recovery. It outlines a five phase approach and examines current efforts against it. Finally she proposes future directions in international assistance for promoting psychological rehabilitation. <sup>(125)</sup>

### **3.1.1. The psychological damage of war**

Maynard describes the typical war survivor today: a civilian- rather than soldier, often a female who had lost her family members, possibly her home, and her possessions. She has been conceivably assaulted herself, and she might have witnessed indiscriminate killing and torture of others, including close members of her family. She probably knows and has lived with her perpetrators. She had to flee from her home to escape violence. If she was able to keep her home, she probably has to share it with others. Due to the devastation she has little or no access to income, food sources, or health care. In this condition she, like other war survivors, is more susceptible to mental distress and distrusting of past relationships: she is therefore unable to serve as a contributing member of her community. This dismal portrayal of war survivor's existence demonstrates the conditions for psychological war damage, which is the loss of normal individual and interpersonal function as a result of localized violence. This includes inability to sustain healthy relationships, and attend to communal and personal needs. Normal psychological support, in the form of extended family and friends, elders and religious figures, may have deteriorated along with the community's social structures such as schools, religious institutions, and medical facilities. This loss of familiarity in routine and trust in leadership amplified by estrangement following migration. Individual self-esteem may plummet, compounded with the inability to provide for oneself as a result of economic erosion. Psychologically the effects of violence can be devastating to the individual, and to the community plagued by physical and social chaos. <sup>(126)</sup>

### **3.1.2. Social damage**

Maynard observes the damage of war onto the society as a whole. In war torn societies the loss of social patters are displaced by distrust, apprehension and outrage, impairing community cohesion, interdependence, and mutual protection. In tension laden communities, the initial conflicting divisions based on religious, ethnic, or political differences, may further subdivide as a result of the effects of war- such as between those who remained and those who fled, those who receive assistance, which may contribute to revenge cycles and further violence, and possible regression into war. <sup>(127)</sup>

Maynard claims that the individual and the social damages described above are inter-locked; the psychological and social damages of war are intertwined. Poor individual psychological health erodes community stability through the exhibition of paranoia and mistrust, irrational behavior, and the need for constant care. <sup>(128)</sup>

### **3.1.3. Development of international response in healing psychological war wounds**

Maynard reports that the increased international interest in psychological issues has led in several related directions. From one perspective relief development specialists are reviewing options for mitigating tension directly through community based reconstruction projects. From another perspective, conflict resolution professionals, mediators, academics, and private associations are beginning to look at the potential of “field diplomacy”. In contrast to the more conventional direct methods of settling disputes involving high level leaders in short-term cease-fire negotiations, field diplomacy features conflict managers engaging community members over root causes, for an extended period of time. <sup>(129)</sup>

Psychological healing in both war veterans and the victims of violence is centered on re-establishing healthy relationships, which is the essence of social recovery. The re-establishment of healthy relationships is broken down by Maynard into five phases as described below:

### **3.1.4. The five stages to psychological recovery and international assistance**

1. **Establishing safety**- intergroup animosity is likely to be intense and the issue of safety is critical. A reliable sense of protection including freedom of movement within the community, absence of personal or group threats or attacks, property security, and access to community resources.
2. **Communalization and bereavement**-once safety is achieved the essentially important healing stage of mourning can occur. A form of expressing this experience is through art, music, dance and drama. Several organizations have supported projects specifically intended to externalize and share traumatic events through art. These projects strive not only to activate the imagination and social awareness, but also to revitalize cultural traditions critical to healing a tormented community. Through these programs participants engaged in creative, wholesome activities, that encourage them to participate and share, rather than withdraw. This process usually requires a significant amount of time. It is also important to take into consideration local attitudes and customs, thus several organizations attempted to rehabilitate and strengthen existing indigenous dispute resolution systems that may have broken down through the course of disintegrating community relations...This may involve recognizing and revitalizing the elder’s council, the role of the traditional peacemaker, the justice circle, the tribal court, representative committee, or the mediating role of women’s organizations, thus requiring intensive investigation into local methods, cultural practices, and nuances. This may also include enlisting the support of, and empowering groups, individuals, and organizations prone to reject the violence. In turn they can serve as catalysts for revitalization by initiating and facilitating meetings, offering incentive, lending facilities or resources,

3. **Rebuilding trust and capacity to trust**- renewing interpersonal relations. This generally involves belief in the good intention of other community members, reliance on them, willingness to assume a responsible role in society, and commitment to the joint future of the community. Reconstruction of ruined houses may start the process.
4. **Reestablishing personal and social morality**-reestablish ethics, thus establishing a set of socially acceptable rules. Teacher training programs to develop awareness to and eradicate bias, holding conferences bringing warring factions together under a flag of mutual exploration are ways for foreign bodies to help build a sense of social morality. The agenda of presentations, discussions, and plenary sessions offers participants the opportunity to reevaluate their roles in the conflict, thus renewing a sense of moral obligation.
5. **Reintegrating and restoring democratic discourse**-this permits future planning and community development. Reversing negative stereotypes requires long term and repeated interaction between antagonistic groups- the type of exposure typical in development programs. Many of the programs conducted by international organizations are targeted to this stage. This reintegration stage is a visible return to normal. One way of encouraging integration are projects the results of which are important to both sides, such as roads, hospitals, water facilities, or projects designed to rejuvenate the economy, carried out and maintained by both sides with joined decision making, shared management and maintenance, thus inviting long term intergroup interaction. Another aspect is Quick Impact Projects, designed to provide an immediate boost to the home community with a high potential for rapid results, thus providing a jump-start to community integration. Foreign organizations may provide funding and resources, providing programs, providing counsel, and entreating public and government endorsement.

Maynard stresses that the process and all of its phases are extremely complex and lacking in research. There is no cathartic cure to war. Research into psychological recovery is beginning to receive greater attention. Some efforts cover a range of activities, many of which overlap or draw from each other. There are those designed specifically to design psychological well-being, while others are directed towards social rehabilitation, reintegration, or reconciliation.

### **3.1.5. Areas for further development in the five stages**

Maynard reviews current programs and their potential effectiveness in relation to the five stages of recovery outlined. Many of the programs currently carried out are aimed at the adversaries, trying to engage them in a recovery process. Very few of these programs take into account the full spectrum of the recovery process and the implication of each stage on the others.

**Establishing Safety**- the UN peacekeeping force has a stabilizing effect since they are viewed as unbiased. However, these programs are underutilized and require greater sophistication, consistency, as well as co-ordination with other international aid elements.

**Communalization and bereavement**- the concept of field diplomacy- the long term resident engagement of conflict specialists in local contentions- offers great potential for improving the

communalization and bereavement process. Because of their particular susceptibility to psychological trauma, women require special attention. Rape, extremely common wartime violence, has never been counted as a civilian casualty. Foreign agencies may also encourage holding national symbolic, ritual, religious, shared expression of grief for the dead.

**Rebuilding trust and capacity for trust**-Direct physical engagement in rehabilitation activity such as establishing programs for the old and young, or unaccompanied children care for wounded, programs geared to intergroup interaction with tasks requiring growing levels of trust. Furthermore, international agencies may offer programs for staff training in conflict resolution.

**Reestablishing Personal and Social Morality**- Since ethics are fundamentally personal, international agencies have a peripheral role in supporting and renewal of moral climate by supporting financially and technically the rejuvenation of the judicial system, creation of public debate, and interactive networks on important ethical topics through radio or other media.

**Reintegrating and restoring democratic Discourse**- The strongest improvement in this phase might be restoring the community decision making capacity. Problems such as land ownership, new leadership, council membership, and political affiliations need addressing.

### **3.1.6. Future Directions for International Assistance**

In the final part of the article Maynard stresses the importance of application of trained staff to traumatized communities, outlines the training curriculum and practice. Maynard states that the potential benefits in psychological healing program in community rehabilitation are clear. Successful grassroots activities initiated by international agencies can help strengthen community bonds, increase self-reliance, prevent future violent outbreaks, increase communication, and build an inclusive social structure. Ultimately such programs can support peace agreements and political rehabilitation on the national level, reinforcing the will towards peace. However the introduction of foreign methodologies into communities and the intervention of outsiders may cause hostility, programs may divert power away from local authorities who may eventually withdraw their support or even undermine the program. **Not all risks or drawbacks can be avoided but they can be minimized through understanding of the issues underlying the dispute, respect to local traditions, culture, and methodologies, and above all the ensuring of neutrality, equality, and the ensuring of popular participation at all levels and on all sides.** All aid facilitating agencies should be trained and become familiar with the five stages of psychological recovery through training programs, workshops, conferences.<sup>(130)</sup> Detailed background information about the conflict's nature, including motives, intergroup hostilities, ethnology, the pattern of deterioration in relationships, group tactics, revenge cycles, and use and abuse of violence in the power struggle. Next training must be provided to deal with psychological trauma in both children and adults, such as causes, reaction, treatment, and long term effects on community and long term care. Staff should also receive training in the area of conflict resolution, problem solving, group communication, group decision making, and conventional methods of mediation, negotiation, and activities aimed at tension reduction. In order to further establish and standardize the psychological aspect and approach to the recovery from war, the psychological sector must hold meetings, and

disseminate methodologies so as to create an industry similar to the health, nutrition, and shelter sectors.<sup>(131)</sup>

### **3.1.7. Conclusion**

Previously international aid was in the realm of quantities of food, medicine, plastic sheeting, and redistribution of troops. Today, however, mission and definition of aid has changes. The international community faces an important challenge- to understand the problem and advance methods of addressing the wounds in this era of ever increasing internal conflict. International resources should be committed to increasing understanding of the issues and providing fundamental guidelines to address them. Maynard calls for an institutionalized approach to Psychological healing; claiming it should become a standard aspect of rehabilitation in war torn societies addressed by trained staff and dedicated long-term programs.

## **3.2. Approaches outlined by William Cleveland:**

**“Art in other places: artists at work in America’s community and social institutions”, “Making exact change: how U.S. arts based programs have made a significant and sustainable impact on their communities”, “Art and Upheaval: artists at the world’s frontiers”, “Between Grace and Fear: The Role of the Arts in a Time of Change”.**

**William Cleveland** is an author and the director of the Center for the Study of Art & Community (CSA&C) in Minneapolis, which he co-founded in 1991. Throughout his published works Cleveland had written about community artists using community art to as a tool for reconciliation and improvement of the human condition. In this chapter I will review the principal four books described in the heading so as to follow Cleveland's investigative methodology and his findings. His most recent book – ***“Between Graces and Fear: the Role of the Arts in Time of Change”*** (Common Ground Publishing, 2010), which Cleveland wrote with Patricia Shifferd, discusses the role of art in the face of economic, political, and ecological uncertainty, and is the most relevant text to this research. I will review the book as well as an interview with Cleveland conducted by Barry Hesennius in the summer of 2011.

### **Research method- the Narrative Inquiry**

Throughout his books Cleveland’s research method is the narrative research protocols pioneered by Harvard sociologist Sara Laurence Lightfoot in her book “The Good High School” in 1985, this methodology is considered by contemporary researchers an effective and powerful method of transferring knowledge.

#### **3.2.1. Art in Other Places: Artists at Work in America's Community and Social Institutions (Praeger, 1992).**

Art in Other Places profiles 29 institutional and community arts programs across the United States that have pioneered the field of arts-based community development. This book recounts the histories of 22 arts programs that pioneered the burgeoning field of arts-based community development and social change in America. It is a book about artists as agents of personal and community transformation in the most challenging environments. It tells the stories of a small number of extraordinary artists and arts organizations, and their community-based partners who rediscover the arts as a powerful resource, providing an enlightening view of how the creative processes have been used to address and solve some of society's most pressing social problems and building healthy communities.

The book is composed of seven parts. Part one: the elderly, part two: prisons, part three: people with disabilities, part four: people with mental illness, part five: hospitals, part six: youths at risk, part seven: community. The interviewed artists leading a large, medium or small sized project all tell their story. How they started, what changes happened along the way, how their approach and methodology had to evolve, and how they had to keep a clear vision of their objectives rather than comforts. In all of the case studies excellence, commitment, and ideology had brought the artists to their destination, which is the implementation and application of art to bring about reconciliation with and amongst communities which are forgotten and ignored. <sup>(132)</sup>

### **3.2.2. Making Exact Change: How U.S. arts-based programs have made a significant and sustained impact on their communities (published by Art in the Public Interest 2005)**

This book investigates what characterizes those community arts programs that have made a lasting impact on their localities. This study was undertaken to help the growing but largely disconnected community arts field learn from its most venerable and successful colleagues. Its focus is exemplary arts-based programs that have had a significant and sustained positive impact on their communities. For the purposes of this inquiry "significant and sustained positive impact" was defined as change leading to the long-term advancement of human dignity, health and/or productivity. "Long-term" in this context is defined as a minimum of ten years. Although many of the programs that were reviewed for the research met this threshold, ten were selected as exemplars.

In 1976 as a result of growing government support many community projects were initiated in the U.S. Most were short term initiatives which did not last and thus did not take on a dominant role within the community. This research studied ten of these projects which did endure, and which have evolved into organizations regarded as successful. The organizations studied are of varied sizes. The aim of the study was to prove and demonstrate the connection between success, adaptability, ideology, and diversification. The research provided in-depth detailed accounts of these organizations assessing what Cleveland called "the nuts and bolts": their size, mission, scope, management, funding, constraints, analyzing the properties they share which have made them endure. <sup>(133)</sup>

The findings:

- 1) The research found that at the heart of each of these organizations stands the founder, and the organization's success largely depends on his/her personal leadership traits- some of which are examined within the study. The most dominant qualities are: entrepreneur leadership- never

saying “no”, long-term commitment, flexible ideology, transparency, social intelligence, non central leadership, and responsiveness to the community.

- 2) The organizations were able to evolve and adapt their definition according to the community’s need as relations with the community became deeper and have moved on from a fine art project to community building and development. Thus, by creating partnerships with a diverse spectrum of collaborators and diversifying the project’s definitions these projects evolved from fine art projects to art orientated community projects.
- 3) Diversifying definition of the organizations allowed for diversification of funding. <sup>(134)</sup>

In 1976, U.S. Department of Labor analysts realized that their CETA program (Comprehensive Education and Training Act) was becoming a major funding vehicle for artists working in communities. They also became aware that a good number of these arts programs were in over their heads and needed help. In response, they established a special unit to document the best practices in the field and share that information with artists, arts administrators and community agencies involved. Although it was done in a hurry, the effort paid off and CETA’s arts projects eventually became the program’s the most effective component.

Since that time, many of the finest artists and arts organizations in the U.S. have quietly established a remarkable record of innovation and success in institutional and community settings. These unlikely community/arts partnerships have been established in factories, jails, condominiums, probation departments, senior centers, special schools and many other nontraditional sites. This work has challenged traditional ideas about the arts in America. It has also created successful models from which those concerned with the health and vitality of American communities can learn a great deal. But, as the field has grown, much has changed. Twenty-five years ago, advocates for community arts used terms like *beautification*, *quality of life* and *community animation* to describe their work. These days, it is not uncommon to hear *conflict resolution*, *public safety*, *economic development* and *community revitalization* <sup>(135)</sup> expressed to describe the work. These are not necessarily spurious assertions, but setting goals like these greatly alters the nature of the work. In fact, linking improved economic or social health with art making signals the emergence of an entirely new field — a field that differs greatly from its mainstream counterparts operating in studios and on stages. Those who work in this realm regard public participation and artistic creation as mutually interdependent. It also asserts that there are significant and tangible community benefits, beyond the aesthetic realm, that naturally accrue from these endeavors.

The persistent pattern, even among some of the best of these programs, is for short-term community engagement. There are, however, a number of community arts programs that have managed to make significant and sustained contributions to their communities. At a community arts summit convened in the spring of 2004 by Art in the Public Interest (API) and the Rockefeller Foundation, leaders in the field felt it was time to take a deeper look at the ecology of effectiveness and sustainability for community cultural development. For the purposes of this inquiry “significant and sustained positive impact” is defined as *change leading to the long-term advancement of human dignity, health and/or productivity*. “Long-term” in this context is defined as a minimum of ten years. <sup>(136)</sup>

Given the above definitions, the major questions posed in this inquiry were:



1. As they have evolved over time, how have these programs defined success?
2. What ideas, values, standards, assumptions and expectations have influenced the design, policies and delivery of these programs?
3. What kinds of leadership and organizational practices characterize these efforts?
4. What support strategies (funding, technical assistance, training, etc.) have most contributed to the success of these programs?
5. How have these programs defined, measured and learned from their successes and failures?
6. What persistent issues, conditions or problems confronted by these programs have constrained their ability to fulfill their missions?

The selected exemplars:

1. **CityKids**, New York, New York, est. 1985
2. **Grassroots Art and Community Effort (GRACE)**, Hardwick, Vermont, est. 1975
3. **Isangmahal Arts Kollektive**, Seattle, Washington, est. 1994
4. **Manchester Craftsmen's Guild**, Pittsburgh, Pennsylvania, est. 1968
5. **Mural Arts Program**, Philadelphia, Pennsylvania, est. 1984
6. **Northern Lakes Art Center**, Amery, Wisconsin, est. 1987
7. **Swamp Gravy**, Colquitt, Georgia, est. 1992
8. **Village of Arts and Humanities**, Philadelphia, Pennsylvania, est. 1986
9. **Wing Luke Asian Museum**, Seattle, Washington, est. 1990
10. **Zuni-Appalachian Exchange & Collaboration** Zuni Pueblo, New Mexico; Whitesburg, Kentucky; est. 1984

All of the organizations studied started as small endeavors. Some have no paid staff and some evolved into multi-million operations. Cleveland demonstrates how no matter how big the organization is, the traits leading to its survival and success are the personal qualities of their leaders. The dominant quality to which Cleveland directs is creativity, which is manifested in their approach to problem solving and their ability to think, understand, and address the community's needs. <sup>(137)</sup>

### **3.2.3. Art and Upheaval: Artists on the World's Frontlines (New Village Press, 2008).**

Cleveland spent eight years traveling the globe to gather stories about artists working in communities facing, political, social and environmental upheaval. He found that when the forces of creativity and destruction meet surprising things happen. *Art and Upheaval*, presents a striking picture of painters, performers, and writers in the proverbial trenches fighting for freedom, making peace, and re-building civil society in six global hot spots. <sup>(138)</sup>

The book documents artists in six parts of the world who have been working to rebuild peace and the culture of their communities following major social trauma. In Australia, Cambodia, Northern Ireland, South Africa, Watts California and Serbia/Bosnia, these cultural workers used their art to respond to civil wars, dictatorship, and other political oppression specific to their locations and situations. Their works expand the definition of community-based art to a more exact one: "the creative expression that emerges from communities of people working together to improve their individual and collective circumstances" <sup>(139)</sup> — and offer answers to the question Cleveland poses in his introduction, "Can art save lives?"

*Art and Upheaval* illustrates how opposing forces in the same community can come together under the umbrella of art for the purpose of social, political and economic change. All artists featured in the book play the role of activist in addition to art-maker, and the book tells the story of the challenges they faced as a result of remaining committed to their projects, their art and their communities. Many received violent threats to themselves and to their families, ostracism and imprisonment, while helping their communities heal.

Featured artists include The Watts Prophets of Los Angeles, California; DAH Teatar, a theater group of the former Yugoslavia; Trevor Jamison, Australian Aboriginal storyteller, writer and actor; Walter Kefu Chakela, South African playwright; Kim Berman, facilitator and print-maker; Ly Daravuth, Cambodian facilitator and artist; and numerous artists involved in the Community Arts Forum (CAF) in Belfast, a center aimed “to provide greater access to the arts to all people in Northern Ireland.”<sup>(140)</sup> Cleveland profiled in this book direct expressions of the artists through visuals, poetry and theater, as well as contextual histories that span the past half century. Cleveland argues that in times of violence, upheaval, and cultural dislocation, art is a key tool for confronting darkness and eventually rebuilding communities.

Cleveland's case studies profiles all started as small organizations, but grew to provide essential safe space where communities could come together and heal. Community art offered a way forward: a chance to acknowledge and confront painful histories, to begin to resolve current conflicts, and to imagine a different kind of future.

In the case study that inspired the book, a group of artists in Belfast was alarmed by renewed bombings that threatened to derail peace talks in Northern Ireland (see case study 4.1 Martin Lynch). The members of Community Arts Forum (CAF) worried that until divided Catholic and Protestant communities deepened their understanding of each other, peace talks could not succeed, and anger and polarization would worsen. Their contribution, they decided, would be a play.

Like an Elizabethan comedy, *The Wedding Play* ended with a wedding celebration—a conclusion traditionally meant to portend unity. But by proposing a wedding play about the volatile issue of intermarriage between Catholics and Protestants, CAF averted both the ease and the inadequacy of a formulaic happy ending. Peace, they believed, could never last if it came as the result of glossing over the sources of deeply entrenched anger.

By involving the communities as deeply as possible in the play's production, CAF hoped to make the process as therapeutic as the outcome. The group spent months interviewing community members about their experience with love, marriage, and family in the context of the conflict, turning up stories of threats and warnings, ostracism and violence, and children lost to their families after marrying across religious lines. Careful diplomacy was required. CAF formed committees to represent both Catholic and Protestant communities, and recruited writers from each side to weave the interviews into a script. Character biographies and dialogue had to be carefully negotiated. To avoid attracting violence, CAF also indirectly approached paramilitary organizations for approval.

The final play was staged not in theaters, but in more ordinary city locations: audience members crammed into tiny kitchens with actors, or sat next to them at church, still treated more like participants than spectators. In a final speech, the bride's father voiced the play's more complex version of a happy ending: "This is not the time nor the place to make up for all the wrongs ... [as] I stand here and ... look around me, the strange faces are becoming familiar ... so by the end of this wonderful occasion we will all be friends."<sup>(141)</sup>

And that, writes Cleveland, is more or less what happened: the audience "had become part of a newly constituted cross-community family. By the fourth act, it was hard to tell where the 'theatrical' wedding reception ended and the post-performance party had begun."<sup>(142)</sup>

As the bride's father cautions, few wrongs are quite so easily solved. While many felt the mere existence of *The Wedding Play* was a major victory, some believed that too much had been compromised in the effort to please both communities. Cleveland cautions readers that his book is not about the triumph of art over evil, but rather a chronicle of the details and difficulty behind six "messy miracle stories" that succeeded in opening up communication, understanding, and new vistas of possibility in places that had seemed beyond hope.

What, then, is the relationship between art and upheaval? Which is the stronger voice, that of hope or despair? Dijana Milocevic, a founder of DAH Teatar, could answer. Rehearsing during the air raids, she said, "was dangerous and unreal, but we kept working. We needed to be doing something more powerful than the bombing."<sup>(142)</sup>

### **3.2.5. Between Grace and Fear: The Role of the Arts in a Time of Change, Written by William Cleveland and Patricia Shifferd, (Common Ground publisher), 2010.**

Is a major shift in worldview taking place across the globe today? If so, what role can artists, arts organizations, and cultural creatives play in imagining and sustaining a future with more equitable life ways? These are the big questions that Cleveland and Shifferd explore in this thought-provoking and inspiring collection of essays. This book is a series of interviews with social theorists and scholars, philanthropists, scientists, theologians, artists, community development and community arts activists. Several recent books, including *The Great Turning* by David Korten,<sup>(143)</sup> and *A Whole New Mind* by Daniel Pink<sup>(144)</sup>, have made the argument that a new way of organizing our relationships to each other and to nature will be necessary in the coming years. The subjects interviewed, some 30 in all, were all asked to comment on this eventuality and to provide their perceptions of what role artists and arts organizations should play in contributing to a more just and sustainable society.<sup>(144)</sup>

With each chapter consisting of an interview with one of the thirty interlocutors, readers become participants in the conversation, "hearing" new ideas as spoken and, like the authors, weighing new concepts against each other to develop their own thinking as they read.

The interviews show how people in the field of art and philanthropy are thinking differently, and equally important, they show how leaders outside the field are thinking about arts and culture differently and

asking tough questions that we all should ponder. The Reverend Dr. Wilson Yates, professor emeritus of religion, society, and the arts, challenges people engaged in both art and religion to rethink how they undergird the status quo by what they do. Consider, he says, the idea that human beings should have dominion over the earth. This notion requires us to raise the question, “What responsibility do we have to the community as artists?”<sup>(145)</sup>

Responsibility, choice, and agency are themes that flow throughout the interviews. One big choice facing us all, as the book's title suggests, is whether to act out of grace or out of fear. Milenko Matanovic, executive director of Pomegranate Center in Issaquah, Washington, argues that as artists, cultural workers, and citizens, we can learn how to live through grace or through fear: “Can we adjust, learning and adapting with grace, or do we wait until 4 x 4s start falling on our heads, subsequently allowing fear to spur us into action?” he asks.<sup>(146)</sup>

Defining choices like these lead to the final chapter of the book, “The Responsibility of the Arts in a Time of Change.”<sup>(147)</sup> The issues then become: Art makes people think, but do we, as creators, funders, cultural workers, think ourselves? Do we use our own practices to make ourselves think differently (or anew)?

Cleveland and Shifferd do not answer these questions but present the dilemma and a possible solution. We can take part in “slow culture,” focusing on local initiatives in the arts and community development. We can seek joyful images and make our work more lighthearted and light seeking. We can help construct a community plaza. We can find those people in our communities outside the arts world with whom we share natural affinities for being guided by grace rather than by fear.<sup>(147)</sup>

### **3.2.6. Conclusions**

The first two books reviewed in this chapter position community art as a major force in improving society. In the last two books this attitude is developed, Cleveland makes a case for community art as a manner to overcome major traumas, moreover, he presents an apocalyptic world view which in his opinion can be avoided or dealt with through the application of the principals of community art.

## **3.3. Craig Zelizer; Community Arts and Conflict Resolution, and A Case Study of the Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina**

This chapter presents articles written by Dr. **Craig Zelizer**, a visiting assistant professor in the M.A. in Conflict Resolution within the Department of Government at Georgetown University, Washington DC. His areas of expertise include working with youth from violent conflict regions, civil-society development and capacity building in transitional societies, program evaluation and design, working on conflict sensitivity

and mainstreaming across development sectors, and arts and peacebuilding. He was one of the co-founders and a senior partner in the Alliance for Conflict Transformation, a leading nonprofit organization dedicated to building peace through innovative research and practice. It is thus important to note that unlike other researchers presented in this chapter, Zelizer's approach to the role of the arts and reconciliation is from the field of conflict resolution rather than that of the arts.

The first article was extracted from: Peace and Collaborative Development Network Building Bridges, Networks and Expertise across Sectors (September 30, 2011) and also appears in the Community Arts Network ([www.can.com](http://www.can.com)) reading room. The second is a case study of the role of artistic processes in peacebuilding in Bosnia Herzegovina published in Peace and Conflict Studies (ISSN 1082-7307 Volume 10, Number 2, 2003). The research was written after Zelizer spent fourteen months, from September 2000 to December 2001 living in Bosnia-Herzegovina researching the use of community based performing arts in post-war peacebuilding efforts and an exploration of the intersection of arts and peacebuilding during the war. This paper provides an overview of the framework that guided the research, a brief summary of methodology and offers several conclusions on the role of arts in peacebuilding within Bosnia-Herzegovina. Zelizer stated his hopes that these findings have relevance for other regions and the field in general.

Zelizer collected data for his research through interviews, gathering documentation, reviewing newspapers, and informal participant observation. The research was conducted during the war as well as post war, thus findings are concerned with both periods. Zelizer found that during the war cultural activity took the form of civil resistance to the war, and that art activity was not necessarily done for peacekeeping, but more maintaining sanity. Zelizer found that after the war youth activities happened first, classified as entertainment, and children art was classified as therapy. Zelizer stated that in his research he concentrated on the performance arts since to his opinion they hold more potential for interaction. He studied a choir and theatre working on a product together thus interacting during the engagement in process and production of product.

Zelizer's research concludes that arts help keep sanity in conflict and can help reconcile after conflicts. However, he states that findings of processes undertaken in Bosnia- Herzegovina must be compared to those of Middle East, Northern Ireland, Sri Lanka, Burundi, Cyprus etc. so as to be able to identify patterns.

### **3.3.1. Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field**

Within the field of community arts, many arts-based practitioners may become involved in work in conflict-affected settings both domestically and internationally. Examples might include creating a theater project with youth in a post-conflict divided community, providing refugee communities a safe artistic space for creation and healing, and organizing musical concerts to bring communities together in areas of conflict. Given that community arts-based practitioners often become involved in work involving conflict issues, there are valuable lessons that can be drawn from the conflict-resolution field. Zelizer cautions that it is beyond the scope of one brief article to adequately cover the breadth and depth of the conflict-resolution field; therefore, additional resources will be highlighted.

Zelizer states that over the past two decades, conflict resolution has blossomed as an independent field of practice, theory and research. Conflict resolution is a multidisciplinary endeavor that draws on relevant theory and practice from sociology, psychology, international relations, labor relations, law and economics, and from emerging work by practitioners and scholars within the discipline.<sup>(147)</sup> The central goals of conflict resolution, regardless of the particular disciplinary approach or frame used, are to develop a greater understanding of the sources and dynamics of conflict and to develop and implement more effective responses to preventing, managing and reducing the effects of conflict.

As the field has developed, Zelizer thus indicates there has been a corresponding increase in the number of practitioner organizations, academic journals and undergraduate, graduate and professional education opportunities, within the United States and around the world.<sup>(148)</sup> Although many individuals enter careers directly as conflict-resolution practitioners in community nonprofits, the federal government and international organizations, an increasing number are bringing the skills into other sectorial areas, such as health, education, public policy, the media, humanitarian relief and international development.

### **3.3.1.2. The Conflict-resolution Field**

Zelizer point out that when most people think of conflict resolution, one of the first images that come to mind is a mediator helping two individuals or groups in conflict to achieve a mutually agreeable outcome to a problem with relationship and/or resource dimensions. Zelizer reminds that mediations can take place within community mediation centers in the any developed or undeveloped country, in the business sector, in workplace disputes or in international settings. While mediation is one area of practice, the conflict-resolution field is much broader and can involve processes such as facilitation, dialogue, cooperative problem solving, peace media, peacekeeping and peacebuilding, among others.<sup>(149)</sup> These processes can be used in diverse settings ranging from a dispute within a community, such as where to build a community park in a community in the U.S., to helping to promote reconciliation between divided communities in post-conflict settings such as in Bosnia-Herzegovina.

Zelizer describes one of the challenges in the field of peace and conflict resolution: to date there is no unified terminology. For this article, Zelizer chose to use the term conflict resolution as a catch-all term to refer to the broad field of associated processes, practices and theories connected to conflict work. Others may use more specific terminology, such as peacebuilding, conflict transformation, conflict prevention, conflict management, conflict mitigation, conflict reduction, cross-sectoral conflict work and conflict sensitivity.<sup>(150)</sup>

Zelizer states that one of the core assumptions of conflict-resolution work is that it is possible to transform conflict from an adversarial approach where groups in conflict either see each other as the problem or focus on their differences. Through appropriate processes and skills it is possible to move to a more cooperative approach that allows the parties to focus on the issue rather than each other and facilitate their working together to resolve the issue in a way that meets their fundamental interests.<sup>(151)</sup> Zelizer says that this does not indicate that this is an easy process, but it is often possible through long-

term work that addresses multiple levels of society. While conflict resolution can be conducted as an independent process, in recent years it is increasingly being mainstreamed into other areas and sectors, such as educational activities, economic-development programs, refugee assistance and public health. This trend is called conflict mainstreaming.<sup>(152)</sup> One reason for this change is the realization that conflict often undermines the economic and social development that must take place to build peace long-term.<sup>(153)</sup> Zelizer adds that integrating or mainstreaming conflict resolution across sectors does not necessarily mean that all programming should become conflict-resolution- or peacebuilding-focused, as this depends on the particular goals and context of each situation.<sup>(154)</sup>

Zelizer presents an example of mainstreaming conflict resolution: instead of a stand-alone microfinance program to help improve the economic situation for Bulgarian and Roma populations in Bulgaria, a program may also integrate a conflict-resolution approach to help improve relations within and between the communities. This can be done through joint economic activities, promoting dialogue about the future of the community and other similar means. Zelizer introduces another example of a theater-and-education project in Bosnia-Herzegovina that not only sought to help integrate drama techniques into the classroom, but also worked to promote conflict resolution by involving youth and educators throughout the country in addressing conflict-related themes.<sup>(155)</sup> Zelizer comments that community arts-based practitioners working in conflict-affected regions might find it useful to examine how conflict-resolution processes and goals can be integrated into their existing projects and to view this approach as a continuum of possibilities.

### **3.3.1.3. Who is Responsible for Conducting Conflict-resolution Work?**

Zelizer states that throughout the world many organizations are directly or indirectly involved in conflict-resolution work. There are an increasing number of organizations that focus their primary work on conflict-resolution issues within the United States and internationally. Many of these organizations are located within the civil-society sector and are composed of nonprofits. These range from grassroots organizations, such as community mediation centers, to international nonprofits, such as Search for Common Ground,<sup>(156)</sup> which has offices in more than 15 countries, to governmental institutions such as the Conflict Management and Mitigation unit of the United States Agency for International Development<sup>(157)</sup> or the United Nations Development Program.<sup>(158)</sup> In addition to organizations that primarily focus on conflict issues, there are also numerous organizations such as Mercy Corps, World Vision and the International Rescue Committee that traditionally focused on long-term economic-development, gender, agriculture and refugee relief, but recently have begun to integrate a conflict approach into their work.

Zelizer indicates that an increasing number of organizations have begun to recognize the value of using culture and community-based arts as one tool in their conflict-resolution methodology.<sup>(159)</sup> For example, Search for Common Ground has used theater as a tool for engaging communities in the Democratic Republic of Congo and has brought together leading musicians from different sides of the conflict to compose and perform songs for peace in Angola, Macedonia and the Middle East. CARE International and the Center for Drama in Education in Bosnia jointly organized a multi-year theater and education

project that sought to integrate theater into classrooms and communities, while also explicitly working across the conflict divide in Bosnia.

In addition to using the arts in conflict resolution, Zelizer mentions a number of organizations which also use community-based arts-therapy approaches to help communities and individuals heal from the effects of conflict. For example, War Child<sup>(160)</sup> is well-known for providing creative art therapy processes to help communities in Bosnia, Kosovo and other locations around the globe heal from the trauma of war. One of the core models within conflict resolution that has relevance for community arts-based practitioners is that of Multi-Track Diplomacy developed by John McDonald and Louise Diamond from the Institute for Multi-Track Diplomacy.<sup>(161)</sup> They stress the diverse range of actors<sup>(162)</sup> and processes that should be involved in conflict-resolution work including the following: 1) government, 2) nongovernmental, 3) business, 4) private citizen or individuals, 5) research/education, 6) activism, 7) religion, 8) funding, 9) media (including the arts). In order to move toward peace it is critical to involve as many sectors as possible in conflict resolution. Artists involved in community-based work might also find this model useful for exploring how to improve their collaborations across sectors.

#### **3.3.1.4. The Importance of Analysis**

Zelizer states that one of the core steps in any conflict-resolution process is conducting a thorough analysis of the conflict context. Zelizer acknowledges that there are numerous models and approaches to analysis, with most focusing on examining the sources of the conflict, the parties involved, the dynamics of the situation and possible areas of intervention. Zelizer writes about this analysis which should involve at least to some degree a participatory approach with local actors, as an appropriate base for the design of a conflict-resolution process. Zelizer point out that many conflict-resolution scholars and practitioners caution against adapting a one-size-fits-all approach to conflicts and emphasize the importance of understanding the particularities of each situation.

Zelizer adds that the analysis can also help identify the current stage and level of violence in a conflict. For example, is the conflict escalating and moving to increasing levels of violence or has the violence ended and are the parties beginning to move toward reconciliation? Based on the particular stage of conflict, ranging from discussion to destruction, an appropriate response can be developed.<sup>(163)</sup>

#### **3.3.1.5. Arts-Based Conflict-resolution Approaches**

Zelizer writes that the range of arts-based activities conducted by international and local conflict-resolution organizations and artists is quite diverse, and describes some of the manners of intervention and the objectives of these interventions. A project may directly intervene in, or address the substance of, a particular conflict in a community. Arts-based processes such as theater can help groups to explore specific conflicts from multiple perspectives and envision alternative possibilities,<sup>(164)</sup> or they can bring together groups that are in conflict to address the relational aspects of conflict. The specific arts-based process may not directly address the substance of a conflict, but may facilitate increased understanding and interaction among conflicted parties. Some efforts are more activist in nature and challenge existing



and unfair social orders, while others aim to help individuals and communities deal with the potentially traumatic effects of conflict. The various approaches are summarized below<sup>(165)</sup>

*Arts for Peacebuilding – Largely based on community arts in which groups from different sides of a conflict are gathered together to conduct joint artistic products, sometimes focusing on the conflict.*

*Social Protest Art – Although this does not fit within a traditional model of peacebuilding, this type of art is often used during higher stages of conflict. Through artistic processes, individuals seek to resist and protest against violence through cultural means.*<sup>(166)</sup>

*Creative Therapies – Processes largely focused on promoting individual level healing of individuals who have suffered because of conflict and/or trauma.*

Zelizer states that while it is unlikely that community-arts processes have the ability to halt the violence of severe conflict or directly address the more structural and economic components of conflict, it is clear that they can play an important role in building relationships between groups in conflict, fostering reconciliation, healing and much more. As William Kelly, a community-arts practitioner from Australia, eloquently states, “It is my previously stated belief that although a painting can never stop a bullet, a painting can stop a bullet from being fired.”<sup>(167)</sup>

### **3.3.1.6. Key Lessons from Conflict Resolution for Arts-Based Practitioners**

As the field of conflict resolution has evolved in recent years, Zelizer identifies an increase in researcher’s ability to more clearly identify what contributes to successful practice and explore current challenges. Zelizer highlights several areas that may be of interest to arts-based practitioners:

#### **The Importance of Collaboration**

In order to achieve significant results, practitioners in the conflict-resolution field have expanded their collaboration efforts within and across fields. Although this can be challenging given the competition over limited funding, the logistical challenges of facilitating collaboration and competing agendas, the field has made significant strides in this area. Within the U.S., the Alliance for Peacebuilding was established in 2001 as an effort to increase the collective voice and impact of organizations working in the international arena.<sup>(168)</sup>

At the practical level for community-arts practitioners, partnerships might involve a number of areas. First, in some arts-based and conflict-resolution projects, professional artists have teamed with conflict resolution practitioners to develop programming. For example, in Vukovar, Croatia, destroyed during the war, a community photography project was initiated to have Serbian and Croatian youth document various aspects of their town and mount joint exhibitions. Given the escalated nature of the conflict and the need for concrete photography training, the project provided both a professional conflict-resolution person and a photographer to work with the youth.

## **Evaluation Matters**

Zelizer addresses the issue of evaluation, claiming that one of the challenges that the conflict-resolution field has faced is a failure to document the impact of the work done. To date, Zelizer writes that much of the evaluation work has been anecdotal in nature, consisting of narrative stories about the outputs and outcomes of the work. In recent years there have been increasing efforts to build rigorous design, monitoring and evaluation (DME) procedures into all aspects of community arts. This Zelizer claims is necessary for several reasons. First, funders are demanding accountability. Second, in order to build the credibility of those working within the field with external actors, practitioners need to be able to document not only the short-term results of our work, but also the long-term impacts. Of course this is challenging in a real-world conflict setting, where there are multiple interveners conducting processes that may or may not be coordinated.

The issue of attribution in determining the contribution of a particular effort to a particular outcome is challenging, but Zelizer informs that more effort is being expended in this area. He writes that there have been especially innovative efforts by the Reflecting on Peace Project from the Collaborative Development for Action, which uses a bottom-up methodology to look at impact, and by Search for Common Ground, which produced a handbook on DME in 2005.<sup>(169)</sup>

Zelizer points out that in academic training programs, many universities have begun to offer classes and practical training in evaluation techniques, realizing their graduates need to develop these skills in order to be competitive in the job market and also to help build the credibility of the field. In relation to community-arts practitioners, developing and integrating appropriate evaluation procedures throughout the project life cycle is critical.

## **Dealing with Stress/Trauma and Self-Care**

Given the high-stress situations many individuals place themselves in, particularly those working in international conflict situations; Zelizer states that the field has done a very poor job of addressing the importance of self-care. Most helping professions ranging from social work to psychology have well-established systems of self-care, in terms of peer support groups, mentors and training provided in instances of burnout and secondary trauma. As a field, Zelizer writes the conflict resolution through community art is just beginning to incorporate these concerns into its practice.<sup>(170)</sup>

An additional challenge which Zelizer addresses is that many conflict practitioners, particularly those working in violent or post-violent conflict settings are often working with individuals who have been exposed to traumatic incidents. While exposure to trauma may not lead to emotional or mental-health challenges, there is a potential risk. At times, conflict-resolution practitioners may rush individuals to engage in processes without providing adequate space, time or care for communities to heal. Moreover, they could potentially do harm if they push for a community to engage in a process when they may not be ready.

Zelizer thus writes that in order to begin addressing issues of self-care and dealing with trauma, several universities have begun to offer courses in this area and there are some short-term training programs. In addition, he writes, it may also be appropriate to work in partnership with mental-health professionals. For example, in one month-long dialogue project with youth from a conflict-affected region in the Caucasus, a team consisting of conflict-resolution trainers also included a social worker specializing in youth issues.

Zelizer stresses that for community-arts practitioners working in conflict-affected regions, developing awareness of trauma and strategies for self-care and working effectively with others is critical. Thus he offers that this may need to be done through partnerships with local and international mental-health professionals, if appropriate.

### **Avoid Parachuting In/Long-term Commitment**

Zelizer writes that often in situations of conflict or post-conflict there is a mad avalanche of organizations that rush in seeking to help. While many organizations have good intentions, funding also is an attraction. Ethically, conflict-resolution organizations should examine what type of long-term commitment they are making to a region. Zelizer warns that there are many organizations/individuals that may parachute in and soon leave, even repeatedly, and while this can have benefit, truly effective solutions must involve long-term action commitment and work by both local and international actors. That may not always be feasible given international funding constraints and other obstacles, but Zelizer stresses that ideally, long-term thinking should be part of the process.

Zelizer explores the issue of commitment saying that for community-arts practitioners, it is important to explore levels of commitment to a community and the potential danger of not meeting expectations raised by their involvement. He claims this can be addressed largely through transparency and clarity about the scope of work and clear discussions with local partners.

### **Do No Harm**

Zelizer writes that within conflict resolution and international development, the concept of Do No Harm has developed over the past decade, largely through the work of Mary Anderson. As Anderson explains, "When given in conflict settings, aid can reinforce, exacerbate, and prolong the conflict; it can also help to reduce tensions and strengthen people's capacities to disengage from fighting and peaceful options for solving problems."<sup>(177)</sup> Instead of seeing conflict-resolution activities as a process that neutrally seeks to promote peace, it is important to see that outside interventions in conflicts can have unintended negative outcomes. They could come from introducing resources that leads to increased competition, through imposing culturally inappropriate processes, through legitimizing one group over another, through poor staffing decisions and many other factors. (Anderson, 1999). Careful conflict analysis and ongoing monitoring, as well culturally diverse staffing, transparent decision making processes, culturally diverse staffing and the inclusion of relevant stakeholders will make it easier to minimize potential negative outcomes.

### **Grounding Work in Local Contexts**

Zelizer states that while outsiders can make valuable contributions to conflict-resolution work, it is vital that local peacebuilders and civil-society activists have a strong say in developing activities. Zelizer admits that much of international development work (including some conflict resolution) has had a strong power imbalance, with outside experts coming in to help train, educate and work with locals. However, in recent years there has been an increasing emphasis on collaborative partnerships based on local contexts and culture. In order for conflict-resolution work to be effective, it should be built on local realities and be participatory in nature.

Zelizer identifies a more recent trend which is increasing reliance on interactions directly between conflict-region exchanges, where individuals from one conflict region may share their experiences and expertise with other conflict regions. For example, Initiative for Inclusive Security has helped foster linkages and connections with women peacebuilders across conflict regions, bringing together women from Sudan, Colombia, Iraq and other regions.<sup>(178)</sup>

For community-arts practitioners, the importance of participatory approaches and basing processes on local cultures is well established. There may be room to improve practice, as well as explore further the idea of building further south-south exchanges.

#### **3.3.1.7. Conclusion**

In this article Zelizer sought to provide a brief but updated concise description of the field of conflict resolution and possible lessons for arts-based practitioners. It is clear that both fields: conflict resolution and community art are expanding in their scope and impact. Zelizer finds the two fields of practice are natural allies, and together they can be stronger. Zelizer concludes that developing increased linkages between the two fields (and with other sectors) could bring significant benefit.

#### **3.3.2. The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina**

This article is based on a paper presented at a panel on “the International Politics of Art: The Role of Arts in Conflict Management and Post Conflict Peacebuilding at the 44 International Study Association Conference, Portland, Oregon, February 28, 1993. This field research in Bosnia-Herzegovina was funded through a National Security Education Program Graduate Fellowship. Throughout the world, Zelizer remarks, community arts-based processes have become an essential component of peacebuilding work in societies experiencing severe conflicts. Both during a conflict and in post-conflict peacebuilding efforts, Zelizer states that community based arts processes can be an especially effective tool to bring together identity groups through sharing common cultural experiences, raising awareness about past suffering, and engaging communities in creative projects. In this research project, the author spent fourteen months in Bosnia-Herzegovina researching the use of community arts-based peacebuilding efforts both during the war and in the post-conflict stage.

This paper provides an overview of the research and offers several conclusions on the role of arts in peacebuilding within Bosnia-Herzegovina with the hope that these findings have relevance for other regions and the field in general.

### **3.3.2.1. Introduction**

During the past decade throughout Southeastern Europe violent conflicts have erupted resulting in significant destruction in both social and economic terms. The causes of each conflict involves a complex series of interconnected factors including the severe economic crises affecting the entire region, lack of moderate political leadership, and the increasing emphasis on ethnicity as a central component of identity<sup>(179)</sup> Prior to the outbreak of conflict in each location, an increasingly nationalist discourse developed which has defined “other” ethnic groups as the enemy who threaten the existence of one’s own group.

In contrast to the extreme nationalistic discourse that has helped fuel the recent conflicts in the Balkans, the region also has a long tradition of co-existence, with different ethnic and religious groups living together in relative peace for decades. Both during and after the most recent wars, civil society initiatives have played an essential role in speaking out against war, helping to foster reconciliation between parties, building community across ethnic lines and encouraging the peaceful resolution of conflicts. According to Zelizer, one area within civil society based peacebuilding efforts, which has not received a significant amount of scholarly focus, is the role of arts-based activities in peacebuilding efforts. In particular, in Bosnia-Herzegovina, international and local Non-Governmental Organizations (NGOs) and artists are well known for their efforts during the war, in which they protested against the violence, conducted creative therapy projects and organized hundreds of theater and music performances, both at the elite and grassroots levels. Moreover since the end of war in Bosnia-Herzegovina these efforts have continued with numerous international and local NGOs and artists using community based arts activities to help facilitate reconciliation between ethnic groups. Zelizer states that despite the widespread use of arts-based processes in peacebuilding work in the conflict resolution field, to date there has only been minimal research on arts and peacebuilding. Given this lack of research, relevant theory, and descriptive writings about the use of the arts in conflict situations, Zelizer believes this is a significant gap in the field which needs addressing. In order to begin addressing this gap, Zelizer spent fourteen months, from September 2000 to December 2001 living in Bosnia-Herzegovina researching the use of community based performing arts in post-war peacebuilding efforts and an exploration of the intersection of arts and peacebuilding during the war. This chapter will provide an overview of the framework that guided his research, a brief summary of methodology and offer several conclusions on the role of arts in peacebuilding within Bosnia-Herzegovina. These findings have relevance for other regions and the field in general as is demonstrated in this thesis.

### **3.3.2.2. Goals of Research**

Zelizer believes the arts hold significant potential for improving relations between identity groups in conflict and are an area that has received scant attention within the conflict resolution and peacebuilding fields. Despite conflict resolution’s innovative approach to mitigating conflicts at different levels, there is a strong emphasis on more cognitive and traditional types of problem solving often at the exclusion of more creative and affective approaches<sup>(180)</sup>. Zelizer comments that many traditional conflict resolution processes are centered on more linear, rational forms of communication that often do not allow space for more creative or alternative ways of interacting, or expressing emotions and thoughts<sup>(181)</sup>. Because of the arts extensive use of non-linear and creative methods of expression, Zelizer

believes they can often provide an avenue for facilitating increased understanding and positive interaction between groups in conflict in appropriate settings.

In contrast to the underlying motivations for the research outlined above, by no means does Zelizer want to give the impression that the arts are inherently orientated toward generating peace.

Throughout history and more recently in Southeastern Europe many artists and arts based processes have also served to reinforce nationalist ideologies, foster divisions and provide justification for barbarous acts.<sup>(182)</sup> Thus, in this research Zelizer's endeavor acknowledges that the arts can be used in a variety of capacities, but focuses on those processes that are orientated to building peace and reconciliation.

### **3.3.2.3. General Theoretical Background**

Given the limited writing on the topic, Zelizer's research design and inquiry were exploratory in nature. However, in an effort to locate the research within existing scholarship in the conflict resolution field, several fields of literature were reviewed which are described below.

#### *Civil Society and Peacebuilding*

Arts-based peacebuilding efforts can be situated within the larger framework of civil society based initiatives for peacebuilding. Such activities might range from joint economic projects, to grassroots mediation and dialogue programs. Several analytical frameworks have been developed to elucidate the theory and practice of civil society based peacebuilding processes. One of the most helpful models that several scholars have developed is the distinction between peacekeeping, peacemaking, and peacebuilding.<sup>(183)</sup> According to this model, there are different processes and approaches that can be used for conflict resolution work, which depend on the particular stage of the conflict.

Within the two categories of peacemaking (addressing a specific conflict) and peacebuilding (transforming relationships and institutions), significant emphasis has been placed on the importance of civil society based initiatives.<sup>(184)</sup> Several scholars and practitioners have researched the nature of activities, which can be conducted at the community level during the peacemaking and peacebuilding stages.<sup>(185)</sup> These activities can be divided into two main types: those that focus on the structural issues of a conflict, such as governmental and economic policy, and reforming institutions; and those that are concerned with improving relations between groups. The majority of activities within the relational approach focus on dialogue approaches to increase understanding and trust between groups in conflict, and to facilitate interaction through community projects.

The underlying basis for this approach is that an essential component of reconciliation and trust building involves the reconstruction or reconfiguration of relationships between parties in conflict.<sup>(186)</sup> In addition to peacebuilding, education and economic development projects, several scholars<sup>(187)</sup> list the arts as a potential process to foster peacebuilding efforts at the community level in conflict-ridden societies however most do not explore this in much depth.

Lumsden's three zones of social reconstruction is another model that is helpful in exploring the role of arts. He outlines three areas, which need to be addressed in post-conflict reconstruction, including the outer social world; the inner psychological world and a transitional zone between the two.<sup>(188)</sup> The arts have an important role to play in this transitional area, as Lumsden indicates they can help with healing, exploring ideas and helping to integrate the inner and outer worlds.

Overall the importance of civil society based activities in helping to prevent and also help parties reconcile from conflict is essential. The arts are one additional process that can support peacebuilding work. Moreover, given the overly rational focus of many Western forms of peacebuilding, and the irrational nature of most conflicts, arts-based approaches to peacebuilding offer an important avenue to assist with peacebuilding efforts.

#### *Arts/Peacebuilding*

Zelizer declares that to date (2003), several initial works have appeared linking conflict resolution and art. According to Zelizer the most significant work to address the connection is the book, *Arts Approaches to Conflict*,<sup>(189)</sup> which consists of essays by art therapists using arts techniques with a variety of populations. Zelizer comments that although the work presents a number of interesting cases, there is little development of theory or of the application of the arts-based approaches beyond the interpersonal level. Another collection of essays Zelizer refers to on the arts and conflict are in the book *People Building Peace 35 Inspiring Stories from Around the World*,<sup>(190)</sup> in particular writings by Kees Epskamp who has conducted extensive research on the role of arts in development.

Zelizer refers to Lumsden who suggests that the arts and artists have a critical role to play in post conflict reconstruction in that they can help foster a creative process for rebuilding social relationships. Zelizer comments that within Bosnia-Herzegovina, some examples of arts-based peacebuilding that have been used to rebuild social relationships include: the Pavarotti Music center in the divided city of Mostar, which facilitates interaction between Croats and Muslims through musical exchanges; and the work of the Open Society Institute, which supports a network of Balkan artists across geographical space to explore issues of reconciliation.

Zelizer acknowledges that apart from efforts in the Balkans, in conflict regions throughout the world, the arts have often had a significant impact on bringing together divided communities. Examples include community theater productions and mural projects in Northern Ireland, Africa, and the Middle East; peace concerts on the dividing line in Cyprus and Angola; and bi-communal orchestras and poetry groups in the Middle East. Local community groups, artists, and NGOs conducting peacebuilding work have organized the majority of these efforts.

Zelizer states that in conflicts on the verge of violence, the arts can also help raise awareness of the dangers of impending conflict and speak out in favor of peace. Zelizer reminds that throughout the world, artsbased forms of expressions have been an essential component of anti-war demonstrations and protests for social justice and equality. Moreover, theater and other arts based activities have long been used as a tool for educating and uniting communities to work towards collective action or to facilitate community problem solving within the field of development<sup>(192)</sup>. Zelizer points out that during the war in Bosnia the arts also played a vital role in the struggle of the citizens of Sarajevo to survive the years of siege. Through underground concerts, plays, and performances, the city was able to keep hope alive, provide entertainment to people, and keep the creative spirit alive<sup>(192)</sup>.

Zelizer lists several possible approaches for community-based arts peacebuilding work. First, arts-based peacebuilding activities can be carried out for the community as a form of performance enacted by professionals in a traditional scripted drama or a concert. In this case, the audience interprets the medium being presented by the performers which may have an impact on the community or audience consciousness. Another approach to arts-based activities is when the activity emerges from the community itself (more process orientated) such as participatory theater, community arts festival or

other forums. In the case of community based arts Zelizer acknowledges that the impact of the art may be on several levels. First, the participants in the project will come together to create a product and through this process of creation and interaction their attitudes and behavior can be affected. Second, given the public performance of a product, this can also have an impact on the community or audience witnessing the performance directly <sup>(193)</sup>.

Zelizer states that one of the central questions regarding the role of arts in conflict resolution is to what purpose is the activity being carried out? Is the work being done by artists for the purposes of artistic expression or is it being conducted as a more explicit conflict resolution or peacebuilding process? Zelizer affirms that the distinction between these two approaches may be somewhat artificial, but serves as a useful analytical tool to distinguish between art activities that are primarily focused on the product and those that are focused more on the process <sup>(194)</sup>.

Zelizer defines several inherent challenges in addressing the connection between arts and peacebuilding. First, the arts are only one of a number of peacebuilding processes that can have an impact on both the conflict and post-conflict peacebuilding efforts. A second challenge, is distinguishing the purpose of art and its possible impact. Not all art is geared towards positive or destructive purpose; a great deal of art is created simply for expressive purposes without a larger goal of promoting any specific outcome. However in order to narrow down the research Zelizer focused on processes that have an implicit or explicit connection to peacebuilding <sup>(195)</sup>. Finally, in this research Zelizer focused primarily on community based interactive arts processes in the performing arts, since he believes they have a greater potential to affect change than the visual arts due to their more participatory and interactive nature.

#### **3.3.2.4. The Case of Bosnia-Herzegovina**

Much has been written about the course of events that led to the tragedy of the war in Bosnia-Herzegovina. Over the course of the almost five year war, over 200,000 individuals (mostly civilians) were killed, nearly 2 million people became displaced and hundreds of thousands of people were wounded <sup>(196)</sup>. One of the central arenas of the war was the siege of Sarajevo, which was the longest siege in modern history, lasting over 1000 days. Bosnian Serb forces encircled the city, with constant shelling, sometimes thousands per day, cutting off electricity, gas, phone lines and access to the outside world. Despite the harsh conditions inside of Sarajevo a unique cultural life sprang up during the war, with hundreds of theater performances, concerts, exhibitions and even film festivals and cultural events. In addition to the work of artists, the small civil society sector composed of locals and internationals conducted numerous creative therapy and arts and peacebuilding projects.

During the war the overwhelming focus of the arts life in Bosnia was based in Sarajevo, in one theater alone, the Kamerni Theater, there were over 800 performances of theater, music, prayers for peace and more <sup>(197)</sup>. In addition, there were countless performances in orphanages and shelters throughout the city, exhibitions of artwork composed of material from the war, several concerts with leading international composers, and visits from international artists <sup>(198)</sup>. In addition to Sarajevo, several other regions of Bosnia-Herzegovina also had an active arts life under the extreme circumstances, especially in the cities of Mostar and Tuzla.

After the war the cultural life in Sarajevo and the rest of Bosnia-Herzegovina continued to operate under very difficult conditions consisting of the lack of funding and personnel, a destroyed infrastructure and constant economic and political instability. Despite these challenges, a number of artists and



peacebuilders developed arts-based projects to help bridge the severe divide in Bosnian society. Such projects ranged from an inter-faith choir, community based drama work, drumming for peace circles, and art therapy projects.

Based on the analysis of Zelizer's research, it is clear that the role of arts based activities had different functions during the war and in the post-war setting. Prior to the field research a preliminary framework for categorizing the types of arts-based approaches (specific to Bosnia-Herzegovina) was developed.

### **3.3.2.5. Types of Arts-Based Approaches to Peacebuilding in Bosnia-Herzegovina Category Description**

#### **Example Training Tool**

As a training tool in conflict resolution: Arts can help participants develop skills, experientially explore conflicts, increase creativity and increase trust between participants<sup>(199)</sup> Education and Youth Peacebuilding Project in Bosnia; local trainings that incorporate theater based techniques.

#### **Product Based**

When the product itself is the primary goal: The art may have an impact on the community or a conflict, but the process of creating the product is not emphasized<sup>(200)</sup>. Plays produced in Sarajevo during the war. Much of contemporary, traditional art in Bosnia-Herzegovina.

#### **Process Based**

As a process-orientated approach where identity groups in conflict come together and work on reconciliation issues through creating shared work, which may also have an impact on larger the community. The process of creating the product is one of the main foci of the work<sup>(201)</sup> An example in Bosnia is an interreligious, interethnic choir in Sarajevo.

#### **Social Protest**

As a form of speaking out against conflict, protesting against injustice and raising awareness: This can take place at various stages of a conflict, but often occurs at highly escalated stages or when there is a significant power imbalance<sup>(203)</sup>. Examples include the famous violin concert by Vedran Smaljovic in Sarajevo during the war and the production of musical Hair during the war. These arts-based approaches are by no means exclusionary and in many ways overlap.

Arts processes that fit within the social protest framework may also be somewhat product or process focused.

### **3.3.2.6. The Research Process**

Based on the review literature in several fields, and the specific situation in Bosnia-Herzegovina, several guiding propositions helped frame the study which include:

- 1) *There is a significant degree of overlap between the work of artists and peacebuilding and this link needs to be explored to further expand the knowledge of relevant theory and practice in the conflict resolution field.*
- 2) *Arts-based activities can be an effective tool to help improve the relational component of identity conflicts.*
- 3) *Conflicts can often be highly irrational and their consequences, thus processes that work with the non-rational aspects of people are an important component of peacebuilding.*

Given the very limited literature and research on the intersection of arts and peacebuilding in general and specific to Bosnia-Herzegovina Zelizer choose to conduct a single exploratory case study based on qualitative methods of data collection <sup>(204)</sup>. The research is based on an inductive grounded theory approach to data analysis and theory building, using qualitative methods of analysis <sup>(205)</sup>.

The primary source of data for the research was based on primary interviews with 64 individuals working with arts and peacebuilding in the field. Gathering evaluation reports, project proposals, and other forms of documentation concerning arts-based conflict resolution projects supplemented the interviews. Additional data was gathered through a systematic review of two weekly magazines and a daily newspaper, for relevant articles on peacebuilding and arts.

A fourth area of data method consisted of informal participant observation of a small number of activities

The interviews have been transcribed in their entirety and coding and analysis was conducted using an inductive approach in which the codes and categories emerge from the data under study <sup>(206)</sup>.

### **3.3.2.7. Findings**

Zelizer divided the findings into two main areas; the first is the role of arts based processes during the war, while the second is arts-based processes and peacebuilding in the postwar phase

#### *Art and Social Resistance, War-time Sarajevo*

During the war in Bosnia, the site of cultural resistance in Bosnia was focused in the capital of Sarajevo. After the initial shock of the onset and brutality of war, artists from all ethnic groups who remained in Sarajevo began a series of cultural actions that would continue throughout the war. A significant number of people in Sarajevo risked their lives by attending and organizing these events. Zelizer comments that many interviewees explained that these activities gave people a chance to escape the harsh reality, if only for a few hours, and be safe (even if shelling continued). Zelizer quotes Safet Plakalo, the writer of one of the first plays performed during explained: "As the creators of this play, we were presented with an ethical dilemma that we had to solve: is it ethically appropriate, and if so, to what degree is it appropriate to do theater in moments when all around us people are suffering and dying. Of course this dilemma lasted only a short time. Until we realized that show, as well as the enormous theater production that was initiated by that show, did an exceptional amount of good for Sarajevans, both as some sort of therapy and as an affirmation of our struggle and resistance in Sarajevo <sup>(207)</sup>.

One of the most famous war-time arts-based activities was the International Theater and Film Festival in 1993. During the 10 day festival, over 140 movies were with about 20,000 visitors <sup>(208)</sup>. To many in the outside world, the idea of organizing a film festival in the middle of a war, might appear absurd, given the extreme conditions that the populace of Sarajevo was facing. Zelizer quotes Haris Pasovic (2001), one of the main organizers of the festival who explained, "...there are many things you can live without, food, etc, but you need film or arts for the magic. In the war it was particularly powerful to be watching films and be able to be transported to another world and also release emotions through the film (as many kept them bottled up during the war)." <sup>(210)</sup>

Zelizer mentions many other actions that took place in Sarajevo during the war within the cultural sphere. These range from the famous Witness of Existence series of exhibitions in which several famous artists created temporary exhibits out of material from the war, to youth centered creative therapy projects to help young people cope, to Rock Under Siege, a live concert to celebrate music during the war.

Based on an analysis of the data, Zelizer lists several main reasons which lie behind the flowering of cultural life during the siege of Sarajevo. The first is that the war was so barbaric and uncultured that responding with culture was a way to resist and affirm the multi-ethnic nature of Bosnia-Herzegovina. Moreover a significant aspect of the war consisted of the destruction of the culture of the opposing sides, and in Sarajevo many people choose culture as a means of opposing this.

Zelizer quotes one of the leading cultural figures in Sarajevo who said, "I mean every field, I mean from theater to visual arts, that was kind of response to kind of, kind of civil resistance to what happened with them here." Zelizer points to an equally important reason cited by many interviewees, which was the need to do something, instead of sitting idly by and witnessing the destruction take place.

Within the larger concept of peacebuilding and civil society, Zelizer's findings indicate that the significant amount of activity in Sarajevo and to some degree in smaller cities, had more to do with a means of surviving, of resisting the war, of trying to function with some degree of normalcy within an insane environment, than with a conscious choice of peacebuilding although Zelizer did classify some activities orientated to peacebuilding such as the weekly prayer for peace at the Kamerni Theater that was held throughout the war. Zelizer states that given the highly escalated nature of the conflict with severe violence and force dominating the conflict, it is unlikely that other forms of more direct peacebuilding based in the arts or other forms of civil society could have taken place; as according to Fisher and Keashley's (1991) contingency model the conflict was at the most destructive phase. However, according to Zelizer's research findings in Sarajevo, it is clear that arts-based approaches can play an essential role in social protest, helping the citizens survive and maintain their humanity, and raising the awareness of the wider world community. Zelizer goes as far as to claim that arts-based activities during the war can be considered precursors of the peacebuilding and art events that took place in the aftermath of the conflict.

#### *Post-War*

With the end of the war in Bosnia-Herzegovina and the signing of the Dayton accords in 1995, life returned to some degree of normality. However, the social fabric, political life and economy were highly divided, along with a great deal of trauma and suffering amongst the populace. Within the sphere of arts and peacebuilding activities that took place in the post-war setting, Zelizer identifies several main areas. The first is the proliferation of youth and arts based programs throughout the country. Most of these programs were based at the many local and international sponsored youth centers located in the country and in most cases the arts would not be classified as a peacebuilding process and instead more as a creative activity to entertain and help youth.

However, Zelizer pointed out that in several instances the focus of these activities was not only on teaching youth a specific arts process but using the process to bring together youth in highly divided regions. In these cases, whether it is a drumming circle with youth from divided sides of Mostar or a theater group with youth from different regions of Bosnia, through arts-based processes the youth have been able to interact with one another and positively affect their community. A second significant

activity that Zelizer identified developed in Bosnia-Herzegovina during the war and especially in the post-war period is the use of creative arts therapies. The majority of these activities have focused on young people and children with the primary goal of helping them cope with traumatic situations and heal emotionally and mentally.

Zelizer affirms that although these programs are not directly focused on peacebuilding, they have resulted in a positive change for the youth who participated, with a reduction in levels of trauma, feelings of anxiety and increased ability of youth to interact socially in society and thus has some relevance for peacebuilding work.

A third type of activity in the post-war situation reviewed by Zelizer, are arts-based activities that have a high component of peacebuilding. Such processes include a multi-ethnic, inter-faith choir based in Sarajevo, which has performed over 100 concerts within the country and abroad. A second is a theater and drama in education program that works with teachers and students throughout Bosnia-Herzegovina to use theater as a tool for peacebuilding.

Zelizer presents each of these programs is an example of the potential of arts-based processes to bring people together and positively impact the larger community. Zelizer wrote that many of the interviewees indicated arts based processes are especially useful because they help create a safe space to bring people together and explore emotions, ideas and work on cooperative projects. As one member of the choir explained about having music as the focus in their work: "In the times that were really difficult and challenging, we had to focus on the music. So that sort of as our superordinate goal, was perfect. That's why it works, that's why this whole thing functions. If it were just some group of people getting together to talk about their experiences, it would have folded three years ago. But the fact that we do have the music to focus on and we all agree on that. What I think is amazing about the choir is that we learn to sing each other's songs."<sup>(211)</sup>

Finally Zelizer wrote that there were a number of higher profiles one time, more elite events, that took place in Bosnia-Herzegovina where the primary focus was on the particular performance, but which did have a peacebuilding component. One example is the U2 concert in Sarajevo in 1997, which brought together over 45,000 people from throughout the region to attend the concert, including over 1,000 from Republika Srpska<sup>(212)</sup>. While the concert was only for one night, Bono (the lead singer of U2) stated that they made particular effort to get tickets to people in all different parts of the country and the neighboring states<sup>(213)</sup>.

The list below offers an outline of the types of arts based activities in post-war Bosnia.

### **3.3.2.8. Types of Arts-Based Peacebuilding Activities in Post-War Bosnia**

#### **Type of Activity Purpose Level of Focus**

1. Youth Programs Through-out Bosnia, many youth programs and youth houses use the creative performing arts as part of their activities. Often these are not so much peacebuilding activities, more entertainment for youths, however some programs are designed more as peacebuilding processes to bring groups together.

#### **Individual/Community**

2. Art and creative therapy programs

Several programs were setup at the end of war to use arts-based and creative therapies as tools to work with more traumatized populations, primarily with refugees and Internally Displaced Peoples.

#### **Mostly Individual**

### 3. Arts for Peacebuilding

Several projects were established in post-war period. Balance between product and process of bringing people together.

#### **Individual/Community**

#### 4. Training Tool within conflict resolution

Many training programs and workshops use arts based component as a tool or component of process.

#### 5. Short-term program

Bring together people from around the country to attend arts activity.

#### **Community/Society.**

6. Elite Arts In more traditional arts some plays, music, movies dealt with the war from various perspectives. Also many continued to feature actors from diverse backgrounds, particularly in Sarajevo.

#### **Individual/Community/ Society**

#### **3.3.2.9. Conclusions**

Zelizer stresses that as with any exploratory research endeavor, the ability to generalize from the research findings is a difficult task. The goal of Zelizer's research was to begin to document the connection between arts and peacebuilding in one particular case, to develop a theoretical framework that could then be used and tested in other situations. One of the primary challenges that the researcher experienced in this process is that the intended focus of the research, when arts are used to specifically intervene and help resolve conflict, was not the dominant form of arts based processes in Bosnia-Herzegovina. Instead the majority of cases under study were more focused on training processes and fostering improved relations between groups, in which the arts were used to help develop understanding and products rather than intervene in a particular conflict.

What emerges clearly from Zelizer's research, in the case of Bosnia-Herzegovina, the arts are a powerful process for bringing groups together through a creative process, to help rebuild social relationships and at times engaging the community.

Zelizer lists several conclusions which can be made in relation to Bosnia-Herzegovina that have implications for the field in general. First, in conflicts on the verge of violence, the arts can also help raise awareness of the dangers of impending conflict and speak out in favor of peace. In the case of Bosnia-Herzegovina, arts-based processes assisted people within the country keep their humanity, and also helped keep the war on the world's conscience. Second, arts-based peacebuilding processes can play an important role in helping to foster interaction in divided societies and help facilitate reconciliation.

While the arts may not have been used to intervene in specific community conflicts at least in Bosnia-Herzegovina, Zelizer stresses that the international community should further examine and help support arts-based processes as a process for peacebuilding. Zelizer points out that in many regions of the world, international and local NGOs and artists are conducting arts-based peacebuilding processes, whether it is organizing community theater in war-torn regions of Africa, an inter-ethnic Mid- East Symphony, or the grassroots work of Augusto Boal (see chapter 2.2) type of theater in local communities worldwide. While Zelizer stresses that more research is needed to further refine the concepts explored in this research, he reminds a central argument that needs to be emphasized is in post-conflict reconstruction efforts that more creative artistic processes need to be included. Through support of such activities this

can assist individuals and groups in healing from the horrors of war and serve as a bridge to facilitating increased intergroup-interaction and healing.

A third area that needs further examination is the difficulty of drawing generalizable conclusions from a single case study. The findings from this exploratory case study from Bosnia need to be compared with other regions of the world where arts-based activities are playing a role in peacebuilding work, including the Middle East, Northern Ireland, Sri Lanka, Burundi and Cyprus among others

### **3.4. Lily Yeh's Barefoot Artists: Rugerero Survivors Village Rwanda**

This chapter reviews the procedure of one of Lily Yeh's projects: the Healing Project: Rugerero Survival Village Rwanda. Lily Yeh is the founder and director of the non-profit organization Barefoot Artists, founded in 2003, and based in Philadelphia, U.S. Its mission is to transform impoverished communities through the power of art, "*...to train and empower local residents organize communities, and take action for a more compassionate just and sustainable (better) future.*"<sup>(214)</sup> Yeh uses the concepts and model proven in the Village of Arts and Humanities in North Philadelphia, (see case study 4.5), as well as other poor communities around the world. Barefoot Artists is a volunteer organization working to reconcile devastated communities active in many countries around the world. For each specific project Yeh raises funds, pairing volunteer expertise with local people.

Launched in 2004, this two-fold program deals with the grief of the 1994 genocide and offers education, development, and hope for life in the future. Working with genocide survivors in the Rugerero District near Gisenyi, Lily Yeh through her non-profit organization Barefoot Artists completed a beautiful Genocide Memorial park which has become the official memorial site for the area. Barefoot Artists implemented projects and launched programs to transform the physical and human environment of the Survivors' Village through art, health, community, and economic development initiatives. This includes launching an educational program for children, initiating a young women's support group, setting up a basic health education program, installing rain water harvesting tanks for 100 families, building latrines, and starting small business enterprises in sewing, basket weaving, and sunflower oil production. Through these collaborative activities, it is evident that villagers now feel connected to each other and the village has a sense of place based on images rooted in the residents' own imagination and creativity.

#### **3.4.1. Background**

In 1994, during a period of only 100 days from April 6 through mid-July, approximately one million Tutsi and moderate Hutu sympathizers were killed in Rwanda. Carried out mostly by two extremist Hutu militia groups, the Interahamwe and the Impuzamugambi, this genocide is the largest organized killing of human beings in the shortest period of time in modern history. Its brutality and destruction left its marks all over this small and verdant country. Even 14 years later, everyone who survived carries the terror and trauma of genocide in his/her daily life.

In 2004 at an international conference in Barcelona, Yeh met Jean Bosco Musana Rukirande, Regional Coordinator of Red Cross in Gisenyi. Rukirande talked about the situation in Rwanda, 10 years after the 1994 Genocide; Yeh was deeply moved. She decided to visit Rukirande after her project in Korogocho, Kenya at the end of July that year. Rukirande showed her two sites, a crusty structure containing a mass grave of genocide victims in the Rugerero Sector of Rubavu District and a nearby survivors' village. He told Yeh that both sites needed help urgently.



**The mass grave**



**Mama Emma with children in the Rugerero survivors village**

This need shaped the Rwanda Healing Project, which contains two simultaneous and complimentary programs: 1) the construction of the Genocide Memorial Park and, 2) the transformation of the Survivors' Village. The Genocide Memorial program looks at the past, violence, destruction and death; the Survivors' Village program deals with now and the future, development, new possibilities and hope. Yeh stresses that we can move forward to our future only when we can fully understand and embrace our past.

Thus, this multi-year, multi-dimensional art project expands the boundaries of art as a vehicle for healing and transformation of individuals, families and community. The process engages 100 mostly female-headed families with several hundred children from the Rugerero Survivors' Village, dozens of workers and volunteers from the nearby city of Gisenyi, professionals from Kigali, as well as dozens of volunteers from the United States.

### **3.4.2. Project Goals:**

*Healing through remembering*

*Healing through storytelling, art making and sports*

*Healing through creating hope for the future*

1. Nurture the relationships established with residents and leaders of the host village to honor their grief and inspire hope, empowerment, vision, leadership, and means to continue the project throughout the year.
2. Provide opportunities for U.S. citizens, especially college students, to interact with people living in the third world to better understand shared vision and global challenges.

3. Create a model of a sustainable village where local talents and creative energy are honored and international volunteers and experts find real situations to work to solve difficult global problems such as environmental deprivation, poverty, poor health care, lack of education, lack of hope, etc.
4. Contribute to the prevention of violence and war through effective documentation of project methodology and benefits to educate a wider audience about the impact of genocide on individuals, local communities, and the larger world.

### **3.4.3. Project Activities and Accomplishments from 2004 - present:**

#### **3.4.3.1. Healing through Remembering, the Rugarero Genocide Memorial Monument/Park**

After seeing the forlorn condition of the mass graves in Rugarero during her initial visit in 2004, Yeh felt that if healing is to take place in the hearts of the survivors, a new genocide memorial needed to be built. It must have beauty, Yeh felt, for beauty heals. Upon returning home, she developed her simple design, which was welcomed and supported by the provincial government. In 2005, returning with volunteers Alan Jacobson, Terry Tempest Williams and Meghan Morris, Yeh recruited the help from China Road and Bridge Construction Company to start the building of the Rugarero Genocide Memorial. Hundreds of children and adults participated.



In March, 2007, Yeh returned to conduct mosaic workshops for ten adults, including master mason Francois and his apprentices. Together, they completed all of the mosaic work on the memorial monument.





**Yeh conducting mosaic workshop training villagers**



**Francois, the mason, and villagers mosaic the memorial monument**

These words decorate the front site of the monument:

TWIBUKE

ABACU BAZIZE GENOCIDE 1994

TUZHORITEKA TUBIBUKA

Remember

We will never forget the 1994 genocide.

The back of the monument contains these words:

MWATABARUTSE GITWARI

NTIDUTEZE KWIBAGIRWA

URUPFU MWAPTUYE

You died like heroes.

We will never forget how you died.<sup>(215)</sup>

The villagers gave Yeh these words for the Genocide Monument during the co-creative process of designing the monument. The officials also gave their approval and have designated the site as the official genocide memorial site for the whole Rubavu District.



**The completed Rugerero Genocide Memorial Park with a monument and a bone chamber**

The memorial was dedicated on April 5th, 2007, two days before the national day of mourning. Over one thousand children and adults attended the ceremony, including Mabete Niyonsaba Dieudonne, Executive Secretary of Rugerero Sector, Barengayabo Ramadhan, Mayor of Rubavu District, and Joseph Habineza, Minister of Youth, Culture and sports from Kigali. Through the ceremony, the genocide memorial park was officially given to the government and villagers for safe-keeping.

### **3.4.6.2. Healing through STORYTELLING, ART MAKING, CONNECTING, and SPORTS**

Barefoot Artists has set up an ongoing Saturday learning program including visual and performing arts, English, and sports (soccer). Clementine Mugurwinka, a core member of the Rwandan team, was a formidable athlete who competed in track and field in the 1984 Olympic Games. She organizes sports activities and teaches traditional dancing to the village children. Art teacher Fabrice teaches children painting and design. He encouraged children to draw inspiration from their home environment and the landscape around them. Fresh and delightful, many of the images from the workshops were turned into beautiful public art on the walls of many homes in the village. The originality and authenticity of these images give the village a unique look that reflects the local sensitivity, confidence and the daringness to innovate and be different.



**Children creating banners together**

Mukamanana Joy teaches English lessons weekly to the village children and adults. Her effort is the foundation of a pen pal project and has become more essential since the Rwandan government made English a requirement in all schools.

### **3.4.6.3. Performing arts**

Dancing and singing are essential elements in the life of this village. Villagers dance and sing to celebrate their tradition and to show off their physical beauty and talent. Barefoot Artists members were welcomed with songs and dances, an expression of their joy and gratitude.



**Boys and girls dancing for volunteers at the welcoming ceremony**

During the welcoming ceremony, Yeh recalls, there was a woman wearing a long, bright yellow scarf over her shoulder. She bore a deep scar on her neck, the result of a brutal machete cut during the 1994 genocide. Miraculously she survived. Raising her hands high towards the sky, she smiled and sang. She danced her rhythm of triumph and life.





**Mother holding the picture of her murdered sons in genocide**



**A triumphant dance over evil, darkness and destruction**

#### **3.4.3.4. Connecting with PEN PALS from the United States**

In April 2007, Barefoot Artists brought to Rwanda over 500 pen pal letters from American youth in the states of Pennsylvania, Kentucky and Georgia. Each letter contained the name, photograph of the writer, age, name of school, images, and words. Teachers in the U.S. used this as a precious opportunity to educate their students about the dire situation in Rwanda and other places in the world. Children and adults in the village who have seen the letters were deeply moved and encouraged by the personal messages contained in the letters and the abundance of love coming from America.

Barefoot Artists members conducted workshops in which children created numerous drawings and big banners reflecting their village environment, life, and dreams. They have also created many beautifully decorated pen pal letters containing their own photos and personal messages to the young people in America. Participants of the project in Louisville are so inspired by the responses that they renamed the project Freedom Writers' Diary.



**Self portrait by Broromono  
from survivors village**



**Exhibition at the Genocide Memorial Site Dedication**

Through the pen pal program, youth from several states in the U.S. are now learning about the Rwandan genocide and reaching out to the Rugerero Survivors Village:

Michele Hemenway, an education consultant in Louisville, Kentucky, continues to broaden the impact of the extensive pen pal program she launched. She has involved over 400 hundred students from various schools in writing personal letters to the children in Rugerero. The Louisville Frost Middle School adopted the project and created a writing portfolio project called "Voices of Reason." In April, 2008 Hemenway launched an exhibition also titled "Voices of Reason," that includes writing by the students at Frost Middle School, return correspondence from Rwanda, and documentary photos of the Rwanda Healing Project. This work, along with an accompanying manual about the exhibit, the project and a special binder that includes the "Voices of Reason" poetry, now has traveled to several schools, organizations and cities for exhibit to raise awareness and funds. She continues to work with a large population of Rwandan refugees, and the family of the former king of Rwanda, Umwami Kigeli and his granddaughter, Marie Bigirumwami, to raise awareness and funds. The series of exhibits at schools began at the Chestnut Street YMCA , where an evening was hosted to raise awareness, funds and celebrate the work of Barefoot Artists. King Kigeli, Rob Shetterly and Lily Yeh spoke at the event. The Chestnut Street YMCA featured this project at its annual Diversity Conference in November 2008 held annually in Montreal Canada, as an example of peacemaking and what is needed for the future <sup>(216)</sup>. The Diversity Conference is run by Common Ground.

Rob Shetterly worked with the **Consolidated School (K-8) in Blue Hill, Maine, U.S.** where he and art teacher Margret Baldwin shared the exhibit pieces with the school and worked with the students to created t-shirts with English – Kinyarwanda "dictionaries" on them. Rob taught the students Kinyarwanda words which they then wrote and illustrated on t-shirts. The beautiful shirts have since been sent to Rugerero. The school also raised over \$1,500 to support their peers in the Rugerero Survivors Village and the work of Barefoot Artists.

Students at **Maple Shade High School** in New Jersey, U.S., hosted a Unity Day event on June 6th 2008. The keynote speaker, Ms. Susan Ekufu, an enthusiastic young speaker who had emigrated to America from Nigeria as a young child, presented on the subject of the Rwandan Genocide. She was followed by a presentation on the Rwanda Healing Project created and given by the school's ESL students. The students have also organized several small fundraising events to support the Rwanda Healing Project and have raised \$1,000. Teachers at Maple Shade High School shared that the students' learning about the Rwanda Healing Project has sparked increased interest in thinking and talking about world events and their impact on us all.

### **3.4.6.5. Healing through Creating Hope For the Future through Better Health**

In October 2005, the Office of Advance Population Health and a team of Jefferson medical students (Jefferson Medical College, Philadelphia, U.S. ), began working with Barefoot Artists to design a community-oriented primary care health needs assessment of the Survivors Village in Rugerero. The team of one physician, one resident, three medical students and one public health nursing student worked with community leaders to assess the health status and needs of the Survivors Village. The goals of this assessment were three-fold: 1) to document the needs of the community members through key informant interviews and focus groups, 2) to evaluate and document the health resources currently available through site visits and semi-structured interviewing of established organizations and 3) to better understand health needs in context of the unique social and political history of Rwanda. Under Professor James Plumb's guidance, a group of medical students from the Thomas Jefferson University Hospital have been visiting and working in the Rugerero Survivors Village for several weeks each summer since 2006.



**Drawings by the Village health team to instruct villagers of better hygiene practices**

From mid-June to mid-July 2007, seven Jefferson medical students went to the Rugerero Survivors' Village to continue their research work on humanistic medicine. They helped to set up a 10-member health team in the village to monitor hygiene practices in the village. The team members created some lovely paintings, translating the health lessons into pictures, which can instruct lessons on health and hygiene to other villagers.



**Medical students from Thomas Jefferson Hospital University in Philadelphia**



**International and Rwanda volunteer team members**

During the summer of 2008, JeffHealth sent 8 students to Rwanda. Key projects implemented by the students included training villagers to provide health education about HIV/AIDS, family planning, prenatal care, and nutrition. Additionally, the Nutrition Supplement Project is identifying the most malnourished children in the village and will provide their families with chickens to help improve nutrition for their children. It is hoped this pilot project will be expanded next year.

Through Jeffhealth, Thomas Jefferson University sponsored and hosted two medical students from Butare, Rwanda for a two-month long residency ending in early 2008.

#### **3.4.6.6. Harvesting Rainwater**

The water situation at the Survivors' Village is very difficult all year round because the whole village of 100 families gets water from two faucets. One is located in the middle of the village, the other, next to the office of the Executive Secretary approximately 300 meters from the village center. There is usually a long line of yellow jerricans waiting to be filled at the faucets. Sometimes the faucets yield no water. The situation gets desperate if that happens in dry season. "The greatest problem with this centrally located water pump system is that the Regie Company must constantly perform maintenance on the outdated pipe system. When maintenance is performed, the company must shut off all the water supply to the villages. Not only do villagers suffer from having less water, but they must walk 1 hour or 7 km to the Sebya River (a tributary to Lake Kivu) to get contaminated water for washing, cooking and sometimes drinking. This creates a major problem for the transmission of bacterial, parasitic and fungal diseases."  
(217)

Rwanda, a lush and beautiful mountainous country, is blessed with moderate temperature and two rain seasons a year. Noticing that all the homes in the survivors village have corrugated roofs but no device to collect rainwater, Lily Yeh, the founding director of Barefoot Artists asked Jean Bosco Musana, Barefoot Artists Rwanda Coordinator and Michel Habumugisha of Red Cross to work with villagers to produce a rain harvest water storage system design. To test the effectiveness of the design, Barefoot Artists sponsored the construction of two. The design proved to be successful.





**Villagers getting water from their own rainwater harvest storage tanks**

To ensure high quality of workmanship, control the cost of construction, and require direct participation of villagers in the installation of the rain water harvest systems, Barefoot artists decided to work with the Kigali based Roto company with expertise in producing high quality water tanks and rainwater harvesting engineering. Roto sent one engineer to the survivor's village who worked with local masons and trained six villagers in construction and engineering to complete the installation of water tanks for 100 families.

#### **3.4.6.7. Safe Water for Drinking**

Over the past 25 years Population Services International (PSI) has worked in partnership with local governments and local affiliates to improve the health of low-income and vulnerable populations around the world. In April 2008, Barefoot Artists sponsored Alain Giovanni Dusabe, manager of PSI Kigali-based office, to provide the village's 100 families with clean water for one year. Giovanni conducted a workshop in the survivor's village on safe water, including how to properly use the PSI product and water management. Jean Bosco Musana will monitor PSI's monthly deliverance of its product to the village. The team of ten health workers continue to oversee the proper use of the solution by each household. This should improve the overall health situation in the village.

#### **3.4.6.8. Clean Affordable Energy**

Eric Reynolds also introduced a new method developed at the MIT "D-Lab" to turn corncobs into cooking charcoal, to recycle trash into energy. It is his dream to replicate this methodology in other villages in Rwanda. In addition, the team brought the "first light" to the village, 100 renewable solar-powered flashlights and 140 hand-crank dynamo electric LED lanterns using safe, clean, affordable energy to light the villagers' very dark nights.

#### **3.4.6.9. Improved Sanitation**

A three-member team from the Engineers without Borders, Mid Atlantic Professional Chapter visited the Rugerero Survivors' Village in February 2008 to assess sanitation in the village. Based on their assessment, nearly half of the 100 existing wastewater systems in the village were a health danger and



needed to be repaired or replaced. During the spring and summer the group raised about \$50,000 to undertake this work and a great deal of time was spent planning for an implementation trip.

Six engineers, Bob Hankin, Bob DiFilippo, Linford Martin, Lora Markley, Adam Brostow, and Richard Cairncross, returned to Rugerero, Rwanda from August 22nd through September 20th with a finalized design to build new latrine systems and to teach community members the skills to continue the building process in the following months.

At the end of November 2008, 11 new latrines had been constructed and 15 existing systems had been repaired. The work should be completed by the middle of 2009 and when completed, there will be no more open sewage in the village and all of the dangerous open holes will have been repaired or replaced with new latrine buildings. The quality of life will be improved immeasurably when these changes are made.

### **3.4.6.10. Healing through Creating Hope for the Future through Economic Development**

#### **Sunflower Seed Oil Cooperative**

Volunteer Alan Jacobson, President of Ex;it Foundation,(a foundation which aims to help people who experience hardship through poverty, violence or discrimination improve their lives,<sup>(218)</sup> together with residents in the Survivors' Village and local government officials, launched the sunflower seed oil production business in April 2007. Materials and two oil production machines were brought in from Nairobi and the government assigned land to grow sunflowers to produce seeds for oil production. Over twenty people were trained to use the machines.

In early 2008, Jacobson brought in a trainer from Kenya to address production challenges with training on the use of the machines. After just one day of training, production increased significantly to 20 bottles in one day compared to less than 10 bottles over several months. By December 2008, the Cooperative will have an identity program to assist in the marketing and sales of the sunflower oil. This is made possible by a SAPPI grant "Ideas that Matter" that was recently awarded to Jacobson and the Ex;it Foundation. The sunflower oil production cooperatives have been recognized by the local government as an economic development strategy. Many new cooperatives have been organized outside of the Survivors' Village to grow seeds to sell to the oil cooperative.

The sunflower oil production business now occupies a small building in the village with a brightly covered mural of sunflowers designed by Jacobson and painted by participants in the young women's empowerment program with guidance from Meghan Morris and Eric Reynolds.

The sunflower oil cooperatives have been developed and funded by Alan Jacobson and the Ex;it foundation.

#### **Young Women's Empowerment and Sewing Cooperative**

Sensing the vulnerability of young women in their teens, two Barefoot Artists team members, Terry Tempest Williams and Meghan Morris, launched a Young Women's Empowerment program in 2007 to provide adult guidance, skill training, health information, and a structure for mutual support for young women living in the Survivors Village.

To create job opportunities for women in the village, the Widows' Association requested assistance to set up a sewing and training program taught by a professional tailor. Barefoot Artists sponsors a one year program in which 12 women were fully trained to get jobs in nearby Gisenyi, to take on sewing commissions or to form their own businesses. Under Musana's guidance, Clementine and Lea, the project leaders, secured a building, purchased six sewing machines, fabric, cabinets, and hired a sewing teacher. Training started at the beginning of July 2007. The first group of 12 graduates is now getting contracts to sew school uniforms and other garments and Dina Uwingeneye has begun training a second group of women. Barefoot Artists volunteer Eric Reynolds, one-time owner/founder of a Colorado-based clothing company, provided intensive sewing workshops for the women during his visit in 2008.



**“The sewing classes are doing very well. I would even rank it the most successful program in Rugerero. For me, the ownership has a very big importance for the success of all programs like the ones in Rugerero.” – Ephrem Rukundo <sup>(219)</sup>**

In February 2008, with guidance from Meghan Morris, the Young Women's Empowerment Program formally merged with the Sewing Cooperative. The group's focus is on women's health, economic development, knowledge of cooperative businesses, and assisting women to get the confidence and economic means in order to support their families. Having gone through extensive training from Red Cross on dealing with trauma, family issues, prevention of violence, and HIV/AIDS awareness and counseling, Dina Uwingeneye guides the combined effort to support women.

### **Basket Weaving**

Responding to their request, Barefoot Artists launched a one-year basket weaving training program for 20 elderly women (aged 45 and above). They were provided with all necessary materials for the workshops and appropriate eyeglasses for those who needed them. Once they begin to manufacture, a basket cooperative in Kigali will become the outlet of their products.



### **Micro-lending Program**

With the help of the executive secretary of the sector and the district police commander, Jean Bosco Musana worked with the villagers to set up a committee to administer a micro-lending program sponsored by Barefoot Artists. Individuals who want credit must show what they want to do and have signatures to show support from 5 other people in the village. Once the committee validates a request, a contract is signed. As of early November 2008, 10 women and 4 men had received loans. The majority of the loans (13) have helped to start small businesses and 1 supports agriculture.

#### **3.4.3.11. Sharing the Healing**

During the spring 2007 visit, dozens of families and hundreds of children shared their stories, dreams and aspirations through multiple workshops (painting, photography, pen pal project, dance performances, and sports) and video interviews. The creative outputs of both the local participants and international volunteers have been presented in a number of exhibitions across the United States to promote understanding of the impact of genocide and build support for the project.

- Barefoot Artist volunteer, **Terry Tempest Williams**, recently published ***Finding Beauty in a Broken World***.<sup>(220)</sup> A nationally acclaimed author and activist, Terry went to Rwanda with Barefoot Artists in 2005 as the Rwanda Healing Project scribe. The new work shares Williams' experience as a volunteer with Barefoot Artists in Rwanda as well as travels to Italy and the American southwest.
- **The Rwanda Healing Project DVD**.: A deeply moving 23 minute long documentary film created by **Chris Landy**, a Philadelphia-based photographer and filmmaker. He traveled to Rwanda with Barefoot Artists in the spring of 2007 to interview and film the completion, dedication and impact of the building of the Rugegero Genocide Memorial sponsored by Barefoot Artists. This monument is now the official memorial site of the whole Rubavu district in West Rwanda. The film can be viewed [online](#).<sup>(221)</sup>
- **The Spark of Hope: Healing and Reconciliation in Modern Rwanda** is a photo exhibition that celebrates the beauty and resilience of the children of the Rugegero District in Rwanda. Barefoot Artists photographers **Chris Noble**, **Chris Landy**, **Komal Soin** and **Jennifer Heckman** give an intimate view of the future of modern Rwanda through their compelling portraits of the daily

lives of Rwandese children. The exhibition was shown at the James A. Michener Art Museum and the Bucks County Intermediate Unit #22. The next scheduled venue is at Thomas Jefferson University in November 2008 as part of a campus-wide observance of World AIDS Day.<sup>(222)</sup> In October 2007 the Emmanuel Gallery in Denver, CO, presented ***Substance: Diverse Practices from the Periphery***, an international exhibition that presents how designers integrate research process and practice beyond the traditional confines of the studio environment to develop meaningful and often life changing design solutions.

- ***The Rwanda Healing Project***, a documentary photo exhibition, was presented at the Dandelion School in Beijing, China in 2007. Photos and artwork from the Rwanda Healing Project were shared with students and faculty at the Dandelion School to inspire their creative process to transform the school environment with leadership from Lily Yeh.

#### **3.4.3.12. President Kagame's visit to Rugerero**

On Oct. 17th, Rwandan President Paul Kagame visited Rugerero sector after a storm disaster. The local authorities decided to show him some cooperative activities in the sector. They chose to feature the various economic initiatives taking place at the Survivors Village such as sewing for orphaned young women, sunflower seed oil production and banana-leaves-turned-charcoal projects. These projects are sponsored by Barefoot Artists, its partner the Exit Foundation, and volunteers Eric Reynolds and Manpreet Singh. Following his visit, the President recommended the extension of the projects to other sectors.

#### **3.4.3.13 Jean Bosco's visit to the United States**

Barefoot Artists Coordinator in Rwanda, Jean Bosco Musana Rukirande visited the United States from mid April to early May. He visited Philadelphia, Albuquerque, Denver and Blue Hill, Maine. He spoke at conferences, schools and with many private groups to build more bridges between Americans and his Rwandan community with the hope that his many new connections will help to build awareness of the needs of the villagers in Rugerero Survivors Village as well as the work of Barefoot Artists there.

#### **3.4.3.14. Planning for the Future**

##### **Solar Energy coming to Rugerero**

In the report published in 2008 it was written that during 2009 and 2010, Barefoot Artists will be working with Skyheat Associates, a New York-based non-profit organization, to bring electricity through solar energy to the 100 families in Rugerero Survivors Village. The project aims to train a cadre of women and men in design, fabrication and installation skills so that they can become solar engineers to help others in need.

##### **School Renovations Planned**

The 2008 report about the Rwanda Healing Project stated that Barefoot Artists and several partners will soon begin renovating the dilapidated buildings of the Elementary School Centre Scolaire, which are situated right next to the Rugerero Genocide Memorial. Project partners include; Ntamwete Hasha, Principal of Elementary School Centre Scolaire, the Rwanda Red Cross through its Western Provincial Coordinator Jean Bosco Musana Rukirande, and the Rugerero Sector.

#### **3.4.4. Conclusions**

The Barefoot Artists 'home page' states: "*Recognizing that creativity and beauty are powerful means to bring on healing and change, Barefoot Artists work with poor communities around the globe practicing the arts to bring healing, self-empowerment, and social change*"<sup>(223)</sup> Lily Yeh's projects follow a proven methodology practiced in many communities which have earned her the title 'Mother Teresa of the community arts field'.

Initially Yeh formed a connection in 2004 with Jean Bosco Musana Rukirande, Regional Coordinator of Red Cross in Gisenyi. Rukirande, Yeh designed a working plan, received government support, and recruited the help from China Road and Bridge Construction Company to start the building of the Rugerero Genocide Memorial. Barefoot Artists then set up an ongoing Saturday learning program including visual and performing arts, English, and sports (soccer). Through these educational programs links between the village children and children in the U.S. were formed, raising awareness as well as funds. In October 2005, the Office of Advance Population Health and a team of Jefferson medical students (Jefferson Medical College, Philadelphia, U.S.), began working with Barefoot Artists to design a community-oriented primary care health needs assessment of the Survivors Village in Rugerero and implementing an ongoing program. Next came the safe water supply using Population Services International (PSI) products and the installation of water harvesting tanks in 2008. Next came collaboration with Engineers Without Borders who assessed the sewage situation and raised the funds to completely repair it. Through collaboration with volunteer Alan Jacobson, President of Ex;it Foundation machines and materials for the production of sunflower oil were obtained and personnel were trained to operate it. Barefoot Artists launched an empowerment programs through economic development teaching skills such as sawing and basket waving and offering avenues for the product's merchandise. Future plans in the shape program to install solar energy and train villagers to operate it, as well as the school renovation were defined and partnerships formed. It can thus be seen that Yeh continuously forms collaborations and seeks creative methods to bring the plight of others to the awareness of those who could help.

Yeh's initial approach was to the community's soul through self-expression and the arts. Having established emotional links with the community as well as an understanding of the villages situation, she orchestrates the application of a variety of programs to address the community's physical needs, making sure that those needs are not simply addresses, but that the villagers are given the gift of knowledge and empowerment so as not to develop dependency upon external entities. In this project Yeh embraced every aspect of the villager's troubled lives: she begun by addressing the grieving process, then the young through an educational program, and went on to improve the villager's health, through

medical programs, water harvesting, economic development through job training, and investment in the village's infrastructure: sewage, energy supply, and educational facilities. Through forming partnerships with a wide variety of organizations, initiating little steps, the transformation gradually occurs.

## Chapter 4: The Methodologies of Ten Case Studies

### 4.1 Martin Lynch

**Diagram 1: 4.1 Martin Lynch: Community Art Methodology**



The community art projects conducted by Lynch were carried out with working class/ Catholic/ nationalist/ republican/ Protestant/ unionist/ loyalist/ youths/ in Northern Ireland. Some projects were carried out with single identity groups while others aimed to bring groups together. The overall aim was to provide a voice for those who do not have one. The duration of a process was one or two years.

**Meeting Leaders:** Meetings set up so as to establish and gain active participation or at least tactical support. At the end of this round of meetings a community committee was formed to oversee all aspects of the project. The committee members were community members thus ensuring the community owns the project.

**Immersion:** Let the community become familiar with the artist through involvement with the community: attending social nights, joining the darts team, etc. This stage may include creating opportunities for these encounters to happen by forming specific workshops.

**Workshops:** for mothers and toddlers, pensioners, youth groups, dart teams, football teams, students, children, writer's groups, tenants groups, housing action groups, ex-paramilitary combatants, etc. *"The list expands and contracts according to the project"* (M. Lynch interview 1.3.2012, see appendix I). The work conducted within these work-shops is the making of the creative process with the community carried out with professional artists.

Absolute Inclusiveness throughout the process creating large access points for people to participate at some level or another is a core ideology for Lynch as well as making sure the community is involved as much as possible at all levels and that the script is owned by them.

**Public Performance:** *"A public affirmation of who a people are"* (Lynch questionnaire- appendix I), giving the community a voice.

#### **4.1.3. Martin Lynch - Community Art Ideology**

##### **Politics**

The community art projects conducted by Lynch were carried out exclusively with working class Catholic/ nationalist/ republican and Protestant/ unionist/ loyalist in Northern Ireland. The aim was to provide a voice for those who do not have one, and bring Catholics and Protestants together. Lynch explains: *"In N Ireland, it is deeply historical going back over 2 or 3 hundred years and even beyond that would you consider the plantation of Ulster by the British took place in the 17<sup>th</sup> century. So the differences today are still there. The Ulster Protestants perceive themselves as British and owe allegiance to the UK while native Irish Catholics see themselves as Irish and wish for a new constitutional arrangement such as a United Ireland without British interference"*. (Lynch questionnaire, appendix I)

##### **Social Class**

Lynch was concerned about overcoming social political alienation, but he was more preoccupied with providing an opportunity for culturally and financially segregated people to participate in the art: *"As Gusty Spence, the famous Loyalist leader once said, "The Protestants had twopence halfpenny and the Catholics had twopence. In other words, religious labels didn't matter, if you're w/c you don't have much."* (Lynch questionnaire, appendix I).

Lynch explains that it does not matter which religion you belong to- being poor means social exclusion from art and culture in Ireland where the arts were thought of as the realm of the upper and middle class. *"There was a notion that you had to be born extremely talented and have a good education in order to become an artist or writer. CAF rejected that. We felt that people born in Ardoyne, Sandy Row and*

*Rathcoole could be as innately talented, but would never see the realisation of this talent because society would not allow them".* <sup>(224)</sup>

The social differences Lynch and the members of CAF were attempting to reconcile through the implementation of art programs were the product of hundreds of years of hatred, fighting, and incommunication. Set within this context it is easy to understand why the production of a play would entail a process taking between a year and two years of intensive work.

### **Martin Llynches' core ideology of working with communities:**

- "1. Making sure I was working with a bona fida community*
- 2. making sure I was working on subject matter that would be of great interest to that community.*
- 3. Being prepared to give a part of myself away, i.e. that the script will be as much by them as by me.*
- 4. Making sure the community – in the broadest sense – would be able to see the finished play.*
- 5. Knowing there would be strong talent in the community and making sure this talent had a good platform in the end result.*
- 6. No middle-class, theatre practitioners/posers on the project whose main/only intention is to get work, unless I really need them."*(Lynch questionnaire, appendix I)

### **Objectives**

The projects carried out with the community had for Lynch objectives which he could clearly define: Several objectives as follows:

- "A. Create and produce a play for public performance that will serve as a voice for a community.*
- B. Create a large access point for people to participate in the project.*
- C. Get as many of the community involved as possible at some level or another.*
- D. Make sure they get involved in the writing of the play, that they own the script as much if not more than me as the main writer.*
- E. By creating a project committee made up of community participants to oversee the project, the community effectively owns the project and can decide where it goes, when it goes, etc. I love the process and really regard it as crucial to a project but I would never –NEVER – do a project simply for the process. That is social work. I work in the arts. I believe that participation in the arts is a special, life-enhancing process that may do more for an individual than 11 years of formal education or a lifetime of underachievement. There has to be a public performance – a demonstration – a public affirmation of who a people are – for it to be worthwhile for me."*(Lynch questioner appendix I)

### **Martin Lynch –Methodology: ideology put to practice**

Lynch's basic assumption is that everyone is creative in some way- and it is part of his mission to channel the creativity and find a role for each member of the community willing to participate: *"I believe everybody can write something. Very few people are dead creatively. Some people will be good at writing or vocalising characters, others will be good at writing scenes, others will be good at just pitching in with creative ideas in group discussions, etc... There is no community arts without total involvement*



*from the community. I will work hard to make sure they are involved at all levels, e.g. writing, administration, designing, acting, stage management, Press work, research, everything. There is no aspect of the project they won't be involved in.*" (Lynch questioner appendix I)

### **1. Meeting Leaders:**

The aim was to gain active participation or at least tactical support. At the end of this round of meetings a community committee was formed to oversee all aspects of the project. The committee members the community thus ensuring the community owns the project. Committee members received ongoing training from the Chair and Director of CAF. This covered organizational background, aims, activities, members of staff, committee responsibilities, governance training, risk management training, and child protection training. Significant external risks to funding have led to the development of a strategic plan which will allow for the diversification of funding and activities. Internal control risks are minimized by the implementation of procedures for authorization of all transaction and projects. These procedures are periodically reviewed to ensure that they continue to meet the needs of the charity.

### **2. Immersion:**

Allow the community become familiar with the artist and artist with the community through involvement: *"Get off my arse and go straight in there. I will attend Tenants Assoc meetings, pensioners meetings, dart team, mothers and toddlers, anybody. I will go drinking with key people and groups attend their social nights, get involved, etc. It's a way of letting them know I'm an ordinary person, was reared the same as them and that I'm not an arty-farty person in to ride them. From a series of specific group workshops, i.e. mothers and toddlers, pensioners, etc. and open recruitment meetings, I will find the project participants. My experience is you find participants in the most unusual ways, as well as your normal processes".*(Lynch questioner- see appendix I)

This stage may include creating opportunities for these encounters to happen by forming specific workshops the character and subject of which depended on the specific project and the community's character. The work conducted within these work-shops is the making of the creative process with the community carried out with professional artists.

### **3. Subject selection:**

The subject chosen must be relevant to the community. The subject for the play will arise from one of the following or a combination of the following two processes – A. Some ideas Lynch based on his knowledge of the community and subsequent research about the community and/or B. discussions with key groups from within the community, i.e. In some other instances, the idea may come from an individual from a community that Lynch thought was exciting which will then be put to the community for ratification or agreement. Sometimes it's an idea Lynch had which he believed was a perfect fit for the community, which will be put to the community for ratification or agreement.

### **4. Work-shops:**

The workshops served multiple purposes. People became involved, got to know the artists and started to like them:

*"We get people to break their barriers about being actors, storytellers, writers, administrators, etc. Everybody I meet – everybody - I'm assessing them for what they can contribute to the project. Some I just have to mention a role for them and they are breaking down your door, others need massaged, cajoled, persuaded, etc. Those that want to act then go into regular acting workshops, those who want to write go into the scripting team, those who are material for the committee or whatever, are channelled in that direction."*(Lynch questioner-appendix I)

Absolute inclusiveness throughout the process creating large access points for people to participate at some level or another is a core ideology. Moreover Lynch planned different levels of participation as he describes:

*"It's crucial that you learn to ask yourself, "what can I ask for here?" from each individual and group. Cathal Goulding, former chief of Staff of the IRA told me many years ago, if a man can't put you up in his house or keep materials for you but might be able to give you the laces out of his boots – take them."* (Lynch questioner- appendix I)

Thus Lynch had to find what each community member was willing and able to contribute and create conditions for this participation to occur, making sure the community is involved as much as possible at all levels and that the script is owned by them.

## **5. Staff:**

Since the scale of work carried out by Lynch was and is large involving the creation of full theatrical productions the involvement of staff is crucial. There were usually 2 or 3 permanent employees, Producer/writer, Workshop leader/actor and an Administrator. CAF employed up to 7 or 8 professional creatives.

*"...through experience I came to the position that I need to build a professional scaffolding around a community arts project. Selecting the right professionals who know that they have to be involved in the community, get their hands dirty, get stuck in, is crucial. No posers and no prima donnas. However, as stated earlier I will work to seek out and provide a platform for talent in the community. This is a crucial part of it for me and a great delight when we find great local talent....I will try to have at least: a professional writer, set designer, stage manager, administrator(you will often find an administrator from the community) I usually employ up to 4 professional actors."*(Lynch questioner- appendix I)

The construction of this "scaffolding" was carried out for each project individually according to arising requirements. Lynch made a point of trying to get a professional Community Worker involved in any capacity- as an actor, writer, fund-raiser, but particularly on the committee.

## **6. Script writing:**

*" Usually, I will form a script group who will take the writing forward. I will convene this group and tease out who can write and who can't but asking those willing to write some bits and take it from there. I will edit and encourage and support those that write. I will then pull everything together and turn it into the first draft – recognizing that the bulk of the actual dialogue will be my own, though lots of it will be*

*based on community stories, workshops, other writing contributions, etc. The 1<sup>st</sup> draft is distributed to the Committee and the scripting team and any creatives that are onboard at this stage, set designer, etc. I take the feed-back, will then hold another Script meeting and proceed to a 2nd Draft. This – after another consultation process with the aforementioned - is handed to the director and Hopefully this will be the rehearsal ready draft. There will inevitably be loads of changes and revisions in the rehearsal stage before the play goes up.” (Lynch questioner- appendix I)*

## **7. Public Performance:**

*“... I love the process and really regard it as crucial to a project but I would never –NEVER – do a project simply for the process. That is social work. I work in the arts. I believe that participation in the arts is a special, life-enhancing process that may do more for an individual than 11 years of formal education or a lifetime of underachievement. There has to be a public performance – a demonstration – a public affirmation of who a people are – for it to be worthwhile for me.” (Lynch questionnaire- appendix I)*

The performance of each play was conducted in a different manner. I will use here the performance of “The Wedding” as an example. This play was extensively reviewed and researched for its reconciling and peace-building process by William Cleveland <sup>(225)</sup> as well as in research conducted by the Smashing Times Theatre Company <sup>(226)</sup>.

“The Wedding” was a play developed by Lynch and Jo Egan, and performed in Belfast in in 1999. The play dealt with religious segregation in Ireland. Catholics did not feel safe marrying into the Protestant community, and Protestants felt that they are in danger of losing their Protestant identity as a result of mixed marriages. A number of participants left the project since they did not feel safe to continue- at one point a whole group left having a devastating effect on the others risking the whole project, and at various other points other groups were threatening to walk away. The process itself was difficult and challenging demanding many efforts on behalf of Lynch and Egan just to bring the parties together requiring carefully planned work with experienced facilitators both in terms of drama and theatre practice and the facilitation of difficult conversation and conflict. A range of tensions arose, culminating at one point to a physical fight between two women stemming from Catholic/Protestant differences and perceptions. Work on the performance was accompanied by constant tension between success and failure and the fragility of the project put huge pressures on the project leaders. The script writers Lynch, Marie Jones, and the theatre groups themselves had to deal with the inevitability of issues arising about the script content, character behavior, perception and portrayals which were linked to individual, community and cultural identity, both Catholics and Protestants demanding accurate representations. Thus this process of feedback and revisions continued until five weeks from the first performance. The play took 15 months to develop into a performance.

The performance was site-specific and followed events on the wedding day of a couple entering a “mixed” (Catholic and Protestant) marriage. The performance itself took place in real venues- two houses, a church, and reception venue. The audience boarded a bus in Belfast city centre, and were first taken to the groom’s house in (Catholic) Short Strand, then to the (Protestant) bride’s house on Madrid Street. There the audience were able to ‘eavesdrop’ on both families. The audience were then taken to the wedding ceremony at Rosemary Street Church, and finally to the reception at The Edge (a restaurant

and conference venue). “The Wedding” had two play writers, four directors (one for each scene) and was co-scripted and acted by seven community theatre groups. “The Wedding” was complex and challenging and was a result of a particular political climate. It was a landmark piece of theatre, nothing like it has been undertaken since.

‘The Wedding’ was a huge artistic and commercial success, equivalent in quality to theatre productions from around the world. The quality of engagement with the audience was extremely high triumphing both in the performance and the project’s process, finding creative ways to bring people together working towards a common goal. For those who took part, the production built confidence both in their personal as well as professional lives, acknowledging that involvement in the project was the first step in a longer process of acceptance and tolerance of the “other”, exploring alternative means of expression other than through violence. *“‘The Wedding’ process and performance was a timely project thus it was located at the heart of the peace-building processes in these communities at that time, and its impact was as significant, if not more, as any other ‘mainstream’ community initiative.”*<sup>(226)</sup>

#### **4.1.2 Martin Lynch- Community Art Forum (CAF)**

CAF was formed in 1993 by the leaders of community theatres in Belfast. Martin Lynch became the organization’s first Chair and later its first Director. The aim was to seek ways for community theatres in Belfast to work together and establish a coordinating body through which they could share resources, forging links between the existing various bodies, allowing the pooling of resources and expertise. However, idea for a broader organization, namely the Community Arts Forum, gradually emerged, trying to raise consciousness about arts in disadvantaged communities.

The immediate priority at its onset was to get everyone working in community arts throughout Northern Ireland to join CAF – a process that continues even today. Some groups were understandably cautious about CAF, not knowing exactly what CAF was, what it did or how sound the idea behind the organisation was, but soon attitudes started to change.

For Lynch from its onset CAF was more than a coordinating organization, but a campaigning body since CAF members felt there was injustice in arts funding and in access to the arts in Northern Ireland. They felt that historically there had been no arts funding put into communities of disadvantaged and that arts provisions tended to be elitist.

*“There was a notion that you had to be born extremely talented and have a good education in order to become an artist or writer. CAF rejected that. We felt that people born in Ardoyne, Sandy Row and Rathcoole could be as innately talented, but would never see the realisation of this talent because society would not allow them.”*<sup>(227)</sup>

This commitment to access for all and arts for all has come to typify the work of CAF. Quite simply, CAF believes that everyone has the innate ability and the fundamental right to engage in arts activity. While CAF recognises the potential of community arts as a driver of social development, it also stresses the importance of arts for arts sake. It is vital that people have the opportunity to see themselves as creative individuals, to realise that they are much more than just employees, mothers, fathers or carers etc.

For Lynch the arrival of CAF was not due to the efforts of a small number of people or because of some isolated, self-contained stroke of luck. Rather CAF's creation merely part of a wider movement in society.

*"The emergence of CAF was not an accident and the organisation did not come about because of the work of one or two people. CAF was a product of its time. It couldn't have happened 20 years ago, it certainly couldn't have come about fifty years ago – it's an accumulation of a change in society's behaviour and that is that the arts were becoming more acceptable in areas that previously they were not accepted – that is working class areas and areas with high levels of social deprivation."* <sup>(228)</sup>

### **The CAF Mission**

The Community Arts Forum (Belfast) which Lynch Chaired and Directed, drafted a form of words which they felt should guide all community arts activity as follows:

**Access, Participation, Authorship, Ownership.** CAF members felt that unless a community arts project had each of these elements – to a varying range of degrees – then it probably isn't a community arts project.

#### **4.1.5. Conclusions About the Martin Lynch Community Art Methodologies:**

Lynch's approach to the methodology of community art as demonstrated in this research stems from two conditions and ideologies. First, Lynch's ideological endeavor to deconstruct existing paradigms concerning the arts and distribution of wealth, bringing the arts to those who have been ruled out cultural consumption as a result of their social class status. Lynch repeatedly referred to the mistaken notion that in order to be an artist or in order to understand art one must be wealthy, thus funds are not allocated to arts within poorer populations since it is assumed that these funds will be better appreciated elsewhere. Lynch worked to prove this misconception. Second, although only two of his plays were projects carried out through the Community Art Forum (CAF), since Lynch co-founded, was the first Chair and Director, CAF is associated with him.

It is important to remember that Lynch's work was conducted in Ireland in a specific period of the country's not so distant history when violence and poverty were extreme. Each phase had to be carried out with extreme caution, often involving conflict resolution and reconciliation professionals so as to bring conflicting parties into interaction and engage in conversation in a manner other than violence. These projects were very demanding and for Lynch prior to embarking on a project he had to make sure he was fit for the task: *"I also make sure I am physically fit to take on what I know will be a hugely demanding project"* (M. Lynch questionnaire, see appendix I)

The first phase of Lynch's working methodology was social immersion with the community, whereby a condition of equality with the community is achieved- trying to blend in rather than dictate new orders. Allowing the community to know who he is as a person by meeting on a social rather than work basis. The second phase would be a round of meetings with key figures within the community so as to create involvement, and the formation of a community committee so as to create community ownership of the project.

The third phase was the creation of work-shops in which work was conducted with professional artists. In these workshops community members and artists would interact so as to produce a script, act, design the stage, administrate. The work-shops were designed and formed so as to suit the community with which the project is conducted, but the idea was to find the community's areas of interest and work from there. Within the workshops the script was written by Lynch and the community, was then presented to the community, discussions would emerge, and then the script would be re-written. This process continued for a substantial period of time so as to allow for the expression of opinions and conceptions.

The fourth stage was the performance. Lynch stated that he worked to create a process, but the objective for the process was the production of art- a public performance and an affirmation of who a people are: *“I work in the arts. I believe that participation in the arts is a special, life-enhancing process that may do more for an individual than 11 years of formal education or a lifetime of underachievement. There has to be a public performance – a demonstration – a public affirmation of who a people are – for it to be worthwhile for me.”*(Lynch questionnaire- appendix I)

As stated in the quote above, for Lynch engagement in the whole process resulting in the production of a performance is a most effective tool for growth on a personal and on a national level. Involvement in the process for Lynch is more effective than conventional methods of schooling and education, and on a national level it re-defines identities and aspirations through social, political, community agendas with which the plays dealt.

## **4.2. Mari Gardner**

### **Diagram 2: 4.2.1 Mari Gardner “Safe Space” Community Art Methodology- Baltimore, U.S.**



The diagram above describes the methodology of a project Mari Gardner carried out in a predominantly poor black neighborhood north of Patterson Park, in Baltimore City, in the United States. The neighborhood has a history of poverty, drugs, prostitution, and violence. Gardner describes her work as the creation of a safe space where the youths could come and express themselves, a place where they are believed in and are encouraged to have a voice. Gardner worked with the community for several years acquainting her-self with it, and allowing for the residents to become acquainted with her: building trust. Having worked with the youths for several years constructing the “safe space” she introduced a project of an individually demanding and revealing nature giving the community a public voice.

#### **4.2.2 Mari Gardner- Introduction**

Mari Gardner is a graduate of the M.F.A. in Community Arts Program in Maryland Institute College of Art (MICA), Baltimore, Washington. MICA is the oldest degree granting college of art and design in the U.S. With 2000 students MICA has developed a diverse array of programs, and offered the first community arts M.A. in the U.S. MICA has formed partnerships and created organization with the purpose of

engaging students with communities as part of the M.A. program. Gardner's engagement with the community north of Patterson Park in Baltimore begun through the Community Arts Partnership (CAP), an internship program, and later her involvement with that community developed into full-time employment as a Community Organizer and Art Program Director (the methodologies and process is described in the diagram above). Thus, it is important to note that Gardner was professionally trained as a community artist by leading U.S. community artists such as Rebecca Yenowine (see case study 4.3). Mari Gardner is an independent community artist who does not work with an organization although she collaborates and is contracted by non-profits.

Gardner states that her work as a community artist is based on the pedagogy of Paulo Friere (see chapter 2.1), the Brazilian educator who wrote the famous book "Pedagogy of the Oppressed" in 1968, maintaining that teaching should be done through dialogue and *liberatory* education. "*Liberatory education is the collective responsibility of learners, teachers, and the community alike who, through dialogue, seek political, as well as economic and personal empowerment.*"<sup>(229)</sup>

For Gardner community art is defined as "*...people coming together to engage in creative activity. Grounded in social justice, the intention of community art is to unearth and facilitate the voice of the community and to empower those who have been marginalized by the larger society*" (Mari Gardner questionnaire, Appendix II)

The substantial body of her work was done with communities which are underrepresented communities which are generally of the poor class. Apart from her "Art Club" project Gardner conducted a long term programs with incarcerated teens, and those living in the ghettos and severely impoverished neighborhoods in the United States and Brazil. Gardner has also conducted projects with refugees, HIV support groups in Swaziland, and persons suffering from drug addictions. Gardner stated that ideally she would like to work to reconcile all negative "isms" (racism, sexism, classism, ageism, ethnocentrism, etc.), but in her work she concentrates mainly on reconciling issues of class and race.

#### **4.2.3 Methodology**

Gardner says that usually contacts and introductions are made through a middle person such as a community worker, a community member, a social worker, a representative of the Department of Juvenile Service, or a representative of a non-profit involved in the project. This procedure is different from the one described in the previous chapter (4.1 Martin Lynch) whereby the artist personally initiated all processes through immersion.

The projects Gardner had worked on are of varied scale, some were small project with a 1000\$ budget whereby she worked by herself with the community, and some have reached a budget of \$200,000 with 2 assistants, 1 engineer, and numerous college interns as well as the community members. Gardner states that she prefers having the community involved in the majority of the process, although, depending on the project she will hire staff such as engineers, construction, or installation professionals.

Since the projects conducted by Gardner are carried out with a wide variety of populations, the procedure and structure of projects are different. It is clear that the methodologies carried out in



relatively short project in Swaziland will vary greatly from those employed with prison inmates on a long project in the United States due to differing language, and cultural orientations.

Although projects differ greatly Gardner adheres to the principal of immersion with the community. Gardner stresses the importance of interaction with the community she works with as a basis for building relationships and trust:

*"I like to spend substantial time with the community that I am working with. I believe that trust is essential in community arts, and therefore want the community to have the opportunity to get to know me and my intentions as well as I like to get to know them."* (M. Gardner interview, see Appendix II)

Gardner repeatedly states the importance of interaction and exposure as a basis for developing a deeper understanding and thus coming closer to the process of reconciliation as defined by Gardner—the breaking down of all negative ‘isms’:

*"I try to bring different communities into interaction, even if it is just for celebrations. For example, films that have been made in impoverished neighborhoods of Brazil and the US have been shown at respected Art Centers. The young video artists have been present for panel discussions and to receive questions from the audience, who are almost always of a different social background. I believe that this kind of interaction can begin the process of breaking down stereotypes."* (M. Gardner interview, see Appendix II)

For Gardner the objective of community projects is the process rather than the art-piece. Gardner states that the objective of the process is to provide a creative means to self-expression and development.

#### **4.2.4. Conclusions**

In her article “Art Club: A Safe Space in Baltimore” published in 2007, <sup>(230)</sup> Gardner describes the process and methodologies undergone in her multi-year project conducted in Baltimore neighborhood. Much of the article describes her personal, intimate relationships with the youths involved, investing much time becoming involved in their personal lives, supporting them, building their confidence, resulting in their ability to develop as individuals, and deal better with the challenges they have to face as a result of their lives’ conditions through engagement with art. Similarly, in her article “Safe Spaces Community Creations: The Mosaic Wall Project”, published in 2008, <sup>(231)</sup> describing a project conducted with Juvenile offenders, Gardner describes the confidence and trust developed with the incarnated teens. Thus, just as Paulo Friere wrote in his book “Pedagogy of the Oppressed”, Gardner does allow her authority as an educator to degenerate into authoritarianism; Gardner recognizes her responsibilities as those described by Friere as responsibilities of teachers: *"their fundamental objective is to fight alongside the people for the recovery of the people's stolen humanity", not to "win the people over" to their side*<sup>(232)</sup>. It is through the dialogue discussed by Paulo Friere as the source of empowerment that Gardner approaches and reconciles individuals and communities. Gardner describes the art making as a “by product” of this liberating process.

### **4.3 Rebecca Yenawine**

**Diagram 3: 4.3.1. Rebecca Yenawine- Art Action for Social Change Methodology****Art Action for Social Change- Methodology**

**Experimental Action:** -Participants and not teacher are the centre of learning, thus topics are driven by youth questions. Class is structured around discussion, learning through experience. Students leave this phase with a deep understanding of an issue with the multiple perspectives surrounding it, and able to articulate these perspectives as well as their own analysis.

**Art Action:** The issue discussed in 'Experimental Education', is transformed into art. Discussions about who the art should impact, and what the best medium might be to reach the intended audience, and what message will be most powerful for that audience. This phase involves artistic skill building, critique of preliminary ideas, and finally fabrication of the piece which may be a mosaic, a mural, a film, a bumper sticker, an outdoor sculpture, a poster.

Civic Engagement: Teaching young people how to have influence on groups, organizations, governments, what tactics must be used to induce change. The group must practice leadership and communication, show their work, protest, present, celebrate, and find ways to reach their audience.

#### **4.3.2 Rebecca Yenawine Methodology: Action for Social Change- the creation of community art with a focus on social justice. New Lens, Baltimore, U.S.**

In 1997 Yenawine founded Kids on the Hill (KOH), an after-school program for youths. The program has changed its name to New Lens. Yenawine oversees all art and curriculum at New Lens, insuring that the projects that young people focus on creatively address systemic social justice issues. New Lens, a community based organization offering young people support, quality programs and an opportunity to make change in their community through an experiential education approach to learning about social issues, art action projects and civic engagement. Yenawine's primary goal is to help teens become leaders and active citizens and to put their vision out through art and media. Yenawine also works closely with the Board of Directors to direct the mission, goals and outcomes of the organization.

Her background includes training in mediation, teaching writing and art to inner city youth and providing childcare at a battered women's shelter in New York. Yenawine has a BA in English from Goucher College and has completed courses in Psychology, Adolescent Development and Intercultural Communication. In 1999, Yenawine was the recipient of a Community Fellowship Award from the Open Society Institute and in 2003 was accepted into the yearlong LEADERSHIP class sponsored by the Greater Baltimore Committee. LEADERSHIP Program - One-year program for selected executives who have the greatest potential to improve Baltimore City. Yenawine works as an adjunct faculty member at the Maryland Institute College of Art in the Masters of Community Art Program where she teaches social justice curriculum. Yenawine is a trained instructor for the Visual Thinking Strategies, a curriculum that teaches critical thinking through observing art.

##### **4.3.2.1 Goals**

*"We know that young people learn to think critically, become more engaged and connected throughout the process. This is a big part of our goal but our overarching mission is for this process to be a vehicle for creating greater systemic change... We strive to create trust, to be able to see the perspectives of multiple partners and to give voice to people who have less power than others." (Yenawine questionnaire 2012, see appendix III)*

The creative process Yenawine engages young people with provides a transformative empowering experience both in a personal as well as social level. Experiencing non-academic ways of learning, developing creativity, confidence and new skills gives young people of impoverished backgrounds the opportunity to reach achievements and change their image of themselves: *"...Most young people who we work with, live and stay in their neighborhood and don't have much experience outside of the culture of their grandparents and their parents. The cycle of poverty keeps them isolated, so I don't think they*

*often see their potential impact, but they say brilliant things all the time and they have brilliant ideas.... When you open the door just a little bit, they jump right through it.”*<sup>(233)</sup>

But the making of art for social change takes their ideas to a different level. Engagement with social issues of core importance to their lives and the opportunity to become involved in development and change turns them into change makers in the community. Yenawine believes that the inclusion of these people who are unrepresented in our society is of utmost importance, moreover, she believes the quality of the art, the voice of the systematically underrepresented and excluded young people has vitality- offers a new way for seeing things and solving old problems which we all too easily ignore. Without their voice we are left with homogenous non integrative attitudes, unaware of the damage and plight of others:

*“We live in a society that leaves economically disadvantaged people and people of color without a voice. They are not represented in museums, in politics nor in the economic power structure. The result is a society that does not understand or embrace diverse experiences and, as a result, forms one-sided and inherently limited concepts of the world. Without understanding an issue, we are left with limited solutions to problems that we face...The most effective way for society to change is to include people that are systematically excluded in problem solving. Art (including media) is the most powerful way to make new voices accessible and palatable to mainstream society. Most people of privilege can understand a performance about police brutality more than witnessing a person resisting arrest. Both scenarios may be equal acts of defiance but it is a unique ability of art to create a lens through which we can see the issues and appreciate and identify with the strengths of a culture while also being exposed to the challenges that another perspective poses. It is this pathway to learning and experiencing something new that enables us as a society to find new solutions to old problems.”*<sup>(234)</sup>

#### **4.3.2.2 Discussion**

Yenawine defines community art as the product of an interactive process between the participants and art practitioner discussing a social injustice relevant to the lives of the participants. The quality and depth of interaction will be determined according to Yenawine by that of the proceeding and ongoing discussion. A probing discussion can make the difference between a personal and a community piece of art. *“At its best, this methodology, and the art making that follows, allow participants to gain a sense of their own importance and power and viewers to explore social problems from an often-unheard perspective. For this to be effective, practitioners must make sure that the themes of the work are explored fully before the act of making begins”*<sup>(235)</sup>.

An essay titled: “Art Action for Social Change” published in the Community Arts Network in 2008, written by Yenawine and Mark Carter (co-director of KOH), and a following essay titled: “The Art of Discussion: Defining Community Art Methodology” written by Rebecca Yenawine published in Community Arts Network in November 2009 ([www.can.com](http://www.can.com)) both outline the methodology developed on KOH in detail so that other community artists might find utility in it. In these essays Yenawine

explains the Action for Social Change pedagogy and methodology which is carried out in three separate stages, although there is constant interaction between the three:

Stage 1-experiamntal education: a social issue is chosen to be explored

Stage 2-art action: art is made about the issue.

Stage 3- civic engagement: the art is used to facilitate change.

According to Yenawine discussion improves the capacity to articulate ideas, ground those ideas in evidence, and learn to question and search for root causes to problems. If art is made in the context of this discussion it is bound to produce a product which has social relevance. Therefore much emphasis in her work lies in the development of the "Art of Discussion".

*"Each component describes a philosophy that will guide a group of people to deeply explore the issues, define their perspectives and create a process and product that impacts others."* <sup>(236)</sup>

#### **4.3.2.3 Staff**

Prior to explaining the methodology's components, Yenawine and Carter clarify the importance of the teacher/facilitator to the success of the process.

*"As a teacher or facilitator, no matter what culture, race, gender, social class or level of experience you have, must first explore yourself: What are your assumptions about the group and the topics you'll explore? What is your sense of your power and authority within the context of the community? How do your own identities impact you? All of us bring our experiences with us to a project but having issues that are unexamined can be a huge challenge. In general, this work will challenge your whiteness, your blackness, your boundary setting, your privilege, your education and more. When this manifests as a teacher who feels so guilty about privilege that s/he is unable to assert authority when needed, or a teacher who talks and tells more than s/he asks and listens, the teaching process can be impeded. There is no systematic way to examine yourself, but being open to the lessons that come to your work and finding support when needed is essential."* <sup>(237)</sup>

Yenawine and Carter place the personal characteristics of the artist/teacher/facilitator at the top of the Action for Social Change methodology, since it is through this person and through her/his ability to understand the method as well as attainment of a certain degree of self-awareness of who they are, that the process is carried out. Since so much of the process is driven by the facilitator, and the facilitator has to possess certain characteristics as described in the quote above, facilitators must be carefully selected. Yenawine works with a set team of professionals, who work with the youths on a long term basis. However, one of the New Lens principals is the training of youth staff who will run the organization and grow into positions of leadership. If there are no young people available or ready for leadership, staff will be hired so as to provide the mentoring skills needed for young people to grow into leadership.

*"Our organization is staffed almost entirely by young people. We have two adults and ten youth on staff. This means that the community of youth drive the direction of the organization almost completely."*

(Yenawine questionnaire 2012, see appendix III)

#### **4.3.2.4 Stage 1- Experience learning: exploring the social issue is inspired by Visual Thinking Strategy**

A tool to review situations: example- first question: “what do you see in the picture?”- An open ended question, second question: “what do you see in the picture that makes you say that?”- Ground with evidence. The Visual Thinking Strategy, developed by the staff at ‘Kids on the Hill’, to help with Stage 1., which is the discussion and exploration of the issue using a wide variety of methods such as interviews, encounters, games, research, is accompanied by a developed methodology carried out by the facilitator aimed to encourage learning.

#### **The methodology of exploring an issue**

**-Ask questions that are open ended:** Open ended questions assume that there is more than one answer, inviting ideas to explore and influence each other’s thoughts. The facilitator reframes from expressing opinions, but rather keeps asking questions which might further develop the conversation.

**-Invite participant to ground their ideas in evidence:** Following the statement of observation participant is requested to bring evidence or examples to back up these thoughts or beliefs, thus the participant is required to objectively legitimize the ideas put forward. This reasoning process is fundamental to critical thinking and helps participants if those feelings are purely personal, are they true for others, or are they shaped by a larger social system which does or does not make sense. The ideas are grounded in evidence that can be translated into increased verbal and written skills. This is the beginning of critical thinking.

**-Ask questions that probe for the root cause of the problem:** When, why, and how did this problem come to exist? What events or environments first created it? Without examining the history and root causes, we are likely to articulate ideas which are superficial or just a repetition of common beliefs and assumptions. This involves a deep discussion, confronting core institutions and conceptions.

**-Present contrasting views to the group:** By playing devil’s advocate show the other side by presenting statistics, showing artworks or images, articles, videos, that show a concrete challenge to the manner the subject had been treated so far. Whether new material will create a change or not, the participant’s opinions will be inevitably strengthened.

**-Distillation:** The facilitator invites the group to consider all the perspectives that had been expressed and to think about what perspective is most true to them. This is when the conversation moves from being open ended to finite, where participants can disagree or agree on ideas and through the process refine the idea into something that feels most true. It is here that the group begins to think about who the audience for an artwork might be, what message and medium might best reach that audience, and what perspective is most needed. Through more discussion the most poignant, grounded and needed perspectives rise to the surface.

**-Paraphrasing:** The facilitator rephrases people's comments throughout the discussion so that everyone feels heard and ideas can be continuously framed in the context of the other comments made. The rephrasing process is neutral- the facilitator does not take a side but rather catalogues and tracks the ideas that are expressed as a way of validating all the ideas and allowing participants to decide which ideas are most compelling, powerful or true to them. It is important not to force meanings. It is more important for young people to practice thinking through their ideas and hearing them reflected back. It is more important that they will be invested than that their analysis be correct. Paraphrasing affirms their thinking process and with more practice will allow them to see deeper. There is much educational value for participants in this process. The process enlivens learning and activates participant's interest in becoming engaged citizens. Art making in this context is different from other methods whereby techniques are most often prioritized. Art about issues focuses on the capacity to focus on ideas that amplify the voice of the maker and build bridges between the maker and an intended audience. This does not mean that the art skill and quality is not important, but that the emphasis is more on content than on an individual mastering a skill. Community art invites people to enjoy an inspiring learning experience, and adds an important emphasis on learning about a social problem from the people who experience it rather than society's mainstream. Connecting with someone else's story and reality through art allows the viewer to see life through their eyes. When community art is made with attention to address social issues is an authentic way to amplify often oppressed voices, to make diverse perspectives on social issues accessible to wider audience and ultimately become a catalyst for change.

#### **4.3.2.5 Stage 2: Art Action**

The second stage of a project is Art Action and it involves the production of art, this stage helps solidify the knowledge gained in the first part of the project. Once the group explored an issue, it will figure out a way to use art to express their perspective on the subject. Having formulated an opinion the group must think about who is their target audience is- who do they want to impact, and what medium will best reach the intended audience. The group has to decide what message will be most powerful considering the audience and the medium. Once all of those have been considered, the art- making process begins. The final product may be a mural, a bumper sticker, a poster, a video, an outdoor sculpture. This part of the project involves some skill building, planning, critique of preliminary ideas, and fabrication of the piece.

*"After all their interviews, young people themselves began to see new perspectives. They understood the challenges of being a police officer, they learned how much money a drug dealer makes, they thought about legalization and the necessity for locking up violent criminals and ultimately they formed a new and more informed perspective. They arrived at the conclusion that there is no fast way of eliminating drugs and crime and that one must address the economic issues that lead to the existence of low-income neighborhoods, poor education and unemployment. Until society can change its focus from punishment to prevention, the most important thing that a community can do is to spend its energy strengthening the positives of a community rather than complaining about what the city or police should do. As a result, this group of teens, alongside the adult members of the crime-and-safety committee, created a billboard on a drug corner that promoted community unity. The handmade billboard read: "Get Together*

*Reservoir Hill! Associate Communicate Participate. As young people painted the billboard, some of the drug dealers came over to watch. Much to the surprise of some of the adults, one of them even helped paint. On the same corner, the committee also boarded up three vacant buildings with youth artwork painted on them. This corner, which once was an eyesore, became a beautified and cared-about space that symbolized what is possible when people come together. Not only did we succeed in moving the drug dealing off that corner but, later that year and for the last four years, this billboard has been woven into a power-point presentation that is used by the neighborhood association at their annual meeting as they tout the accomplishments of the year's work. This is significant because it shows the power of art not just to provide the makers with a satisfying process but also to provide inspiration and to shape a community's message, identity and focus.”<sup>(238)</sup>*

#### **4.3.2.6 Stage 3: Civic Engagement**

Having selected an important subject and discussed its aspects in Experimental Education, and having defined who the project intends to impact, the group now has an art product. In this third stage the group decides on a strategy – and develop the skills necessary for making change using their art, how to influence groups, organizations and/or governments. Thus first the group must explore the issue of changing opinions- and changing organizations and think about what tactics they might use. Second, having developed a strategy, the group must practice leadership and communication skills to bring their message to their audience. Therefore the group may decide to exhibit the work, present it to a target audience, a protest, or other insemination methods employed so as to “*spread the work about their vision*”.<sup>(239)</sup> “*The other art project that was created in response to the crime-prevention work was a video. Young people took all the footage from the interviews they conducted and edited it into a documentary that helped others see the varied perspectives that they experienced through their research. In addition to submitting and getting their video into festivals, they showed their project at different meetings throughout the city. They presented at a home for runaway boys, at an organization focusing on a regional response to the drug problem, at our very own community-association meeting and at several other citywide events. Each time they presented, they had a chance to facilitate a conversation, hear people's response to their work and feel a sense of pride as they saw that their work was moving and valuable to others.*”<sup>(240)</sup>

This third stage is extremely important for two reasons. First, it pulls the art work out of the studio and locates it within the public domain. The art work does not ‘stand shyly’ in the corner waiting to be noticed, appreciated and loved, but rather it is brought directly to its targeted audience and positions itself clearly and articulately. The second reason is that beyond the exposure of the art-work and its ideas, the group is exposed. The youths have a chance to meet those they want to influence and thus gain an even deeper understanding on the issue and maybe even witness changes occurring through the awareness they have developed themselves.

#### **4.3.2.7 Immersion**

Yenawine lives in the neighborhood in which she works. She is not an outsider coming to work with the youths, but she is part of the community. Thus the projects with the youths are not



only a way of improving their lives- she is personally involved in improving her life as part of the community thus adding a dimension of realism to her work: *"I think for the most part people are very appreciative of the fact that we are here. And I'm also everybody's neighbor so it adds another level; we're neighbors, we're not just a program, we are really here."* <sup>(241)</sup>

The project commenced in 1997 as a result of this immersion. Yenawine caught three girls with spray paint making graffiti. She invited them into her house and decided to give them an art lesson so as to incorporate artfulness into their graffiti. The girls enjoyed the lesson and asked for lessons every week, thus Yenawine invited some more kids. Meanwhile she raised some money to purchase paint, obtained permission to paint on the boarded houses next door, and the group decided to paint their portraits on the boarded windows and doors.

*"...we bought the paint and put up the scaffolding and we painted these self-portraits, so that each young person had their own picture. And that was the first time we got a little bit of press and it was very exciting, and people were very excited, and I was very excited....It is important to offer young people skills and opportunities but it also extremely important that you form a relationship where young people can tell that they are supported and loved... Each of these young people is precious [with] something important to say and they have a life experience people need to know about, and it needs to be expressed articulately. So [by] making these very first self-portraits and the projects that we do, we try and get a window into their world and try to make social change."* <sup>(242)</sup>

Yenawine points out that within the being a woman is an advantage in the non-profit world since it is primarily women who are involved in non-profits due to an increased social awareness: *"I think that being socialized as a woman is useful because my skill in relationship building and building communities are strong... [Indeed] the non-profit world is primarily run by women"* <sup>(243)</sup>

Yenawine does not refer to rewards from the project in terms of financial gains but rather in terms of emotional enrichment:

*"There is so much I get out of doing this work that I wouldn't trade the gifts I get from young people for anything. The amount I learn from kids is extraordinary and the amount of love that I feel has definitely changed me."* <sup>(244)</sup>

However, Yenawine defines her greatest obstacle as fund-raising:

*"Money is always hard.... It's frustrating how much time and effort it takes to raise the money and how little funders understand about the kind of administrative work it takes to run a program.... Funding is probably the hardest part of the job."* <sup>(245)</sup>

Yenawine claims that the root of the problem lies in society's denial of its problems, turning a blind eye to issues it finds difficult to solve:

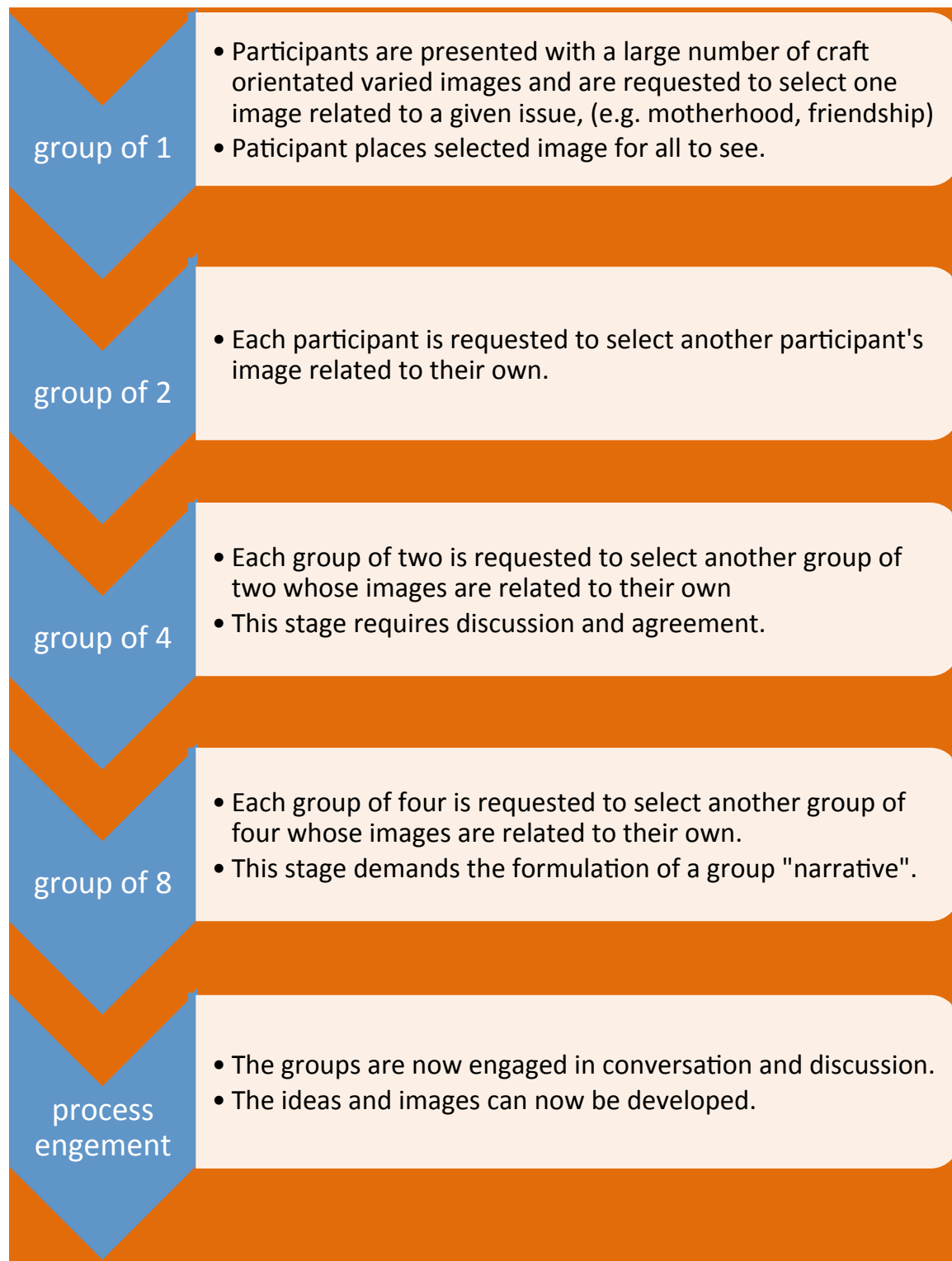
*“There are people who don't understand where the kids are coming from and, basically the way it plays out in the neighborhood is that they don't want to see poor black kids running around on their block. They don't want the noise, they don't want the chaos, they don't want the activity that goes with having low income kids running around, and that's really hard to handle.”* <sup>(246)</sup>

### **4.3.3. Conclusions**

Although the final objective of Rebecca Yenowine's work as described in this chapter may be similar to those of other community artists, her methodologies as well as the art produced by the teen-agers in New Lens are very different. The art produced is a result of a discursive process carried out within the group resulting in an original perspective of an existing problem, creating new understandings of problems, their causes, and offering different solutions. The program not only offers new perspectives and solutions, but effectively brings the message to a target audience, resulting in social change. An example is the New Lens video released on March 2012 dealing with homeless youths and the work of Airs City Steps Program which provides a home for these youths. The video tells the stories of formerly homeless young people and brings to the attention of the general public how and why they became homeless, as well as inform how the Airs City Steps Program works, explaining why this organization is vital to the social fabric of a society wishing to care for the physical and mental health of its youths. Thus the film presents shuddering accounts of abuse and neglect- creating the problem, and documents the Airs City Steps Program which collects the youths off the street and rehabilitates them over a long period of time. The film informs of a widespread increasing problem which many of us are unaware of, the circumstances which lead to it, and a possible solution. The understandings of the problem bestowed upon the viewer of this film are very deep and profound. The viewer understands that the problem of homes youths is acute and none of us are immune to it. <sup>(247)</sup>

Since part of Yenawine's methodology involves the principal of youth leadership and the total control of the community over the project, Yenawine documented her refined methodologies in two articles :“Art Action for Social Change” and “The Art of Discussion: Defining Community Art Methodology”, which specifically identify, describe, and analyze each of the three stages of her methodology and their components. Thus, part of the program's objectives is to perpetually train its own youth staff, assuring that the program's direction is driven by community youth. Yenewine recognizes that much depends on the facilitator's personality and ability to conduct the process. The first stage involves a probing, in-depth, detailed, inclusive process of discussion about a subject of central relevance to the youth's lives. It is through group research, interaction, and experience based education that the group examines the issue's many aspects and develops its opinion and message. The second stage involves consideration of the target audience which the group wishes to reach to make an effective change. Having defined this, the most effective artistic medium will be selected, and art will be produced. In the example above the medium chosen was a documentary film. The third stage involves taking the message to the target audience, thus completing the cycle of making social change happen, or breaking the cycle of powerless alienation.

## **4.4. Adi Yekutieli**

**Diagram 4: 4.4.1- Adi Yekutieli Community Art Methodology: Establishing a Common Ground****4.4.1. Adi Yekutieli- Community Art Methodology: Establishing a Common Ground, Israel.**

Adi Yekutieli is an artist, curator, and director of the Art and Community foundation, a non-profit organization responsible for many community art projects, has been active in the field since 1985, and is currently directing the Tel-Aviv Art Year.

For Yekutieli community art is a tool for the community to have its say, and thus influence its reality. His core ideology is the search for a common ground and the creation of collaborations (which are different from co-operation), the opposite of differentiation. Yekutieli is aware that while working with a community some processes happen presently, some will occur as a result of a project, or in a completely different time. The issue is to release the idea. Yekutieli states that: "If it is a tool, and that tool is effective then it will bring results." (Yekutieli interview see appendix IV)

#### **4.4.2. The Character of the community artist**

Yekutieli's first comment during the interview on his methodology of community art was the character issue. Community art, according to Yekutieli depends entirely on the personal traits or character of the leading persona. Is he/she a "giver" or a "taker"? According to Yekutieli the roles can alter temporarily but basic patterns prevail. Yekutieli states that community art is about giving to an unlimited extent; it is not a 9 to 5 job. It is about giving everything it takes to see the project through, and more often than not that means being prepared to put your-self at stake emotionally and financially.

#### **4.4.3. Difficulties in teaching the methodology of community art**

Yekutieli states that there are inherent difficulties in the theoretical teaching of the methodology of community art. The first is described above. Not every artist can become a community artist; much depends on given personal qualities. The second is the technical gap between theory and practice. Appropriate conditions must be present so as to enable an understanding of the process. Thus Yekutieli stresses that the community artist should be accompanied by a mentor so as to bridge the gap between theory and practice. Yekutieli emphasizes the importance of experience and thus the gradual acquiring of the delicacy of dealing with and being able to successfully sustain complex human interactions so as to know how to conduct relationships with seemingly unimportant or irrelevant figures such as clerks or secretaries who are in-fact crucial to the success of the project. Although Municipalities declare their devotion and dedication to community art, do they create optimal conditions? In most cases they do not and therefore the ability to navigate through the 'Beurocratic Ocean' is crucial. Yekutieli says that conduct with officials must be experienced and accompanied rather than theoretically learned. Yekutieli presents the visual imagery of a hand in a glove, saying that this is how community artists must fit in, and acquire the skills of working with and for systems which although state their support, will not manifest their support actively.

#### **4.4.4. Cultural Alienations, Humbleness, and Venerability**

According to Yekutieli community art is all about location and situation. Cultural alienation is what we seek to overcome. Yekutieli embraces alienation saying that alienation makes you humble, creating conditions for the ability to listen to things that are not said. Yekutieli points out that being foreign to a community entails communication which is not necessarily verbal. A foreign entity wishing to

communicate has to place a great emphasis on the desire to understand thus assumptions cannot be made. But, Yekutieli reminds that this model depends greatly on personal traits such as empathy and the ability to understand. A great part in this process is one's ability to be vulnerable, which is in Yekutieli's opinion, is a great asset. Yekutieli says that the ability to make ourselves vulnerable demands great strength. Putting one's self in a position to ask people to oblige and help opens the opportunity for interaction.

In 1985 Yekutieli conducted a year-long project in Chino prison in South West Los Angeles, California. The pattern of returning inmates who are not murderers but who keep returning to prison is a common phenomenon. Yekutieli claimed that the reason they return to prison is that they cannot integrate into the multicultural reality they have to deal with outside the prison walls. Generally in prisons inmates are culturally segregated and do not form relations outside their cultural background. When released these ex-inmates find it difficult to integrate into a multicultural, multi-ethnic society, and prefer to return to the culturally protected prison. Yekutieli claimed that by creating collaborations among inmates on the basis of artistic interest regardless of ethnic background prisoners would be able to establish multicultural relationships outside the prison walls and thus not feel the need to return. In his first encounter with the inmates Yekutieli records practicing his first principle of vulnerability. He records it was a ten hour session- his first encounter with prison inmates ever, after the initial shock on experiencing personally the reality of prison life, understanding the huge differences between himself and the prisoners who must think how strange this white, Jewish, Israeli, artist who had just "landed" on them must be, Yekutieli decided to make himself vulnerable and asked the prisoners to ask him anything they want. Yekutieli remembers this ten hour long interrogation (by prison inmates who have been interrogated themselves and thus are good at it), as the ice breaker in which he was as vulnerable as they expected him to ever be.

#### **4.4.5. Establishing a common ground**

The year-long program in Chino Prison was based on establishing collaborations among inmates with similar artistic interests. For example, inmates who were professional musicians who have recorded much work were requested to collaborate with inmates with little experience, and work together thus exercising communication, discussion, conversation, reaction, co-operation, and collaboration. Every artistic discipline worked separately and later they had to respond to each-other's work. Of the inmates who participated in the project who had previously been imprisoned 3-4 times only 20% returned, thus the theory of breaking down cultural segregation through the establishment of artistic common interests and collaboration was proved. Consequently Yekutieli was asked to continue the program throughout California's prisons.

#### **4.4.6. Expanding the common ground via visual imagery**

Yekutieli described a project he conducted with women from the fundamentalist Jewish right wing from the West Bank settlement of Ofra, with Hamas women as an example to his unique technique of establishing a common ground and expanding it with the use of visual imagery. The women in this project spoke different languages, and belonged to opposing camps. Yekutieli had developed a visual

imagery technique whereby the participants are presented with a multitude of visual images, mostly images from crafts presenting an iconography which participants will be able to identify with. The concept of plenty is central to Yekutieli's work thus a group of thirty will work with 200 images, and a group of 40 will be presented with 600 images. With this particular group of women Yekutieli asked each woman to choose an image which will demonstrate her motherhood. Thus each participant had to initiate a conversation with her-self. Next each woman was asked to place her image next to the image chosen by another woman to whom she can relate. Next each couple was requested to choose another pair which relates to their own pair, thus forming a group of four. In order to perform the task the pair had to exercise negotiation, discussion, agreement, and unity. Then the group of four had to connect to another four forming a group of eight, thus constructing the concept of "us". The group must form a serial of images and symbols while dealing with dilemmas facing processes, and these images will at a later stage be converted into making a work of art. Yekutieli developed more than 200 exercises which beguine with images of a nearly abstract nature which he carefully selects. The use of imagery in his opinion overcome the difficulties of initiating artistic processes and allows non-verbal participants as well as timid or people who are not social leaders to communicate. In Yekutieli's opinion giving someone a blank paper and asking them to express emotions is intimidating and fruitless since they would not know how. However, asking a participant to choose an image is an achievable goal. Working with communities Yekutieli initiates processes by taking small steps, setting achievable goals, and making short term "agreements" with the participants. Things must happen within a very limited time frame and usually people a very suspicious. The construction of the community's "strength" must happen rapidly but cautiously, while supplying many possible tools to build with.

#### **4.4.7. Inclusiveness**

In Yekutieli's opinion the leader of a community art project must identify the unique quality within each one of the participants and find a way to materialize and realize the importance of their contribution. Even the person supplying the people working on the scaffolding with water is crucial, or the accompanying "music master". It may take six month to plan a project which will only be physically manifested for three days. The time spent planning must be a community process, each and every aspect of the work must be carefully planned and co-ordinate making sure that each participant contributes. Yekutieli uses the metaphor of developing community "fitness" which has to be built gradually, offering each participant at least three options to start with so as to allow for personal choice and achieve specialization and focus. Yekutieli records how while working in a high school he formulated 20 committees led by the students, thus creating as many opportunities as possible for children to take part according to their abilities and to assume a position of responsibility for their role. Yekutieli observes that as the project advances the community as well as the participants "find" within themselves qualities which previously lay hidden.

#### **4.4.8. Demonstrating the potential**

Yekutiali says that community art cannot change a community; however, it can trigger a change by demonstrating to a community its own potential. Community art is about understanding and demonstrating why a community is a community, what are the things that unite it, even when

sometimes the community is identified by its dilemma. Yekutieli stresses that much depends on the ability to “translate” an idea into countless “languages” depending on the understanding of who you are addressing. The community must reach a point whereby key concepts are reached. These key concepts must then be “translated” so that the many partners within the community will be able to relate and understand them.

#### **4.4.9. Visibility**

One of Yekutieli’s principals is the presentation of the art work in public spaces. The presentation may be only temporary, or it may become a part of the community’s visual every-day reality. He states that community art is not made specifically and exclusively for the group who made it but for the whole community. Moreover, our public spaces are full of visual rubbish such as signs, adverts, electricity cables, badly maintained buildings, playgrounds, and gardens. Yekutieli feels a moral duty to improve, personalize, and reclaim our public spaces.

#### **4.4.10. Technical support**

Yekutieli’s staff members were all people who had participated in his projects and thus had the opportunity to witness the process. His staff are professionals in their own field, who had acquired the skills of community work from him. His concern is to make sure that the staff is appropriate for the project. When working with troubled communities he always brings a psychologist with whom he had been working for 11 years so as to make sure that sensitive issues are dealt with appropriately. Processes can accelerate rapidly while working with a group. If the psychologist identifies a difficulty, he calls for a break in which he works to resolve the issue. A second member of staff would be a technically competent artist who would help translate the participant’s ideas, and would make the infrastructure for their work. Yekutieli tries to avoid calling in professionals who are not familiar with his working methods since from his experience often they prove to be more trouble than worth.

#### **4.4.11. Funding**

Yekutieli states than more often than not he has had to invest more energy in the fund rising than in the project itself. His relationships with the funders are very complex and difficult and often they have unrealistically high expectations. He tries to diversify as much as possible and create varied partnerships with towns, municipalities, companies, government offices, educational systems, volunteers, and many ad-hock collaborations.

#### **4.4.12. Documentation and celebration**

Yekutieli admits that documentation is one of the weaker aspects of his work. Although documentation is carried out for the purpose of publishing catalogues, Yekutieli claims it is not detailed enough.

Celebration is a central element of his work. There are rituals and celebrations carried out throughout the work. There is always a goal to be fulfilled, which is not always reached. One must allow for very successful project as well as for not so successful ones.

#### **4.4.13. Conclusions**

In an article Yekutieli wrote, published in November 2011, titled “Marital Relationship”<sup>(248)</sup> which deals with cultural artistic problems facing the periphery Yekutieli drew parallels between a healthy marital relationship and organizational collaborations. Yekutieli defined 4 basic dominant qualities: trust, unity, personal integrity, and communication (which for Yekutieli includes compassion, forgiveness, willingness to invest time and work). Yekutieli stated that each generation must reconstruct its personal and collective identity, distinguishing itself from those of previous generations. Yekutieli claimed that although these processes require much careful work, it is possible to bridge historical and cultural differences between communities and individuals. Yekutieli concluded this article by recommending community art as a working tool. Yekutieli suggested that through community art the possibility of inter-cultural, and inter-generational encounters is created, where human and professional collaborations are formed can serve as a bridge builder.

Yekutieli’s methodology creates these bridges and collaborations by establishing a common ground. His methodology involves the creation of groups within the participants which share ideas and intentions. These groups are continuously requested to form collaborations with other groups of participants based on common ideas about subjects relevant to all. Later these shared ideas or the group’s narrative will be turned into an art work. Within Yekutieli’s projects this process of establishing a common ground among individuals and groups requiring much interaction, discussion, negotiation, and the ability to find and establish a common ground is the hub of his methodology.

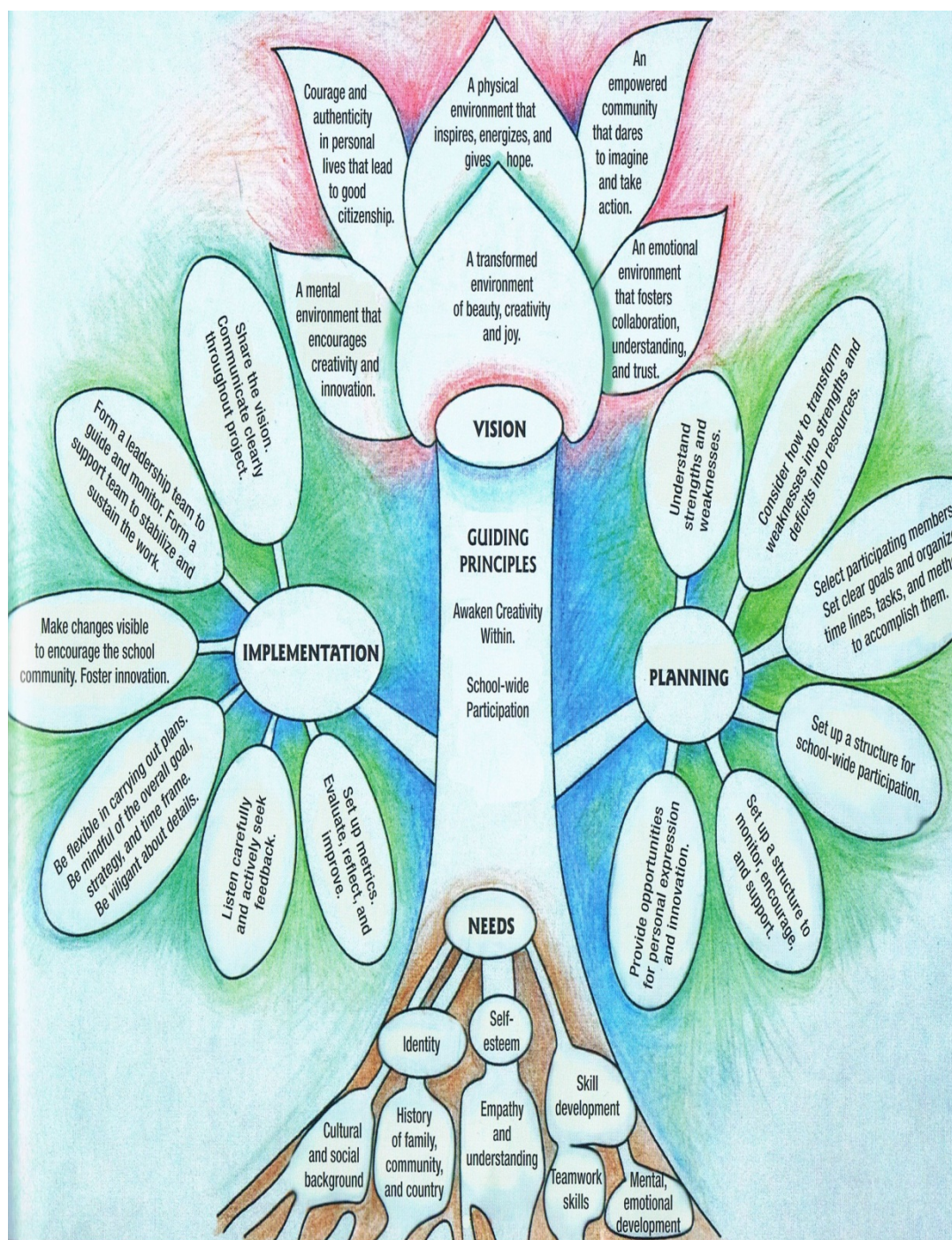
The methodologies of community artist Adi Yekutieli as described in the above chapter were developed with an intense awareness of intricate structure of human psychological processes. Since much of the work conducted by Yekutieli entails engagement in discussion, and also working to reconcile communities which are in a state of conflict, he is aware of the importance of psychology, especially when working with groups, and indeed some of his projects which deal with complex communities such as fundamentalist Jews and Arabs are accompanied by a professional psychologist.

### **4.5. Lily Yeh**

#### **Diagram 5: 4.5.2. Lily Yeh: The Village of Arts and Humanities Time-line Methodology, Philadelphia, U.S**







**Diagram 6: 4.5.2. Lily Yeh: Dandelion School Transformation Project Methodology, Beijing, China.**<sup>(249)</sup>

#### **4.5.3. The Methodology of Lily Yeh- Introduction**

Born in China Yeh immigrated to the U.S. in the early 1960's, became a graduate of Pennsylvania's School of Fine Art, a professor at the University of Fine Arts in Philadelphia, and a successful painter. In

1989 Yeh travelled to Beijing to show her work at the Central Institute of Fine Art. She witnessed the tragic events at Tiananmen Square, an event which made her realize the meaning of her own life and of being an artist. Yeh wrote that being an artist *"is not just about making art...it is about delivering a vision one is given... and about doing the right thing without sparing oneself."*<sup>(250)</sup>

The projects initiated by Lily Yeh are long term projects, which often take many years to arrive at the point where they are sustainable. Yeh begins by finding "a small crack in the cement, and planting a seed". These seeds of creativity, carefully nurtured, may take many years to arrive at her vision: a state of thriving creative community. Her projects start as a small public art piece, and gradually grow, ripple, diversify, and develop until they engulf and deal with the community's deep needs through creativity finding resources within the community addressing issues such as health-care, financial stability, and employment.

An integral part of Lily Yeh's projects are qualities such as communication, documentation, diversification, which are not characteristics within individuals and organizations in the field putting her at a distinct advantage. Furthermore, although her approach to any and every aspect is target orientated, everything is done with awareness of the big picture- with perspective and vision much further than the eye can see. Her work is rooted in her life view resonating of Zen Buddhism- treating her work as a path to self-realization, describing each step, avenue, or venture as a spiritual rather than technical endeavor. In a manner typical of her proceedings, yet uncommon within the field, Yeh consistently publishes books and articles documenting her work. Yeh recently published a book recording her methodology in the Dandelion school in Beijing *Awakening Creativity: Dandelion School Blossoms*, published by New Village Press, Oakland, California, 2010, this book was highly praised by professionals within the field. Six years earlier Yeh commissioned researchers to note her methodology in the "Village of Arts and Humanities" in Philadelphia: "Warrior Angel: The work of Lily Yeh", Submitted by Bill Moskin and Jill Jackson in October 12, 2004, upon her departure from the project. These publications are the resources for this chapter and possibly the inspiration for this entire research. While reading the article "Warrior Angel" I started wondering where are the other artists engaged in the field and what are their methodologies.

According to Moskin and Jackson, Lily Yeh's methodology has two dominant aspects. First, it is very professional in terms of approach to the subject; she takes meticulous care of every aspect of her projects from the approach to the community, the funders, the participants, volunteers, and professionals to the documentation and the availability of published material. The second is her highly personalized style. Her work is rooted in a whole life view reflected on her work as a wholesome approach to the needs of the community interplaying and bringing together a wide diversity and often unexpected variety of players and collaborators primarily so as to respond to the community's needs and promote inclusion, as well as respond to the funder's requirements. Her style is unconventional in its spontaneous and creative approach. Often the end result takes very long to manifest itself but the "goods are always delivered" in a typically inspiring manner.

As stated above, Yeh published two main texts documenting her methodology. Prior to departing from the "Village of Arts And Humanities"- a project Yeh initiated in 1986 in North Philadelphia, so as to be

able to concentrate on her “Barefoot Artists” project which operates on a worldwide scale, she invited researchers to research and write her methodology for the benefit of artists, community workers, and funders. This research is freely available on Lily Yeh’s internet site named “Barefoot Artists” ([www.barefootartists.com](http://www.barefootartists.com)). The second publication recording Yeh’s methodology (as named above), was published upon her departure from the Dandelion Transformation project in Beijing in 2010. It is important to note that Lily Yeh is an artist and activist, often referred to as the “Mother Teresa” of the community arts field. Through her organization “Barefoot Artists” Yeh implemented her methodology with thousands of adults and children who live in the world’s most broken communities such as prison inmates, the Krongochi slum near Nairobi, Ghana, Ecuador, the Ivory Coast, the Republic of Georgia, Syria, and Rwanda, “...teaching residents and artists in devastated communities around the world how to use the transformative power of art to bring healing, self-empowerment, and social change.”<sup>(251)</sup> According to Moskin and Jackson their research “Warrior Angel” is a look at how the personal endeavor and commitment of one person working in collaboration, by having courage to walk her own path while listening to voices within, can make a difference. “...My Work is testimony to positive effort to make the world a better place”<sup>(252)</sup>.

#### **4.5.4. Lily Yeh: The “Village of Arts and Humanities”**

The “Village of Arts and Humanities” was initiated in 1986 as a small summer neighborhood project intending to turn an abandoned lot into a community garden with a \$2500 budget, working with one assistant and a bunch of kids. Upon Yeh’s departure from the project in 2004, it was a \$1.3 million budget project with twenty paid workers and hundreds of volunteers launching a program named “Shared Prosperity” intended to construct a plan to bring vitality to the North Philadelphia community. The staff, volunteers, and residents had transformed 200 vacant lots into 17 parks and gardens, turning the “Village of Arts and Humanities” into a national model for urban revitalization through land transformation, creativity, and grass-root action in the U.S. The “Village of Arts and Humanities” appears as one of the ten case studies in William Cleveland’s book [\*Making Exact Change: How U.S. arts-based programs have made a significant and sustained impact on their communities\*](#) (published by Art in the Public Interest 2005). This book looks at organizations which have taken advantage of changed legislation and increased support for community arts in the U.S. to make a difference to their environment. (See chapter 3.3)

At the end of the initial summer project in 1986, the council leveled the adjacent 11 lots. It was then that Yeh recognizing the opportunity told herself to rise to the occasion “...else the rest of me will amount to nothing”<sup>(253)</sup>. From there the project grew and developed. An old warehouse next became vacant and helpers appeared, where an after school program was established, a craft centre, theatre production, publications, leadership program, health program, found another lot to make a two acre urban tree farm, many job training sessions, created employment for teens. Yeh claims that the biggest achievement is that the tree farm has no fence since the community has claimed ownership over the project.

Throughout the project Yeh confides that she was “...Guided by an inner light which we all have but more often than not we choose not to see it”<sup>(254)</sup>



Yeh confesses that she *“...Longed for love and a real sense of connecting” and this was her motivation for initiating the project.*<sup>(256)</sup>

Yeh grew up in china, and through Buddhist philosophy understood that the world is made of two opposing conflicting forces which must appear simultaneously and always in the company of each-other; these two are always moving each having a seed of the other and will eventually become its opposite. *“...This understanding makes me see things differently. When I see poverty brokenness and crime I also see the resources on the other side of the coin. When I stepped into the project I was lacking in every way. These weakness became my most powerful tool in realizing the project. Because I was lacking, I needed help.”*<sup>(257)</sup>

The children through their curiosity, joy and willingness to take part showed her the source of their creative energy; their participation forced her to find new ways for doing things. That is when she learned how to be a leader; *“...in order to be a leader you must know how to follow. You must follow feeling that surge directly from life itself.”*<sup>(258)</sup>

Yeh says that by looking at challenges face to face, and by acting with compassion, new solution can be found bringing hope. For Yeh being an artist means having the creative ability to see things differently, for her, being an artist is not about making art, but it is a way of life.

#### **4.5.5. Methodology:**

##### **4.5.5.1. Core beliefs**

- Everyone has the capacity for creativity joy and compassion- an internal flame which can be rekindled.
- Hope and a sense of future self-esteem must be rebuilt.
- Art that comes from the heart heals and transforms.
- Doing justice is to respect, and honor, cherish self and others.
- Forsaken individuals and situations have boundless opportunities.
- Through hard work, a nurturing environment and creative imagination people have the power to realize their dreams.
- Deficits can be turned into resources and despair into hope.
- Conflicting forces can be harnessed into creative energy that serves to build rather than destroy.
- Every action must have multiple benefits.
- One can realize ones dream if one lives the life one believes in.
- In order to serve others one must have authentic meaning to one’s life.

##### **4.5.5.2. The garden metaphor**

Yeh plants a seed in the crack in the hard surface and plants a seeds of projects however impossible they seem. She plant compatible projects next to each-other. Some projects shelter the others, provide nutrients and enrich the soil, some have familiar elements we recognize, some are toxic but beautiful,

some flourish some wither. The garden is in continuous flux full of life even when it is invisible to the eye.

#### **4.5.5.3. Methodology steps**

1. Yeh holds constant awareness, looking for opportunities to act on values, make personal connections and address mission: She brings to her work the sensibility of Chinese painting that seek to provide the viewer with a contemplative place *“ I sculpt space more than form. I make images and shapes to create a space that evokes the presence of a particular place the Chinese describe as the ‘dustless world’. It is a place of pristine beauty, beyond the pollution of human passion desire and attachment. It is tranquil and eternal. In each of my new works I try to create this place in which one can relax, reflect, and re-center.”* <sup>(259)</sup> It is from this point of view that Yeh creates. Yeh approaches her artistic and programmatic explorations by cultivating a position of readiness in which she can receive impulses, connect ideas and allow situations to unfold. According to Moskin and Jackson, working in this state requires that Yeh remains in a state of hyper awareness, one in which she can recognize and quickly seize opportunity when it arises.

Yeh emphasizes the ease and power of taking simple action, followed by paying close attention to what occurs as a result and determining what can be done next. Yeh believes strongly that people are responsible for taking control of their own circumstances and that accepting this charge creates empowerment. She cultivates the mindset that many individuals working together can achieve great things.

*“We don’t make playgrounds, we make art parks We don’t sponsor sports, we facilitate creative expression”.* <sup>(260)</sup> When Yeh realizes that there was shared mission and intent, a playground and an art park could be the same place.

2. Yeh Focuses her attention and creative thinking when a situation, an issue or a need appears: She observes specific needs, opportunities or problematic situations. These focus her attention and generate new program ideas. Principles are measured by the project’s legitimacy and to gain her interest the project must connect in an integral way to the whole of her work.

Yeh responds to broken situations with creative thinking and creative means. She is not daunted by limitations. Yeh identifies any problem that might be in the way and then shifts her thinking until the limitation becomes an opportunity. Yeh does not work to solve every aspect of a problem; instead she tries to elevate the situation by creating new opportunities. In the process the original problem is addressed, she is able to see how multiple opportunities fit together, creating a greater whole than might have been possible if dealing singly with each issue.

Yeh focuses her work on people and so she pays close attention to who is involved. Sometimes she just trusts that the right people will appear when needed- a risky approach which Yeh claims has proved its worth time and time again.

Yeh seeks a way to enrich and elevate a situation, not simply address it. Even when she does not have all the elements in place, she can sense and visualize the final result of any opportunity. It is that combined with the above which allows her to settle on one opportunity and not the other.

3. Yeh envisions the end result knowing that the process will affect the outcomes:

Very early on in the process Yeh envisions the end result of any opportunity that she identifies. Often she receives a clear visual image of a way to create a project or approach a situation. This image may be a mental “snapshot”. Yeh ‘packages’ her idea by observing and looking for vital opportunities to realize it. Her unusual method of packaging shapes the project to take full advantage of available resources.

Initially in this envisioning process Yeh does not fixate on whether the project will ultimately occur, on who the specific audience, or whether it is practical or fundable. She accepts the burst of the big idea. She accepts the big emotions brought on by her vision. She trusts her vision to the end result. Arriving at Yeh’s vision entails the creation of art projects and art activities, but her goal almost always includes something else as well. A particular change in situation, the solution to a community problem, the evolution of individual relationships, or even the creation of a given emotion in a single participant can be as important to Yeh as the final product. The goal of a given project may be to build an artistic garden, in doing so build a community. The participatory process is the means by which the process is achieved, but the desired outcome is the community process has created something powerful. In measuring this outcome, the creative healing process is equal to or more important than the particular artistic product.

The end result of Yeh’s projects is further complicated because they may not be realized for months and sometimes even years after the physical art project is complete.

4. Analyze existing resources, such as funder resources, volunteers and staff, space timing etc. and investigate imaginative use of all assets and deficits:

Yeh does not feel intimidated by grant guidelines restrictions, but instead uses funding parameters as a way to ground her idea in practicality. Yeh does not limit herself to typical arts funders and often ends up implementing with partners that other artists/arts groups ignore, such as seemingly unrelated elements of industry and government.

Where others might see limiting deficits, and a situation filled with road-blocks, Yeh sees exiting underdeveloped assets and a vast field of potential. That said, sometimes project ideas, no matter how good, are simply not feasible. When this is the case Yeh simply shelves them with the idea that they might be brought to fruition later.

In 1991 the Village began working with an artist who later became a nurse whose passion was to educate the community about health and vitality. Yeh realized that many approaches are needed to create true health in a community. She noticed that funding was available for health work in community setting and begun to apply for grants from pharmaceutical companies, the state program for lead poisoning prevention, and health concerned private companies. She facilitated a joint effort of residents, innovative thinkers in the community, health professionals, and the funding community, and became a catalyst for many projects pairing art and physical healing. One of the products was an informative children’s coloring book.

5. Share the vision to provide a sense of direction and invite participation, creative ideas, and problem solving:

At this point Yeh has a clear sense of who she would like the players to be, and is looking for meaningful ways for them to be involved. She speaks to potential collaborators; she works to garner assistance for implementation. She does not need a broad buy-in, but rather a few key collaborators to take the risk with her. If the program is good others will join in

Her biggest gift is that she can sell a vision. Yeh uses metaphor. This use of metaphor is a part of her artistry that distinguishes her from those who use primarily traditional narrative to describe their work. Yeh consults with experts on how to accomplish her projects- she may have the vision but not the background to implement the project. In these cases she looks for collaborators with accomplished skills, but she is always careful to search for collaborators who share her beliefs, understand the mission of the project, and are willing to teach others. As a result of interaction with the community Yeh learned about the residents. Many told her stories about their lives which had a dark and tragic content. Yeh felt that these could destroy an individual or a community if left to remain in the secret recesses of personal and family memory. Though troubling, these stories reflected the reality and fragility of being human. Yeh felt that the way to encourage healing was to embrace the darkness in the most public way possible: to act out the stories on stage by and for the people of the community. After much searching she found a theatre director whom she felt understood the power of community based theatre. This developed into the Village Youth Theatre which produces new work annually and has performed in several U.S. cities.

6. Define and discuss program specifics and create an open and participatory process:

Once the intent, the parameters and the participating parties of a project are decided, Yeh addresses the programmatic specifics. There are a variety of issues considered such as how does this project fit thematically and practically with other projects which already exist. How does this program fit in with the whole picture. Do themes of other projects relate to this one? And if so what specific programmatic elements are dictated by this connection? What elements are dictated by the funder's requirements, and how does that effect program design? What are the budget and time restrictions? In relation to these issues Yeh designs and directs a program that is community based and is presented in a skillful manner.

As Yeh's ideas evolve, she envisions interconnectedness and overlap between the variety of programs or projects she is doing at the same time. The idea is applied to various programs in a way that creates interdependency, forces collaboration and demands sharing of resources. This often assists programs to be richer and stronger. Such a connection also means that individual grants and contributions can serve several different projects. She pays meticulous attention to the path, every step of the way is a step designed to bring the project and its participants closer to the final outcome. Each step is also valued for what it brings to the overall concept. Eventually originally envisioned product becomes deeply influenced by the participatory process itself "The right process becomes the right product". She always asks the community "What do you want?" but she does not become bogged down by competing visions.

Yeh changes passive audience members into active participants by creating challenges in the implementation processes that require meaningful involvement. The participants work changes the environment or the product noticeably and the process is designed to make them feel good about themselves and their contribution. Yeh established reachable goals and moves toward them. She constructs ways for participants to become involved at various levels of skill and commitment. She believes strongly that projects created in partnership inspire ownership in everyone who participates. Yeh understands the inherent value of beginning and no matter the complexity of a project; she ensures that there is an initial step that can be implemented right away. The energy that is created from immediate generative energy inspires community involvement. Yeh also uses



other tricks to inspire involvement such as designing projects that encourage parents to attend with their children. A Liliy Yeh signature program would have a culminating event that usually involves all those in attendance in ritual ceremony, celebration, procession, costuming, and participatory music.

7. Observe as the structure emerges, continually coordinating staff, partners and funders:

Yeh's manner of working creates an atmosphere in which program detail is fluid. She is able to see the structure of the program emerging while the specifics are being developed.

As one staff member puts it; "We sort of go along with the gist of things".<sup>(261)</sup> That said the freshness of this type of creative process, the shared trust in Yeh's vision and her ability to coordinate large number of stakeholders, keep staff, partners, and funders moving forward, even when there is considerable ambiguity. Yeh puts great trust in community members, volunteers, and staff. Often these relationships are defined through intuition than traditional job descriptions and organizational structures. If someone proves trustworthy he/she is assigned to lead a certain aspect of the project and his/her particular gift and propensities shape the way the project is done.

By the time the project is 60% done it may look very different from the originally envisioned end result. Yeh keeps a tight hold on material and labor costs. It is at this stage that problems can arise if the project is unwieldy. When this happens, Yeh calls for consultation and brings in additional resources, or reworks a dysfunctional part of a project. If after such attention the project is still in trouble, it is down scaled in a way that will prove successful.

8. Provide necessary skill building:

Skill building is an inherent part of Yeh's projects. The participating professionals, students, and community members may all need training to support their involvement. Her particular style requires staff and volunteers who are sufficiently motivated, reasonably skilled and able to operate within a flexible structure. Because of this unconventional approach it is often that this type of person is more capable within her project environment than one with highly developed, exclusively experience who expect the structure to remain consistent.

If someone comes to her with a particular vision she offers an extraordinary amount of her staff's expertise to help that individual achieve the vision.

9. Refine and direct program and related activities:

This review process is done continually to make sure that the program at hand remains fresh and suited to the particular task. Yeh choreographs experiences that absorb people and she is at her best when she can be purely spontaneous. Her hands-on, spur of the moment style of direction often throws people off balance, particularly those who have not worked with Yeh before. Much of the success of projects depends on it being well organized. Yeh's attention to the moment does create an energy that is contagious. Often it is at this stage that magic happens and Yeh, her staff, and the community come together to create a meaningful confluence of circumstances that result in a relevant and particularly powerful program. One of Yeh's standard approaches is to end a project with a culminating event that reflect on the various aspects of a project and reconnects it to the original intent. This event creates cohesion and makes sense of what has been accomplished. Yeh also spends time creating events which are not directly involved with the project but are related to it. These can help create resonance, bringing the message of her work to others who may be inspired, chose to help or become involved in some way.

#### 10. Document program activities and conduct evaluations:

Documentation is integral and an important component of Yeh's work. Documentation provides a link between projects and supports meaningful processes and products. Though she is constantly updating her basic program materials, she also builds on successes and the patterns of the past. Yeh creates detailed and professional published material of her seminal programs. The documentation is a work of art in and of itself and it helps stakeholders understand that the art that emerges from a project is integral to the success of the venture. Much of Yeh's work is documented by outside professionals interested in her work. This comes in the form of articles published in news-papers, television programs, and documentaries. Yeh also documents by regularly connecting with her community. At the "Village of Arts and Humanities" a professionally produced newsletter has been a means of staying in touch with the wide range of organizational stakeholders invested in the program.

Yearly, and ongoing, evaluations are also a part of Yeh's methodology. This is primarily achieved by postmortem sessions involving those who were integral to project design and implementation. All of Yeh's documentation and evaluation methods stem from her determination to successfully deliver on her initial idea. She understands that the project is not complete until the stakeholders are able to see and reflect on the power of a project.

#### **4.5.5.4. Yeh's use of methaphor**

Using metaphor is a way for Yeh to communicate about her vision with diverse individuals who have varying needs and interests.

Glossary of Yeh's metaphors:

Turning bad stuff into good stuff through art and culture. The turning of bad poisonous material (lead), into a positive nurturing substance of beauty and joy (gold). This "urban farming" is what Yeh describes as the essence of her methodology.

##### 1. The planting of a seed:

Although the seed is small, it is very potent- it has the imprinted intelligence of a tree. Yeh sees an idea as a seed- an inspired idea. According to Yeh inspiration does not come from our heads but from the very source of life. From an energy source that makes our heart beat fast. It is like our inner light, it guides us. Yeh believes that if one is connected to one's heart, one is connected to the primal energy source, and ideas that come from there have an immense power for growth and impact.

##### 2. The growth of a tree

Yeh's sees the growth of a tree as a metaphor to the growth of a community. As a tree grows and its roots reach deeper into the ground, its stem reaches upwards towards the sun- the source of life and energy. As the tree grows upward and downwards it leaves and branches reach simultaneously in all directions. With the rain and dew and light the tree grows flowers and thus it attracts insects, birds, animals, and humans because of the resources it has to offer: the shelter, the breeze, cool shade, nourishment, and beauty. That is the way Yeh sees the Village of Arts and Humanities which has grown into a community. Yeh describes the Village as an enterprise which grows organically and is still in the

process of creating itself through the hard work and dedication of many people. Yeh continues the tree metaphor stressing that the more the tree grows the stronger it becomes, the better chance it has to survive stormy weather and realize its full potential.

### 3. Deep ocean kelp

Deep ocean kelp is rooted securely in a small and fixed place. Although the kelp is flexible it is terribly strong. Riding and responding to the ocean currents, it can reach far and wide looking for nutrition and opportunities. Yeh likens the kelp to the Village of Arts and Humanities which is rooted deeply in North Philadelphia and reaches far and wide, having a global impact due to the clarity of its mission, its values and artistic sensibility, the simplicity of its primal structure, the flexibility of its methods, and its openness to people's participation.

### 4. A school of fish moving in unison and dynamics.

### 5. Shedding and frogging

In lean times plants shed leaves or even branches. Animals go into hibernation- reducing their metabolism waiting for conditions to improve. The Village of Arts and Humanities acts in the same way: blooming when times are good.

### 6. The drifting of a coconut

Imagine a coconut in a river or on the ocean shore. The coconut gets carried away with currents. If it reaches a supportive environment, the coconut will take root and begin to propagate. Although the original coconut tree grows far away its impact may have infinite possibilities. This is how a project may be local but at the same time have a global effect.

### 7. Throwing a pebble into the water

The pebble is thrown and touched the water in a particular place. From this place the centre ripples push out towards the edges of the pond. This reflects on the impact of a project which first has a local influence, then regional, national, and global.

"That's a good idea- you do!"<sup>(262)</sup>

#### **4.5.5.5 Learning to embrace ambiguity**

Working in community is not neat. In fact no matter how carefully or meticulously a situation is approached, the environment is always shifting in a way that requires adjustments or even large scale changes.

Yeh's manner of embracing ambiguity allows her to grow her projects organically, seize unforeseen opportunities and function successfully in a creative and flexible environment.

#### **Key concepts to Yeh's approach to ambiguity**

1. Accept that adversity sometimes brings good things/
2. Learn that there is no ideal situation
3. See each situation through a lens of opportunity rather than destruction.
4. Embrace rather than ignore discomfort that comes from lack of clarity.
5. Try not to share anxiety with coworkers.
6. Cultivate comfort and the grey zone.
7. Learn how to present yourself well so you can soften failures and highlight success.
8. Work to help others be comfortable with ambiguity

**Action Strategies to deal with ambiguity**

- In case of uncertainty ask for advice from a trusted outsider even if there is no existing relationship.
- When you feel distressed by an ambiguous situation do not feel pressured to make decisions right away. Go to a quiet place to reflect.
- Sometimes clarity comes from going back to the core.
- Education, discussion, and shared perspectives are vital elements in helping others become comfortable with ambiguity. Set aside and structure time with stakeholders to reflect on important core issues such as shared principles, original intent, and hopes for the future.

**4.5.5.6. Creating projects where people can't fail**

The primal concept in community participation is that audience members who have a personal connection to a programmatic offering are more committed consumers of that product. It is thus imperative that projects are designed in a way which offers participants meaningful and plentiful ways in which to participate successfully.

**Key concepts**

- allow people to participate meaningfully otherwise their participation is not empowering.
- People's participation must produce visible results.
- Don't concentrate on recruiting participation. Instead create a project people cannot resist.
- Construct ways for people to participate at various levels of skill and commitment.
- Create an overall project design that will result in a successful project without relying on the caliber of the participant's work.
- Anything made needs to feel like a success
- Education is cumulative. Doing the project is part of the success
- Design rituals that use elements from other cultures but also reflect authentically the community's emotions
- Address negativity or opposition quickly. Keep participation stimulating and positive.
- Avoid judgment in workshop setting.
- Take manageable risks by preparing for worst case scenario. Have multiple solutions for the same potential problem.

**Action Strategies**

-Participation should allow for flexibility in terms of time and commitment at various stages of the process. Some people like to be involved from the beginning, some only in the culminating event.

-Consult and hire people who use rituals effectively

-Reflect on past projects that did not live up to your standards of success. How could you have adapted the project, change your goals, or your expectations in a way that could have allowed all involved to feel successful.

#### **4.5.5.6. Building sustainable projects in adverse conditions**

Even when impact rather than longevity is the intent, a project must be able to build, grow and effect a target community in a meaningful way. This sort of development usually takes time, and yet funders and other supporters most often require results within their grantor giving cycle.

Most of Yeh's project took place in communities where there is a record of failed initiatives.

#### **Key Concepts**

-creating sustainability may feel like building a stable structure on quicksand.

-crisis can provide new opportunities

- measure steps towards mission

-understand the power of resources not only products

-you must be replenished on a daily basis otherwise you burn out.

-some miracles happen quickly, realize the gift so that it is not wasted

-when programs work people experience stability

-pick your battles

#### **Action strategies**

-gather a small group of staff to assess if you are taking full advantage of the process and community impact. Note not to assess only product but also process. Find a way to document the process.

-replenish yourself on a daily basis

- make a point of identifying successes

-choose a battle each week that you will not fight.

#### **4.5.5.7. Approaching accountability**

Lack of accountability from individuals and organizations from individuals and organizations in the field is widely tolerated. In the current environment stakeholders, investors, and funders are becoming increasingly stringent about holding groups responsible for accomplishing their goals. Consistently delivering on promises puts organizations and individuals at a distinct advantage. Yeh's colleagues and funders identify her as someone who gets the job done. Accountability is one of the reasons they are willing to collaborate with her and support her initiatives.

### **Key concepts on approaching accountability**

-Concentrate on successfully delivering the idea that was promised rather than on programmatic elements, adjust program when necessary to achieve that goal

- the functioning of collaborations is a key element in getting the job done. Make sure people get on well.

-Be clear about expectations at the beginning of any project to avoid confusion and disappointment later.

-get the right people involved then understand that they may occasionally fail.

-Train staff by coaching, help them understand what you expect.

-find a way to bring in experts when those are needed.

-Draw upon your entire pool of resources to accomplish your goal.

-You are only accountable if you can consistently deliver over time. Structure projects with that in mind.

### **Action Strategies**

- Identify someone within your staff or stakeholders who is consistently accountable. Identify the behaviors that distinguish their approach. Apply those behaviors or the rational behind them to your own work.
- Think of a business that consistently delivers. Read about their accountability practices, or if the business is small enough, engage the owner in conversation about their approach to accountability. How can you apply the approach to your work.
- Identify and make a list of tasks in the project for which you are responsible. Break the task down until you have a list against which you can measure whether or not you are being accountable.
- Make sure that the individual staff's capacity matches his or her assignment. Sometimes having conversations with staff, finding out their likes and dislikes can offer surprising and helpful information that can increase effectiveness.

### **4.5.5.8. Fundraising With a Fresh Perspective**

There are myriad sources of funding and yet it is tempting to rely on avenues that are easily approachable, or that have proven historically successful. Finding creative ways to tackle fundraising is a constant battle. Sifting through funders guidelines and grant requirements and trying to match those opportunities to mission can be a confusing and frustrating task. Yeh's primary intent is to receive support but she also strives to create innovative approaches that address issues that both she and the funders want to solve. Her actions pave way for a meaningful interaction with funders.

- The material presented to funders must be first rate.
- Sculpt the project proposal to requirement but make sure you remain loyal to the true mission.
- Find out for yourself what funders are willing to do- rather than relying on conventions.
- Careful discern what kind of relationship each funder wants- personal, written, occasional, steady flow of information.
- Design a project that meets the funders needs.
- Obvious enthusiasm shows funders that they are appreciated.

### **Action Strategies**

-What kind of successful moment would appeal to that particular funder? Would they like an invitation to your activities and events? Would they prefer phone or e-mail? How could the information be packaged in a creative and inexpensive way to brighten their day- photos often speak eloquently.

-Do a review of organizational and project material. Make a box in which all material is gathered. Include everything that represents your organization

-Rather than looking at the funder's guidelines look at the organization's mission, statements, or guiding principles. Compare them to yours. Brainstorm on an ideal project on shared values of each organization. Be mindful about community needs, participation, and involvement.

### **Cultivate Graciousness and Personal Approach**

Yeh does not see herself as entitled to support and funding, rather she envisions herself as needing help to accomplish her vision and is grateful and gracious to funders, donors, collaborators, volunteers, participants, community members, to anyone who is willing to be a part of her work.

### **Key Concepts**

-It is important to recognize that certain issues are not organizational, but personal.

-Be faithful to collaborators, do not discard them once you have gotten what you wanted. It is not all about what others can offer you.

-Let people know you are grateful when they offer assistance- be enthusiastic and gracious.

- Try to communicate displeasure in a positive way- describing the positive or successful outcomes

-cultivate patience

-be reachable and accessible

-Help reflect and cultivate talents, gifts, in others

-Celebrate the success of other collaborators or individuals.

### **Action Strategies**

-Send handwritten notes of thanks to individuals and organizations who may be surprised to receive them.

-It is important to let all involved know that you are interest in them is beyond what they can offer you. Make a filing system to record personal information about your funders, supporters and participants. Personalize your relationships with people so as to let them know you are aware they have personal lives.

-When asking for people to assist it is important to let them know that it is important for you that they will have a positive experience. Evaluate the situation from an outsider's point of view, make adjustments to make them feel welcomed and comfortable.

Take the time and energy to be complementary to those you work with. We all need to be reminded we are doing well.





**Diagram 7: 4.5.5.9. Lily Yeh: “The Village of Arts and Humanities” methodology, Philadelphia, U.S. derived from the article “Warrior Angel”**

This diagram presents the methodology aspects described above (3.5.1-3.5.5)

### **3.5.6. Dandelion school transformation project- Introduction**

The emerging economic power of China involves a huge transformation in the traditional Chinese way of life. Unable to support their families in rural villages parents often leave in search of work. Many families immigrate to urban centres. China is witnessing the migration of over 150 million people from rural underdeveloped countryside villages in the central and western regions to the highly industrialized big cities along the eastern coast. Thus families are often split apart leaving the old and the young behind creating much sadness, insecurity, anxiety, and fear about living in today's society among children.

The Dandelion School established in 2005 solely for the benefit of migrant workers in an industrial area in the outskirts of Beijing, is the only non-profit middle school for migrant youths in Beijing, unlike many private schools created to respond to the needs of migrant workers. Dandelion offers full board for students as most living conditions in migrant homes are very poor. Although the school does charge tuition the fees are much lower than other schools, and for the needy (about 25%), the school offers tuition scholarships plus room and board. From 120 students in 2005, by 2008 the school had 668 students; this sharp increase reflects migration patterns, as well as the school's ability to support this migration.

The Chinese school system is very competitive and achievement orientated. Children attending are highly aware of the significance of their success so as to gain entrance to good schools, increasing their chances of gaining social and financial security. Scoring well is the central preoccupation of everyone within the Chinese educational system, from kindergartens to high-schools. The Dandelion school, in addition to teaching academic subjects, focuses on ethics, character building, and the true meaning of education, not only transferring knowledge, but also teaching creativity and social conduct, emphasizing the cultivation of a whole person. As a result of the Dandelion dedication to education and its transparent management style the school receives assistance from the government, some foundations, and volunteers. Still, it has to struggle due to the tremendous needs of the migrant community.

Yeh states that the intention of the Dandelion Transformation Project was not only to make the campus beautiful, but to raise issues of self-identity, self-empowerment, democracy, and equality within the students and staff;

*"...Working with Dandelion officials I was able to set up a process that engaged the whole school community-students, teachers, staff, and volunteers-in a multi-faced, multi-leveled and inter-connected program that expanded the imagination of the community while celebrating its diversity and deep cultural roots."* <sup>(263)</sup>

Parts of this chapter 4.5.6, follow the five years period which Yeh documents in her book. It is written in this way since Yeh states that: *"...The clearest way to communicate the methodology and structure of the project is to discuss step-by-step the different activities that we carried out during and after each of my visits."* <sup>(264)</sup>

#### **4.5.6.1. Fall 2006**

1. Yeh arranged for meeting with the entire school listening to their concepts of beauty.
2. Workshop with teachers: engaging teachers in the traditional craft of paper cutting. Teachers were asked to work in groups of five, working according to personal inclination. Yeh observed that the images emerging from this workshop expressed the teacher's desire for order, harmony, good fortune, and happiness.
3. Workshops with 7<sup>th</sup> grade students: parallel to the teacher workshops Yeh conducted a series of workshops with the school's youngest students. Rearranging the class table arrangement joining tables together so as to allow work on large paper. Their mission was to discuss, and then express their feelings at that moment on paper using ink and watercolors. Yeh observed how different their work was from the teacher's in its spontaneous forms and colors.
4. Painting Big and Painting Together: Working with 10<sup>th</sup> grade students, each class was divided into groups of ten. Working on bed-sheets, the students were asked to paint themselves and each-other half lay on the floor while the other half painted their outline, or traced their silhouettes, and then paint the images any way they wanted using acrylic paint. Yeh wanted to open up the student's minds by engaging them in large-scale work, allowing for inventiveness and confidence through dealing with the familiar image of their own selves.
5. Converting Students work into commercial cards: the school printed 10000 cards of details of the paintings made by students in workshops. The cards are used as thank you cards by the school officials as well as dandelion craft product. *"People at Dandelion begun to realize that art created by students could become assets."* <sup>(265)</sup>

#### **4.5.6.2. Fall 2007**

1. The first exhibition: Yeh wished to share with the community the vision and potential of the project. Yeh presented documenting photos showing her transformation projects in the Village of Arts and Humanities in North Philadelphia, Jamestown in Accra, Ghana, Korogocho in Kenya, and Rugerero Survivors village in Rwanda.
2. Exhibition of Student's work: Organized by the school's director of the journalism program, each class decided on a subject of interest for each publication. The newsletters were regularly collected and exhibited on a wall outside the classroom.
3. Creating Personal Stories: *"Be truthful to your feelings. Then your stories will become powerful"* <sup>(266)</sup>. Children were asked to express their feelings through words and images.
4. Exhibiting Student's Letters: 7<sup>th</sup> grade students wrote their innermost feelings and thoughts to their parents. This activity set by one of the Dandelion teachers was aimed to address the age gap between students and their parents.
5. Site design Workshop: Yeh shared with 8<sup>th</sup> grade students some of her favorite books containing images from India, North Africa, Saudi Arabia, and Ghana. The images in those books were an eye opener for these children demonstrating that they do not have to be restricted to reality. Asking Students to draw directly onto photocopied images of the school.
6. Again Painting Big and Painting together: Asked students to complete works of 2006, venture did not succeed.

7. Workshops with teachers experiencing spontaneity and creativity: Divided into groups of six, each group received a large piece of paper. Looking at the student's work around them in the library each group was asked to respond spontaneously to the images around it, and then each group was asked collectively to create a story, a poem, or a narrative based on the seed words and phrases they had written. Each group had 15 minutes to negotiate this collaborative process, and an additional 10 minutes to rehearse their presentation. The teachers enjoyed the collaborative process.
8. Mosaic Workshop for teachers: Teachers were asked to design images which were transferred to boards, onto which tiles and colorful glass were adhered. The teachers were excited by the technique paving the way for the entire schools engagement.
9. Design Suggestions from teachers: discussion about the design ideas with teachers.
10. The First Mural: The Dandelion Tree of Life. By the end of spring everyone was excited about the transformation project and Yeh felt that something had to happen. Wishing for something impressive and meaningful, straight-forward and easy to carry out, Yeh decided on a mural. Yeh found a wall in the inner courtyard, but did not know which design. Yeh looked for an image which would nurture the spirit of the children uprooted from their home. Inspired by traditional Chinese folk painting, the idea of the tree of life, a traditional image of ancient Chinese culture and mythology, Yeh designed the mural, asked art teacher to sketch it onto the wall, and under his supervision students and volunteers painted, with Yeh giving a final touch.

#### **4.5.6.3. Spring 2008**

After two years Yeh felt it was time to launch the full scale transformation project engaging the whole school community. A core team was established consisting of Yeh, the school's two art teachers, a volunteer, and a builder. Yeh presented designs based on artwork carried out with student in the previous years, as well as methodologies, and the other team members were in charge of co-ordination and planning. The art teachers organized students from various classes, and the builder, having mastered the few techniques taught and supervised over the students. The process received full support from the school

1. Collecting tiles and preparing walls: Purchased and found tiles, washed, broke, and sorted them.
2. The Design: Yeh decided to create a set of designs based on a major theme and its variations which could be applied throughout the campus. Influenced by the mosaics in the Umayyad Mosque in Damascus depicting the Tree of Life which is a prominent symbol in Yeh's work Yeh decided that this would be the theme of the main campus. Yeh created a design, the school's art teacher organized groups to paint the piece onto big canvas, and then Yeh showed them how to achieve depth and contrast.
3. Mosaic Mural: Yeh introduced the indirect mosaic technique, placing tiles onto the mural canvas.
4. Student led Mosaic Mural: One of the students made a drawing of a swaying tree, another sketched the drawing onto the wall, and participants from different classes completed the work, completing the mural's installation without Yeh. For Yeh this was an achievement to be celebrated demonstrating the community's empowerment and the sustainability of the process.
5. The School Entrance: The school principal requested a design that "*commanded difference and respect...We want the visual design to be so powerful*" she stated "*that it will discourage lingering, littering, gang fighting, and other uncivil behavior*". <sup>(266)</sup>

6. The magical cat: In a bleak location under the stairs there was a triangular wall; inspired by traditional Chinese paper cut Yeh designed a cat chasing a mouse. Work was supervised by the school's art teacher.
7. Passing on the Baton: a colorful corridor of movement. Yeh says that in order to make projects last it is important to pass on the methodology. The school's art teacher had followed Yeh working methodology, and yeh decided to asked him to take on the transformation of the passage way.
8. Quilted wall hangings and creative writings with students. Made of old paintings
9. Spring 2000 exhibition: exhibition title; "Celebrating Life With Colors, Music, and Dance". The exhibition included quilted wall hangings, as well as documenting photos of the transformation process as well as documenting photos of festivals from other projects. Another section of the exhibition included samples of art books made by artists and students in Philadelphia, and children in Damascus, Syria. The books and the festival exhibits were intended to inspire the Dandelion children and staff.
10. Book-Making About Self: Yeh felt that since Dandelion students are often wounded and deeply affected by social and financial conditions of migrant workers, it would be most effective to heal, and rain self-esteem by providing them with the opportunity to tell their stories. Yeh conducted bookmaking workshops with students throughout her visits engaging hundreds of children in different grades

#### **4.5.6.4. Fall 2008: Personal Journeys and Cultural Heritage; Developing Awareness Locally and Globally.**

1. Campus transformation continues; repairing wall surface and shaping roof lines. Set up scaffolding so as to paint the building façade. The design (rainbow), was made by a student. Students were lined so as to form a line and passed the bricks to the roof, a constructor built the roof-line, and all teachers painted the rainbow and pillars since children were not allowed onto the scaffolding.
2. The Platform: This is the school's site for official events, consisting of two cement slabs between which stood a pole with the flag. Yeh choose for the slabs images from Chinese mythology- the sun bird, an ancient symbol of life and power. This symbol was frequently employed by the Han Dynasty, the art of which is common in rural China, thus coming from rural areas, Yeh intended the Dandelion students and staff to feel reassured through the familiar images of Han Dynasty, by helping them remember where they came from they might better understand who they are now. Yeh chose dragons, tigers and turtles which like the sun-bird are auspicious beings, symbolizing cosmic forces and direction in Chinese culture. The dragon represents east, the sun-bird south, the tiger west, and the turtle and snake together represent north.
3. Workshop for teachers: Personal Journeys to Dandelion. The teachers had to help implement the program thus they had to understand it thus Yeh started the teacher-training workshops. They had to experience the process. Yeh divided the teachers into groups each group assigned to remember personal past, explore powers of observation and analytical skills. First each teacher worked individually, and based on this "seed image": the group would discuss and turn the work into a large cohesive painting. Yeh felt that there was not enough time to initiate a process with the teachers and the school principal suggested that a group of teachers and their students will engage in the process.
4. Workshops for students: working big and working together.
5. Greening the campus and nature drawing: students used the plants on campus as their model.

6. Designing mural: Yeh felt that having trained students in creativity, design, and painting they were ready to create designs for the many bare walls.
7. Discovering resources in the neighborhood through mapping: Yeh wanted students to understand that the neighborhood is full of opportunities, hidden assets, thus she took them for a walk so as to allow students to observe and make notes. Then each student was asked to create a map reflecting private explorations through the neighborhood.
8. Mapping Personal Journey: To enhance the students understanding of geography and to help them remember, a simple map of China was photocopied without any marked sites, cities, or words. Students were to fill their personal footprints from their homeland to Beijing. Yeh encouraged them to record their experiences in images, record their childhood homes, and their loved ones.
9. Fall 2008 exhibition: Deep rooting while looking Forward: This exhibition contained only Dandelion students work. For Yeh the most powerful piece was the maps marking personal Journeys containing geographical information, social and emotional contents that very much reflect the conditions of the greater Chinese society.
10. A Symposium: People who attended were from various fields- art education, art for children, museums, and publishing. There were discussions about the value of creativity, the expectations of parents, the high pressure experienced by children in a highly competitive environment.
11. Wang Hu Zhan Memorial Award Program in Creative Writing and Education: This program initiated by Yeh in memory of her mother, aimed to inspire students to write creatively about things that are real and authentic to them. Yeh inaugurated the program at the Dandelion school in 2007. Each year over three dozen students and teachers are awarded with cash awards. A jury of ten teachers chooses the winning students, and the school principal selects teachers for their excellence in creative writing, innovation, and teaching.
12. Pen Pall Project: Carried out with a school in New Jersey in collaboration with the English teacher the letters were imaginative, informative, and caring. They generated much interest in other cultures and countries, as well as giving them an opportunity to write in English.

#### **4.5.6.4. Spring 2009: Preserving the experience, Staining Transformation.**

1. Turning students personal journeys into a book: Yeh wanted not only each student to have their own book, but wanted the school to have a big book of all the student's collective stories. Each student was asked to create his/her own page containing a photograph of the student, a self-portrait drawing, a map of their personal journey, and writing about personal memories and wishes for the future.
2. Student's art turned into mosaic- The dream alley mosaic: By now students in various workshops had created many wonderful images, many of which could be turned into public art.
3. Fly Dandelion Fly: The second Dandelion Tree of Life Mural. The first Mural presents the incubation stage of the students, and this second Mural presents the student's next stage in life, whereby the seeds are scattered by the wind. Upon graduation the Dandelion students will be carried away by the forces of life but wherever they may land the school expects that the life principals taught at the school will remain with them. They will carry with them confidence and buoyancy, and the realization of the importance of learning, creativity, gratefulness, and of being of service to others

#### **4.5.6.5. Impact**

1. Physical environment of the Dandelion School: Sent evaluation forms to students and teachers with the help of a non-profit organization based in Boston. The evaluation forms reported a change in the attitudes of new-coming students to the improved environment and a feeling of pride resulting from participation in the project within students and staff. Students were reported as eager to become involved, take action, were full of ideas and had improved self-esteem.
2. Art as a tool to Address Urgent Social Issues, The Tree of Problems and the Tree of Life: Inspired by Yeh's tree of life the school began a project named the Tree of Problems and Tree of Life Project. Teachers were asked to brainstorm on the roots of problems and to come up with suggestions for changing students behaviours such as fighting, cursing, smoking, drinking, and association with gangs. The teachers developed charts for the root causes of such behaviours, their manifestations, and their impact on individuals and families. Teachers took these methodologies to students who all participated creating images that pointed to the cause of problems as well as their solutions. All the images were exhibited in the main campus, and students pledged their determination by signing their names on a twenty foot banner of Determination. Each class produced two images. On the left, an image of all the problems, their root causes and their results with images of rotten, spoiled fruit, and on the right side of the picture a healthy vital tree containing all the positive desirable qualities and their positive effects. School authorities reported that in that year negative incidents decreased by 70%.
3. Culture and Art Assets: Dandelion Crafts Studio. Turned children's designs into craft objects. Working with several graduate students from Eastern University in Pennsylvania a detailed business plan was created with facility and staff requirement, timeline, promotion strategy, and budget. With a small staff the school had begun producing products such as greeting cards, aprons, bedding covers, hand-bags, and other household accessories. Stands were set in various locations to understand the market. With donation from investors, and help from designers, products were designed and a school catalogue was published stating the school's mottos as well as the determination to cultivate a sense of self-reliance within the students, rather than passively receive help as a marginalized group of immigrants, the students can now actively contribute to society and to their education through their hard efforts, using the familiar analogy: don't just give people fish, better teach them how to fish. In the 2009 holiday season the Dandelion Creative Studio sold over 1600 boxed sets of holiday gifts. Having learned about consumer tastes, quality and marketing, the production anticipated for 2010 was expected to be more profitable.

#### **4.5.6.5. Methodology**

*"First there is the need, the need of a person-an artist in my case- to create, and the need for one's creation to have meaning and palpable effect, to make a difference. Then there is the community's need to better itself.....Next, how is the right person matched with the community in need? In my experience if one is sincere and open, life provides opportunity. Chance meetings might seem accidental and undependable, but an understanding of the interconnectedness of all things suggests that synchronicity takes place with regularity....The leadership team and I agreed that a transformation project was needed at Dandelion. We hoped for a transformation that would manifest itself physically, emotionally, and mentally, from the physical environment to the hearts and minds of people. We listened to the community and provided the means for people to express themselves. That led to workshops for teachers*

*and students. I made sure that the workshops were fun, inspiring, participatory, and filled with information. We sought improvement through evaluation and result analysis. We empowered the participants by encouraging and incorporating their ideas, images, and initiative...During the five years of the project at Dandelion, the images used in the project shifted from being conceived by the artist to being create by the students. With support from the teachers, the participation of the students in designing and implementing the project increased as well. We learned that mistakes are beneficial, for they kept us nimble in mind and humble in heart. We also learned that in crowded, deprived, and restrictive places, we could generate new nurturing spaces of freedom, openness, and abundance through creativity and imagination....Time and again, I have found my way back through working with people from broken places. When fragments are made whole, beauty returns. When people's voices are heard, when the community is given opportunity to envision and be empowered, people's lives become richly meaningful. . . .I believe that through self-awareness and actions that benefit others, together we make our world a better place.”* <sup>(267)</sup>

#### **4.5.6.6. Lily Yeh Organic Design Methodology**

According to Yeh, the Dandelion Transformation Project's organic design is more of a journey than a fixed action plan. Yeh states that the tree design indicates the implicitness of change, growth and renewal, unfolding in time according to the availability of opportunities.

Yeh states that the growth of components within the diagram depends on the right timing and the availability of resources resembling growth patterns in nature, and adds that when making the diagram surprisingly the Tree of Life emerged. Yeh points out that even though her methodology can be noted, if projects evolve organically, no two will look alike since location, timing, resources, local culture, leadership, and the resolve of people involved will always vary. Thus projects must contain qualities of flexibility, openness, imagination, and innovation. Yeh stresses the importance of attaining a deep understanding of the situation, and how weakness can be strength, and difficulties must be embraced, and the opportunity danger can offer, while listening to inner voices for good guidance.

*“...Such acts of kindness comfort our hearts and ease our anxiety, like gentle rain that brings relief to the parched land. Patiently and with persistence, we can help make peace and harmony prevail.”* <sup>(268)</sup>

#### **Guiding Principals**

Yeh states that values and beliefs must be clear since they lie at the core of our being, shaping our development and activities, anchoring us in times of uncertainty. The Dandelion Transformation Project was guided by the *“... core belief that each person is endowed with an innate gift of creativity”*<sup>(269)</sup>. Yeh states that throughout the project they strived to ignite the spark of creativity within each participant providing opportunities for personal expression, and innovation while encouraging team-work and harmony.

#### **Needs**



Yeh states that needs are often regarded as something negative, but she claims that they help by keeping us rooted in a particular place, time, and community. Yeh repeats the importance of vulnerability as a source for opportunities to build relationships and trust, engage in meaningful collaborations and the formation of partnerships.

### **Vision**

Yeh states that vision provides a sense of direction, inspiration, and hope. The vision at the Dandelion project was to transform the school environment into an environment filled with beauty creativity and joy. The intention was that *"... the project would bring about a significant and beneficial change physically, emotionally, and mentally to the Dandelion community."*<sup>(270)</sup>

### **Planning**

Yeh states that planning, since it identifies strengths and weaknesses, provides the project with structure, allowing for a sense of order and clarity. According to Yeh, this is especially true in diversified complex projects containing multiple directions and activities.

### **Implementation**

Yeh stresses the importance of this part of the methodology, which is the physical manifestation of the project, warning of the danger of improper compromises and the importance of quality:

*"Implementation brings the project into existence. It requires adaptability for circumstances often change. We must be generous and inclusive, but at the same time we must also attend to our values and beliefs. Improper compromises will eventually deprive us of our dreams. We must also be meticulous in execution, for quality expresses sincerity and respect, and quality lies in details."*<sup>(271)</sup>

Of the six items listed Yeh stresses the importance of making visible change to the environment, and the setting up of a system of evaluation so as to be able to measure accomplishments and provide the opportunity to improve the next endeavor.

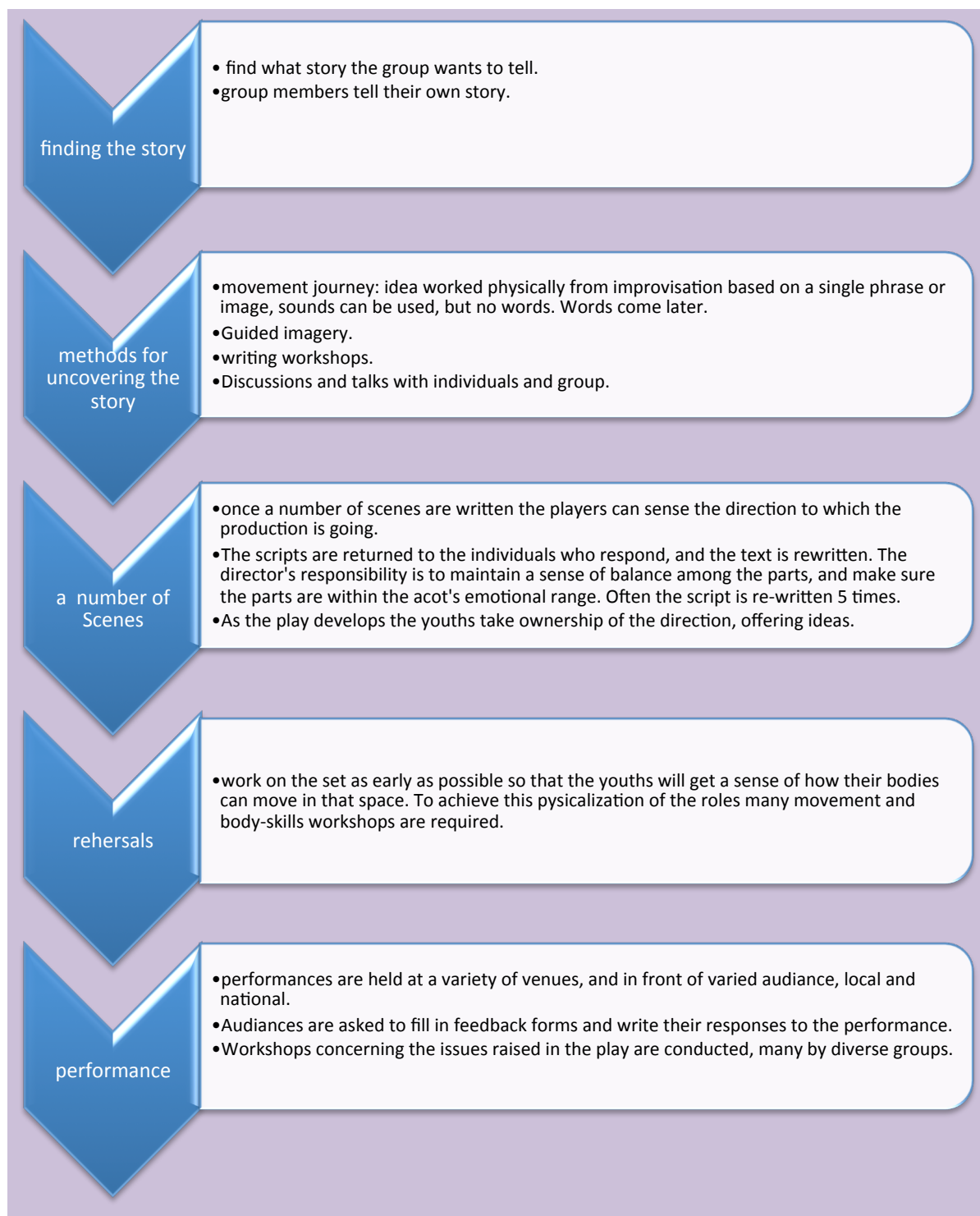
#### **4.5.7. Conclusions**

This chapter studied the methodologies implemented by Lily Yeh in two transformation projects; the first an urban revitalization project in North Philadelphia involving an entire neighborhood, and the second, a school transformation project in Beijing involving the entire school. Both projects were multi-year projects, and had hundreds of participants. According to Yeh in order to understand her methodology it is important to follow the project's developmental stages- thus this chapter followed both projects. The article "Warrior Angel" followed the methodology more from an administrative point of view, detailing her particular approach, whereas the methodology recorded in "Awakening Creativity: Dandelion Blossoms" mainly outlined the creative work conducted with the students and staff as well as the ideology behind it. The two texts complement each-other and create a very clear picture of her methodology. Throughout Yeh's work not only does she see difficulties as a resource, she actively seeks and embraces them for their potential- for within the problem lays the solution. Yeh initiates creative

processes in broken places, this engagement in a positive process brings hope and reconciliation to the people engaged. Yeh generates and infuses the vital joy of creativity within hundreds of participants, who become involved in shaping their environment. Yeh's work continues where other community artists leave, engaging the community with processes so as to discover creative solutions to their problems and to satisfy their needs, thus profoundly raising the quality of their lives, not only through visually improving their environment but by improving their physical conditions through the creation of sustainable resources. Today, the "Village of Arts and Humanities", Yeh's project initiated in Northern Philadelphia in the mid 1980's continues to thrive and diversify long after she had moved on to perusing international projects, offering after-school art courses in filmmaking, graphic design, fashion, web design, photography, dance, artist collaborations, publishing magazines and books, offering youth leadership programs, place making programs, artist residencies, nutrition programs, summer camps, a computer lab, carpentry workshops, parenting workshops, spelling and creative writing, urban farming, and cooking. The "Village of Arts and Humanities" is today a cultural center offering art education, job training, and nurturing and enriching the community in many ways. The fact that this organization which initiated with the transformation of a single vacant lot into an art park with the neighborhood kids had matured and grew into an arts organization and continues to do so today long after its founder has left, is the result of the initial work performed by Yeh: laying the firm and stable foundations manifested in her methodology.

## **4.6 Maud Clark- HighWater Theatre, Australia**

### **Diagram 8: 4.6.1. Maud Clark- HighWater Theatre Methodology**



#### **4.6.2 Maud Clark: HighWater Theatre- Introduction.**

As a Victoria College of the Arts student in the early 1980s, Maud Clark wanted to take a production into the Fairlea prison for women. She performed in-front of the women and at the end of the performance one of the women asked for drama classes. Somebody's Daughter Theatre (SDT) began as an art, music,

and drama program carried out within Fairlea Prison. *"There was no great social intent on my part. I was simply doing what I loved, which was creative work."* <sup>(272)</sup> Theatre classes took place once a week, according to Clark the work conducted with the women was influenced by and echoed the work and classes that took place at the Victoria College of Art. Clark says that these first shows had the seeds of all future work; women coming together to create and perform their stories, music, and art. The shows were always devised by the women themselves to which public audience were invited into the prison to attend. Clark, the company's artistic director, says many people are totally disowned within the prison system. *"They come from such broken backgrounds,"* she said. *"When we first started, all we were doing was simply going in to create the best theatre or art that we could with people who wouldn't have access to it."* <sup>(273)</sup> Clark stressed that she was an artist and not a therapist and described the arts as "soul food": *"The arts are really imperative for all of us as human beings,"* she said. *"So many marginalized people simply don't have that access."* <sup>(274)</sup> In 1991 SDT had its first performance outside theatre. Today SDT continues its work with women in prisons, post release, as well as youths at risk.

Since 2001 SDT has been working in collaboration with the Upper Hume Community Health Service, and the Department of Education and Early Childhood Development on an intensive creative arts education program with a small group of rural teen-agers called "HighWater Theatre". The teen-agers are aged between 12-17 years and are not in formal education and have not been for some time. Most have been homeless or are or have been in Foster Care, most have been subjected to abuse and family trauma and have been labeled by authorities as a danger to themselves and to their environment. HighWater was initially an initiative started by the Upper Hume Health Services who had chosen Clark to run a one year pilot which had then developed into the program. The young people attending the program are directed to it by social services, are registered, participate in theatre classes, and are taught by specialized teacher numeracy and other skills in accordance to the national school curriculum. They are driven to and from the premises, are fed nutritious food, are taken to doctors if needed, or accompanied to court. HighWater becomes the source of stability in their lives which are subjected to constant abnormal flux. The program has well defined boundaries, which are adhered to. At the program's core is the creative theatre work. All of the young people in the program engage in writing and performing. *"Between 2000 and 2009, Somebody's Daughter devised and performed 19 original plays, staged 296 performances to more than 50,000 people, presented at 42 conferences, guided 416 community workshops, and prepared and mounted 19 art exhibitions!"* <sup>(275)</sup>

The performances are held in theatres, schools, and other community venues. It is the special qualities of these performances which have earned HighWater its reputation, dealing with the issues faced by the program's participants in their daily lives, issues which are not represented, dealt with or understood by the public at large, those issues which are the daily reality faced by people we would rather forget, ignore, or lock up in prisons. By telling the personal stories and unfortunate circumstances of their lives, the performances raise awareness about issues such as homelessness, substance abuse, early school leaving, they inspire hope and reduce feelings of isolation through the authentic voice of women and youths who are on the brink or who have already 'broken the cycle'. The performances have had far reaching influence on viewers whose world view had changed.

In addition to the employment of theatre as an effective tool for raising awareness, engagement in the creative process has had far reaching influence on the participant's lives breaking intergenerational cycles, having experienced the demands and gifts of the creative process such as discipline, responsibility, group work, commitment, and a sense of accomplishment. HighWater won awards for its artistic content as well as for succeeding where all other institutions have failed these youths. This awards winning collaboration between three organizations was the subject to a report written in 2007 as an exemplar to a successful partnership between arts and non-arts organizations;

Ms Karilyn Brown, Executive Director, Community Partnerships and Market Development at the Australia Council, made this statement:

*'HighWater is an outstanding example of how a unique partnership between a community theatre company, a rural health service and the Department of Education can achieve significant outcomes. The project has reached out to many young people who are on the edge of society, giving them an outlet to connect with the community on an equal basis through the creation of art...'* <sup>(276)</sup>

Clark recalls that the most of the women she knows who broke the cycle of imprisonment and addiction did it through tertiary education. The idea behind HighWater was the: *"...creation of a safe space environment where the emotional torrents that raged within or numbed them could be summoned.... Give them the time they needed to make those steps beyond the shame of feeling stupid...for a teacher to be there at the moment an individual was ready. To take the hand of the child that wanted to learn but who could never survive in a large classroom...I've come to realize that in a world where so much is unequal-creativity is the great equalizer. And I would go so far as to say that it is the only point of equal meeting for many of the lives we work with."* <sup>(277)</sup>

*"Many will not understand the importance of the freedom that creativity can give to lives that are trapped; but if you are in a prison or living on the street or living in a situation predicated by violence and neglect, if you are always unequal, unheard, spoken for, spoken about, your life and who you are defined by the experts - the psychologists, lawyers, case workers - none of whom know half of it - then theatre can be life changing and in some cases life-saving. The theatre I have worked with is about empowering those people who do know the half of it because they have lived it so that they can give life to their own stories, telling it in such a way that audiences catch a glimmer, a breath, a cell memory and as humans we are all the richer."* <sup>(278)</sup>

The HighWater initiators shared a number of visions which will be discussed below, but a key element was the creation of something that would give real choice, as Clark remarks having become disillusioned with the judicial system and its ability to protect lives impoverished by circumstances, however she holds that the cycle can be broken if these people are given a real opportunity the option of real choice develops:

*"I used to believe what I was trained to believe and the world then seemed to be a simpler and safer place - but of course once you pull the curtains apart there is revelation.*

*I no longer find safety in the myth that we need prisons, that prisoners are different, that the law is just and that our judiciary system is there to protect us.*

*I know that justice is simply a game that supports an industry where the rich and powerful usually win.*

*I no longer hold any illusions that young lives born into difficult situations will be protected from violence and chaos.*

*I do know that given real time, real connection, real options lives can be given real choices.*<sup>(279)</sup>

HighWater, wished to succeed where all other institutions have failed the teenagers through the production of theatre. A signature of this Company is its commitment to working with individuals for the long-term. These individuals usually have chaotic lives fraught with serious issues such as whether they have a safe place to sleep tonight or whether their child will be allowed to visit them in prison. Often belonging to *Somebody's Daughter/HighWater* becomes the one strong, stable point in their life – the one secure thing they can rely on. They know that the Company will not leave after a particular creative project is completed. The support of the Company remains constant, within firm boundaries, even after leaving. If individuals feel the need to return for a time, then that is facilitated.

#### **4.6.3 The location**

Clark states that in the creation of a safe space, environment was a key to the whole project, and the location at Gateway Village, Wodonga was perfect being an arts precinct with the natural world providing a constant source of energy. Clark thinks the importance of environment is often overlooked. The energy of the physical world can make or break not only a project but also a human being. *"We become our environment,"* a woman in prison once said. *"She nearly lost her mind while at 'B' Annexe in Pentridge (a men's prison). How many projects take place in some sad back room with a few dead couches?"* Clark declares that they needed a place where the spirit was fed. *"At Wodonga the environment itself inspires uplifts. There's space for working through things, space to play, space to dream and space to find those parts of yourself you need back."*<sup>(280)</sup>

The building, a small cottage, and its content are the responsibility of the Upper Hume Community Health Services.

#### **4.6.4. The People:**

Profile of the HighWater program Participants:

- Participants had moved house an average of 15 times and on averaged more than 9 schools before they dropped out altogether.
- More than 60% of participants have been in Foster Care at some point in their lives. The average number of different Foster Care placements for each of these individuals is 9. (Minimum 4 and maximum 30)
- 72% were known victims of past abuse
- 89% had experienced domestic violence
- 87% had experienced homelessness (90% of current participants are experiencing homelessness and are currently in transitional arrangements. Between 2001 and 2006, *HighWater* has had 35 students of whom 22 have formally exited the program.

*"All of the young men and women here come from lives that are extremely disadvantaged. They are the forgotten people. They are the people that we actually just want to dismiss – they are on the streets; they are in refuges or Foster homes, they are connected with the Department of Human Services or*

*Juvenile Justice. A lot of the young people find themselves in violent situations and sexually unsafe situations so the support structures that we take for granted that a young person has – they simply don't have and mostly never have had.”<sup>(281)</sup>*

This region also has the lowest school retention rate in the state (*Hume region rate 66.1% – Victorian average– 80.3%<sup>5</sup>*) and youth unemployment is high. Youth workers on the streets of Albury/Wodonga report increased numbers of teenagers with heroin, barbiturate, cannabis and alcohol habits. The age at which young people are embarking on their chronic drug use is getting younger and younger, with many starting between the ages of 9 and 14. Some of these have become participants in the *HighWater* program. There is a chronic shortage of local services or programs to meet the needs of marginalized teenagers targeted by this program. There are no other full time day programs for young people who are 15 years and under (compulsory school age) who are NOT at school.

Homelessness and severe shortages in emergency, transitional and temporary accommodation for those in need is also at peak levels in this area. *“Of the rural regions in Victoria, the Hume region has the lowest level of resourcing to meet the needs of its homeless and the ‘highest relative under-supply of transitional accommodation (through) Supported Accommodation (SAAP) support.”<sup>(282)</sup>*

#### **4.6.5. Shared responsibilities**

Somebody's Daughter takes responsibility for the following aspects of the HighWater program:

*“Generally SDT is responsible for all drama and artistic workshops as well as much of the administration and the day to day running of the program.*

- *Providing overall leadership and creative vision*
- *Finding and supplying the majority of funds necessary for its day to day operation and for annual specific projects including development, performance and touring of plays.*
- *Employment and supervision of all artists – including local sessional artists as well as all of SDT artists.*
- *Working with Upper Hume Community Health in developing job descriptions, interviewing and selecting HighWater staff.*
- *Development and production of high quality performance works.*
- *Planning, organizing and implementing wide range of activities outside of day to day workshops and education sessions including sport coaching, cultural visits, holiday camps, etc*
- *Regular communication between all partners, staff and participants*
- *Provision of daily healthy food*
- *Transport in collaboration with Upper Hume Community Health. Somebody's Daughter provides two vehicles.*
- *Mentoring, managing and supporting the participants*
- *Advocacy for the program at a state and national level*

Upper Hume Community Health Service takes responsibility for the following aspects of the program:

- *Employment and supervision of teacher 2001- early 2005. (Since then, the Department of Education has directly employed the teacher.)*
- *Employment and supervision of the Young Person's Advocate – (responsible for pursuing matters on behalf of the participants concerning housing, hygiene and health issues. This worker also liaises extensively with the families of the young people and any workers who may have been assigned to them from other agencies.)*

- *Payment and upkeep of venue for the program at Gateway Island, Wodonga including rent, power, computers and IT support. The venue consists of a cottage which is mainly used for drama, art and music workshops and rehearsals - and one other room – referred to in the program as Shopfront. This is the space for the education sessions, administration of the project and provision of lunches.*
- *Transport – in collaboration with SDT. UHCHS provides two vehicles.*
- *Liaison with local community agencies*
- *Insurance of young people who are registered as UHCHS clients Managing referral process of young people to the program*
- *Advocacy for the program at a local level*
- *Employment of part-time teachers' aide in 2006*

The Department of Education is responsible for:

- *Employment of full-time specialist teacher to work with young people one to one on literacy, numeracy and all key learning areas*
- *Provision of certified academic reports for each participant*
- *Assisting each young person to find pathways into mainstream education, training and or employment*
- *Finding appropriate resources to support the individual learning needs of each young person*
- *Liaising with Somebody's Daughter artists and the Young Persons' Advocate, in of providing practical support for young people's health and well-being".<sup>(283)</sup>*

#### **4.6.6. HighWater's program objectives**

- Create quality theatre, music and art which involves professional artists & ex-prisoners working with rural youth at risk to express their stories
- Support & empower marginalized and disadvantaged young people to make positive change
- Facilitate pathways back into education and training
- Provide a catalyst for personal, social and organizational change in those who view the performances
- Raise community awareness and facilitate effective communication about the underlying issues leading to at risk behavior in young people

##### **4.6.6.1 Program Content**

The core program consists of:

- Intensive drama, art and music workshops led by artists from Somebody's Daughter Theatre. These workshops are disciplined, regular and demanding. 3 days a week and up to 6 days a week pre-production young people will do warm ups, voice work, articulation and breathing exercises. These activities are non-negotiable. Other exercises vary but all are focused on skill development – including ability to work effectively as a group.
- Individualized education plans & teaching for each participant with an emphasis on literacy, numeracy, problem-solving and social skills
- Planned pathways back into formal education or training.
- Specialized sessions on health, well-being and nutrition
- Individual training and support in going for interviews, writing resumes, filling in forms, making appointments, budgeting and other practical, independent, living skills
- Daily healthy 'sit-down as a group' lunches



- Regular debriefing sessions
- Regular excursions to cinema, theatre, museums & various educational institutions
- Quarterly camps to different locations – eg. snow, beach, the city

#### **4.6.6.2. Intensive drama workshops**

- *Sports and recreational pursuits including basketball, horse riding, gymnasium, surfing, swimming, ten pin bowling, tobogganing*
- *Several weekends of intensive workshops for team building, script development and additional rehearsal*
- *Visual arts, singing & song-writing workshops led by SDT artists*
- *Public performances in a range of venues to a range of audiences*

*The core components are non-negotiable elements of the program but they do not give the full picture of what is involved. In-between these structured activities, considerable time is spent attending to the special and complex needs of each young person. For example: taking them to the dentist, eye specialists or hearing specialists, to hospital for treatment of miscellaneous injuries and ailments, to doctors for a wide range of health issues. The Daughters and Young Person's Advocate have also accompanied them to court as advocates and supports, liaised with relatives, friends, careers, negotiated with their 'workers' and dealt with many emergency accommodation issues.*

*It is the norm to supply the participants with relevant equipment, personal items such as toiletries, and appropriate clothing so that they can be involved in a certain activity without standing out as 'disadvantaged' whether that be playing a certain sport, going to a formal ball, presenting at a job interview or attending court.*

*Then there are the special occasions. Every young person's birthday is celebrated by the whole group – (adults and young people) going out for dinner to a restaurant in the area. On visits to Melbourne, they have been taken to places as diverse as the Vietnamese precinct in Richmond and to the cafes at Southbank. They learn what it was like to eat food from a range of cultures, to negotiate menus and behave appropriately in settings unfamiliar to them.*

*A vital and time-consuming part of each day is picking up and dropping off each young person. This involves at least 60 kilometers of travel and two and half hours of time for three staff members each day. This has been a difficult part of the program since its inception – given the costs involved both financially and in human resources. However, the positive side to this individual 'pick-up and drop-off' of each individual, is that it is sometimes during that travel time that good communication takes place.*

*The buying and preparation of nutritious food is another essential aspect of the program – again costly in terms of time and resources, but very important. The consumption of 'fast take-away food' is kept to an absolute minimum. Fresh fruit, healthy snacks and lunches are the order of each day. Just as important was the manner in which the meals were eaten. All the group, young people and adults alike sit around the table and eat together.*

*The kinds of activities mentioned above – both special and 'mundane' – are all important in developing that sense of belonging – sense of community connectedness, which is so often referred to in current times as an essential ingredient for emotional health.<sup>(284)</sup>*

#### **4.6.7. The Methodology**

According to Clark the origins of her working methodology with the HighWater youths is the work conducted at Fairlea Women's Prison in 1980. The following quoted written by Clark recall her working process at Failea prison conducted by herself along with two other dramatists:

*"We played; we played in a truly free environment with a number of other women who wanted to play also. These women happened to be prisoners and it was through the play that we met equally. That has been the beginning and the end - the arts make for an equal meeting ground, dissect everything and that has been the strength of our work; in a world where so much is unequal - to create a space where there is no power base - meeting equally to create - human beings creating together."*<sup>(285)</sup>

*It was in the prison that we took risks, we learnt that the truth is what is really important - find the heart, the essence and it shines like a diamond. And in this place there was truth - here where everything had been stripped away what was left was truth. What has evolved over the years is that the theatre we create is centered and springs from the stories of the individuals we work with, their stories, their truth...*  
(286)

*"Every week we arrived at the prison, rang the bell, and waited in the little shelter and then at the officer's own timing we were escorted across the deserted grounds of the prison and taken to the old dining room. The women were then brought in and we were all locked in a room for two hours, the officers' footsteps would recede and that was it until the door was unlocked. It was really one of the most important learning times of my life.*

*We did what we were passionate about. We played. We played in a truly free environment with a number of other women who wanted to play also. These women happened to be prisoners and it was through the play that we met equally.*

*That has been the beginning and the end - the arts make for an equal meeting ground. Art in its pure form - dissect everything and you come to creation - human beings creating together."*<sup>(287)</sup>

*"Our workshops revolved around whatever we were doing at the College, We did Commedia Del'Arte, Laban, improvisation. We played trust games. The trust games where we carried people in blankets and rocked them like babies, or rolled over others bodies or all of us carried one body high up in the air around and around the room...In these sessions women stood in a circle and passed another woman around with care and delicacy - (roots of tree - a body swaying) Women walked with a candle around the circle as they told their story. Then the officer would come, unlock the door and the women would be taken away and we would come in the next week for 2 hours..... So body work - women running, crawling, writhing from one end of the room to the other - was the basis of every workshop. And of course there was sound; finding the uncensored, uncontrived sound that spills from your gut to express the core of your feeling. I have no idea what the officers' thought - they must have heard but we were never interrupted."*<sup>(288)</sup>

Undoubtedly one of the most important outcomes of the *HighWater* program is the high quality performances of plays devised by the group. The impact of these plays on the many thousands of people who have viewed them, is agreed by *all partners* to be as significant as the personal outcomes for the *HighWater* participants Undoubtedly one of the most important outcomes of the *HighWater* program, is

the high quality performances of plays devised by the group. The impact of these plays on the many thousands of people, who have viewed them, is agreed by *all partners* to be as significant as the personal outcomes for the *HighWater* participants. These plays whether they be performed at theatres, schools, conferences or at professional development workshops for Principals, politicians or health professionals - have proved to be extremely effective as tools for personal, social and organizational change.

The following explanation of the creative methodology followed by Clark in *HighWater* is an extract from the report: "HighWater Theatre- A Successful Partnership Between Arts and Non-Arts Organizations", by Jan Osmotherly, Osfield Consultants, 2007.

*"The hardest part is not that we are working with inexperienced actors, but that the people we work with usually have chaotic lives fraught with serious issues such as whether they have a safe place to sleep tonight or whether their child will be allowed to visit them in prison. Often belonging to Somebody's Daughter/HighWater becomes the one strong, stable point in their life – the one secure thing they can rely on. So the major dilemma we face in producing high quality theatre is dealing with the continual disruptions in their lives, not the fact that they are not experienced actors."* <sup>(289)</sup>

#### **Do you work within a set timetable of skills' workshops and rehearsals?**

*We do have a clear structure which we attempt to adhere to, but the reality is that there is never a day which will go according to plan. That is the case with our work within the prison as well as with the young people in HighWater. You'd think our work in prison might be stable and predictable but it is not. People might be put into Management (Management: the place where prisoners are sent as punishment for some misdemeanor. They are separated from the mainstream prison and other prisoners. They are locked up in the 'compound' for up to 22 hours a day and allowed two hours outdoors for fresh air), or lose visits with their children and are totally distraught. They might get called urine (a procedure whereby an inmate is made to urinate naked in front of an officer to check substance abuse), or they might go off to court. There are constant disruptions.*

*With the young people in HighWater, there are many issues around housing and health which crop up during any given day. For example, you might find that someone's Foster placement has changed meaning a total upheaval for that person. Whether it is the drama group in prison or the HighWater young people in Albury/Wodonga - we rarely get to the end of the development, rehearsal, performance stage with the same group that we started with. It would be a dream to have a six week rehearsal period where there wasn't a major tragedy of some kind in either context, but that is not the reality. There are continual crises. As I speak just now, two weeks before we start the statewide tour of Catch a Star - Falling, one of our young people was hit by a car whilst riding her bicycle and has been in a coma for days with multiple serious injuries. Our foremost concern is her, but somehow or other we must keep going and change the script or get someone to play two parts or something and get the show to happen.*

#### **How do you develop the script?**

*The first task is to find what story it is that the group wants to tell. Usually the group will start with something general such as "I want people to understand what it's really like being a kid on the streets" or sometimes you might get a group saying, "we are sick of all this sad stuff, we want to do a happy story" and we'll say "OK, great." However, it is usually not very long before that 'happy story' becomes a struggle to work with and the content instead resembles something closer to their own lives. The groups that Somebody's Daughter works with, without exception, want to tell their own story. The challenge for*

*us as artists working within the Company is always to remember that we are there to enable a group to do it for themselves.*

*... it continually surprises me how this does happen. Their lives are in chaos but they still come to the program every day and not only come, but work. I can still remember a day last year when we were in full-time rehearsal for the premiere of a new play and we went to pick up one of the girls. She had a black eye because her mother was being bashed by her partner and she had jumped in between. The incident had just happened that morning yet that young woman still came to rehearsal. It goes on and on. You just deal with it. There is always something.*

*We use a variety of methods to uncover the story. Sound/movement work is very important - where an idea is worked up physically into an improvisation based on a single phrase or an image. The framework is that there must be a beginning, middle and an end and they can use sounds but not words. The words come later.*

*Sometimes a piece might go for twenty minutes. Some of the best work that has come out of Somebody's Daughter is where a piece is a movement journey – you let your body inform you. You might have six key words but the journey is all physical. We do as much as we can on physicalisation given the limitations of space and the people we are working with.*

*Theatre is not just talking heads like television. Theatre is your whole body telling the story – it is about energy – the energy you are receiving and the energy you are giving.*

*As well as improvisations, we do guided imagery and writing workshops. We also do a lot of sitting around talking during which time we will take notes. We talk as a group and we also talk individually. And so the script evolves. What happens is that what is in the play mirrors what is happening in their lives. In "Catch a Star ...Falling" the story came directly from workshops with individuals, families and workers involved in an early intervention program at a youth agency in Wangaratta – NESAY (North East Support and Action for Youth). One of our artists spent a day a week for 2-3 months with various workers from the agency and many of our artists ran workshops with the program's participants. All material is directly from individuals experiences.*

*Invariably, all our shows MIRROR the lives of the people who devised the work. They may not act those parts themselves but the finished work is basically the journey of that group with a few embellishments. In terms of writing – what is most important for us is that we are true to the voice of the people we are working with and then we give it a written form so that it can work dramatically.*

*Once we have come up with a scene or a piece of script, we give it back to the individuals and someone may say – 'I'm not going to say that', or 'I'd say it like this'. There are often about five drafts of going back and forth before we have what we call a working script. To get to that stage there has been a lot of dialogue with the performers. What will often happen too, is that someone will want their story to be told but once they see it down in script, they decide they don't want to perform it, so then it becomes another character's part. The problem area is when someone desperately wants to tell their story and you have to construct it in a way that is safe for them, meaning you have to go through and change details to protect them. It all comes back to the Director's judgment.*

*You've got to make sure the person has got the emotional range to perform the role – unless someone can really invest themselves in the part – that it is more than just lines – then there is no journey for the audience. On the other hand we don't want them using the performance as a cathartic experience. There was one performance we had from a character in one show where this almost happened. It was so*

*indulgent. The person who was performing it thought it was the best performance of their life because she was emoting all over the place. However it wasn't contacting the character – it was generalized emotion. The actor, in this case, was not in control.*

*It is the strength of their truth as actors that make the shows so exceptional and powerful.*

*When we have come up with a number of scenes, we get a clear sense of where the play is going. The further we move into the development of the play, the more and more the young people take ownership of the direction of the story which IS fantastic. There IS ALWAYS dynamic discussion - ten young people all offering ideas as to where the play should go and how a scene should be played out.*

*In "Catch a Star – Falling" the final scene where Johnny calls for all children that have been abused to join him came directly from an incredibly powerful improvisation and the young people were adamant that this is what they wanted and where the play must arrive at.*

*As directors/writers there is constant visioning as to how the script could work but then there is always the realization that it is their story. It is the strength of their truth as actors that make the shows so exceptional and powerful. Our role is to ensure that the script can work dramatically and that it is within the range of the various performers.*

***What are the biggest challenges in developing a script?***

*On a practical level, it is a real constraint that we do need to include everyone which means for this current show – fourteen people! To honor their stories and to balance it structurally into a script is a huge task. Added to this difficulty is that right up until the week before a show goes on, it is possible that we might lose a member of the group because of some personal crisis or someone returns who had been written out and we have to rejig the script again.*

***How much work do you do on the physicalisation of characters?***

*The story must be dynamic – there needs to be something happening in a space. As the story is being told, the images we make in space are very important. Sometimes you will get a performer who is just leaden or has a shocking memory or may be able to remember lines but can't remember where they are meant to stand or how they are meant to move. Sometimes you'll be lucky and someone may just have an intuitive sense of where and how to move and that's fantastic but it is very rare. Many of the people we work with have histories of abuse and trauma, which means they often have separated themselves from their body to cope with their situation. This means we have to do a lot of skills-based body workshops. It is essential that the performers aren't just saying lines as if they have learnt them off like parrots. They must have them IN THEIR BODY.*

*One of the things we try to do, is work with the set as early as possible. This helps enormously because there are two things that are happening. One is the energy that the set itself starts to take on – it becomes a world in itself. The other is purely physical – people getting used to how their body is seen in the space, how it can move here - how it can move there.*

***How would you describe the performance style of the Company?***

*Our performance style is that we don't rely on technical gizmos and we don't rely on props. It is very much an actor in the space telling a story. Whatever we are trying to create, we rely on the actor to take us there. It is all about the truth of the actor.*

*A lot of people want to lump us in the therapy basket, and that causes me great pain. As I see it, the arts are the only equal meeting ground, and the quality of the work we produce is essential to that process working. We always strive to create work of a highly professional standard.*

*“Catch a Star-Falling” ends with a sense of hope and the possibility of triumph of the human spirit over impossible odds. Is this a true reflection of the lives of those involved in the development of the play? There are thousands of young people around, whose everyday lives grapple with impossible situations like these. Those in HighWater are actively taking steps to redirect their lives and in that, they all reflect the hope that is captured at the end of “Catch a Star – Falling”.*

*There is a level of honesty with these people. It gives them energy to tell their story. We have seen it strongly with the young people – that their story is the story of so many others. That they are being the voice for many who are normally voiceless. It takes them to another level in how they view themselves. In the telling of the story and finding some practical resolutions – they are also saying this is our story but now we are moving on from that. It is possible to own the story without being trapped by it.”<sup>(289)</sup>*

#### **4.6.8. The Challenge**

In her article; “Creativity- the Great equalizer” Clark recalls some of the principals which guide her work and the difficulties which they entail: *“They are expected to respect the establishment and not come in drugged or drunk. The doors had to be guarded to make sure the children would not go to score...Progress was very slow, verbal and violent abuses were the daily norm but work continued little steps at a time, acknowledging little shifts in consciousness no matter how subtle.”<sup>(290)</sup>* Clark recalls that at the beginning 50 minutes out of every hour had to be spent picking the youths off the floor, and making extreme other efforts so as to receive their attention.

Clark states that the program begun to take shape after HighWater’s first performance, and looking back she recalls that the key factors leading to that initial success were: gaining the support of health and education officials, the environment, individual attention to each participant, and humor. Clark treats humor as a secret weapon often able to come up with the unexpected, deflect anger, name and break patterns. Tied in with that are what Clark calls “feel good times”- having coffees, dinners, exposing the children to places and activities which are not in their norm because that experience broadens their imagination of what is possible.

Another key factor to success noted by Clark is the issue of nurture of the self- meaning the workers who must be looked after, an issue which is often overlooked. Clark states that often we put this issue in last in line, but it is of paramount importance, and the workers must do whatever it takes for them to re-fuel, and find their own center. Clark reminds us that the human psychic is very fragile, and it is easy to become absorbed in some-one else's pain to want to make the journey for them when really they can do it. Clark says it is essential to be in a constant process of discussion, de-briefing, so that the worker will not fall into being a martyr, a victim, a savior, or a guru, and will also remember that angry words and tantrums are not about them.

Another factor Clark lists as important for success is belief in the ability to meet the deadlines, even when it does not seem like anything is falling in place. The key factor is defined by Clark as engagement in the creative process.

#### **4.6.9. The Partnership**

According to Jan Osmotherly who wrote the HighWater Theatre- A Successful Partnership Between Arts and Non-Arts Organizations report, the issue of creating successful cross sector collaborations is not only beneficial to all parties involved, but is a necessary feature of our times.

*“The choice is ours: form a global **partnership** to care for Earth and one another or risk the destruction of ourselves and the diversity of life”* <sup>(291)</sup>

So states the United Nations Earth Charter which is now increasingly recognized as a global consensus statement on the meaning of sustainability, the challenge and vision of sustainable development, and the principles by which that is to be achieved. *‘Created by the largest global consultation process ever associated with an international declaration, endorsed by thousands of organizations representing millions of individuals, the Earth Charter seeks to inspire in all peoples a sense of global interdependence and shared responsibility for the well-being of the human family and the larger living world.’* <sup>(292)</sup>

The increasing importance of partnerships from the macro ‘one planet’ scale such as the Earth Charter, to the small neighborhood project scale, is a feature of the beginning of the 21st Century. So many governments across the world are looking to partnerships to address a wide spectrum of issues from climate change to intergenerational poverty. *“The rate of change is so rapid that it is no longer possible for professionals in the traditional sectors such as the arts, education, health work, social services and others to operate in isolation,”* <sup>(293)</sup>. Thus begins the substantial U.K. report *Creative Community Building through Cross-Sector Collaboration* which examines best practice, theory, policy and practice in cross-sector partnerships with the arts. This is one of many research publications examined by Jan Osmotherly when writing her report which echo some of the main themes emerging from the analysis of the *HighWater Theatre* partnership. <sup>(294)</sup>

Osmotherly gives the reader a very thorough, detailed account of the HighWater project attempting to understand what are the particular qualities which made this collaboration a success. According to Osmotherly, not only is the HighWater project a living example of the direction organizations should be moving towards, or fulfills its mission to make art with and bring it to marginalized people, or change people’s way of thinking about marginalized people, or the way marginalized people see themselves, but it is economically viable since it extracts teen-agers from the cycle of Care, imprisonment, crime, and join forces with the finance generating community, once the teen-ager’s lives have stabilized as a result of engagement in productive creativity.

The most recent publication, *‘the Partnership Resource’*, (published by Vic Health), provides a summary of the advantages and challenges of community arts partnership projects. It also contains a selection of lessons and experiences from, and targeted to, those interested in implementing such projects. One of the major points made in this publication is: *“you cannot underestimate the impact of key individuals.”* <sup>(295)</sup>

This is certainly borne out in the *HighWater* program, as is another key point made about the importance of managing ‘Power Dynamics’ and the absolutely critical role of TRUST. <sup>(296)</sup>

Some key insights into the longevity and success of this partnership can be gained by observing the perspective of senior management personnel roles representing each organization involved in the project:

- Maud Clark – Artistic Director – Somebody’s Daughter Theatre Company (SDT)
- Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS)
- Margaret Hunter – Manager Youth Families and Relationships Team, Upper Hume Community Health Service (UHCHS)

- Vern Hilditch – Principal Wodonga Middle Years College – Huon Campus - Department of Education (DET)
- Stephen Brown –Regional Director of Education, Hume Region - (DET)
- Brian Collins, Assistant Regional Director of Education, Hume Region (DET)

Despite the fact that three very different workplace cultures - the arts, health and education were in operation together - what united people – what they had in common was far stronger than any differences – and **what they had in common was a heart-felt commitment to the young people.**

***“The partnership is not one of competition - it’s one of working side by side.”***

Vern Hilditch – Principal Wodonga Middle Years College <sup>(297)</sup>

***“You are working together. You are not working against each other or trying to find fault with each other – you not trying to find bits to trip another up.”*** Maud Clark – Artistic Director – Somebody’s Daughter Theatre Company <sup>(298)</sup>

***“What we were all passionate about was the outcomes for the kids. In the end we agreed that that preceded everything.”*** Nicki Melville - CEO – Upper Hume Community Health Service <sup>(299)</sup>

***“The partnership works because of genuine commitment to the common goal.”*** Brian Collins – Assistant Regional Director – Victorian Department of Education (Hume Region) <sup>(300)</sup>

Although there is no single *predominant* ingredient to this successful partnership, the following list identifies key features listed in the Osmotherly report. Osmotherly stated that all of these, are interdependent and of equal importance.

1. Trust
2. Creatively Led
3. Communication
4. Shared Vision
5. Passion, Commitment
6. Active Support At Management Level
7. Flexibility
8. The People

#### **4.6.9.1 Trust**

Osmotherly declares the importance of trust in any relationship – personal, professional, organizational – is fundamental. She states that it is so fundamental that it is something that is rarely overtly articulated - often not unless it is broken or lost. It seems easier to reflect on trust when it is breached rather than when it is functioning.

What does this mean in terms of a partnership between three very different organizations? It doesn’t appear as a clause in the Memorandum of Understanding, yet it is essential for the effective operation of the program. It cannot be assumed as a given, as trust is something that evolves, is ‘earned.’

Osmotherly states that in studies of inter-organizational relationships, *‘time was perceived to be critical to the process of developing trust’* <sup>(301)</sup>. This growth of trust *over time* is frequently commented on by key leaders in the partnership.

#### **4.6.9.2 Communication**

Osmotherly states that effective communication and trust go hand in hand. They are at the core of any healthy relationship. She declares that poor communication is one of the most frequently cited causes



of relationship breakdown at personal and professional levels and one which in retrospect, seems avoidable. *"If only he/she had told me ..."*

Through interviews conducted for the report Osmotherly gathered that there were times, especially in the very early stages of *HighWater* where there was some reticence on behalf of various people. 'Gaps' in communication tend to be filled with 'assumptions' which can prove incorrect and disillusioning. Osmotherly wrote that some of this is simply attributable to the time taken for people from different cultures to get to know one another and of the project being one of 'unchartered waters.' In other instances – it was a matter of individual personalities and some 'power plays' and 'egos'. However, Osmotherly pointed out that it is important that communication is inclusive and that everyone in the team is getting the *same message* about a particular issue or incident since there is nothing more undermining than a feeling that there are 'secrets' between the partners. Everything needs to be out in the open even if it causes discomfort.

Maud Clark: *"I've learnt that there has to be open dialogue all the time. If anything comes up – we have to attend to it – straight away. Things can be a bit tense at times but we would talk them through and find a way forward. Because the whole project was all the time finding new ground, there were no little sign posts saying this is how it needs to be done, we were finding our way the whole way...This was a collaboration with Education Department, Upper Hume and SDT so there's three parties. I come back to it all the time - the most important thing has been dialogue and a preparedness to put aside things which could really niggle for the overriding purpose of what it all was about."*<sup>(302)</sup>

Margaret Hunter explains Upper Hume's perspective: *"Over the time there have been lots of challenges and lots of different challenges but I guess each time we had one we used to meet and always talk through issues and try and sort them out so we knew how to handle them next time. A lot of debriefing was needed, particularly in the early days, because the young people were very challenging and we were still finding our way. The workers had to be quite strong to actually withstand some of the barrage they'd get, the emotional abuse that people would give out. So that took a lot of handling and a lot of working together to see how each situation could actually be dealt with...Communication – clear open communication is essential to building trust. And sometimes that is hard when the Daughters aren't here for the whole week and there could be tension. So there were difficult stages but as the trust built, this becomes less of an issue."*<sup>(303)</sup>

#### **4.6.9.3 Creatively Led**

The participants in a project such as *HighWater* are not there to be 'fixed' or 'cured'. As Clark explains: *"there are some wonderful things that happen to individuals along the way but what we are about is creating fantastic theatre/art/music with individuals who are in the main excluded from the possibilities of such creation. Most health organizations would require such an intensive program in which they had invested so heavily, with both resources and reputation, to be based on a health or welfare model...The truly exceptional point about HighWater Theatre program is that it is totally framed around the creative model."*<sup>(304)</sup>

This is of critical importance. It is not a program where the *prime purpose* is to improve participant's health or reduce social exclusion or to provide an alternative education setting. These things *do* occur but they are not the starting point. As Clark explains:

*“A lot of people want to lump us in the therapy basket, and that causes me great pain. As I see it, the arts are the only equal meeting ground, and the quality of the work we produce is essential to the process working. There is no power imbalance in creating art – it is not like a ‘therapist – patient relationship’ where one is clearly seen as being the repository and imparter of the more valued knowledge. I am not diminishing the work of therapists but this is not what we (SDT) are. There is no presence of wanting to dissect experiences for therapy but for creation. If there is an imbalance of power, then the creative process will not work.”* <sup>(305)</sup> Osmotherly states that this model will not work if it is implemented by an agency as a ‘tool’ for suicide prevention based on a pathologising, therapeutic way of thinking and working. The artists are not employed as ‘art therapists’ – they are there to create high quality theatre with individuals whose opportunities for self-expression and participation in successful team ventures have been extremely limited, if not non-existent.

For Clark engagement with creativity is the key reason for the project, engagement with the positive energies of creativity, with creative processes as individuals and as a group: *“The thing that’s happened with this project, is that the arts have been built on, they haven’t been tagged on. You need the education and the welfare components but the project is coming from the arts. I think it’s a really, really crucial thing and I think it’s essential to what’s happened here. This model works with these young people because of the process of the arts. There’s a whole lot of things that are happening every day, they’re coming and working in a group. They’re working for something that’s bigger than themselves.”* <sup>(306)</sup>

In summary, Osmotherly remarks, one of the major reasons why this model works is that it is a positive engagement based on equality.

#### **4.6.9.4. Shared Vision**

In the *HighWater* partnership, Osmotherly wrote, it was clear that all partners were “singing the same song” – were coming from the same strong social justice platform. It was the shared vision at the highest levels of management in each of the partner organizations, which enabled the difficult times to be negotiated.

Clark: *“Although we come from different areas of expertise, there was a common ideal, a common purpose and fortunately at Upper Hume there were individuals who were prepared to work beyond the normal agency ‘boundaries’. It is no child’s right to be born into a situation where violence and abuse are every day fare. Where you’re not going to get an education because you’re too battered. Yet these are the lives of the kids. Their life is not yours or mine. They simply do not have the choices we have, as simple as knowing how to handle a knife and fork – knowing how to greet someone.”* <sup>(307)</sup>

#### **4.6.9.5. Active Support at Management Level**

Osmotherly pointed out that although sharing the vision is the essential platform, a program such as this requires far more intensive and active support from management. *HighWater Theatre* is resource intensive. It involves a Melbourne based theatre company with some artists who are ex-prisoners and drug addicts coming to work in a rural, conservative community.

The public outcome of the program is high quality theatre which exposes issues within that rural community which have previously rarely been acknowledged. Many of the local audience have expressed ‘*shock that these things* (such as child sexual abuse, substance addiction, domestic violence, teenage pregnancy, high levels of homelessness) *happen in our area. I thought that was a city thing.*”

All of the above meant that the program had its share of detractors and doubters, especially in the early years. Survival of *HighWater* would have been problematic had it not been for the very active support at the highest management level of each of the partners.

Clark reflects: *"Maybe it was lack of foresight on our part, but I don't think we estimated the difficulty that might arise when a Company such as ours – comes into a country community- you've got not only outside artists coming into a community – but you've got people who have a history of addiction – you've got people who have a history of imprisonment. I was surprised by the lack of greeting in the general community – I was expecting what we experience in Melbourne – when you go to a theatre or an arts community - there is a lot of support and backup. We didn't find that here. However, we did find it with particular individuals – we did find it with Upper Hume Community Health and we did find it with Brian Collins from the Department of Education...That 'lack of greeting' by the community is one of the reasons I admire Upper Hume – particularly Marg & Nicki (CEO) so much – they were putting themselves out there. I don't know what the conversations were that went on in this community - but they were, well what got back to me – they were not 'embrasive.' But the management of the agency kept on supporting us and education kept supporting us before the runs were really even on the board."* <sup>(308)</sup>

#### **4.6.9.6. Passion, Commitment**

Passion and commitment cannot be quantified. However, when asking anyone involved about what made the program and/or the partnership so successful – it is these terms which came up time and again. Even participants in the program acknowledge that this is very hard work. Typically, the lives of the young people involved in *HighWater* are characterised by many 'short term' relationships.' A parent or care-taker may be short term, a foster placement may be short term, and going to one school is often short term. What is often lacking in the lives of these young people is constancy and stability – the opportunity to establish long-term trusting relationships which they may have been unable to establish within their own family. Only in this context, are they in a position to make lasting transformational changes to their view of themselves and their lives ahead. In this program, participants leave when ready to do so – when they have the necessary skills and stability in their lives. This does happen. A number of participants have left the full-time program but still keep contact and are supported when they need it.

Real change takes time. A lot of it. And it is the commitment of the partners to be in there for the long-term no matter how hard it is that has led to the transformational outcomes for the young people of *HighWater*.

#### **4.6.9.7. Flexibility**

By the very nature of the often chaotic lives of the participants, the program must be flexible. If a major crisis comes up then the day's planned activities will have to change to accommodate the most urgent priority. And this happens regularly -most days in fact. The normal school timetable idea does not and cannot work in *HighWater*. When the program needs such flexibility – then the people and the partners involved must be flexible as well.

Some individuals and organizations find this difficult. It is more difficult, the bigger the organization is. Upper Hume Community Health Service has a staff of over seventy people and covers a wide geographic area. Somebody's Daughter Theatre is a small community arts organization which as Clark explains, "is

*small enough that it doesn't have to go through a labyrinth of committees, or the many bureaucratic structures incumbent on agencies such as Upper Hume Community Health Service or the typical mainstream school".* <sup>(309)</sup>

Marg Hunter: *"We at Upper Hume had our sets of policies which in a way could probably be seen as quite rigid in comparison to a small largely autonomous arts organization. At times I'd have to quote 'policy' and it could seem to them like a lot of ridiculous red tape. I guess it took a while, just to understand each other. I don't think there was any angst - it was just really that learning of how each of our respective organizations worked. I can't say that Upper Hume was just prepared to 'go with the flow' but basically as much as possible we tried to be flexible. But you have to be. I would say to any other agency wishing to enter into a similar partnership - don't be black and white about things. Be willing to explore that grey area and to go into that grey area a lot. You have to explore and be flexible or you could get very frustrated with an arts company because they can be very spontaneous which is not a feature of most agencies. If you are really rigid and structured – it is not going to work. For the program to work you have to allow that flexibility and spontaneity to happen."* <sup>(310)</sup>

#### **4.6.9.8. The People**

Brian Collins: *"The Partnership probably works not so much for the agencies involved but because of the people within it."* <sup>(311)</sup>

According to the Osmotherly research the *HighWater Theatre* partnership was successful primarily because of:

- the inherent characteristics of key individuals in positions of responsibility and power
- the relationships between them
- the processes involved in this creatively led program

The people involved were highly skilled, passionate and committed to implementing a shared vision which meant a willingness to stay in there for the long term. They were strong enough to be honest and open at all times with each other, and to champion the 'cause' at all levels – with Boards of Management, with politicians, with the media, with government departments and with the general community.

They were tough-skinned enough to bear the negativity and doubts of detractors – especially in the early stages of the program, and, to stand together even at times when each partner may have had a 'niggle' with the other. They believed in the power of creative processes.

Most of all, these individuals were so passionate about what they believed in, that they never lost sight of what the partnership was about and who it was intended to support.

These characteristics do not lend themselves to accurate empirical measurement. They are difficult to factor into a written submission, a funding agreement or to 'prove' in a report. That does not mean they *do not* exist.

Osmotherly wrote that the very reasons why this partnership has been so successful should give rise to thought about the nature of submissions, funding agreements and reporting requirements to funding bodies. The means for obtaining and reporting on funding are almost totally reliant on a very particular kind of 'written language ability' and often on addressing criteria which are more relevant to other fields.

#### **4.6.10. Conclusions**

This chapter describes two working methodologies which can be identified with HighWater Theatre. The first is the creative methodologies employed by Maud Clark in HighWater Theatre, and the other describes the methodologies of the working partnership between three different fields: art, education, and health services, and the people who made the partnership work: Maud Clark – Artistic Director – Somebody’s Daughter Theatre Company (SDT), Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS), Margaret Hunter – Manager Youth Families and Relationships Team, Upper Hume Community Health Service (UHCHS), and Vern Hilditch – Principal Wodonga Middle Years College – Huon Campus - Department of Education (DET).

The HighWater theatre program functions like a school for youths who have been denied the opportunity to receive education as a result of impoverished circumstances. They are directed to the program by the health services. Through engagement in creativity, the creative process, collaboration, their souls are nurtured and the youths develop as individuals and as a group. Although the program’s main purpose and working tool is creativity, since the young people come from such impoverished background part of the program’s purpose is to see to all of their physical and educational needs. This means teaching literacy and numeracy on an individual basis, provision of healthy food cooked together, clothing, attending doctors, or courts with them. Thus for many of the youths HighWater offers their first encounter with a supportive institution and a long-term relationship.

The HighWater theatre productions tell the stories of the program’s participants. Stories of substance abuse, sexual and physical abuse, homelessness, and the resulting complications of their impoverished circumstances. These horror stories are the daily reality these young people must deal with. The opportunity to tell their story and make their voice heard in the form of theatre productions which are performed in front of local and national audience, as well as conducting workshops about the issues raised in the plays is an empowering experience for the youths, who as a result of this long term interaction and engagement in the creative process transform as individuals.

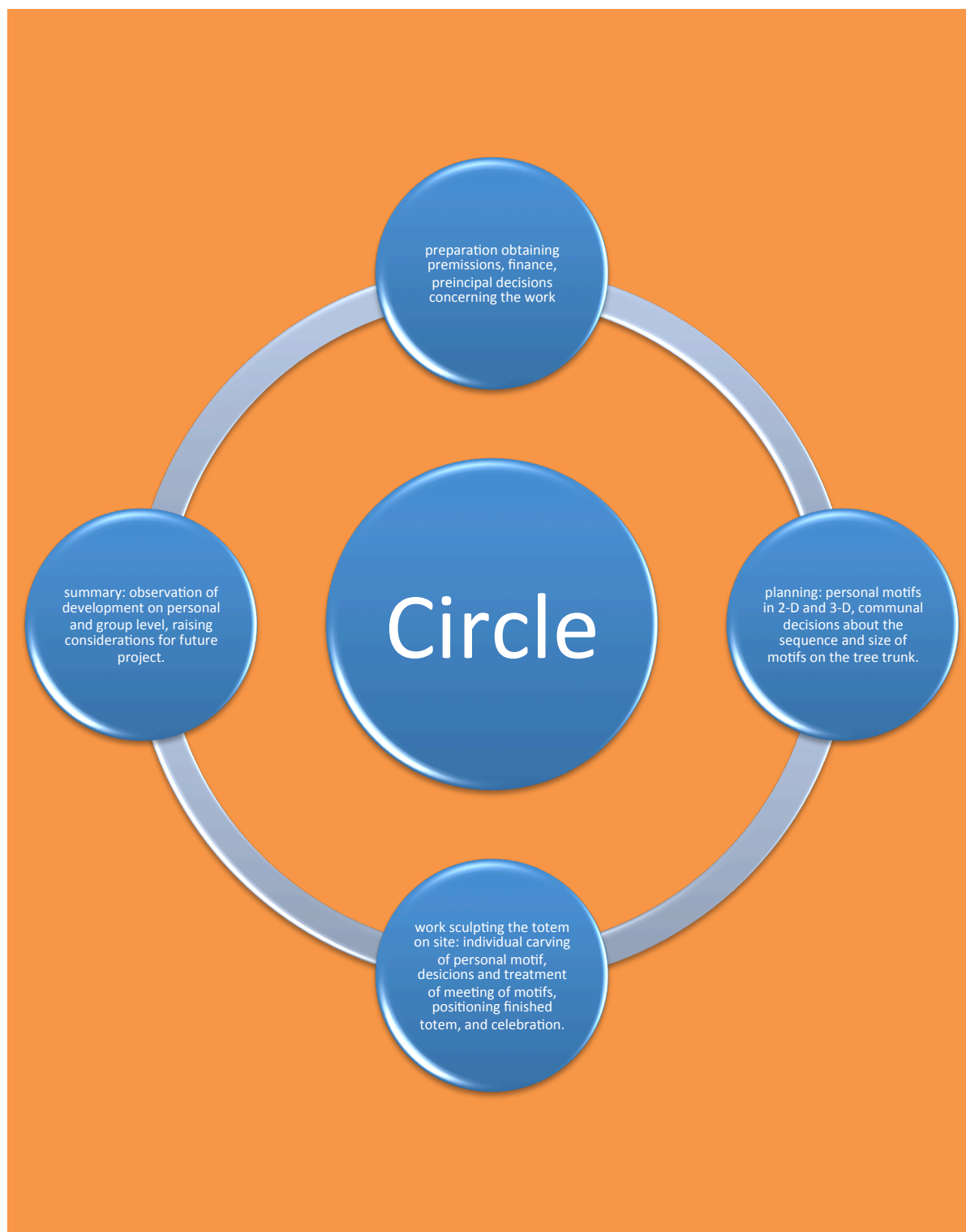
It is the quality of the plays and the insights impressed upon the audience which make HighWater Theatre unique. HighWater theatre does not rely on elaborate stage design; it is through in-depth work on the physical presence of the actors on stage, the honesty and directness of the script depicting first-hand experience, and the balanced direction that HighWater has earned its reputation. Working with such youths who at times arrive at HighWater with reports stating that they are a danger to themselves and to society, is not easy. However for Clark the hardest methodological difficulties lie with the unpredictability of the young people’s lives which are continuously subjected to adverse circumstance. The second methodology studied in this chapter is that of the partnership between the arts, education, and health services. This collaboration, sharing a common purpose was studied for a report by Jan Osmotherly who identified the success of this partnership as rooted in the particular relationships and circumstances formed by the specific collaborators. Osmotherly found that principles such as trust, creativity, communication, shared vision, commitment, passion, combined with active support at the management level, and readiness to exercise flexibility are the qualities discovered in those relationships.

Maud Clark has received appointment in the Order of Australia in 2006 as director of Somebody’s Daughter theatre, for her work in drama, art and music with women in prison, women ex-prisoners, and

disadvantaged youths from rural areas. In the Australian honors system appointments to the Order of Australia confer the highest recognition of outstanding achievement and service. Prior to becoming a member of the Order of Australia Clark received the Eva Czajor Memorial award for directing in 1993, and was recipient of the Australian Council's Roz Bower Award for contribution to community art. In 1998 she was one of seven Australian women to receive an award from Amnesty International as an outstanding Human Rights Activist. Clark is a recognized authority in the field of community arts and participates in many conferences continuously advocating the capacity of art to achieve when all else has failed.

## **4.7. Amir Baumfeld**

**Diagram 9: 4.7.1 Amir Baumfeld: Collective Group Artwork Methodology, Totems, Israel.**



The working principle of the “Circle” used in Baumfeld’s projects assigns time and place for each of the participants to work personally and transparently in cooperation with the others as individuals and as a group. It raises group awareness of the various dilemmas and how to cope with them, until they reach a

consensus acceptable to all. Baumfeld employs the Circle in various manners according to the nature of the group. All decision making takes place within the Circle (see “the Circle” in the following page).

The position of the **guide** in the Circle is unique and central. On the one hand he allows the participants to raise personal ideas and helps them to realize these ideas, and on the other hand, his charismatic personality, artistic talents, and professionalism as a guide (“master”), as well as the real interest he shows in his pupils, his desire to advance them artistically, his faith in their ability and in the power of art as a tool for development, make him the source of authority and power for the participants. Baumfeld helps to select ideas which will heal; he seeks ideas and motifs with the qualities of collective awareness, and rules out ideas with negative destructive connotations.

In Baumfeld’s projects 40 % of the available time will be dedicated to preparation and planning. Projects are carried out with a wide variety of groups- from the wealthy to the poor, adults, youths, juvenile offenders, and mentally handicapped, with all of which he adheres to his working methodology.

Often, depending on the group’s character, prior to the first meeting Baumfeld would speak with participants and talk to them either personally or by telephone, making initial personal contact.

All preparatory processes are discussed and decided upon within the Circle. Projects begin with personal introductions; Baumfeld would raise issues and invite suggestions for communally defining a central idea and subject as a directing force for the participant’s awareness. The manner of collaboration, the materials, the location, obtaining of permits and financial support are all issues discussed and decided upon within this round of meetings which may take months. Baumfeld introduces ideas to the group concerning the above issues to be discussed within the Circle, he continuously writes notes while each participant within the Circle expresses his or her thoughts until he is able to define a consensus agreed upon by all participants. At times Baumfeld might divide the group into smaller groups of three or four, deliberately choosing opposite minded individuals to work together so as to allow them to work as a team and reach agreements at an early stage. Having sought the common ground, the suggestions are integrated into one proposal. Baumfeld takes great care to allow for the expression of individual’s ideas within the collective so as to create a feeling of kinship and collaboration as a basis the work. At the end of each meeting notes containing the meeting’s summaries will be delivered to participants.

The second stage is the planning which is divided into three parts: individuals produce a motif first in 2-dimension (drawing), and later in 3-dimension (clay), and then once the tree trunk is on site, the ideas are incorporated onto the trunk having decided on the sequence, the size, and exact location of each motif. The motifs are drawn onto the tree trunk. Again all decisions are made communally.

The third stage is the carving onto the tree trunk, which is the longest and most favored by participants. Work is accept for mechanical interventions made by Baumfeld according to participant’s requests. Once personal motifs are carved, the “meeting” areas of two adjacent motifs has to be decided upon, treated, and worked by the two individuals “Sharing a boarder”. The totem is then erected- an event involving great excitement and celebration.



The fourth stage is the summary, in which group members gather to discuss their development as individuals, as group members, the group's development, and lessons to be learned for future collaborations.

Throughout the process attention is placed on taking frequent breaks in which participants seated in the Circle, share a meal, drink a cup of tea, a beer, play music, sing, and unwind, turning the work into an enjoyable fun event, and further uniting the group. Baumfeld also seeks to find collaborators or members of staff within the community or group- a teacher or community member, or a responsible youth whom he trains to assist him throughout the project carrying out technical tasks. This collaborator does not have to have special artistic skills, but rather has to possess the qualities of therapy, education, or the ability to be a "vessel" as Baumfeld describes the characteristic quality of those who are able to "contain" others.

#### **4.7.2. Amir Baumfeld- Collective Group Artwork Methodology and Ideology**

Amir Baumfeld has created Totems with groups for the past 15 years. For Baumfeld Collective Group Artwork is a spiritual endeavor, deeply rooted in the employment of creative frequencies aimed to create an exciting sense of fraternity inspiring participation and collaboration, as the starting point for seeking a higher common ground.

According to Baumfeld the term "Community Art" is a grave inequity and injustice to the creative process and the creative mode which is an essential part of the processes undertaken when a group of people decide to carry out a creative project whereby seeds of a different collective consciousness are planted. He states that the term "Collective Group Artwork" is a much more precise term describing a creative process undertaken by a group of people. (see appendix VI)

The term "Collective Group Artwork" was defined by Baumfeld. It should be noted that the term defined by Baumfeld in Hebrew (Yetzira Meshtefet), literally translated means "Collective Creativity" and does not include the word "Art", thus avoiding artistic connotations and emphasizing the creative endeavor of a group.

Baumfeld states that Collective Group Artwork has a variety of methods and techniques for the realization of a higher consciousness. His objective when carrying out a project is the creation of an uplifting experience of creative co-operation, allowing for, and defining the existence of the individual within the collective. The participant's individual ideas are expressed within the collective artwork. There is no higher authority, the participants do not carry out ideas generated by an artist, but rather the artist through his experience helps each participant express individual ideas and assists the group in process of realization of ideas into a collective artwork whereby individual ideas are brought together. (see appendix VI)

Baumfeld's role was often referred to by his project's participants as the "motor", initializing the motion and maintaining it until realization of the goal. Baumfeld describes this motion as two dimensional upon embarking on a project, and sees himself as responsible for creating an energetic vortex directing the whirl upwards, thus creating three dimensional motion. Baumfeld is aware of the delicacy and balance

he must maintain in order for the project to succeed. Individual ideas must find expression within the collective, if not the individual will be lost within the collective. At times the group may rule out an idea, in that case the individual over-ruled must be expressed in other manners so as not to lose their sense of belonging to the group. Baumfeld is aware of the importance of the occurrences of unexpected events within the Collective Group Artwork, and of his role as a vessel containing the project, allowing ideas to flow to him and through him. (see appendix VI)

Baumfeld stresses the importance of initial personal creative processes carried out by each participant individually. Later, each individual idea will be discussed in small groups of three or four, thus each group will have to motivate itself, generate and integrate ideas so as to produce proposals. Baumfeld attempts to link individuals whom he identifies as opposites in this initial stage so as to get them to work together from the beginning making them accustomed to each-other. Baumfeld assists the processes carried out by the groups, picking ideas which seem better. He continuously seeks ideas which can heal "Mother Earth", stressing positive creative attitudes rather than destructive ones. Baumfeld seeks symbols which bear positive qualities of collective awareness. He is aware of the power of symbols and seeks to create an understanding of the knowledge they represent and the kind of power one links to when employing a visual symbol. Baumfeld refers to visual images as messages which like ripples have far reaching effects- from the individual to society at large, reaching even governments, and in turn, these energies will return to the individual who "sent" them, acting like a "dual Highway" for exchanging ideas. (see appendix VI)

Baumfeld's projects are either long or short term. The duration of a short term project may be 10 days, and of a long term project may be a year. One of his project begun 12 years ago and it still continues. Within each project the process will be identical. About 40% of the time will be devoted to the planning process in which participants will continuously return to the circle where ideas will be discussed.

#### **4.7.3. The Circle**

The Circle is a principle upon which all of Baumfeld's Collective Group Artwork is based. Understanding the concept of the 'Circle' is crucial for understanding Baumfeld's creative process.

Understanding the 'Circle' is crucial and central to understanding the decision making process, interaction among participants, and with the leading artist, and for constructing the group as an autonomous entity within Baumfeld's work. The 'Circle' is a communication technique within a group inspired by tribal cultures. Participants are seated (usually on the earth) and conversation is carried out according to the order in which participants are seated: from right to left (generally considered as a masculine order), or from left to right (generally considered as a feminine order). Upon his/her turn each individual speaks uninterrupted. The 'Circle's' main intention is to provide every participant a sense of value. Within the Circle the private experiences and feelings of individual are given a platform thus each individual matters. The Circle allows for the development of listening and deep understanding of our environment and of our deeper selves. The Circle is a non-violent solution to the challenges of expression and needs of the individual within the group and those of the group as a whole. Traditionally in the Circle's center is an object and whoever holds the object is at that moment the Circle's center.

The object is passed between the people seated in the Circle. The sitting arrangement within the Circle allows for eye contact between the group members as well as the Circle's guide who sits within the Circle. This sitting arrangement also symbolizes the dynamic motion of conversation allowing unity and sharing.

In his book "The Path of the Listening Circle", G. Zimmerman <sup>(312)</sup> describes five principles of conduct within the Circle:

1. Spontaneous free expression not pre-planned.
2. Neutral listening without criticism and judgment.
3. Speech must be short and concise, deleting all stories or associations not directly related.
4. There must be eye contact among all participants.
5. Each participant speaks his/her mind not as a response to the previous speaker.

Baumfeld defines the Circle as an event which exists when each individual brings his whole self to the Circle's centre, thus something larger than the sum of participants is created. For Baumfeld the Circle is a multi-layered concept which includes the group, the dynamics, as well as relations and communication within it. Baumfeld stresses that the Circle implies the geometric mystic meaning of a geometric shape. Baumfeld is inspired by the work carried out by the Swiss psychiatrist Carl Jung who viewed the Mandala as the centre of his collective consciousness theory. Jung claimed that the Circle is a universal shape existing in all art forms and many cultures. He even found that the Mandala is perceived by cultures and individuals as the unity of opposites and a unifying force. The word Mandala originated from Sanskrit (an ancient language originating in India), and its meaning is 'Sacred Circle'. Jung claimed that the Mandala symbolizes the human soul, and the central point symbolizes the 'self'. The function responsible for the integration of opposing forces existing within the human soul, is bound and united within the Circle. According to Jung this central point is responsible for our spiritual growth and development. <sup>(313)</sup>

For Baumfeld the Circle's centre is the realizations, it is the meeting place allowing for maximum personal expression, allowing listening and full acceptance, for the Circle's guide as well as the participant's manners of expression so as to search for the common ground rather than differences. Baumfeld does not specify the five principals defined above by Zimmerman, nor does he use a speaking object as is traditional in listening Circles. Baumfeld is aware that often the spiritual origins of the Circle are very far removed from the participants who often treat it as a childish endeavor, and often find the discussion within the Circle difficult in a world where we rarely share and listen equally. However during the working process participants gradually realize the usefulness of the Circle as a working tool. Baumfeld not only uses the Circle for conversations, but also while taking breaks from work, while sharing a meal food is passed within the Circle. Great emphasis is placed on this manner of eating together, resting and discussing the work. Even though conversing within the Circle seems cumbersome at first, gradually it becomes a tool used by all participants. Baumfeld who regards the Circle as a holistic tool is aware of the differences in world views, but he claims that participants who experience the Circle understand it's power. Allowing for differences Baumfeld applies the Circle in different manners according to the type of group he works with, frequently its sole manifestation is in meal times, but with more developed groups or long-term projects the Circle becomes an acceptable manner of conduct, the

Circle's effectiveness as a communication tool is realized and he receives full co-operation in maintaining the Circle's principals.

#### **4.7.4. Working Process:**

The projects carried out by Baumfeld typically have 4 stages:

1. Preparation
2. Planning
3. Work
4. Summary

The first two stages take 40% of the project's time frame. Baumfeld insists on conducting a thorough preparation process even though often there is much impatience among participants to carry out these processes that are eager to proceed with physical work. However, according to Baumfeld, if he allows himself to get carried away and not fully prepare, the project will lack integrity and direction, and the project's real purpose will fail to manifest itself.

#### **Preparation:**

- Work with authorities obtaining permits.
- Obtaining financial support.
- Principal decision-making concerning central idea.
- Choosing exact location, materials, and manner of collaboration.
- Logistics- Choosing and transporting a tree trunk, tools, maintenance, food, and dishes.

The group meets and forms a Circle to discuss the issues above and find ways to advance the processes. Participants express their opinions, and at times the Circle is repeated to reach understandings and further clarify intentions, until at the end Baumfeld- the Circle's guide defines a decision accepted by all. This stage may take several months during which participants are fully and actively involved in every stage and work with Baumfeld to carry out the group's decisions. Each preparatory stage is considered fully, issues are raised and discussed, for example when considering location issues considered within the Circle include hierarchy between man and nature, location as a source of inspiration, dialogue with nature, connection with the town and its community. Since this initial preparatory stage may take months due to its complicated nature, meetings also serve as a binding agent maintaining the group's unity.

#### **Planning:**

- Personal 2-dimentional sketches.
- Personal 3-dimentional sketches.
- Communal decisions concerning the sequence of personal symbols on tree trunk.

According to Baumfeld, personal sketches are personal symbols which surface from the collective sub-consciousness in an intuitive manner. Baumfeld assists the process but does not interfere. Transition of

the personal sketches into 3-dimensional form is very meaningful for the group. Work is carried out in clay- a material soft enough to be worked manually without the employment of tools. At the end of this stage an overall sketch of the work can be produced. For the next meeting the tree trunk is already present on site so that ideas can be synchronized with the character of the tree trunk. At this stage communal decision-making concerning the sequence of personal motifs on the tree trunk must be taken. Within the Circle each participant gives ideas trying to fit the ideas together, ideas are exchanged and developed, eventually decisions are reached and the sequence is sketched onto the tree trunk itself. Baumfeld encourages participants to find the location on the tree trunk on which they would like to work, where their motifs may link to those of others, or may fit their ideas. Baumfeld does not draw the sketches so as not to interrupt the bonding process between the participants and their work.

### **Carving**

This stage is the longest and most meaningful and enjoyable for the participants. Having decided on the arrangement of motifs, their size, and relative location, carving begins. Initially work is entirely manual, and more experienced participants are encouraged to assist beginners. Once the motifs are carved, Baumfeld will deepen the motifs using mechanical tools according to the participant's instructions. Often having been mechanically worked the tree trunk would look "wounded", thus manual work would continue "healing" the tree trunk. This process of mechanical intervention and healing may be repeated several times. Once each motif is fully worked, the meeting area where two motifs meet must be considered. Since this area does not "belong" to one participant or the other, these meeting points, according to Baumfeld are always sensitive and interesting- the two motifs blend into each-other, and the two adjacent participants must decide how. Once the process is complete and all meeting areas of motifs have been addressed, the work is positioned. This stage is very exciting since from that time onwards the art-work does not belong solely to its creators, but to the public at large, to whoever observes it. This part of the project involves a ceremony and celebration, and a sense of great satisfaction and uplifting is sensed among the group members.

### **Summary**

A summarizing Circle is carried out usually a short while after the positioning of the totem and celebration. In this Circle the journey taken by the group is discussed. Participants observe their artistic and personal development, as well as the group development. For most participants this summarizing Circle is the opening act for the next project raising future considerations such as materials, finance, community involvement.

#### **4.7.5. The Tree Cross-Section Metaphor- Mapping and Analyzing the Processes Presented**

In this analysis the tree cross-section was used as a metaphor by Tali Gil <sup>(314)</sup> so as to describe the working processes within Baumfeld's work. These processes are a direct result of his holistic methodology. The 'Tree Cross-Section' consists of 6 factors:

1. Core- The sculptural creation which functions as the magnetic center focusing attention of participants, their time, money, and efforts.

2. The inner rings- The participants and guiding artist.
3. The outer rings- physical location of project (place as defining local identity and belonging)
4. Water Supply- From roots, through the core, to the leaves.
5. Food Supply- From leaves through outer rings to the core.
6. Environmental Factors.

There is an ongoing interaction between all parts throughout the process. At times influence will appear to manifest itself from the core outwards, at other times environmental factors will be more influential, thus reversing the process.

## 2. The inner rings:

Participants: The internal motivation for individuals to participate is personal. Beyond the desire to create, develop, and study, the curiosity or need for an obliging framework, the desire to deepen and widen acquaintances, and contribute to the environment and community, originate from personal desires. Once these expectations have been fulfilled, the collection of individuals transforms into a group in which each individual is represented but functions as a group member- a unified collective. Participants become aware that their collective strength is much larger than the sum of their strength as individuals. *"Group empowerment concerns involvement and partnerships and belong to entities which are committed to obtaining a shared goal, influencing external decision-making concerning them, they create new feeling and abilities."* <sup>(315)</sup> The formation of a group is an added value over and beyond the stated objective. The group, beyond the support it provides is members with, tends to function as a "collective consciousness" of a "superior self" which may sometimes criticize its members. However in the projects carried out by Baumfeld, the Circle assures that no one individual or individuals will take over by dedicating time to each participant with full transparency and co-operation. Dilemmas and uncertainties are brought to the group's awareness and discussed until agreements are accepted by all.

The Guiding Artist: Located with the group in the inner rings, the guide introduces ideas to the group; the possibility of collaboration, the Circle, the communal decision-making process. Group members see the guide as a source of power and authority although at times, during the empowerment process, it may seem as though group members attempt getting hold of the reigns, but the Circle's working process neutralizes such events. The guide's manner, his real interest in his group members, and his endeavor to advance their abilities, his faith in them, and his faith in art as a developmental tool for advancing non-verbal communication, are of utmost importance and are the instrument supporting the empowerment process both of the group, and of individual within the group.

### **4.7.6. Conclusions**

The work carried out in Baumfeld's projects involves 4 stages: preparation, planning, work, and summary. The unifying ongoing principal throughout Baumfeld's projects is the Circle which is the "framework" for decision-making in which personal desires, group interests, and relations with officials

and the community at large are considered. This principal is adhered to in every stage of the process thus creating a balance between flexibility and focus while dealing with given circumstances and possibilities created by the project's environment. Ideas and principals are agreed on communally thus forming a solid base allowing for movement from one stage of the process to the other. The decision-making process is familiar to all allowing both for personal expression as well as the formation of an entity to the group, contributing to the project's final product.

Baumfeld: *"The language of creativity is a frequency- a very high one, which we are all connected to on the universal level of our existence. Children, for example, are connected 'on-line' to this frequency. Every child is connected. At some point we lose this frequency and we are no longer in reception. My work with youths and groups is to re-connect with this frequency. This development, a non-verbal state can be reached through creativity. I see an artist in everyone."* <sup>(316)</sup>

Baumfeld's approach to art which is spiritual and mystical echoes the attitudes made famous by the German artist Joseph Beuys from 1965 <sup>(317)</sup> calling for the breakdown of myths about art and artists and the realization of the strength and value of humans as creative entities. Beuys argued that art is an acquired practice which should be made accessible to all. Beuys held at the time a teaching position as professor of 'Monumental Sculpture' at the Kunstakademie in Dusseldorf and abolished entrance exams to his Dusseldorf class- as a result he had lost his professorship position.

Baumfeld, like Beuys speaks of the barriers imposed by the 'art world'. According to Baumfeld, the manner in which the 'art world' views itself as is manifested by the 'story' told by the history of art created a void between art and the public at large. Tali Gill quotes Baumfeld: *"Institutions deal with power, and power operates through control, the power to control and decide; you can or you cannot, you sell thus you are worthy, you do not sell rendering you as unworthy, you are valued or not. I do live in this reality, but it is firmly rooted in my sub-consciousness as well as in the collective sub-consciousness. Most people feel inhibited to attend exhibitions since they feel they may look foolish and display stupidity. They feel they lack the tools to examine, get excited, or feel art by themselves- this is crazy- it is separation. My expression is very deep. It is awareness; I wish to float ideas into awareness."* <sup>(318)</sup>

Baumfeld speaks of the importance of the creating and cultivating access to artistic experiences by those who are not considered as 'art consumers'. Baumfeld claims that art institutions preserve their power by the recognition it indulges certain artists with, ignoring their responsibilities and the discomfort felt by those excluded or at the edges, leading to further embarrassment and lack of confidence when in 'uninitiated' individual is confronted by art.

Baumfeld repeatedly stresses the importance of personal as well as collective experiences within his projects. The initial starting point is personal self-expression; *"If you would not give participants self-expression they would not participate....The project is a dynamic dance of coming together and dancing apart...Clearly the process is of the upmost importance when compared with the artistic product. The product is the "why" do we do it. As far as I am concerned the real work and result is the arrival of participants who willingly arrive, participate, and connect. That they will have a comfortable place to sit, and that the energy concealed within creativity will heal people. This is the "issue" for me. I am interested in the product, but the process is the main issue for me."* <sup>(319)</sup>

*“The working principle of the “Circle” used in the project assigns time and place for each of the participants to work personally and transparently in cooperation with the others as individuals and as a group. It raises group awareness of the various dilemmas and how to cope with them, until they reach a consensus acceptable to all. The position of the **guide** in the Circle is unique and central. On the one hand he allows the participants to raise personal ideas and helps them to realize these ideas, and on the other hand, his charismatic personality, artistic talents, and professionalism as a guide (“master”), as well as the real interest he shows in his pupils, his desire to advance them artistically, his faith in their ability and in the power of art as a tool for development, make him the source of authority and power for the participants”<sup>(319)</sup>.*



## 4.8. Jane Golden

### Diagram 10: 4.8.1. Jane Golden, Mural Arts Program (MAP) Methodology- Philadelphia, U.S.



#### 4.8.2. Jane Golden: Mural Art Program (MAP) Introduction

Mural Arts Program (MAP) was founded and is directed by Jane Golden. It engages in visual art and some performance related to mural dedications. MAP works with the citizens of Philadelphia, distressed communities, and youths. There are over 50 staff members, and hundreds of contracted muralists. Since its inception in 1984, the Mural Arts Program has completed more murals than any other public art program in the USA — more than 3000 indoor and outdoor murals throughout Philadelphia. This effort has brought art to the city-scape, turning graffiti scarred walls into scenic views, portraits of community heroes and abstract creations, and creating tourist attractions. MAP operates a variety of programs with a variety of unrepresented communities, while emphasizing community involvement and cross-sectional

organizational collaborations. Some of the programs are short- eight weeks, while others are multi-year programs. The University of Pennsylvania's Social Impact of the Arts Project (SAIP) study of MAP also looked at MAP's physical, social and economic impacts. Major findings included the following:

- Murals often serve as an indicator of a neighborhood that has the ingredients to create revitalization, including a diverse population and a strong civic life. To the extent that murals serve as an expression of that transformation, we can say that they have an impact in stabilizing and sustaining processes of community revitalization.
- Every \$1.00 of city funding for murals leverages roughly \$.25 to \$1.00 in community contributions — \$.65 for the "typical" mural — or a 25-to-100 percent return on investment.
- Of the 139 murals completed in 2001, young people were engaged with 69 (50 percent) of the projects.

The Mural Arts Program began in 1984 as a component of the Philadelphia Anti-Graffiti Network, an effort spearheaded by then Mayor Wilson Goode to eradicate the graffiti crisis plaguing the city. The Anti-Graffiti Network hired muralist Jane Golden to reach out to graffiti writers and to redirect their energies from destructive graffiti writing to constructive mural painting. Golden recognized the amazing creative force they represented, and she began to provide opportunities for them to channel their creative talent into mural-making. Mural painting also provided a support structure for these young men and women to refine their artistic skills, empowering them to take an active role in beautifying their own neighborhoods. The murals they created instantly added color, beauty, and life to an old, industrial city struggling with decades of economic distress and population loss. From the beginning, Golden witnessed how mural-making changed lives and how the murals themselves began to mend the aesthetic fabric of the city.

Since it began, the Mural Arts Program has produced over 3,000 murals which have become a cherished part of the civic landscape and a great source of inspiration to the millions of residents and visitors who encounter them each year. Mural Arts' unique efforts have earned Philadelphia international praise as the "City of Murals." But as stunning as the murals are themselves, they are, most importantly, the visual products of a powerful and collaborative grassroots process in communities. The mural-making process as described in this chapter, gives neighborhood residents a voice to tell their individual and collective stories, a way to pass on culture and tradition, and a vehicle to develop and empower local leaders. Mural Arts' mural-making process also engages thousands of Philadelphia's at-risk children, youth, and adults who find their artistic voice, develop their self-confidence, and discover new ambitions while creating murals through numerous programs.

Mural Arts' award-winning art education programs annually serve 1,500 youth at neighborhood sites throughout the city. Mural Arts' programs are offered free and are targeted to at-risk youth. Educational programs use an intensive curriculum that involves mural-making as a dynamic means to engage youth and to teach transferable life and job skills such as taking personal responsibility, teamwork, and creative problem-solving.

The Mural Arts Program has also become a national leader in the United States in arts in criminal and restorative justice, currently offering educational programs in local prisons and rehabilitation centers using the restorative power of art to break the cycle of crime and violence in communities. Mural Arts offers mural-making programs for adult men and women where inmates receive a stipend to create murals for schools and community centers throughout Philadelphia. Mural Arts also offers opportunities for individuals recently released from prison through its re-entry program.

Mural Arts' acclaimed art education and prevention and prison programs now serve as models throughout the world. In addition, muralists and teachers from around the world come to Philadelphia to be trained in mural-making, and many local muralists trained by Mural Arts are now traveling to cities and countries throughout the globe because of their expertise in leading large-scale mural projects. Philadelphia has become synonymous with murals, and murals have never been more popular.

#### **4.8.3. Mural Arts Program Structure**

The Mural Arts Program has over 50 professional experienced staff members working in every part of the mural making process overseeing to artistic as well as administrative aspects. There are staff artists, designers, mural crew members, crew leaders, mural restorations experts, social workers, youth workers, project developers, events specialists, sales specialists, communications specialists, special projects specialists, etc. The Mural Arts Program runs many programs, each program has its directors, managers, administrators, and artist. It is important to note that the various programs and projects work with the support provided by the infrastructure of the staff members.

#### **4.8.4. The Programs**

In its first few years, MAP worked exclusively with adjudicated graffiti writers who learned to paint murals, using their talents to bring beauty rather than blight to inner-city neighborhoods. Now MAP offers a wide variety of programs. MAP conducts after-school art education and youth development programs in mural making and community engagement with young people from around the city, focusing on at-risk low-income teens and including those who have not encountered the juvenile-justice system. MAP has a program for Emerging Muralists, aimed at advanced students. MAP runs a program called "Arts and Artists Outdoors: A2O", a residency program for artists which uses community engagement to cultivate appreciation of the natural environment, this program is operated in collaboration with Philadelphia Parks and Recreation. The "Foundation and Innovation" program is aimed at youths of 10-14, or 15-21. This program is for aspiring artists who as part of the program work along-side professional artists. The 'Restorative Justice' program is for young people of 15-21 who work on select sites making community works of art. 'Restorative Justice' is a concept of justice that involves the victim, the offender, and the community in a healing process. Through weekly programs and opportunities for involvement, Mural Arts provides art instruction to over 300 inmates and 200 juveniles every year. Annually the 'Restorative Justice' program participants produce four to eight large-scale outdoor murals that incorporate community outreach and workshops in poetry, writing, ceramics, and other mediums. The Restorative Justice program is conducted with the collaboration of the following:

- Pennsylvania Prison Society
- Philadelphia Department of Human Services
- Philadelphia Family Court
- Philadelphia Police Department
- Philadelphia Prison System
- St. Gabriel's System
- State Correctional Institution at Graterford
- VisionQuest

The 'Porch-light Initiative' addresses the challenges faced by those with behavioral health issues, striving to improve individual and community health through art. Partnering organizations for the Porch-light initiative: The City of Philadelphia Department of Behavioral Health and Intellectual disAbility Services (DBHIDS), Project H.O.M.E.'s Rowan Homes, Sobriety through Out-Patient (STOP), Associació Puertorriqueños en Marcha (APM).

All of the projects, programs, and workshops complement and support MAP's overall mission of partnering with community residents, grassroots organizations, government agencies, educational institutions, corporations and philanthropies to design and create murals of enduring value while actively engaging youth in the process, thus creating varied cross-sectional collaborations.

#### **4.8.4. The Mural Arts Program Methodology:**

The Mural Arts Program (MAP) is a very large organization conducting a wide array of programs which usually result in the installations of murals at public sites. For this reason the methodology is simple, well planned, and clearly defined. The projects may be short- a number of weeks (for example 10 week artist residency), they may be long- a year (for example the 'Roots 101' project), or they may be on-going programs (for example the 'Youth Restorative Justice', or the 'Art Education Youth Empowerment'). For each project the methodology is planned according to its specific requirements.

Many murals start as a request from a community and a form can be filled online or down-loaded at the Mural Arts web site. The request form begins with an outline of the organization's history and purpose. This introduction explains MAP's commitment to the making of a mural in terms of social, historical, cultural, artistic, professional as well as financial costs, and in terms of work and dedication: *"The Mural Arts Program is a public art program serving the city of Philadelphia that works in partnership with communities, grassroots organizations, city agencies, schools, and philanthropies to achieve the following goals:*

- **Develop** sustainable partnerships with community organizations in order to create murals that reflect the community's culture, history, and vision
- **Catalyze** community empowerment, neighborhood beautification, and civic pride
- **Foster** youth development through experiential art education and mentorship with professional artists
- **Support** artists in sharing their talents and experiences with youth and communities in Philadelphia
- **Use** the power of art to bring hope to marginalized communities such as the homeless, incarcerated individuals, and adjudicated youth

*The average mural on a row house costs \$15,000 and takes 8-10 weeks to paint. Given the large number of murals we paint each year, budgetary realities and our commitment to making murals a meaningful part of youth and community development, we are now requiring that ALL murals go through a competitive selection process.”* <sup>(320)</sup>

The rest of the form contains questions designed to understand the seriousness of the applicant, its commitment, ability and willingness to conduct a community process among the community and with the Mural Arts staff. The form states clearly that preference is given to neighborhoods with revitalization efforts, and that new innovative ideas are welcomed and are also given prior consideration. Given the high costs of the mural making process MAP select their projects according to the information in the form. The application form is in fact an invitation made available to communities and individuals to ‘make a case’ for the creation of a MAP mural in their community.

#### **4.8.4.1. Partnerships**

One of the central features of the Mural Arts Program is the formation of partnerships. Although there are long-term partnerships, generally for each project partnerships are forged. Jane Golden (MAP founder and director) feels strongly about partnership as a foundation of MAP’s development and ongoing work. She feels that MAP’s status as a city agency makes collaboration and inclusion intrinsic to the work. She says: *“Mural making is collaborative. Wherever we go — in the neighborhoods, with funders and the city departments — we cannot work separately. It would be impossible to do our work.”* <sup>(321)</sup>

Golden also knows that partnerships can be complicated but feels if you keep your eye on the big picture, then collaboration enriches the work. MAP has forged a partnership with the city’s Department of Human Services. With the support of Mayor John Street and the Department’s leadership they have initiated programs for adjudicated youth and prisoners. Golden sees these arts-based partnerships as enhancing MAP’s ability to respond to critical issues facing the communities they work with. She envisions their relationship with the city’s youth-service agencies as allowing MAP to work as a part of a continuum of care rather than an isolated experience: *“There is so much we can do together that we can’t do alone. When you partner with people and agencies with community-development expertise you are really starting to address the problems that plague cities.”* <sup>(322)</sup>

#### **4.8.4.2. Artist Selection**

The Mural Arts Program employs four full-time muralists and works with hundreds more contracted lead and assistant muralists each year on project basis. Muralists are selected based on their skill with the desired subject matter and their ability to work in concert with residents and other stakeholders to develop a design that best reflects the interests of the community. MAP selects artists according to their past work, and strives to allow the community to choose who they would like to work with. Frequently these artists may be graduates of the Mural Arts Educational Program or artists who have worked with MAP before. For example, for the Roots Mural Project, a year-long program which commenced in February 2012, aiming to produce a mural celebrating the work of the Philadelphia music band ‘The

Roots' (a GRAMMY® award-winning hip hop band), after a national open call for artists, MAP selected a group of Philadelphia muralists to create the project. The artistic team, known as the "Amber Design Collective", featuring Tatyana Fazlalizadeh, includes artists David Guinn, Ernel Martinez, Charles Barbin, Tatyana Fazlalizadeh, Willis Humphrey, and Keir Johnston. Individually, these artists have each worked for MAP before and created many varied and beautiful murals for the Mural Arts Program, but this project marks their first collaboration as a team.

#### **4.8.4.3. Community Engagement**

The community engagement methodologies of MAP programs vary enormously. Some programs involve long term engagement reflected in annual community processes, some projects end within ten weeks. One of the specifications or requirements stated in the Mural Application form is 3-5 meetings with the community: "*Commitment of mural sponsors to organizing at least three-five (3-5) community meetings with Mural Arts Program staff and artist, including nearest neighbors to the wall*"<sup>(323)</sup>. In these meetings MAP staff and artist meet the community so as to understand intentions, expectations, ideas, and interact with neighborhood residents and organizations. In intensive community meetings, MAP demonstrates respect for people who are largely excluded from government and traditional vehicles of public expression such as the mass media. Nevertheless, these people know what they believe and have strong opinions about what should (and should not) be represented on the walls of their communities. Mural Arts integrates mural projects with existing community revitalization strategies, often partnering with block captains, grassroots neighborhood associations, public schools, community development corporations, local nonprofits, and other city and community agencies. Designed with input from these stakeholders and nearby residents, each mural addresses a theme of significance to the neighborhood. The selected muralist is deeply involved in this process to hear first-hand the ideas, concerns and values of the community. Once the site considerations are integrated with the input and feedback from the community engagement process, the muralist begins to create a design. Each muralist has his or her own unique design process. Budget, theme, location, schedule, and community interests all play important roles in developing the best design. The final design concepts go through reviews by Mural Arts Design Review, artist peers, and community representatives before a final design is approved.

An example of the community engagement idea formulation process is the "Porch Light Initiative", which is a project intended to shed light on challenges faced by those with behavioral health issues, reducing stigma and encouraging empathy among fellow community members. For this project MAP has formed partnerships with organizations such as: *The City of Philadelphia Department of Behavioral Health and Intellectual disAbility Services (DBHIDS)*, *Project H.O.M.E.'s Rowan Homes*, *Sobriety through Out-Patient (STOP)*, *Asociació Puertorriqueños en Marcha (APM)*. The project includes three ongoing weekly workshops and community engagement events held at three different locations. The lead muralist for each of the three works to create a mural that reflects voices of clients, staff, and community members about community health and wellness. The artists have had to find the themes, and working methodologies to suit each community's specific character. Program participants of the *Asociació Puertorriqueños en Marcha (APM)*, an association helping families to achieve their greatest potential, have been **exposed to the use of shapes and patterns as a means of encouraging mediation,**

**self-reflection, and awareness of creative spaces within a visual structure. Thus the leading muralist Betsy Casanas focuses on ethnic origins, and thought through exposure to mandalas and patterns.** The process begun on October 2011 and in the spring of 2012 the three story clinic will be *“transformed to represent the voice of the community and the spirit of its values”* <sup>(324)</sup>

At the Project H.O.M.E., an organization that provides housing and services to chronically homeless men and women in Philadelphia, **adults and youth attend weekly workshops in which spoken word poets and artists inspire participants to create individual poems, drawings, journals, and collages.** The intention behind these individual art pieces is to create a common visual language for the final mural. **Muralist Ernel Martinez will draw on the existing poetry, drawings, and text to create a text-based mural** that highlights the strengths, cares, and values of the community. The mural will also incorporate found objects from the community in order to underscore the belief that within each community art and beauty abounds if you choose to see it. **Thus the community engagement process within this community was designed to fit the predominantly young, emotionally charged character of this specific community.**

The preliminary mural design for S.T.O.P. an addiction treatment centre is a **visual representation of the dialogue that has taken place during the weekly workshops with clients since October depicting community members conversing and being attentive to each-other. During the workshops, participants responded to questions such as: What do you value about community? What are the things that make a community thrive?** Participants responded through words, lists, and collages. The design for the mural is derived from this investigative and communal process, and strives to represent the voice of the community and the spirit of its values. **The mural community engagement process with S.T.O.P. in accordance with the organization’s work focuses on conversation.** Staff, clients, and the larger community will be invited to paint the mural together at the completion and acceptance of the design presentations during the spring and summer of 2012.

For the ‘Roots Mural Project’ referred to above **an education program called “The Roots 101,” created for students in the Mural Arts Program’s Art Education program was initiated.** MAP’s Art Education Department partnered with a diverse group of schools, social service agencies, nonprofit, and municipal organizations to provide free innovative art programming for young people. **Classes are held twice a week at sites across the city.** *The Roots Mural Project* is rooted in engaging and empowering students to tell their stories through various medium, including drawing, photography, collage, and more. The artist team will conduct workshops with students to ascertain their areas of interest and design concepts for the mural and incorporate their ideas into the mural design. In addition, students will be part of the project programming, as attendees and, in some instances, panelists.

Components of The Roots 101 course include:

- Special guest speakers including musicians, journalists, and more;
- Learning about the band’s history, history of music devices, photography, photoessays, Photoshop, storytelling, book making, music and video production;

- Creating art projects (sculptural work, mixtapes, personal narratives, and collage) based on music and technology; and Studying Banksy's street art, Aesop's Fables, Zoe Strauss' photographic narration.

The 'Restorative Justice' program, a concept which involves the victim, offender, and community in the healing process, enabling communication between all parties which are usually divided by the criminal justice system, a program initiating talking circles, victim/offender mediation conferences through art instruction and mural making was designed.

#### **4.8.4.4. Design Review**

Following the brain-storming process which may take a few weeks or a few months depending on the project, the artist synthesizes all of the information received and creates a proposed design. The design must be reviewed and approved by the MAP internal Design Review panel which is comprised of artists, administrators, and outside experts where called for. Having undergone a process of internal view and review, the design is presented to the community, for an additional process of viewing and reviewing. The owners of the property also have a voice in this process and must approve the design as the "canvas" belongs to them.

#### **4.8.4.5. Painting and Installation**

The painting process generally uses one of two techniques—painting directly onto the wall or painting on parachute cloth in a studio, which is later transferred to the wall much like installing wall paper. This method allows murals to be painted in small sections on tables, just about anywhere, indoors and year-round. This allows Mural Arts to engage volunteers young and old, who cannot climb scaffolding, and to take the unpainted mural panels into places such as prisons, detentions centers, hospitals and other restricted environments. The painted panels are then adhered to the wall by MAP staff. The painting process can take from three to six months, depending on size and process. Painting on parachute cloth, although more expensive than painting directly on the wall, allows for the participation of community members who may otherwise not be able to participate. The Mural Arts Program schedules neighborhood paint days where anyone can help paint as part of the ongoing community engagement process.

#### **4.8.4.6. Celebration**

Just as each mural begins with the community, Mural Arts celebrates the completion of each mural with neighbors and partners with a joyous dedication event. Dedications often carry strong symbolism and meaning for those involved and can be a significant event in a neighborhood's revitalization. They involve speeches made by officials, political leaders, performances by local musicians, performance arts organizations, poets, and others and are often organized as full-day block parties with food, festivities, and fun. These celebrations are organized by the MAP event specialists collaborating with the project's partners.

#### **4.8.5. Conclusions**

The Mural Arts Program is the largest organization studied within this thesis. Its scale and sustainability demonstrate how relevant community art can become to a community. Even though MAP is huge, it



maintains awareness of the importance of small details as made evident in the MAP methodologies described above.

The Mural Arts Program's success is in large part due to its faith in three words Jane Golden herself uses as a personal and professional mantra: Art Saves Lives. It is with this conviction that the organization continually enhances its programs and embarks on special initiatives that will continue to challenge and inspire the many individuals whose lives are touched by Philadelphia's murals.

"The Mural Application Form" discussed above gives much insight into the MAP methodology. The application form explains MAP's mission and states its high commitment and dedication to community mural making, seeking for partners within the community who can match these high standards as a basis for collaboration. MAP continuously states its commitment and core ideologies which are the basis for its methodology:

Belief in the transformative power of art to heal and change opinions: *"Art drives the agenda. Great art is never silent, can't be ignored, and serves poorly the status quo."* <sup>(325)</sup>

Belief that the power of narrative drives our lives and that these stories must be told: *"Stories well told will shine transformative light into dark corners."* <sup>(326)</sup>

Belief in the power of collaboration: *"Everything we do is by and for the community. There's no "I" in mural."* <sup>(327)</sup>

Commitment to deep community processes: *"What we do is deceptively complex. What drives us is the opportunity to help life triumph over the forces of despair."* <sup>(328)</sup>

Organizational commitment to the community to do everything within its power: *"We're an antsy bunch, and proactively committed to the commitment to be proactive. When we walk into a room, we walk in ready to make great things happen. And when we say we will, we will."* <sup>(329)</sup>

Dedication to the process and performance of unexpected tasks: *"There is no such thing as not my job. We expect to take on unexpected burdens when it's our turn to do so."* <sup>(330)</sup>

Commitment to innovation and creativity: *"The surface is something to get beyond. And because we have each other's back, we go beyond in bold fashion."* <sup>(331)</sup>

Pledging commitment to manage and overcome bureaucratic limitations: *"Bureaucracy has its place. Just not in our mindset."* <sup>(332)</sup>

Taking risks: *"The Biggest Risk May Be Not Taking It"*. <sup>(333)</sup>

Economic viability and value for institutional and intellectual property: *“This is not art for art's sake. Our institutional wisdom and intellectual property have value, add value, and are valuable. There's no shame in earning fair compensation for unique professional expertise.”* <sup>(334)</sup>

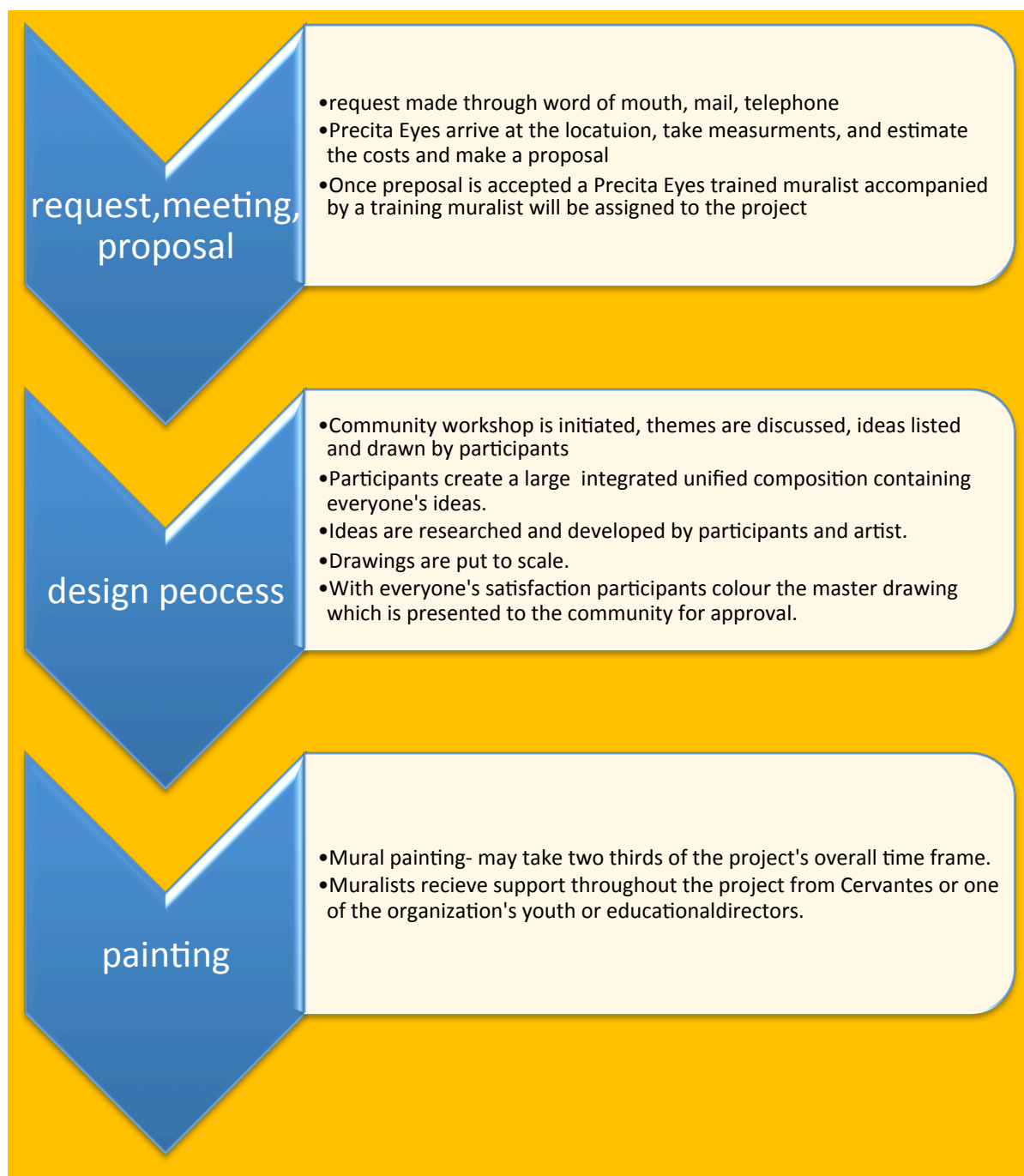
Through in-depth engulfing and creative community processes and the construction of real collaborations, MAP has transformed the physical and spiritual reality of the lives of people living in Philadelphia. As demonstrated in this chapter this success is largely thanks to honest commitment and dedication to the organization's core ideology.

## **4.9. Suzan Cervantes**

### **4.9 Suzan Cervantes: Precita Eyes, San Francisco, U.S.**

**Susan Kelk Cervantes** is the Founder and Director of Precita Eyes Muralists and Precita Eyes Mural Arts Center. Cervantes is a pioneer of the San Francisco community mural art movement in the Mission District of San Francisco for more than 50 years. Cervantes established the Precita Eyes Muralists in 1977 with her late husband artist Luis Cervantes. Influenced by the Mujeres Muralistas, the first collaborative group of women muralists, Cervantes applies the same process of accessible, community art to all ages and abilities. Cervantes with Precita Eyes muralists have painted more than 500 collaborative murals considered some of the finest in the U.S. She is dedicated to enhancing the environment with social and life affirming themes through the creation of murals while involving and educating the community about the process of public community mural art. Cervantes is deeply committed to collaboration guaranteeing that the creative work produced is accessible, both physically and conceptually, to the people whose lives it impacts.

### **Diagram 11: 4.9 Suzan Cervantes: Precita Eyes, San Francisco, U.S. Methodology**



## **4.9.1 The Organization**

### **4.9.1.1. Educational Programs**

Precita Eyes is a dynamic organization located at the heart of San Francisco's Mission District. Precita Eyes has a Visitor's Centre, an Art Studio, and runs community murals in various locations. In the Art Studio many educational community art programs as well as art programs for pre-school/ toddlers,

children, youths and adults run six days a week throughout the year. The programs include: community arts for children, Spanish through eco-art program, toddler/pre-school art classes, puppet making classes, Saturday kids art classes, weekday kid's art classes, urban youth arts classes, Saturday youth mural workshop, the community mural arts education workshop, instant portable murals, instant mural workshops for artists and educators, summer camp, urban youth mural summer camp, monster mural and sculpture summer camp, puppet sculpture and mural summer camp, San Francisco friend's summer camp, as well as hosting birthdays and other parties. "The Community Art Mural Workshop" held every three weeks is taught by Cervantes herself, while others are instructed by Precita Eyes artists.

A distinctive aspect of the Precita Eyes educational program are the many volunteer programs. There are 7 programs: store and project maintenance, mural tour docent, art class assistants, mural project and restoration, marketing and fundraising, long term internship, and special events. The invitation for volunteers to participate in these programs is one of Precita Eyes core missions. Through their work volunteers can gain free access to the organization's educational programs. It is important to note that it is through these volunteer programs that staff and muralists are trained by Precita Eyes.

#### **4.9.1.2. The Visitor's Centre**

Housed within the Precita Eyes Mural Arts and Visitors Center, is the centrally-based Community Art Store in San Francisco's Mission District experiencing heavy foot traffic. Along with other stores, restaurants, varied businesses and homes, the area known as the "Heart of the Mission" draws tourists from around the Bay Area, the U.S. and the world. The Store, established in 1988, is a multi-purpose facility used for the following activities:

- Selling merchandise including maps for self-guided mural tours, paints, and other artist materials, sold under the Precita Eyes brand name.
- Used as an origination point for tours where visitors can purchase souvenirs from the Store.
- Functions as an after-hours special events site for the Mission Art & Performance Program (MAPP), Friday Night Socials, poetry readings, receptions and salons.

The store specializes in "all things mural". It is a destination for artists of all levels, from student to professional. It features materials for creating murals including Precita Eyes Colors, highly pigmented acrylic paints, Tyvek (a nearly indestructible spun fiberglass paper), Sheer coat (to protect against graffiti) & Clever Clean (readily removes graffiti on Sheer coat protected surfaces), as well as brushes, papers, and graphic supplies all sold under the Precita Eyes brand name. For those wishing to take a piece of the Mission home, the store also carries mural note cards and postcards, mural books (published by Precita Eyes), including Street Art San Francisco: Mission Muralismo, and mural maps. The shop offers products such as Eco bags, original art by emerging and recognized artists, buttons, magnets, books.

#### **4.9.1.3. Guided Tours**

Every weekend, Precita Eyes Mural Arts and Visitors Center offers several different guided mural walks. Each walk features different murals and all tours are conducted by muralists. The tours are cultural and

historic walking tours along the Mission Street and 24th Street corridors in the Mission District. The tours may be private, group tours, bus tours, school field trip tours for all ages from pre-school through college students, to senior citizens, as well as customized tours made available by appointment.

#### **4.9.2. Methodology**

*"Since Precita Eyes was established all of our projects have been initiated by the community, through word of mouth, phone or email requests. We have rarely initiated or solicited community mural projects. Requests are favored and reflect a need that people wish to experience a community process. Our focus is on Collaboration and we have a specific approach to the community process so everyone is included, no matter what level of experience they may have, in the designing, planning and execution of the community mural. Upon a request we set up a meeting to see the site, take measurements and discuss their expectations. We submit a budget proposal. When accepted we schedule a community design workshop, there we discuss themes, participants draw out their ideas spontaneously. From the discussion of everyone's ideas we list all the imagery that people came up with in their drawings. The participants create an integrated and unified composition, a large thumbnail sketch, that includes everyone's ideas. From that sketch the ideas are researched and drawings are developed by the participants or with artist's assistance. The final drawings are put into scale and with everyone's satisfaction the master drawing is colored by the participants and presented to the community for approval. Most of the mural work is done on location in schools, community centers, parks, hospitals etc.. The communities we serve request a collaborative process. They want to experience it for themselves and build something together."* (S. Cervantes interview 5.12.2011, see appendix VIII)

Many of the murals painted by Precita Eyes have a social/political character made visible through the themes depicted: *"People in the community have concerns, and it is important that they have a voice. Public art gives people that voice. It gives them the visibility of the hopes and dreams of their community."* <sup>(335)</sup> *"There are a lot of social justice themes that may come from the community itself such as tolerance, non-violence. The community we serve decides what they want to see in their mural. Each one is unique and reflects their concerns."* (S. Cervantes interview 5.12.2011, see appendix VIII). The murals are mostly brightly colored and depict the issues chosen with much optimism and hope for the future.

#### **2.9.4. Staff**

The Precita Eyes Muralists are trained by the program, many artists are trained while participating in the volunteer programs- assisting and accompanying projects, and when it is felt that they are ready, they are contracted to lead projects:

*"The artists are trained by Precita Eyes. Artist can train through our volunteer program assisting lead Precita Eyes artist on a project. When the volunteer trained artist has enough experience they can be contracted to lead a community mural project."* (S. Cervantes interview 5.12.2011, see appendix VIII)

*“We train them in the collaborative process, community and mural process” (S. Cervantes interview 25.5.2012 see appendix VIII)*

Precita Eyes selects an artist muralist trained by the organization to lead a project, he/she will be accompanied by an assistant in training, who would lead the mural process with the community served. The artist does receive support throughout the process either by Cervantes herself or by one of the Precita Eyes education or youth directors. The organization does not employ social or community workers. Teachers are requested to be present when working with schools for behavior and discipline.

#### **4.9.5. Conclusions**

Precita Eyes is an organization committed to community processes. This commitment can be viewed through the collaborative inclusive processes carried out with communities, the volunteer training, and the themes of justice, civil rights, and equality which symbolize the organization’s work. The idea of “serving the community” with which the project is being conducted is central to the Precita Eyes ideology. Cervantes’s mural work includes the Women's Building , Cesar Chavez Elementary School, Precita Valley Community Center, Mission Pool and several painted tile and mosaic murals.

#### **4.10. Tamar Sharon- Yannay ☺ Environmental Community art**

I have been living and working in the desert -town of Mitzpeh Ramon for over 20 years. Upon arrival in this desert town, and for the ten years which followed I still had ideas infused during my fine art academic education concerning the meaning of art and manners for its insemination. However I gradually became aware of the importance of cultural environment and the crucial importance of the context in which things happen. I had an exhibition in a Tel-Aviv gallery in 1998. The street was full of people, yet the gallery was empty. The white sterile gallery space was not speaking the same language as the street. It was then that I came to understand things about my direction as an artist.

I became interested in Public Art, and any art occupying public spaces. I then became interested in memorial monuments made by non-artists located within the public domain. I became convinced that art should not be separated from life- it should be out there.

I became aware of what it is that makes me feel inhibited and alienated in public spaces. They lack the characteristics of the people who inhabit them. People pass in derelict rundown unfriendly spaces, while they are not derelict, rundown, unfriendly people. Our public spaces I think must be made more public. People are forever beautifying their homes and gardens, but this care seems to end at their front gate where the pavement does not add to their property’s value. This in my opinion is not true.

Second I encountered the enthusiasm with which people want to engage in shaping their environment, for putting their physical mark, for doing something somehow eternal in this temporary existence. I

understood that art has to make the effort to come out to the periphery and must be made tangible through experienced if it wants to become relevant.

This awareness of the physical environment, and of conducting an artistic discourse about the environment with the community rather than engaging with my private art, gave me new directions which have fueled this research, seeking to understand where some projects fail, and how can I ensure better practice for this field for which to date, there is not a single written article or guide in Hebrew.

#### **4.10.2. Mitzpeh Ramon- The Community**

Mitzpeh Ramon is officially considered by the Israeli government as a development town. This means that it is lacking in each and every aspect when compared with other towns in Israel. Unemployment is high, wages are low, education is poor, municipal facilities are of poor quality, the population is mobile, and many people feel trapped since they cannot afford to move they stay against their will. In this town the attitude towards culture is often resentful. Attendance to cultural events is very low unless it involves any kind of enriching experience for children.

#### **4.10.3. The Process**

The first community projects I was involved with were the initiative of a Community Social Worker who was employed at the time by the municipality in order to initiate community processes. She accompanied the project helping to define the communities to be involved, coordinating collaborations and volunteers. Much of my working methodology with communities is based on her attitudes as a social worker. Within the process my chief role is to facilitate and be responsible for the production of the art-piece so as to make sure that the end result for participants and passers-by who passively participated is a positive experience. Having said that, all the creative processes I have been engaged with have been positive, though at times the finished art was more successful than others thus influencing the long term effect of the engagement.

The initial idea originates through a positive response to collaboration from an organization or fund. These usually require the support and active participation of the local municipality. Once an organizational framework is set a location and artistic method is agreed upon. A community is approached, with whom, a creative process of brainstorming is conducted at the end of which all of the ideas are expressed either vocally or as a drawing, and are synthesized into a model or a sketch which is then returned to the community first, and after changes are made, it is presented to the collaborators. The duration of the community process, and the emphasis placed on the degree of involvement varies, although it is true to say that establishing wide awareness and participation make the project more powerful in terms of public support. Schedules are decided upon coordinating communities and municipality, and the art work is conducted on site. This is an important part of the process: passers-by become part of the process while following the materialization of ideas even if they do not wish to be

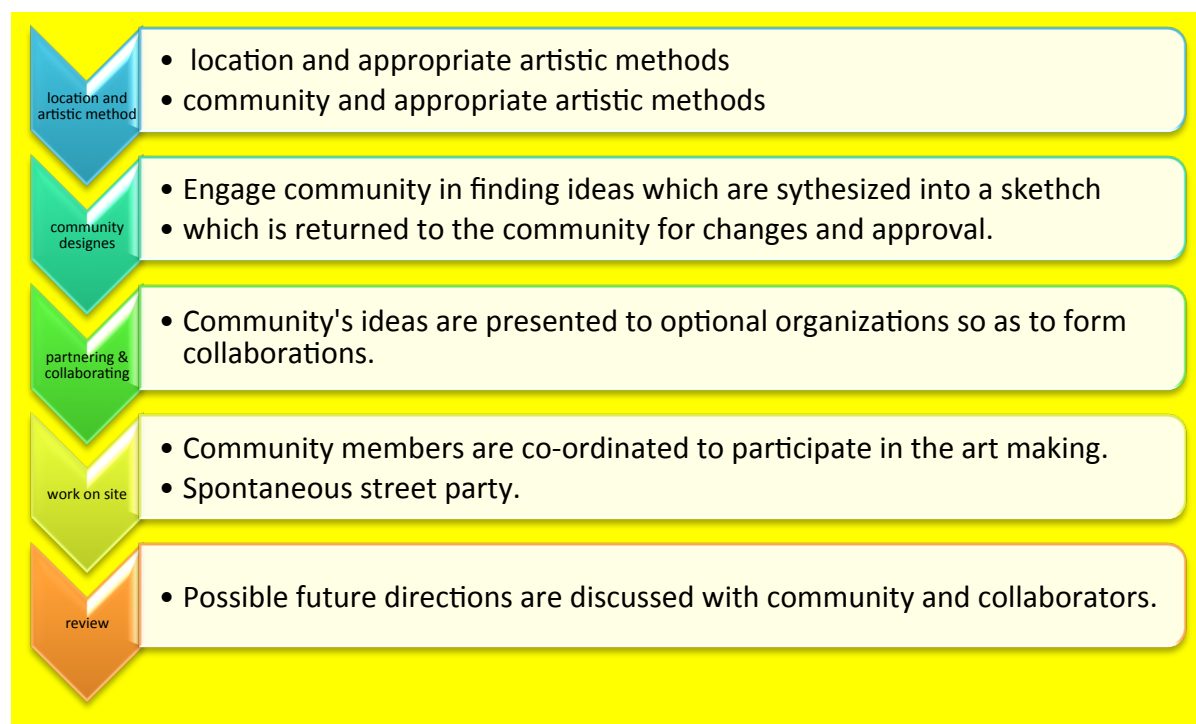
involved physically, they can see the transformation, its processes, and their friends working to make the change happen.

#### **4.10.4. Staff**

Formerly projects were coordinated by a professional community social worker who mediated between the communities, my-self, and the municipality. Upon her departure I took on the entire process. No professional staff is hired, though at some occasions workers were contracted to carry out heavy labor.

#### **4.10.5. Finance**

The organizations I collaborated with all have an agenda for supporting the southern periphery. Understanding that in small towns the municipality has to actively support any venture if it is to succeed, they demanded 50% participation of the local municipality which became an active partner. Most of the projects were supported by Omanut La'Am which belonged to the Ministry of Education.



**Diagram 12: 4.10.5. Tamar Yannay- environmental Methodology**

#### **4.10. Conclusion**

For me community art is engagement in an educational process. A demonstration of one's commitment to one's self, to the community, to a place, and to humanity. Community art involves taking on a deep



responsibility and understanding of the community. Community art is about working with people, collaborating, coordinating, it is not about me as an individual, but about what I can bring to the collaboration. For me, community art, as a process can hold much more potential than the art of an individual. However, since funds are hard to attain, often the 'promises' made cannot come true, and since some projects are an unexpected success, expectations are often too high. Once a deep understanding of the specific community is attained, I as a practitioner understand that the stakes are high, thus an even deeper understanding is necessary so as to be able to handle with care.

## **Chapter 5: Research Methods and findings: comparing 10 case studies**

**Intention: analyze and compare the traits and techniques of individual artists and organizations (qualitative content analysis).**

**Forms of Data collected: Personal Structured and Semi-structured interviews, written interviews, published research, analysis of organization's profiles and documents.**

### **Research Methodology**

Research intention: The research of case studies in this research intended to analyze and compare the traits and techniques of individual artists and organizations in the application of community art as a tool of reconciliation. Within each case study (see chapter 4), the research attempted to present the richness of each case study by providing detail and contextualization. The research provides a compelling and engaging profile of the cases, with suitable examples and linkages to broader issues. Since the issue of the research is the employment of community art as a tool for reconciliation, it was important to provide a variety of case studies performed in a variety of locations with varied purposes and processes, but with a unified task to achieve reconciliation through art. Although the case studies were chosen for cross-sectional similarities that run across them, the central thematic differences between the case's methodologies is the main reason for their selection.

Selection: The case studies were selected to suit certain criteria:

First, the artist or organization was selected for their **long-standing engagement** in the field, for a period longer than ten years. This criteria was considered important since the period of ten years seemed sufficient time to gain enough experience so as to formulate an independent methodology.

The second criteria was the **availability of written information**. Some organizations and artists have published articles, books, and material regarding a substantial part of their work (such as Lily Yeh, Rebecca Yenawine), providing insight into their work. Some artists and organizations have participated in previous researches published by acclaimed researchers such as William Cleveland: Jane Golden, Lily Yeh, or other researchers such as Jan Osmotherly researching the work of Maud Clark, or Tali Gil-

Swartzman researching the work of Amir Baumfeld, and much information can be extracted from studying these researches. An additional source of information are the internet sites which most artists and organizations use as a working tool- displaying their work.

The third criteria was the **willingness of that particular artist or organization to participate** and collaborate. The only artist whose methodology was documented so well that I did not feel the need to personally interview was Lily Yeh, but apart from her, the ability to fully understand the artist or organization's methodological details depended to a large extent on their ability or willingness to be interviewed, and the success of the interview. Some participants declined the opportunity to participate in the research since they were so deeply engaged in their work, they could not commit themselves any further, some while agreeing to engage can only communicate their ideas in face to face interviews thus eliminating the option for a questionnaire, and some were extremely co-operative. While trying to engage artists in the research as case studies I begun to understand how important it is to give the research findings a public platform- not only would practitioners in the field receive insight to their mission, community artists too occupied with fulfilling their mission and not able to note their own methodologies will receive exposure.

Fourth was the nature of the work of the specific practitioner, thus the case study was selected for its **particular characteristics**. The community art field is deeply rooted, recognized and developed in the U.S., thus it was important to select some case studies from the U.S., however the community arts field has reached a high status in Australia as well, and much to my joy and luck Maud Clark had co-operated. Although reconciliation is needed in the poorest as well as the richest places, I also felt that it is important to investigate the work of practitioners working to reconcile in conflict hotspots such as the work of Marin Lynch in North Ireland, Adi Yekutieli and Amir Baumfeld in Israel, and Lily Yeh in China, who consciously enter the 'storm's eye'.

Chapter 4 provides detailed description of each case study. Each case study contains the artist or **organization's history** explaining its circumstances so as to understand how its particular methodology developed. Having selected a particular artist or organization as suitable **contact was made with artists** either by email or telephone, or both. Three of the case studies were from a primary source: personal interviews, since I am personally acquainted with the artists, and the others were contacted through e-mail since the artists live in different continents. A questionnaire which I had written designed to understand the organizations framework and methodology was posted and returned. The questionnaire contained open ended questions which covered the areas of methodology, staff, finance, and ideology. However, the questionnaire was never sufficient since frequently it was only partially answered, and further interviewing and correspondence ensued, thus with most artists contact was maintained over a period of several months. The case studies were conducted from November 2011 to July 2012. Each case study was researched as stated above, by researching written literature, followed by personal and impersonal structured and semi-structured interviews. Having encoded the data into a case study, the relevant information was returned to the interviewee for confirmation. Usually a process of corrections would follow.

For most community artists and organizations participation in the research was not at all an obvious endeavor- requiring much time and attention, and very little visible gain. However, most practitioners working within the community arts field are aware of the importance of academic research, deepening understanding of challenging issues. **Many practitioners understand the relevance of this particular research** which is centered on the practical pedagogical methodologies of the field as a tool for reconciliation- an area which has had little attention. Some participants in the research commented that they had always wanted to note their methodologies but never had the time, and were thus only too happy to co-operate. Recognizing the importance of research, some organizations such as the Mural Arts Project are so big that a special entity within the organization is assigned to respond to researches.

Having gathered information about the specific practitioner or organization, and having gained enough knowledge and understanding of the pedagogical methodology engaged, I would set out to construct a methodology diagram describing the work of each practitioner or organization. The diagrams usually describe a process, although in some a cycle was more suitable. Data analysis begun informally during interviews or observations, and continued during transcription, when recurring themes, patterns, and categories became evident. Written records were analyzed coding the data and identifying structures. The diagrams present an abstraction of the creative process carried out by each artist or organization with communities, derived from the data analysis. The tables in this chapter provide headings and condensed information, making processes easier to follow.

This chapter will present all the data collected within each case study into tables thus facilitating comparison, allowing the emergence of differences. The data will be divided into six tables:

1. Criteria for choosing Case studies
  2. Aims and objectives of individual case studies
  3. Working pedagogical methodology
  4. Staff and training
  5. Finance
  6. Longitudinal impact & effects
- methods of data collection and analysis, either manual or computer-based data management and analysis<sup>(328)</sup>, or other equipment and procedures used
  - findings, which may take the form of major emergent themes, developmental stages, or an in-depth discussion of each case in relation to the research questions; and illustrative quotations or excerpts and sufficient amounts of other data to establish the validity and credibility of the analysis and interpretations
  - a discussion of factors that might have influenced the interpretation of data in undesired, unanticipated, or conflicting ways
  - a consideration of the connection between the case study and larger theoretical and practical issues in the field

### **Interpretation**

Data may be analyzed and interpreted through a variety of ideological lenses (e.g., positivist, poststructuralist, feminist, critical, descriptive/interpretive approaches). By inquiring into a very wide variety of aspects concerning the methodologies of case studies I endeavored to collect credible data which aims to create a deep understanding of each case study with a specific focus on one a particular aspect of methodology- pedagogical methods for achieving reconciliation. Since reconciliation is such a general term, used on a personal and community level, this chapter presents each case study and its specific details and how it arrives at the achievement of reconciliation. At the end of this chapter I will consider alternate explanations, and account for results that run contrary to the themes that emerge or for differences among triangulated sources. It may be worthwhile once this research and specifically this chapter is written to consult case participants for their interpretation of (nontechnical) data or findings.

## 5.1. Table Demonstrating Criteria for Choosing the Investigated Case Studies:

	Sustainability of project	Availability of written reliable material	Co-operation of organization with researcher: personal interviews, written interviews, correspondence	Reconciliation defined
artin Lynch	Created community theatre since 1976	Community Art Forum (CAF) publications( 1993, 2003, 2007), Smashing Times Publication "The Effectiveness of Drama and Theatre as a tool for Peace Building and Reconciliation Research" (2003), William Cleveland: "Art and Upheaval: Artists at the world's Frontiers"(2008)	Positive & consistent	Northern Ireland class religious political
ari Gardner	Two years project in Baltimore	Mari Gardner, "Safe Space Community Creation: The mosaic Wall Project" (2008), Mari Gardner, "Art Club: A Safe Space in Baltimore" (2007)	Positive & consistent	Class and race
becca Yenawine	Ongoing project initiated in 2006	Rebecca Yenawine, "Art Action for Social Change" (2008), Rebecca Yenawine, "The Art of Discussion" (2009), <a href="http://www.newlens.info">www.newlens.info</a> .	Positive & consistent	Class, race, poverty
ji Yekutieli	Working in the field since 1985		Positive & consistent	Cultural & religious
y Yeh	Working in the field since 1986	Lily Yeh, "Awakening Creativity: Dandelion School Blossoms" (2011), Bill Moskins & Jill Jackson, "Warrior Angel: the work of Lily Yeh " (2004), William Cleveland, "Making Exact Change" (2005), <a href="http://www.barefootartacts.com">www.barefootartacts.com</a> , <a href="http://www.villagearts.org">www.villagearts.org</a> .	None	Culture, class, race, poverty
aud Clark	Working in the field since the early 1980's	Maud Clark, "Creativity: the Great Equalizer"(2006), Jan Osmotherly, "HighWater Theatre: A Successful Partnership Between Arts and Non-Arts Organizations" (2007), <a href="http://www.somebody'sdaughter.com">www.somebody'sdaughter.com</a> .	Positive& consistent	Culture, class, poverty
nir Baumfeld	Working in the field since 2000	Tali Gil-Schwartzberg, "This Creation is Ours: Personal Expression and Group Empowerment in Collective Artwork Activity" (2009) www.	Positive & consistent	Culture, religious
ural Arts Program	Program initiated 1984	William Cleveland, "Making Exact Change" (2005), <a href="http://www.muralarts.org">www.muralarts.org</a> .	Positive & consistent	Culture, class, poverty
zan Cervantes	Program initiated 1977	<a href="http://www.precitaeyes.org">www.precitaeyes.org</a> .	Positive	Culture & class
marYannay	Working in the field since 2000		Positive	Culture & Class

### **5.1.1. Sustainability of Project: project or program's existence for a period longer than ten years.**

Martin Lynch has been involved in community theatre since 1976, his engagement with the Community Art Forum (CAF) as founder and director in the since 1993 until was a product of this engagement. Only a few of his community art projects were conducted with CAF.

Mari Gardner has been engaged in community art since 2003, first three years in the Banner Neighborhoods Community Corporation, Baltimore, and she continues to date as a hired professional by various organizations.

Rebecca Yenawine initiated the "kids on the Hill" project in 2006, in 2010 the project's name was changed to "New Lens" continuing the same methodologies.

Adi Yekutieli founded the "Art and Community Foundation" in 1985, and has initiated and carried out community art projects since.

Lily Yeh initiated the "Village of Arts and Humanities" in 1986, and was the founding director until she replaced her position in 2004 and founded "Barefoot Artists" which is the organizational framework for many of her projects including the "Dandelion School Transformation Project".

Maud Clark has begun community theatre in Fairlea Prison in the early 1980's initiating 'somebody's Daughter Theatre', and initiated the HighWater Theatre project in 2001.

Amir Baumfeld has been working in the field since 2000, one specific project in Har Adar has continued to date.

The "Mural Arts Program" was initiated by the Philadelphia City Council in 1984 originally as an anti-graffiti program hiring Jane Golden who then became, and still remains the organization's founding Director.

Suzan Cevantes initiated "Precita Eyes" in 1977 in San Francisco, and remains the organizations Director, as well as principal muralist/teacher

### **5.1.2. Availability of written material**

From 1993 Martin Lynch was the Chair of CAF, which was an umbrella organization trying to raise consciousness about arts in disadvantaged communities. CAF published many reports documenting the organization's work, aims, and procedures. A second source of information is the Smashing Times publication "The Effectiveness of Drama and Theatre as a tool for Peace Building and Reconciliation Research" (2003) documenting Lynch's work with CAF. Lynch's work in CAF was also documented by William Cleveland in his book "Art & Upheaval: Artists at the World's Frontiers" published in 2008, published by New Village Press. Art and Upheaval, presents a striking picture of painters, performers, and writers in the proverbial trenches fighting for freedom, making peace, and re-building civil society in

six global hot spots. Cleveland interviewed and documented and profiled the community theatre production of "The Wedding Party" conducted in Belfast.

Mari Gardner had published several articles about her work in Baltimore all published in the Community Arts Network (CAN), initiated in 1999 CAN intended to promote information exchange, research and critical dialogue within the field of community based arts. The CAN network site was managed by Art in the Public Interest, an American government organization.

Rebecca Yenawine had also published articles concerning her work and methodologies which were published on the Community Arts Network. The work produced by New Lens is available on the internet, and as a Maryland University Professor her methodology is made available through college archives.

Although Adi Yekutieli's work participated in many publications, and he had written an article about his approaches to art and the periphery, there are to date no researches or published material concerning his work with communities. Yekutieli has been interviewed about his "Sea Wind" available on the internet project undertaken in the summer of 2011 where he comments about his community art ideology.

The work of Lily Yeh is widely documented in publications and lectures. The principal publications used in this research are: William Cleveland, "Making Exact Change: how U.S. arts based programs have made a significant and sustainable impact on their communities", (2005), published by Art in the Public Interest. In this book Cleveland profiles ten programs which have managed to establish themselves in unlikely settings. Bill Moskins & Jill Jackson, "Warrior Angel: the work of Lily Yeh " (2004), published upon Yeh's departure from the "Village of Arts and Humanities", this article documents in great detail Yeh's methodologies. Lily Yeh, "Awakening Creativity: Dandelion School Blossoms" (2011), published by New Village Press, written by Yeh, this book documenting details her working process at the Dandelion School in Beijing. An additional source of information were the "Village and Arts and Humanities" and the "Barefoot Artists" internet sites.

The work of Maud Clark was researched in great detail by Jan Osmotherly for the Osfield consultants in 2007 in the research titled: "HighWater Theatre- A Successful Partnership Between Arts and Non-Arts Organizations", following the winning of an award for the HighWater artistic content. Clark had written an article titled; "Creativity: the Great Equalizer" (2006), UNESCO Observatory, Faculty of Architecture, Building and Planning, The University of Melbourne, refereed e-journal, in which she lists principals for the success of HighWater theatre.

Amir Baumfeld's work was the subject of a research conducted by Tali Gil Schwartzberg titled; "This creation is ours": Personal Expression and Group Empowerment in a collective artwork activity, University of Haifa, Faculty of Education, Department of Education, November, 2009, as her M.A. thesis.

The Mural Arts Program was also one of the ten case studies in William Cleveland's book "Making Exact Change: how U.S. arts based programs have made a significant and sustainable impact on their communities", (2005), published by Art in the Public Interest. In this book Cleveland presents the organizational and ideological frameworks of his case studies analyzing why these organizations succeeded where so many others failed.

Suzan Cevantes has not participated in any academic researches but Precita Eyes have published a number of books documenting their work.

### **5.1.3. Co-operation with researcher: Personal interviews, written interviews, correspondence**

Martin Lynch, Mari Gardner, and Rebecca Yenawine were extremely co-operative, responding positively to any form of inquiry. The work of Adi Yekutieki was researched principally through a personal interview. Although Lily Yeh was informed of this research, since so much information is already available, there was no need to seek her personal co-operation. Maud Clark did not respond well to the questionnaire however she responded consistently, emphasizing in detail towards her line of thinking, directing to articles both published and unpublished. Amir Baumfeld too did not respond to the questionnaire but was very co-operative in the personal interview setting, directing to researches and replying to correspondence. Although making initial contact with the Mural Arts Project was difficult since it is such a large organization, once directed to their special events specialist Amy Johnson, they were co-operative. Suzan Cervantes did reply partially to the questionnaire and responded positively to correspondence.

### **5.2. Table Demonstrating Introductory Aspects of Case Studie's project**

Aims and objectives	Personal definition of community art	Who is the project intended to serve	Problems to be addressed	Define reconciliation and differences	Project's time frame	Artistic means	Organizational frame
Community involvement in the process of performance	Access, participation, authorship, ownership. Deconstruct existing paradigms of the arts and distribution of wealth	Working Class Northern Ireland	Give a voice to those who do not have one	Catholics/ Protestants/ Nationalists/ Republican/ Loyalist in Northern Ireland	One or two years	Theatre	Community Arts Forum as well as independent artist
Safe Space- a place where community is believed in and is encouraged to have a voice	Creative activity rounded in social justice, facilitating empowerment and providing a voice	Site specific community Baltimore U.S.	Poverty and social marginalization	Race and class	Several months	Plastic Arts	Independent artist

ca vine	Art action for social change, experience education, turn youths into leaders	The product of ongoing interactive processes, discussing relevant social issues	Youths at risk Baltimore U.S.	Marginalization and cultural exclusion	Poverty, social exclusion	Ongoing after school program	Mixed Media	New Lens
eli	Establishing a common ground	A tool for community to have its say and influence its reality	Site specific community Palestine & Israel	Overcome cultural alienation	Religious, political, social	Several months	Plastic Arts	Art and Community: non-profit organization
h	Community transformation	Delivering a vision without sparing yourself	Site specific community Philadelphia U.S. & Beijing China	Poverty, immigration, war	Cultural, emotional, financial	Several years	Plastic Arts	Barefoot Artists- Non Profit organization
	Youths and prisoners tell their story	Protect lives impoverished by circumstances & provide a real opportunity for change	Youths at risk, Women in prison and post release Victoria Australia	Substance abuse, homelessness, poverty, cycle of crime	Social exclusion, crime	Ongoing	Theatre	HighWater theatre, Somebody's Daughter theatre: non-profit organizations
field	Raising collective awareness	Collective group artwork	Site specific community Israel	None communal industrialized society	Reconnect to the language of creativity	Several years	Plastic Arts- sculpture	Independent artist
am	Empowering local communities by giving a voice	Belief in the transformative power of art: Art saves lives	Citizens, distressed communities, Youths, Philadelphia U.S.	Graffiti, neighborhood dilapidation	Urban isolation, social exclusion	Several months to several years	Murals	Non-Profit organization
ntes	Social realism	Accessible collaborative processes	Site specific community San Francisco, U.S.	Social injustice, urban dilapidation	Political marginalization & exclusion	Several months	Murals	Precita Eyes, non-profit organization
y	Personalize the environment	Everyone is an artist	Mitzpeh Ramon	Urban dilapidation, social alienation	Religious, secular, newcomers, veterans	Several months	Sculptures mosaics	independant

### 5.2.1. Aims and objectives of program

An aim common to six of the case studies is giving a voice to marginalized populations (Martin Lynch, Mari Gardner, Rebecca Yenawine, Maud Clark, Mural Arts Program, Suzan Cervantes) thus reconciling the differences between these populations and society at large through a process of personal and community empowerment. Since the communities these six case studies work with are different the manner in which this “voice” was sought out and expressed varies, but generally the project’s aim is to raise awareness to an issue, resulting in the empowerment for those involved in the production of the art piece, and reconciliation through exposure.

Rebecca Yenawine’s project ‘New Lens’, Maud Clark’s project ‘HighWater Theatre, Jane Golden’s Mural Arts Program, and Suzan Cervantes’s ‘Precita Eyes’ all declare their aim as primarily educational while providing quality art. The organizations listed above offer educational programs either as part of official



schooling (or in the case of HighWater participants are registered as school attendants) or as after-school, Saturday, summer-school, graduate, or volunteer programs.

In his book 'Art in Other Places' William Cleveland lists the MAP aims. As well as commitment to an educational process carried out within the community to expand the understanding of art, development of an awareness to the environment, and the expansion of understanding of the community's culture and history through the visual depiction of community issues, the Mural Arts Program discussed the issue of community pride as a result of increased unity and involvement of children and youths brought about by the above processes. By using the community mural as a tool to initiate a community organizing process, the mural aims to be a demonstration of civic pride. MAP states its commitment to generating opportunities for artists working collaboratively to create murals and visual-art education projects as one of the projects aims. Another of MAP's aims not referred to by others is the development of long-term, sustainable collaborations with communities that engage residents in the mural process of vision and design as well as with partnering organizations.

Adi Yekutieli's and Amir Baumfeld's aims for achieving empowerment are of a more psychological for the first and a more spiritual for the latter creating an environment for people to interact as a group focusing on micro rather than macro processes.

Yeh's projects begin as art projects as an initial meeting point between herself and the community. However, the final aim is complete transformation into a sustainable thriving community in every aspect: the creative, social, and economic based on intimate knowledge and understanding of the community's needs based on the initial stage. The realization of the vision as defined by Yeh is a "transformed environment of beauty creativity and joy"<sup>(336)</sup>. This transformation includes:

- A mental environment that encourages beauty and innivation.
- Courange and authenticity in lifw that lead to good citizenship.
- A physical environment that inspires, energizes and gives hope.
- An empowed community that dares to imagine and take action.
- An emotional environment that fosters collaboration understanding and trust.<sup>(337)</sup>

The aims of Lily Yeh's projects are very different from the ones described above. The aim behind the Transformation Projects is to construct social and economic structures within a community so as to achieve sustainability thus preventing conflict. Often these structures are of a local as well as an international nature; resonating current Peace Building theories (see Chapter 3.5.6. Development and Conflict). All of the case study's aims can be understood as 'green development' defined by Conflict Resolution theorist Galtung, J.<sup>(338)</sup> "...based more on the autonomy of local level and the presumed beauty of the smaller economic cycles, also for world solidarity, and spearheaded by the 'new social movement'. 'Think globally, act locally' in other words"<sup>(339)</sup>. Galtung's green development is differentiated from what he terms as 'blue' and 'red' development which are conducted by governments on a national level.

## **5.2.2. Personal Definition of Community art**

When reviewing the participant's definition of community art, Amir Baumfeld's definition is decisively different. For him the term community art is misleading and does not reflect the essence of the processes which he desires to initiate. Baumfeld claims that the term community art implies the

presence of an artist, directing the artistic ideas, much like a teacher. Baumfeld prefers to define his work as “Collective Group Artwork” in which a group of people comes together to create, indicating that during the process a higher collective consciousness develops. Thus Baumfeld completely eliminates the role of the artist as an artistically capable authority, and emphasizes the leading figure’s role as a ‘motor’ initiating and maintaining spiritual processes within the group made visible through the creation of art.

For Martin Lynch community art implies a shift in political power from the upper to the working class, and redistribution of resources. Lynch claims that traditionally art and culture were thought to be owned by the rich upper classes, thus capital was invested and reinvested and art was designed to be ‘consumed’ by and produced for the ruling class, mentally and physically excluding anyone else. Much of Lynch’s work is centered around the breakdown of existing paradigms concerning the production and consumption of art. These misconceptions exist within governmental organizations and are made evident in the distribution of wealth by art councils.

Mari Gardner, Rebecca Yenawine, Adi Yekutieli, and Suzan Cervantes define community art in terms of a process initiating social change. Though inducing a change in people’s opinions can imply a political change, their definition of community art focuses on social processes of empowerment. Mari Gardner’s definition is centered on finding the community’s voice and empowering it enough so as to be audible, Yenawine stresses the importance of the social, artistic process designed to produce social change, and Yekutieli too defines community art as a tool for the community to have its say so as to induce social change.

For Maud Clark community art is a meeting ground, often she refers to community art as the only equal meeting ground, for the lives of those impoverished by circumstances. Through community art Clark says it is possible to protect those lives and give them enough of whatever it takes to give them a real chance to choose, rather than be in such a weak position so as to make all the wrong decisions.

For Lily Yeh through art the artist delivers a vision, bringing light to dark places, thus fulfilling a vital function in society. For Yeh engagement with communities through art is a spiritual endeavor. Jane Golden, the director of MAP shares this belief that ‘art saves lives’.

Thus the definition of community art as seen in this research can be divided into two groups; those who view community art to raise social and political consciousness brought about by group empowerment, and those who view the role of community art as a spiritual endeavor undertaken by individuals leading them individually to an empowered state. Both definitions aim at achieving empowerment through engagement in artistic processes.

### **5.2.3. Who is the project intended to serve**

Martin Lynch’s community projects intended to serve working class people from Northern Ireland regardless of their race, religion, and political affiliations. Mari Gardner’s and Rebecca Yenawine’s projects in Baltimore are aimed at impoverished neighborhood youths considered as youths at risk. Maud Clark’s HighWater theatre is aimed at youths too, but there is no emphasis on locality. Lily Yeh

does not specifically aims to reach one age group but is more concerned with working with everyone within a given locality. The Mural Arts Project and Precita Eyes focus on serving all age groups within a given town (MAP- Philadelphia, Precita Eyes- San Francisco), and run programs to suit all age groups. Adi Yekutieli's projects bring together people from opposing social or political communities, for example: Jewish and Hamas women, inmates from different racial affiliations etc...One of Yekutieli's most successful projects involved the creation of encounters of communities from opposing age groups. For Amir Baumfeld there are no specific communities, age group, or locations his projects are aimed for. Once a project is initiated it is site specific, the work is conducted on-site. The Har-Adar project which begun in 2000 is based on participation of financially secure professionals who are community members living within the urban area of Har Adar. The same methodologies were employed in other locations with a variety of communities; school children, youths, intercultural groups of artists, etc.

Although most of the community artists studied within this research do aim at a specific age group or locality, not all artists aim at a specific community but rather focus on methodologies.

#### **5.2.4. Problems to be addressed**

Martin Lynch working in Northern Ireland where social hierarchy influenced by the monarchical system prevails discussed the problems of cultural marginalization of people of the working class. Mari Gardner did not refer to social class since in the U.S. such systems do not exist, but to the problem of cultural marginalization resulting from poverty was identified by Gardner. Working in the U.S., poverty and social exclusion was the main problem defined by Rebecca Yenawine too. Adi Yekutieli working in Israel said that within his work the problem of exclusion and marginalization is not only based on class or financial differences, but religious differences too. Lily Yeh's projects initially deal with the problem of urban dilapidation and during the projects development deal with problems such as poverty, unemployment, health care, literacy, and many other problems identified. Maud Clark, working with youths and prison inmates discussed the problems of crime and substance abuse of those who have been marginalized and excluded culturally and socially to an extreme level. Amir Baumfeld discussed the problems arising from the non-communal industrialized nature of our society, whereby individuals loose contact with their environment, with themselves, and with each-other leading to lack of awareness and willingness to collaborate. The Mural Arts Program was initiated to deal with the problem of urban blight and graffiti but has since widened its horizons to deal with many social problems such as urban dilapidation, rehabilitation of prison inmates, unemployment, etc. Through the painting of Murals and the training of volunteers Precita Eyes deals with the problem of urban blight and dilapidation as well as unemployment.

Although the production of art and artistic expression are the fields in which most of the artists in this research have been trained to deal with, the main issues community artists within this research deal with are not artistic fluency or visual representations but social, political, religious problems faced by society at large.

#### **5.2.5. Define Reconciliation to be achieved through project**

Martin Lynch defined his community art projects as working to reconcile all working class factions in Northern Ireland; Protestants, Catholics, Nationalist, Republican, Loyalist. Mari Gardner stated that in her works she seeks to reconcile mainly race and class and works to eradicate all negative “isms” (fascism, racism, sexism, etc.). Rebecca Yenawine seeks to reconcile differences resulting from social exclusion and poverty through empowering youths to the point whereby they can raise society’s consciousness and awareness. Adi Yekutieli works to reconcile between polarized social, political, and religious groups. He says that he tries to be the reconciling party himself, creating short term achievable agreements with participants. Lily Yeh’s work reconciles communities inflicted with poverty and its implicating neglect. This state can be the result of many social, financial, or political situations such as social and cultural marginalization, racism, immigration or war. Maud Clark works to reconcile social exclusion and crime. Amir Baumfeld spoke of the disconnection with creative energies experienced by most of us, stating that at some point in our adolescence this contact is lost. Thus Baumfeld defines his work as reconciling the adult with the child within each participant so as to re-connect. The Mural Arts Program works to reconcile social isolation and exclusion of marginalized communities.

### **5.2.6. Project’s Time Frame**

Martin Lynch wrote that in order to properly conduct a community process, each of the projects he conducted (which were all theatre productions) required a period of one to two years. Mari Gardner states that often the time frame of her projects are predicated by her partnering organizations, however her longest project continued for a period of three years. Rebecca Yenawine’s program in Baltimore ‘New lens’ is an on-going program with no predicated time frame definitions others than completing projects conducted by program members. Adi Yekutieli’s longest program conducted in Chino prison continued for one year, other programs of varying intensiveness have continued to a similar time frame. Lily Yeh’s project the “Village of Arts and Humanities” initiated in 1989 continues to develop, while her project at the Dandelion school begun in 2006 and continued for four years. Yeh’s projects are long term projects with many developmental stages. Maud Clark begun working with prison inmates in the early 1980’s, a project which still continues, and her second project, working with youths in HighWater theatre begun in 2000, a project which still continues. Clark states that for real processes and real changes much time is needed. Amir Baumfeld’s projects are of varying time frames. He states that his shortest projects take 10 days, while the Har Adar project initiated in 2000 still continues. The Mural Arts Project has programs which are multi-year initiatives, while the shortest projects take 8 weeks.

### **5.2.7. Artistic Means**

Martin Lynch is a play writer and his work with community art involved the writing, production, and performance of theatre plays. Mari Gardner is a fine artists and her projects involved the employment of plastic arts (painting, mosaic), as well as photography usually displayed in public places. Rebecca Yenawine does not limit the artistic means, but rather seeks the most effective means to serve the purpose of the message the youths decide to convey. Thus artistic means are varied and may often be of a public nature such as a mural, film, stickers, etc. Although Adi Yekutieli mainly engages communities

with plastic arts, he has worked with groups forming musical collaborations. Lily Yeh transforms environments with murals, mosaics, and sculptures. Maud Clark works creates theatre with prison inmates and youths who write the script and perform. The Mural Arts Program and Precita Eyes create outdoor and indoor murals, often of a monumental scale.

The case studies within this research all employ artistic means which can be exposed publicly either through theatre or plastic arts. The employment of theatre does hold the greater potential for human interaction, however since this is a very demanding collaborative process which usually requires long term commitment, often community artists choose to work with plastic arts which hold a greater capacity for visible change.

### **5.2.8. Organizational Frame**

Martin Lynch conducted community art projects before and after his involvement with the Community Art Forum (CAF) in Northern Ireland, and in-fact only two of the 14 community art theatre productions conducted by Lynch were conducted with CAF, however his most famous community art projects were conducted with CAF which was an umbrella non-profit organization for community art organizations. Before and after Lynch's involvement with CAF he worked as an independent artist.

Mari Gardner's engagement with the community north of Patterson Park in Baltimore begun through the Community Arts Partnership (CAP), an internship program conducted by in Maryland Institute College of Art (MICA), Baltimore, Washington. MICA is the oldest degree granting college of art and design in the U.S. With 2000 students MICA has developed a diverse array of programs, and offered the first community arts M.A. in the U.S. MICA has formed partnerships and created organization with the purpose of engaging students with communities as part of the M.A. program. Gardner's involvement with that community developed into full-time employment as a Community Organizer and Art Program Director, and after three years her engagement as a community artist evolved into project based collaborations with partnering organizations.

Rebecca Yenawine's project 'New Lens' is a non-profit organization, defined as an after school program.

Adi Yekutieli's 'Art and Community Foundation' is a non-profit organization.

Lily Yeh's 'Village of Arts and Humanities' as well as the 'Barefoot Artists' are both non-profit organizations.

Maud Clark's theatre company 'Somebody's Daughter' as well as the 'HighWater Theatre' are both non-profit organizations.

Amir Baumfeld works as an independent artist.

The Mural Arts Project and Precita Eyes are both non-profit organizations.

It can thus be seen that apart from three independent artists, all the other artists whose work was studied within this research have had to register their organization as a non-profit organization as an organizational framework for the reception of funds.

### 5.3. Table Demonstrating Working Pedagogical Methodologies of Case Studies

	Community contact	Community involvement	Raising awareness & encourage participation	Preparatory process	Technical process	Creative Process difficulties	Level of community involvement	Pro
Martin Lynch	Meeting leaders	Immersion: attend tenants association meetings, darts team, mothers and toddlers, pensioners	Finding subject by personal research & discussion	Workshops: writing, housing action group, youth groups, ex-parliamentary combatants, students, children, etc, the list would expand & contract depending on the project.	Total participation & inclusiveness, participants write scripts	Political and social sensitivities	Total involvement assign suitable tasks, for script, stage management, set design, acting, press, research	Pro
Mari Gardner	Middle person- e.g. social worker	Living in neighborhood	Building trust, establishing a 'safe space'	Developing participant's personal abilities	Writing, share thoughts, develop group identity	Alienation, establishing trust	Total- professional involved in mounting	Pro
Rebecca Yenawine	Word of mouth	Used to set up a table at school cafeterias, now it is through word of mouth, or direct recruitment	Exploring issues of relevance to participants	Art of discussion	3 stage process: experience education, art action, civil engagement	Develop experience outside perceived culture, breaking the cycle of poverty	Total- youth leadership	Pro
Adi Yekutieli			Personal meeting	Forming common ground through images or interests	Group collaboration	Initiation of discussion & reaching agreement, psychological & cultural differences	Total- Professional psychologist & technical support	Pro
Lily Yeh	Small art project	Engaging community leaders	Workshops with residents, students & teachers	Understanding the community's fabric & needs	Developing ideas in writing and art workshops, teaching skills to create transformation	Belief in the healing power of beauty	Total- some professionals teaching community	Pro
Maud Clark	Social Services or approach community	Driving participants to & from venue daily, ongoing care	Constructing a routine	Finding a story: what group members want to tell	'Movement Journey', writing workshops, guided imagery,	Lack of continuity due to participant's circumstances	Total- professional teacher, social worker, and program	Pro

		for basic needs			discussion		graduates	
Amir Baumfeld	Organization or upon request	Personal contact with each participant	The Circle as a working tool	Participants involved in all bureaucratic and planning	Theme selection, personal sketches, joint sequence, work on site	Belief in the Circle	Total- participants take charge of the process	Pro
Mural Arts Project	Upon request, MAP initiative, or other program	Selection of project or program	Artist/s selection	Community planning	Brainstorming for ideas, artist produces sketch to be approved by community & MAP design review, work on site or on cloth	Finding the voice of the community	Total- MAP has a dense network of professionals accompanying every aspect	Pro
Suzan Cervantes	Upon request	Meeting community	Artist selection accompanied by volunteer training Muralist	Community design process	Ideas suggested, researched, presented for approval		Total- volunteer training program	Pro
Tamar Yannay	Personal initiative	Living in town,	Meeting children,	Community design	Ideas synthesized	Disbelief in ability	total	pro

### **5.3.1. Community contact**

This section investigates the manner in which artists make initial contact with communities, manners and methodologies developed by each artist whose work was included in this research to reach out to the project's aimed community.

Martin Lynch wrote that the first stage of creating contact with communities within his community art projects was a round of meetings with community leaders. These meetings were set up so as to establish and gain active participation of community leaders, or at least to gain their tactical support. At the end of this round of meetings a community committee was formed to oversee all aspects of the project. The committee members were community members willing to collaborate, selected for their organizational talents and good-will, thus ensuring the community owns the project and creating a decision making responsibility bearing body.

Mari Gardner wrote that initial contact between herself and the community is usually made through a middle person- a professional such as a community worker, or social worker, or a community representative.

Rebecca Yenawine's 'New Lens' is now an established project however, at the project's beginning initial contact with the community was made through her immersion with neighborhood kids initiating an after-school program.

Adi Yekutieli said that he used to personally initiate projects, today he collaborates with initiatives striving to create collaborations between industries, schools, and communities. Once the organizational framework is set his initial meeting with the community is based upon establishing a mind-set exposing him-self as a vulnerable individual rather than an assertive figure.

Lily Yeh's 'Village of Arts and Humanities' established initial contact with the community through active field engagement, triggering participation among curious kids. In the Dandelion Transformation project,

having established a connection with the school principal Zheng Hong three years earlier, Yeh's initial contact with the school's community was divided into two; students and teachers. Yeh asked a school official to set up a school wide meeting so that Yeh will be able to introduce herself and the transformation concept, and begun a discussion asking students to express in words what they would like to see on their campus, what they deemed to be beautiful, so their imagination was ignited. Contact with the school's teachers was in the form of a series of workshop where teachers were divided into groups to experience a participatory creative process. In her lectures and writing Yeh describes the initial process as the establishment of a situation whereby it was she who needed the community's help rather than arriving at a community as an external authority to elevate its problems.

The young people attending the HighWater theatre project are directed there by social services. Having been expelled from other institutions, or having dropped out of the educational system, social workers direct youths to HighWater. HighWater theatre is a program initiated by the Upper Hume Social Services so as to provide an educational solution to young people who have dropped out of all educational institutions.

Amir Baumfeld's projects are initiated upon request and initial contact with the community is made by the organizing institution.

The Mural Arts Projects are initiated either through a MAP initiative or through a request by phone or by filling in an application form available on the MAP internet site. Once a project had been selected and authorized an initial meeting is held with community members to understand their ideas, take measurements and evaluate the wall.

Suzan Cervants said that Precita Eyes do not initiate projects, rather they collaborate with requests made by schools, communities, and businesses.

It can thus be observed that unless the community art project is initiated and arranged by a collaborating organization, the community artists whose working methodology was investigated in this research usually make initial contact with the community introducing their ideas to the community. The initial meeting may take the form of meeting with community leaders or community members. This initial contact is important for the discussion of expectations on both sides, the initiating of a methodology for administrative procedure, and introduction of the collaborative methodologies employed by the specific community artist

### **5.3.2. Community involvement**

In order to generate community involvement community artists have developed a variety of methods aimed at generating ideas and ensuring the community's ownership of the project.

Martin Lynch discussed the second stage of community projects as immersion and the establishment of workshops led by the project staff members. Through immersion the community becomes familiar with the artist through involvement with the community: attending social nights, joining the darts team, etc. This stage may include creating opportunities for these encounters to happen by forming specific workshops. These workshops serve two purposes; the first is to let the community become acquainted with the artists, establishing a relationship with the community, and the second purpose is the making



of the creative process. The workshops may be for mothers and toddlers, pensioners, youth groups, dart teams, football teams, students, children, writer's groups, tenants groups, housing action groups, ex-paramilitary combatants, etc. *"The list expands and contracts according to the project"* (M. Lynch interview 1.3.2012, see appendix I). The work conducted within these work-shops is the making of the creative process with the community carried out with professional artists.

Mari Gardner discussed immersion with the community as a result of moving into the neighborhood. Rebecca Yenawine had also relocated her residence to the specific neighborhood where she begun approaching youths. Yenawine wrote that in order to encourage involvement and develop awareness of the activities conducted by New Lens youths used to set up tables in school cafeterias so as to recruit participants. However, today having established the organization's success, involvement of youths happens through exposure to New Lens art and through word of mouth.

Adi Yekutieli said that people tend to be very suspicious and cautious in the project's beginning thus he tries to be the bridging common ground himself, creating a series of easily achieved aims and short term agreements. Many of Yekutieli's projects are accompanied by a psychologist who is able to spot difficulties as they manifest themselves, discuss issues and try to resolve them so as to be able to facilitate differences between people involved.

The HighWater Theatre program goes to a great length in order to ensure and facilitate the participant's involvement. First, participants are picked up from their homes, driven to the program's venue, and returned home every day. Second, the program engages with each participant's specific physical and educational needs such as the provision of personal educational needs, health, law, clothing, as well as the provision of meals.

Amir Baumfeld makes personal contact with participants by phone, acquainting them with his methodology prior to embarking upon the project physically.

The Mural Arts Project select suitable artists for each project by means of an internal selection process matching the artists with the project's requirements and the community involved. If and when required a field specialist will accompany the artist while conducting the community process so as to facilitate the successful participation of the community.

Suzan Cervantes wrote that prior to beginning a project a meeting between 'Precita Eyes' representatives and the community requesting the mural will be held discussing all aspects of the project.

It can thus be seen that the artists and organizations ensure community participation to varying degrees. Some go to great length to enable and facilitate the community's involvement by the establishment of connection with participants, while some, already well-established programs rely on the program's product and past success to ensure the community's desire to participate.

### **5.3.3. Raising Awareness and encouragement of Participation**

If the community artist was to try to raise the community's awareness to the application of primal colours and the shading theories of impressionist paintings, it is very likely that community members would not be encouraged to participate. Community artists apply a variety of techniques to make sure that the issues dealt with are relevant to the lives of the community members thus ensuring the project's immediate relevance to the lives of participants.

Martin Lynch wrote that he always had to make sure that the subject matter of the play was relevant to the participant's lives. In order to understand the issues with which the community is concerned Lynch created discussions and researched the community's history and character.

In her Baltimore project Mari Gardner referred to a long trust building process with the community creating a 'safe space' where the participating neighborhood youths can feel free to express themselves. Gardner stated that over and above the search for relevant issues, the manner in which all contact with project participants was conducted was of utmost importance. Gardner spoke of the initiation of an ongoing dialogue with participants and the establishment of trust through the investment of time and effort on her behalf.

One of the principals of Rebecca Yenawine's 'New Lens' program is the engagement with issues of relevance to the lives of the youths involved which is part of the core ideology of "Art Action for Social Change". The topics are chosen by the youths who because of their personal interest in the subject would be able to offer fresh creative solutions to a problem and thus address the issue in an effective manner allowing for social change to occur. Finding a subject of interest to the group is a central theme in the work of Maud Clark too. The young people attending HighWater Theatre tell their life's stories dealing with the conditions because of which they arrived at the situation whereby they experience substance abuse, homelessness, and crime. Clark has developed a methodology to uncover the story which will be discussed in this chapter (section 4.3.6.). The process whereby an individual develops an ability to view his or her story, once this truth is found Clark says that it shines like a diamond.

In Amir Baumfeld's projects participants are involved in each and every step of the project's development. Issues are discussed within the circle, manners of dealing with them are suggested, and the best equipped participants are chosen to perform tasks such as obtaining permissions, funding, selection of materials, selection of subject, manner of collaboration, etc. By direct involvement in all decision making, participants gain 'ownership' of the project thus encouraging their participation as active partners.

The Mural Arts Program encourages the community's participation by initiating meetings between MAP staff and selected artist and the community. These meetings aim to begin a brain-storming process defining the community's ideas. The nature of this process will be defined by the specific project program. Often MAP will partner with experts in the field, such as mediators, psychologists, social workers who accompany this process. The community engagement methodologies of MAP programs vary enormously. Some programs involve long term engagement reflected in annual community processes, some projects end within ten weeks. One of the specifications or requirements stated in the Mural Application form is 3-5 meetings with the community: "*Commitment of mural sponsors to organizing at least three-five (3-5) community meetings with Mural Arts Program staff and artist, including nearest neighbors to the wall*"<sup>(340)</sup> In these meetings MAP staff and artist meet the community so as to understand intentions, expectations, ideas, and interact with neighborhood residents and organizations. In intensive community meetings, MAP demonstrates respect for people who are largely excluded from government and traditional vehicles of public expression such as the mass media. Nevertheless, these people know what they believe and have strong opinions about what should (and

should not) be represented on the walls of their communities. Mural Arts integrates mural projects with existing community revitalization strategies, often partnering with block captains, grassroots neighborhood associations, public schools, community development corporations, local nonprofits, and other city and community agencies. Designed with input from these stakeholders and nearby residents, each mural addresses a theme of significance to the neighborhood. The selected muralist is deeply involved in this process to hear first-hand the ideas, concerns and values of the community.

Suzan Cervantes wrote that design workshops are held with the community, in which ideas are listed, themes discussed, and sketches are made. At the end of this process participants create a large composite design containing everyone's ideas. This participatory process ensures the project's relevance to the community and thus maintains the community's active participation.

The projects conducted by Lily Yeh continuously affirm their relevance to the community's needs by direct observation made by Yeh having achieved intimate knowledge of the community. Thus the projects deal with fulfilling the community's spiritual as well as physical needs. By bringing the project to a point where **visual results are visible at an early stage**, the community can clearly see the joy beauty brings. This immediate benefit encourages participation. Yeh wrote that another aspect of her work inviting participation is her transparent methodology: by **sharing her vision and direction**, participation is invited. The open, transparent, and participatory nature of her work invites people to participate in any way they wish. Yeh observes the project's developmental possibilities according to the people who express desire to participate and their potential for contribution. By setting up a clear plan with achievable goals and methods to achieve them and working with a team Yeh develops many fields for possible participation.

It can thus be seen that community artists encourage the community's participation by reaching out to the community. Rather than arriving as an external "expert" imposing preconceived ideas and plans, the community artist approaches the community seeking their own opinions and directions. This process of gaining the community's attention is done through the engagement with subject matters which are relevant to the specific community. It may be through themes concerning social justice, the community's history, the lives and stories of individuals within the community, or any other subject matter which will emerge from the community itself. By employment of a variety of techniques such as the creation of workshops, brain-storming, discussions, transparency of the process, the assignment of responsibilities, continuous attention to the project's relevance to the community, recognition of the talents of willing participants, and the fulfillment of the community's observed needs, community artists keep their project relevant, fresh, and updated.

### **5.3.4. Preparatory Process**

How is a creative process with a group of people who may or may not know each other and who may or may not have any creative or artistic experience begin? Most people are inhibited by the idea of creating especially adults, moreover most people are not acquainted with the idea of community art and are only familiar with traditional ideas about the making of art as an individualist self-expressive field rather than a communal process bearing a social comment.

Martin Lynch created **workshops** within which creative processes were initiated. The type and number of workshops would expand or contract depending on the projects. The following list gives an idea of the workshop's character: mothers and toddlers, pensioners, youth groups, dart teams, football teams, students, children, writer's groups, tenants groups, housing action groups, ex-paramilitary combatants, etc. These work-shops were led by people Lynch describes as "creative" who are professional artists. Mari Gardner wrote that prior to embarking on the community project, the **individual's skills** within the group had to be developed. These skills were developed through the conduction of small public art projects, mosaics, and room transformations while exploring community issues and evolving into a tight knit community. Adi Yekutieli spoke of building the community's abilities, using the metaphor of the process of developing personal physical fitness which may require months or years of practice and experience, developing '**community fitness**' is a process which requires some time.

Working with youths who have dropped out of all educational institutions, the preparatory process to the creation of theatre Maud Clark had to establish with youths at HighWater is the **construction of a routine**. The youths many of whom have not attended school for years, have to arrive every day not under the influence of substances, and master enough motivation to become involved in the daily activities such as the circle, workshops, lessons. At the beginning of the project Clark recalls that the doors had to be guarded so as to make sure the children would not go off to score. Clark recalls that these early days were typified by very slow progress, and 50 minutes of every hour had to be spent picking up the youths off the floor to receive their attention. But work continued acknowledging little shifts in consciousness no matter how subtle.

Yenawine defines community art as the product of an interactive process between the **participants and art practitioner discussing** a social injustice relevant to the lives of the participants. The quality and depth of that interaction will be determined according to Yenawine by that of the proceeding and ongoing discussion. A probing discussion can make the difference between a personal and a community piece of art. *"At its best, this methodology, and the art making that follows, allow participants to gain a sense of their own importance and power and viewers to explore social problems from an often-unheard perspective. For this to be effective, practitioners must make sure that the themes of the work are explored fully before the act of making begins"*<sup>(341)</sup>. This discursive stage which Yenawine terms as experience based education in which participants explore aspects of the chosen subject matter is a preliminary process occurring prior to the art making. Much of this process is driven by the facilitator or teacher who is trained in how to work with participants in a positive enabling manner; allowing for open ended discussion, inviting participants to ground their opinion, ask questions which probe the root of the problem, present contrasting views, refine and paraphrase participant's ideas.

Lily Yeh described different proceeding processes with different communities. At times like Rebecca Yenawine a preliminary discursive process is employed, at others where the community is completely lacking unity or where language barriers limit the quality of discussion, there may be no preliminary process.

It can thus be seen that many artists proceed the initiation of art making with some form of discussion or through a series of easily achievable tasks.

### 5.3.5. Technical Process

The technical creative process carried out by each of the artists whose work was investigated in this research is presented in the methodology diagram preceding each of the case studies in chapter 3. I will now outline these methodologies focusing only on the art making stage.

As stated above the formation of workshops is central to the work of Martin Lynch, through these workshops Lynch and his staff were said to break people's barriers about being actors, storytellers, writers administrators, etc. Lynch wrote that each community member willing to participate was instantly assessed for what they can contribute to the project, channeling to various workshops or administrative position.

Lynch would form a **script group who will write the play**. During the workshops Lynch would ask those willing to write some bits, and take it from there. Lynch would encourage and support those who write, he would then collect all of the written material and turn it into a first draft. This draft is then distributed to the committee, the script workshop members, and any workshop leading creative involved at the time. The feedback is taken, script altered, and another script meeting is held whereby the second draft is distributed. After an additional consultation and change this draft will hopefully be handed to the director as a draft ready for rehearsal.

Once the group has developed its artistic ability and has developed as a group, Mari Gardner would initiate the development of ideas for a specific project by distributing **work-sheets intended to trigger and assist the writing of memories and thoughts** about the past and future. **These ideas are shared with the group** who has now developed into a tight knit community and can give the empathy and encouragement needed for the ideas to be exposed, explored and developed within the group. Each individual would then go on to give these ideas a physical manifestation. Thus the individuals within the group are encouraged to develop, while forming their own identity and that of the group.

Rebecca Yenawine has developed her **3-stage Art Action for Social Change methodology**. The stages were defined as: **Experience education, art action, and civic change**. The first stage mentioned in the previous section of this chapter as the preparatory stage is termed as experience education whereby a theme is studied not as a textbook subject but through directly experiencing the various aspects. The topic is studied through games, interviews, discussions, research, encounters with professionals, interviews, etc. The success of this stage depends entirely on the abilities of the facilitator to carry out the process asking open ended questions, allowing for open ended discussion, inviting participants to ground their opinion, ask questions which probe the root of the problem, present contrasting views, refine and paraphrase participant's ideas. According to Yenawine the ability to reach meaningful understandings, to form new opinions, or the ability to present new perspectives depends on the quality of the way ideas are articulated, thus much emphasis is placed on what Yenawine terms as the 'Art of Discussion'.

The second stage of a project is **Art Action and it involves the production of art**, this stage helps solidify the knowledge gained in the first part of the project. Once the group explored an issue, it will figure out a way to use art to express their perspective on the subject. Having formulated an opinion the group must think about who is their target audience is- **who do they want to impact, and what medium will best reach the intended audience**. The group has to decide what message will be most powerful considering the audience and the medium. Once all of those have been considered, the art-making process begins. The final product may be a mural, a bumper sticker, a poster, a video, an outdoor sculpture. This part of the project involves some skill building, planning, critique of preliminary ideas, and fabrication of the piece.

Having selected an important subject and discussed its aspects in Experimental Education, and having defined who the project intends to impact, the group now has an art product. In this third stage the group decides on a strategy – and develop the skills necessary for making change using their art, how to influence groups, organizations and/or governments. Thus first the group must explore the issue of changing opinions- and changing organizations and think about what tactics they might use. Second, having developed a strategy, the group must practice leadership and communication skills to bring their message to their audience. Therefore the group may decide to exhibit the work, present it to a target audience, a protest, or other incimination methods employed so as to “*spread the work about their vision*”.<sup>(342)</sup>

*“After all their interviews, young people themselves began to see new perspectives. They understood the challenges of being a police officer, they learned how much money a drug dealer makes, they thought about legalization and the necessity for locking up violent criminals and ultimately they formed a new and more informed perspective. They arrived at the conclusion that there is no fast way of eliminating drugs and crime and that one must address the economic issues that lead to the existence of low-income neighborhoods, poor education and unemployment. Until society can change its focus from punishment to prevention, the most important thing that a community can do is to spend its energy strengthening the positives of a community rather than complaining about what the city or police should do. As a result, this group of teens, alongside the adult members of the crime-and-safety committee, created a billboard on a drug corner that promoted community unity. The handmade billboard read: “Get Together Reservoir Hill! Associate Communicate Participate. As young people painted the billboard, some of the drug dealers came over to watch. Much to the surprise of some of the adults, one of them even helped paint. On the same corner, the committee also boarded up three vacant buildings with youth artwork painted on them. This corner, which once was an eyesore, became a beautified and cared-about space that symbolized what is possible when people come together. Not only did we succeed in moving the drug dealing off that corner but, later that year and for the last four years, this billboard has been woven into a power-point presentation that is used by the neighborhood association at their annual meeting as they tout the accomplishments of the year’s work. This is significant because it shows the power of art not just to provide the makers with a satisfying process but also to provide inspiration and to shape a community’s message, identity and focus.”*<sup>(343)</sup>

Adi Yekutieli developed his **common ground technique** in which participants form collaborations. Yekutieli had developed a visual imagery technique whereby the participants are presented with a multitude of visual images, mostly images from crafts presenting an iconography which participants will

be able to identify with. The concept of plenty is central to Yekutieli's work thus a group of 30 will work with 200 images, and a group of 40 will be presented with 600 images. With a particular group of women Yekutieli asked each woman to choose an image which will demonstrate her motherhood. Thus each participant had to initiate a conversation with her-self. Next each woman was asked to place her image next to the image chosen by another woman to whom she can relate. Next each couple was requested to choose another pair which relates to their own pair, thus forming a group of four. In order to perform the task the pair had to exercise negotiation, discussion, agreement, and unity. Then the group of four had to connect to another four forming a group of eight, thus constructing the concept of "us". The group must form a serial of images and symbols while dealing with dilemmas facing processes, and these images will at a later stage be converted into making a work of art. Yekutieli developed more than 200 exercises which beguine with images of a nearly abstract nature which he carefully selects. The use of imagery in his opinion overcome the difficulties of initiating artistic processes and allows non-verbal participants as well as timid or people who are not social leaders to communicate. In Yekutieli's opinion giving someone a blank paper and asking them to express emotions is intimidating and fruitless since they would not know how. However, asking a participant to choose an image is an achievable goal. Working with communities Yekutieli initiates processes by taking small steps, setting achievable goals, and making short term "agreements" with the participants. Things must happen within a very limited time frame and usually people a very suspicious. The construction of the community's "strength" must happen rapidly but cautiously, while supplying many possible tools to build with.

Within this research I examined the working methodologies implemented by Lily Yeh in two long term projects. The first is the "Village of Arts and Humanities" and the second is the "Dandelion Transformation Project". Although the methodologies are not identical, there are many similarities in the implementation of the program. Yeh's methodology operates along a dual path; implementation, and planning, both leading to the realization of the vision. The first principal of implementation is to make visible changes within the community's environment. This principal was practiced in the mosaic gardens created in Philadelphia's abandoned lot as well as the mosaics and murals in Beijing. These visible changes encourage participation by demonstrating how much joy beauty can bring. A second principal of implementation is flexibility in the creative process while keeping the destination of the project in mind.

A third aspect of Yeh's implementation methodology is the establishment of a feedback and evaluation metrics so as to make sure the project maintains freshness and relevance. The ongoing evaluation of the program allows for continuous refining and directing of the program. According to Yeh the evaluation metrics serves several purposes such as keeping a clear sense of direction, the evaluation requires transparency of the process thus allowing for accountability, as well as assisting the ongoing documentation of the process.

In both projects Yeh formed a team of supporting professionals who help stabilize the project since responsibilities are shared. This helps to sustain the project.

Maud Clark's creative work with the HighWater youths is a long process of '**uncovering the story**'. In order to do that Clark has developed a methodology which comprises of 'movement journey', guided

imagery, writing workshops, discussions and talks with individuals and the group. 'Movement Journey' is a process whereby ideas are worked physically by improvisation based on a single phrase or image, sounds can be used but no words, words Clark says, come later. Clark says that since many of the people she works with have a history of physical abuse and trauma, they have separated themselves from their body in order to cope with their situation. Thus much of the work is centered on skill based body work. Clark says that it is essential that performers do not just say the lines which they have learned by heart like parrots, but they must have their parts 'in their body'.

Once a few of the scenes are written the players get a sense of direction towards which the play is going. The scripts are returned to individuals and the script is re-written. As the play develops the youths take ownership of the production offering ideas. Clark says that it is imperative that work on the set is conducted as early as possible to allow the youths to get a sense of direction on the stage.

In Amir Baumfeld's projects, having decided upon the project's subject in the preparatory stage, each individual within the group will turn to **seek his/her own imagery**. Individual's ideas are expressed first in a drawing and later in a clay model. Baumfeld says that it is very important to allow for personal self-expression throughout the process and make sure that these ideas are incorporated into the collective work so as to achieve a sense of collaboration. According to Baumfeld, personal sketches are the individual's personal symbols which surface from the collective sub-consciousness in an intuitive manner. Baumfeld assists the process but does not interfere. Transition of the personal sketches into 3-dimensional form is very meaningful for the group. Work is carried out in clay- a material soft enough to be worked manually without the employment of tools. At the end of this stage an overall sketch of the work can be produced. For the next meeting the tree trunk is already present on site so that **ideas can be synchronized** with the character of the tree trunk. At this stage communal decision-making concerning the **sequence of personal motifs on the tree trunk** must be taken. Within the Circle each participant gives ideas trying to fit the ideas together, ideas are exchanged and developed, eventually decisions are reached and the sequence is sketched onto the tree trunk itself. Baumfeld encourages participants to find the location on the tree trunk on which they would like to work, where their motifs may link to those of others, or may fit their ideas. Baumfeld does not draw the sketches so as not to interrupt the bonding process between the participants and their work.

The next stage is carving the tree. This stage is the longest and most meaningful and enjoyable for the participants. **Having decided on the arrangement of motifs, their size, and relative location, carving begins**. Initially work is entirely manual, and more experienced participants are encouraged to assist beginners. Once the motifs are carved, Baumfeld will deepen the motifs using mechanical tools according to the participant's instructions. Often having been mechanically worked the tree trunk would look "wounded", thus manual work would continue "healing" the tree trunk. This **process of mechanical intervention and healing** may be repeated several times. Once each motif is fully worked, the **meeting area where two motifs meet must be considered**. Since this area does not "belong" to one participant or the other, these meeting points, according to Baumfeld are always sensitive and interesting- the two motifs blend into each-other, and the two adjacent participants must decide how. Once the process is complete and all meeting areas of motifs have been addressed, the work is positioned. This stage is very exciting since from that time onwards the art-work does not belong solely to its creators, but to the



public at large, to whoever observes it. This part of the project involves a ceremony and celebration, and a sense of great satisfaction and uplifting is sensed among the group members.

The Mural Arts program has a three stage creative process: brainstorming (discussed above in participation), internal review, and painting. Following the brain-storming process which may take a few weeks or a few months depending on the project, the artist synthesizes all of the information received and creates a proposed design. The design must be reviewed and approved by the MAP internal Design Review panel which is comprised of artists, administrators, and outside experts where called for. Having undergone a process of internal view and review, the design is presented to the community, for an additional process of viewing and reviewing. The owners of the property also have a voice in this process and must approve the design as the “canvas” belongs to them.

The painting process generally uses one of two techniques—painting directly onto the wall or painting on parachute cloth in a studio, which is later transferred to the wall much like installing wall paper. This method allows murals to be painted in small sections on tables, just about anywhere, indoors and year-round. This allows Mural Arts to engage volunteers young and old, who cannot climb scaffolding, and to take the unpainted mural panels into places such as prisons, detentions centers, hospitals and other restricted environments. The painted panels are then adhered to the wall by MAP staff. The painting process can take from three to six months, depending on size and process. Painting on parachute cloth, although more expensive than painting directly on the wall, allows for the participation of community members who may otherwise not be able to participate. The Mural Arts Program schedules neighborhood paint days where anyone can help paint as part of the ongoing community engagement process.

Suzan Cervantes described a similar process to that of the Mural Art Program only on a much smaller scale.

It can thus be seen that the working technical creative methodology of the community artists whose work was researched within this study varies in its details and procedure. Organizations such as MAP place a great emphasis on the preliminary process and most of the creative community process is carried out during the planning and design stage during which many workshops are held.

Martin Lynch’s creative processes take place within the script community workshop whereby a script is written and rewritten while simultaneously working with other workshop participants responsible for other aspects of the production.

Mari Gardner describes a process of participant’s personal development along-side group interaction and feed-back.

Rebecca Yenawine’s methodology involves a sequence of decisions taken by the participants resulting in the creation and dissemination of art which are a product of probing deep group discussions and experiences articulating ideas. The discussion of ideas according to Yenawine’s ‘Art of Discussion’ methodology lead to a deep understanding of an existing problem finding the root of the problem and offering possible solutions previously not tried, thus developing an ability to focus on targeted audience so as to create social change, a selection of the most effective artistic medium, and development of a technical working skill with the chosen media.

Adi Yekutieli describes a creative process composed of a series of short term agreements made between participants based on the establishment of common grounds resulting eventually in the merger of these small 'islands' of agreements into the creation larger group collaborations.

Lily Yeh describes a dual process of implementation and planning. The first is concerned with work carried out at the present, while the latter seeks future directions. Implementation focuses on visible results while continuously evaluating the results and their relevance and effectiveness making sure that collaborations with other creative people are made to ensure the project's sustainability. Planning is concerned with reviewing the situation; understanding the strengths and weaknesses of the community and how to turn the deficits into assets, setting up frameworks for organization and participation, observation of the project's long term direction.

Maud Clark describes a long healing process with the program's traumatized youths during which through delicate handling of participants 'their souls are called back home' to reside in the participant's bodies using creativity as a tool or as a vehicle for the journey. It is through physical exercises that eventually a script emerges and the HighWater performances emerge.

Amir Baumfeld describes a process in which participants roles shift from working as a collective to working as individuals, thus establishing their place as individuals within a collective.

### **5.3.6. Creative Process Difficulties**

Each of the community artists studied within this research pointed towards differing difficulties within their creative process.

Martin Lynch wrote that since frequently his projects are carried out with communities bearing social and political sensitivities many difficulties arise based on conflicting world views.

"The Wedding" was a play developed by Lynch and Jo Egan, and performed in Belfast in 1999. The play dealt with religious segregation in Ireland. Catholics did not feel safe marrying into the Protestant community, and Protestants felt that they are in danger of losing their Protestant identity as a result of mixed marriages. A number of participants left the project since they did not feel safe to continue- at one point a whole group left having a devastating effect on the others risking the whole project, and at various other points other groups were threatening to walk away. The process itself was difficult and challenging demanding many efforts on behalf of Lynch and Egan just to bring the parties together requiring carefully planned work with experienced facilitators both in terms of drama and theatre practice and the facilitation of difficult conversation and conflict. A range of tensions arose, culminating at one point to a physical fight between two women stemming from Catholic/Protestant differences and perceptions. Work on the performance was accompanied by constant tension between success and failure and the fragility of the project put huge pressures on the project leaders. The script writers Lynch, Marie Jones, and the theatre groups themselves had to deal with the inevitability of issues arising about the script content, character behavior, perception and portrayals which were linked to individual, community and cultural identity, both Catholics and Protestants demanding accurate representations. Thus this process of feedback and revisions continued until five weeks from the first performance. The play took 15 months to develop into a performance.

Mari Grdner wrote about the long and difficult process of establishing trust with the project participants arising from her belonging to a different race and social class. Being a white, university graduate was a difficult starting point working in a predominantly black, poverty stricken neighborhood. The project's participants coming from generations of marginalized families have become very suspicious and skeptic of external interventions. In her article, *Art Club: A Safe Space in Baltimore*,<sup>(344)</sup> Gardner describes the long process of establishing trust through ongoing emotional support to a specific girl participating in the program who has had the misfortune to have particularly devastating circumstances.

Rebecca Yenawine also referred to the problem of inter-generational poverty. Yenawine wrote that manifestation of the problem within the New Lens program lay in the inability to develop experiences outside perceived culture, thus participants are limited by narrow definitions which are defined by their economic status. Thus in effect, widening their horizons participants had to take big steps, leaving familiar territory behind, and enter a new dimension, possibly breaking mental boundaries and the cycle of poverty.

For Adi Yekutieli the difficulties of the creative process lie in the initiation of discussion and the ability to reach agreement resulting from vast psychological, emotional, and political differences between participants. Thus Yekutieli broke the process into a series of short processes with a series of short term achievable goals.

Lily Yeh wrote of the difficulties arising from the lack of belief in the healing power of beauty, thus it is always the children who out of curiosity respond first, and who lead the adults into creativity.

Maud Clark's main difficulty within the creative process with HighWater theatre stems from the participant's fragmented imbalanced insecure lives and the inability to conduct an ongoing process with youths who are subjected to continuous crisis. There are many issues around housing and health which may crop up any day making the framework and scheduling of the process impossible to plan. A participant's foster placement may mean relocation, thus it is possible that a group member may have to retire, or it may be that a member may not wish to continue as a result of a personal crisis, or that someone who had been written out might wish to return.

An additional problem arises from the script itself. The script must include a balanced part for all of the program's participants which at the time of the interview were 14. Within the scripts the participant's stories must be honored and balanced structurally. Until two weeks from the production date the script may have to be re-written.

Amir Baumfeld's main difficulty arises from the implementation of his working tool: the Circle. Baumfeld defines the Circle as an event which exists when each individual brings his whole self to the Circle's Centre, thus something larger than the sum of participants is created. For Baumfeld the Circle is a multi-layered concept which includes the group, the dynamics, as well as relations and communication within it. Baumfeld stresses that the Circle implies the geometric mystic meaning of a geometric shape. For Baumfeld the Circle's centre is the realizations, it is the meeting place allowing for maximum personal expression, allowing listening and full acceptance, for the Circle's guide as well as the participant's

manners of expression so as to search for the common ground rather than differences. Baumfeld is aware that often the spiritual origins of the Circle are very far removed from the participants who often treat it as a childish endeavor, and often find the discussion within the Circle difficult in a world where we rarely share and listen equally. However during the working process participants gradually realize the usefulness of the Circle as a working tool.

Baumfeld's second difficulty within the creative process arises from the continuous attention to finding the individual's expression within the collective. At times the group may rule out an idea, in that case the individual over-ruled must be expressed in other manners so as not to lose their sense of belonging to the group. Baumfeld is aware of the importance of the occurrences of unexpected events within the Collective Group Artwork, and of his role as a vessel containing the project, allowing ideas to flow to him and through him.

It can thus be seen that the main difficulty within the creative process experienced by the community artists studied in this research stems from the fact that these artists work to reconcile communities of differing racial, economical, religious, cultural, and social orientations. These differences make the creative process complicated and time consuming and require much intent and persistence on the artist's behalf.

### **5.3.7. Level of Community Involvement**

The level of community involvement in the process observed among the artists studied in this research varies widely, from involvement in every stage of the process to minor involvement, leaving the majority of decision making to professionals. This is largely connected to the project's or the artist's core ideology.

Absolute inclusiveness throughout the process creating large access points for people to participate at some level or another is a core ideology within the work of Marin Lynch. Moreover Lynch planned different levels of participation as he describes:

*"It's crucial that you learn to ask yourself, "what can I ask for here?" from each individual and group.*

*Cathal Goulding, former chief of Staff of the IRA told me many years ago, if a man can't put you up in his house or keep materials for you but might be able to give you the laces out of his boots – take them."*

(Lynch questioner- appendix I)

Thus Lynch had to find what each community member was willing and able to contribute and create conditions for this participation to occur, making sure the community is involved as much as possible at all levels and that the script is owned by them.

For Mari Gardner the issue of total involvement is a core principal too, relying on external assistance only when necessary for technical work such as engineering, and the mounting of work in public places. Rebecca Yenawine wrote that the program ensures total involvement of participants stating that out of the program's twelve staff members ten are youths who have become leaders through the New Lens youth leadership program.

Adi Yekutieli works to achieve total involvement by suggesting at least three possible areas of participation for each project member. Yekutieli states that he continuously searches for suitable and varying levels of participation to suit varying commitment levels.

Lily Yeh sets out to create a project plan which could engage all of the community members, seeking manners to allow for individual self-expression so as to encourage involvement, creating projects that 'cannot be resisted'. In order to make projects sustainable Yeh even appoints community members to carry on processes independently. At times at this stage the community may make decisions Yeh does not agree with, but she recognizes that this is part of the process.

The HighWater Theatre is also based on total participation. Maud Clark places a great emphasis on the youths participating in every aspect of the project from writing the script and taking ownership of the production, to cooking meals together.

In Amir Baumfeld's projects participants take complete charge of the process, reaching a point where at times work is conducted without his physical presence. Baumfeld remarked that this can lead to some conflict among participants who may feel that raising leaders lack the expertise and experience necessary.

Community involvement is one of the conditions for beginning a Mural Arts Project, insisting on at least five meetings with the community prior to creation of a neighborhood mural regarded as a short term process, and a longer procedure for long term projects. Once the design is decided upon, depending on the artist's painting method and the nature of the mural, community members are invited to participate in painting workshops. Community participation and its implementation is similar in Suzan Cervantes's methodology.

It can thus be seen that community participation is an integral part of the ideology of all the community artists studied in this research. At times artists create situations whereby the community takes charge of the project. While this is a desired situation, some artists have commented that in the absence of an authoritative figure conflict between community members may arise, and also the project may continue in directions which are not approved by the artist.

### **5.3.8. Process or Product Orientation**

While engaging in community processes of varied depth and duration, the artists involved are creative entities engaged in the making of a product, be it a theatre production, a mosaic, a mural, or a sculpture. For some community engagement in the artistic process is the essence of the project and the issue of whether there is or is no product is irrelevant, for others while the process is of utmost importance, in order to gain the full benefit of the process, the finished product is essential.

Martin Lynch wrote that the play must become a public performance, for him, although the process is a treasure box of experiences, plays are intended to be performed. Lynch expresses a belief in the power of art and its exposure to an audience. *"... I love the process and really regard it as crucial to a project but I would never –NEVER – do a project simply for the process. That is social work. I work in the arts. I believe that participation in the arts is a special, life-enhancing process that may do more for an individual than 11 years of formal education or a lifetime of underachievement. There has to be a public performance – a demonstration – a public affirmation of who a people are – for it to be worthwhile for me."* (Lynch questionnaire- appendix I)

Mari Gardner wrote that her projects are process orientated, the product being a by-product of an empowerment process gained by individuals and the community. In a documentary film made by Gardner about the American Visionary Art Museum Mosaic Wall Project Gardner made with over 100 youths from the Maryland Department of Juvenile Services in 2006/7 consisting of over 1,920 sq. feet of mirror and glass mosaic on the exterior facade of the museum wall, one of the participants was interviewed declaring with great pride that he would bring his children to look at what the art piece. (Project made in conjunction with Maryland Dept. of Juvenile Services, the Maryland Youth Residence Centre, and the William Donald Schaefer House, funded by Senator Barbara A. Mikulski). Thus indicating the project's product is an enduring testimony to the processes undergone.

Although Rebecca Yenawine states that the project's main aim is the process rather than the product, she names her methodology "Art Action for Social Change", and her methodology's third part which is Civic Engagement is intended to bring the product of the process to the targeted audience so as to create this change. Thus the product does have an intended function. Yenawine writes that this third stage is extremely important for two reasons. First, it pulls the art work out of the studio and locates it within the public domain. The art work does not 'stand shyly' in the corner waiting to be noticed, appreciated and loved, but rather it is brought directly to its targeted audience and positions itself clearly and articulately. The second reason is that beyond the exposure of the art-work and its ideas, the group is exposed. The youths have a chance to meet those they want to influence and thus gain an even deeper understanding on the issue and maybe even witness changes occurring through the awareness they have developed themselves.

Adi Yekutieli says that both the process and the product are important. During the process many necessary skills are developed but Yekutieli stresses the importance of public manifestation of the product even if it is only temporary. Community art, he stresses is not made for the group of the project's participants alone. Yekutieli says that our public spaces are full of dilapidated gardens, billboards, and rubbish, and he sees it as his responsibility to bring art and beauty to these spaces.

The essence of Lily Yeh's projects is a long term engagement with community processes, but she claims that the creation of beauty not only changes the lives of those involved in the making but also the lives of those exposed. Of-course enjoying the beauty of an improved environment will have different significance for a person physically involved in the transformation from one reaping the fruits of someone else's labor, rather Yeh discusses a transformed environment the product of which is enjoyed by the entire community. The product Yeh refers to is not an art piece but the creation of **a physical environment** that inspires energizes and gives hope, an empowered community that dares to imagine and take action, **a mental environment** that encourages creativity and innovation, **an emotional environment** that fosters collaboration understanding, and trust, and the creation of a community composed of individuals who have experience courage and authenticity in their **personal lives** leading to good citizenship.

Although HighWater Theatre is engaged in the production of plays and high quality performances which are performed in front of a very wide audience creating much resonance and impact because of the

artistic quality and the subject matter of these productions, HighWater is an educational establishment and thus it is primarily engaged with the process. The process does create significant stepping stones marked by the public performances and the workshops conducted exposing the general public to the issues faced by the HighWater participants with significant outcomes for the project's participants. The engagement of young people in the program does not end with the production. Rather each production brings on another phase of rehabilitation of each individual within the group and increasing the capacities of the group as a whole.

Amir Baumfeld collaborates with communities in the creation of an art piece- a totem which is at the end of the working process positioned within the community. Although the physical aim of the process is a public monument, the project's purpose is the process: the creation of a collaborative process during which the individual finds personal expression within the collective. His work is rooted in a spiritual endeavor employing creative frequencies so as to create excitement, happiness and a feeling of fraternity as a basis for an up-lifting collaborative process. At times, Baumfeld commented, participants wish to skip the process and arrive at the end result without it causing what Baumfeld regards as devastating effects.

The City of Philadelphia Mural Arts Program unites artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives. The MAP core ideology is concerned with the community creative process, as well as the physical improvement of environments. The selection of artists suitable for each project is done according to the artist's professional artistic skills as well as their community mobilization skills. While focusing on community processes which may often be very long, MAP places a great emphasis on delivering a high quality product.

Compared with MAP, Precita Eyes is a much smaller organization with much fewer partnerships, offering fewer programs which are usually of a shorter time frame. Thus although Precita Eyes declares its dedication to community processes, when compared with MAP the depth and duration for each process is much shorted due to its relatively smaller resources. The nature of Precita Eyes seems to more of a commercial organization offering art tuition services to the community, and selling art supplies, while engaging with communities upon request.

It can thus be seen that all the participants in this research regard the process as an extremely important part of the delivery of a quality product. None of the artists claimed that the resulting art piece is unimportant although they acknowledged that the product is a result of a process. Without a probing deep process the desired product cannot be reached. Some artists place a greater emphasis than others on the duration, length, and consequently the implying significance and function of the art produced within the process. Some artists went as far as to claim that they would never engage in a community project for the process alone since art has an important function and role within society. Furthermore, for the individuals involved engagement in a process may have far reaching effects on the participants, which must be affirmed publicly so as to understand its worth and value. This emphasis on the process at the end of which a publicly displayed product is produced may have something to do with the fact

that most community artists have arrived at the community art field having primarily acquired skills and qualifications as artists rather than community or social workers, and have a deeply rooted faith in the power of art as a working tool able to influence and even at times change reality.

### **5.3.8. Public Exposure**

Having affirmed in the section above the importance of publicly exposing the product of the community process, I will now review what are the methodologies for public dissemination employed by the artists whose work was research here.

Martin Lynch is a play-writer, whose work is usually produced in theatres. Some plays are performed in an unusual way such as the 'Wedding Party', a community play produced in Belfast in 1999. The performance was site-specific and followed events on the wedding day of a couple entering a "mixed" (Catholic and Protestant) marriage. The performance itself took place in real venues- two houses, a church, and reception venue. The audience boarded a bus in Belfast city centre, and were first taken to the groom's house in (Catholic) Short Strand, then to the (Protestant) bride's house on Madrid Street. There the audience were able to 'eavesdrop' on both families. The audience were then taken to the wedding ceremony at Rosemary Street Church, and finally to the reception at The Edge (a restaurant and conference venue). "The Wedding" had two play writers, four directors (one for each scene) and was co-scripted and acted by seven community theatre groups. "The Wedding" was complex and challenging and was a result of a particular political climate. It was a landmark piece of theatre, nothing like it has been undertaken since.

'The Wedding' was a huge artistic and commercial success, equivalent in quality to theatre productions from around the world. The quality of engagement with the audience was extremely high triumphing both in the performance and the project's process, finding creative ways to bring people together working towards a common goal.

Public display is an integral part of Mari Gardner's work. She works in a variety of media, if it is a mosaic project, than the mosaic will be permanently installed in a public place, if she works on a film project than it will be publicly exposed in film festivals, and if it is a photography or fine art project it will be exhibited in an appropriate venue.

Rebecca Yenawine's methodology named "Art Action for Social Change" is divided into three parts. The third part was termed "Civil Engagement". Having selected an important subject and discussed its aspects in the first part named "Experimental Education", and having defined who the project intends to impact and the most effective artistic medium for articulating the ideas in the second part of the cycle named "Art Action", the group now has an art product. In this third stage the group decides on a strategy – and develop the skills necessary for making change using their art, how to influence groups, organizations and/or governments. Thus first the group must explore the issue of changing opinions- and changing organizations and think about what tactics they might use. Second, having developed a strategy, the group must practice leadership and communication skills to bring their message to their audience. Therefore the group may decide to exhibit the work, present it to a target audience, a protest, or other incimination methods employed so as to "*spread the work about their vision*"



*"The other art project that was created in response to the crime-prevention work was a video. Young people took all the footage from the interviews they conducted and edited it into a documentary that helped others see the varied perspectives that they experienced through their research. In addition to submitting and getting their video into festivals, they showed their project at different meetings throughout the city. They presented at a home for runaway boys, at an organization focusing on a regional response to the drug problem, at our very own community-association meeting and at several other citywide events. Each time they presented, they had a chance to facilitate a conversation, hear people's response to their work and feel a sense of pride as they saw that their work was moving and valuable to others."<sup>(446)</sup>*

Adi Yekutieli engages in the creation of fine art projects the product and thus method of insemination varies widely depending on the project's duration and nature. Some are on permanent public display such as the mosaic project, but usually the public display is temporary, for example the kite project in which people made and flew their kites, or when mandalas made of pine acorns were made, the project's results were displayed in an event.

In the Dandelion Transformation project, Lily Yeh strived to create an educational environment that is inspiring and encourages learning and creativity. The transformed environment containing mosaics, murals, trees and gardens, remains as a public monument reminding the school's community of its capacities to initiate change. In the Village of Arts and Humanities many vacant lots were transformed into community gardens, some were converted into art gardens with mosaics and murals, and some into agricultural gardens farming trees and vegetables. Both type of gardens remain active to date, as well as the community center offering activities for the community.

Between 2000 and 2011 Maud Clark's theatre company Somebody's daughter who also work at HighWater theatre devised and performed 22 original plays, staged 356 performances to more than 60,000 people, presented at 58 conferences, guided 656 community workshops and prepared and mounted 27 art exhibitions. Five of these plays were created by the Highwater youths, 268 of these performances to 28,000 of the audience were Highwater performances, and 146 of the workshops were conducted by the HighWater theatre youths. The plays toured to schools, communities, conferences, and theatres in Victoria, and one of the plays was even included in the Victoria College of Art drama and theatre studies syllabus. These plays whether they be performed at theatres, schools, conferences or at professional development workshops for Principals, politicians or health professionals - have proved to be extremely effective as tools for personal, social and organizational change.

The totems made by Amir Baumfeld during his projects are located within the communities who made them as a public monument around which very frequently continues to invest efforts to work collectively. Thus the totems remain on permanent display.

The Mural Arts Program's murals are painted or mounted onto their public locations where they remain, and are maintained by the program, and are a great source of inspiration for the millions of residents and visitors who encounter them each day. With over 3,000 murals throughout the city, MAP organize and offer guided tours

Moreover, MAP's award winning art education programs which are offered free and are targeted to at-risk youths, annually serve 1,500 youths at neighborhood sites throughout the city.

Working at a much smaller scale than MAP, Precita Eyes also mount their murals in public places where they are constantly displayed, and offer a weekly guided tour of the murals.

It can thus be seen that all of the artists researched for this thesis not only regard public display of their work as important, they also take steps to assure that the work will be displayed by a wide audience who will find the art work interesting. Maud Clark's HighWater theatre performances are performed in front of school children and social workers for whom the issues dealt with may be relevant, MAP and Precita Eyes conduct guided tours to expose the public to the work and its process. Amir Baumfeld acquires the permits and makes all the necessary preparations to turn the community art piece into a public monument, Adi Yekutieli organizes events in which the temporary art-work is displayed.

### **5.3.9. Review**

All of the artists studied within this research stressed the importance of the review stage whereby the group summarizes the process, its weaknesses and strengths, conclusions are drawn, and suggestions concerning future directions for the project to follow are made. In fact it is thanks to this stage that some artists (Rebecca Yenawine, Maud Clark, Amir Baumfeld), describe the whole process as a cycle rather than a project with a beginning and an end. Although the review does mark the end of a chapter or a phase, it also indicates the beginning and direction of the next phase.

The Mural Arts Program conducts ongoing view and review of its projects since many of the projects are long term multi-year programs, and even in the short term projects, evolving issues must be resolved continuously. Lily Yeh conducts periodical review sessions of her projects so as to make sure the projects maintain their integrity and relevance, since her projects too are multi-year ventures.

The ability to stand back and critically assess the process, its ability to achieve the desired aims, and its results is essential for the development of any project. When the project is a long term endeavor periodical review is practiced and when the project is a short term venture the review is conducted at the end of the given project's duration.

### **5.4. Cross Sectional Table: Case Studies Staff and Training**

	Professional training	Staff professional training	Training for specific project	Community training	Staff support
Lynch		Professional "creatives" lead workshops, build a "scaffolding" of professionals around the community	Community members assigned to committees	Participants will be assigned responsibilities, talents will be discovered and directed	Professional
Hardner	MFA Community Arts, Maryland Institute, Baltimore	Technical staff will be invited on demand		Participating community members	
Yenawine	B.A. English, LEADERSHIP program graduate	Youth leadership- most staff are youths trained by New Lens	Youth leadership	Community youths are trained to run the program	Get support from partners & occasionally attend training
Yekutieli	Fine Art training	Psychologist,	Staff trained	Participants	Personal mentoring

		technical	by Yekutieli, participants will mentored and trained, committees formed	will be assigned two options to assume responsible roles	
Clark	M.A. Fine Art, Philadelphia	Technical staff, others will be invited on demand	Collaborators within the community	Program principle: giving community tools not just solutions, encouraging sustainability	Professional
	Theatre Graduate, Victoria College of Arts	Ex-prisoners, program graduates, professional educators, social & community workers	Somebody's daughter theatre- ex prisoners and professionals	Program participants can become teachers	Systematic debriefing of staff
Sumfeld		Technical staff	Collaborators within the community	Participants will be assigned responsibilities	Personal mentoring
Arts Project	Muralists trained by MAP: "Emerging Muralists", "Foundations & Innovations" programs held at various venues	Muralists, professional staff in many specific fields including community art (art, design, technical, educational, events, program directors, finance, communication, development, administration, data, marketing)	Educational programs for teachers and community	Educational programs, artist residency program	According to need
Cervantes		Precita Eyes trains its Muralists through volunteer program, professional educational staff	Professional Muralist will be accompanied by training Muralist		Staff supported throughout project by Cervantes or other senior staff
annay	B.A. Sculpture, M.A. contemporary art	Community social worker		Participants learn how to mosaic and sculpt	

### 5.4.1. Professional Training

Apart from Mari Gardner who is a graduate of the Community Arts MFA program offered by Maryland Institute, Baltimore, U.S., the artists studied within this research have no official community art training and are self-taught in this field through many years of engagement. The artists, highly specialized in their artistic fields, are however, (except for Martin Lynch), the recipients of academic degrees in their specific artistic fields; theatre and fine arts. The reason for this may be that the Community Arts field is relatively young, and the artists studied in this research working in the field for over ten years, have been engaged in the field long before universities offered courses in the field and the emergence of Community Art as a recognized academic subject. Very few universities teaching Fine Arts offer Community Art courses although the field is gradually receiving recognition. The Maryland Institute was the first academic institution in the U.S. to offer academic awards in the Community Art field, as a Master degree (2005). The issue of Community Art Training was discussed in chapter 2.7 of this thesis, and its main conclusion was that some universities teaching Fine Art offer community art semester courses and only very few teach Community Art as a specialized field.

### **5.4.2. Staff Professional Training**

The artists participating in this research were of divided opinions concerning the employment of professional staff within the program. Some regarded professional staff as crucial while some preferred training personnel as part of the project. The project's scale and scope seemed to be of a prominent factor.

Since the scale of work carried out by Martin Lynch was and is large involving the creation of full theatrical productions the involvement of professional staff is regarded by Lynch as crucial. Lynch worked with staff which he calls "creative", these are trained theatre personnel: actors, directors, script writers, stage crew and designers. Depending on the project's scale and scope, there were usually 2 to 4 permanent professional employees: Producer/writer, Workshop leader/actor and an Administrator. CAF employed up to 7 or 8 professional creatives. *"...through experience I came to the position that I need to build a professional scaffolding around a community arts project. Selecting the right professionals who know that they have to be involved in the community, get their hands dirty, get stuck in, is crucial. No posers and no prima donnas. However, as stated earlier I will work to seek out and provide a platform for talent in the community. This is a crucial part of it for me and a great delight when we find great local talent....I will try to have at least: a professional writer, set designer, stage manager, administrator(you will often find an administrator from the community) I usually employ up to 4 professional actors."*(Lynch questioner- appendix I)

The construction of this "scaffolding" was carried out for each project individually according to arising requirements installing professional writer, set designer, stage manager, administrator, as well as up to 4 actors. Lynch made a point of trying to get a professional Community Worker involved in any capacity- as an actor, writer, fund-raiser, but particularly on the committee.

Mari Gardner's projects have a very different nature, whereby most of the work is carried out by the community, and technical staff are called upon demand for the installation of the work, or if and when engineering is required.

One of the guiding principles of Rebecca Yenawine's New Lens Project is youth leadership whereby the youths who participate in the program are trained to lead it, thus the program is guided by two professional staff and ten youth leaders.

Adi yekutieli's projects are accompanied by a certified psychologist with whom he has worked for over a decade, and an artist providing technical support. Yekutieli stated that he believes in assigning responsibilities amongst the community members, and strives to keep exterior interference to a minimum. Yekutieli states that during the initial process while working with the community psychological issues arise, and thus the ability to address them on the spot by a professional psychologist who is familiar with his methodologies is of major importance.

Lily Yeh's projects are usually accompanied by professional crafts people such as constructors and engineers. Depending on the project's specific nature professional assistance is called upon although she does not work with a team, professionals are recruited from the community itself either as paid staff or volunteers. By raising the awareness of big organizations to the community's plight, Yeh manages to achieve collaborations so as to perform tasks which need external assistance. Great emphasis is placed by Yeh on training community members and encouraging them to assume responsibilities. In the Dandelion School Project a team of teachers were trained, and in the Village of Arts and Humanities ongoing training programs take place.

The HighWater theatre is conducted by professionals. Although many of the theatre professionals are graduates of the program, the educational staff, social & community workers, and other staff are professionally trained. As stated above, the theater staff are Somebody's Daughter Theatre company members who are ex-inmates, and much of the work conducted in HighWater theatre is the fruit of their labor.

The major part of Amir Baumfeld's projects are carried out by the community without external interference, employing the talents found and generated by and within the circle. External technical assistance is called upon demand for the installation and transportation of the work.

The Mural Arts Program employs a wide variety of professionals such as designers, project coordinators, events specialists, accounts and finance personnel, data and marketing, educational, development, restoration specialists, and muralists. MAP has over 52 staff members and over 160 muralists are recruited annually.

In Pecita Eyes professional interference is kept to a minimum, maintaining an intimate nature although professionals do staff the visitor's centre, and carry out the guided tours, great emphasis is placed on training staff by the volunteer program.

All of the Community Artists studied within this research employ the assistance of professionals. Some only employ them as technical assistants, while some regarded professional psychologists and community workers as an integral part of the project's significance since the work conducted has deep emotional connotations. Thus while all the artists involved employed the assistance of technical professionals, only three employed the assistance of professional community workers or psychologists.

### **5.4.3. Training for Specific Project**

While all of the projects studied within this research work in a specific specialized artistic medium, all involve a varying degree of adaptation for the specific project.

Prior to the initiation of a project Martin Lynch studies the community through immersion, so as to understand the community's strengths, weaknesses, and plight. As stated above, Lynch constructs "scaffolding" around each of his projects, thus each project is "tailor-made" to suit the community within which it is conducted. For each project, according to the community's nature, community members are assigned to committees which are in charge of the project's various aspects.

Some of Mari Gardner's projects are ongoing projects in which the training is an ongoing process. However, the emphasis of many of her projects is the acquirement of new skills by community members.

One of Rebecca Yenawine's New lens Project's central issues is youth leadership. Thus for every project youths are trained to lead the specific project. The organization is led by youths who are guided by Yenawine and two other members of staff.

Adi Yekutieli works with his set team of staff members who although are all professionals in their specific fields, he personally trains them before and during each project so as to become familiar with, and be able to carry out his working methodology. Thus Yekutieli continuously guides and trains his staff.

Lily Yeh's projects always start as transformation projects through art, thus training community members to develop creative thinking through art. As the project develops, the community develops creative strategies to deal with its problems, and the project diversifies into realms beyond fine art to dealing with issues such as health, water, literacy, and entrepreneurial ventures. Thus within each project community members are trained to work with their specific community's needs in accordance with their community's ability to deal with these issues. Thus 'The Village of Arts and Humanities' begun as a neighborhood mural, and has evolved into a revitalizing community centre, diversifying into urban farming, and a variety of entrepreneurial outlets as well as educational and artistic ones. The Dandelion School too, begun by training students to be fine artists but developed it's a variety of fields as well as its own crafts outlet. For each project, according to the needs of the specific community Yeh seeks the professionals who will train her staff and the community.

Maud Clark works with a set team of professionally trained staff members. However, since the actors, who are the program's youths are not professionals and frequently have no experience; each production does involve training the new members of the group. This training involves intensive daily workshops intended to build trust, and the ability to collaborate, as well as developing stage presence through voice and physical exercises.

As well as training the program's youths Clark continuously trains her staff. Clark regards this as a key factor to success. Clark refers to this as the issue of nurture of the self, meaning the workers who must be looked after, an issue which is often overlooked. Often we put this issue in last in line. Clark stresses the importance of helping the workers do whatever it takes for them to re-fuel, find one's own centre.

Clark reminds us that the human psychic is so fragile it is easy to become absorbed in some-one else's pain to want to make the journey for them when really they can do it. Clark says it is essential to be in a constant process of discussion, de-briefing, so that the worker will not fall into being a martyr, a victim, a savior, or a guru, and will also remember that angry words and tantrums are not about them.

One of the principal ideas behind Amir Baumfeld's projects is the Circle. The project is conducted by the group members and issues are raised and solved within the circle. Thus each project is navigated by its participants, and according to the project's desired direction Baumfeld trains group members to perform the various tasks required; artistic, technical, or administrative. Since Baumfeld does not work with staff, he must prepare himself and adjust his methodologies according to the community with which he works, since the issues he must deal with will vary greatly between various communities and age groups. Thus as well as training the participants, Baumfeld must train himself for each project. For each mural project the Mural Arts Program selects an artist. Frequently those are graduates or participants of the MAP 'Emerging Muralists' program run at various sites in Philadelphia. MAP runs a variety of projects (Porch Light Initiative, muralLAB, Restorative Justice, Youth Development and Engagement, Art Education, community murals, H2O, special projects, landscape project), for which professional staff are hired who are guided and briefed continuously by the project directors. For each mural painted by Percita Eyes the muralist chosen must first study the community with which the project is being conducted and understand its issues, and appropriate techniques to be employed. It can thus be seen that even artists and organizations who work with professionally trained staff, find it necessary to continuously training their staff so as to be able to address the changing needs of various communities. Thus, in order to keep the project relevant to the community's character, the project leader must sense the directions required through the community's inclinations and interests, and train or find staff so as to be able to follow these directions.

#### **5.4.4. Community Training**

Community training is a central issue to all of the programs studied within this research. For programs with a long term educational purpose training the community involved in the project is the beginning of staff training, and some of the program's graduates later become staff.

In Martin Lynch's projects community members were assigned responsibilities, seeking their natural talents and abilities to carry out tasks. Lynch would try to understand and discover where the specific person's strengths lie and direct that participant to the creative workshops or administrative committee. Thus community members are trained to carry out every aspect of the project's production.

Mari Gardner trains the project's participants to perform the creative tasks involved, such as a creative process (the development of an idea into an art piece which is exhibited), and the technical ability to perform these tasks. Since usually the communities Gardner works with are weak socially and/or economically, often the aspect which must be nurtured is the faith in one's abilities and perseverance, so as to complete the task.

The NewLens program run by Rebecca Yenawine is designed as a leadership training program, whereby participating youths are encouraged to raise issues and social problems of interest and relevance to

them, study them, and then take action. Although some of the program's graduates become staff, in effect the program is designed to train all of its participants by inviting the participating youths to lead the program, its direction, and actions.

In Adi Yekutieli's projects participants are assigned two options for tasks to perform, thus the participant can choose the level of involvement and the type of training he or she will participate in. For Yekutieli, who's staff are project graduates, every task performed is equally important. He divides the tasks needed to be performed, making sure that every participant is assigned a task, and that the importance of that task to the project's success is understood. Thus participants are trained over and beyond the technical artistic skill, and taught to function as part of a unified whole, achieving a common goal.

In Lily Yeh's projects the level of community training is very high. The projects are designed to find, nurture, and train community members to a high level of proficiency allowing the achievement of the community's complete independence. Thus Yeh not only trains community members to be creative, become and technically capable, she encourages community members to carry out their ideas concerning the project's direction and running the program. Community members are given tools to solve their problems with, not only solutions. Yeh design's the project's sustainability setting the project's framework, identifying and training agents, allowing her to leave the project, and move on to another community.

The HighWater program run by Maud Clark has an educational program in which theatre productions are created. Theatre is taught by Somebody's daughter theatre company which is composed of ex-inmates, graduates of Clark's project in prisons.

In Amir Baumfeld's projects participants are assigned responsibilities to carry out every aspect of the project. Thus community members are trained through participation in the Circle as a spiritual powerful communication tool, to perform all aspects of the creative process and the wood carving, as well as administrative tasks. In long term projects participants have become so proficient so as to continue independently.

The Mural Arts Program (MAP) run by Jane Golden offers programs for emerging muralists whereby community members are invited to become muralists. Indeed many of the murals made by MAP are made by contracted muralists who are the program's graduates.

Suzan Cervantes's Precita Eyes has a volunteer program in which community members are invited to be trained through volunteering and are thus trained to become muralists themselves.

It can thus be seen that while community training is a central issue to some of the programs studied in this research such as Rebecca Yenawine's NewLens, and Lily Yeh's projects, where art is used as a tool to elevate and solve their problems, and community members are encouraged to assume responsibility for the project's sustainability, community training is a dominant aspect to all the case studies. Whether training involves a long learning process or it involves assuming responsibility for a seemingly unimportant task, the greater lesson is the empowering experience of all participating members functioning together to achieve their goal.



### **5.4.5. Staff Support**

Community art projects are often very demanding physically as well as spiritually for the artists and staff. Often difficult situations arise whereby some guidance and support from professionals such as community social workers, psychologists, would enhance, hint, or emotionally support artists when working with what often seems to start with as a “hostile” environment. Even on the technical level, assistance of a technical, marketing, publicity, or even on the artistic level, is essential.

Martin Lynch discussed the structure his projects build around the community which he termed as “scaffolding”. This structure is composed of professional “creatives” who would refer to him throughout the project with any problems.

Mari Gardner whose projects are of smaller scales wrote that unfortunately she has to support herself by learning how to be cautious and how to restore and recuperate.

Rebecca Yenawine wrote that occasionally New Lens receives support from its partners during the research and production of films or artwork such as : AIRS, a program which serves homeless youth, the Health Department of Baltimore City:  
<http://www.knowwhatuwant.org>, Elev8 Baltimore: <http://www.elev8baltimore.org>, Other partners include a local online news organization called the Baltimore Brew, the ACLU of Maryland, the Whitelock Community Farm, the Reservoir Hill Improvement Council, the Baltimore Algebra Project and many more. The support received from these partners is informative and technical. Yenawine is very aware of the dependency of the project’s success upon the staff members or facilitators, however she did not mention a systematic support methodology for staff.

Adi Yekutieli referred to personal mentoring of his staff, personally supporting each staff member during and throughout projects. Yekutieli addresses the issue of emotional stress experienced by the artist and staff by the presence of a psychologist in the initial processes of more complex community projects. Yekutieli stresses that it is because of the socially demanding nature of community art projects that not every artist can become a community artist.

Although Lily Yeh did set up a staff support methodology in the Village of Arts and Humanities by setting up regular staff meetings and coordinating staff. However, although Yeh discussed the spiritual and technical difficulties facing the community artist, she does not discuss staff support.

Maud Clark stresses the importance of staff support to a great detail. Clark discusses problems facing her staff as a result of deep personal emotional involvement with the program’s participants. Clark wrote that staff members have to remember that the participant’s behavior is not related to them, and that staff must learn not to be personally intimidated by offensive. Clark also wrote of the desire of staff to save or personally deal with the young person’s situation and personal difficulties, becoming over involved. She also referred to the high ‘burn out’ rate of staff members, thus she engages her staff in continuous debriefing sessions, engaging professionals to assist staff, and encourages her staff members to find their own methodology to unwind.

The Mural Arts Project's relations specialist Amy Johnson wrote that upon demand or request staff are supported by community specialists such as social workers or psychologists.

Suzan Cervantes did refer to the issue of staff support. Cervantes and other senior staff personally support the muralist throughout the production of every single mural made by Precita Eyes.

Maud Clark and Rebecca Yenawine are the only artists studied within this research who clearly stated that staff support is a key factor for the project's success, furthermore, Clark clearly stresses her continuous concern and the project's in-built care for its staff. Of course when the project is relatively small- such as those conducted by Marie Gardner and Amir Baumfeld, then staff support is irrelevant, but when the project is conducted by an established organization, the availability of staff support or lack of it is a matter of organizational strategy.

## **5.5. Cross Sectional Table: Case Studies No. of employees & Funders**

No. of people employed	Source of finance	Relationship with funders
Permanent employees, Writer, Workshop and an Administrator, & several actors	Arts Council, Belfast City Council, Community Relation Commission and whoever looks like they might fund your particular project, e.g. Trusts, social agencies, etc.	
Depends on project	Partnering organizations	
2 adults & 10 youths	50% of funding from individual donors & foundations which support because of the mission to help young people gain employment skills or to help communities with a particular issue, 50% of funding from organizations hiring services for producing art and media for organizations	Invite funders to events but primarily communicate through reports, individually contacted donors are more likely to attend events
Depends on project	Tries to diversify as much as possible and create varied partnerships with towns, municipalities, companies, government offices, educational systems, volunteers, and many ad-hock collaborations.	Often relationships are very complex- funders have unrealistic high expectations
Over 20	Donations in the form of supplies and funding	Detailed approach to accountability and relationship with funders
Somebody's Daughter plus 2	Department of Education, Department of Human Services.	Ongoing positive interaction
Depending on project	Partnering organizations	
Over 50 members of staff & hundreds of contracted artists each year	Department of Human Services, The Robert Wood Johnson Foundation, The Thomas Scattergood Behavioral Health Foundation, William Penn Foundation, Independence Foundation, Claneil Foundation, The Philadelphia Foundation, The Patricia Kind Family Foundation	
	The San-Francisco foundation, Clean City, San Francisco Arts Commission, Community Thrifty, Cole Hardware Store, San Francisco Travel, Zellerbach Family Foundation, National Endowment for the Arts, Salesforce.	
One	Omanut la'am, Ministry of Education, Department of Social Services, local municipality	Understand strengths and limitations

### **5.5.1. Number of People Employed**

The number of people employed in any project gives a good idea of the project's scale and nature. A project functioning as a personal operation whereby employees are contracted upon demand is very different from an organization running on a set annual budget, allowing for an entirely different pedagogical methodology. This issue of scope is associated with the project's intentions and the degree to which collaborations have been formed.

Martin Lynch referred to his projects as the formation of a 'scaffolding' around the community. The construction of this structure required a set network of permanent employees of administrators and creative staff. Since the scale of work carried out by Lynch was and is large involving the creation of full theatrical productions the involvement of staff is crucial. There were usually 2 or 3 permanent employees, Producer/writer, Workshop leader/actor and an Administrator. CAF employed up to 7 or 8 professional creatives.

*"...through experience I came to the position that I need to build a professional scaffolding around a community arts project. Selecting the right professionals who know that they have to be involved in the community, get their hands dirty, get stuck in, is crucial. No posers and no prima donnas. However, as stated earlier I will work to seek out and provide a platform for talent in the community. This is a crucial part of it for me and a great delight when we find great local talent....I will try to have at least: a professional writer, set designer, stage manager, administrator(you will often find an administrator from the community) I usually employ up to 4 professional actors."*(Lynch questioner- appendix I)

Mari Gardner whose projects vary greatly in their scope and scale has no set organizational structure or employees. Each project is individually staffed upon demand.

Rebecca Yenawine's New Lens has three permanent adult members of staff; Operations Manager, Program Director, and herself as the Executive Director, as well as four youth leaders. New Lens is staffed by a team of 10–20 youths and several adults who are the core artists, media-makers and instructors for our projects. This staff runs the program which serves 200 public school youth throughout each year through classes, workshops and advocacy efforts.

Adi Yekutieli, does work with his set members of staff of artists, technician, and psychologist, however they are not permanently employed by him or an umbrella organization, thus he calls upon their services on demand.

Lily Yeh's projects vary immensely in their scope. The projects studied within this research are very different in their organizational structure; the Village of Arts and Humanities is a project constructed specifically for the community, while the Dandelion School Transformation occurred within an existing structure, as one of the activities conducted within the school. The Village of Arts and Humanities has over 20 permanent employees and hundreds of volunteers. The Dandelion School transformation project was designed to create collaboration with the school teachers.

Since 2001, Somebody's Daughter Theatre Company, in collaboration with Gateway Community Health Service and the Department of Education and Early Childhood Development has been working

intensively in Albury/Wodonga, on the HighWater Theatre full-time creative arts-based education program with rural teenagers. Gateway Community Health employs a Young Person's Advocate to support the health and welfare needs of each young person and the Department of Education and Early Childhood Development (Hume Region) funds a specialist full-time teacher to work one on one with participants on literacy and numeracy and to negotiate pathways back into education or training. Somebody's Daughter Theatre Company permanently employs about a dozen creative and administrative staff. Thus the HighWater project is staffed by 14 adult professionals, five of which are in full time attendance of the project.

Like Mari Gardner, Amir Baumfeld's projects are staffed on demand. There are no permanent staff members.

The Mural Arts Project (MAP) is very different from the other projects studied within this research in its scope and scale. MAP employs over 50 permanent members of staff, and hundreds of contracted muralists. The staff members are directors of the various programs, technical, administrators, events people, and creative.

The number of people engaged in the activities of any project or organization gives an indication of the project's scope and nature. Of the artists studied within this research some have remained individual artists who work with communities, while others chose to develop their artistic inclinations into an established artistic organization diversifying the organization's operations thus forming collaborations with other professionals became necessary. While increasing the organization's size and scope can lead to communication problems, the availability of a number of professionals working to achieve a common goal not only validates that goal as desirable, but gives the finished product the artistic direction and signature of not only one artist, thus enriching and strengthening it. Thus these organizations can be viewed as a community of artists working with a community of citizens, making the art piece the fruit of an all-around community collaboration. Having studied the number of people employed by the case studies, it is important to note that some of the organizations studied such as 'The Village of Arts and Humanities' initiated by Lily Yeh, and 'Precita Eyes' initiated by Suzan Cervantes, rely to a large extent on the labor of volunteers rather than paid workers. The idea of voluntary work is a central methodological aspect to some of the artists studied. Individuals participate in community art because they care about their environment rather because they are paid to do so, and it is this caring attitude which is nurtured by community artists. Although the volunteering ideology is present in the work of all of the artists studied, the degree to which each artist studied develops the volunteering ideology varies. Thus by examining the number of people employed we can get an idea of the project's organizational framework rather than the full scope of its activities.

### **5.5.2. Source of Finance**

Since community artists market a product which is not the personal achievement of an individual, but rather of the whole community, it is complicated to sell the product at the end of the process- although many community artists do. Thus it is the creative process itself along with its finished product which is

offered by community artists, who are sponsored by a very wide variety of funders. Many artists seek funding from a number of sources, such as a municipality as well as funds.

Martin Lynch's projects were financed by the Arts Council, Belfast City Council, Community Relation Commission and many other trusts, foundations and agencies. Since the community art projects Lynch was involved with in Northern Ireland dealt with urgent social and sometimes political issues, obtaining funds from government agencies had an obvious relevance.

Mari Gardner's projects were funded by a variety of partnering organizations, such as the Maryland Department of Juvenile Services, the American Visionary Art, Community Arts Partnerships, Banner Neighborhoods, Creative Alliance, On World Arts and Culture Society, Environmental Works, Coyote Central, Patterson Public Charter School, Woodbourne School, United States Embassy.

Rebecca Yenowine's New Lens project receives 50% of its funding from individual donors & foundations which support because of the mission to help young people gain employment skills or to help communities with a particular issue. The other 50% of funding arrive from organizations hiring services for producing art and media for organizations: A promotional video funded AIRS, a program which serves homeless youth <http://www.airshome.org>. A video about making good contraceptive health choices for the Health Department of Baltimore City, <http://www.knowwhatuwant.org>. A promotional video for Elev8 Baltimore:

<http://www.elev8baltimore.org>. Other partners include a local online news organization called the Baltimore Brew, the ACLU of Maryland, the Whitelock Community Farm, the Reservoir Hill Improvement Council, the Baltimore Algebra Project and many more.

Adi Yekutieli consciously tries to diversify as much as possible and create varied partnerships with towns, municipalities, companies, government offices, educational systems, volunteers, and many ad-hock collaborations.

The idea of diversified sponsorship features in Lily Yeh's projects too. The following is a list of the Village of Arts and Humanities funding partners: Community Partners Spells Writing Lab, Federation of Neighborhood Centers, NET CDC, People's Emergency Center, Narcotics Anonymous, The Philadelphia Orchard Project Pennsylvania Horticultural Society, APM: Asociación Puertorriqueños en Marcha, LISC: Sci Eastern North, Philadelphia Youth Network, Free Library Hot Spots, Philadelphia Urban Creators. The Village of Arts and Humanities is supported by 27 foundations, many of which are private family foundations.

Maud Clark's HighWater Theatre, which collaborates with Somebody's Daughter Theatre is supported by diversified financing funders: Gateway Community Health Services, the Department of Education and Early Childhood Development, Australia Council of the Arts, The Jack Brockhoff foundation, the R.E. Ross Trust, the Angiour Family Foundation, Arts Victoria, Harold Mitchell Foundation, City of Stonning Council, Melbourn Yacht Club, Lord Mayor Charitable Foundation, Department of Victoria Human Services, Annamila Pty Ltd, Dame Elisabeth Murdoch AC, DBE, Alfred Felton Bequest, managed by ANZ Trustees. , Altitude Communications -Talking Power Solutions, International Ladies' Group, Jack & Hedy

Brett Foundation, Portland House Foundation, The Kimberley Foundation, Geoff and Helen Handbury Foundation.

Amir Baumfeld's projects are funded by a variety of agencies, municipalities and institutions.

The Mural Arts Program (MAP) initiated by Jane Golden was to start with essentially a city council project, and developed to its immense size largely through Golden's ability to form partnerships. Today it is funded largely by the following: Department of Human Services, The Robert Wood Johnson Foundation, The Thomas Scattergood Behavioral Health Foundation, William Penn Foundation, Independence Foundation, Claneil Foundation, The Philadelphia Foundation, The Patricia Kind Family Foundation.

Precita Eyes initiated by Suzan Cervantes is funded by the following: The San-Francisco foundation, Clean City, San Francisco Arts Commission, Community Thrifty, Cole Hardware Store, San Francisco Travel, Zellerbach Family Foundation, National Endowment for the Arts, Salesforce.

Each of the artists studied within this research described the continuing preoccupation with funding and the ongoing search for sources of finance. This is a continuing struggle for any organization, especially those concerned with the arts. The fact that so many funders are involved in each project clearly demonstrates the difficulty in obtaining enough resources, thus more applications have to be made. Most of the artist studies do receive support from government agencies, but this support is never sufficient.

### **5.5.3. Relationship with Funders**

Funds are crucial for the development of any project. The difference between an idea and a project often lied in the ability to obtain the funding to carry out the idea. Community artists who do not belong to an umbrella organization- like the ones studied within this research, must personally obtain funding for their projects. Since the artists studied for this research have been conducting projects for over ten years, each artist has developed personal attitudes towards their relationship with their funders. The kind of relationship community artists maintain with their funders reveals much about their communications conduct and level of desired collaboration. While some community artist make a point of maintaining an ongoing positive, informative, and collaborative relationship with their funders, some find their funder's requirements an overpowering burden.

Rebecca Yenawine remarked that most funders do not wish to maintain a relationship beyond a yearly report. However, if donors are contacted individually the likelihood of their involvement and attendance to events increases.

Adi Yekutieli stated that relationship with funders tend to be very complex since very often they have unrealistic high expectations of the projects achievements, time lines, and scope.

Maud Clark's successful interaction with partnering organizations is a key factor contributing to the success of HighWater Theatre. Clark formed healthy communicative interaction with two specific women: Margaret Hunter from the Upper Hume Community Health Service, and Vern Hilditch – Principal Wodonga Middle Years the Department of Education and Early Childhood Development. The fact that these women are not just funders or a channel for the flow of funds, but active partners has made collaboration more fruitful.

Lily Yeh has developed a complex, detailed, and positive approach towards the maintenance of relationships with funders. According to Yeh the ability to maintain a healthy relationship with donors through the ability to accomplish the funders stated goals puts her at a distinct advantage. Yeh wrote that accountability is one of the reasons why funders are willing to collaborate and support her initiatives.

### **Lily Yeh's Key concepts on approaching accountability**

-Concentrate on successfully delivering the idea that was promised rather than on programmatic elements, adjust program when necessary to achieve that goal

- the functioning of collaborations is a key element in getting the job done. Make sure people get on well.

-Be clear about expectations at the beginning of any project to avoid confusion and disappointment later.

-get the right people involved then understand that they may occasionally fail.

-Train staff by coaching, help them understand what you expect.

-find a way to bring in experts when those are needed.

-Draw upon your entire pool of resources to accomplish your goal.

-You are only accountable if you can consistently deliver over time. Structure projects with that in mind.

### **Action Strategies**

- Identify someone within your staff or stakeholders who is consistently accountable. Identify the behaviors that distinguish their approach. Apply those behaviors or the rational behind them to your own work.
- Think of a business that consistently delivers. Read about their accountability practices, or if the business is small enough, engage the owner in conversation about their approach to accountability. How can you apply the approach to your work.
- Identify and make a list of tasks in the project for which you are responsible. Break the task down until you have a list against which you can measure whether or not you are being accountable.

- Make sure that the individual staff's capacity matches his or her assignment. Sometimes having conversations with staff, finding out their likes and dislikes can offer surprising and helpful information that can increase effectiveness.

### **Fundraising With a Fresh Perspective**

There are myriad sources of funding and yet it is tempting to rely on avenues that are easily approachable, or that have proven historically successful. Finding creative ways to tackle fundraising is a constant battle. Sifting through funders guidelines and grant requirements and trying to match those opportunities to mission can be a confusing and frustrating task. Yeh's primary intent is to receive support but she also strives to create innovative approaches that address issues that both she and the funders want to solve. Her actions pave way for a meaningful interaction with funders.

- The material presented to funders must be first rate.
- Sculpt the project proposal to requirement but make sure you remain loyal to the true mission.
- Find out for yourself what funders are willing to do- rather than relying on conventions.
- Careful discern what kind of relationship each funder wants- personal, written, occasional, steady flow of information.
- Design a project that meets the funders needs.
- Obvious enthusiasm shows funders that they are appreciated.

### **Action Strategies**

-What kind of successful moment would appeal to that particular funder? Would they like an invitation to your activities and events? Would they prefer phone or e-mail? How could the information be packaged in a creative and inexpensive way to brighten their day- photos often speak eloquently.

-Do a review of organizational and project material. Make a box in which all material is gathered. Include everything that represents your organization

-Rather than looking at the funder's guidelines look at the organization's mission, statements, or guiding principles. Compare them to yours. Brainstorm on an ideal project on share values of each organization. Be mindful about community needs, participation, and involvement.

### **Cultivate Graciousness and Personal Approach**

Yeh does not see herself as entitled to support and funding, rather she envisions herself as needing help to accomplish her vision and is grateful and gracious to funders, donors, collaborators, volunteers, participants, community members, to anyone who is willing to be a part of her work.

### **Key Concepts**

-It is important to recognize that certain issues are not organizational, but personal.

-Be faithful to collaborators, do not discard them once you have gotten what you wanted. It is not all about what others can offer you.



- Let people know you are grateful when they offer assistance- be enthusiastic and gracious.
- Try to communicate displeasure in a positive way- describing the positive or successful outcomes
- cultivate patience
- be reachable and accessible
- Help reflect and cultivate talents, gifts, in others
- Celebrate the success of other collaborators or individuals.

### **Action Strategies**

-Send handwritten notes of thanks to individuals and organizations who may be surprised to receive them.

-It is important to let all involved know that you are interest in them is beyond what they can offer you. Make a filing system to record personal information about your funders, supporters and participants. Personalize your relationships with people so as to let them know you are aware they have personal lives.

-When asking for people to assist it is important to let them know that it is important for you that they will have a positive experience. Evaluate the situation from an outsider's point of view, make adjustments to make them feel welcomed and comfortable.

Take the time and energy to be complementary to those you work with. We all need to be reminded we are doing well.

While most community artist find relationships with funders an unwelcomed fact of life, Yeh's approach is completely different. Yeh regards the fulfillment of funder's requirements and conditions as necessary for the maintenance of a positive relationship and an understanding of their mission, thus these terms are treated as sign posts keeping her on track, helping to maintain the project's relevance. Furthermore, Yeh sees this as an opportunity to be more human by understanding and living the variety and complexity of human relationships. Yeh personalizes her interaction with donors, analyzing the situation so as to understand what kind of interaction the donors would like, how best to conduct an ongoing relationship, how to express interest in the people as individuals rather than a function. It seems thus that it is in the community artist's interest to maintain a healthy active relationship with funders, and thus it is a necessary part of the project.

## **5.6. Cross Sectional Table: Case studies Longitudinal Impact & Effect**

Project's continuation	Levels of community participation	Project growth and development	Diversification into other fields	Formation of partnerships	Identifiable reconciliation: (interrelation, economic, migration)
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following the project

Community projects in Northern Ireland	CAP offers fully funded art activities	CAF merger with New Belfast Community Art initiative to form Community Art Partnership(CAP)	Collaboration with community theatres	CAF	Raising awareness to social issues
Patterson Park Baltimore, freelance artist	Banner Neighborhood program continues	Participants development	From reading and writing to installations	Maryland Department of Juvenile Services American Visionary Art Museum Community Arts Partnerships Banner Neighborhoods Creative Alliance On World Arts and Culture Society Environmental Works Coyote Central Patterson Public Charter School Woodbourne School United States Embassy	Elevation of social barriers and raising of awareness
Project begun as "Kids on the Hill": 2006, "New Lens" begun:	Ongoing	Events, workshops, teaching, conferences, e.g. youth jobs	Commercial sale of art, production of art & media for partnering organizations	All the groups partnered with have a social justice mission and value a youth driven artistic perspective. ALgebra Project, Wide Angle Youth Media, the Reservoir Hill Improvement Council, AIRS, Elev8, Jewish Community Services & many more.	Bridging gaps between communities e.g. police and youths, allowing those most impacted by social problems to have a voice, solve problems that impact youths through listening to their voice
"Art & Community Foundation" since 1985	Ongoing	Projects are conducted with many communities	Education, mental health, psychology, as well as diversification into all art forms.	Raffi Altars, a clinical psychologist from "MEITAV" a support centre for the individual, family, and community in the Galilee, Tel-Aviv municipality	Community art can trigger change by demonstrating to a community its own potential, understanding & demonstrating community's traits even if those are identified by dilemma, traits translated into key concepts which by definition change constantly. Finding and establishing a common ground through a process based on psychological and artistic development among people of difference.
"Village of Arts & Humanities" begun: 1996, "Barefoot Artists" begun: 2004	Ongoing	Village of Arts & Humanities: neighborhood transformation, "Dandelion" School transformation	Health, job training, theatre, house renovation, economic development initiatives, land restoration, after-school educational & art programs	community partners are: <a href="#">Spells Writing Lab</a> , <a href="#">Federation of Neighborhood Centers</a> , <a href="#">NET CDC</a> , <a href="#">People's Emergency Center</a> , <a href="#">Narcotics Anonymous</a> , <a href="#">The Philadelphia Orchard Project</a> , <a href="#">Pennsylvania Horticultural Society</a> , <a href="#">APM: Asociación Puertorriqueños en Marcha</a> , <a href="#">LISC: Sci Eastern North</a> , <a href="#">Philadelphia Youth Network</a> , <a href="#">Free Library Hot Spots</a> , project partners are: Clay Studio, Mural Arts Program, Temple University Urban Workshop, Slought Foundation, Arts Rising, Public Workshop, United	Revitalization of community

				States Attorney Office, Wells Appel	
Project begun as a one year pilot: 2001	Ongoing	Somebody's Daughter Theatre company collaborate with HighWater creating theatre which receives ever growing exposure	The HighWater program is diverse by nature, providing transport, healthy meals (bought and cooked together), health care, clothes, education, judicial care, & any incurring need.	Upper Hume Community Health Services, Department of Education (DET), Somebody's Daughter Theatre Company (SDT)	Rehabilitation of participants
Project beginning: 2000	Other community initiatives were triggered at the location	Participants take control of the project	Creating an environment rather than a sculpture, dialogue with environment	Israel Museum Jerusalem, Jewish National Fund, Jerusalem Municipality, Geinosar Museum	Raise group awareness via collaborative processes
Project begun as an anti-graffiti program in 1984	Ongoing, 1500 youths engaged yearly	In 1985 worked exclusively with adjudicated graffiti writers who learned to paint mural, today contracts over 300 artists yearly	Art education & youth development, Restorative Justice, artist residency, Parks and Recreation program, the Porch Light Initiative (engaging people with behavioral health challenges), muralLAB.	Pennsylvania Prison Society, Philadelphia Department of Human Services, Philadelphia Family Court, Philadelphia Police Department, Philadelphia Prison System, St. Gabriel's System, State Correctional Institution at Graterford, VisionQuest, The City of Philadelphia Department of Behavioral Health & Intellectual disAbility Services (DBHIDS), Project H.O.M.E.'s Rowan Homes, Sobriety Through Out-Patient (STOP) Asociació Puertorriqueños en Marcha (APM)	Restorative Justice program, Transformation of public spaces & communities
Project begun 1977, "Precita Eyes" since	Ongoing	From mural painters to training community muralists	Precita Eyes Studio operates as an art centre, offers a variety educational programs such as after-school programs, Saturday programs, summer camps, activities for schools, the visitors centre is a cultural	Instituto Conexiones	Raising awareness of social issues

meeting  
point.

### **5.6.1. Project continuation**

The life-span of a project can vary greatly. Community artists initiate a project which may have long term aims and intentions, while other projects are not intended to continue beyond the creation of a single art piece.

Martin Lynch conducted community projects in Northern Ireland before and after his association with the Community Art Forum (CAF) which he directed. CAF was an umbrella organization for community artists which initiated its activity in 1993 when this activity became established. In 2011 CAF was merged with the Community Arts Initiative, and evolved into the Belfast Community Arts Partnership which is an active organization supporting and collaborating with community groups, schools, artists, community arts, arts centres and other organizations in Northern Ireland and beyond, supported by the Arts Council of Northern Ireland, the Lottery Fund, the European Union, the Building Trust Fund, and the Belfast City Council. Thus the Community Art Organization initiated by Lynch continues working to date, although his work as a community artist was not necessarily always associated with CAF.

Mari Gardner was the director of the community art project in Patterson Park, Baltimore which is part of Banner Neighborhood Organization is a nonprofit community-based organization that is a long-standing, steady friend to the entire Patterson Park Community. Banner provides support and assistance to senior citizens through its Home Maintenance Program. Other Banner programs include reading, art and sports clubs for local children which Gardner directed for three years and still continues to date. Gardner's association with this project ended in 2007 and since then she has been contracted by organizations to make individual community art projects.

Rebecca Yenawine's project "Kids on the Hill" was initiated in 2006, and the organization's name was changed into "New Lens" in 2010. The organization is still active serving over 200 youths yearly.

Adi Yekutieli established the Art and Community Foundation and Intercultural Dialogue in 1985 which is an active foundation undertaking projects. To date the foundation undertook 120 projects conducted

with 900 communities throughout Israel with the purpose of generating dialogue through artistic and psychological processes resulting in a 6,000 square meters mural in a school, a mosaic floor dealing with the past and future, the flying of 5000 kites, a sculpture park, the production of booklets intended for Israeli and Arab school children to deal with war trauma and other community art products.

Lily Yeh initiated the “Village of Arts and Humanities” in 1986, which is an active community art centre to date. In 2009 she initiated the Barefoot Artists organization working with dozens of communities around the globe to which Yeh travels conducting ongoing projects. Yeh seeks poor broken communities and tries to heal and rekindle their spirit through their engagement in art and beauty, creating what she calls ‘a dustless place’ where pure light exists. Yeh’s long term project begins as art projects initially healing the outer appearance of the community, and at a more advanced stage efforts are made to heal deeper wounds and deal with the community’s more complicated problems of poverty and disease.

Maud Clark’s HighWater Theatre company began in 2001 as a pilot, and has continued ever since. The work conducted in HighWater Theatre is a product of the productions created by Somebody’s Daughter Theatre which Clark initiated in the early 1980’s with women prisoners. The methodologies developed in prison have been carried on to HighWater, as well as the actresses who are Somebody’s daughter Theatre who are still working with the HighWater youths. Thus it could be said that Clark’s project began in the early 1980’s and was diversified into HighWater theatre in 2001.

Amir Baumfeld’s project in Har Adar began in 2000 and is still continuing to date. In this project a group of community members meet to create art together. Baumfeld has other projects of a cyclic nature whereby he returns to communities to create communal art together.

Jane Golden initiated the Philadelphia Mural Arts Program as an anti-graffiti program in 1984. Today 28 years later MAP is a thriving organization ever increasing its scope and dimensions employing hundreds of contracted muralists and professionals running MAP’s diversified array of programs.

Suzan Cervantes initiated Precita Eyes in 1977. The organization has developed into an active art centre in San Francisco’s Mission District and beyond.

Although all of the artists studied within this research have had long term engagement with community art, some of the projects are of a long term nature while some are intended as short term projects. For example, projects with an educational purpose or projects which have become more established have a long term purpose, thus artists involved within these organizations conduct long term processes with a specific community. It could happen that at one point an artist was involved with an organization and later became a contracted freelance artist. Within this research only three artists; Martin Lynch, Mari Gardner, and Amir Baumfeld were associated at one point with an organization and have maintained their status as freelance artists. The other six artists studied within this research have become involved in an established organization working with a specific community conducting an ongoing process. Conducting long term processes with communities is important so as not only demonstrate to a community its potential, but continuously affirming the community’s capacity to collaborate, change, and improve.

### **5.6.2. Level of Community Participation Following a Project**

The ability to bring a community to a state whereby participation in community life significantly increases thus raising awareness and involvement within the community is one if not the most important goal of community art. However it is difficult to measure and assess the community's participation since as well as attendance to the program itself, it may manifest in increased attendance to sports events, religious meetings, changing shopping habits, formation of groups of varied nature, or taking walks in the park or recreation. This may well be the subject for a following study; creating criteria by which community participation is measured, and examining the effect of community art projects on the levels of activity, attendance and participation of a specific community. For the purpose of this study in attempting to examine the project's long term influence I have asked the artists to evaluate the community's overall participation climate rather than conduct an empirical evaluation of the outcomes. In multi-year projects whereby participation rates are clearly felt this was easier to distinguish.

Martin Lynch was the first director of the Belfast Community Art Forum (1993), which was an umbrella organization for community theatre groups. CAF was merged in 2010 with the New Belfast Community Art Initiative to form the Community Art Partnership which is an organization supported mainly by the City Council, the Lottery Fund, and the European Union offering free art workshops, training, information, and initializing activities with the scope of over 3000 participants every year<sup>(447)</sup>. Thus it could be said that the seeds of community art participation rooted in the work conducted by CAF are manifested through the participation in CAP activities.

The Banner Neighborhood Program in Baltimore which Mari Gardner run for three years continues to thrive.

The program initiated by Rebecca Yenawine 'New Lens' in 2006 led by youths continues to produce films which are publicly presented impacting many viewers. Since the New Lens material is made freely available through the internet an ever widening circle of viewers is made possible, impacting the lives of more youths.

Adi Yekutieli's projects are not carried on within a set organization, however, one of his principals is the ability to reach a wider audience, who would not normally be engaged in art by bringing the art to public places where the community is anyway, places such as public beaches, commercial centres etc. Yekutieli always strives to reach an ever growing participation claiming that art is a basic right for a citizen to grow and live with.

Lily Yeh travels the globe seeking places where poverty and despair have their strongest holds. In those places she initiates her art programs, planting a seed of hope and beauty with a handful of participants, which she then develops into a deeply significant project to the entire community.

Maud Clark's HighWater Theatre works with youths for whom all educational systems have failed, reconciling and rehabilitating them into society. The program has a set number of participants, however

graduates do remain to support the program. The HighWater youths run workshops about their plays in the schools following the performance reaching a growing number of viewers.

Amir Baumfeld's projects often trigger the initiation of following projects in which other groups are formed so as to participate in the caring for a specific location, thus Baumfeld's projects do create growing circles of participation around the project itself.

The Mural Arts Program is an initiative intensive program, continuously adding, and diversifying. The communities care for their murals, and neighboring communities request murals too.

Perhaps the most reliable indicator for increased community participation is the number of people who wish to volunteer as can be seen in the Precita Eyes Project run by Suzan Cervantes who has a volunteer program for emerging muralists.

It is important to note that although long term changes in community participation do occur as a result of community art project, reaching a definite. Conclusions require further study and investigation into the community's participatory activities and habits.

### **5.6.3. Project Growth and Development**

Often Projects set out to achieve a certain purpose but along the working process the artist discovers that the community art program is only a trigger for other community processes. Sometimes what starts as an afternoon, or an after-school program develops into an art centre, and sometimes what starts as a mural on one wall develops into a city wide project. This evolution of projects and the artists ability to provide the means for the project to grow and develop is one of the criteria for the project's success.

Martin Lynch's projects were based on the initial stage of immersion with the community. In this stage he studied the community so as to understand what are the community's interests and concerns. Thus each project was allowed to follow its own course.

Mari Gardner's Art Club was initiated as an after-school program which changed into something more significant which she termed as the 'safe space' methodology in which the kids participating became very involved with the production of an exhibit.

Rebecca Yenawine's New Lens project and the products produced have evolved visibly and are more youth led and youth orientated rather than the films produced initially which are more artistic and philosophical yet do not 'speak' the language of the film's audience.

Adi Yekutieli's search for a common ground through art has developed greatly from working with individual communities to working with the population of an entire city, conducting projects of wide scopes whereby artists from the community interact and bring their art to an ever widening audience of people who do not regularly "consume" art. Thus Yekutieli developed the idea of a community project, to a two weeks long festival taking place in a public location, engulfing all community activities within

this festival including music performances, community participation in art making, open air exhibitions, quires, and workshops.

Lily Yeh's projects usually begin as an art project- a mural or a mosaic, and once Yeh understand the deeper inner plight of that community her projects develop into something completely different. For example, the Village of Arts and Humanities begun as a summer mural project, however once involved in the neighborhood Yeh understood the need for adult training and education, healthcare, afterschool programs for school children, and employment. Thus the project evolved into a community centre. Similarly in the Dandelion Transformation project, one mural led to the other, leading to scholarship programs for students and the marketing of the school's product on the open market. Similarly in other projects Yeh was involved with, gradually the projects would develop from dealing with people's spiritual artistic needs to their physical needs.

Maud Clark's project began as a theatre workshop conducted with women in Fairlea Prison. These workshops evolved and developed into Somebody's Daughter Theatre which gained much respect and appreciation for the quality of its productions. Clark's involvement with HighWater Theatre which is creatively led by Somebody's Daughter Theatre company is an attempt to care for youths regarded by Clark as victims of circumstances before they reach prisons. Thus it is through Clark's encounter with the women prisoners that she seeks to attempt to stop the inevitability of their circumstances by providing them with a real opportunity to break the loop.

Amir Baumfeld's project began as school projects conducted with children and gradually his work shifted to work with adults. This may be due to his working methodology of the circle and his belief that children are naturally connected to their inner being, whereas adults suffer more from their burdens are more unable to connect and collaborate.

Jane Golden's project began as an anti-graffiti program and developed into a mural program, widely developing into the biggest mural program in the U.S. employing hundreds of artists, training muralists, and active in all fields of public art.

Suzan Cervantes developed from an artist with an activist inclination into the director of an organization running art workshops and programs training muralists.

It can thus be seen that all of the projects studied within this research have undergone development and transformations. For Lily Yeh this transformation and development is an integral part of the project itself- a result of an encounter with the community and its needs. For Clark the development of HighWater theatre is a development of her work with women prisoners seeking to care for those who society prefers to ignore, reaching to the problem's root. For Adi Yekutieli the meaning of community developed from a small number of participants working through psychological and artistic processes, into the wider community of a whole city. Amir Baumfeld's projects evolved into adult rather than children's projects. Martin Lynch's projects aimed to reach those excluded from art because of their socio-economic circumstances, primarily evolving into CAF which later developed into a more established organization. Mari Gardner's projects evolved greatly both in their artistic scope, creating works of great artistic expertise and skill installed in prominent locations, as well as the ability to create



art with people who are oppressed in a more meaningful way. Suzan Cervantes's Precita Eyes developed into an active community centre where people meet not only for the purpose of engagement in art.

The community artists studied within this research were all engaged with their communities through art. Through their belief in art and its power to communicate ideas their projects have changed and developed to deal with their community's deeper needs and plight. As Lily Yeh commented in the 'Warrior Angel' article, the ability to change, develop, evolve, and continuously re-write ideas and missions is essential so as to keep the project relevant to its community: *"This review process is done continually to make sure that the program at hand remains fresh and suited to the particular task."*<sup>(448)</sup>

#### **5.6.4. Diversification into other Fields**

Some projects have a diversifying nature while others remain focused on their specific art form. The diversification into other fields in my opinion is a typical and natural course for long term community projects while short term community projects tend to remain focused on their specific art form.

While Martin Lynch's work with communities was specifically intended to result in theatrical productions, in order to reach that goal Lynch formed many community workshops some of which were directly associated with the production, and some were intended to encourage community involvement so as to keep the project relevant to the specific community. Today, the Community Art Partnership into which CAF was merged is a community art centre engaged with every aspect of the arts with a focus on literary and performing arts.

Mari Gardner is a multi-media artist working with photography, film, fine art, thus the idea of diversification into multiple art forms is part of her practice. However it could be said that over the years Gardner's project have developed both in their artistic expertise and in their ambition and ability to be installed within the public realm as public art pieces.

Rebecca Yenawine's New Lens is specifically engaged with the production of films, as opposed to the organization's former framework ('Kids on the Hill'), which was not set on the production of films and would seek the most appropriate artistic means of dealing with the subject at hand. Thus it could be said that in the case of Yenawine an opposite process is apparent whereby rather than diversifying, there is specialization into a specific art form.

Adi Yekutieli while seeking a common ground for community members to meet has developed and diversified into engagement with all art forms- fine arts as well as performance arts. From engaging with a specific community in a creative process, Yekutieli has developed a more whole view of the community as the city. In fact the issue of diversification into many art forms is a reoccurring theme in his work, since Yekutieli claims that the point is to establish any common ground- it could be any artistic or non-artistic endeavor with which community members are engaged.

Lily Yeh's projects begin as a mural and then develop into whatever Yeh feels that community needs and desires. Yeh listens to voices within the community and seeks the project's diversified directions with

the community itself. Thus the 'Village of Arts and Humanities' which begun as a summer mural project developed and diversified into a complex community centre engaged with an ever growing scope of issues such as health, education, job training, sustainability, urban farming, entrepreneurs, as well as art.

Maud Clark's HighWater Theatre was initially a theatre program for youths who have been expelled or have not attended any schooling establishment. The program developed from a theatre program into an all-encompassing day care center for those youths providing all of their needs; transport to and from the venue, clothing, food, medical care, education, legal and emotional support. Since the program was able to develop and diversify so as to fit their needs, for many of the young people attending the program who have been victims of circumstances, HighWater has become a home where birthdays are celebrated, a place where they fit in and are appreciated.

Amir Baumfeld's work is diversified by its nature. The work conducted within the Circle, the sharing and communication process as well as collective collaborative spirit of his work in which people come together not only for the purpose of making art, but for enjoying and benefitting their togetherness, facilitates the development of relationships beyond the art making. Baumfeld would always insist that sharing food and drink is an essential part of the ability to communicate. Thus within Baumfeld's work participants would develop and diversify their relationships. However, Baumfeld's working process begins and ends with the making of a collaborative totem which is a physical manifestation of processes which occurred between the participants, thus he does not diversify into other art fields.

The Mural Arts Program has developed greatly from its early days as the anti-graffiti organization, offering a wide spectrum of educational and training programs for children and adults in programs carried out within the communities in a variety of sites in the city, as well as restorative programs conducted with inmates, ex-offenders, and juvenile delinquents bringing the offender, the victim, and the community together to initiate a healing process. MAP offers programs for people who have mental health issues through association with partnering organizations. Thus MAP has diversified in its ability to reach every sector of Philadelphia's different communities, offering mural programs to suit each community's specific needs and requirements.

Suzan Cervantes's Precita Eyes diversified into an art centre offering daily art classes, summer school programs, and volunteer programs.

It can thus be seen that for most of the community artists studied within this research development does take the form of diversification into art fields other than the one initially intended, furthermore, frequently projects diversify into areas not necessarily associated with art but which are relevant to the community. Very few artists have experienced an opposite process- one of specialization rather than diversification.

### **5.6.5. Formation of Partnerships**

It is important to distinguish between partnerships and funding. While partners may be funders, funders are not necessarily partners. The ability to forge meaningful partnerships is a central issue determining

the quality and ability of community art projects to sustain them-selves. Community artists must first partner with a community or communities, and then with organizations who may share a common purpose. Partnering with organizations is not only a survival mechanism for community projects important for the securing of financial resources, but also for deepening the significance and meaning of a project, ensuring that the project's mission and practice remain relevant to the specific community.

Community Art Forum (CAF) was formed in 1993 by the leaders of community theatres in Belfast. Martin Lynch became the organization's first Chair and later its first Director. The aim was to seek ways for community theatres in Belfast to work together and establish a coordinating body through which they could share resources, forging links between the existing various bodies, allowing the pooling of resources and expertise. The ideology forming the 'common ground' for the partnering organizations uniting to form CAF was to raise consciousness about arts in disadvantaged communities. For Lynch from its onset CAF was more than a coordinating organization, but a campaigning body since CAF members felt there was injustice in arts funding and in access to the arts in Northern Ireland. They felt that historically there had been no arts funding put into communities of disadvantaged and that arts provisions tended to be elitist.

Mari Gardner's work is based on forming partnerships with a variety of organizations: Maryland Department of Juvenile Services, American Visionary Art Museum, Community Arts Partnerships, Banner Neighborhoods, Creative Alliance, One World Arts and Culture Society, Environmental Works, Coyote Central, Patterson Public Charter School, Woodbourne School, United States Embassy. Some of the organizations Gardner partners art orientated organizations, however other are educational, or social organizations, concerned with serving or educating a specific community, thus the community art project is introduced as a service to the community.

Rebecca Yenawine wrote that all the groups 'New Lens' partnered with have a social justice mission and value a youth driven artistic perspective. These organizations include the ALgebra Project, Wide Angle Youth Media, the Reservoir Hill Improvement Council, AIRS, Elev8, Jewish Community Services & many more. New Lens also partners with organizations which commission the making of a film which will be used for information or educational purposes thus the production process of this artwork requires a deeper association with that partner.

Adi Yekutieli partners with a variety of organizations, his longest association is with Raffi Altars, a clinical psychologist from "MEITAV" a support centre for the individual, family, and community in the Galilee, with whom he collaborates in the formation of creative processes with communities. During the past two years Yekutieli has been partnering with many organizations associated with the Tel-Aviv municipality in the production of city wide community events.

Lily Yeh's 'Village of Arts and Humanities' has distinguished its community partners from its program or project partners. The community partners are communities whereby associations are made with community members, whereas project partners are collaborating partnering organizations. Among the community partners are: Spells Writing Lab, Federation of Neighborhood Centers, NET CDC, People's Emergency Center, Narcotics Anonymous, The Philadelphia Orchard Project, Pennsylvania Horticultural

Society, APM: Asociación Puertorriqueños en Marcha, LISC: Sci Eastern North, Philadelphia Youth Network, Free Library Hot Spots, while among the project partners are: Clay Studio, Mural Arts Program, Temple University Urban Workshop, Slought Foundation, Arts Rising, Public Workshop, United States Attorney Office, Wells Appel. Partners run programs offered or at times contracted as a service offered to the community as part of the Village of Arts and Humanities activities.

At the Dandelion Transformation Project in Beijing Yeh was initially occupied with finding collaborating partners within the school. She held workshops for the teachers so as to encourage their involvement, and teamed with three specific teachers who became her partners. Yeh also held workshops with the children creating maps of the school's immediate environment so as to enable them to acquaint with possible resources they could possibly harness to their favor in their immediate surroundings. At this stage Yeh formed partnerships with many external entities. Yeh partnered with business entrepreneurs, a design professor from Shanghai Institute of Visual Arts to, Yeh also established partnerships with Eastern University of Pennsylvania's graduate students who created a business plan for the Dandelion Craft Studio, and designers through her association with the Village of Arts and Humanities.

HighWater Theatre is based on the formation of a partnership between three organizations: Upper Hume Community Health Services, Department of Education (DET), and Somebody's Daughter Theatre Company (SDT). The nature of this partnership was studied in the article written by Jan Osmotherly, for Osfield Consultants in 2007 "HighWater Theatre- A Successful Partnership Between Arts and Non-Arts Organizations". This article's major claim is that HighWater Theatre owes its success to the positive working relationships formed between the three organizations who are fully committed, collaborate to achieve a common goal, and never lose sight of who the project is intended to serve. The article traces working methodologies of the partnership between three different fields: art, education, and health services, and the people who made the partnership work: Maud Clark – Artistic Director – Somebody's Daughter Theatre Company (SDT), Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS), Margaret Hunter – Manager Youth Families and Relationships Team, Upper Hume Community Health Service (UHCHS), and Vern Hilditch – Principal Wodonga Middle Years College – Huon Campus - Department of Education (DET).

Furthermore, this article argues that the issue of creating successful cross sector collaborations is not only beneficial to all parties involved, but is a necessary feature of our times: "*The choice is ours: form a global **partnership** to care for Earth and one another or risk the destruction of ourselves and the diversity of life*"<sup>(449)</sup>. So states the United Nations Earth Charter which is now increasingly recognized as a global consensus statement on the meaning of sustainability, the challenge and vision of sustainable development, and the principles by which that is to be achieved. '*Created by the largest global consultation process ever associated with an international declaration, endorsed by thousands of organizations representing millions of individuals, the Earth Charter seeks to inspire in all peoples a sense of global interdependence and shared responsibility for the well-being of the human family and the larger living world.*'<sup>(450)</sup>

The increasing importance of partnerships from the macro 'one planet' scale such as the Earth Charter, to the small neighborhood project scale, is a feature of the beginning of the 21st Century. So many

governments across the world are looking to partnerships to address a wide spectrum of issues from climate change to intergenerational poverty. *“The rate of change is so rapid that it is no longer possible for professionals in the traditional sectors such as the arts, education, health work, social services and others to operate in isolation,”*<sup>(451)</sup>. Thus begins the substantial U.K. report *Creative Community Building through Cross-Sector Collaboration* which examines best practice, theory, policy and practice in cross-sector partnerships with the arts. This is one of many research publications examined by Jan Osmotherly when writing her report which echo some of the main themes emerging from the analysis of the *HighWater Theatre* partnership.<sup>(452)</sup>

Osmotherly gives the reader a very thorough, detailed account of the HighWater project attempting to understand what are the particular qualities which made this collaboration a success. According to Osmotherly, not only is the HighWater project a living example of the direction organizations should be moving towards, or fulfills its mission to make art with and bring it to marginalized people, or change people’s way of thinking about marginalized people, or the way marginalized people see themselves, but it is economically viable since it extracts teen-agers from the cycle of Care, imprisonment, crime, and join forces with the finance generating community, once the teen-ager’s lives have stabilized as a result of engagement in productive creativity.

The most recent publication, *‘the Partnership Resource’*, (published by Vic Health), provides a summary of the advantages and challenges of community arts partnership projects. It also contains a selection of lessons and experiences from, and targeted to, those interested in implementing such projects. One of the major points made in this publication is: *“you cannot underestimate the impact of key individuals.”*<sup>(453)</sup>

This is certainly borne out in the *HighWater* program, as is another key point made about the importance of managing ‘Power Dynamics’ and the absolutely critical role of TRUST.<sup>(454)</sup>

Some key insights into the longevity and success of this partnership can be gained by observing the perspective of senior management personnel roles representing each organization involved in the project:

- Maud Clark – Artistic Director – Somebody’s Daughter Theatre Company (SDT)
- Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS)
- Margaret Hunter – Manager Youth Families and Relationships Team, Upper Hume Community Health Service (UHCHS)
- Vern Hilditch – Principal Wodonga Middle Years College – Huon Campus - Department of Education (DET)
- Stephen Brown –Regional Director of Education, Hume Region - (DET)
- Brian Collins, Assistant Regional Director of Education, Hume Region (DET)

Despite the fact that three very different workplace cultures - the arts, health and education were in operation together - what united people – what they had in common was far stronger than any differences – and **what they had in common was a heart-felt commitment to the young people.**

***“The partnership is not one of competition - it’s one of working side by side.”***

Vern Hilditch – Principal Wodonga Middle Years College<sup>(455)</sup>

***“You are working together. You are not working against each other or trying to find fault with each other – you not trying to find bits to trip another up.”***

Maud Clark – Artistic Director – Somebody’s Daughter Theatre Company<sup>(456)</sup>

***“What we were all passionate about was the outcomes for the kids. In the end we agreed that that preceded everything.”*** Nicki Melville - CEO – Upper Hume Community Health Service <sup>(457)</sup>

***“The partnership works because of genuine commitment to the common goal.”*** Brian Collins – Assistant Regional Director – Victorian Department of Education (Hume Region) <sup>(458)</sup>

Although there is no single *predominant* ingredient to this successful partnership, the following list identifies key features listed in the Osmotherly report. Osmotherly stated that all of these, are interdependent and of equal importance.

1. Trust
2. Creatively Led
3. Communication
4. Shared Vision
5. Passion, Commitment
6. Active Support At Management Level
7. Flexibility
8. The People

In his book *“Making Exact Change: How U.S. arts-based programs have made a significant and sustained impact on their communities”* <sup>(459)</sup> William Cleveland interviewed ten outstanding community artists one of whom was Jane Golden who is the director of MAP (Mural Art Project, Philadelphia). Golden felt strongly about partnership as a foundation of MAP’s development and ongoing work. She felt that MAP’s status as a city agency makes collaboration and inclusion intrinsic to the work. She said: “Mural making is collaborative. Wherever we go — in the neighborhoods, with funders and the city departments — we cannot work separately. It would be impossible to do our work.” Golden also knows that partnerships can be complicated but felt that if you keep your eye on the big picture, then collaboration enriches the work. From 2003 MAP has made the formation of partnerships of capital importance, forging a new partnership with the city’s Department of Human Services. With the support of Mayor John Street and the Department’s leadership they have initiated new programs for adjudicated youth and prisoners. Golden sees these arts-based partnerships as enhancing MAP’s ability to respond critical issues facing the communities they work with. She envisions their relationship with the city’s youth-service agencies as allowing MAP to work as a part of a continuum of care rather than an isolated experience “There is so much we can do together that we can’t do alone. When you partner with people and agencies with community-development expertise you are really starting to address the problems that plague cities.” <sup>(460)</sup>

The ability to achieve communication, the exchange of ideas, the establishment of a common purpose, and create a working process on a personal as well as community and organizational level is central to community art. Community art is based on the need and desire to reach out and collaborate with communities and organizations rather than creating art works based on the achievement of an individual. The types of partnerships community artists form vary in their character and mission. For some community artists a partnership is a fact of life, a channel through which resources are channeled to the project. In some cases partnerships have become necessary for the optimal use of resources. However, in some cases this partnership which indeed originates from a financial physical need develops into a meaningful, enriching working relationship, whereby organizations with parallel purposes collaborate, share resources, and support each-other. An example of this collaborative mode can be

seen in Maud Clark's HighWater Theatre project collaborating with the local education as well as the social services so as to be able to allow the project's participants to truly participate. Lily Yeh repeatedly stresses the importance of the community artist's realization of the ability to seek real help in the form of productive partnerships and the importance of creative thinking in their formulation. While Jane Golden claims that if a community art project is able to partner with community agencies, this is a sure sign that the art project is really addressing the problems faced by the community.

### **5.6.6. Identifiable Reconciliation**

Each of the projects studied within this research had a stated social aim or purpose made possible through the creation of art and creative processes. Martin Lynch stated that the purpose of his work was to raise awareness to social class issues in Northern Ireland on a local, national, and international level. Mari Gardner spoke of the physical elevation of social barriers by changing physical environments and personal achievements of the participants made possible through the encounter with art. Suzan Cervantes too referred to raising awareness to social issues through art. Rebecca Yenawine referred to the elevation of poverty through education, leadership, and communication. Adi Yekutieli referred to the community's ability to trigger change by demonstrating to a community its own potential, understanding & demonstrating community's traits even if those are identified by dilemma, traits translated into key concepts which by definition change constantly. Finding and establishing a common ground through a process based on psychological and artistic development among people of difference. Lily Yeh's projects are intended to encourage the vitalization of a community. Maud's Clark's theatre projects intend to rehabilitate its participants through their ability to face their own circumstances. While Jane Golden refers to the healing transformative power of art. Amir Baumfeld strives to reach a state of collective consciousness within the collaborative creative processes undertaken by the group working in unity to create one art work.

It can thus be seen that the desired reconciliation aimed for by the artists can be roughly divided into two fields. The one is concerned with processes occurring between the individual participant and the group, and the other is concerned with raising awareness to the community's condition: its plight, and its ability to change through sounding its voice. In order to observe the reconciliation effects of community art observances must then be made both on the personal as well as on the community level. Community art cannot hope to eradicate human suffering but we can see a step in the direction made visible through positive experiences communicated by participants who confirm their intention by attending community art events.

## **Chapter 6. Methodology Handbook for the Community Artist**

## **6.1 Why methodology is important**

Community art projects studied in this research are of varied size and scope: small (see case study 2, 6, 10), large (see case study 1, 3, 4, 7, 9), or huge (see case study 5, 8). No matter what the project's size is, all initiatives have to operate within given constraints such as time, money, and suitability. Given these obvious constraints it is important to devise a methodology prior to the intervention so as to improve its chances of success. Since Community artists work with different communities to achieve different reconciliations while applying different artistic means and methodologies (as is demonstrated in chapter 4), community art cannot operate according to a set paradigm since none of the components can be defined in absolute terms. Therefore community arts cannot be treated as a scientific experiment, they operate within the realm of the social sciences in which variables are in constant flux. For this reason a project's success cannot be hinged on adhering to a given proven delivery model. However, the hypothesis on which this research is based is the ability to define methodologies which community artists can apply to their own specific situation. The findings of this research (see chapter 4+5) are that it is vital that each community artist should develop personal artistic as well as organizational methodologies. Within this thesis I have recorded some of the methodologies employed by nine famous, successful community artists most all of who have 10, 20, 30, or even 40 years of practice in the field, so as to compile their experience into a methodology hand-book for the community artist (see chapter 5) detailing aspects of personal as well as organizational methodology.

## **6.2 Two Methodologies**

Unlike business ventures, community art ventures do not set out to make a profit or sell a product but to initialize and carry out social and creative processes- a much harder task to induce and evaluate. In Chapter 3 this research presented the working methodologies of nine community artists, and Chapter 4 presented the findings in cross-sectional tables so as to allow for comparison and make differences apparent. The emerging hypothesis from this research is that the engagement with community art involves the employment of two methodologies: artistic, and organizational, which are conducted simultaneously by all community artists. It seems that when these two methodologies interact successfully, the overall outcome improves. Often community art projects appear to be very 'messy' since they involve the co-ordination of many variables which change with the project's scope, financial frame, and time frame. However the components listed below of the artistic and organizational methodologies should be taken into account (not necessarily in the given order), so as to define, and give the project a sense of direction.

## **6.3 Artistic Methodology: 5 steps;**

The subheadings of each of the five steps are taken from the previous chapter: Research Analysis where they are fully explained and are thus left as headings, please refer to chapter 5 where the headings below are discussed in detail.



### **6.3.1. Step 1. Discovery- Find Out Why You Want The Work Done?**

#### **What Is Driving This Need.**

The first and possibly the hardest step is developing an awareness of **why** it is that the artist wishes to engage in community art. This stage would involve the formulation of **objectives** for the program to achieve and an **ideology** concerning a personal definition of the artist's **purpose, and reconciliation to be achieved**. Once these are crystalized, community artist should **focus on community**- who is the project intended to serve? Neighborhood? Specific community? City? According to this decision, depending on the type of community and the project's duration suitable methodology must be applied.

##### **1.1 Aims and objectives of program**

##### **1.2 Personal Definition of Community art**

##### **1.3 Who is the project intended to serve**

##### **1.4 Problems to be addressed**

##### **1.5 Define Reconciliation to be achieved through project**

### **6.3.2. Step 2 Design- Based On The Result Of The First Stage A**

#### **Technical Working Plan Should Be Established**

The second phase involves the ideological materialization of the artistic process: defining the project's scope in terms of schedule and available resources, and the artistic means to be applied. This means the application of a technical procedure designed to suit the specific community involving the initiation of creative processes and activity.

##### **2.1 Project's Time Frame**

##### **2.2 Artistic Means**

##### **2.3 Process or product orientation**

##### **2.4 Organizational Frame**

### **6.3.3. Step 3. Plan- Develop The Plan Until A Work Model Emerges.**

The third stage involves making contact with the community, finding ways to reach, interact, and initialize processes. This process involves much 'ground work' of raising awareness among community members and 'recruiting' support.

##### **3.1 Community contact**

### **3.2 Community involvement Raising Awareness and encouragement of Participation**

### **3.3 Preparatory Process**

#### **6.3.4. Step 4. Demonstrate- Test The Working Model, And Make Modifications Resulting In Another Model, And Again Test And Modify.**

At this stage the relevance of the work done so far is tested through levels of attendance and support.

### **4.1 Level of Community Involvement**

#### **6.3.5. Step 5. Deploy- Release and Document**

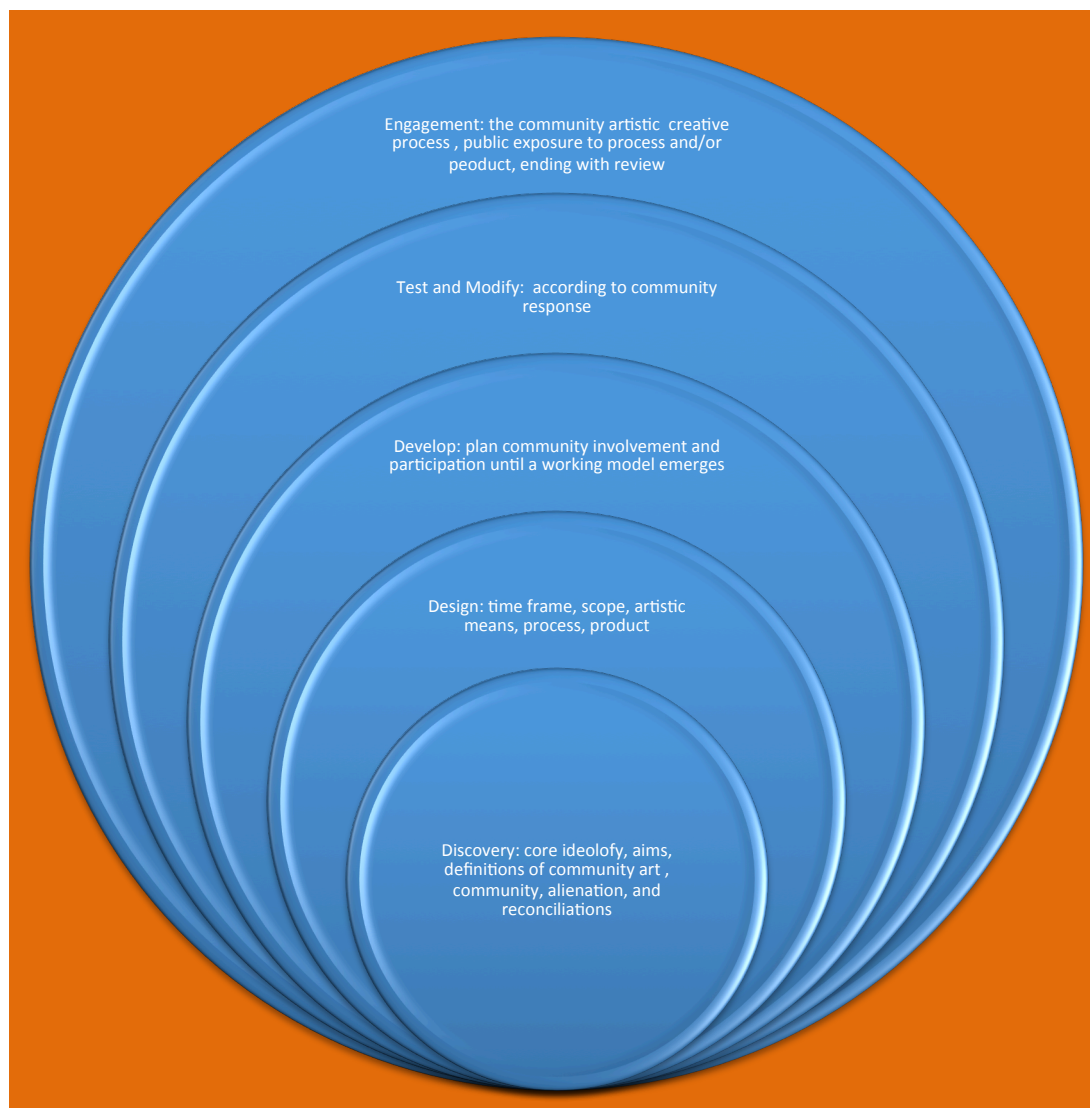
This stage is the climax of the process. In some projects this physical manifestation may be very short, however it is very intense, and must produce visible results.

### **5.1 The Creative Process**

### **5.2 Creative Process Difficulties**

### **5.3 Public Exposure**

### **5.4 Review**



### **Diagram 13: 6.3.6. Methodology for the Community Artist**

This diagram demonstrates a suggested methodology process where movement is generated from the artist outward to the community. Primarily the artist discovers and develops personal ideologies and ideas concerning community art, the project to take on a physical form once decisions are made about the creative process: artistic means, time frame.

## **6.4. Organizational Methodology for Community Artists**

This research focused on a number of organizational methodologies relevant to the community artist. According to the relevant aspects of each case study the below sub-headings were discussed at length in the previous chapter- please refer to chapter 5:

### **6.4.1. Staff and Training**

Some organizations work with people who are trained professionals while some prefer to train community members as part of the project.

**Professional Training****Training for Specific Project****Community Training****Staff Support****Number of People Employed****6.4.2. Finance**

Community artists must develop creative thinking in order to obtain financial support for their projects. Most projects are in some way financed by government agencies. At times the expectations made of the artists are unrealistically high.

**Source of Finance****Relationship with Funders****6.4.3. Longitudinal effects**

Many community art projects continue, evolve and develop over the passage of time. It is interesting to observe what adaptations the organization had to make in order to make itself relevant to its situation.

**Project continuation****Level of Community Participation Following a Project****Project Growth and Development****Diversification into other Fields****Formation of Partnerships****Identifiable Reconciliation****Chapter 7. Hypothesis developed: Two Methodologies, Four aspects**

This research investigated the methodologies of community artists. The capital conclusion I have reached is that at the core of the community artist's work is the employment of two methodologies operating along two plains which do cross and interconnect. The first is the methodologies of the

**community artist on the personal and artistic level- what is the social ideology, and how suitable the methodology is to the specific community. The second methodology is organizational- what partnerships are forged, and how does the organization care for itself.**

Even when impact rather than longevity is the intent, a project must be able to build, grow and effect a target community in a meaningful way. This sort of development usually takes time, and yet funders, other supporters, and partners most often require results within their grantor giving cycle. The community artist's work is essentially performed in adverse conditions: balancing his/her artistic methodologies against the organizational methodologies which often contradict each-other. Thus under the constraints of schedule and funding the artist must maintain integrity to maintain ideology and quality.

From my research two aspects of the community artist's methodology occupied the artists themselves- the first is personal ideology, and the second is the specific community. Similarly, two aspects of the organizational methodology were emphasized and repeated: partnerships, and care for the care-taker. I will now expand on these four methodological aspects which I refer to as the arms and legs of community art.

## **7.1 Artistic Methodology: Ideology**

The case studies studied within this research all demonstrate that the artist's engagement with community art is deeply rooted in an ideological endeavor which 'sets the scene' for their methodology. Thus demonstrating that the methodologies observed in this research are a physical manifestation of the artist's ideology. The community artist has to have sufficient integrity so as to allow for the crystallization of attitudes and ideas, in other words the community artist does not enter a project as an ideological 'tabula rasa' but the opposite. Below is a brief description of the ideologies of each of the case studies.

### **Martin Lynch-working class**

The work of Martin Lynch in Northern Ireland was rooted in the endeavor to provide a voice for people of the working class. Lynch explains that it does not matter which religion you belong to- being poor means social exclusion from art and culture in Ireland where the arts were thought of as the realm of the upper and middle class. *"There was a notion that you had to be born extremely talented and have a good education in order to become an artist or writer. CAF rejected that. We felt that people born in Ardoyne, Sandy Row and Rathcoole could be as innately talented, but would never see the realisation of this talent because society would not allow them"*.<sup>(461)</sup>

### **Mari Gardner- safe space**

The work of Mari Gardner is rooted in the establishment of a 'safe space' for people marginalized by race and poverty. Grounded by the ideologies presented by Paulo Friere (see chapter 2.1), the Brazilian educator who wrote the famous book "Pedagogy of the Oppressed" in 1968, Gardner practices Friere's

Liberatory Education which maintains that it is the collective responsibility of learners, teachers, and the community alike to seek political as well as economic and personal empowerment through dialogue. For Gardner it is through the creation of a 'safe space' that people are encouraged to come together to engage in creative activity.

*"Grounded in social justice, the intention of community art is to unearth and facilitate the voice of the community and to empower those who have been marginalized by the larger society"* (Mari Gardner questionnaire, Appendix II)

### **Adi Yekutieli- common ground**

The work of Adi Yekutieli is grounded in the search for a common ground, appealing to the human qualities of participants rather than political, religious, or class. Yekutieli does not focus on who we are, but what we are as a basis for establishing collaborations. By dealing with issues related to our psychological existence regarding the relationships between people within families, motherhood, personal interests in subjects such as music, Yekutieli seeks to find similarities rather than differences.

### **Lily Yeh- finding light in the darkest places**

The work of Lily Yeh is rooted in the Buddhist ideology of the Ying and the Yang. Light and darkness are intrinsically joined. Light is defined by shadows. Yeh grew up in China, and through Buddhist philosophy understood that the world is made of two opposing conflicting forces which must appear simultaneously and always in the company of each other, these two are always moving each having a seed of the other and will eventually become its opposite. *"...This understanding makes me see things differently. When I see poverty brokenness and crime I also see the resources on the other side of the coin. When I stepped into the project I was lacking in every way. These weaknesses became my most powerful tool in realizing the project. Because I was lacking, I needed help."* <sup>(462)</sup>

### **Maud Clark- Calling the Spirit**

Maud Clark describes her work as a spiritual journey in which through theatre Clark seeks to "call the spirit back" into the bodies of the people who have been denied it and described the arts as "soul food" of which many people living in our society are systematically denied: *"The arts are really imperative for all of us as human beings,"* she said. *"So many marginalized people simply don't have that access."* <sup>(463)</sup> The idea behind HighWater was the: *"...creation of a safe space environment where the emotional torrents that raged within or numbed them could be summoned.... Give them the time they needed to make those steps beyond the shame of feeling stupid...for a teacher to be there at the moment an individual was ready. To take the hand of the child that wanted to learn but who could never survive in a large classroom...I've come to realize that in a world where so much is unequal- creativity is the great equalizer. And I would go so far as to say that it is the only point of equal meeting for many of the lives we work with."* <sup>(464)</sup>

*"Many will not understand the importance of the freedom that creativity can give to lives that are trapped; but if you are in a prison or living on the street or living in a situation predicated by violence and neglect, if you are always unequal, unheard, spoken for, spoken about, your life and who you are defined by the experts - the psychologists, lawyers, case workers - none of whom know half of it - then theatre*

*can be life changing and in some cases life-saving. The theatre I have worked with is about empowering those people who do know the half of it because they have lived it so that they can give life to their own stories, telling it in such a way that audiences catch a glimmer, a breath, a cell memory and as humans we are all the richer.”<sup>(465)</sup>*

### **Amir Baumfeld- Higher consciousness through creativity**

For Amir Baumfeld Collective Group Artwork is a spiritual endeavor, deeply rooted in the employment of creative frequencies aimed to create an exciting sense of fraternity inspiring participation and collaboration, as the starting point for seeking a higher consciousness both on a personal as well as on the group level. Baumfeld: *“The language of creativity is a frequency- a very high one, which we are all connected to on the universal level of our existence. Children, for example, are connected ‘on-line’ to this frequency. Every child is connected. At some point we lose this frequency and we are no longer in reception. My work with youths and groups is to re-connect with this frequency. This development, a non-verbal state can be reached through creativity. I see an artist in everyone.”* <sup>(466)</sup>

Baumfeld’s role was often referred to by his project’s participants as the “motor”, initializing the motion and maintaining it until realization of the goal. Baumfeld describes this motion as two dimensional upon embarking on a project, and sees himself as responsible for creating an energetic vortex directing the whirl upwards, thus creating three dimensional motion. Baumfeld is aware of the importance of the occurrences of unexpected events within the Collective Group Artwork, and of his role as a vessel containing the project, allowing ideas to flow to him and through him.

Baumfeld’s central working tool is the Circle which too is deeply grounded in ideology. Baumfeld defines the Circle as an event which exists when each individual brings his whole self to the Circle’s Centre, thus something larger than the sum of participants is created. For Baumfeld the Circle is a multi-layered concept which includes the group, the dynamics, as well as relations and communication within it. Baumfeld stresses that the Circle implies the geometric mystic meaning of a geometric shape.

### **Mural Arts Program (MAP)- commitment to art and to the process**

Jane Golden- MAP founder and director, uses as a personal and professional mantra three words: Art Saves Lives. It is with this conviction that the organization continually enhances its programs and embarks on special initiatives that will continue to challenge and inspire the many individuals whose lives are touched by Philadelphia’s murals.

Below is the Mural Arts Program (MAP) “Pallet of Core Beliefs” as appeared on the MAP internet site on May 2012. Written in a street-wise fashion, using slang words and ‘hip’ phrasing, this ‘manifesto’ confesses the organization’s commitment to art, to the community, and to the process. This is the MAP ideology which is consistently repeated in each and every of its endeavors- total commitment.

*“Art Ignites Change Art heals, art unites, and art changes minds in a convincing fashion. Art drives the agenda. Great art is never silent, can’t be ignored, and serves poorly the status quo.*

**Stories Must be Told** *The sublime power of narrative drives our lives. Stories well told will shine transformative light into dark corners.*

**We Beats Me** *It's simple. We work in conspiring teams whose goal is gestalt. Everything we do is by and for the community. There's no "I" in mural.*

**It Ain't About the Paint** *What we do is deceptively complex. What drives us is the opportunity to help life triumph over the forces of despair. We just happen to be good at painting murals.*

**Make Promises and Keep Them** *We're an antsy bunch, and proactively committed to the commitment to be proactive. When we walk into a room, we walk in ready to make great things happen. And when we say we will, we will.*

**Take Turns** *There is no such thing as not my job. We expect to take on unexpected burdens when it's our turn to do so.*

**Think Deeply, Create Fearlessly** *The surface is something to get beyond. And because we have each other's back, we go beyond in bold fashion.*

**Expect Permission / Ask Forgiveness** *Bureaucracy has its place. Just not in our mindset.*

**The Biggest Risk May Be Not Taking It** *Why look back on a life not lived? We see our chances and we take 'em.*

**Art Is An Economic Engine** *This is not art for art's sake. Our institutional wisdom and intellectual property have value, add value, and are valuable. There's no shame in earning fair compensation for unique professional expertise.*

**Yo, This is Fun!** *We're from Philly. We're for Philly. And we're having a hell of a good time. "We're an antsy bunch, and proactively committed. When we walk into a room, we walk in ready to make great things happen. And when we say we will, we will."*

### **Suzan Cervantes- Serving the Community**

Throughout the interviews with Cervantes the issue of being of service and the ability to serve the community continuously repeated.

*Most of the mural work is done on location in schools, community centers, parks, hospitals etc... The communities we serve request a collaborative process. They want to experience it for themselves and build something together.*"(S. Cervantes interview 5.12.2011, see appendix VII)

**For some of the artists studies within this research it was a case of suitability of the artist's ideology to the specific community, time and place, and for some ideologies develop and conglomerate as projects progress, making the ideology relevant to the specific community.**



## **7.2 Artistic Methodology- Addressing the Specific Community: Youth Development**

The case studies studied in this research intended to serve either youths or local communities, or both and although all artists have worked with entire communities the focus of their work was youths. For this reason I have chosen to focus on working methodologies with youths. In general from my research I have observed that the working methodology with youths differs from community methodology which is more heterogeneous.

Youths in general are at a point where community art is particularly suitable to their development: they are physically and mentally capable to address ideas and responsibility, they are at a crucial developmental stage where community interaction is of paramount importance, and they are not usually obliged to take on the responsibility and work load of adulthood giving them time to further form their ideas.

In an article written by the Mount Sinai Adolescent Health Center describing the Positive Youth Development (PYD) paradigm, it stated that “Despite popular images of adolescence as a period of mindless fun and self-absorption, **adolescents present enormous challenges for health and mental health agencies and are classified as a “population at risk”** Youth Development programs must deal with: lack of health insurance and access to health care and health information among teens, the easy availability of drugs, the psychosocial sequella of exposure to violence in schools and communities, physical & sexual abuse, incest and sexual assault. These combine with normative adolescent risk behaviors to produce an often-volatile mix raising the probability of alcohol and drug abuse and addiction, unplanned pregnancy, HIV/AIDS & STI’s. Traditional health promotion generally starts with the real and/or potential problems of adolescence and works back toward prevention and the promotion of positive outcomes.<sup>(467)</sup> Thus adolescence could be regarded as both a ‘high risk’ as well as a ‘high opportunity’ time frame for those wishing to become involved.

The U.S National Research Council identifies four distinct youth development domains: physical development, intellectual development, psychological and emotional development and social development. These domains represent research on what qualities successful individuals share even in the midst of trying circumstances, and can promote effective program design, implementation and evaluation. The report suggests that the more assets a young person has, the more likely s/he will experience future or current well-being. They also note that, “it is beneficial to have assets in each of the four general categories” and “within each general category, one can do quite well with only a subset of the many characteristics listed”<sup>(468)</sup>.

The full list of personal and social assets includes:

### **Physical Development**

- Good health habits
- Good health risk-management skills

## Intellectual Development

- Knowledge of essential life skills
- Knowledge of essential vocational skills
- School success
- Rational habits of mind — critical thinking and reasoning skills
- In-depth knowledge of more than one culture
- Good decision-making skills
- Knowledge of skills needed to navigate through multiple cultural contexts

## Psychological and Emotional Development

- Good mental health, including positive self-regard
- Good emotional self-regulation skills
- Good coping skills
- Good conflict-resolution skills
- Mastery motivation and positive achievement motivation
- Confidence in one's personal efficacy
- "Planfulness" — planning for the future and future life events
- Sense of personal autonomy/responsibility for self
- Optimism coupled with realism
- Coherent and positive personal and social identity
- Prosocial and culturally sensitive values
- Spirituality or a sense of a "larger" purpose in life
- Strong moral character
- A commitment to good use of time

## Social Development

- Connectedness — perceived good relationships and trust with parents, peers and some other adults
- Sense of social place/integration — being connected and valued by larger social networks
- Attachment to prosocial/conventional institutions, such as school, church, nonschool youth programs
- Ability to navigate in multiple cultural contexts
- Commitment to civic engagement. (73-74)

Using this list, youth development programs can set goals, evaluate procedures and create new programming. While no one program can (or should) try to promote all of these assets, a clear focus on what values steer a program can help guide the services, supports and opportunities provided to their youth.

In her essay titled: “**Models for Working with Youth in Community Arts**”, Stephani Etheridge Woodson<sup>(469)</sup>, highlighted a number of methodologies for the community artist. Etheridge referred to the power issue. Generally, youth development programs do not automatically separate young people into age categories but tend to allow young people to self-segregate. Power and status is constructed quite differently in youth development models than in educative models. For one thing, status and power are less fixed. That is not to say that power and hierarchy are not present, as all groups of people use power and position to organize themselves. Status, however is less automatic, and power flows more freely within a youth development paradigm. This flux means that **artists need to be highly aware of the circulation of power among the youth themselves as well as among adult-youth relationships**. Unlike an educative model with its hierarchical control structures, **a youth development model does not lend itself to set power relationships**. While an expert-novice relationship can be found within youth development models, it is not the prime relationship. Control, then, is also less hierarchical within a youth development model. Generally, adults and young people share power. For example, a youth development program will ask youth to be a part of any evaluative process. Youth often design their own programs and/or provide governance in youth development programs. This lateral control structure highlights the importance of deliberative dialogue techniques, shared leadership approaches and skills in facilitation.

Another shared trait of youth development models identified by Etheridge is that, they are **primarily relational**. In most cases, young people connect because they wish to engage, not because they are compelled. This can create space for more **evenly balanced relationships between adults and young people**. Literature in the youth development field has grown exponentially, but I wish to highlight here a few of the diverse skills needed to work with children and youth within a youth development paradigm. **A skilled community artist must have the ability to create safe environments, build trust and foster opportunities for authentic communication**. Artists working within this paradigm need to understand how **to perform deep listening and to provide appropriate feedback, paying attention for opportunities to raise young people's awareness of choice/consequence structures**. Perhaps most important, artists must be able to skillfully and ethically **build relationships with and among young people**. Like all relationships, adult-youth relationships here depend on honesty and mutual respect. Reciprocity then becomes key within this paradigm with the recognition that we all learn from one another. To facilitate means to pay close attention to group and individual processes not just the content and substance of the lesson, meeting, or program. To work within a youth development paradigm requires artists to expand their **ability to balance process and product**.

### **7.3. Socio-Organizational Methodology- Partnerships**

Community art is about working together- on the personal as well as organizational plain. The potential for achievement of organizations which collaborate is far greater than those of an independent organization since resources can be shared, and ideas exchanged.

The ability to forge meaningful partnerships is a central issue determining the quality and ability of community art projects to sustain them-selves. Community artists must first partner with a community or communities, and then with organizations or individuals within organizations who may share a

common purpose. Partnering with organizations is not only a survival mechanism for community projects important for the securing of financial resources, but also for deepening the significance and meaning of a project, ensuring that the project's mission and practice remain relevant to the specific community.

It is imperative to the partnership's success that good relationships are formed among the partners entailing good communication and the flow of information. For this to happen it is important that the partners share ideologies and purpose, and are able to focus on the community they are serving seeking ways to overcome difficulties rather than create new ones. Thus the choice of partners is of paramount importance, and emphasis should be placed on a shared common purpose, and the individual communication traits of the partners. Having said that, creative community artists such as Lily Yeh and Jane Golden have diversified their thinking so as to be able to collaborate with unlikely partners. At the Dandelion Transformation Project in Beijing Yeh was initially occupied with finding collaborating partners within the school. She held workshops for the teachers whom she viewed as her partners, so as to encourage their involvement, and teamed with three specific teachers who became her partners. Yeh also held workshops with the children creating maps of the school's immediate environment so as to enable them to become acquainted with possible resources they could harness to their favor in their immediate surroundings. Yeh also formed partnerships with many external entities. Yeh partnered with business entrepreneurs, a design professor from Shanghai Institute of Visual Arts to, Yeh also established partnerships with Eastern University of Pennsylvania's graduate students who created a business plan for the Dandelion Craft Studio, and designers through her association with the Village of Arts and Humanities.

Maud Clark was recommended by Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS) who represents one of the three partnering organizations of HighWater theatre nominated Clark to receive the highest membership of the Order of Australian as an honorary tribute for her outstanding achievements on 2007. HighWater Theatre is based on the formation of a partnership between three organizations: Upper Hume Community Health Services, Department of Education (DET), and Somebody's Daughter Theatre Company (SDT). The nature of this partnership was studied in the article written by Jan Osmotherly, for Osfield Consultants in 2007 "HighWater Theatre- A Successful Partnership Between Arts and Non-Arts Organizations". This article's major claim is that HighWater Theatre owes its success to the positive working relationships formed between the three organizations who are fully committed, collaborate to achieve a common goal, and never lose sight of who the project is intended to serve. The article traces working methodologies of the partnership between three different fields: art, education, and health services, and the people who made the partnership work: Maud Clark – Artistic Director – Somebody's Daughter Theatre Company (SDT), Nicki Melville – Chief Executive Officer - Upper Hume Community Health Service (UHCHS), Margaret Hunter – Manager Youth Families and Relationships Team, Upper Hume Community Health Service (UHCHS), and Vern Hilditch – Principal Wodonga Middle Years College – Huon Campus - Department of Education (DET). One of the major points made in this publication is: "*you cannot underestimate the impact of key individuals.*"<sup>(470)</sup>

This is certainly borne out in the *HighWater* program, as is another key point made about the importance of managing 'Power Dynamics' and the absolutely critical role of TRUST. <sup>(471)</sup>

Despite the fact that three very different workplace cultures - the arts, health and education were in operation together - what united people – what they had in common was far stronger than any differences – and **what they had in common was a heart-felt commitment to the young people.**

***“The partnership is not one of competition - it's one of working side by side.”***

Vern Hilditch – Principal Wodonga Middle Years College <sup>(472)</sup>

***“The partnership works because of genuine commitment to the common goal.”*** Brian Collins – Assistant Regional Director – Victorian Department of Education (Hume Region) <sup>(473)</sup>

Although there is no single *predominant* ingredient to this successful partnership, the following list identifies key features listed in the Osmotherly report. Osmotherly stated that all of these, are interdependent and of equal importance.

1. Trust
2. Creatively Led
3. Communication
4. Shared Vision
5. Passion, Commitment
6. Active Support At Management Level
7. Flexibility
8. The People

From 2003 the Philadelphia Mural Art Project (MAP), led by Jane Golden has made the formation of partnerships of capital importance, forging a new partnership with the city's Department of Human Services. With the support of Mayor John Street and the Department's leadership they have initiated new programs for adjudicated youth and prisoners. Golden sees these arts-based partnerships as enhancing MAP's ability to respond critical issues facing the communities they work with. **She envisions their relationship with the city's youth-service agencies as allowing MAP to work as a part of a continuum of care rather than an isolated experience** “There is so much we can do together that we can't do alone. When you partner with people and agencies with community-development expertise you are really starting to address the problems that plague cities.” <sup>(474)</sup>

The ability to achieve communication, the exchange of ideas, the establishment of a common purpose, and create a working process on a personal as well as community and organizational level is central to community art. Community art is based on the need and desire to reach out and collaborate with communities and organizations rather than creating art works based on the achievement of an individual.

The types of partnerships community artists form vary in their character and mission. For some community artists a partnership is a fact of life, a channel through which resources are channeled to the project. In some cases partnerships have become necessary for the optimal use of resources. However, in some cases this partnership which indeed originates from a financial physical need develops into a meaningful, enriching working relationship, whereby organizations with parallel purposes collaborate, share resources, and support each-other. An example of this collaborative mode can be seen in Maud Clark's HighWater Theatre project collaborating with the local education as well as the social services so

as to be able to allow the project's participants to truly participate. Lily Yeh repeatedly stresses the importance of the community artist's realization of the ability to seek real help in the form of productive partnerships and the importance of creative thinking in their formulation. While Jane Golden claims that if a community art project is able to partner with community agencies, this is a sure sign that the art project is really addressing the problems faced by the community.

Furthermore, the issue of creating successful cross sector collaborations is not only beneficial to all parties involved, but is a necessary feature of our times:

***"The choice is ours: form a global partnership to care for Earth and one another or risk the destruction of ourselves and the diversity of life"*** <sup>(475)</sup>

So states the United Nations Earth Charter which is now increasingly recognized as a global consensus statement on the meaning of sustainability. The increasing importance of partnerships from the macro 'one planet' scale such as the Earth Charter, to the small neighborhood project scale, is a feature of the beginning of the 21st Century. So many governments across the world are looking to partnerships to address a wide spectrum of issues from climate change to intergenerational poverty. ***"The rate of change is so rapid that it is no longer possible for professionals in the traditional sectors such as the arts, education, health work, social services and others to operate in isolation,"*** <sup>(476)</sup>

#### **7.4.Socio-Organizational Methodology- Caring for the Care-taker**

Given the high-stress situations many individuals place themselves in, particularly those working in international conflict situations; Zelizer states that the field has done a very poor job of addressing the importance of self-care. Most helping professions ranging from social work to psychology have well-established systems of self-care, in terms of peer support groups, mentors and training provided in instances of burnout and secondary trauma. As a field, Zelizer writes the conflict resolution through community art is just beginning to incorporate these concerns into its practice. <sup>(477)</sup>

All of the artists who participated in the research discussed the tremendous 'burn out' rate of professionals within this field, which needs to be addressed on an organizational rather than personal level. Within this research only two of the case studies: Lily Yeh and Maud Clark, referred explicitly to the continuous need to nurture of the self as a care taker as a part of their methodology initially on the personal but especially on the organizational level. In a lecture held at the Bioneers Conference, on the 18<sup>th</sup> October 2009 California Yeh commented on the subject of replenishing. Bioneers conferences are held annually and present "social and scientific innovations from all walks of life which have peered deeply into the heart of living systems, and can provide insights as to how to serve human ends without harming the web of life" <sup>(478)</sup> The ability to see the organization as not only giving a service to the community, but also to its staff who make it all happen, and who must also be healed and replenished as part of the process, making the intervention more sustainable

In the article "Warrior Angel: the Work of Lily Yeh" <sup>(479)</sup> Yeh commented while referring to the subject of 'building sustainable projects in adverse conditions' that : *"-you must be replenished on a daily basis otherwise you burn out"*. One of Yeh's core beliefs is that doing justice is to respect, honor and cherish self and others.

Lily Yeh referred to the subject of self-replenishment both in a lecture held at the Bioneers Conference, on the 18<sup>th</sup> October 2009 California (<http://www.youtube.com/watch?v=aFJkbwFlIwY>), as well as in the article “Warrior Angel: the Work of Lily Yeh”<sup>(480)</sup> in which Yeh’s methodology was noted, Yeh commented while referring to the subject of ‘building sustainable projects in adverse conditions’ that : *“-you must be replenished on a daily basis otherwise you burn out”*. Yeh continuously refers to her starting point as a community artist, having completed her first abandoned lot transformation project, the council leveled the 11 lots adjacent. Yeh repeatedly mentions the voice she heard telling her to rise to the challenge and expand the project into these lots. For Yeh engagement in community art is a spiritual endeavor, it is a response to a call, fulfilling a vision, holding on to her inner light, bringing that light to the darkest places, reminding people that they have that light inside them. This engagement with fulfilling her life’s mission, bringing light to the future through art is how Yeh re-fuels. One of Yeh’s core beliefs is that doing justice is to respect, honor and cherish self and others.

A key factor to success noted by Maud Clark in her article “Creativity: the Great Equalizer”<sup>(481)</sup> is the issue of nurturtre of the self: meaning the workers who must be looked after, an issue which she stated is often overlooked. Clark wrote that often we put this issue in last in line. She stated that the workers must do whatever it takes for them to re-fuel, find one's own centre. Clark reminds us that the human psychic is so fragile it is easy to become absorbed in some-one else's pain, to want to make the journey for them when really they can do it. Clark says it is essential to be in a constant process of discussion, de-briefing, so that the worker will not fall into being a martyr, a victim, a savior, or a guru, and will also remember that angry words and tantrums are not about them. Although through her experience Clark has become aware of the emotional needs of staff members, she does not describe her own re-fueling methodology. Somebody’s Daughter Theatre takes methodological steps so as to care for its staff. A trained counsellor, a pyschic and a massuer are available at any time. Artists always check in at end of a session and are debriefed regularly. Meals are taken together at the end of the day. Clark wrote that HighWater Theatre staff always endeavor to go on a retreat together at least twice a year to “check in”. Clark wrote that for her personally the ocean is the source of refuge/replenishment and she sees a pyschic – whom she sees as her counsellor - every 3 weeks or so.

Clark emphasizes that the work of SDT is all about soul and that is what must be nurtured at all times. Clark acknowledges the importance of staff dynamics: *“We are very lucky at SDT as we have a core group of artists who have worked together for many years - so everyone looks out for one another.”* (Maud Clark interview 1.6. 2012 appendix V)

Yang pays attention to the facilitators of conflict resolution processes who even though they are engaged in creating external harmonies are only human and often suffer internal disharmonies. Yang mentions volunteer organizations dedicated to justice in which volunteers deny the existence of problems since the do not wish to “fight”, or are impatient towards those who do not share their “cause”, or may resist any authoritarianism<sup>(482)</sup>. Yang points out that often as individuals we separate our profession from our being thus even though our job might be the creation of harmony, we may not be harmonious people ourselves. Yang comments that there are many environmental factors which contribute to this state, such as adverse conditions referred to by Lily Yeh, who remarked that

community art projects are like a messy dance- three steps forwards, two steps backwards, adversities brought on by non-cooperative communities, funders, officials, knowing that so much is at stake. However, Yang stresses that it is imperative that peace will be made among peace-makers, mediate the mediators, and facilitate the facilitator. Yang lists six kinds of self-reflection processes which the facilitator must engage in; Fatigue: the work is stressful and demanding and facilitators must take the time to re-group. Self-escape: many people use their work as an escape, avoiding issues, elevating someone else's pain while avoiding addressing our own. Common-sense: conflict resolution experts, community artist, or any other socially active entities are human beings subjected to issues such as honor, respect, selfishness, competitiveness, emotions, matters of the heart, etc., and often forget that they are the best equipped people to take care of their own problems. Market Economy: at any given time parallel organizations may compete for the same resources, emphasizing the need for systematic care. Multidisciplinary enquiry: professionals come from diverse backgrounds and have diverse methodologies, and while we try to translate, generalize, the increasing complexity of human endeavors cannot be over-looked and different methodologies, thoughts, traditions, cultures and values must be treated as equally important.

We, in the West, live in an epoch which cherishes the individual who is of primary importance leaving all else as secondary, however other societies such as Far Eastern societies where the ability to reflect termed as meditation is highly regarded as responsible, constructive, competent, and confident. Yang calls for all practitioners to engage themselves both on the personal and on the organizational level with the same processes they engage communities with.

## **CHAPTER 8- FURTHER SUGGESTED RESEARCH**

### **8.1. Is it all equally good? Defining a vocabulary for conversation about the Longitudinal reconciling effects of community art projects**

There is a growing recognition of the importance of engaging grassroots communities in all aspects of community building and other initiatives to address concerns about declining community well-being. Within the domain of community development there is an emphasis on building individual, family and community strengths to build capable communities. Many organizations and institutions offer methodologies and theoretical models that specify the processes through which participation and engagement with local communities translate into benefits for individuals and communities. Community Cultural Development (CCD) is one of the methodologies used by the Australian Community Arts Network WA (CAN WA) to foster local community participation, using culture and arts as means for promoting community capacity and sense of community. However, even though CCD has the potential to contribute to community capacity, there is still a lack of clarity about the mechanisms and processes through which that is achieved. A variety of researches have attempted to develop a clear and maybe standardized conceptual understanding of applied methodologies mainly with the aim of achieving a systematic understanding of how CCD activities impact on community and thus evaluate their success.



In the first chapter of this research the Training Modules and Mobilizer's Handbook written by the sociologist Phil Bartle were presented. Bartle's 'Mobilization Cycle' developed since 1967, modified in 1987, and offered freely on the internet since 2007, translated into six dozen languages, with over one million views per month, is the first and the most concise guide for any one working in the field of community empowerment. Although Bartle is a sociologist and his work is not concerned with creativity or the production of art, and the methodologies presented by the Community Empowerment Collective cannot be applied directly to community art, much can be learned and possibly adapted by community artists concerning methodologies for implementation and evaluation of community art projects.

The field of Community Cultural Development is rapidly developing, gaining recognition, offering methodologies for the application and evaluation of community participation and engagement. But, like the methodologies presented by Bartle, although they share the general overall objectives, their operative methodologies are inherently different from those of community art since at the heart of community art lays our need for culture and self-expression rather than improvement of our physical environment. Community art is based on the belief in the power of art, in art's ability to induce a deep sense of humanity among the people engaged in the making and those exposed to it.

In a lecture held at Falmouth University on June 12<sup>th</sup> 2007, the writer researcher and consultant Francois Matarasso discussed the increase in exposure and expenditure on the creative arts in our society. He discussed the huge rise in participation and consumption of art in Western culture, claiming that people view themselves as artists rising participation in arts events: 9/10 adults engage in art opportunities every year, and 45% of adults participate in art events weekly. Populations are increasingly educated, and the service industries have to deal with people's increased leisure time and incomes. Matarasso claims that the retreat from religion, faith, and ideology creates a vacuum filled by culture. Culture has become the only forum left where questions can be raised. The arts have become the principal supporter of values. Growth in supply has kept pace with growth in demand, and the question Matarasso raises is if this increase in volume means a decrease in quality. Matarasso distinguishes a great shift and asks how people working in the field react to this changing environment, and asks whether artists in general and community more specifically understand the responsibility they carry as the principal agents of culture. Matarasso who has written much about the evaluation of community art, argues that given the importance and cost of art, the state cannot afford to foster a position of neutrality, not all activity is equally good. Thus he calls for creating better conversations as a basis to be established in which responses can be differentiated.

Critical assessment and reflection is indeed an integral part of any activity we undertake. All of the community artists studied within this research conduct internal assessment during which problems are raised and possible future possibilities are explored. However, none of the community artists studied had any evaluation of the long term effect of the artistic intervention on the community. Further research may establish criteria for evaluation according to the specific community's definition of its problems, such as: participation in community events following a community art project, measuring reconciliation through levels of crime, suicide, drug abuse, teenage pregnancies before and after project. However, even though the ability to present positive longitudinal effects on communities would

be helpful for the field in securing financial support and the establishment of significant partnerships, the evaluation of the effects of cultural engagement may not be directly related to the metric assessment of crime and alienation since there are so many other variables involved. Having said that, it may be possible to conduct a longitudinal micro rather than macro study, seeking to evaluate reconciling outcomes of a specific project.

## **8.2 Drawing parallels between the methodologies of community art organizations and the organizational theories of Complex Systems (altruism & genetic coding presented by Biologist Edward O. Wilson & Physicist Eshel Ben Yaakov)**

The work of community artists, reconciliators, or peace-makers seems to contradict human nature. According to Darwinism competition over scarce resources is a vital part of his theory of the survival of the fittest. However, these facilitators, artists, and community activators seem to care for people not within their genetic pool- not off-springs, descendants or ancestors. Recent studies demonstrate interesting collaborations demonstrated among animals and cells. The theories presented by biologist Edward Wilson and physicist Eshel Ben-Yaakov suggest a biological explanation to the reason why the methodologies presented by community artists, which seem to contradict human nature, are in-fact rooted in our biological reality.

### **Where does good come from? Altruism**

An article published by The Boston Globe <sup>(483)</sup> on April 2011 informed of a research by the distinguished Harvard biologist Edward O. Wilson who challenged long-accepted ideas about one of the great mysteries of evolution: why one creature would ever help another at its own expense. Natural selection means that the fittest pass down their genes to the next generation, and every organism would seem to have an overwhelming incentive to survive and reproduce. Yet, strangely, self-sacrifice exists in the natural world, even though it would seem to put individual organisms at an evolutionary disadvantage: The squirrel that lets out a cry to warn of a nearby predator is necessarily putting itself in danger. How could genes that lead to such behavior persist in a population over time? It's a question that bedeviled even Charles Darwin, who considered altruism a serious challenge to his theory of evolution.

The puzzle of altruism is more than just a technical curiosity for evolutionary theorists. It amounts to a high-stakes inquiry into the nature of good. By identifying the mechanisms through which altruism and other advanced social behaviors have evolved in all kinds of living creatures — like ants, wasps, termites, and mole rats — we stand to gain a better understanding of the human race, and the evolutionary processes that helped us develop the capacity for collaboration, loyalty, and even morality.

The currently accepted explanation for altruism is something known as kin selection theory. It says that an organism trying to pass its genes down to future generations can do so indirectly, by helping a relative to survive and procreate. Your brother, for example, shares roughly half your genes. And so, by the dispassionate logic of evolution, helping him produce offspring is half as good for you as producing your own. Thus, acting altruistically towards someone with whom you share genetic material does not

really constitute self-sacrifice: It's just a different way of promoting your own genes. Wilson was one of the original champions of kin selection theory, but 40 years later, he is calling it a "gimmick," and is imploring his colleagues to give it up.

Over the course of subsequent decades, Wilson came across evidence that made him doubt the connection between genetic relatedness and altruism. Researchers were finding species of insects that shared a lot of genetic material with each other but didn't behave altruistically, and other species that shared little and did.

The alternative theory holds that the origins of altruism and teamwork have nothing to do with kinship or the degree of relatedness between individuals. The key, Wilson said, is the group: Under certain circumstances, groups of cooperators can out-compete groups of non-cooperators, thereby ensuring that their genes — including the ones that predispose them to cooperation — are handed down to future generations. This so-called group selection, Wilson insists, is what forms the evolutionary basis for a variety of advanced social behaviors linked to altruism, teamwork, and tribalism.

"Human beings have an intense desire to form groups, and they always have," Wilson said. "This powerful tendency we have to form groups and then have the groups compete, which is in every aspect of our social behavior...is basically the driving force that caused the origin of human behavior."

Wilson will elaborate on this view in his next project, a book he's tentatively calling "The Social Conquest of Earth," which he said will be published by 2013. In it, he said, he will explain how socially advanced species have come to dominate the earth, and will lay out a "reexamination of human evolution" informed by his recent turn towards group selection.

### **Drawing the Parallel to Community Art**

Wilson's research proposes a biological hypothesis. The suggested further research can include a number of community art organizations as case studies which demonstrating the ideas presented by Wilson, whereby the group or community formed does demonstrate the reaches a highly developed degree of cooperation making that group and individuals within it stronger.

### **Genetic Social Behaviour**

Another interesting scientific discovery given media exposure this year was conducted by the biological physicist Eshel Ben-Yaakov, at Tel Aviv University who studies adaptive complex systems. In the late 1980's he turned to study bacterial self-organization, believing that bacteria hold the key to understanding the larger biological systems. Ben-Yaakov is a pioneer in the study of bacterial intelligence and the social behavior of bacteria, establishing that bacteria are smart cooperative organisms that employ advanced communication to lead intricate social lives in large and complex colonies. Sophisticated chemical communication allows bacteria to rapidly adapt to changes in the environment, distribute tasks, "learn from experience", make decisions and prepare for the future <sup>(484)</sup> Ben-Jacob put forward the idea of bacterial social intelligence and his group devised a social IQ score of bacteria as a comparative genomic tool to assess the genome potential of bacteria to conduct successful cooperative and adaptable behaviors, or social behaviors, in complex environments. <sup>(485)</sup>

## Multi-agent Swarming

Inspired by Ben-Jacob's observations of how bacteria can spontaneously order their motion during collective swarming, the groups of T. Vicsek and Ben-Jacob devised a simple model able to generate non-equilibrium states that violate the usual physics theorems for equilibrium states. This work has led to the creating of a new field of multi-agent swarming<sup>(486)</sup> (swarming intelligence) as it explains the foundations of a wide variety of phenomena ranging from collective navigation (swarming intelligence) of bacteria<sup>(487)</sup>, amoeba and insects, to flocking of birds and schools of fish as well as to the design of autonomous vehicles capable of functional self-organization even in the absence of an overall omniscient controller.

In an article published in *Trends in Microbiology*, Prof. Eshel Ben-Jacob of TAU's School of Physics and Astronomy and Prof. Herbert Levine of Rice University, long-time bacteria researchers, and Prof. Donald Coffey of Johns Hopkins University, a cancer researcher, examine the shared traits of cancer cells and bacteria. Like bacteria, cancer cells rely on communication and "social networking" to become powerful entities within the body. Inspired by the social and survival tactics of bacteria, the team presents a new picture of cancer as a meta-community of smart communicating cells possessing special traits for cooperative behavior.

## Complex social interaction

For many years, scientists ignored the complex social interactions of bacteria, now the number three killer in hospitals in the Western world. The researchers believe that medical professionals are similarly "underestimating the enemy" when it comes to cancer cells that exhibit many similar behaviors.

The parallels that can be drawn between the two types of cells are astounding. While healthy cells are highly disciplined, responding to chemical and physical cues telling them how to behave, bacteria and cancer cells override this control by using different chemical and genetic pathways. They proliferate quickly to make rapid genetic changes, avoiding the body's immune system and developing drug resistance.

Using intricate communication, cancer cells can distribute tasks, share resources, differentiate, and make decisions. Before sending cells to colonize organs and tissues throughout the body (metastasis), "spying cells" explore the body and return the cancer's origin. Only then do metastatic cells leave the primary tumor and navigate to new posts.

Also like bacteria, cancer cells change their own environment. They induce genetic changes and enslave surrounding normal cells, forcing them to do the disease's bidding -- providing physical support, protecting them from the immune system, and more. Cancer cells can also become dormant when they sense danger, such as chemotherapy chemicals, then reactivate at will.<sup>(488)</sup>

## Drawing the parallels between Bacteria and Community Art

The above study demonstrates the sociology of bacterial cells working with extreme wit to find their place within an existing organism. Much can be learned from this research concerning organizational methodology - the ability to practice group intelligence and communications working towards a shared purpose, as well as the ability to induce a state whereby each cell has an important role in the colony's success. For me the most interesting part of this research is the discovery that social collaboration is genetically coded, and that different communication mechanisms among neighboring systems operate simultaneously within one organism, and the degree to which one system is able to achieve collaborations will determine its success or failure. If parallels are drawn from these biological systems to our society, then essentially the successful survival of communities (which according to the study presented above by Eduard Wilson over-rides the survival of one's family), depends on our methodological ability to share ideas and goals, collaborate, communicate, and share resources. A suggested research may attempt to practice the bacteria communication and organizational skills observed on a community art project.

### **8.3 Caring for the Participants: Investigate methodological means by which community art organizations create a community encouraging community members to belong.**

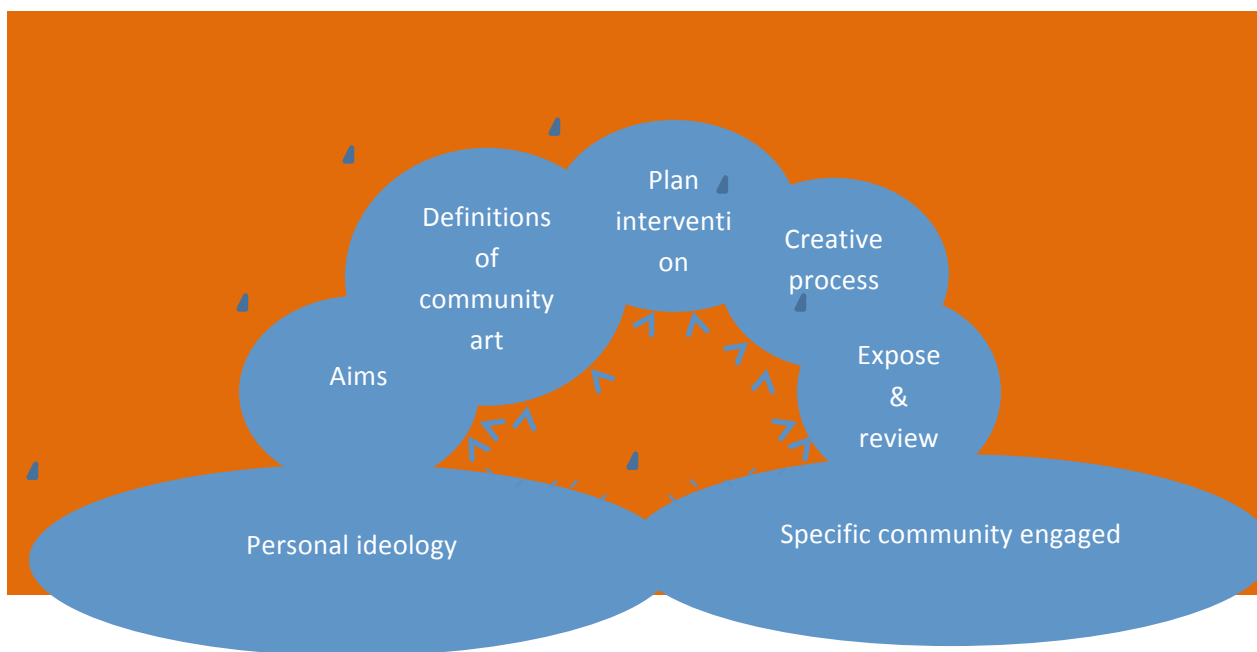
The ability to become a group, and the ability of individuals to identify themselves as part of the group was one of the core issues discussed by Maud Clark (see Appendix IV). Clark described a number of methodologies developed so as to not only create what Mari Gardner defined as a 'safe space' (see Appendix II), but also to make participants feel that their physical and spiritual needs are addressed. Clark described the methodology of care with which participants are handled: the young people are picked up daily from their homes, fed nutritious food, dressed, given health-care, mental health care, legal support, and tuition. HighWater participants regularly take part in what Clark terms as 'feel good times': outings to culture events, nature trips, restaurants, birthdays are celebrated. Gradually participants start identifying themselves as part of the group, taking on the responsibilities assumed by a group member. Thus participation is achieved through developing the ability of participants to identify themselves as part of the group. In effect Clark's HighWater Theatre is a community.

## **CHAPTER 9- SUMMARY CONCLUSIONS: artistic and organizational methodologies for the community artist**

The aim of this research was to trace the artistic methodologies of ten well established community artists (see chapter 4), working to encourage reconciliation in communities so as to construct a methodology hand-book (see chapter 5), so as to advance understandings and improve the effectiveness of artists working to reconcile communities. Ten artists were selected for their achievements. Their working methodologies were recorded by researching materials published by the artists or their organizations, a questionnaire, personal interviews, and correspondence. Each case study

was deeply prodded, results were translated into visual displays: flow charts, diagrams and tables. The research hypothesis was that the artistic methodology is the key issue for analysis and implementation. However, the research discovered that the community artist must not only define his/her working methodology, but that this methodology must be directly related to the specific community involved. Furthermore, equally crucial is the socio-organizational framework established around the project. Emerging from the case studies was a clear distinction between artistic and socio-organizational methodology. “Artistic methodology” (1) integrated personal artistic/social ideology, (2) addressing & suiting the specific community. “Socio-organizational Methodology” (1) construction of collaborations & partnerships, (2) care for the organization’s staff.

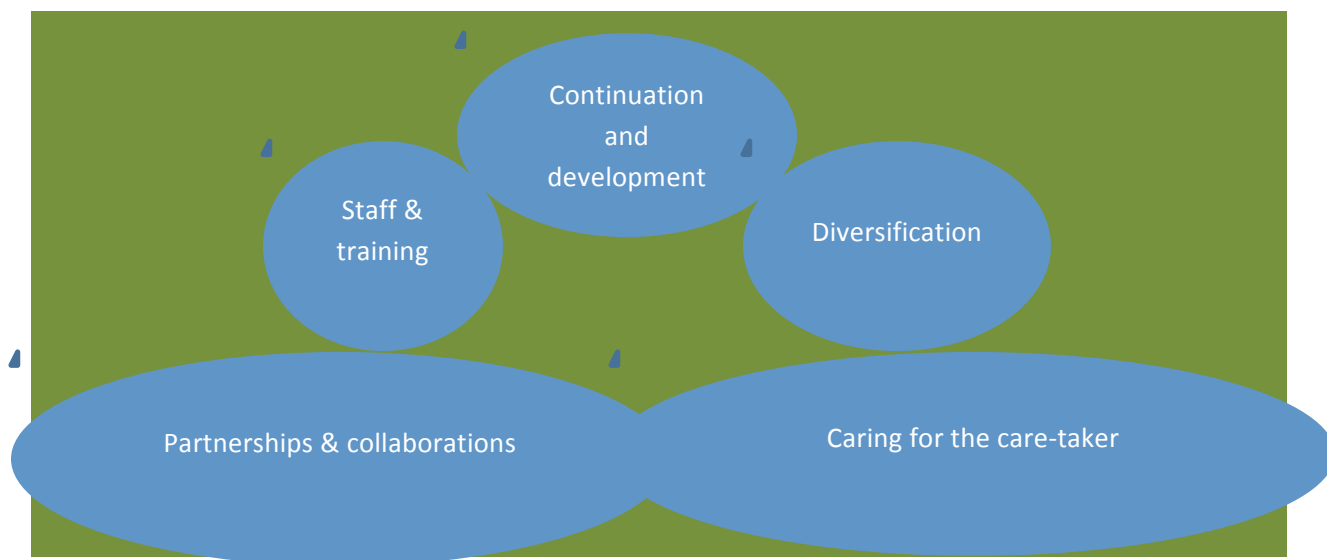
The chief findings of this research suggest that community artist’s methodologies divide into two distinct areas: artistic, and socio-organizational methodologies which interchange. At the core of the artist’s methodology is the discovery of **personal motivating ideology formulated while addressing a specific community**. Very frequently the socio-organizational methodology occurs simultaneously, and it too presents simultaneous processes of **forming external partnerships while internally caring for the organization’s personnel**.



**Diagram14: the community artist’s methodology**

The above diagram demonstrates the methodology steps carried out by the community artist. The artist’s methodology is developed through personal ideology while addressing the specific community engaged with, thus even though the basis of the community artist methodology is an awareness of why he/she are engaged in community art, and the specific reconciliation the artist aims to achieve, the artist’s methodological process as defined above depends to a large extent on the specific community engaged with and the suitability of all the above elements to each-other into one coherent

methodology. The methodology steps described carried out by the artist are presented not only as a process or procedure, but are presented as inter-related, and dependant upon each-other.



**Diagram 15: community artist's socio-organizational methodology**

The diagram above presents a very simplified representation of organizational methodology. At the basis of the diagram above is the development of a methodology concerning the formulation of partnerships and collaborations since partnering organizations have a crucial effect on the project's methodology, tied with methodological care for the organization's staff. Not only is the organization concerned with fulfilling its mission, but in caring for itself and its staff so as to be able to conduct the process and make the intervention sustainable. Following, methodological decisions concerning staff and the type of staff recruited and staff training, engagement in conversation and development of a methodology concerning the future and continuation of the project and thus frequently resulting in diversification. Thus this diagram demonstrates the interaction between the construction of partnerships and the quality of the relationships among staff as the socio-organizational methodology which according to this research is crucial for the success of community art, I might go so far as to claim that any significant human interactive endeavor is the product of partnerships and their quality.

The two diagrams above present artistic and socio-organizational as separate, the diagram below places the artistic methodology at the core, and demonstrates that frequently there is much overlapping. "Socio-Organizational and Personal Methodologies for the Community Artist as Derived from the work of Lily Yeh as described in the article "Warrior Angel" which further develops elements of the socio-organizational methodology



**Diagram 16: Socio-Organizational and Artistic Methodologies for the Community Artist demonstrated as a simultaneous process**

### **Notes:**

- (1)[www.phs.org/wgbh/cultureshock/flashpoint/visualarts/tiltedarc\\_a.html](http://www.phs.org/wgbh/cultureshock/flashpoint/visualarts/tiltedarc_a.html) (2)[www.law.harvard.edu/faculty/martin/art\\_law/tilted\\_arc.htm](http://www.law.harvard.edu/faculty/martin/art_law/tilted_arc.htm) (3)  
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## **Appendix I- Martin Lynch Questionnaire & Correspondence**

The methodologies of community artists pursuing peace and reconciliation-Questions 11.1.2012

**I will be writing in the past tense as – in the true sense, whilst some of my recent projects have had a community dimension – I haven't been working in community arts for 10 years.**

*-How would you define community art?* In the Community Arts Forum (Belfast) some years ago, we drafted a form of words which we felt should guide all community arts activity as follows: Access, Participation, Authorship, Ownership. We felt that unless a community arts project had each of these elements – to a varying range of degrees – then it probably isn't a community arts project.

*-What is your methodology- core ideology of working with communities?*

1. Making sure I was working with a bona fida community
2. making sure I was working on subject matter that would be of great interest to that community.
3. Being prepared to give a part of my broad away, i.e. that the script will be as much by them as by me.
4. Making sure the community – in the broadest sense – would be able to see the finished play.
5. Knowing there would be strong talent in the community and making sure this talent had a good platform in the end result.
6. No middle-class, theatre practitioners/posers on the project whose main/only intention is to get work, unless I really need them.

Description of the alienation to overcome

*Describe the type of communities you work with (social, political, economic).* Exclusively working-class. Catholic/nationalist/republican and Protestant/unionist/loyalist.

*-Do you bring different communities into interaction; do you work to strengthen weak communities*

Basically work to provide a voice for communities who don't have much of a voice but also in the Northern Irish context, working with both Protestant and Catholic communities, both separately and in bringing them together.

*-What are the differences between the interacting communities (social, political, economic, religious)?*

As Gusty Spence, the famous Loyalist leader once said, "The Protestants had twopenny and the Catholics had twopenny. In other words, religious labels didn't matter, if you're w/c you don't have much.

*-Could you describe the type of antagonism you wish to help reconcile?*

In N Ireland, it is deeply historical going back over 2 or 3 hundred years and even beyond that would you consider the plantation of Ulster by the British took place in the 17<sup>th</sup> century.

So the differences today are still there. The Ulster Protestants perceive themselves as British and owe allegiance to the UK while native Irish Catholics see themselves as Irish and wish for a new constitutional arrangement such as a United Ireland without British interference.

Working method

*-How do you begin a project?*

A round of meetings in the particular community to bring on board all the opinion leaders, community leaders and anybody else I think will help or indeed might create an obstacle to the project. If I don't have everyone's active participation at least I will have their tacit support or will have neutralized them. At the end of this process I will have a community committee to oversee all aspects of the project.

I also make sure I am physically fit to take on what I know will be a hugely demanding project.

*-How do you make contact and meet the community?*

Get off my arse and go straight in there. I will attend Tenants Assoc meetings, pensioners meetings, dart team, mothers and toddlers, anybody. I will go drinking with key people and groups, attend their social nights, get involved, etc. It's a way of letting them know I'm an ordinary person, was reared the same as them and that I'm

not an arty-farty person in to ride them. From a series of specific group workshops, i.e. mothers and toddlers, pensioners, etc. and open recruitment meetings, I will find the project participants. My experience is you find participants in the most unusual ways, as well as your normal processes.

*-What is the level of community involvement in the process?*

As far as I'm concerned, absolute. There is no community arts without total involvement from the community. I will work hard to make sure they are involved at all levels, e.g. writing, administration, designing, acting, stage management, Press work, research, everything. There is no aspect of the project they won't be involved in.

*-Do you plan for differing levels of involvement to suit community members?*

You have to. It's crucial that you learn to ask yourself, "what can I ask for here?" from each individual and group. Cathal Goulding, former chief of Staff of the IRA told me many years ago, if a man can't put you up in his house or keep materials for you but might be able to give you the laces out of his boots – take them.

*-What kind of interaction with the community do you pursue?*

I think I've outlined this above. If I haven't let me know what specifics you are talking about.

*-Does the project have a certain objective or is the process the objective?*

Several objectives as follows:

- A. Create and produce a play for public performance that will serve as a voice for a community.
- B. Create a large access point for people to participate in the project.
- C. Get as many of the community involved as possible at some level or another.

D. Make sure they get involved in the writing of the play, that they own the script as much if not more than me as the main writer.

E. By creating a project committee made up of community participants to oversee the project, the community effectively owns the project and can decide where it goes, when it goes, etc. I love the process and really regard it as crucial to a project but I would never – NEVER – do a project simply for the process. That is social work. I work in the arts. I believe that participation in the arts is a special, life-enhancing process that may do more for an individual than 11 years of formal education or a lifetime of underachievement. There has to be a public performance – a demonstration – a public affirmation of who a people are – for it to be worthwhile for me.

*-Do your projects have a beginning, middle, and an end?*

Probably. The meetings, setting up a committee, start fundraising, etc. first, then the fundraising proper, workshops, creation of the script and lastly, the public performance.

*-How is the scale of your projects defined; by subject, duration, no. of people involved.*

SCALE - XXXXXXXX

For what I do/did – community plays – I learned by experience that you need anywhere between a year and 2 years to do a project properly.

Staff and support

*-Do you work with professional skilled staff or do you seek talent within the community?*

Again, through experience I came to the position that I need to build a professional scaffolding around a community arts project. Selecting the right professionals who know that they have to be involved in the community, get their hands dirty, get stuck in, is crucial. No posers and no prima donnas. However, as stated earlier I will work to seek out and provide a platform for talent in the community. This is a crucial part of it for me and a great delight when we find great local talent. I will try to have at least: a professional writer, set designer, stage manager, administrator (you will often find an administrator from the community) I usually employ up to 4 professional actors.

*-If you do work with staff do you have a set 'team'- or do you construct each project individually.*

Construct each project individually.

*-Is the emphasis on employing skilled professionals or people with communication skills, community leaders, or community members with good intentions?*

All of the above – no emphasis on one or the other. They are all crucial.

*-Do you and your staff have support from trained community workers? If yes what is their role.*

It is important to get professional Community workers involved in any capacity, such as actors, writers, fundraisers, etc but particularly on the committee.

Funding

*-Do you initiate and acquire funding or is this aspect of the work conducted by someone else?*

I usually lead the fundraising and – unless I can avoid it – help with filling in application forms, etc.

If I can identify a good administrator this person will play a key role in the admin of fundraising. It's also great to find a Community worker who can bring in some funds via his/her traditional routes.

I gave up on forming fundraising sub-committees – they never do the work or probably don't have the skills.

*-Who are your funders and why do they support your work?*

Arts Council, Belfast City Council, Community Relation Commission and whoever looks like they might fund your particular project, e.g. Trusts, social agencies, etc.

These particular funders recognize the importance of the work we do. However, it was a long struggle with the Arts Council who don't come to supporting community arts naturally. For the previous 50 years they believed that art was born into certain talented individuals, would come from educated, middle-class highly-talented people, etc. So, their movement has been slow and torturous - for them and us.

*-Do you have to continually apply for funding and support?*

Fundraising for a project is always intense and has to be engaged in like a military operation.

*-What is the financial scale of the projects you were involved with in terms of budget, no. of employees?*

In the 80's and 90's the projects I was involved in started at £10-20K and moved to £40-100K by the late 90's.

There were usually 2 or 3 permanent employees, Producer/writer, Workshop leader/actor and an Administrator. Then we employed up to 7 or 8 professional creatives as outlined earlier.

*-Describe your relationship with your funders and stakeholders. Is your relationship personal, formal, do you keep them updated regularly; do you contact them by phone, mail? Are they part of the process or are they invited to the opening?*

Documentation and celebration

*-Do you document your work and its process- or have it documented for you?*

*-Does your work with the community get exposure? If yes what do you regard as effective exposure?*

*-Is there a point in time within your work for celebration and review of the work done?*

Wednesday, February 29, 2012 8:17 PM

Hi Tamar,

Thank you for sending me your work. It was great and well outlined and presented. I hope it helps in your work/studies. I would like to, if I may, make a few observations which you might like to incorporate.

It wouldn't be accurate to state that the objective of my community theatre work was to bring Catholics and Protestants together. Many of my community theatre projects were single identity projects, e.g. only Catholics or only young delinquents, etc. You may be getting confused with my work on The Wedding Community Play which did have as a major objective the notion of bringing Protestant and Catholic working class participants together. Very often it's a by-product of a project but it wasn't always the main objective.

(I have listed most of my Community Theatre projects at end.)

Similarly, you seem to have the impression that my community theatre work was always done through CAF. In fact, only 2 plays were done through CAF. Most work was done independently.

On several occasions you refer to me setting up workshops for participants and you repeatedly reference only two grades of workshops, i.e. mothers and toddlers and pensioners. This may give the wrong impression and is probably because those were two examples I gave. However, the reality is that a project might throw up workshops in lots of categories, e.g. mothers and toddlers, pensioners, youth groups, dart teams, football teams, students, children, writers groups, tenants groups, housing action groups, ex-paramilitary combatants, etc. The list expands or contracts depending on the project.

List of community theatre plays I have been involved in:

We Want Work, We Want Bread (Turf Lodge fellowship Community Theatre 1976)

Is There life Before Death ? ( “ “ 1978)

They're Takin' The Barricades Down ( “ “ 1979)

What About Your Ma, Is Your Da Still Working ? ( “ “ 1981)

Billy Maxwell Sketches ( “ “ weekly, 1977 - 1981)

Ricochets ( Arts Council Youth groups, 1983)

Lay Up Your Ends (Charabanc Theatre Compnay, 1983)

Oul Delph And False Teeth ( Charabanc Theatre Company, 1984)

The Stone Chair ( Short Strand community, Belfast)

Bonjour Mucker ( St Pat's Training Care Home for Young Boys 1994)

MOTHS ( Neighbourhood Open Workshops 1995)

The Wedding Community Play (CAF – Community Theatre groups, 1999)

Smell The Roses (Magherafelt Women's Group, Co. Tyrone, 2000)

Playing For Time (CAF – Community Theatre groups, 2001)

There may be one or two that at the moment I can't remember. Certainly, these are the major ones. Thank you for taking an interest in my work, Tamar. I wish you all the best in your future endeavours.

Best Wishes

Martin Lynch

Friday, February 24, 2012 6:59 PM

Hi Tamar,

Here are my responses to your questions:

1. The subject for the play will arise from one of the following or a combination of the following two processes – A. Some ideas I will have based on my knowledge of the community and subsequent research about the community and/or B. discussions with key groups from within the community, i.e. In some other instances, the idea may come from an individual from a community that I think is exciting which will then be put to the community for ratification or agreement. Sometimes it's an idea I will have that I believe is a perfect fit for the community, which will be put to the community for ratification or agreement.
2. I believe everybody can write something. Very few people are dead creatively. Some people will be good at writing or vocalising characters, others will be good at writing scenes, others will be good at just pitching in with creative ideas in group discussions, etc. Usually, I will form a script group who will take the writing forward. I will convene this group and tease out who can write and who can't but asking those willing to write some bits and take it from there. I will edit and encourage and support those that write. I will then pull everything together and turn it into the first draft – recognising that the bulk of the actual dialogue will be my own, though lots of it will be based on community stories, workshops, other writing contributions, etc.
3. The workshops serve multiple purposes. We get people involved. We get people to like us. We get people to break their barriers about being actors, storytellers, writers, administrators, etc. Everybody I meet – everybody - I'm assessing them for what they can contribute to the project. Some I just have to mention a role for them and they are breaking down your door, others need massaged, cajoled, persuaded, etc. Those that want to act then go into regular acting workshops, those who want to write go into the scripting team, those who are material for the committee or whatever, are channelled in that direction.
4. The 1<sup>st</sup> draft is distributed to the Committee and the scripting team and any creatives that are onboard at this stage, set designer, etc. I take the feed back, will then hold another Script meeting and proceed to a 2nd Draft. This – after another consultation process with the aforementioned - is

handed to the director and Hopefully this will be the rehearsal ready draft. There will inevitably be loads of changes and revisions in the rehearsal stage before the play goes up.  
Hope this all helps, Tamar.  
Martin.

## **Appendix II- Mari Gardner questionnaire and correspondence**

Hi Tamar,

Is the information I sent you yesterday more what you are looking for?

On Nov 29, 2011 3:44 PM, "Mari Gardner-Euflauzino" <[marigardner@gmail.com](mailto:marigardner@gmail.com)> wrote:

Well, that makes it much more difficult... :)

To begin a project I like to know what kind of community I am working with (age, demographics, etc) as well as as much as possible about the history of the place. It also depends on if I already know the participants, if they know each other, how far of an "outsider" I am, and the kind of project we are going to make. I begin a film project differently than I begin a sculpture project or a mosaic project.

How about I try to give you a couple examples of how I've approached past projects...

2 different projects with youth:

I'm not sure if you've seen these articles. They were published years ago on the CAN website, that unfortunately doesn't exist anymore (although are thankfully archived). They are writings about two different projects that I did with youth. They explain my process a bit.

[http://wayback.archive-it.org/2077/20100906203134/http://www.communityarts.net/readingroom/archivefiles/2007/02/art\\_club\\_a\\_safe.php](http://wayback.archive-it.org/2077/20100906203134/http://www.communityarts.net/readingroom/archivefiles/2007/02/art_club_a_safe.php)

[http://wayback.archive-](http://wayback.archive-it.org/2077/20100906202706/http://www.communityarts.net/readingroom/archivefiles/2008/11/safe_spaces_com.php)

[it.org/2077/20100906202706/http://www.communityarts.net/readingroom/archivefiles/2008/11/safe\\_spaces\\_com.php](http://www.communityarts.net/readingroom/archivefiles/2008/11/safe_spaces_com.php)

Here's a mini-doc about the Mosaic Wall Project:

<http://video.google.com/videoplay?docid=980508045480112621>

Photography and audio project in tiny Swaziland village with adults in HIV support group:

I was a visiting artist through the American Artists Abroad program through the United States Embassy. I was in Swaziland for just shy of 3 weeks and was to do a photography and audio project in Timbutini (Land of many Goats) with an HIV support group about their struggles and the abuse they suffered being HIV positive. (60% of Swazi people are HIV positive). I had limited time with these people and didn't know too much other about them except the bit of Swazi history that I read about, that they had never had their photos taken nor ever used cameras before, that they didn't all speak fluent English (I had a translator), and that they had suffered greatly, many having been kicked out of their homes and communities, been beaten badly by family members, and had babies taken away, only to die later from AIDS..

Briefly, here is what I remember-

With this group we started with introductions,.. then passed a camera around so they knew what they were. We talked a little bit about who I was and what I was doing there.. they were all pretty tense and seemed really unsure so I took them outside to stretch out a little bit. We played a couple of icebreakers to get silly and loosen up. We made collages about happiness while having general discussions about HIV and what the situation was in Swaziland. Then we started taking photographs. I showed them the basics and we clicked away.. Then we spoke about portraits and what they had the power to show. We spoke about all the different ways we could take them and that they didn't need to be of faces, per say.. We took portraits.. We talked about emotions and how we could show them through images. Again, took more photos.. Each day and the end of the day I would download the photos they had taken and we would look at them and talk about them; if they liked them, if they saw meaning in them, what they saw, etc..

I showed them images of my past work with communities and shared a little bit about the lives of the participants. I remember them being very interested in that. It made them feel comfortable to see where I was coming from and what the end result of the artwork could look like. I think it made them feel comfortable with my intentions.

After that I asked who wanted to share their stories (to be recorded). Thinking it would be one or two of them, I was surprised to see that it was the majority.. We recorded..I edited the audio together and brought it back to make sure it said what they wanted it to say and make changes if necessary, we continued to take photographs with more of an emphasis on their feelings regarding HIV and how it had effected their lives.

Together they chose the photographs for the exhibit and we decided how we wanted to display it with the audio..

We had the show at the Embassy, We bussed them in and had a huge dinner for them.. lots of public came and they were very proud, said it brought them very much closer as a community and that it made them realize that they were strong.

How about that for now. I'll try to get back to you with another example of a different project later, if you need.

### **The methodologies of community artists pursuing peace and reconciliation-Questions**

**These questions are guidelines. If your work is rooted in a particular approach, belief, philosophy or is influenced by an idea which you see as a cornerstone please write them. You may even feel that these questions are restrictive and irrelevant to your philosophy or vision. This is very understandable since the questions refer to the creative process which cannot be standardized, predicted, analyzed, or repeated.**

**However certain patterns can emerge, and visions can be translated. Thus you could answer the questions or decide to write your ideas in another way.**

**-How would you define community art?**Community art is loosely defined as people coming together to engage in creative activity. Grounded in social justice, the intention of community art is to unearth and facilitate the voice of the community and to empower those who have been

marginalized by the larger society.

**-What is your methodology- core ideology of working with communities?** My work as a community artist is based in the pedagogies of Paulo Freire (Brazilian educator and philosopher) and maintains his belief that teaching should be done through dialogue and *liberatory* education. "*Liberatory* education is the collective responsibility of learners, teachers, and the community alike who, through dialogue, seek political, as well as economic and personal empowerment."

#### Description of the alienation to overcome

**-Describe the type of communities you work with (social, political, economic).** I work most often with communities that are underrepresented in some form or another. They are generally of the poor class. I have done substantial work with incarcerated teens, and those living in the ghettos, slums (whatever your preference of calling severely impoverished neighborhoods) in both the United States and Brazil. I have also worked with refugees, HIV support groups (in Swaziland), and persons suffering from drug addictions.

**-Do you bring different communities into interaction;** I try to bring different communities into interaction, even if it is just for celebrations. For example, films that have been made in impoverished neighborhoods of Brazil and the US have been shown at respected Art Centers. The young video artists have been present for panel discussions and to receive questions from the audience, who are almost always of a different social background. I believe that this kind of interaction can begin the process of breaking down stereotypes.

**-Do you work to strengthen weak communities?** Of Course.

**-What are the differences between the interacting communities (social, political, economic, religious)?** Most often, class and race

**-Could you describe the type of antagonism you wish to help reconcile?** Ideally, I'd love to reconcile all destructive "isms" (racism, sexism, classism, ageism, ethnocentrism, etc..)

#### Working method

**-How do you begin a project?**

**-How do you make contact and meet the community?** Most times there is a middle contact who makes the introductions, whether it be a non-profit who I am working through, a community member, the Dept. of Juvenile Services, a social worker, etc..

**-What is the level of community involvement in the process?** I prefer to have the community involved in the majority of the process.

**-Do you plan for differing levels of involvement to suit community members?** Of course

**-What kind of interaction with the community do you pursue?** All kinds. I like to spend substantial time with the community that I am working with. I believe that trust is essential in community arts, and therefore want the community to have the opportunity to get to know me and my intentions as well as I like to get to know them.

**-Does the project have a certain objective or is the process the objective?** The process is the objective, but through the process the objective is to provide a creative means to self-expression and empowerment.

**-Do your projects have a beginning, middle, and an end?** Each project is different.

**-How is the scale of your projects defined; by subject, duration, no. of people involved.** They are each very different.

#### Staff and support

**-Do you work with professional skilled staff or do you seek talent within the community?** My work is created with community members. Depending on the scale and type of project, I hire professional assistant/s and/or college interns, an engineer/s to help with the particulars of installation, assisting the community participants, etc.

**-If you do work with staff do you have a set 'team'- or do you construct each project individually.** Each project is done individually, as many times the projects take place in different locations.

**-Is the emphasis on employing skilled professionals or people with communication skills, community leaders, or community members with good intentions?** Of course.

-Do you and your staff have support from trained community workers? If yes what is their role? Not usually.

### Funding

-Do you initiate and acquire funding or is this aspect of the work conducted by someone else? It depends on the project. Many times my programs are run through non-profit groups who obtain the funding. Other times, I have written for small grants and held fundraisers.

-Who are your funders and why do they support your work?

-Do you have to continually apply for funding and support? Generally funding is needed for each project new.

-What is the financial scale of the projects you were/are involved with in terms of budget, no. of employees? My programs/projects have ranged from \$1000 and just me to \$200,000 with 2 assistants, 1 engineer, and numerous college interns. (This is not counting involved community members)

-Describe your relationship with your funders and stakeholders. Is your relationship personal, formal, do you keep them updated regularly; do you contact them by phone, mail? Are they part of the process or are they invited to the opening? Funders are always invited, and encouraged, to attend opening receptions.

### Documentation and celebration

-Do you document your work and its process- or have it documented for you? I document my work myself.

-Does your work with the community get exposure? If yes what do you regard as effective exposure? Various times my work has gotten exposure in city papers, magazines, and online journals. Many of the projects are permanent public works, so they continue to get exposure.

-Is there a point in time within your work for celebration and review of the work done? Definitely. I believe the celebration is crucial for the participants and for the community at large.

*Can you name some of your partnering organizations?*

The Creative Alliance, Baltimore, MD

Banner Neighborhoods, Baltimore, MD

American Visionary Art Museum, Baltimore, MD

On Our Shoulder, Baltimore, MD

Grupo Pé no Chão, Recife, Brazil

Ypiranga de Pastinha, Rio de Janeiro, Brazil

Coyote Central, Seattle, WA

<http://www2.citypaper.com/news/story.asp?id=15287> (link to an article about old film project)

Some organizations (very few) have realized that the staff or community artists need to be supported so as not to burn out since community art is very demanding. Some artists have specifically stated that they make a point of re-fueling, re-centering, rejuvenating themselves as individuals so as not to become absorbed in the pain of others or to be overcome by frustrations resulting from the process. Do you?

After a pretty bad burn out, I've learned that I need to take time to refuel, yes.

Friday June 1, 2012

Hi Tamar,

Here you go:

1. *what are the sources of finance for your projects?* It is different for every project. Many projects I am contracted by NGOs who have already secured funding from their sources, others have been through the state, one was through the US Embassy, another was privately funded through a fundraiser with independent donors and film sales.

2. *what is your relationship with the funders?* Since the situations are different every time, and usually solidified before I am hired as the community artist I don't really have relationships with the funders.

3. *during projects are participants trained?* Yes, of course.

4. *during projects do you and/or your staff receive support (not financial, but professional or emotional)* Not really... not sure what you mean here..

5. *is there a process or a time when the project is reviewed by yourself, staff, or participants?* Yes, we always review the project at the end - with participants and with staff, both separately and together

6. *is there an element of celebration?* Always, I feel that the end celebration is very important. Community members, public officials, etc are generally invited.

7. *Have you observed a change in community participation following a project?* Almost always.

8. *Have projects developed beyond intended scope?* What do you mean?

9. *Has the work diversified into other fields?* ??

10. *Have you formed partnerships?* I am constantly forming new partnerships and forging relationships with community organizations, ngos, community members, etc

11. *Have you identified any element of reconciliation following a project or long-term positive effects?* Yes. Many times I see people change their preconceived visions/stereotypes of the participants.

Hope that helps!

### **Appendix III- Rebecca Yenawine**

27.6.2012

Hello Tamar,

Thanks for sharing your experiences. I think art can help bring people together in a way that emphasizes the strengths of the individual and celebrate differences. This can be done without art too but art, by nature, art is an asset-based model for working with groups. I have seen groups where you bring different people together and instead of building connections, they notice all the differences and end up not connecting. Art is not the only tool but it is a good one!

We used to get our youth through setting up a table in school cafeterias and recruiting. Now we are mostly recruiting through word of mouth and from jobs we are hired to do where we meet kids that want to go the next step and come to our center to work. When we worked with foster youth we called group homes. It tends to work best to recruit kids directly. The further away you are from young people in the food chain the harder it is to recruit. For ex: social workers and principles have rarely helped us recruit but someone who works in a group home who sees young people doing nothing all day is motivated to get them out doing something.

I am attaching the article by Mark and I. I don't know why they took the CAN website down!

Best,

Rebecca

June 27 2012

### **The methodologies of community artists pursuing peace and reconciliation-Questions**

**-How would you define community art?** Community art is a field that uses art as a tool to empower individuals and to increase the strength and cohesion of communities. This work most often takes place in communities and with populations that are underrepresented and in need of a voice in social systems. The product and process is often designed to affect personal and/or social change.

**-What is your methodology- core ideology of working with communities?** My work is defined by a pedagogical approach called *Art Action for Social Change*, which was created over the course of the last 15 years of my practice as a community artist. This pedagogy is defined by the idea that art has the ability to generate reflection and conversation, to change beliefs and behaviors and to ultimately lead to social change. This pedagogical approach begins with experiential education. This 1st phase is where community art participants are invited to select a theme, which impacts their lives and to research it from multiple perspectives and in dynamic ways. The 2nd phase is called art action. This is where participants make art about the theme they have just explored. They also choose what target population they want impact, what medium will best reach their audience and learn the skills needed to produce a high quality product. The 3rd phase is called civic engagement when participants use the artwork created in phase 2 in order to generate change in the intended audience. This phase can include a show our celebration of the work, a more systematic advocacy campaign, or the participants passing along their knowledge to a new group in some way. These 3 phases have defined every successful project that I have worked on the last 15 years and is a pedagogy I currently use to teach graduate students how to think about using art to make social change at the Maryland Institute College of Art in Baltimore City.

### **Description of the alienation to overcome**

**-Describe the type of communities you work with (social, political, economic).** I primarily work with high school age young people and young people who are in the transition from high school to college or careers in Baltimore City. All of these youth attend or have attended Baltimore City Public Schools and come from lower income backgrounds. All of our young people are African-American.

**-Do you bring different communities into interaction; do you work to strengthen weak communities?** We have done a tremendous amount of work to bring different communities together. One of our more notable bridge building projects was the work we did in bridging the gap between police and youth. For a little over a year we brought a team of young people to the police department to train 40 police officers per month in how to be more thoughtful in their communication with young people. We used theater as well as a youth produced video as our primary tools for bridging this gap. Much of our other work focuses on helping young people from low-income backgrounds offer their experiences to a target audience that has decision-making power in a particular system or to those who might benefit from better understanding a youth perspective.

We do this work because we feel that if those who are most impacted by social problems should have a voice in exploring the issues and in identifying solutions. We also believe that through including young people's voices in the dialogue about important issues that we will as a society, be able to better solve social problems that impact youth.

**-What are the differences between the interacting communities (social, political, economic, religious)?** The gaps we attempt to bridge generally involve a power relationship or a relationships where there is tension. For ex: foster youth and social workers, youth and adults, private and public school youth, etc.

**-Could you describe the type of antagonism you wish to help reconcile?**

#### Working method

**-How do you begin a project?** We begin by identifying the need. This is sometimes driven by a funder but often driven by a circumstance or the interests of young people. We then explore the topic through research.

**-How do you make contact and meet the community?** We operate in a community where we have deep connections. We make additional connections all over the city through partnerships, networking, joining into existing movements, etc.

**-What is the level of community involvement in the process?** Our organization is staffed almost entirely by young people. We have two adults and ten youth on staff. This means that the community of youth drive the direction of the organization almost completely.

**-Do you plan for differing levels of involvement to suit community members?** We always alter our plan to suit the needs of the community we are working with. We are however a small organization so there are some accommodations we cannot make. For ex: we worked with foster youth last year and were invited to reapply to work with foster youth again this year. We found that the resources offered to do the work were not adequate so we declined the opportunity. We do however have some of the youth from last year remaining on staff.

**-What kind of interaction with the community do you pursue?** We strive to create trust, to be able to see the perspectives of multiple partners and to give voice to people who have less power than others.

**-Does the project have a certain objective or is the process the objective?** We know that young people learn to think critically, become more engaged and connected throughout the process. This is a big part of our goal but our overarching mission is for this process to be a vehicle for creating greater systemic change.

**-Do your projects have a beginning, middle, and an end?**

**-How is the scale of your projects defined; by subject, duration, no. of people involved.** Every project is different and is defined by partners, funders, youth and staff.

#### Staff and support

**-Do you work with professional skilled staff or do you seek talent within the community?** We strive to have our youth staff be able to run the organization and to grow into positions of leadership. If we do not have young people who are ready for leadership we will hire outside the community so that we can provide mentoring and skills needed for young people to grow into leadership.

**Do you work with staff do you have a set 'team'- or do you construct each project individually.** We have a set team for most projects but also hire new people for projects that exceed the skill level or time available for the existing team.

**-Is the emphasis on employing skilled professionals or people with communication skills, community leaders, or community members with good intentions?**

**-Do you and your staff have support from trained community workers? If yes what is their role?** We get support from partners and occasionally attend trainings

#### Funding

**-Do you initiate and acquire funding or is this aspect of the work conducted by someone else?** I am in charge of raising funds for the organization. We are funded through grants and through commissions from partners



**-Who are your funders and why do they support your work?** Foundations support our work because of our mission to help young people gain employment skills or to help communities with a particular issue. We gain commissions from partners who want us to teach groups of young people or from groups that want us to create art or media to benefit their mission. All the groups we partner with have a social justice mission and value a youth driven artistic perspective.

**-Do you have to continually apply for funding and support?** Yes, unfortunately.

**-What is the financial scale of the projects you were/are involved with in terms of budget, no. of employees?** Our annual budget is about \$100,000. This supports one full-time adult, one part-time and 10 part-time youth.

**-Describe your relationship with your funders and stakeholders. Is your relationship personal, formal, do you keep them updated regularly; do you contact them by phone, mail? Are they part of the process or are they invited to the opening?** We invite funders to events but we primarily communicate through proposals and reports. They tend to not want to be too involved beyond writing a check. Individual donors receive emails and are much more likely to attend our events.

#### **Documentation and celebration**

**-Do you document your work and its process- or have it documented for you?** We have some documentation of specific projects but generally unless a funder pays for documentation or requires it, we tend to forget. We are busy!

**-Does your work with the community get exposure? If yes what do you regard as effective exposure?** Events have become a primary way that we gain exposure. Our website and the presence of our media work online also helps people understand what we do.

**-Is there a point in time within your work for celebration and review of the work done?** Every project culminates in some kind of final presentation and reflective session.

Tuesday, May 29, 2012 6:57 PM

Hi Tamar,

Fusion is not a funder but a fiscal sponsor. We earned 50% of our operating budget through getting hired to teach and produce art and media for partnering organizations and the other 50% came from donors and foundations.

We have 50% of our youth who are in the foster care system on our youth staff. We partner with many many organizations. The Baltimore Algebra Project, Wide Angle Youth Media, the Reservoir Hill Improvement Council, AIRS, Elev8, Jewish Community Services and many more.

We develop new structures every year! This year we didn't have as much grant funding so we paired down to a smaller team of youth staff. Not sure what you mean about diversifying. Our team of youth are all African American and we still touch about 200 young people through our teaching, events and workshops throughout the year.

We hosted a conference with year on youth jobs which was our main special event. We showed video and used it as a springboard for discussion.

Hope this helps.

-Rebecca

#### **Appendix IV- Adi Yekutieli: Correspondence and Interview.**

5.11.2011

Hello Tamar,

Indeed the subject of community art is gravely under-developed in Israel, and naturally the academic or non-academic research and discussion leaves much to be desired.

I have been engaged with community art for over 25 years and recently I have been addressed by many requests to convert my knowledge into a written methodology which can be taught.

A project which I have been conducting for several years in a number of places in the world named "Talking Kites", started in Israel and in the Palestinian Authority in 2005 with 170 locations with 40,000 participants, and was "transferred" to an international teaching association and is

part of the annual program. Communities make and draw images on their kites of what they would like to say to the other side with which they are in a state of conflict. Thousands of participants in communities around the world participate.

Please be very concise with your questions.

Good morning, and good day

Adi

Adi Yekutieli- notes made during personal interview Hertzeliya, Israel, January 2012.

What is community art? For Yekutieli community art is a tool for the community to have its say, and thus influence its reality. His core ideology is the search for a common ground and the creation of collaborations (which are different from co-operation), the opposite of differentiation. Some processes happen now, some will occur as a result of a project presently or in a completely different time. The issue is to release the idea. If it is a tool, and that tool is effective then it will bring results.

The Character of the community artist Yekutieli's first comment on the methodology of community art was the character issue. Community art, according to Yekutieli depends entirely on the personal traits or character of the leading persona. Is he/she a "giver" or a "taker"? The roles can alter temporarily but basic patterns prevail. Community art is about giving to an unlimited extent; it is not a 9 to 5 job. It is about giving everything it takes to see the project through, and more often than not that means being prepared to put your-self at stake emotionally and financially.

Difficulties in teaching the methodology of community art There are inherent difficulties in the theoretical teaching of the methodology of community art. The first is described above. Not every artist can become a community artist; much depends on given personal qualities. The second is the technical gap between theory and practice. Appropriate conditions must be present so as to enable an understanding of the process. Thus Yekutieli stresses that the community artist should be accompanied by a mentor so as to bridge the gap between theory and practice. It is important to experience and thus acquire the delicacy of dealing with and being able to successfully sustain complex human interactions so as to know how to conduct relationships with seemingly unimportant or irrelevant figures such as clerks or secretaries who are in-fact crucial to the success of the project. Although Municipalities declare their devotion and dedication to community art, do they create optimal conditions? In most cases they do not and therefore the ability to navigate through the bureaucratic ocean is crucial. Yekutieli says that conduct with officials must be experienced and accompanied rather than theoretically learned. Community artists must fit in like a hand in a glove, and acquire the skills of working with and for systems which although state their support, will not manifest their support actively.

Cultural alienations, humbleness, and venerability Community art is all about location and situation. Cultural alienation is what we seek to overcome. Yekutieli embraces alienation saying that alienation makes you humble, creating conditions for the ability to listen to things that are not said. Being foreign to a community entails communication which is not necessarily verbal. A foreign entity wishing to communicate has to place a great emphasis on the desire to understand thus assumptions cannot be made. But this model depends greatly on personal traits such as empathy and the ability to understand. A great part in this process is one's ability to be vulnerable, which is in Yekutieli's opinion a great asset. Yekutieli says that the ability to make one's self vulnerable demands great strength. Putting one's self in a position to ask people to oblige and help opens the opportunity for interaction.

In 1985 Yekutieli conducted a year-long project in Chino prison in South West Los Angeles, California. The pattern of returning inmates who are not murderers but who keep returning to prison is a common phenomenon. Yekutieli claimed that the reason they return to prison is that they cannot integrate into the multicultural reality they have to deal with outside the prison walls. Generally in prisons inmates are culturally segregated and do not form relations outside their cultural background. When released these ex-inmates find it difficult to integrate into a multicultural, multi-ethnic society, and prefer to return to the culturally protected prison. Yekutieli claimed that by creating collaborations among inmates on the basis of artistic interest regardless of ethnic background prisoners would be able to establish multicultural relationships outside the prison walls and thus not feel the need to return. In his first encounter with the inmates Yekutieli records practicing his first principle of vulnerability. He records it was a ten hour session- his first encounter with prison inmates ever, after the initial shock on experiencing personally the reality of prison life, understanding the huge differences between himself and the prisoners who must think how strange this white, Jewish, Israeli, artist who had just "landed" on them must be, Yekutieli decided to make himself vulnerable and asked the prisoners to ask him anything they want. Yekutieli remembers this ten hour long interrogation (by prison inmates who have been interrogated themselves and thus are good at it), as the ice breaker in which he was as vulnerable as they expected him to ever be.

Establishing a common ground The year-long program in Chino Prison was based on establishing collaborations among inmates with similar artistic interests. For example, inmates who were professional musicians who have recorded much work were requested to collaborate with inmates with little experience, and work together thus exercising communication, discussion, conversation, reaction, co-operation, and collaboration. Every artistic discipline worked separately and later they had to respond to each-other's work. Of the inmates who participated

in the project who had previously been imprisoned 3-4 times only 20% returned, thus the theory of breaking down cultural segregation through the establishment of artistic common interests and collaboration was proved. Consequently Yekutieli was asked to continue the program throughout California's prisons.

Expanding the common ground via visual imagery Yekutieli described a project he conducted with women from the fundamentalist Jewish right wing from the settlement of Ofra, with Hamas women as an example to his unique technique of establishing a common ground and expanding it with the use of visual imagery. The women in this project spoke different languages, and belonged to opposing camps. Yekutieli had developed a visual imagery technique whereby the participants are presented with a multitude of visual images, mostly images from crafts presenting an iconography which participants will be able to identify with. The concept of plenty is central to Yekutieli's work thus a group of thirty will work with 200 images, and a group of 40 will be presented with 600 images. With this particular group of women Yekutieli asked each woman to choose an image which will demonstrate her motherhood. Thus each participant had to initiate a conversation with herself. Next each woman was asked to place her image next to the image chosen by another woman to whom she can relate. Next each couple was requested to choose another pair which relates to their own pair, thus forming a group of four. In order to perform the task the pair had to exercise negotiation, discussion, agreement, and unity. Then the group of four had to connect to another four forming a group of eight, thus constructing the concept of "us". The group must form a serial of images and symbols while dealing with dilemmas facing processes, and these images will at a later stage be converted into making a work of art. Yekutieli developed more than 200 exercises which beguine with images of a nearly abstract nature which he carefully selects. The use of imagery in his opinion overcome the difficulties of initiating artistic processes and allows non verbal participants as well as timid or people who are not social leaders to communicate. In Yekutieli's opinion giving someone a blank paper and asking them to express emotions is intimidating and fruitless since they would not know how. However, asking a participant to choose an image is an achievable goal. Working with communities Yekutieli initiates processes by taking small steps, setting achievable goals, and making short term "agreements" with the participants. Things must happen within a very limited time frame and usually people a very suspicious. The construction of the community's "strength" must happen rapidly but cautiously, while supplying many possible tools to build with.

Inclusiveness In Yekutieli's opinion the leader of a community art project must identify the unique quality within each one of the participants and find a way to materialize and realize the importance of their contribution. Even the person supplying the people working on the scaffolding with water is crucial, or the accompanying "music master". It may take six month to plan a project which will only be physically manifested for three days. The time spent planning must be a community process, each and every aspect of the work must be carefully planned and coordinate making sure that each participant contributes. Yekutieli uses the metaphor of developing community "fitness" which has to be built gradually, offering each participant at least three options to start with so as to allow for personal choice and achieve specialization and focus. Yekutieli records how while working in a high school he formulated 20 committees led by the children, thus creating as many opportunities as possible for children to take part according to their abilities and to assume a position of responsibility for their role. As the project advances the community as well as the participants find within themselves qualities which previously lay hidden.

Demonstrating the potential Yekutieli says that community art cannot change a community; however, it can trigger a change by demonstrating to a community its own potential. Community art is about understanding and demonstrating why a community is a community, what are the things that unite it, even when sometimes the community is identified by its dilemma. Yekutieli stresses that much depends on the ability to "translate" an idea into countless "languages" depending on the understanding of who is you are addressing. The community must reach a point whereby key concepts are reached. These key concepts must then be "translated" so that the many partners within the community will be able to relate and understand them.

Visibility One of Yekutieli's principals is the presentation of the art work in public spaces. The presentation may be only temporary, or it may become a part of the community's visual every-day reality. He states that community art is not made specifically and exclusively for the group who made it but for the whole community. Moreover, our public spaces are full of visual rubbish such as signs, adverts, electricity cables, badly maintained buildings, playgrounds, and gardens. Yekutieli feels a moral duty to improve, personalize, and reclaim our public spaces.

Technical support Yekutieli's staff members were all people who had participated in his projects and thus had the opportunity to witness the process. His staff are professionals in their own field, who had acquired the skills of community work from him. His concern is to make sure that the staff is appropriate for the project. When working with troubled communities he always brings a psychologist with whom he had been working for 11 years so as to make sure that sensitive issues are dealt with appropriately. Processes can accelerate rapidly while working with a group. If the psychologist identifies a difficulty, he calls for a break in which he works to resolve the issue. A second member of staff would be a technically competent artist who would help translate the participant's ideas, and would make the infrastructure for their work. Yekutieli tries to avoid calling in professionals who are not familiar with his working methods since from his experience often they prove to be more trouble than worth.

Funding Yekutieli states than more often than not he has to invest more energy in the fund rising than in the project itself. His relationships with the funders are very complex and difficult and often they have unrealistically high expectations. He tries to diversify as much as possible

and create varied partnerships with towns, municipalities, companies, government offices, educational systems, volunteers, and many ad-hock collaborations.

Documentation and celebration Yekutieli admits that documentation is one of the weaker aspects of his work. Although documentation is carried out for the purpose of publishing catalogues, Yekutieli claims it is not detailed enough.

Celebration is a central element of his work. There are rituals and celebrations carried out throughout the work. There is always a goal to be fulfilled, which is not always reached. One must allow for very successful project as well as for not so successful ones.

Adi Yekutieli is an artist, curator, and director of the Art and Community foundation- a non-profit responsible for many community art projects, has been active in the field since 1985, and is currently directing the Tel-Aviv Art Year.

## **Appendix V- Maud Clark**

Wednesday, March 14, 2012 9:36 PM

Tamar they are creative Every human is. It is about allowing/trusting that to flow and be seen it is all in the process. Coming to the circle Voice work Text Improvisation Text Solid skills work. They choose to be there. We know it will take longer than working with trained actor.s We totally believe in their possibilities and the group. As said before I could do a telephone. We are in middle of 3 projects  
Regards maud

Friday, June 1, 2012 6:20 AM

Dear Tamar

Greetings - apologies it is such a busy time and I think I have lost the capacity to think!

Yes we always have a process of review - after a show we always allocate days for both written and face to face feedback.

All throughout the process we circle every day to reflect and plan and at end we try and ensure that as a group we have at least 2 weeks so that whatever may trickle down can - this is really important if we have finished major work near the Christmas break - if this happens we try to take the young people and artists to ocean where we can debrief mentally/physically and at soul level!

SDT has a full time person who is evaluator/researcher and we also have both a trained counsellor, a psychic and a massuer who are available at any time.

We always endeavor to have at least twice a year when we spend time away together to check in.

Artists always check in at end of session - when we are in country we eat together at end of day.

Personally the ocean is my source of refuge/replenishment and i see a psychic - who I see as my counsellor - every 3 weeks or so.

The work is all about soul and that is what must be nurtured at all times.

We are very lucky at SDT as we have a core group of artists who have worked together for many years - so everyone looks out for one another.

I know this is vague - i am attaching a talk I gave some time ago.

You might have it - there is a lot that is repeated but I do touch on caring for the artist.

Warmest Regards

Maud

## **Appendix VI- Amir Baumfeld**

Amir Baumfeld interview- 26.3.2012

*How would you define community art?* The term "Community Art" is a grave inequity and injustice to the creative process and the creative mode which is an essential part of the processes undertaken when a group of people decide to carry out a creative project whereby seeds of a different collective consciousness are planted. Thus I have coined the term "Collective Group Artwork" which is a much more precise term describing a creative process undertaken by a group of people.

*Can you describe your ideology for the creation of "Collective Group Artwork"?* My ideology was channeled to start with through the "Peace Tree" project which was a joint Jewish and Arab project which begun in 1999. The project travelled in 4 countries and work was conducted with Palestinians. The idea was to work with ordinary citizens, initiating processes among people, planting seeds of awareness. I am trying to preserve the seeds, this project still goes on although the dialogue has become personal, a mosaic or patchwork rather than collective. Individuals make their own work on a given subject and then the work is put together, rather than everyone working together on one whole piece. Some communities are simply not interested in the process, they want to physically work. I have been working with the community at Har Adar for 12 years as their guiding instructor. They are a group of 20 who work together. My approach to artwork has much to do with ancient cultures trying to identify another consciousness. Everything is connected to the elements, with Nature's cycles, and reaching an understanding of how everything works together. The Collective Group Artwork is a bridge though I do not work as a mediator; it is engagement in the process which works as the mediator. I work with the group and through a subject matter agreements are reached.

*Can you describe your working method?* I make contact with participants prior to the initial group meeting by telephone, and usually arrive at the first meeting with a staff of 3-4. Sometimes the community to be worked with is already integrated; on other times participants have to be

identified and invited. Usually it is the organizers who choose a subject. This selection directs the participant's awareness. It is important for me to state at the earliest stage that we do not express anything negative or violent through sculpture. I remember a particular project in the Arab village of Fahdi Myasser where participants kept drawing hands holding stones, so I make this clear, we do not bring any negative expression.

The first stage, the planning stage usually takes 4 days. Participants are seated in a circle, tea is poured, and everyone says why they came and something about the subject. Each participant speaks in their turn following the circle, I identify the energy necessary and dictate the circle's direction- to the left: male, to the right: female. People express their initial idea which is usually the strongest. The collective processes are incredibly important and irreversible damage can be done if not enough attention is paid to the purpose and process, trying to achieve only the end result. The project's purpose is to create a creative collaboration, the meaning of which is the experience of personal existence within the collective whereby personal ideas are expressed collectively. There is no artist making decisions about how things should be, participants are not laborers. The work is spiritually rooted employing the creative vibration so as to evoke happiness and excitement and a sense of fraternity and communion as a base for the establishment of a common ground as a base for an uplifting encounter aimed to create and not to destroy. The circle has two dimensions, and when developments initiate motion, movement is directed upward. This is the movement of Collective Group Artwork. Stability and balance must be maintained within the circle. It is important that while conducting this motion from the personal to the collective, each individual will be expressed else he/she will lose their sense of belonging to the group. During the whole process I make noted all the time.

Once the first circle is complete I divide the group into smaller groups of 3-4. I make a point of making the group heterogeneous, bringing opposing forces together. Each group receives an A3 paper with a drawing of the tree trunk, charcoals, clay, pastels and pencils, and after a few hours' work each group presents its proposal, thus initiating the upward energetic spiral. The groups come together and the ideas are presented to the whole group within the Circle. From their ideas I seek symbols which heal Mother Earth, ideas which have the quality of collective awareness. Symbols involve the use of knowledge, and they carry power, energy, and motion: vertically from Earth upwards as well as the opposite. The ideas are like ripples emanating from the individuals reaching even governments, and back again, this is a two-way motion. After maybe 5 rounds of the in the Circle, the group's proposal is ready, and the group is ready to approach the tree trunk.

The artistic process is very enjoyable. Each participant works on his/her particular area on the tree trunk, it is important for each individual to physically express their own ideas. Work with carving tools begins. A process of deepen their motifs manually while I periodically deepen their carving with a mechanical tool. This process continues according to the project's schedule. At the end of the individual carving process, "neighbors" must make decisions about how to address their "boarders"- a joint decision. Once all carving processes are complete, the piece will be installed, this is the celebration.

It is important to note that first, at the end of every Circle session summaries are mailed to the participants, and second, that periodical breaks are taken within each stage of the process during which participants unload, share food, drink beer, and spend time together unwinding.

*What is the duration of your projects?* There are two types of projects. The first is a short version of the second, and is carried out within 10 days, 4 of which are spent planning. The long version is a year-long project.

*What staff do you work with? Are they artists?* For the 10 days project I work with 4 members of staff. The emphasis is not on skilled professionals, but on educational staff, or people engaged in art therapy, or someone in tune with ancient tribal collaboration.

*Do you form partnerships?* There are casual partners, and there are real partners. Within any partnership or collaboration there is a strong element of the unexpected which partners must be able to contain. I seek a collaborator within the system: the community itself, the community centre, the school. Collaboration must be through circular support.

## **Appendix VII- Jane Golden**

Hi Tamar,

The agency and creativity of the community is where we start. We build out from there. Our approach is positive and catalytic; asset rather than deficit-based.

Community meetings are facilitated by project managers on our staff. Based on the theme of the project (e.g., portrait, landscape) and who can best represent that artistically, the work of a select group of artists is presented to the community and they "vote" to achieve consensus on who they would like to work with.

Once the artist is chosen, he / she attends community meetings, facilitated by our staff, to hear ideas from the community about how they would like to see themes illustrated artistically. Again, the process is consensus based to assure all in attendance feel heard.

When we are working on initiatives incorporating themes outside of our expertise, such as the Porch Light Initiative, our multi-year, multi-year mural series exploring behavioral health themes, we partner with experts and providers in the field.

The artist then synthesizes all of the information received and creates a proposed design. The design must be reviewed and approved by our internal Design Review panel (comprised of artists, administrators, and outside experts where called for) before being presented to the community. The community then votes on whether or not to approve the proposed design. The property owner also has a voice in this process and must approve the design as the "canvas" belongs to them.

We work with a wide array of artists whose styles and techniques are many and varied. Some artists design using photoshop; others create water color sketches or maquettes. Some artists create murals in a photo realistic style; others create murals in a folk art or abstract style. Still others paint architectural, trompe l'oeil murals. Some artists paint directly on the wall using the grid method; others paint in their studios employing the parachute cloth method, bringing the completed mural to the wall for installation and finishing touches.

Tamar, I hope this information is helpful to you. By the way, you mentioned you are doing research in order to provide information to others interested in learning our methodology. May I ask if you intend to publish your research? If so, in what form (research paper, journal, book)?

Amy

On Fri, Mar 2, 2012 at 3:08 AM, tamar sharon <[tamaryannay@yahoo.com](mailto:tamaryannay@yahoo.com)> wrote:

Hello Amy,

As I understand your organization working method- for each specific pproject a specific artist/s is/are selected. I also understand that in some cases the "protocol" is short- a few meetings and exchange of e-mails, and in some cases the artist/s may be engaged in a preliminary process with the community which may take some years.

Since my research is precicely about the creative process which those artists engage in I want to understand a few things:

How do you select your artists? Do they have art or community training- where do your priorities lie? Do you brief the artists as to how to conduct the interaction with the community? How do you decide which program to introduce- long community process or short?When a project is planned, how much of the time is designated to the community/design process?

I understand you have a great number of workshops, and the activities are extremely diverse. Do you have your own artist training? Do you have any kind of support for your staff? Is a social or community worker someone who accompanies projects? Is there someone "escorting" the artist along the project or does she/he go in alone?

Another aspect of the mural arts project is a question of style. There is an unmistakable style to all of your projects- maybe associated with using photoshop- or maybe the working process or paints- do you select artists according to the suitability of their style? or are the designs required to suit?

It would help immensely if you could answer these questions although most of these questions are included in the questions file I sent you....

I understand you are running an immense organization with a tremendous work load and Philadelphia was made into a different place, I hope a research like mine will help others who want to learn from your success.

Thank you,

Tamar

Amy R. Johnston  
Information & Events Specialist

City of Philadelphia Mural Arts Program  
Lincoln Financial Mural Arts Center  
at the Thomas Eakins House  
1727-29 Mt. Vernon Street  
Philadelphia, PA 19130

## **Appendix VII- Suzan Cervantes**

2.11.2011

Hi Tamar,

Since Precita Eyes was established all of our projects have been initiated by the community, through word of mouth, phone or email requests. We have rarely initiated or solicited community mural projects. Requests are favored and reflect a need that people wish to experience a community process. Our focus is on Collaboration and we have a specific approach to the community process so everyone is included, no matter what level of experience they may have, in the designing, planning and execution of the community mural. Upon a request we set up a meeting to see the site, take measurements and discuss their expectations. We submit a budget proposal. When accepted we schedule a community design workshop, there we discuss themes, participants draw out their ideas spontaneously. From the discussion of everyone's ideas we list all the imagery that people came up with in their drawings. The participants create an integrated and unified composition, a large thumbnail sketch, that includes everyone's ideas. From that sketch the ideas are researched and drawings are developed by the participants or with artists assistance.. The final drawings are put into scale and with everyone's satisfaction the master drawing is colored by the participants and presented to the community for approval.

This basically how we approach all of our community mural work.

Thank you,  
Susan

Susan Cervantes, Founding Director

Precita Eyes Muralists

Tamar,

I have answered some of your questions in blue below. I hope this helps.

Wishing you a Happy New Year,

Susan

Hello Susan,

Happy New Year! I have been away so my research has not advanced much in the past month...However, I'm back. I would like to see if I understand your methodology. From what I understand precita eyes is approached by a community, an artist from your organization then meets with the community and conducts an initial meeting in which participants are requested to sketch their ideas. [The participants create a composite of the ideas and images.](#) These ideas are then processed by your artist and all the participants ideas are fitted into the design. [Precita Eyes artist takes the composite and fits the ideas into a scale study.](#) The community then further processes the sketch which is then forwarded to the community for approval. Is this it? [The process is generally as mentioned above.](#) As far as I understand your community projects are conducted like a "master art class"? [I don't think of it as a master art class but as an approach to guide the participants through a community process.](#) The artists meet the community and ask them to express ideas on paper- or is there a discussion? [There is theme development and discussion around the individual drawings and ideas/concepts.](#) I must say that if understand your working methods correctly this is a very bold and daring approach- not common in the community art field. Who are the artists? [The artists are trained by Precita Eyes. Artist can train through our volunteer program assisting lead Precitas Eyes artist on a project. When the volunteer trained artist has enough experience they can be contracted to lead a community mural project.](#) Are they community artists? How do you choose them? Do you work with a number of artists or one? How do you assure the technical quality of the finished product? Where is most of the work conducted- on site or do you have a studio? [Most of the work is done off site in schools, community centers, parks, hospitals etc.](#) Do you or the artists work to promote social justice? [There are a lot of social justice themes that may come from the community itself such as tolerance, non-violence. The community we serve decides what they want to see in their mural. Each one is unique and reflects their concerns.](#) Are there any principals to which you adhere? How do you motivate the community to collaborate? [The communities we serve request a collaborative process. They want to experience it for themselves and build something together.](#)

I apologize for the many questions- but I want to get a detailed picture of your working methodology which is uniquely yours. Can I ask a few more?

Thank You,

Tamar

**From:** Susan Cervantes <susan@precitaeyes.org>

**To:** tamar sharon <tamaryannay@yahoo.com>

**Sent:** Monday, December 5, 2011 10:29 PM

**Subject:** Re: community art research

**27 May 2012**

Hi Tamar,

I apologize for the long delay. My answers to your questions are in bold below.

Thank you for your interest and I hope to see your final publication.

Susan

Hello Suzan,

I am in the process of writing the chapter about Precita Eyes, and I have some questions about your staff, and another about the process: You wrote that your artists are trained by Precita Eyes, they volunteer and when you feel that they are ready you assign them to carry out a mural. Beyond the technical and artistic training, do you train them in the field of community art?

**We train them in the collaborative process, community mural process.**

Is one artist assigned to each mural or more?

**An artist with an assistant in training is assigned to lead the mural process with the community we are serving.**

Do you support the staff during a project, or do staff debriefing?

**Myself or one of our education or youth directors support the contracted artists throughout the project.**

Do you have an internal decision making process about methodologies in specific murals?

**No. not formally. We approach each project in the same way and their different levels of time and experience.**

Is a community worker or social worker or other professional involved when working with "difficult" communities?

**No. only when there is a need. Teachers are requested to be present for behavior and discipline.**

Are the artists contracted per project or do you have staff artists?

**All of our staff are artists/muralists. All are trained in the community mural process. Staff can be contracted to lead mural projects.**

Can you generalize about the duration and stages of a project- how long do you plan and how long do you paint?

**The mural process can take many different time lines, usually 1/3 planning and designing and the rest of the time painting**

Apart from the educational courses, do you have ongoing programs with specific communities?

**Sometimes**

Once the mural is finished does contact with the community continue in any way?

**Yes.**

Do you have a form to be filled by applicants for a mural?

**We are always evaluating the cost.**

Do you have an evaluation of the cost of murals?

I hope all this is not too much...

one more question...

I make diagrams describing the methodologies of each organization, I guess that I should use a process rather than cyclic diagram- am I wrong?

Thank You,

Tamar Yannay