Mapping the Field: Arts-Based Community Development

By William Cleveland

The Panel

Why are you here?

Well, the invitation was enticing and to the point.

_The Vincent Dugoether Foundation would be honored if you would join us to assist with the adjudication of proposals submitted to the Arts-Based Community Development Enterprise Focus Grants Program (ABCDEFG Program) as a member of the program’s final-stage panel. The ten proposals being considered were selected from 784 applications as the top submissions both artistically and administratively. Your task will be to judge each project’s overall merit and feasibility and make funding recommendations. There will be a total of $1,000,000 available for distribution. Other than this total, there are no other stipulations as to the amount(s) or time periods for your grant recommendations._

_The Panel will meet online on March 26, 2015, from 10 a.m. to 4 p.m. in the Everil Ouvin Dugoether Virtual Board Room. Panelists will receive an honorarium for their service. Luncheon will not be served._

So, the time has arrived. The panel is convening.

Welcome to the Everil Ouvin Dugoether Virtual Board Room. Thank you for agreeing to assist the Foundation. Please, relax and take your time as you consider the proposals that follow. The criteria for funding are simple. We are interested in investing in initiatives that contribute to one or more of the following outcomes:

- The creation of arts-based community development programs of high artistic quality and sustained community impact.
- The development of a sustained support system or infrastructure for the creation and delivery of arts-based community development programs.
- Increased awareness of and support for arts-based community development programs as a valuable community resource
- Increased investment in the creation and delivery of arts-based community development programs.

How you interpret these criteria is up to you. We are open to virtually any approach. We are not interested in mandating or directing the specific design or methodology employed by applicants to achieve the outcomes outlined above. As our invitation indicated, all of these proposals have been vetted for artistic merit and administrative capacity.
You have $1,000,000 to distribute. Please make recommendations for each proposal as to the *amount* to be funded annually and the *number of years* funding will be received. You may choose to fund all, some or none of the proposals. Good luck.

1. **Artist Saves Small Town**  
The first request comes from a small rural farm town of 5,000 whose citizens generally feel that the high point in their history had been reached some 35-40 years ago. It’s a town that has taken out its resentments about its diminished stature on itself—engaging periodically in endless rounds of bitter name calling and finger pointing in veiled and cryptic references in public, wholesale scapegoating behind closed doors and outright violence among some of the younger members of the community. They want to hire a visual artist to come to town for six months to work with all of the town’s citizens to rebuild the community's once positive self-image and reconcile the warring factions.

   Recommended funding: $______ per year for ___ years

2. **Artist as Art**  
This is a residency proposal by an artist who defines most of his life's activities as art. He does not see his efforts in the realms of politics, education and social change as separate from his creative endeavors. He says, in fact, that these actions are his art. This artist would like to create an environmentally based political movement as a community sculpture, conduct teach-ins in a museum and produce a performance where he spends a weekend in a gallery with a coyote.

   Recommended funding: $______ per year for ___ years

3. **Art Cures Nasty Habits**  
It seems that over the years the CIA has put a lot of effort into teaching some military folks in Central and South America some interesting ways to get people to tell their stories. This is a joint request from a local college and a theater company. They want support for collaboration with the State Department to create a theater-based institute that would help some of these truth-squad guys eliminate their nasty habits.

   Recommended funding: $______ per year for ___ years

4. **Art Saves Suburbs**  
This proposal is from a suburban area outside a major city. This community was once booming when urban flight was just beginning. But now, people are moving out, the schools are going downhill and the economy is in decline. The local arts council is asking for funds to open an old school to provide some cheap office space and basic office equipment for the remaining arts organizations. They would also like to use county employees to provide technical assistance and use other local government resources to respond to the ongoing needs of these organizations. They see this as a community economic development initiative. They anticipate that it will have a significant impact on the declining economy and image of the community.
The next proposal comes from a team of community workers, sociologists, foundation executives and school officials who have been studying the problems associated with the rapid racial diversification of the city's schools. There has been an increase in racial incidents at schools and in the community. Fear and stereotype are dominating the political debate. The researchers and education leaders submitting this proposal have been unable to apply the findings of years of research to alter the complex web of attitudes, behaviors, policies, stereotypes and fear that dominate this issue. They are asking for funding to hire an artist to help them come up with a new way to engage the community with their research findings and recommendations.

Museum as Art/Artist as Museum
This is a proposal for the creation of a new museum located in a 200,000-square-foot abandoned warehouse in a terribly rundown section of a large city. The museum describes its focus as urban renewal through the presentation of artwork and events that are "cool and fun." The museum's director will also be its chief curator, designer, architect, fundraiser and principal resident artist. The lineup of proposed inaugural exhibitions include: a glass artist in residence, numerous monumental sculptures, an exhibition of dinosaur skeletons from Russia, a resident circus, a waterfall, a windmill and a museum within the museum that features the world's largest pair of jockey shorts and a presentation on the history of the corn dog.

Warden as Impresario
This one comes from a Warden at the state's maximum-security prison. The 10,000 inmates and staff members she supervises constitute the State's 11th largest community. The warden is proposing a concert and lecture series at the prison for inmates and staff that would include The Kronos String Quartet, BB King, Carlos Fuentes, Gil Scott Herron, Jonathan Borofsky and an inmate production of "Waiting for Godot," developed in partnership with the Royal Swedish Theater. She thinks this will eventually lead to the entire state prison system incorporating the creative process as a basic integral component. This, she says, will produce, safer prisons, less costly incarceration and reduced recidivism.

Artist Rousts Crackheads!
Here is a proposal from a desperate inner-city community. A small group of citizens living in a three-block area have been trying to rid their community of a crack house. Prior to the submission of this proposal, these community members engaged law enforcement, the city's zoning officials and their representative at city hall, all to no avail.
They would like to hire an artist to help them develop a community mural project to drive these dope peddlers out of their community.

Recommended funding: $______ per year for ___ years

9 Art Changes Law/Saves the Kids
Our next proposal is from a group of 30 teenagers and a few adult supervising artists who are concerned about the impact of psychological abuse of children in the home. They have studied up on the subject and have come to the conclusion that new legislation needs to be drafted to add psychological abuse to the criminal code and the child protection statues. They want to present a bill they have drafted to the government in the form of a theater piece to be performed on the floor of the legislature during the next session. After that, they want to organize a for-profit company that will use these same arts and media tactics to create commercial TV shows and CDs that address youth issues and also make money from the network and cable media giants.

Recommended funding: $______ per year for ___ years

10 Art Calms Conflict
This last one comes teachers whose neighboring rural communities are embroiled in extreme and escalating conflict. Over the years, these neighborhoods have become increasingly paralyzed by heightening levels of violence precipitated by intolerance and hatred. Politicians, police and community leaders have all failed in their efforts to stop the killing and destruction and bring the communities together. In response, teachers and artists from four schools in each community want to use music and story-making to change these destructive dynamics. They want to engage students from the opposing communities to write a series of stories together, based on interviews with their grandparents and neighbors. They are convinced this will keep the violence and upheaval at bay. They eventually want the kids to publish books and make a CD of music based on their work.

Recommended funding: $______ per year for ___ years

Uncharted Territory
For those of you who are still reading, I appreciate your willingness to go along for the ride. I’m sure you have a few questions. Here are some answers. Yes, all the above proposals represent real programs. The outcomes described are real as well. Summaries of each program are provided at the end of this essay. This "panel" was used to introduce the extraordinary range and depth of the work that is taking place in the field of arts-based community development (ABCD). If the panel process caused you to ponder the feasibility and appropriateness of some of these unlikely sounding endeavors, then you also have had a taste of some of the debates and discussions that are taking place in the field.
Suffice it to say that the subject of those debates and this essay, arts-based community development, is a work in progress. Given the velocity and depth of change taking place in the world, I imagine most fields consider themselves, works in progress. But this one, in comparison to such newly minted practices as microbiology, digital communications or performance art, is in its infancy. Many would question whether it is a field at all, given that some of the more traditional "field-like symptoms" such as academic degree programs, scholarly journals, regular convenings and even a commonly accepted set of operational definitions are nonexistent or only barely emerging.

I suppose the collection of essays and articles you are now in the process of perusing is both a symptom of this field’s maturation, as well as its newness. This is, in essence, a digital journal. It is providing examples of "the work" and giving practitioners an opportunity to describe and define its scope and meaning. Those of you who take the time to read more than a few of these articles will also note that although terms like "culture," "community arts" and even "artist" are commonly used, their specific meanings are quite varied and/or hard to pin down. There is also very little cross-reference or comparison taking place. Hopefully, that will be a next step.

So, we are new. We are mapping a new terrain. Different explorers, reflecting on their experiences, are sharing their ideas and drawing some conclusions. As someone who has been exploring this territory for most of my life, this is exciting. It is also a little scary. I think it is important to keep in mind that this describing and defining is not the work itself. As obvious as this may seem, some folks get confused. Gaining legitimacy can be both a blessing and a curse.

**My biases and assumptions**

I came to this work rather serendipitously. I am a self-taught writer and musician. I studied psychology in college. When I left school in the early ’70s I had no intention of doing community-based work. I was content with writing and playing songs about changing the world, doing something called "encounter therapy" and working to end the war in Vietnam. But in 1977, I fell into the arts and community nexus through an improbable gig sponsored by the U.S. Department of Labor’s Comprehensive Employment and Training Act (CETA)[1]. Put simply, CETA placed unemployed people in full-time public-service positions with government and community-based agencies. Keep in mind, this was a federal "jobs" program, not an arts program. But many, many artists and arts organizations qualified for participation and found themselves with full-time jobs making art in hospitals, prisons, public housing, senior centers and the like. So many, in fact, that by the end of 1979, CETA had become the largest federal arts program in history.[2] In the process, it introduced a generation of artists to the notion that good art, public service and community development were not mutually exclusive. For me and thousands of other artists and arts administrators, CETA also expanded the dictionary of American culture beyond the realms of decoration, entertainment and investment. It taught us that artists and communities could partner to serve the public good and, most important, that the arts could be a powerful agent of personal, institutional and community change.
A few years after the demise of CETA, I was invited to join in another unlikely cultural partnership at the California Department of Corrections. During the next decade, we built the largest arts residency program in the country with a faculty of more than 1,000 artists and more than 20,000 participants. Conceived during one of the most conservative eras in California political history, the notion of establishing a corrections-supported cultural community in every state prison was considered an impossibility. Nonetheless, 20 years later, the program still thrives.

CETA and Arts-In-Corrections made a big impression on me and thousands of colleagues in and out of the arts. We learned, surprisingly, that some people were as afraid of art as they were of poor people and criminals. On the other side of the coin, we found that the arts could translate to the needs of communities and public institutions without losing power or integrity. We learned not only that the creative process has an extraordinary capacity to heal, but that it was necessary for human and community development. These experiences also showed us that the arts could reveal cultural difference as a positive resource, as well as the folly of falling prey to the tyranny of easy, "us-them" stereotypes. Most important, we learned that the creative impulse cannot be destroyed and will, in most the desperate circumstances, emerge as a resource for survival. These experiences had a lasting influence.

Defining the Field

When my colleagues and I established the Center for the Study of Art and Community these experiences informed both the philosophy and focus of our work.[3] Our intention was to help the field learn from itself. As our work has evolved, we have developed a dictionary of sorts to help communicate with colleagues in and out of the arts. Building a common vocabulary has also been a critical aspect of our training efforts. The increasingly cross-sector nature of ABCD has demanded an increased clarity of focus and intent. In the mix, principals and definitions from other fields have been adopted and a lot of common ground has been discovered. Especially with the areas of asset-based and sustainable community development. Here are some of the basic definitions and core concepts that have found a place in our dictionary.

The arts: Pertaining to the performing, visual, literary or media arts.

Artist: A person who by virtue of imagination and talent or skill is able create works of aesthetic and/or cultural value in one or more arts discipline.

Community: Our definition of community is derived from the one used by Alternate ROOTS:[4] groups of people with common interests defined by place, tradition, intention or spirit.

Community-based: Activities created and produced by and with community members that combine significant elements of community access, ownership, authorship, participation and accountability.[5]
Arts-based community development (ABCD): Arts-centered activity that contributes to the sustained advancement of human dignity, health and/or productivity within a community. These include:

- Activities that EDUCATE and INFORM us about ourselves and the world
- Activities that INSPIRE and MOBILIZE individuals or groups.
- Activities that NURTURE and HEAL people and/or communities
- Activities that BUILD and IMPROVE community capacity and/or infrastructure.

Historically we see ABCD as a modern iteration of perhaps the oldest "field" with a lineage that stretches back to prehistoric shamanism.

Sustainable development: We define sustainable development as locally generated economic, social and cultural development that meets the needs of the present without compromising the ability of future generations to meet their own needs. [7]

Asset-based community development: The word "sustainable" has roots in the Latin subtenir, meaning "to hold up" or "to support from below." We concur with many in the community-development field who feel that a thriving community must be supported primarily from within—by its members, resources and capacities, for the present and future. [8]

Cross-sector: Many people feel sustained community development requires collaborative effort that emphasizes a holistic, systems approach. This is because many community issues are diffuse, multidisciplinary, multiagency, multistakeholder and multisector in nature. In this context, "cross sector" refers to community development activities among and between often separately defined areas of influence and expertise such as education, public safety, human services and the arts.

Mapping The Field

Over the last two decades much has changed in the field. What started out as a very small and contained universe of intent and definition has become much larger and amorphous. The 2000s are, of course, a different time. Many of the ideas that were considered radical fruitcake in 1977 can be found in the guidelines of many funders. As the work has proliferated, clarity of purpose and intent has become more critical. A few years ago, we thought it might be useful to try to graphically map the diverse and interrelated world of arts-based community development. Our aim was to provide something that would provoke a conversation about the multifaceted quality of the work. Here is what we came up with.
As you can see, the four "neighborhoods" represented on the map reiterate the components of art-based community development described in the definitions section. The program examples scattered about are provided to illustrate the general orientation of each of the neighborhoods. The nice thing about using a graphic is that it allows one to show the interdependent and integrated nature of the field. So many of the examples share aspects of two or three of the neighborhoods. Another way to experience this is to try to position community arts projects with which you are familiar on the map. We have done this with the 10 projects described in the panel process at the beginning of the essay. Each project is represented by its panel number. See if you think they are in the right place. Another advantage of using the map is that it allows us to portray the diversity of our field. Participants in our community-arts training programs have been quick to recognize the importance of discerning the different skill sets needed to work effectively in each of the neighborhoods. They have also suggested changes, many of which have been incorporated. Just like the natural environment, the map’s ecology is not a static thing. It has grown with the field, changing and diversifying, in ways that were unpredictable when we started.

The State of the Field
Much of our work at the Center for the Study of Art and Community is about documenting, describing and learning from the ABCD field. We have also challenged the field to consider some hard questions about the efficacy of their work in and with communities. The information, ideas and opinions we have gathered show a field that is new and growing rapidly. It reflects a field that is hungry to learn from itself and eager to make collegial connections. It also portrays a field largely unaware of its history, driven by a diverse pastiche of philosophies, practices, motivations and intents. The mix is complex and intriguing and some through lines and patterns have emerged. Here are a few.

**This is a new field:** I will begin by stating the obvious. Twenty-five years ago, advocates for community arts used words like *beautification, quality of life* and *community animation* to describe their work. Projects like the ones described in the Dugoether Panel have upped the ante considerably. These days, it is not uncommon to hear terms like *conflict resolution, public safety, economic development* and *community revitalization* employed to advance the cause. I don’t think these are necessarily spurious assertions, but they dramatically raise the stakes and broaden the playing field for community art. Using terms like these does more than expand the community-arts dictionary. It greatly alters the nature of the work. Goals like improved economic or social health indicate the emergence of a new field entirely, one we call arts-based community development. This is a realm of cultural practice that regards 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 certain kinds of community art endeavors.

**Definitions of success have broadened:** Much of our work at the center has been focused on how these expanded aims effect how we define success and failure. In doing this, we have had to acknowledge that the "we" has expanded. In addition to citizen participants, every new sector that becomes involved, be it public safety, human services or community development, now has say. In fact, artists doing community work often find themselves contending with a greatly expanded range of scrutiny and judgment. And, given the difficulty of measuring outcomes in these instances, some fall prey to charges that they are dealing in false promises.

**The field has expanded:** Given the variety of definitions applied to the field, it is difficult to say how much larger it has grown. Based on our interaction with the field and data from national arts service and research organizations, we feel confident in saying that there has been a significant increase in funding and programming in the arena we define as ABCD. The greatest expansion we have seen is in the broad arena of youth arts. We would also observe that this growth has not necessarily had a stabilizing effect on artists and organizations with historic commitments to ABCD work. As new opportunities have emerged, some have "chased the money," resulting in programs with little depth or commitment. On the other hand, we have also seen the emergence of a new generation of community artists and arts organizations. Many of these newcomers are challenging traditional notions of community-arts practice. Some are bringing significant experience from the community-development, social-service and business sectors along
with arts backgrounds. Others are community activists and community-development professionals who recognize the arts as a primary resource for their work.

**Some large investments have hurt:** While the field is generally resource-poor, a number of initiatives have involved significant investment by public and/or philanthropic organizations. Unfortunately, despite good intentions, some of these initiatives have come and gone without having a sustained impact. We have learned that, despite good intentions, the presence of powerful outside financial contributors can have a negative impact on local efforts to create healthy and sustainable communities. This does not mean that we believe such investments should not be made. But, we do feel these efforts are, by their very nature, destabilizing and should be entered into with utmost caution.

**Some efforts are falling short:** Unfortunately, quite a few of the programs we have studied are described by participants and community leaders as unsuccessful. The shortcomings most often cited have been poor communication, differing commitment levels and a lack of a sustained impact. Almost none of these "failures" had anything to do with the lack of quality artists or enthusiasm by the project partners. More often than not, the difficulties encountered were due to poor partnership development and artists and arts administrators who lacked basic community-engagement skills. All too often, the artists and their partner organizations described themselves as "damaged" in some way by the experience. In some cases, the constituencies being "served" were left with less than they started with because of the disruptions caused by the project.

**Off-center is central:** We have found that some of the most interesting and creative ideas in the field are being developed away from the centers of economic and political power. Innovations are coming from small towns like Whitesburg Ky., and Colquitt, Ga., where programs like Appalshop and Swamp Gravy have thrived in environments where the gridlock of politics and self-interest does not dominate all policy. We see new approaches coming from urban neighborhoods in Philadelphia and Pittsburgh, where efforts such as the Village of Arts and Humanities and the Manchester Craftsman’s Guild have harnessed local capacities to rebuild and revitalize their neglected infrastructures and local culture. Many of the field's best "think tanks" are small, community-based and locally accountable. These efforts often emerge when artists and arts organizations forge partnerships with local nonarts organizations, and constituencies based on compelling mutual self-interest.

**Arts-centered programs work:** Our study of arts programs in community and institutional settings has led us to conclude that the most two most critical contributors to success have been a clear artistic focus and the high quality of the artists involved. The most successful programs have been developed by artists making art, not artists doing something else. These artists have created art programs, not therapeutic or remedial programs that use art as a vehicle. This does not mean that they were not concerned with solving problems or unaware of the therapeutic or self-esteem-building effects of their efforts. Quite the opposite, in fact. They often contend that these benefits are the unavoidable consequence of making art. It is their belief that they do the most good by
concentrating on the empowering qualities of the creative processes and not on the
diagnosis or treatment of what is "wrong."

A growing body of research supports the efficacy of ABCD programs and investment.
Improved economies, academics and self-esteem, the reduction of violence and
recidivism and an increase in employment and community cohesiveness are among the
outcomes that have been documented. I would offer a cautionary note, though. Credible
research in the field is not well supported. The small body of good research that is only
just emerging is not yet considered conclusive. If and when that point is reached, the field
will more than likely have to contend with being defined, through the lens of the
research, as a therapeutic or remedial methodology. [10]

**Institutionally based programs have posed barriers to constituent involvement.**
Many institutional environments do not provide easy opportunities for community or
constituent involvement in the development of arts programming. Many prisons, mental
hospitals, senior-citizens homes and schools are generally resistant to student/client
collaboration. Artists working in these settings must have the patience to develop
collaborations in stages. The challenge is to gain the confidence of staff and participants.
Trust is often in short supply in institutional communities. Successful programs have
gained cooperation and access by acknowledging their intruder status, and by learning the
ropes before insinuating themselves into an institution's established routine.

**Training opportunities are increasing and improving:** The best training for this work
should show how this process of inquiry is intrinsic to art-making in a community
setting—that it is part of the palette, not external to it. It should also provide students an
opportunity to understand the common ground that creative processes and community-
development processes share. It should provide enough hands-on arts-based experiential
learning for students to begin to come to grips with the enormous demands inherent in the
work and their own capacity to meet those demands.

**Learning from the field**

**Power imbalances have been destabilizing:** Another complicating factor has been the
imbalance of power and influence that is often present when large organizations from
outside the community attempt a collaborative project with smaller local entities. We
have found that it is often very difficult for large successful organizations to truly share
power. Their instinct is to take control when the going gets tough. Success depends on
having the patience to share the struggle and share control.

**Local ownership has been key:** Our research also shows that the success of community-
based work is often tied to role the community has in identifying its own needs,
formulating possible solutions, doing the work and owning the result. If there is broad
community participation in and ownership of the processes and products developed
through an initiative, then the work has a better chance of contributing something lasting
and worthwhile.
Outreach is out: We have also concluded that it is harder for arts organizations and funders to forge equitable and successful partnerships with constituencies with whom they are unfamiliar. Numerous well-meaning "outreach" efforts have failed because the initiating partner has underestimated the complexities of the environment in which they were attempting to work. The term "outreach" itself assumes a center, a source and a destination or target. Many "underserved" communities have been subjected to a cycle of outreach and abandonment that has undermined local efforts and produced a legacy of bitterness. Many are now demanding that community-arts investments and partnerships focus on developing a capacity for self-determination and self-service.

Unfamiliarity can also lead an outside partner to mistake their conversation with a community-based partner as representative of the voice of the community. Very few of us would make this mistake in our own communities. Outside partners have a responsibility to learn as much as they can about the social ecology of the environment they are working in. This is a demanding task. It can take an enormous amount of time energy and commitment.

Partnerships have been central: Successful practitioners say over and over that their most important resources are relationships. Effective community-based work is about partnership. Once again, many of the most productive collaborations we have seen have been initiated from within the community itself. In these efforts, the most effective organizational partners have been those with missions that have been in sync with needs being articulated by the community. Many times, the most appropriate lead partner is the organization that has shown the greatest historical commitment to the issue and constituency being addressed. Community-based human-service, educational, recreational and religious organizations are often very good partners because of the central role they play in the community.

Clear intentions have produced better outcomes: Another indicator of success is the degree of clarity with which the partners have articulated their respective roles and the anticipated outcomes. Social, economic, political and artistic goals are not necessarily incompatible. While their combining increases the complexity of the work, the potential for extraordinary outcomes on all fronts may be raised exponentially. All this makes the work far more demanding. Professional artists are particularly vulnerable in these kinds of partnerships. The artists’ processes and the sources of their effectiveness are not universally understood—not even by the artists themselves. Nevertheless, everybody has a stake in the product of the collaboration. The most successful artists in community settings are those who see the process of collaboration as part of their palette.

Effective training promotes cross-sector learning and leadership: The best training programs we have found have been long term and rigorous. Community-arts partnership institutes in St. Louis, San Diego and Minneapolis are good examples. These programs include 50-70 hours of class work spread out over a three-to-six-month period. The time between classes includes both individual and group research and field study. Another aspect of good training has been field placements in an array of community-based
programs that offer opportunities for the development of master/apprentice, mentor/mentee relationship.

These programs also:

- Provide participants and faculty sufficient time to develop a learning community that uses its own internal dynamics as a forum to confront some of the basic questions that emerge in the development of community arts programs.

- Provide students a range of strategies for discovering what they need to know to engage communities respectfully and effectively.

- Provide exposure to the history and ecology of arts-based community-development, partnership development strategies, community research and reconnaissance methods, learning and teaching strategies, evaluation, funding, legal issues.

- Use an arts-infused curriculum that emphasizes multiple learning styles.

- Challenge students to confront their motivations and assumptions about the work and the communities they engage.

- Develop a resource center and lasting support network to advance the work of graduates.

- Integrate the issues of race, rank and privilege into the totality of the curriculum.

**Community artmaking is necessarily cumbersome, messy and slow.** We have found that one of the most elements in successful arts-based community development is understanding that there are no microwaveable shortcuts to participatory artmaking. Every community’s cultural, social and political ecology is unique. Our research tells us that assumptions and expectations accrued from other sites can inform other programs, but should not drive them. This is not because those experiences are not potentially valuable and informative, but because the time spent learning about a community’s culture is an indispensable part of building community trust.

We have also found that participants in successful creative collaborations know that a good partnership is like a good marriage. That means that even though it takes ten times more energy to find consensus and get things done, the results make the journey worthwhile. Successful partners also know that at various times on that journey the partnership will be tested, and that those tests will not only be a measure of the strength and resiliency of the partnership, they will also be the crucible upon which the strength and resiliency of the collaboration will be forged.

**Dugoether Panel Summaries**
1. **Artist Saves Town:** Guadelupe is a small, rural farm town of 5,000 in the Central Valley of California. In 1989, muralist and community activist Judy Baca came to town. She engaged young people to interview the rest of the town about its history. Through the project, she was able to cross the cultural and economic barriers that divided the town. Baca’s extraordinary artistry and diplomacy over these six months engaged the disparate feuding elements of the community in an honest and open airing of grievances and multiple readings of history. Her work culminated in a three-day community-wide celebration of the community's heritage and the creation of the town's first historical society.

2. **Artist as Art:** These proposals were a few of the hundreds of "actions" or "social sculptures" created by German artist Joseph Beuys in the '60s and '70s. The political party referred to in the proposal was the German Green Party, which Beuys helped establish in 1978. Beuys also had a hand in the creation of the Organization for Direct Democracy by Referendum, which proposed increased political power for individuals, and the Free International University, which emphasized the creative potential in all human beings and advocated cross-pollination of ideas across disciplines.

3. **Artists Help Eliminate Nasty Habits:** It seems that over the years the CIA has put a lot of effort into teaching some military folks in Central and South America some interesting ways to get people to tell their stories. In the early 1990s, when Congress decided that our torture training program was a bad thing, they asked the State Department to enlist John Jay College, which in turn enlisted John Bergman's Geese Theater Company to do a number on a group of invited captains and colonels. He created a theater-based institute designed to help some of these truth-squad guys eliminate their nasty habits. Amazingly enough Bergman’s work did begin to produce some born-again reformers. That was not expected, so they canceled it.

4. **Art Saves Suburbs: Arts Incubator:** In 1998, Arts Incubator in Arlington, Va., became the first arts program to win an Innovations in American Government Award from Harvard University's Kennedy School of Government and the Ford Foundation. Since its inception in 1990, the number of arts groups located in Arlington County has increased by 150 percent, and audiences increased from 100,000 in 1990 to 300,000 people in 1995, nearly twice the county's population. As a result, the county's arts community has grown to become a $5 million-per-year industry.

5. **Artist Heals School/Community:** In the Twin Cities, the St. Paul Foundation invested heavily on a longitudinal study of the diversification of the city's schools. It was anticipated that this study would help change intolerant behavior and attitudes in the schools and community. When none of this occurred, the foundation turned to COMPAS, a local community arts provider, who in turn, turned to an accomplished writer of fiction. The writer turned the hundreds of pages of charts, graphs and case studies into a work of fiction that told the story of the diversification of the community's schools in all its complexity, so that its readers could hear and see and feel and remember the lessons learned through the research. This book is being touted as a new and effective tool for diversity training and awareness.
Museum as Art/Artist as Museum: It’s all true at the City Museum in St. Louis, which opened in 2000. I recommend it highly.

Warden as Impresario: These are just a sampling of the kinds of programming that have taken place over the past 15 years under the auspices of California’s Arts-in-Corrections Program, with help from the California Arts Council. This program, which I had the pleasure of heading for eight years, regularly provides tens of thousands of inmates with the highest quality arts programs delivered by some of the state's finest artists. The result has been safer prisons and reduced recidivism.

Artist Routs Crackheads: The community artist they contacted, Normando Ismay (who lives in the community), responded by organizing a group of young artists in the community. And one night when the bad guys were out they attacked the building and surrounding area with their paint and brushes. The resulting signs and arrows drew big-time attention to the activities taking place inside. With all the attention, customers shied away and the crack dealers moved out.

Art Changes Law/Saves the Kids: CityKids is a New York-based youth arts organization that has developed a unique expertise in youth-to-youth communication. CityKids uses that expertise to teach young people problem-solving and decision-making processes that include themselves as part of the solution. Early in its history, the members did, in fact, make a presentation to the New York State legislature that influenced subsequent legislation. Through programs focusing on self-esteem, health and education, CityKids learn to communicate positive values to their peers. CityKids' powerful messages are shared via grassroots programs, television appearances, live CityKids Repertory performances, videotapes, books, interactive workshops, events, focus groups and other innovative youth communications. CityKids’ programming is open to all youth willing to respect the CityKids principles and demonstrate a commitment to themselves.

Art Calms Conflict: Pathways To Peace And Reconciliation was started in 1998 in South Tyrone, Northern Ireland. Underpinning the project is the assumption that the arts can unite people by providing interest that is common to both cultures, Protestant and Roman Catholic. The products of the children’s storymaking form a rich "tapestry" that provides an insight into the children’s lives and helps them to understand and accept their differences. Pupils from primary and secondary schools in participate. Children with different religious and social backgrounds are brought together to share stories, art, music and drama. Through the exploration of cultural diversity and common heritage, the project aims to reduce marginalisation and social exclusion and to develop children’s self confidence with regard to other people.

NOTES

2. For more on CETA see "Postscript to the Past: notes toward a history of community arts," Arlene Goldbard, High Performance #64, Winter 1993.) Also: "Artist!", Mike Mosher, Bad Subjects, Issue #33, Jan. 2001. [return]

4. Regional Organization of Theaters South [return]

5. From the Community Arts Forum, Belfast Northern Ireland. [return]

6. This is inspired by a similar list developed by Maryo Ewell, a long time community-arts activist and community development coordinator at the Colorado Arts Council. [return]

7. Derived from a definition used by the United Nations World Commission on Environment and Development. [return]


10. Three useful sources for ABCD research are the Social Impact of the Arts Project, the Urban Institute’s Arts & Culture Indicators Community Building Project, and the Arts Education Partnership’s Champions of Change. [return]

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