

Shaman Stories:

A Survey of Arts-integrated Social Services and Community Development Programs

**Prepared for Pillsbury House
Neighborhood Center**

By the Center for the Study of Art & Community

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INTRODUCTION

Imagine for a moment another time in pre history when the tribe was smaller and had a very different perspective on the world.

We are gathered around the ritual fire in preparation for the years final hunt. This is the crucial hunt that will sustain us through the long and barren winter. The elders edge closer to the fire as the Shaman presides. The Shaman sings and dances and draws the images of our prey in the sand, beseeching the spirit world on behalf of the tribe.

Without this intervention we know the hunt will fail. The Shaman's work is a matter of survival, not an option, an extra, or an entertaining diversion. The community's future rests in the hands of this dancer, healer, singer, poet, teacher, cleric, storyteller, This shaman is our liaison to the spirits, our spiritual mechanic-electrician-scientist, working for us in our practical relationship with the gods and presiding over most critical activities in our community.

This shaman, of course, is a direct descendent of the artists at Pillsbury House and in the surrounding community. It would not be too much to say that this person was the pre-art artist. We could also refer to them as the pre-medicine doctor, the pre-law lawyer, the pre-religion cleric, the pre-psychology shrink and yes, the pre social work, social worker.

Then as now, all of these critical roles and duties are linked to one core community impulse—the desire for a safe and healthy place where people can live and work and thrive together. Then, as now, many communities were searching for that safe place in an often threatening and unpredictable environment. Then, as now, they were looking for a sense of balance in that place---a balance between the safe and the challenging, the material and the transcendent, tradition and modernity, opportunity and responsibility, chaos and order. They were also looking for a predictable future that honored and respected all of the community's stories and trusted itself enough to embrace the full range of those stories—the good and the bad, the settling and the unsettling. Most of all they were looking for community that was caring, capable, and sustaining--- a community whose enduring vitality was nurtured through the collective efforts of own healers, teachers, helpers, and creators.

The Survey: This summary of model programs is provided to assist the Pillsbury House and its advisors in their efforts learn to how arts resources can contribute to the development of the Cultural Community Hub concept. These descriptions are the product of CSA&C consultants' research of exemplary arts-based programs focusing on four program areas identified as Pillsbury House priorities. These are:



Child and Youth development



Community Identity and Cohesiveness



Community Cultural Development



Community and Family Health

This survey of exemplars profiles a group of outstanding programs addressing one or more of PH's program areas. The thirty programs profiled represent a diverse range of programmatic approaches and philosophies. These summaries are provided in three different formats. The majority are short *summaries* which share basic descriptive information and a brief narrative outlining program focus and design. *Case Studies* provide more expansive descriptions of programs along with specific information related to funding, leadership, training, and the like. Finally, two of the programs are described using a graphic (comics) pictorial narrative format. These descriptions are excerpted from the *Beginners Guide to Community-Based Arts*.

In addition to their primary focus many, of these programs also impact the other areas that are of interest to Pillsbury House and its constituents. The four icons above will be used to identify those areas where these overlaps occur for each of the programs summarized.

The consultants used three criteria as a selection filter. They were:

1. Program Focus: Programs that had a major focus on one or more of the four priority arenas.
2. Program Quality: Programs that exhibited a minimum of five of the following seven characteristics.

The program:

- is a collaboration between artists and professionals from other community sectors such as social service or community development.
 - is arts infused
 - is designed and delivered by a cross-sector team
 - is rigorous, regular and sustained
 - emphasizes both creative processes and products
 - provides opportunities for participant ownership
 - produces a measurable and sustained positive community impact
 - is mission centered for sponsor or host.
3. Program Environment: Programs from communities with demographic profiles similar to the Powderhorn/Central neighborhood.

The summaries are provided in four sections corresponding to the PH program areas outlined above. While they may include ideas and strategies that could be relevant to the development of Cultural Community Hub, they are not intended as models for replication. It is hoped that the range of arts integrated program philosophies and approaches represented in these summaries will be helpful to the Pillsbury House community as it begins to consider how the arts can enhance its programs, facilities, and community relationships. Most of the summaries provide web site addresses and some have links to articles that offer more detail. We encourage Pillsbury staff members to “dig deeper” with any of the programs or ideas that pique your interest.

PART 1

Arts Programs Promoting Youth & Child Development



1162 Pass Creek Road
Parkman, WY 82838

P: 307-655-9760 **E:** jholt@wavecom.net **W:** www.bauencamp.net

Years in Operation: 1998-2009

Program Type: Arts Training, Community Arts, Service Learning

Contacts: Jessica Holt, Camp Director and Founder

Site(s): Camp site and nearby communities in the foothills of the Big Horn Mountains in rural Wyoming.

Artistic Discipline(s): Multidisciplinary, emphasis changes from year to year depending on the resident artists.

Constituents: Youth, ages 11-18, from the US and other countries

Personnel: Program Director, 2-3 Counselors, 2-5 resident artists

Focus: The Bauen Camp is a not-for-profit arts camp that teaches youth how the arts can be used to respond creatively to social challenges. Using the arts they seek to provide campers of all ages and backgrounds with active and challenging learning environments which enhance their social, mental, physical, and spiritual development. Camp participants are encouraged to engage in solving social problems through project-based learning and participatory workshops, performances, and experiments. Using their own cultural backgrounds and social experiences, campers learn how to develop a dialogue and to express that dialogue through the arts.

Design: Youth apply and pay a fee to participate. (\$450-\$650 depending on length of session) Many of the 25-35 students receive some form of scholarship to defer costs.. The 2-4 week sessions are conducted in the summer by resident professional artists with experience working with youth. The curriculum connects art to civic issues and social responsibility by teaching young people how to use the arts to exchange ideas about challenging issues. Participants are also taught ways to express that exchange through the arts. The program's aim is to enhance participants' future ability to participate as "creative amateurs and problem solvers in their home communities. Each summer's program includes leadership and arts skills training and a service learning project that takes place in a nearby community.

Outcomes:

- Specific skills taught at The Bauen Camp 2001 included Boal game and experimental theater techniques, technical skills in painting, drawing and performance art, interpersonal and group communication skills, critical thinking skills, and social and environmental awareness.
- Campers "became actively engaged with other participants and local residents, building an awareness of self and self-expression, attitudes toward sharing, and the ability to recognize the needs of others through supportive group interaction, ultimately developing relationships and trust."
- "Campers were challenged to imagine new possibilities and solutions to problems, and also to actively participate in the solutions to those problems."
- Group problem solving, interactive learning, imagining, physical involvement, trust building are all emphasized in each summer's program .

Finance: Annual budget: \$150,000-\$250,000

Caldera



Portland Office
224 Northwest 13th avenue
Suite 304
Portland, Oregon 97209
P: 503. 937. 7594 **F:** 503. 937. 8594
Web site: caldera@wk.com

Caldera Arts Center
31500 Blue Lake Drive
Sisters, Oregon 97759
P: 541-595-0956

Year Started: unknown

Contact: Tricia Snell, E.D.

Program Type: Arts and environment

Sites: Arts Center in Sisters plus throughout the Portland metro area in schools and neighborhoods.

Artistic Disciplines: Visual arts, music, dance, creative writing, media, design.

Constituents: Youth age 11-young adulthood; professional artists

Staff: 4

Focus: Caldera is a catalyst for transformation through innovative art and environmental programs. Linking caldera's youth and adult programs is a passionate belief in the power of creativity.”

Design: Caldera's youth program provides underserved Oregon children with year-round, long-term mentoring through arts and nature projects. Children can enter the program in 6th grade and continue through high school. The middle school program consists of artist mentors connecting with a core group of students in residencies and after-school work at a number of schools, both in Portland and rural central Oregon. The program includes in-school performances and exhibits to broaden exposure.

This basic at-the students'-school approach continues into high school, but the mentor-student work becomes more focused on the disciplines the students are interested in. The mentoring continues for many at summer arts camps.

Several interesting projects have been developed recently. For example, “Create: Don’t Hate” was a project bringing students together with design professionals to create a series of billboards with tolerance messages mounted around metro Portland. (www.designigniteschange.org). Another project combined photography and writing students in work called “The Invisibility Project,” the works of which are exhibited at Central Oregon Community College.

Hello Neighbor: an award winning photography and community-building project, took place over a year with a photojournalist and youth from 6 Portland neighborhoods and 6 central Oregon towns: As communities change, people can become wary of each other. In this project, the artist and the youth identified people they would like to get to know. Then these people were invited to get together with the young journalists for basic interviews about who they are, what they think about the neighborhood, etc. Then, portraits were taken and mounted on large banners throughout the neighborhoods. The goal was to get people to begin to connect with one another. This project was a semi-finalist in the Coming Up Taller program.



The CityKids Foundation
57 Leonard Street
New York, NY 10013

P: 212.925.3320 **F:** 212.925.0128 **E:** info@citykids.com **W:** www.citykids.com

Year Started: 1985

Program Type: Arts Training, Prevention, Youth to Youth Advocacy and Community Service,

Contacts: Kristen Connor, Executive Director, Moises Belizario, *Artistic Director*,

Sites: Offices and program location at 57 Leonard Street. Affiliates Los Angeles, Chicago, New Haven

Artistic Discipline(s): Multi-disciplinary with an emphasis on performing and media arts.

Constituents: Youth, ages 13-21

Personnel: 5 senior staff, 5 junior staff, (often CityKids graduates) 4 youth staff

Focus: Founded in 1985 by Laurie Meadoff, The CityKids Foundation has, over the years, developed 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. The impact is substantial: kids listen to kids. Through programs focusing on self-esteem, health and education, CityKids learn to communicate positive values to their peers. Key elements of CityKids programs are:

Safe Space: CityKids creates an environment where “young people feel safe physically, mentally, and spiritually to be, feel, respect, express, grow and teach.

Youth to Youth Communications: CityKids encourages dialogue between young people to allow them to learn from each other. “Respecting the voice of youth” is the basis of every CityKids program.

Multicultural Bridge Building: The organization brings together young people from diverse backgrounds that would not ordinarily have the chance to meet.

Design: CityKids' powerful messages are shared via grass roots 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.

Outcomes:

- Programs focusing on self-esteem, health, education, the performing arts, leadership training and computer literacy.
- Convening young people from diverse backgrounds and providing them with a Safe Space to explore cultural, racial and sexual issues and to speak their minds on personal and global issues such as violence, self-esteem, education, family, health and environmental awareness.
- Training on the use of techniques developed by the Foundation to brainstorm ideas, plan courses of action, facilitate grassroots organizing, learn conflict management techniques and learn how to take an idea to its action-oriented conclusion.
- Repertory company members receive leadership development training focusing on self-esteem, diversity and conflict management.
- The development of a wide variety of youth- driven educational performances and media.
- The CityKids In Action training program prepares youth as workshop facilitators on a variety of youth issues including prejudice, violence, self-esteem, relationships, and teen pregnancy prevention.

Finance: Annual Budget, \$450,000 (est)

THE COMPUTER CLUBHOUSE



Museum of Science
One Science Park
Boston, MA 02114

P: 617-589-0462 **F:** 617-426-2943 **E:** morozco@mos.org **W:** www.computerclubhouse.org

Program Type: Arts and Science Training, Youth Voice

Year Started: 1993

Contacts: Marlin Orozco

Sites: Original site at the Museum of Science in Boston, plus dozens of new sites around the world. US sites include: East Palo Alto, CA, Beaverton, OR, Portland, OR, Tacoma, WA, Albuquerque, NM, Paterson, NJ, and Amsterdam, the Netherlands. New US sites are being established in Arizona, New Mexico, Northern California, Oregon, and Washington

Artistic Discipline(s): Media Arts, Creative Writing, Design,

Constituents: Youth ages 10-18

Personnel: Club Director and college students and professionals in fields such as art, science, education or technology

Focus: The Computer Clubhouse is an after-school learning environment where young people explore their own interests and become confident learners through the use of technology. The Computer Clubhouse has proudly assisted community organizations in opening Clubhouse Programs in their neighborhoods. In 1997 the Clubhouse won the Peter F. Drucker Award for Nonprofit Innovation, recognizing that this program has made a difference in the lives of the people it serves, and serves as a model that others can learn from. Founded in collaboration with the MIT Media Lab, it is now the center of innovation for the Intel Computer Clubhouse Network worldwide. As the flagship, the Computer Clubhouse, based at the Museum of Science, sets the standard for Intel's Clubhouses. The initiative, which Intel Corporation launched in cooperation with the Museum of Science and the MIT Media Lab, supports the establishment, over the next five years, of 100 Clubhouses for 50,000 youth in underserved communities around the world.

Design: The Computer Clubhouse is not a classic computer classroom, but rather, a combined artist's studio, TV newsroom, robot workshop, music studio, and inventor's garage. The Clubhouse features an inventor's workshop, media and visual artist's studios and a science simulator area. The center is also used for school group programs, teacher training and public classes. The space provides a creative and safe after-school learning environment where young people from underserved communities work with adult mentors to explore their own ideas, develop skills, and build confidence in themselves through the use of technology. Members work closely with adult mentors: students and professionals in fields such as art, science, education or technology, who share their experience and serve as role models.

Outcomes:

- Clubhouse members become technologically literate and expert in professional software and hardware tools.
- Improved attitudes toward learning and an increased confidence in scholastic activities.
- Increased technological confidence and genuine interest in technology-related careers.
- Increased job readiness among Clubhouse members, including placement in internships and jobs drawing on technological expertise.
- College and art school placements.

- Motivation. Increased personal investment in a scientific investigation through self-design.
- Increased knowledge and understanding of scientific concepts underlying technology..
- Improved critical capacity through student directed investigations that help to a healthy skepticism about data -- and a more subtle understanding of the nature of scientific information and knowledge.
- Students understand firsthand the ways that technology designs can both serve and inspire scientific investigation.

Finance: Annual Budget, \$280,000

CITY LIGHTS



WritersCorps

Humanities Council of Washington, DC:

1331 H Street, NW
Washington DC 20005

P: 202-387-8391, ext.6 **F:** 202-347-3350

Program Type: Arts Training, Community Development

Years in Operation: 1989-2005

Contacts: Kenneth Carroll, D.C. Site Coordinator,

Sites: Public housing facilities, community centers, homeless shelters

Artistic Discipline(s): Literary arts, Humanities, Prevention

Constituents: Youth, ages: 5-21

Personnel: Program coordinator and support staff from the Humanities Council

Focus: City Lights WritersCorp project was a collaborative effort among writers, scholars, community-based sites and students. WritersCorps is made up of writers working in long-term partnerships with community-based organizations and neighborhood sites, from schools to homeless shelters to senior centers to jails. Writers use poetry, fiction, oral history, rap and hip hop, performance poetry, playwriting, journal writing, and other literary forms to strengthen literacy, self-esteem, and citizenship skills among program participants.

Design: Working one to two years in a community site, City Lights scholars and writers collaborated with community members to design projects that focus on storytelling, personal story sharing, and story reading. National Service Writers Corps members work with teens on writing projects. Most projects meet once a week over the summer or during the school year. There are current programs in San Francisco, and New York. Residents are encouraged to take active roles in running the projects throughout the year. They also are involved in organizing fund-raising workshops, providing information on community resources and assisting in forming partnerships with community organizations.

Corps writers are chosen based on their mix of literary credentials, teaching skills, experience with community based organizations, and personal backgrounds. Writers and community organizations, which also must undergo a review process, are carefully paired. Together they develop appropriate literary programming based on the unique needs of clients.

Outcomes:

- Projects tended to continue long term after City Lights leaves
- Improved literary expression clarifies thinking, sharpens identity, nurtures self esteem among participants.
- Creative expression provides alternative to the violence, substance abuse, and despair among participants.
- Improved functioning in schools, families, jobs, and communities for adolescents
- One public housing site conducted an intergenerational oral history project that resulted in a video and exhibition. Another site is creating a library and reading circles for parents and children. Professional storytellers are helping participants dramatize the books they are reading.

Finance: Budget: \$110,000

Reference: *Days I Moved Through Ordinary Sounds: The Teachers of WritersCorps in Poetry and Prose*

Edited by Chad Sweeney, <http://www.citylights.com/book/?GCOI=87286100369180>

Core Arts



Communities in Schools Greenwood /Leflore
212 W. Washington
Greenwood, MS 38930

P: (662) 455-2864 **E:** celia@netdoor.com

Program Type: Intervention, Arts Training, Prevention

Contacts: Linda Whittington, Executive Director,

Sites: Multiple in Mississippi (see Design, below)

Artistic Discipline(s): Multidisciplinary

Constituents: Adjudicated youth, site staff and participating artists

Personnel: Site arts program faculties (3-6 artists per site), program coordinators at each site, support from site personnel.

Focus: In the fall of 1996, the Lowndes County Juvenile Detention Center (JDC) and the Columbus Arts Council jointly developed a proposal for the Mississippi Arts Commission for a pilot research and development arts program for juveniles under the jurisdiction of the JDC. This program resulted in the development of an ongoing arts program in the detention center. The program was “built on careful artist selection and training, sustained arts instruction for the detention center’s youth in several artistic disciplines, and thorough evaluation. That evaluation showed a decrease in the incidences of violence in the center as well as improvement in behavior. It also documented that some participants were able to make a connection between being in control of an artistic product and taking control over their lives.” The success of this project prompted legislation that allowed the Mississippi Arts Commission (MAC) to initiate to support a pilot arts program for adjudicated youth at three sites called Core Arts. Support arts programming in juvenile justice settings that build artistic, communication, and social problem-solving skills in youth offenders. The program’s goals were to:

- Build the capacity of arts organizations and artists to use the arts in service to their communities;
- Build the capacity of juvenile justice entities to reach their goals more effectively through the strategic use of the arts;
- Create a consortium of arts and juvenile justice programs that will learn from and support these efforts; and
- Provide models for the development of similar programs in Mississippi and around the country.

Design: In November of 1996 three program sponsors were selected by an Arts Commission panel made up of representatives of the arts and youth services communities. Each site would receive MAC funding and technical assistance for three years. After three years, it was hoped that the sites would become self-sustaining. The selected sites were:

Region 8 Mental Health Commission: This is a program to provide arts programming for 11–17 year-old youth who have come before the youth court of Rankin County for running away, incorrigible behavior, and/or educational neglect and who show evidence of substance abuse.

Grace Outreach Center (Clarke-Jasper Counties): This site engaged a team of artists from various disciplines to work with students from a local alternative school over the course of the school year.

Family Network Partnerships (Hattiesburg): This University of Mississippi supported program offered arts classes to youth at the Family Network Partnership facility, the Forrest County Detention Center and at a local Adolescent Offender Program.

Washington County Board of Supervisors: This program is providing a multi-disciplinary arts curriculum to participants at the county's detention center, Adolescent Offender Program and the D.E.L.T.A. program for youth offenders operated by the Greenville Police Department.

Jackson County Children's Services Coalition: The Coalition provides arts programming at the youth detention center in Pascagoula, and two nearby alternative schools.

Outcomes:

- Site staff reported that the overall impact of the program on participants was *Positive to Very Positive*.
- Participants showed improvement in nine critical behavioral areas measured by one site.
- Staff at program sites reported a significant and positive change in behavior and attitude among participants.
- Program participants gave Core Arts classes and workshops consistently high grades.
- Participating students give their teachers consistently high marks.
- There appeared to be a correlation between time in the arts program and improved student attitudes and behavior.
- Student negatives showed a strong sensitivity to a lack of competence in one or more art forms.
- Student descriptions of how the project make them feel were overwhelmingly positive and reveal a strong link between participation in the arts program and elevated self-esteem and positive attitudes towards school.

Finance: Annual Budget, \$300,000

Reference: Core Arts 1998- 2005 Report Go to: <http://www.arts.state.ms.us/programs/core-arts-initiative.php>

DANCECHANCE



Pacific Northwest Ballet:

Pacific Northwest Ballet
301 Mercer Street Seattle WA 98109

P:206-441-2435 ext. 3516 **F:**206-441-2430 **E:** dancechance@pnb.org **W:**
<http://www.pnb.org/PNBSchool/Classes/DanceChance>

Program Type: Arts Training, Prevention

Start Date: 1994

Contacts: Jennifer McLain, Manager

Sites: Pacific Northwest Ballet facility

Artistic Discipline(s): Dance

Constituents: Youth, 3rd-5th grade and beyond

Personnel: Program Director, Ballet Corp members, contracted workshop artists

Focus: DanceChance brings the world of dance to selected third grade students in Seattle. The program focuses on low-income, inner-city children who would not otherwise have access to dance instruction because of the cost, transportation difficulties or lack of exposure. The program strives to reach into the community and discover talented, Seattle-area elementary school students. Children who show they have the physical ability to become professional dancers are provided with classical training, allowing them the opportunity they might not otherwise have to pursue a dance career. Evaluation and assessment of DanceChance children by DanceChance faculty and staff is an ongoing, multi-faceted effort. A child's continuation is based on his/her talent, interest and willingness to participate.

Design: Working with 12 central-city schools, the Pacific Northwest Ballet (PNB) screens children each October to identify those with physical ability, musicality and interest, and transports them to the Pacific Northwest Ballet school facility for twice-weekly classes. After a 5-week session, students who show promise and interest are invited to return for a 20-week spring semester. PNB provides tuition-free instruction, dancewear, supplies and tickets to performances. The program incorporates a variety of fitness opportunities, from toning, yoga and Russian folk dance to instruction in classical ballet. Students can remain in this program for up to 2 years, after which promising students are mainstreamed into the training school of the Ballet Company to continue on full scholarship. The children themselves, with help and advice from family and teachers, are to a large extent in control of how much of their dance potential is reached. The decisions they make about their own behavior, attendance, homework and school work play a role in their continuation in DanceChance. There is an understanding that the children will do well in their schoolwork in order to stay in the program. Each participating school coordinates a way for each child to make up missed schoolwork.

Outcomes:

- Advanced and extended training in dance skills and discipline.
- Enhances self-discipline, self-confidence and sense of achievement through the structure and demands of ballet training.
- Maintained or improved academic performance. Most children progress academically while in DanceChance. Many schools and parents have attributed this success to the program.
- The DanceChance students have auditioned for, and been placed in, such company productions as PNB's *Nutcracker* and *A Midsummer Night's Dream*.

Finance: Budget: \$60,000

Global Action Project: Youth Making Media

4 W. 37th Street, 2nd Floor
New York, NY 10018

P: 212-594-9577 **F:** 212-594-9574 **E:** media@global-action.org **Web Site:** www.global-action.org

Year Started: 1991

Contact: Meghan McDermott, E.D.

Program Type: youth

Sites: unknown how many schools and centers are involved.

Artistic Disciplines: media

Constituents: selected youth from various NYC neighborhoods.

Budget/Staff: c. \$900,000, 5

Focus: Global Action Project's mission is to work with young people most affected by injustice to build the knowledge, tools, and relationships needed to create media for community power, cultural expression, and political change.

Design: The core program of this organization provides training and support for a select group of high school youth to learn techniques of video production in order to engage them with the issues which most affect their communities. A broad range of issues engage the attention of the participants in various sub-programs. Of special interest is a collaboration with Columbia Presbyterian Hospital and a NYC middle school to allow students to produce peer education videos on issues of sexuality, gender and sex education. Another engages youth from refugee groups to produce videos about their experiences and issues faced in their new communities.

It seems the power of this program is the ways in which youth can connect with their families and neighbors to find and document stories which transcend generations, while providing training in artistic and technical skills transferable to the larger society.

G.A.P. programs include:

Urban Voices TV

From September through June, UVTV offers high-school students training in digital video production, analysis and peer leadership. Youth learn to work as a team to collaboratively produce documentaries, public service announcements, and dramatic responses to social issues important to them. They take their work further by using their media for workshops, screenings, conferences and festivals across the country.

Teens Acting Out (TAO) Video

Students at Media and Communications High School explore and analyze the social, personal, political and cultural aspects of community health from tobacco addiction to HIV/AIDS awareness. Offered in

partnership with New York Presbyterian Hospital Center for Community Health Education.

Teen Power

Middle school youth at I.S. 143 in Washington Heights produce videos about sexual health and education. Offered in partnership with New York Presbyterian Hospital Center for Community Health Education.

Immigrant and Refugee Media Project

This project is designed to engage immigrant and refugee youth from diverse communities to explore the root causes and effects of migration. Through personal storytelling, analysis of global trends, and shared knowledge building, youth create poignant pieces and share their learning and media with both U.S. and international communities through screenings, workshops, and conferences.

Eye Level

An advanced two-year media arts fellowship, Eye Level supports youth committed to pursuing careers in the media arts. Through intensive trainings and workshops, the Eye Level fellows develop, produce, and distribute their individual creative pieces.

Youth Advisory Board Leadership Project

Youth leaders and media-makers from G.A.P.'s programs meet regularly to advise and participate in organizational decision-making and present publicly on behalf of G.A.P. at panels, conferences, and screenings.

Summer Media Institute

This advanced intensive runs eight weeks and engages youth recruited from G.A.P.'s existing school-year programs in the art, politics, and business of digital media production. Extends G.A.P.'s highly regarded Urban Voices curriculum into new terrain with real-world media-based internships.

Global Voices

Reflecting our commitment to informing our local work with a broader, global context, G.A.P. has created opportunities for youth to travel, present, exchange, and produce media with other youth abroad in countries such as Cuba, Northern Ireland, Mexico, Guatemala, Ghana, Costa Rica, Israel and Palestine, Brazil and Dubai. In 2005, G.A.P. youth producers attended the Youth Employment Summit in Veracruz, Mexico and made a documentary about the World Social Forum in Porto Alegre, Brazil.

Youth Empowerment and Human Rights Media Project

Through an ongoing community partnership with the Baccalaureate School for Global Education, students learn video production in an after-school media program that builds on a human rights and youth empowerment elective.

Annual Urban Visionaries Youth Film Festival

A founding member and fiscal sponsor, G.A.P. co-produces this one-of-a-kind festival. Urban Visionaries provides New York City youth with a forum to discuss social, economic, cultural and political issues through the exhibition of youth-produced media. A collaboration between the city's youth media arts organizations and the Museum of Radio & Television, it is the only festival of its kind—produced, curated, and presented by young media-makers.

Harlem Children's Zone



35 E. 125th St.
New York, NY 10035

P: 212-665-5360 **E:** Lvural@hcz.org **Web Site:** www.hcz.org

Year Started: 1970

Contact: Geoffrey Canada, Pres. and CEO, Laural Vural, TRUCE Arts Coordinator

Program Type: Education, wellness, and community development

Sites: Multiple

Artistic Disciplines: Media Arts, Visual Arts

Constituents: Children and families in a 100-block area of Central Harlem

Budget: \$75 million. Number of staff: unknown

Focus: To provide a “comprehensive system of programs” in Central Harlem so that “children are surrounded by an enriching environment of college-oriented children and supportive adults, a counterweight to ‘the street’ and a toxic culture that glorifies misogyny and anti-social behavior.”

Design: The organization is based on the premise that: “for children to do well, their families have to do well. And for families to do well, their community must do well. HCZ works to reweave the social fabric of Harlem, which has been torn apart by crime, drugs, and decades of poverty.”

The programs of this organization include work with children and youth from early childhood through college. For example, the early childhood programs include parenting, child development classes, and pre-kindergarten. Middle and high school youth may attend HCZ’s charter school or, if attending a neighborhood public school, be helped by an HCZ staff person whose job it is to monitor the student’s academic and social progress. There are in addition after school programs, some gender-specific, which emphasize leadership, community service and social development.

The family, community and health work includes initiatives to help tenants of city-owned buildings convert them into tenant-owned co-ops. They provide asthma and obesity prevention programs, as well as alcohol and drug abuse prevention and treatment. The central emphases are on academic and social achievement by youth and on support for families.

TRUCE Arts & Media

TRUCE, a comprehensive youth development program for 150 HCZ students between the ages of 12-19, fosters academic growth and career readiness through the innovative use of the arts, media literacy, health and multimedia technology. Each year TRUCE helps seniors graduate on time and get admitted to college. The majority of TRUCE seniors pass the high school Regents exam. TRUCE outperforms the NYC averages of graduation rate and entrance into a 2 or 4-year college.

College bound seniors received over \$650,000 in scholarships. Through a variety of hands-on, youth

directed projects, young people participate in creating an award-winning cable TV program (The Real Deal) that features poetry, video dramas and documentaries; creating community murals and gardens; publishing a quarterly newspaper (Harlem Overheard); and receiving academic support with an intensive college preparatory approach (The Insight Center). The Real Deal has produced numerous award-winning videos including two that were featured at the Sundance Film Festival and one that was featured at the Whitney Museum in New York.

Case Study: Manchester-Bidwell Corporation



Basic Facts

Location:	Manchester-Bidwell Corporation 1815 Metropolitan Street Pittsburgh, Pa. 15233-2233
Connect:	P: 412-322-1773 F: 412-321-212 E: jgreen@mcg-btc.org W: http://www.manchesterguild.org
Start Date:	1968
Contact:	William Strickland, director, Manchester Craftsman's Guild; Joshua Green, director, Arts and Education
Sites:	Manchester Craftsman's Guild/Bidwell Training School facilities in Pittsburgh
Arts Discipline(s):	Visual arts, performing arts, culinary arts (Bidwell Training Center -- adult job-training program)
Constituents:	Youth, ages 11-19, single parents, veterans, community members
Personnel:	- 27 full-time in MCG Youth and MCG Arts + 2-6 volunteers per year - 6 Full time in MCG Jazz + 6 part time recording engineers and technicians - Bidwell Training Center -- 55 - Manchester Bidwell Corporation -- 27

Snapshot

With a \$12 million yearly budget and the motto that "Creativity is the catalyst for change," a Pittsburgh arts center and training program uses the creative arts to inspire inner-city kids and adults to create better futures for themselves. The Manchester Bidwell Corporation (MBC) not only teaches the arts, but also houses a center for jazz performance, a record label and a real-estate office, which leases office space. It's all part of founder Bill Strickland's mission to harness the arts to inspire inner-city kids and adults to create brighter futures. "The worst thing about being poor is what it does to the spirit — the arts reconnect people to their spirits," says Strickland, who believes the arts also pave the way for successful entrepreneurial thinking...

The MCG/BTC budget comes from a combination of fundraising and business revenues. The MCG Jazz Center includes a jazz record label, MCG Jazz, and a performance space that draws some of the best names in the business. ...In that same building, each year, 400-500 teenagers from the Pittsburgh Public Schools sign up for after-school classes in ceramics, photography, drawing and design. MCG says last year, a remarkable 86 percent of the participating seniors went on to college, as opposed to 30 percent from Pittsburgh's public schools at large. And alongside these arts programs, job-training programs draw on the stimulating artistic energy of the place, and offer associate degree and diploma programs.

Strickland believes his project works, because, first of all, "Art helps people reconnect to their spirits." When people engage in the arts, he says they get in touch with themselves again, and accomplish the not-so-small feat of making life worth living again. And he says art and entrepreneurship go together. "Artists are essentially entrepreneurial: an entrepreneur always starts with a blank canvas. Artists say, "Hey, I see this image in this canvas,"" says Strickland. "That imagination is the same part of the brain where entrepreneurship lies: the place that visualizes and institutionalizes that kind of thinking."

From The Osgood File, CBS Radio Network, 7/31/03

Description¹

History

As a teenager growing up in Pittsburgh's North Side, Bill Strickland was not much different from other kids in the neighborhood. That was true until, one morning in school, he passed the open door to the art room where teacher Frank Ross was working on the potter's wheel. Awestruck by the sight of a skilled artisan raising and forming the walls of an urn, Strickland approached the teacher. Over the coming months, the relationship that Ross and Strickland initiated with a revolving mound of clay began to give form to the future vision of Manchester Craftsmen's Guild.

In 1968, Strickland established Manchester Craftsmen's Guild to help combat the economic and social devastation experienced by the residents of his predominantly African-American North Side neighborhood. The Guild initially offered an informal art program and exhibition space for inner-city minority children. Strickland and his father built a kiln in a garage and acquired a few potters' wheels. Photography was soon added to address the interests of community members and because Strickland understood that artists needed good pictures to promote and help sell their work. Grants from federal employment programs and Pennsylvania Council on the Arts soon made it possible to hire part-time teaching artists for both the Ceramics and Photography studios.

Because of his successful track record with Manchester Craftsmen's Guild, Strickland was asked to assume the leadership of Bidwell Training Center, a vocational education program in the same community. In the mid-1980s, Manchester Craftsmen's Guild received a \$250,000 grant from the National Endowment for the Arts requiring a three-to-one match. This grant was a key component of a \$7.5 million capital campaign to construct a 62,000-square-foot vocational training and arts center. Opened in 1987, this facility offered vastly improved and expanded studios as well as a 350-seat concert hall, classrooms and workshops. By the 1995-1996 school year, over 350 high-school students from communities throughout the City of Pittsburgh regularly participated in Manchester Craftsmen's Guild after-school programs. During the day, staff artists reached an additional thousand students by going into the schools.²

Mission/Values

Mission: Manchester Craftsmen's Guild is a national model for Education, training and hope. MCG reshapes the business of social change through the arts, entertainment, entrepreneurship, and community partnership.³ The Guild is a multi-discipline, minority directed, center for arts and learning that employs the visual and performing arts to foster a sense of accomplishment and hope in the urban community. It accomplishes this by:

¹ Much of the information contained in this and following sections is derived from organizational materials, websites and survey responses.

² Manchester Craftsmen's Guild History: <http://www.manchesterguild.org>

³ Ibid.

- Educating and inspiring urban youth through the arts and mentored training in life skills;
- Preserving, presenting and promoting jazz and visual arts to stimulate intercultural understanding, appreciation and enhancement of the quality of life for our audiences; and,
- Equipping and educating leaders to further demonstrate entrepreneurial potential.

Success & Change

Goals

- Improve academic achievement of participants
- Improve career-development skills, options and outcomes for participants
- Enhance community environment through the creation of artworks
- Create partnerships that cross academic disciplines and link the school with the community
- Support academic concepts with creative and practical problem solving
- Increase awareness of future educational and career opportunities among students
- Explore the creative process while developing critical and analytical thinking skills
- Develop critical life skills by identifying choices and forces that differentiate between survival and success
- Encourage students to become reflective about their actions, behaviors and accomplishments
- Apply creative problem solving to daily life situations
- Inspire youth in the discovery and mastery of artistic interests that give voice to mind and spirit
- Advance the fields of jazz and visual arts

Defining Success

The Manchester Craftsmen's Guild team believes that success involves all those affected in the process of education. MCG addresses the context of the environment in which learning takes place, in its own facility as well as in schools throughout Pittsburgh. Partnering with teachers through its Artists in Schools programs, MCG brings technical expertise and artistic imagination to the classroom.

Scholarships are available for evening studio courses at MCG to any classroom teacher interested in acting as a change agent who promotes the arts as a pathway for learning.

- Improved graduation rates for MBC participants
- Improved academic achievement in partner schools
- Improved education and career outcomes for participants
- Improved economic development in MBC targeted communities
- Continued community support for MBC

Critical to Success

- Programs designed and implemented based on the assumption that students will reach a high level of skill, knowledge and creativity when high expectations are present
- The provision of professional quality tools, materials, facilities and the highest quality instruction available led by practicing artists
- Dedication to the idea that lives can change through relationships built around art mentoring
- The combination of skill development, discussion and experiences that link to community and higher education
- A belief that attitude and willingness to learn are more important than talent or previous accomplishment
- Developing social networks around art and culture that often counteract the negative stereotypes and boundaries that academic tracking, school feeder patterns and age-old neighborhood rivalries sometimes reinforce
- Educational programs designed according to the following standards:
 - Use the highest quality tools and material and instructors.

- Use a rigorous and sequential curriculum that is linked to prevailing school standards.
- Provide low student/teacher ratios.
- Link curriculum and learning to careers and social issues.
- Apply high standards of artistic, technical & intellectual engagement.
- Emphasize teamwork among students.
- Create a community environment of support.
- Seek parental involvement as a key to academic success.
- Embrace the potential of every student to succeed.
- Recognize teachers as the primary change agent for students.
- Performances and presentations by living masters
- Affordable accessible programs interested and motivated students

Outcomes

More recently, programmatic change and external conditions that affect program have required Manchester to be more formal in the planning, implementation and tracking of programs. This has taken place due to the increasingly competitive funding environment; demands of accountability from the school district; and the need to maintain quality as programs, audiences and staff size expand. Documented outcomes include the following:

- From 74 to 80 percent of participants in the Apprenticeship Program go on to college, compared to 20 percent in the community.
- 250 of these are students served on an annual basis.
- A study of a three-year arts-infusion program in four of Pittsburgh's academically underperforming middle schools identified intermediate outcomes that included improved overall school climate, teacher efficacy and parent and community investment in education. Ultimate outcomes included improvements in student academic, behavioral and attendance performance and success in transition from middle school to high school
- Dramatically improved academics, maturity, self-reliance and social competence were observed among participants.
- Manchester Craftsmen's Guild cultural programs, including exhibitions, lectures, receptions and concerts by internationally recognized artists, have changed audience members' perceptions of the North Side.
- Tickets for approximately 30 concert dates each year are sold to capacity. Art events attract approximately 1,500 visitors per year, over and above concert audiences. Combined with the approximately 5,000 middle- and high-school students, their family members and teachers, the number of community members that now associate Manchester as a cultural destination rather than a blighted neighborhood is substantial.
- Manchester Craftsmen's Guild students have been invited to participate in conferences on leadership, technology and entrepreneurship. Additionally, they have won thousands of dollars in scholarships dedicated to the arts and community involvement.
- Manchester-Bidwell construction and program development has provided 125 jobs. Adjacent commercial real-estate development has taken place both simultaneously with the Manchester Craftsmen's Guild construction of 1986 (UPS) and subsequent to it (Mascaro Construction), creating or relocating approximately 300 additional jobs to this once blighted section of Pittsburgh.

- Dozens of artist-driven community improvement projects have provided school and park beautification, community gardens, community festivals and family celebrations.
- MCG and Bidwell team members are widely respected and play leadership roles in the arts, education and workforce development locally, regionally and nationally. Sitting on boards ranging from major banks to arts organizations, contributing articles to professional journals and sitting on national boards of accreditation are some of the indicators of the organization's influence.

Nuts & Bolts

Environment

According to 2004-05 school-year data, Pittsburgh Public Schools, the second largest school system in Pennsylvania, enrolled 32,661 students in its 86 schools (53 elementary, 17 middle, 10 secondary, two alternative programs and four special schools). Of those students, 59.9 percent are African-American, 37.8 percent are White, 1.5 percent are Asian/Pacific Islander, 0.7 percent are Hispanic, and 0.1 percent are Native American. PPS shares the challenges of many large, urban school districts with regard to meeting the academic goals and standards set by our states for our children. Over 68 percent of our students come from low-income families (according to PPS 2004-05 free/reduced price lunch data) and 74 percent live in single-parent homes, factors that research identifies as contributors to low achievement and risk for academic failure. Manchester Craftsmen's Guild serves students and teachers from all of Pittsburgh's public high schools and many of its most economically disadvantaged middle schools.

Leadership

MCG is an organization still under the leadership of Bill Strickland, its visionary founder. Bill Strickland is a phenomenal storyteller and spirit whose hopes for all young people are shaped by his own life's trajectory. We rely on the compelling nature of this story and its resonance with many of our students to describe and teach the Guild's organizational culture and standards to students, family members, teachers and staff artists. A central part of Bill's approach to leadership is that he believes that all people are capable of great things if offered the environment and resources they deserve. He expects staff — artists, clerks, managers and program directors — to be both brilliant and extremely dedicated on a regular basis. Because Bill is also entrepreneurial, he is constantly seeking ways to expand his vision through new ventures, partnerships and replication efforts. The work environment is not for the faint of heart. There is a strong desire to create and contribute from the bottom up.⁴

Resources

The budget for the fiscal year ending June 30, 2005, for MCG Youth is approximately \$1.7 million; MCG as a whole had an operating budget of approximately \$3.7 million. The total budget for MBC and affiliates is approximately \$10 million.

Development: Manchester has annual contracts with Pittsburgh Board of Education and the state and federal departments of education. Both the Manchester Craftsmen's Guild and Bidwell Training Center have benefited from a large donation of technology from the Hewlett Packard Foundation and a partnership with Steelcase Furniture. Strategic alliances with companies including PPG, Heinz and Sony have helped with the start-up of the Drew Mathieson Center for Horticultural Technology and the MCG Jazz recording label. Significant support from the Pittsburgh region has come through grants from the Heinz Endowments, the Allegheny Foundation, the Grable Foundation, the Pittsburgh Foundation, the McCune Foundation and the Eden Hall Foundation. National Foundations that have

⁴ Joshua Green, in response to the Making Exact Change survey, 2/2005

supported Manchester Craftsmen's Guild at different points in its development have included Surdna, Ford, Kellogg, Nathan Cummings and the Wallace Funds. Corporate giving from the Pittsburgh region has come from Bayer, Nova Chemical, PNC Financial Services and Equitable Resources.

Governance

In February 1999, the previously separate and autonomous boards of Manchester Craftsmen's Guild and Bidwell Training Center merged into a unified governing identity known as Manchester Bidwell Corporation. This change reduced the total number of members serving on the two boards from a high of 50 to a single board that has fluctuated from 22 to 30 members. Manchester Bidwell Corporation provides services that are critical to the operations of both organizations, including financial management, public relations, fund raising/institutional development and human resources. The development of the Drew Mathieson Center, Harbor Gardens and replication efforts made it increasingly challenging for funders to discern between the overlapping missions and identities of Manchester Craftsmen's Guild's and Bidwell Training Center.

The creation of the Manchester Bidwell Corporation – the parent company of MCG and BTC has helped create a broader audience of our operations in a more global sense. Corporate leaders and businesses in both the private and social sector see MBC as a community organization serving youth and adults bringing full-circle the sphere of influence back to the community. The reach of MBC is seen not just in terms of career training or youth development – it's a counter-attack to many of the risk factors that plague inner-city communities, namely a devalued sense of education and economic stability.

The reorganization of the governance structure was accomplished in an effort to respond to those concerns while allowing the two entities to maintain distinct organizational identities specific to programs. Organizational expansion and new program development is under control of the central corporation. To some degree, this may have slowed the progress of new initiatives in an effort to insure they remain consistent with the MCG/Bidwell vision and are phased in so that they do not overwhelm the organization's resources.

Partnerships:

- The most significant partnership for MCG Youth is with the Pittsburgh Board of Education. A contract for services from the board constitutes 10-20 percent of MCG Youth's annual operating budget. Additionally, MCG and the Pittsburgh Board of Education have recently begun to seek federal funding through programs that require partnerships between Lead Educational Agencies and community-based organizations.
- MCG Youth has instituted a partnership with the Community College of Allegheny County to develop a dual-enrollment summer program that enables rising juniors through recent high-school graduates to earn free college credits.
- MCG Youth has conducted four biannual residencies with the Penland School of Crafts, enabling 25 Pittsburgh teens to work with nationally recognized craftspeople at Penland's North Carolina campus.
- For more than five years, MCG Youth distributed more than \$90,000 in scholarships annually to young Pittsburgh art students through a consortium of Pittsburgh arts organizations, funds and institutes of higher education.

Training

- MCG Youth has established a commitment to ongoing staff development that is job-embedded. The guild has played host to the Pittsburgh region's first-ever arts-education leadership symposium conducted with the Arts Education Collaborative. Guild staff members meet one Friday each month to engage in lesson study and/or curriculum development. Each year the Guild hosts a district wide

in-service for 300 arts and music teachers who work in Pittsburgh Public Schools. Past presenters have included artist Faith Ringgold and researcher/policy analyst Nick Rabkin. Guild staff members engage in an annual week-long orientation to review policies, procedures and performance goals for the upcoming academic year. In past years additional sessions have been devoted to intercultural communications and learning, studio specific art practices, technology, standards and assessment.

Constraints

Funding: Though Manchester Bidwell Corporation has weathered difficult times better than other nonprofits, many of its programs are still reliant on funding conditions that could change dramatically on an annual basis. Their reliance on foundation support has left them vulnerable to unpredictable financial stability. Such funding is rarely reliable for long-term support of programs, even though they may be effective. Manchester's current challenge with funders is to refine a model of educational and community impact that can be more sustainable. To validate and ground future efforts they are working to align their educational programs with current research models and become more effective at data collection and usage. Nonprofits with the complex and somewhat hybridized identity of Manchester-Bidwell do not fit neatly into current funding categories. Current public policy does not let tax dollars flow easily to community-based organizations that offer viable and valuable educational assets that enrich schools and the communities they serve.

Reorganization: Some staff and departments more accustomed to working under the old order may find that the current system slowed efforts to engage in new ventures. As the organization has grown larger and more complex, risk involved in new programming endeavors or entrepreneurial efforts have implications that impact greater numbers of staff and community members affected by programs. The effort to shield staff from the stresses of new endeavors so that they can focus on currently operational programs has also resulted in a sense of distance from the processes and ramifications of replication of initiatives. The ideal is that the governance board has the responsibility of centralizing complex and varied programs into a clear, unified picture. This picture should guide future MCG-Bidwell growth.

Transportation: Because Manchester's location isolates it from the surrounding residential neighborhood, the program has found that transportation is a significant barrier to increased school participation.

Educational Programs: The crisis in urban education and the response to the No Child Left Behind Act and other state-based standardized testing has made access to students and teachers a challenge for Manchester. Testing and test preparation use time that was once dedicated to teaching and learning. Many schools and teachers are not permitted to engage in alternative approaches such as the arts, without showing how the experience will contribute to increased scores on math or verbal tests. The case for these programs will be difficult to make in an environment that does not tolerate experimentation.

Advice

- The great dream is that funders will become more interested in sustaining longer-term relationships around programs that work rather than regularly changing focus. Institutions like the Guild have a high rate of staff burnout. The work is demanding, and often, wonderful artists have a difficult time balancing their creative and educational capacities. Community and Youth arts organizations could benefit through support for professional-development opportunities that help teaching artists maintain and intensify their commitment to creative work and personal development. Opportunities

to attend symposia, participate in residencies, and even pursue creative research over an extended period through sabbaticals could help stabilize the field and propel it to new heights.

- Youth employment opportunities through community arts programs have become fairly pervasive. Too often funding opportunities for these initiatives have severe family income guidelines that restrict and in some cases homogenize the population of youth eligible for these programs. Over time, students return to the Guild years after graduation and report that the experience of diversity at the Guild was different from anything they encountered in school. Alums report that this feature of the Guild, more than any other thing, has helped prepare them for life in higher education and the workplace.
- Much emphasis continues to be placed on establishing a scientific model that can demonstrate causal effects of the arts programming on student academic achievement and attitudes. Unfortunately the worlds of research and Youth Arts practice seem to interact for only brief moments. Research in this domain might be enhanced if there were opportunities for Youth Arts practitioners and educational researchers to meet and educate one another on some ongoing basis. Why not create a residency for a researcher embedded within a model youth-arts program? They would benefit through direct observation and participation in art forms and become more engaged in the organic process of change that occurs in the studio. Researchers could also become involved in staff development in ways that could lead to much richer analysis of a field that is of great concern but still little understood.

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THE NEIGHBORHOOD PRIDE PROGRAM

A Program of the Social and Public Art Resource Center (SPARC)

685 Venice Boulevard
Venice, CA 90291

P: 310-822-9560, ext. 11 **F:** 310-827-8717 **E:** sparc@sparcmurals.org **W:** www.sparc.org

W: http://www.sparcmurals.org/sparcone/index.php?option=com_content&task=view&id=43&Itemid=75

Years in Operation (NPP): 1984-2002

(SPARC): 1984-present

Program Type: Prevention, Arts Training, Community Arts, Service Learning

Contacts: Judith F. Baca, Founder / Artistic Director, Debra J.T. Padilla, Executive Director

Sites: SPARC resource and training center in Venice, California. Mural sites in Los Angeles and surrounding area.

Artistic Discipline(s): Visual Arts, Murals

Constituents: Youth ages 12-18

Personnel: 12 full-time staff, contract artists, interns

Focus: Established in 1980, SPARC (Social and Public Art Resource Center) creates large-scale murals that reflect Los Angeles' diverse ethnic communities. The Neighborhood Pride program employed inner-city youth to create murals in troubled neighborhoods across Los Angeles. Working with schools, churches and community service organizations, SPARC meets with local residents to discuss themes and placement of the murals. In 1995, SPARC co-sponsored a team of young artists whose stylized design, encouraged other youth to "Make a You Turn" away from smoking and other self-destructive behavior, appeared on 85 billboards throughout the greater Los Angeles region

Design: Potential participants are identified by teachers, service providers, gang prevention counselors and SPARC's community coordinator. Artists are chosen by a committee of neighborhood representatives, other artists and SPARC associates through a competitive process. Working with the artists over an 8-month period, mural apprentices receive technical training in wall preparation, design application and color mixing, as well as instruction in teamwork and communication skills. This past year, participants from all seven mural sites convened at SPARC's historic facility to participate in training sessions, to meet each other and the artists and to learn about the Mexican mural tradition.

Outcomes:

- Technical training in painting, drawing, mural design and rendering.
- Participants learn and practice community development, historical research and community organizing.
- Improved collaboration, advocacy, group problem solving, communication, skills.
- Increased self-esteem, critical thinking, self-discipline, conflict management.

Finance: Annual budget, \$500,000 (est)

Norris Square Neighborhood Project



2142 N. Howard
Philadelphia PA 199122

P: 215-634-2227 **F:** 215-634-4990 Web site: www.nsnp.com

Year Started: 1973

Contact: Reed Davez McGowan, E.D.

Program Type: Environmental education and culture

Sites: One, plus community gardens

Artistic Disciplines: visual arts, dance, drumming, Latino arts & crafts

Constituents: Residents of the Norris Square neighborhood in north Philadelphia

Budget/Staff: \$390,000 annually, 10 staff.

Mission:

The mission of Norris Square Neighborhood Project (NSNP) is to nurture and actively involve neighborhood children and their families in learning responsibility for self, culture, community, and environment.

The Norris Square Neighborhood Project serves a largely Latino population in Philadelphia through a series of programs for youth and adults which emphasize the arts, culture, and the environment. They describe their work as follows:

NSNP was founded in 1973 by Natalie Kempner, a fifth grade teacher in North Philadelphia. NSNP began as a small project created to help educate and protect children living in a section of Philadelphia that was notorious for its deadly drug culture. Over more than three decades, the agency's work has grown in scope and impact as the predominately Latino community around it has expanded and flourished. The environmental, arts and education programs of NSNP have helped transform the surrounding community and the lives of Norris Square residents.

NSNP provides community residents with quality youth programs including low-cost after-school care & summer camp and teen employment, environmental education, cultural programs for neighborhood women, and community gardening/neighborhood beautification initiatives.

The youth programs all incorporate the 3 foci: art, culture, and environment. For example, the program for youth aged 10-11 (The Latino Artist Crew) includes learning about "cooking with organically grown foods, the path that foods take and cultural heritage tied to cooking, and participation in the Mural Arts Big Picture Program." The high school group (Prodigies) are "concerned with violence and poverty in their community and through entrepreneurship, they use silk-screening to redefine cool and inspire positivity in other youth in their community. They make t-shirts for the after school program and act as mentors to younger youth."

Grupo Motivos, NSNP's women's group, work to preserve the stories, crafts, and cuisine of their Puerto Rican culture. "Through community gardening and celebrating Puerto Rican culture, the group brings strength to Norris Square's fight for revitalization."

NSNP is described in a recent article, "Understanding Social Service and Community Needs in an Urban Community Arts Center," by Reed Davaz McGowan in *CultureWork*, a publication of the Arts & Admin. Program at the Univ. of Oregon. In it the author notes the centrality of the social service needs of the center's constituents, saying "I believe one is not able to administer a community arts organization from a standpoint that does not examine the social service needs of the community." Rather than concentrating on individual access to the arts, the focus of NSNP is on creating a safe space for children and their families. This allows the staff to understand the needs of the families and make appropriate referrals to other agencies. "Community arts programming is the method and lens through which we serve the community." For example, the response to the school drop-out rate among the youth was to create an entrepreneurship program using silk screening and graphic design, which the participants operate as a business. This experience created enough trust and leadership skills that a youth-driven program was created "which incorporates youth leadership, academic enrichment, college preparation, literacy programming, technology, multi-media arts, theater, self-expression, and an entrepreneurial silk-screening business."

Full article: <http://aad.uoregon.edu/culturework/culturework47.html>

Our journey ends near the Gulf Coast of the United States, in

New Orleans, Louisiana...



...population 450,000, the "Crescent City," a study in contrasts of epic proportion:

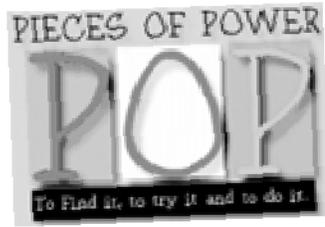
Known throughout the world as a cultural crossroads, birthplace of jazz, the Creole cottage, Cajun zydeco and a \$4.5 billion per year tourism industry.

Known throughout the region as an economic dead-end. Less than one-third of the adult population graduates from high school.



In a city where a world-class tourism industry is built upon a rare sense of local artistry, you would think arts education would be a priority.

Still, there is only one music teacher to every three public schools. Fewer still in Dance, Theater and Visual Arts.



Fortunately for New Orleanians, over the past four decades, dozens of grassroots arts organizations have sprung up to fill some of this void. They have unique names like "Pieces of Power," "Bamboula 2000" and "Tipitina's Internship Program."



These organizations draw upon the city's rich cultural traditions while incorporating a strong entrepreneurial spirit. Teens are recognized in these programs as innovators and leaders in the creation of new artistic ideas and styles.

"Join Derroles, Johara, Turron, Madania, Andy and program director Rondell Crier, all members of Young Aspirations/Young Artists visual design guild (YA/YA for short), for one last Tale we call "Jessie's Story."





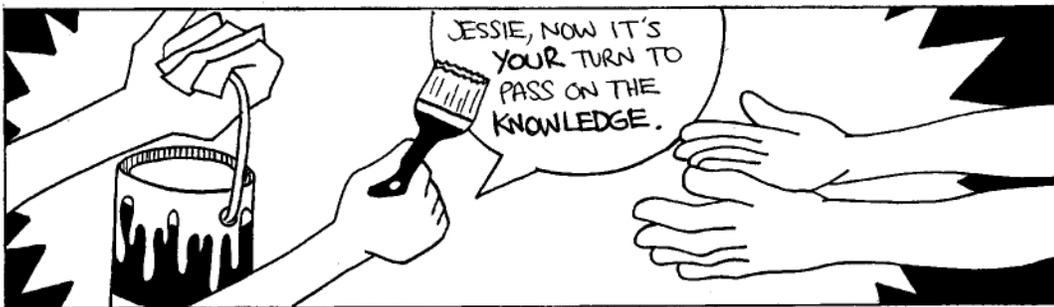
Art by Courtney Collins and Rondell Crier, copyright 2005



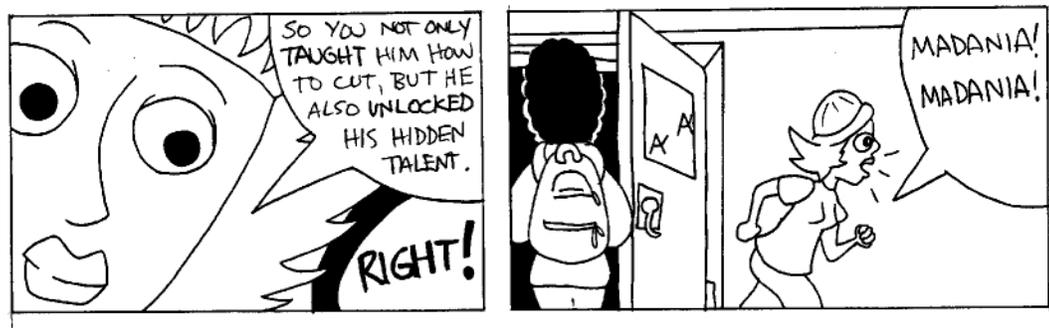
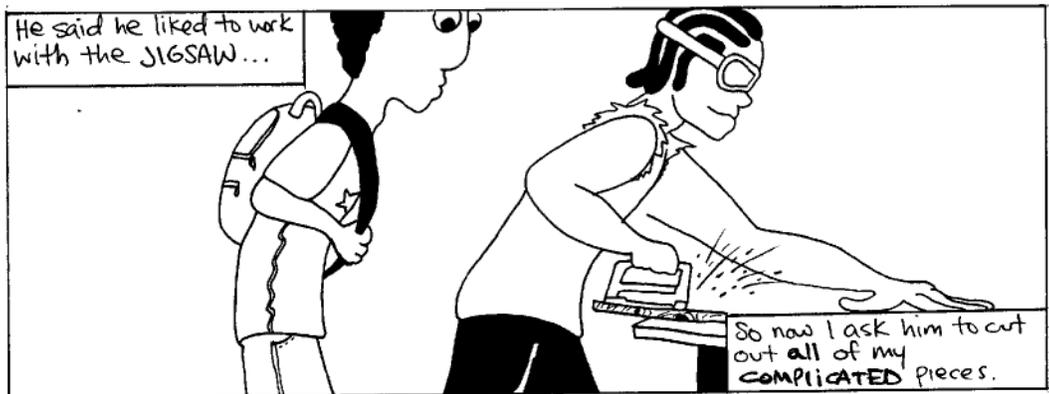
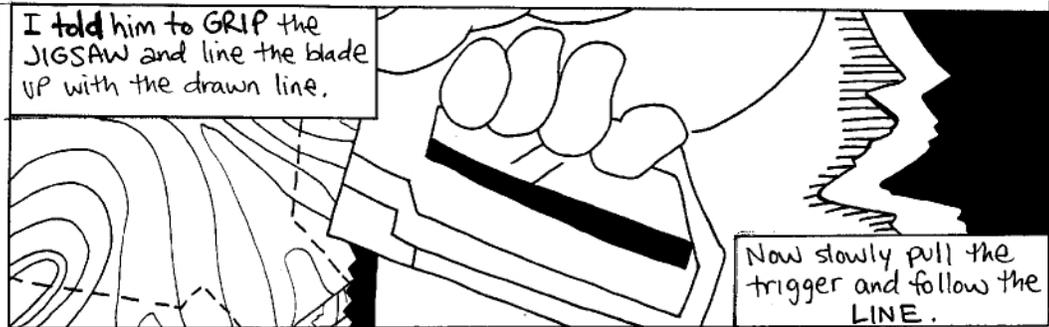


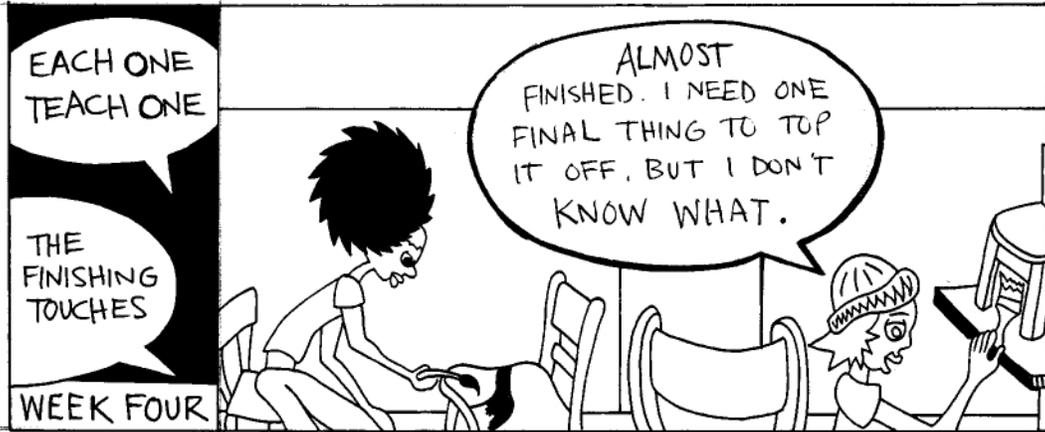
Art by Courtney Collins and Rondell Crier, copyright 2005





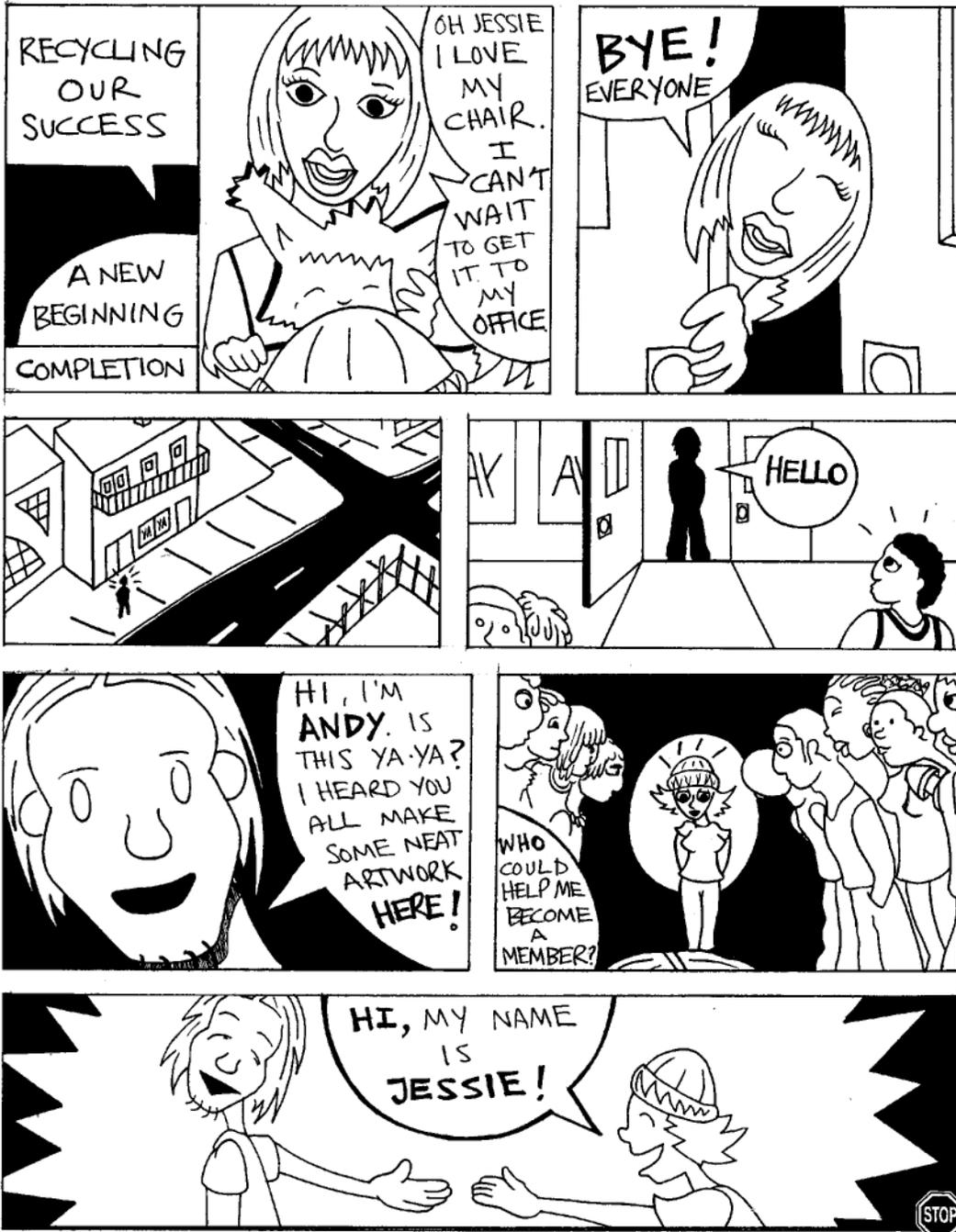








Art by Courtney Collins and Rondell Crier, copyright 2005



PART 2

Arts Programs Promoting Community Cohesion & Identity

Animating Democracy LABS



Americans for the Arts
1000 Vermont Avenue, NW 12th Floor
Washington, DC 20005

P: 202.371.2830 **F** 202.371.0424 **W:** www.artsusa.org/AnimatingDemocracy:

Years in Operation (Labs): 2000- 2004

Animating Democracy: The organization's continuing documentation of best practices and technical assistance to the field is ongoing.

Program Type: Arts and Civic Dialogue

Contacts: Barbara Schaffer Bacon, ADI Project Director, phone: 413.253.1711 fax: 413.253.4144
Pam Korza ADI Associate Project Director, phone: 413.256.1260 fax: 413.256.4648

Sites: 31 sites nationally

Artistic Discipline(s): Multi-disciplinary

Constituents: Community members and participating artists at selected sites

Personnel: Project Director and Associate Project Director, minimal support from Americans for the Arts staff

Focus: The Animating Democracy Initiative seeks to foster artistic and humanistic activity that encourages civic dialogue on important contemporary issues. This 10-year programmatic initiative of Americans for the Arts' Institute for Community Development and the Arts is supported by The Ford Foundation. The Lab identifies and selects worthy arts- and humanities-based civic dialogue projects and strengthens them through financial support and connections to other resources.

The awardees represent a variety of organizations, including theater companies, presenters, community arts centers, a public art center, a state humanities council, an orchestra, a dance company, a university-based gallery, a state arts education organization, and an international exchange program. Geographically, they span the United States, from rural communities in Wisconsin and Hawaii, to small towns and cities of Flint, Michigan and Amherst, Massachusetts, to urban centers and neighborhoods of New York City, Los Angeles, and San Antonio. The projects address a multiplicity of contemporary issues. These include immigration, racism, cultural preservation and identity, youth violence, the environment and ethical issues in biotechnology

Design: The program concentrates on projects in which the primary intent is to focus on a civic issue. Multiple perspectives on the issue are presented as a basis for discussion, either through the artwork itself or as a deliberate aspect of the dialogue. Financial support for individual projects ranges from \$25,000 to \$100,000. The Lab supports creation, presentation, and/or exhibition of new work or enduring work of the past. The Lab seeks to support projects that advance: artistic/humanistic practice in relation to civic dialogue, experimentation and innovation in approaches to dialogue, and/or strategies for improving community and organizational capacity to successfully support art-based civic dialogue work. In addition to receiving funds, Lab participants come together in a series of learning exchanges.

Outcomes:

- Advances aesthetic and programmatic experimentation and innovation in this arena of work
- Strengthens the role and organizational capacity of arts and cultural institutions engaged in this work
- Builds the body of knowledge about this work and increase access to information and resources for arts and civic dialogue fields

- Increases understanding and exchange across artistic disciplines and with civic dialogue leaders about the philosophical, aesthetic, and practical aspects of arts-based civic dialogue
- Increases public understanding of the role of artists and arts and cultural institutions in civic life.

Finance: Four year budget approximately \$3 million

Tensions can run high in neighborhoods undergoing dramatic economic swings and demographic shifts. Clashes are common between long-time community residents and newcomers, especially when issues of race, ethnicity and class are involved. The pressures occur in large communities, like the Corona neighborhood of Queens, New York, where more than 120 languages are spoken. And in smaller communities, too, such as Holyoke, Massachusetts, where both older and more recent immigration trends have yet to be harmonized with the traditional New England culture of the area's Anglo descendant population.

Against this backdrop, in 2002 Ford Foundation Program Officer Miguel Garcia thought to use the energy generated by all of that tension to create opportunities to imagine, discover, and create common good. To take on that job, the foundation decided to look outside traditional community development circles to the hyper-creative world of neighborhood arts and cultural organizations.

Why arts and culture groups? On the one hand, they're already operating on the ground in many transitioning neighborhoods, often culturally fluent and nimble enough for multi-disciplinary learning. And they tend to be viewed as neutral turf by hostile factions - there's a great deal of trust in arts and cultural organizations. Ford became convinced that with encouragement, guidance and financial support, some arts and culture organizations could play a significant community development role, particularly in the areas of:

1. Neighborhood Identity
2. Social Integration
3. Upward Economic Mobility
4. Community Development
5. Civic Engagement

Reference: Publications, case studies, recommended reading, etc are available at the Animating Democracy Reading Room at: http://www.americansforthearts.org/animatingdemocracy/reading_room/

COMMON THREADS



Center for Creative Communities
118 Commercial Street
London E1 6NF
UK

P: +44 (0) 20 7247 5385 **F:**+44 (0) 20 7247 5256 **E:** info@creativecommunities.org.uk
W: www.creativecommunities.org.uk

Years in Operation: 1998-2008

Program Type: Arts-based community development, research and referral.

Contacts: Jennifer Williams, Director

Sites: London, England, model program sites, exhibitions and conferences throughout Europe and the US.

Artistic Discipline(s): Multi-disciplinary

Constituents: Organizations, community members and artists involved in cross-sector, arts-based community development.

Personnel: 4 full-time staff

Focus: From 1998 to 2008, the Centre for Creative Communities sought to highlight the common threads which link creative work undertaken by diverse fields, often independently of each other, but with similar underlying goals. The aim of the Centre was to encourage discussion and collaboration between sectors and to highlight their best practices.

Common Threads: *Participation for a Better World* documents the work of different projects from European countries that are making a significant contribution to community building, encouraging young people to become caring citizens, through sophisticated arts-based cross sector collaborations. Each project is locally based, involving people from a number of sectors while engaging local networks in planning and promoting participation in an inclusive manner. The projects are linked to each other through the use of creativity as a vehicle to promote the development of skills and as a tool in the building of inclusive communities.

Under the theme of Common Threads, the Centre seeks to highlight the positive - indeed vital - role which creativity plays in everyone's lives from early childhood to old age. While the initial focus was on the interaction between the arts and learning experiences which occur outside the formal education sector, Common Threads has broadened to include the use of creativity within a range of other sectors, including health, environment and formal education.

Design: Today, selected projects continue to cooperate with the Common Threads initiative, contributing experience and insight to their recognition of the need to change and their drive to do things differently. They include:

- [Creative Neighborhoods, Leeds, England](#)
- [Europaschule, Dortmund, Germany](#)
- [Il Merlo Maschio, Saviano, Italy](#)
- [Nature's Fairytale, the schools, Lithuania](#)
- [Small Ugly Places, Oslo, Norway](#)
- [Swanseekers, Richmond Park School, Glasgow, Scotland](#)
- [Università di Strada, Naples, Italy](#)
- [Visual Paths: Teaching Literacies in the Gallery, Tate Gallery, London, England](#)

- Vlaggen en Wimpels (With Flying Colors), Belgium

Common Threads: Participation for a Better World, an exhibition that documents these projects is currently on tour and available for hire in Europe and the US: (2000 - 2002)

Outcomes:

- The documentation of model arts-based community development programs.
- The presentation of an on-going series of conferences, seminars and publications about the dynamics and practicalities of developing arts-based collaborations.
- Increased awareness of the 'common thread' that links those working in community development and in the arts.
- Reduced barriers between sectors. (i.e., the arts and education, community arts and cultural institutions, voluntary and professional arts or community development and the arts).
- Programming provides a catalyst for the creation of a series of arts-based, cross-sector collaborations.
- Increased awareness and understanding that the social function of art is fundamental to the development of the various art forms and vital for the future of the arts.

Finance: Annual budget \$300,000

COMMUNITY BRIDGE



P.O. Box 3020

Frederick, MD, 21705

P: 301-696-2839 **E:** wcochran@erols.com **W:** www.bridge.skyline.net

Years in Operation: 1993-98

Program Type: Community collaboration, community conflict resolution, community development

Contacts: William Cochran

Sites: Frederick, Maryland

Artistic Discipline(s): Visual arts

Constituents: Frederick community members

Personnel: Artist/Artistic Director, administrative director, 10 interns, 100+ volunteers, 5000 community participants

Focus: The Community Bridge mural project transformed a plain concrete bridge in Frederick, Maryland, into an illusion of an old stone bridge. Because of the way it was designed, however the bridge has become a symbol of common ground for the Frederick community. This is because it contains ideas, symbols and stories contributed by thousands of people from all over the community, across the country, and around the world. Community Bridge is a model that shows how public art can serve multiple purposes. Such a project can be an asset economically, as well as culturally and socially

Design: The project was precipitated by the city's interest in revitalizing a municipal park that had become an eyesore and suffered from disuse. At the time, Frederick was struggling with increasing levels of racial acrimony. The long finger of land that would make up the new park was regarded by many as the de facto border between the black and white communities. The project was to begin with the renovation of an unattractive concrete bridge that spanned a stream, Carroll Creek, that split the park down the middle. Seeing an obvious opportunity, Cochran proposed using trompe l'oeil rather than a stone façade to enhance the bridge. He also decided to invite 173,000 people, the residents of the area, to collaborate on this huge artwork. Shared Vision spearheaded the massive public outreach, called Bridge Builders that asked individuals to contribute ideas to the bridge artwork, to become, in effect, co-creators with the artist. These ideas were solicited using the question: *What object represents the spirit of community to you?*

The entire structure was painted by hand by the artist and his assistants, using advanced trompe l'oeil ("deceive the eye") techniques. The bridge has many unusual features and symbols, and its imagery is rich with stories. There is an archangel whose appearance is even more deceptive than the bridge, and a fountain that real birds occasionally try to land on. The five-year Community Bridge project culminated with a celebration featuring multimedia, music and dance.

Outcomes:

- Thousands of people across the Frederick community helped to create a complex, richly-layered artwork. The project drew national attention. The story of the bridge, and the community that collaborated to create it, appeared in over 100 regional and national magazines and newspapers.
- The project's web site received design ideas from across the USA and from as far away as Bosnia, Nova Scotia, South Africa, Argentina, Indonesia, and the Netherlands.
- An exhibition of over 1000 design submissions that was mounted at Frederick's Delaplaine Visual Arts Center.

- The Bridge attracts 50,000 visitors to Frederick every year.
- Increased cultural tourism has attracted development and helped revitalization efforts in the community. Bridge related projects include: Frederick Public Library, the National Civil War Medicine Museum, a new light rail station and the continued redevelopment of the park.

Finance: 5 year budget, \$500,000

East Bay Center for the Performing Arts

339-11th Street
Richmond, CA 94801

P: 510-234-5624 **F:** 510-234-8206 Web site: www.eastbaycenter.org

Year Started: 1968

Contact: Jordan Simmons, Artistic Director, Jordan@eastbaycenter.org

Program Type: Arts, community development, education

Sites: one, currently under renovation.

Artistic Disciplines: Multi-disciplinary, Interdisciplinary

Constituents: Residents of the Iron Triangle neighborhood of Richmond.

Staff: 14 plus teaching faculty

Focus: To provide service to the Iron Triangle of Richmond, an area of chronic poverty, by helping “young artists discover how training in the arts can and does illuminate their fullest capacity as human beings.” The Center believes that through exposure to “the breadth, depth, and passion of experiencing classical master works and cutting-edge forms from around the world, the Center’s student artists come to know the world’s great performance traditions, the beauty of one’s neighbor, a calling in life, and the life of the mind. They come to experience the spark of young imagination.”

Design: This organization provides a very full set of programs such as one would expect from a performing arts center: classes in all arts disciplines, resident professional performing companies, pre- and after-school youth opportunities, and partnerships with other organizations and agencies.

Of interest for Pillsbury House is the fact that East Bay Center has recently taken over responsibility for a broader neighborhood development project that was about to sunset in the neighborhood. Called the Iron Triangle Legacy Project, the work is designed to: “build civic unity in the Iron Triangle community by the telling and celebrating of stories.” EBCPA is also administering a program of mini-grants to other neighborhood entities and has convened a broadly representative neighborhood advisory group to assure that the work accurately portrays the neighborhood and its assets and that continuing services to the neighborhood are provided. The example here is of an arts organization expanding its work to include broader social service activities, albeit within the overall framework of the arts.

A full description of the work, “My Tri-Angel: An Urban Neighborhood Seeks to Tell Its Own Story,” by EBCPA’s Artistic Director Jordon Simmons is found on the Community Arts Network website, http://www.communityarts.net/readingroom/archivefiles/2010/02/my_iron_triange.php



Faith-Based Theater Project

Cornerstone Theater Company
708 Traction Avenue
Los Angeles, CA 90013

P: 213-613-1700 **F:** 213-613-1714 **E:** brauch@cornerstonetheater.org **W:** www.cornerstonetheater.org

Year Started: Cornerstone Theater Company, 1986, Faith-based Theater Project, 2000

Program Type: Arts and community dialogue

Contacts: Bill Rauch, Artistic Director

Sites: Cornerstone Theater facility and facilities of participating faith in LA.

Artistic Discipline(s): Theater, media arts (online)

Constituents: Los Angeles community members, and participating members of Los Angeles-based faith communities

Personnel: 16 Cornerstone Repertory Company members, 15 theater staff members, and participating staff and volunteers from partner faith-based organizations.

Focus: Cornerstone Theater Company is a multi-ethnic, ensemble-based theater company. They commission and produce new plays, both original works and contemporary adaptations of classics, which combine the artistry of professional and community collaborators. By making theater with, and for, people of many ages, cultures and levels of theatrical experience, Cornerstone works to build bridges between and within diverse communities in both their home city of Los Angeles and nationwide.

In its *Faith-Based Theater Project*, Cornerstone Theater creates original community-based plays with music, in collaboration with specific faith-based institutions including inter-faith communities, to address the issue of how faith both unites and divides American society. The project seeks to develop Cornerstone's community collaboration methodology with dialogue specialists. It also explores new ways to evaluate and understand the long-term impact of participatory art-making. The purpose of this approach is to produce and present new theater works that encourage creative and thought provoking dialogue around issues of faith and religion.

Design: The project will run from January 2001 through June of 2004. During this time the company will create original community-based work. First-time artists from communities of faith in Los Angeles will work alongside the ensemble's professionals. The core elements of the project are an annual Festival of Faith (15 short plays), an audience-participatory ensemble production, and five site-specific epic productions at places of worship. Working in partnership with the National Conference for Community and Justice of the Los Angeles region, will be community focus groups that develop artistic content, monthly inter-faith dialogue sessions, open space and dinner post-show audience discussions, and a list-serve for online dialogue.

The first annual festival ran from October 18 through November 18 2001. Plays were performed houses of worship for audiences that included congregation members of the participating venues and theater-goers citywide. Other festival activities included facilitated discussions which gave participants and audience members the chance to reflect on issues that arose in the plays and to explore the question: how do faith and religion both unite and divide us

Outcomes:

- The creation of new community originated theater works exploring issues of faith and religion.
- Intensive theatrical collaboration by members of disparate religious congregations in the Los Angeles area.
- Increased awareness of issues, ideas, and opportunities facing the various congregations.
- Ongoing dialogues by participants after the project ends. (future)

Finance: \$300,000

INSTITUTE ON THE ARTS & CIVIC DIALOGUE



Harvard University
Cambridge, MA

P: 212-992-8826 **E:** dialogue@arts-civic.org

Years in Operation: 1997-2002

Program Type: Arts and civic dialogue

Contacts: Anna Deavere Smith

Sites: Various sites on Harvard campus and surrounding Cambridge community

Artistic Discipline(s): Multidisciplinary

Constituents: Community members, artists, scholars

Personnel: Director, student support staff and resident artists

Focus: The Institute on the Arts & Civic Dialogue was created by the playwright, actor, and educator, Anna Deavere Smith to explore ways in which artists from all disciplines, in association with scholars and community leaders, can enhance public discussions of vital social issues. In 1997, the Ford Foundation solicited proposals from several major universities for a \$1.75 million challenge grant to establish the Institute under Ms. Smith's leadership. The Foundation chose to locate the Institute at Harvard University under the joint sponsorship of the American Repertory Theatre and the W.E.B. Du Bois Institute for African American Studies.

The Institute's aim is to support the creation of artistic works that address the issues of our time and enhance discourse by citizens in our democracy. IACD explores how those works can attract and engage audiences whose members cross boundaries created by economic, social class, intellectual and cultural differences. The Institute also aims to create opportunities for the arts to offer themselves as new modes of public discourse in other communities. They believe the arts provide a middle ground in debates that are frequently divided along strict lines.

Design: In a culture seemingly lacking in family, unity and common values, the Institute believes that artists can be catalysts for a new kind of civic space where the issues dividing us can be presented and addressed in all their complexity and consequence.

In creating the Institute, Anna Deavere Smith envisioned a "beehive of activity." Artists and scholars live in the Harvard area, dine together regularly, and, along with invited guests, take part in after-dinner discussions and workshops on a wide variety of topics. Work on the artists' individual projects is the primary activity during each session. Artists have the opportunity to engage with scholars, members of community groups and civic leaders as they develop their work. During their residency, artists present their work in progress in a public forum that includes the audience in a dialogue about the social issues raised by the work.

Outcomes:

- The development each year, of four major, independent works of art that tackle the issues of our time and present these works through workshops, public performances, open rehearsals and exhibits throughout the Greater Boston area.

Examples:

- **FRANCES HARPER:** a dancer used dance, music, and text to examine the issues surrounding the experience of growing up as a person of color in the United States.

- SUZZY ROCHE Created *Musical Prayers*, an exploration of prayers from different contexts and religions through music.
- SISSAKO ABDERRAHMANE, noted French West African director and filmmaker, came to the Institute to work with local teenagers on a cinematic piece. Sissako also presented his film *Octobre*, offering a perspective of the Black experience in Russia. His other films include the highly acclaimed short, *Le Jeu* and the cinema poem *La Vie Sur Terre*.
- ANNA DEAVERE SMITH worked with the Institute Acting Company and theatre director and Yale University professor LIZ DIAMOND to develop material around the theme *Common Infractions / Gross Injustices*. The company interviewed members of the core audience about incidents of injustice in their own lives. The piece explored a broad range of aggression, from petty daily affronts to larger scale societal and global injustices.
- STEWART WALLACE, composer, and MICHAEL KORIE, lyricist, best known for their opera *Harvey Milk*, collaborated on *High Noon*, an opera about a showdown in a mythical Western town that raises pertinent questions about guns and violence.
- A deepening of the capacity of the artists to communicate to new audiences by providing access to the scholarly and artistic resources of Harvard University and Boston's leading cultural, community, and civic organizations.
- The development of new models of public discourse through a series of public group discussions, guest speakers, moderated panels, and community outreach programs which involve artists and audiences and encourage community discussion on key social and artistic issues.
- The creation of focused outreach efforts to develop new, underserved audiences crossing economic and cultural boundaries, especially minority, educationally and economically disadvantaged youth and their families.

Finance: Three year budget \$1.7 million

SWAMP GRAVY



P.O. Box 567 •
Colquitt, Georgia 31737
Colquitt GA

P: 912-758-5450 **E:** info@swampgravy.com **W:** www.swampgravy.com

Year Started: 1992

Program Type: Community History, Community Conflict Resolution, Community Development

Contacts: Karen Kimbrel, Executive Director

Sites: Colquitt, GA

Artistic Discipline(s): Theater

Constituents: Colquitt community members and visitors

Personnel: 3 full-time staff, 61 cast members, 21 technical crew members, (plus Boy Scout Troop #85), and 170 story tellers and gatherers

Focus: Swamp Gravy is a musical play that celebrates rural southwestern Georgia folk life. Original songs and choreography are combined with traditional music and dance in a grand scale stage production with a cast and crew of 100. Professionally written, directed and designed, the play draws on folklore, tall tales, and family stories for its content. It is performed in Cotton Hall, a 60-year-old warehouse in Colquitt, Georgia. It has also played in Washington, D.C. at the Kennedy Center and throughout the South.

Now in its tenth year, Swamp Gravy is what its artistic creator, Richard Alan Geer, calls "an experiment in a form of community performance-oral-history based, large-scale, professionally produced amateur theater" which celebrates the lives and stories of the residents, black and white, of Colquitt and Miller County, Georgia.

Design: In the early '90s, Colquitt leaders felt the town needed something to re-energize the community's pride and economy. Joy Jinks of the Colquitt/Miller Arts Council felt an historical pageant could provide an infusion of cultural energy, involve the county folks and attract visitors from elsewhere. In 1991, Jinks met Richard Geer, then completing a doctorate in performance studies at Northwestern. Jinks related her idea and Geer got excited. Over many hours of discussion, they decided to work together to develop a play in Colquitt around the personal history of the town.

The title, "Swamp Gravy," refers to a local recipe for a stew, a kind of improvised soup made of "whatever is at hand." Built from the oral histories of the people of Miller County, it sports the full-length stories of a handful of people and the sayings, phrases and diction of literally hundreds of people. It blends folk remedies, ghost stories, jokes, well known scandals and deeply held secrets. It contains births, deaths, dressing up, dressing down, mother love, family violence and a secret wedding in the woods. It's got folk tunes, singalongs and the blues.

The play operates on two distinct levels, a strategy of "historical parallelism," or "dressing current problems in old clothes," according to Geer. Performed in period 19th Century costume, it contains much material that, in a contemporary frame, might be problematic, politically too sensitive. At historical remove, these themes resonate across time, deep rooted in the particular character of the region.

The show runs four weekends each spring and fall and is rewritten each year. Although the theme of the play changes—last year, it was "Brothers and Sisters"; this fall, "Love and Marriage"—the basic design of weaving together stories into a theatrical tapestry remains the same.

Outcomes:

- Reconciliation of disparate sectors of the community.
- An open and ongoing examination of community history.
- Hundreds of performances by community members for an audience of over 150,000.
- An economic influx of over \$1.5 million: cultural tourism is now the town's largest employer and economic sector.
- The Arts Council now owns four buildings and is developing a fifth. They are:
 - A 15,000-square-foot converted cotton warehouse containing the theatre,
 - A Museum of Southern Cultures
 - Community area for meetings and weddings.
 - An arts and education building for adult education and seminars and classes offered by the alternative school and the community college.
 - A Youth Program facility (for Grades 9-12) also used for the activities of the New Vision Coalition , a program for African-American children in Grades K through 8.
 - A market building containing four low-income apartments and a crafts, folk art, and antique mall.
 - The fifth building, dubbed the New Life Learning Center, will be "designed as a training center for people on public assistance.
- The creation of the Swamp Gravy Institute in 1997, which holds workshops on storytelling and gathering oral histories for other communities interested in creating their own productions .

Finance: Not available

PART 3

Arts Programs Promoting Creative Community Development

APPALSHOP



91 Madison Avenue
Whitesburg, Kentucky 41858, USA

P: 606-633-0108 **F:** 606-633-1009 **E:** info@appalshop.org **Web site:** www.appalshop.org

Year Started: 1969

Contact: Dudley Cooke

Program Type: Arts, education, community development,

Sites: One central location with projects throughout community and region

Artistic Disciplines: film, video, theater, music, radio, photography, multimedia, books

Constituents: Residents of Appalachia, plus communities nationally/internationally who engage with Appalshop

Staff: 28

Focus: To enlist the power of education, media, theater music and the other arts to document, disseminate and revitalize the lasting traditions and contemporary creativity of Appalachia; to tell stories the commercial cultural industries won't tell, challenging stereotypes with Appalachian voices and visions; to support communities' efforts to achieve justice and equity and solve their own problems in their own ways; to celebrate cultural diversity as a positive social value; and, to participate in regional, national, and global dialogue toward these ends.

Design: Appalshop is a nonprofit, multidisciplinary cultural center located in the Appalachian coalfields of eastern Kentucky and is recognized as a national leader in regional and community-based arts and media. Now celebrating its 40th anniversary, the organization produces and presents work in television, radio, theatre, music and live performance. As noted in its mission statement the goal is to allow Appalachian culture to grow and flourish in a way defined by Appalachians themselves. They own and manage a community radio station, WMMT 89.7 fm, and provide the focus for a national network of community-based artists and arts organizations.

Appalshop goals are to enlist the power of education, media, theater, music, and other arts:

- to document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia;
- to tell stories the commercial cultural industries don't tell, challenging stereotypes with Appalachian voices and visions;
- to support communities' efforts to achieve justice and equity and solve their own problems in their own ways;
- to celebrate cultural diversity as a positive social value; and
- to participate in regional, national, and global dialogue toward these ends.

Their on-going projects, in addition to WMMT, include:

- [Roadside Theater](#): Roadside, a traveling ensemble company, draws upon the rich history and culture of Appalachia to develop original plays that tour nationally and internationally.

- [Appalshop Archive](#): Since its beginning in 1969, Appalshop has amassed thousands of hours of film, videotape, sound recording and photography that portray a multifaceted view of life and history in Appalachia. Appalshop's Archive project works to preserve this material and make it available.
- [Appalachian Media Institute \(AMI\)](#): AMI is a youth media training program devoted to developing the critical and creative skills of local young people through the production and distribution of community-based audio and video productions.
- [Community Media Institute \(CMI\)](#): CMI provides training and technical assistance in digital storytelling, and works with grassroots groups and public interest organizations to develop and implement communication strategies in support of social and economic justice organizing.
- [Traditional Music](#): The Traditional Music Project brings traditional Appalachian music into the daily lives of people by helping communities build and sustain ongoing events such as jam sessions, square dances and storytelling events.
- [Holler to the Hood](#): Holler to the Hood is an on-going multi-media project that explores the economic and social issues in low-income rural and urban communities through the lens of the criminal justice system. Using a variety of mediums (live performance, radio, video, and digital), H2H provides the means for all those affected by the prison system to tell their story in their own voice.
- [Thousand Kites](#): Thousand Kites is a community-based performance, web, and radio project centered on the United States prison system and created with inmates, employees, and their families.

Outcomes:

- Increased jobs and economy for Whitesburg region.
- Increased job skills and employability among employees and trainees.
- Documentation of rural Appalachian culture.
- Improved educational performance among participants in arts education programs.
- Increased understanding and appreciation of local culture and community.
- Wide use of documentary materials and programs by colleges, universities, secondary schools, churches, , community groups, public libraries, museums and media centers.
- Distribution of Appalshop films and videotapes on public and commercial television.
- Awards: Alfred du Pont-Columbia University Award for broadcast Journalism, Channels Magazine's Award for Excellence in Television, recognition at the New York and London Film Festivals.

Finance: Annual budget \$3 million +

Baltimore Clayworks



5706 Smith Avenue
Baltimore, MD 21209

P: 410 578 1919 **E:** Web Site: www.baltimoreclayworks.org/

Year Started: 1980

Contact: Deborah Bedwell, E.D.; deborah.bedwell@baltimoreclayworks.org

Program Types: youth, adults, community development, addiction recovery

Sites: 3

Artistic Disciplines: ceramic arts

Constituents: community partners throughout Baltimore

Staff: 11

Focus: Baltimore Clayworks is a non-profit ceramic art center that exists to develop, sustain, and promote an artist-centered community that provides outstanding artistic, educational, and collaborative programs in ceramic arts.

Design: This organization provides clay arts programming at three sites in Baltimore. In addition to a full range of classes for seniors, families, and youth, and exhibitions mounted by both professional artists and community arts participants, Clayworks is known for its commitment to connecting clay artists, both emerging and nationally known, with a variety of community partners, from large service-provider organizations such as the Y of Central Maryland and Police Athletic League to smaller community organizations, after school programs and churches that are excited about providing their members with a quality experience in ceramics. Programs are developed that suit each particular organization's structure and goals.

For example, in 2008 the Good Shepherd Center, a therapeutic residential treatment center for physically and emotionally abused adolescent girls, and artist Laura Jean McLaughlin of Pittsburgh, PA, embarked on a mural project resulting in a permanent piece of artwork on the center's campus. The girls worked with McLaughlin to create personal life-sized silhouettes which they mosaiced with tile and milagros. In Spanish tradition, a milagros is an object which symbolizes a miracle, a thank you offering or a healing charm. The mosaic mural allowed the girls to express their individual hopes and dreams, empower and enrich them as individuals, tell their stories and leave a personal legacy on the campus. The figures and milagros are mounted permanently on a courtyard wall in a large mosaic mural, a celebration of their beautiful, and energetic life journeys.

Similarly, in 2005 Millennium Artist Mike Alewitz partnered with Baltimore Clayworks on a state-wide *Artists & Communities* residency entitled, "The Dreams of Harriet Tubman." During his five-month residency, Mike Alewitz consulted with a consortium of community and interest groups to create a series of bas-relief and painted murals inspired by the Underground Railroad and the life of Railroad 'conductor' Harriet Tubman. Alewitz's *Artists & Communities* residency was incorporated into a larger, state-wide project commemorating the life and times of the woman known as "the Moses of her people."

Mike Alewitz and Baltimore Clayworks formed a partnership with the Governor's Office of Crime Control and Prevention and conducted a program of tile-making workshops for young people in crime "HotSpot" neighborhoods in Baltimore City and outlying communities in Dorchester, Harford, Prince George's, and Somerset counties. The tiles represent elements such as traditional quilt patterns used as communication symbols by enslaved women to assist those travelling the Underground Railroad, and were installed surrounding the artist's painted murals.

A fourth design, depicting Harriet Tubman armed with a rifle, generated a great deal of community debate on the issues of gun violence, racial reconciliation, historical accuracy, and artistic vision. Local, regional, and national media covered the story as the artist and Baltimore Clayworks sought appropriate alternative sites in Baltimore for the mural (the design was not accepted by the organization in Baltimore City that had originally offered a wall). Mike Alewitz did ultimately paint the design on a banner that has toured under the auspices of the National Park Service to events such as the NAACP National Conference in Washington, DC.

This project generated further press when the mural at Magnolia Middle School was defaced with racist and sexist graffiti. Rather than focusing on the negative, the incident served as a catalyst for local discussions about race relations, and the artist invited the unidentified perpetrators to join him in repairing the damaged work.

Point Community Development Corporation



940 Garrison Avenue
Bronx NY 10474

P: 718-542-5139 **F:** 718-542-4988 **E:** **Web Site:** www.thepoint.org

Year Started: 1997

Contact: Maria Torres, President, and COO.

Program Type: community development

Sites: One site.

Artistic Disciplines: visual arts, dance, drama, circus, and photography

Constituents: Hunts Point area of the Bronx

Budget/Staff: 20 plus teaching artists/artists-in-residence

Focus: In the winter of 1993, four experienced community workers conceived THEPOINT to unearth the hidden strengths of both the Hunts Point community as a whole and of the young people who reside here. THE POINT's mission to stimulate culture and enterprise in the Hunts Point community and deeply engage young people in all aspects of revitalizing their community. Today, the new South Bronx is a national model for urban rebirth. THE POINT is just one example of the new thinking behind this borough's rebirth.

“THE POINT Community Development Corporation is a non-profit 501 (c)(3) dedicated to youth development and the cultural and economic revitalization of the Hunts Point section of the South Bronx. The organization works in an area traditionally defined solely in terms of its poverty, crime rate, poor schools and substandard housing. The organization believes “the area’s residents, their talents and aspirations, are THE POINT’s greatest assets.” They describe their service focus as providing a “multi-faceted approach to asset-based community development” in three areas: youth development, arts & culture, and community development

Design: An arts center and neighborhood marketplace, THE POINT’s programs encourage and celebrate both artistry and entrepreneurship among the agency’s 325 youth participants. THE POINT engages participants as active agents of change, rather than treating them merely as recipients of services. For THE POINT, at-risk young people are more than bundles of problems--they are in fact wellsprings of solutions.

The youth program is described as “arts & advocacy,” and includes both after school and summer programs. The after school programs include academic/literacy, arts, environmental education, leadership, and social skill building. The arts programming is extensive and includes hosting of Cirque du Monde, Cirque de Soleil outreach program.

The arts program extends the foci of the youth arts work to the larger community, including visual arts, theatre, music, broadcasting, dance, photography, etc. Festivals, performances, and public art projects are all designed to cultivate and preserve South Bronx culture, “making the arts economically and geographically accessible.”

Through the lenses of “environmental justice, youth development, and arts and culture,” the organization aims to create “a more livable community and generate economic opportunity.” Environmental justice and civic beautification are central concerns, but other projects include small business development work.

A strong arts and culture emphasis pervades all programming in this organization’s three program areas.

Community Development

THE POINT uses the lens of environmental justice, youth development and arts and culture to engage individuals from Hunts Point in the effort to create a more livable community and generate economic opportunity. Since 1997, THE POINT has been at the forefront of an organizing, advocacy and public information campaign aimed at developing open space in the Bronx and public access to the waterfront. THE POINT is actively involved in attracting visitors and discretionary income to Hunts Point through its Community Development Programs.

Arts & Advocacy: THE POINT's Youth Development Program

This central feature of THE POINT’s services offers after-school programming throughout the school year in addition to summer programming for 300 Hunts Point young people in grades 1-12. Through justice-based arts and service learning activities, THE POINT’s youth programs aim to support the academic, artistic, and positive social development of young people and engage them as active participants in community development. THE POINT's youth programs have been the recipients of awards including the President's Committee on the Arts and Humanities **Coming Up Taller Award** and the **Union Square Award**.

Arts and Culture

The South Bronx has been an exporter of art forms that have shaped global culture. Salsa, Merengue, Hip Hop, Break dancing and Graffiti all have their origins in neighborhoods like Hunts Point. Featuring live performance, exhibitions, public art projects and community workshops, THE POINT’s Arts and Cultural Programs are dedicated to the cultivation and preservation of South Bronx culture and making the arts economically and geographically accessible to Hunts Point residents.

THE POINT’s Arts and Cultural Programs have been the recipients of **Obie** and **Bessie Awards** for exemplary contributions to theater and dance in New York City. THE POINT received the **2007 NYC Mayor's Award for Arts and Culture** and a **2008 Place Matters Award** presented by City Lore and the NYC Municipal Arts Society. THE POINT received a **2009 NEA American Recovery and Reinvestment Act Grant Award** to help preserve jobs in the arts. THE POINT believes this recognition demonstrates its success in using the arts to help empower young people and revitalize the South Bronx. THE POINT's Arts & Culture programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs**, in partnership with the **City Council**.

SHREVEPORT REGIONAL ARTS COUNCIL

800 Snow Street

Shreveport, LA 71101

P: 318-673-6599 **F:** 318-673-6515 **E:** srac@shrevearts.org **Web Site:** www.shrevearts.org

Year Started: 1976

Contact: Pam Atchison, E.D.

Program Type: multigenerational

Sites: Office and multiple sites throughout community

Artistic Disciplines: multi-disciplinary

Constituents: citizens of northeast Louisiana

Staff: 14

Focus: SRAC serves the citizens of metropolitan Shreveport and residents of Northwest Louisiana, through programming and special projects that increase understanding of the value of the arts, strengthen K-12 arts education, and meet the diverse needs of the community, especially for individuals who cannot access the arts through traditional methods.

Design: The organization participated in the country's millennium arts observance by commissioning a mural to help them celebrate their community. Artist Meg Saligman headed up a project that engaged wide community participation, including thousands of individuals of all ages. To elicit ideas for the mural the artist asked questions about the beauty, personal and local history and the community's assets. Individuals cited the unity and diversity of Shreveport, its people, festivals, food, and natural beauty of the community as sources of pride. When asked to describe the most beautiful thing they had ever seen, a newborn baby was the nearly unanimous response. Additionally, community members contributed more than 250 family heirlooms for consideration as part of the design and Saligman took thousands of photographs of Shreveport's residents for possible inclusion in the mural. The mural, "Once in a Millennium Moon," now stands as a prominent gateway into the city's downtown. Installed on the AT & T Building, the mural spans 12 stories, encompasses 30,000 square feet and wraps around two walls. This monumental work of art has become the centerpiece of the city's skyline, visible from much-traveled Interstate 20, as well as from the air when arriving at, or departing from, the local airport.

The current project of the Arts Council, being mounted in collaboration with 2 other arts councils in northern Louisiana, is the EYE-20 Creative Corridor, a long-term regional Cultural Economy Initiative that will unify the cities and communities along Interstate-20 by developing and marketing all arts and cultural destinations in the parishes north and south of EYE-20 from Shreveport to Tallulah into a large 150 mile long metroplex. The Arts Councils intend to produce a significant project involving each of the 21 parishes every 2 years. Thus, a series of community events commemorated the 80th anniversary of the Great Depression, which began in the fall of 1929. Called "Triumph over Tragedy" the project was planned to engage 200 arts organizations, 100 professional artists, 525 eighth grade students in 24 schools and 50 elders to create new artworks and cultural programs that are a tribute to the history of the people, places, and events that comprised the Great Depression. For example, one event was an enmasse reading of Steinbeck's *Grapes of Wrath*.

The goal of the commemoration is to ensure that the community recognizes and remembers the struggles, sacrifices and successes of those who lived during this time of tragedy, tenacity and triumph. “Triumph over tragedy” celebrates the artistic creativity and optimism of the American spirit of ingenuity. One of the local planners, Joe Taylor explained the project this way:

“I think it’s important, given the depression we’re in now, that people learn times were worse eighty years ago and as a result of those challenges and the resiliency of the people in our country, we now have safety nets they didn’t have at that time. Also, in the recognition of the elders in our communities, we will allow others to hear the experiences of those who lived through such perilous times and overcame the adversity.”

ValleyArts



A Program of HANDS (Housing and Neighborhood Development Services)
15 South Essex Avenue
Orange NJ 07050

P: 973-778-3110 **F:** 973-678-0014 **Web site:** <http://www.handsinc.org/ValleyArts.htm>

Year Started: HANDS 1986, ValleyArts 2001

Contact: Lorena La Grassa, Valley Arts District Coordinator; lorenalagra@gmail.com

Program Type: Neighborhood revitalization

Sites: Valley Arts District is a 10 block area undergoing development

Artistic Disciplines: music, poetry, visual arts, theater, performance art, artists' studios

Constituents: Residents of the Valley neighborhood border Orange and East Orange.

Budget/Staff: unknown:

Focus: To encourage the neighborhood development of the valley district bordering Orange and East Orange NJ through the arts. ValleyArts is a community organization with committed parents, educators, artists, community leaders, and volunteers bringing arts-related programs, services and events to the Valley neighborhood bordering Orange and West Orange, NJ. ValleyArts is leading the cultural renaissance of Orange and creating the [Valley Arts District](#) – a modern, urban village – with the support of the City of Orange and other programming partners. The programs and activities are designed to provide opportunities for high school students to gain skills and employment in the arts; expose younger students to a variety of creative options; train adults with disabilities; bring artists into the schools; increase cultural programs and events; attract arts-related businesses; and revitalize streets in the Valley neighborhood that have abandoned industrial sites.

Design: ValleyArts grew out of a process of community engagement that began with a community forum organized by HANDS, Inc. in 2001. HANDS is a non-profit, community development corporation that has been developing affordable housing and helping to strengthen neighborhoods in Orange and West Orange for more than 20 years. After a series of house meetings, focus groups and surveys of more than 650 residents, civic leaders and public officials, HANDS proposed the Valley Revitalization Initiative, a strategic plan to concentrate arts-related housing, facilities and programs in the Valley neighborhood. *Artists Network:* In the Spring of 2007, ValleyArts announced launched an Artist Network page on its website. “The Artists Network page is the continuation of our efforts to create a community in the Valley where the arts are part of everyday life,” says ValleyArts Director Nathea Lee. “We are really fortunate to have many artists living, working and caring about the work ValleyArts and its partners – HANDS, Valley Settlement House, Arts Unbound, Studioworks, Orange Board of Education and the City of Orange – are doing to breathe life into the Valley Arts District. We want to create a place on our website to showcase their work.”

ValleyArts will be reaching out to artists for inclusion in our Artists Network and looks forward to becoming greater participation. For information, contact Dorothy White at dorothy@valleyartsnj.org.

The Valley Arts District: The 10-block Valley Arts District is located in the old industrial core of the Valley neighborhood on the Orange/West Orange border. Once known as the “hat making capitol of the world,” it is home to Italian restaurants and workingmen’s taverns. Yet the 1980s and 1990s were hard on the area: buildings fell into disrepair, businesses suffered, the neighborhood’s natural vitality faded away.

In 2001 an array of stakeholders – residents, artists, local government, public and private funders – created a common vision of the neighborhood as the urban village of the 21st century and figured out how to work together to make that vision a reality. The Valley Plan was the first proposal to be approved by the State under the Neighborhood Revitalization Tax Credit Act, opening the door for \$10 million in corporate tax credit investment which in turn will bring in another \$150 million in private development. Today artists creating in many different media live and work in the Valley Arts District in renovated spaces in old factory buildings. Music and poetry festivals, curated art shows, a graphic design business run by teenagers, and new restaurants and performance spaces provide opportunities for community, creativity and celebrations of all kinds.

Case Study: Village of Arts and Humanities



Basic Facts

Location:	THE VILLAGE OF ARTS AND HUMANITIES 2544 Germantown Philadelphia, PA 19133
Connect:	P: 215-225-7830 F: 215-225-4339 E: village@villagearts.org W: http://www.villagearts.org
Year Started:	1986
Program Type:	Arts Training, Arts Education, Community Development
Contacts:	Elizabeth Grimaldi, Executive Director
Sites:	Main facility and multiple community sites throughout the Philadelphia area. Also, international partnerships in Kenya, Republic of Georgia, Ecuador, China, and Italy.
Artistic Discipline(s):	Multi-disciplinary arts and humanities
Constituents:	Community members: youth 5-15 and adults
Personnel:	7 full-time staff, contracted resident artists, volunteers, and interns.

Snapshot

I've known this stretch of Alder Street in North Philadelphia for many years, here where it branches off of Germantown Avenue with a little dogleg that wraps around the original building of the Village of Arts and Humanities. This is now the Education Building, which will be filled with neighborhood kids taking Ione Nash's African dance class this afternoon; the building adorned with a three-story mural inspired by Egyptian and even more ancient African art; the building that faces the first community sculpture garden, from which many others have come. Alder Street today functions much as it has for years. It is a busy walkway, too narrow for cars, host to all-day chess games, jazz pumped out of Saladin Williams' window (where he's hung an oversized portrait of Elijah Mohammad), and a crew of local guys putting up a cinder-block front on a house that Lily Yeh tells me will soon be home to a crafts industry.

That crew, those plans, that's the difference, and that's what sets the Village of Arts and Humanities apart from most community arts programs. The people living on Alder and the immediate streets nearby are, for the most part, the same ones who've been here for decades. They are creative, community-minded people held back by the urban dogs of substandard housing, drug use, lack of vocational training, and political disenfranchisement. Yet they are changing their lives by working with a group of artists whose vision extends beyond the artwork, and even beyond the artistic process, to encompass the complex fabric of community. Folks need to express themselves, but that alone is not enough. The brilliance of the

*Village of the Arts and Humanities is its ability and willingness to seek the resources to provide jobs, to teach and counsel, to provide housing and good food, and, in doing so, to connect people one to another.*⁵

Description

Focus: The Village of Arts and Humanities is a community-based arts, education, and neighborhood development organization located in inner city North Philadelphia. It began as a single public art project in an abandoned lot in North Philadelphia. Founding Director Lily Yeh describes the Village of Arts and Humanities as “Using the arts as the ‘bone structure’...building an urban community where members care for each other and are interconnected.” The Village’s mission is to build community through innovative arts-based programs in education, land transformation, construction, and economic development. In all of its projects and activities, the Village seeks to respect the humanity of the people who live in inner city North Philadelphia and similar urban situations.

Mission: The Village’s mission is to build community through innovative arts-based programs in education, land transformation, construction, and economic development. In all of its projects and activities, the Village seeks to do justice to the humanity of people who live in inner city, North Philadelphia and similar urban situations.

Design: Through arts-based programs and activities, the organization works with residents to reclaim abandoned space and rebuild a sense of hope and possibility in their neighborhoods. The program began on a single abandoned block in Philadelphia where youth and adults worked together to turn a garbage-strewn vacant lot into a park that incorporated art and greenery. As the program grew, members renovated an abandoned three-story warehouse next to the park for use as its main facility.

Responding to a lack of activities for youth, the Village began offering after-school arts and education programs in this new facility. Programs and activities continued to expand to address community needs, growing to include theater productions, festivals, economic development initiatives, community health programs, publications, outreach activities, community meetings, and housing construction.

Outcomes:

- Since 1986, the Village has renovated six abandoned properties and transformed more than 150 parcels of vacant land into parks, gardens, green spaces, and a tree farm.
- The Village has also worked with tens of thousands of people to teach them how to renovate abandoned properties, rebuild the environment, conduct experiential training, create jobs, and create festivals, theater, exhibitions, and publications.
- The program offers a wide range of after-school and summer arts classes for youth, including modern, jazz, African, and Caribbean dance; theater; painting and drawing; ceramics and photography; African-American history and world culture; and an after-school tutorial program.
- Village partnerships and consulting services now span the globe from the United States to Italy, Kenya, the Ivory Coast, the Republic of Georgia, China, and beyond.

Finance: Current annual budget is \$1,313,054. The Village's organizational budget has grown significantly over the past several years, from \$465,250 in fiscal year 1997. Percentage increase per year: 43% from 97 to 98, 15% from 98 to 99, 37% from 99 to 00, 21% from 00 to 01, 2% from 01 to 02.

⁵ *Sharing the Future: Philadelphia, The Village of Arts and Humanities*, Gil Ott, High Performance #68, Winter 1994

Development: Support comes from the City of Philadelphia, and various foundations including the William Penn Foundation and the Pew Memorial Trust. A significant amount of in-kind, non cash support comes from area businesses and individuals. Fiscal year 2001 (Sept. 2000 - August 2001) funding breakdown: Foundations 72%, Corporate Grants 9%, Government 11%, individuals 3%, Program income: 5%.

Governance: The organization has a board comprised of community leaders, artists and supporters.

Partnerships:

In the immediate neighborhood:

John F. Hartran Community School
Fairhill Community Center
Philadelphia Parent Child Center
Neighborhood Action Bureau
Salvation Army
Acme Wire Products
Narcotics Anonymous Groups
Ione Nash Dance Ensemble
Heritage Drummers
Germantown Business Association

Cabrini College
Temple Schools of Health, Social Work, and
Nursing Bryn Mawr College
Haverford College
Swarthmore College
University of Pennsylvania
University of the Arts

In North Philadelphia (selected list):

Taller Puertorriqueño
Norris Square Neighborhood
Stetson Middle School
Elverson Middle School
McKinley Elementary School
The Church of the Advocate
Project HOME
All in the Family Group Association
Asociacion de Puertorriqueños en Marcha
Daniel Boone School

Philadelphia and surrounding region:

AmeriCorps
Clay Studio Painted Bride Art Center
Philadelphia HeadStart
Temple Health Connection
Salvation Army
WHYY TV12
Philadelphia Green of the PA Horticultural
Society
St. Gabriel's Hall
Philadelphia Museum of Art
Philadelphia Department of Public Health
Philadelphia Health Management Corporation
Philadelphia Public Housing Authority

Colleges and universities

Moore College of Art

Training: Each project incorporates project or task specific training. Many of the various initiatives that have been undertaken by artists and community members have included a significant degree of “on the job training. Lily Yeh describes herself as an expert learner.

Aspects of Community Development

Devon, age 6, and Jacinta, age 8, decorate washcloths and aprons with poetic chants that teach them and their families about preventing lead poisoning. Life-size puppets parade around a group of seniors discussing cancer screening in a program called Conquering Cancer Creatively.

Health Issues: The Village studies barriers to good health in the community and works with Temple University’s School of Nursing and the Philadelphia Department of Public Health to provide art-based workshops to children and adults. Puppet shows, photography exhibits, and hands-on activities such as painting, silk-screening, and rap and drill teams have become effective ways to teach people about nutrition, exercise, HIV/AIDS, heart disease, breast cancer, and diabetes. A community advisory working group, “teach the teacher” workshops, and numerous outreach activities with local organizations, residents, and health providers further expand the reach of the Village’s Hands-on-Health Program.

Education: Responding to the needs of children and teens in North Philadelphia for safe, positive, challenging activities, the Village has developed a multi-faceted, hands-on educational program to engage and nurture youth, to increase their connections to positive peer and adult role models, and to build their skills, confidence, and sense of their own growing potential.

The Learning through the Arts program includes four interconnected parts: [Core Leadership](#), [Open Workshops](#), [Outreach](#), and [Youth Theater](#). Through this multi-tiered approach, the Village provides several levels of involvement—from one-time workshops to a five-day-a-week commitment—allowing young people ages 6 to 18 to take part in the Village in the way that suits them best. In 2000, more than 2,500 youth participated in Learning through the Arts.

Economic Development: The Village has launched a variety of income-producing activities that develop the economic capacity of both community members and the organization. Through its programs and projects, the Village is able to provide numerous training and employment opportunities in arts and trades-related fields to local teens and adults. For example, Jamile, age 13, and Erin, age 14, were eager participants during the creation of the Village Eagle Youth Park. Jamile learned about tile making and Erin practiced his building skills as they worked alongside the Village construction crew and the Philadelphia Eagles football team to construct the park.

Aspects of Art and Culture

The Village uses art as its inspiration and foundation. Art, in this context, means creativity in thinking, methodology, and implementation, as well as the visual and performing arts. Children create images, sculpture, and poetry that become crafts, murals, and performances. Teens express themselves through dance and theater that they perform throughout the country. Adults build sculpture parks, plant vegetable gardens, and organize community health events. In 2000, over 400 [volunteers and interns](#) contributed more than 10,000 hours of their time working with Village staff and community to revitalize the physical surroundings and support the artistic and education programs.

Art at the Village also leads emblematically. As it has tried to address the food, housing, and even social needs described by its residents, the project has necessarily expanded geographically. Yeh has located services and accessed utilities for squatters in the area. She has acquired title to abandoned houses for renovation and vacant lots for community gardens and more beautiful, tiled parks. As a result, the Village enjoys a substantial amount of locally controlled public space, something rare in a city of private and

police-patrolled malls and parks. These pocket parks are also strategic; they are cast out to the geographic and psychic peripheries of the Village, an artistic signal to the neighbors that its borders are expanding. Yeh says, "Living art includes ritual. This is missing in modern life. Art draws people in, then they become involved to better their lives and the community."⁶

Constraints

Some of the projects initiated by the Village have not been completed or have not fulfilled their goals. These "unsuccessful" efforts are seen by Ms. Yeh as, "the price of doing business in a community that has struggled for its survival for decades." She describes the pattern of her work as "three steps forward and two steps back." The organization's planning and program design anticipates the multiple obstacles and challenges that are inherent to grass-roots community development work. She feels that the strength of the organization is that it has learned from, and incorporated the lessons garnered from these, so called, "mistakes."

Other constraints include the typical list of challenges faced by poor and developing communities. These include:

- A lack of access to funding for basic community infrastructure.
- A lack of access and influence with local government
- A transient population
- High incidence of crime
- Poor schools
- A lack of accessible green space

Evaluation

The program's evaluation efforts focused on the collection of documentary material such as news accounts, photo's video's of the various projects. The critical mass of projects provide a striking physical testimony to the efficacy of the work. Dozens of blocks of blighted abandoned property have been reclaimed as beautifying park and recreational space. The organization considers the high level of community participation and ownership of Village initiatives to be the most significant indicator of success.

Advice:

- Make community ownership and participation a key criteria for community based efforts.
- Secure long-term funding (three-to five years) that allows programs the flexibility to change course based on wisdom and experience garnered over time.
- When funds are limited concentrate your effort on the most effective areas and greatest need. Do not attempt to spread the limited resources over all of your program areas.
- Don't penalize staff and partners for being honest about their difficulties, and mistakes so that you can learn from them.

⁶ *Sharing the Future: Philadelphia, The Village of Arts and Humanities, Gil Ott, High Performance #68, Winter 1994*

PART 4

Arts Programs Promoting Family & Community Health

Artist Proof Studio



PO Box 664
Newtown
2113
Gauteng
Johannesburg

Tel: Fax: E-mail : +27 (082) 330 9859

P: +27 (011) 492-1278 **F:** +27 (011) 833-1882 **E:** artistp@mweb.co.za

Web Site: <http://www.artistproofstudio.org.za>

Year Started: 1991

Contact: Kim Berman, Executive Director, Studio Manager, Cara Walters

Program Type: Artist Training, HIV/AIDS awareness, economic development

Sites: One, plus 16 Phumani sites

Artistic Disciplines: Visual Arts, print making, paper making, public art

Constituents: Young Artists of South Africa, citizens of South Africa

Staff: 14

Focus: Artist Proof Studio is a quality Art Education Centre that specializes in printmaking through a variety of diverse partnerships with creative young artists, established professional artists, community groups, patrons and funders. Kim Berman and Nhlanhla Xaba founded Artist Proof Studio (APS) in 1991. It is situated in the Newtown Cultural Precinct of inner-city Johannesburg. It was established in response to a call by Nelson Mandela to all South Africans to participate in the building of a new, democratic society that would promote reconciliation, cultural diversity, equality, and above all, a culture that celebrates human rights.

The APS Vision is:

To create a professional studio founded on a sense of shared humanity where people of talent and passion can reach for excellence in art-making to achieve self-sustainability.

Since 1996 Artist Proof Studio has realized the enormous impact that the creative industries can make to address issues surrounding HIV/AIDS issues in South Africa. This outreach component that Artist Proof Studio is implementing in partnership with HIV/AIDS organizations. Using visual arts training, cultural programs, papermaking technology, printmaking, mapping, photo-voice and other “participatory action research” methodologies as a modality to create awareness and make an impact against the HIV/AIDS pandemic.

Design: Artist Proof Studio has demonstrated an ongoing commitment to engaging with the issue of HIV/AIDS using the visual arts, since the launch of the Paper Prayers Awareness Campaign 1997. This campaign supported by the Ministry of Arts and Culture at the time reached thousands of people through

skills workshops that culminated in National and regional World AIDS Day exhibitions over the nine South African Provinces. This success prompted the development of variety of arts-based approaches to increasing AIDs awareness and mitigating the disease's devastating impact.

These programs include:

The Paper Prayers Campaign creates a supportive environment in which people gain awareness of the disease, produce an artistic gesture of compassion and healing in each paper prayer and learn useful skills towards financial empowerment.

APS has developed a Paper Prayers training manual for teachers and schools. This effective approach introduces an art project linking the teaching of printmaking skills with HIV/AIDS awareness activities such as exhibitions and fundraisers. The success of this project has led to numerous requests from schools and NGOs to assist their efforts to educate children about HIV/AIDS through the visual arts.

APS student programs: Here, various initiatives directly involve APS learners. Their partnership with 'Men as Partners' has assisted us with providing training on gender sensitivity and HIV/AIDS awareness through this partnership; a mutually beneficial collaboration has evolved where our students produce relevant artworks in exchange for training. For example, they have created portable mural paintings depicting men in positive roles as fathers and husbands.

APS students have painted HIV/AIDS awareness and gender sensitivity messages on wall murals around the city of Johannesburg and Gauteng province. In 2008, APS students worked with a partner NGO to design and paint murals expressing their outrage at the xenophobic attacks, which took place around South Africa in May/June 2008. In March 2009, the third-year students collaborated with the Art Therapy Centre in an initiative to revamp the interior of The Memorial Institute of Child Health and Development.

Phumani Paper: Phumani Paper was established in 1999 as a partnership between the South African Government Department of Science and Technology and the University of Johannesburg (formerly the Technikon Witwatersrand). The vision behind Phumani was to create a series of hand-papermaking manufacturing units in extreme rural poverty nodes in seven of South Africa's provinces. Since the organization's inception it has assisted in the creation of more than 250 jobs and the implementation and mentoring of 15 small hand papermaking enterprises in communities severely affected by unemployment and HIV/AIDS. Phumani Paper works with and supports 15 hand papermaking producer groups in 7 provinces. The paper crafters specialize in different agricultural plant species that are specific to their local surroundings.

Phumani's new participatory action research initiative, includes Photovoice and mapping workshops conducted in conjunction with our partners Phumani Paper and the University of Johannesburg. This joint partnership has been funded by the Ford Foundation as a five-year project ending in 2010. Here, members of targeted communities affected by HIV/AIDS are given cameras to document places and people that are meaningful to them. The resulting images are then discussed by the whole group to highlight concerns that may not have been previously articulated or clarified. Methodological input from Michigan, Tufts, and Brandeis universities in the US as well as University of Johannesburg students has added to the learning from and impact of this project.

These interventions have reached 16 Phumani Paper enterprises. APS hopes to integrate this visual arts methodology into our curriculum and outreach programmes as another means of building awareness, assisting healing, and promoting activism.

Teen Programs: Workshops have also been held at APS for teenagers directly affected by HIV/AIDS. These have focused on issues around personal identity using art as a medium to express aspects of the self. Health workers and art therapists have also been brought in to facilitate these workshops. Partnerships have been developed with other non-profits such as the Art Therapy Centre, CARE (Community AIDS Response), and Engender Health (Men as Partners Project).

Cultural Wellness Center



1527 E. Lake St.
Minneapolis MN 55407
965 Payne Avenue
St. Paul MN 55130

P: 612-721-5745 & 651-717-4950 **F:** 612-724-5461 & 651-717-4957 **Web Site:** www.ppcwc.org

Year Started: 1996

Contact: Atum Azzahir, E.D.

Program Type: Health and wellness

Sites: 2

Artistic Disciplines: Unclear; primarily stories and celebration of the traditions of various ethnicities.

Constituents: Residents of Minneapolis and St. Paul, primarily S. Minneapolis and N. St. Paul.

Staff: 14

Focus: “To unleash the power of citizens to heal themselves and to build community.”

Design: This organization grew out of the Healthy Powderhorn Initiative. The program is based on the premises that the loss of culture and excessive individualism are sources of illness. Further, reclaimed culture is a resource for people in the process of creating and maintaining health. In order for this to happen, “healing for people of all cultures requires people engaged in self-assessment and personal goal attainment that are connected to family, kinship, community and culture. Healing happens when people recognize and accept the wisdom within themselves and their elders and tap into the life-affirming ceremonies, rituals, practices, disciplines and philosophies from their cultural traditions.”

The cultural wellness approach is based on three strategies:

1. “Organize local groups to provide health education.
2. Develop Community Health Action Teams (CHATs) which consist of study groups and cultural community circles who research and organize to work on a particular topic of importance to the whole community’s health and well being.
3. Form community partnerships,” including universities, healthcare providers, and other community organizations.

Programs include classes and workshops for people of various ethnicity, celebrations of seniors, birthing classes, creation of healing circles, and cross-cultural connections. In addition, classes in cultural competency are provided for health care professionals.

Core concepts underlying the Center’s work:

- Culture is a resource for people in their health and healing.
- Everyone has a culture.
- Community is a containing space where culture is expressed.

- Culture defines how groups of people value and practice community, or how they do not.
- Culture and epistemology are integral to understanding human behavior.
- Healing for people of all cultures requires people engaged in self-assessment and personal goal attainment that are connected to family, kinship, community and culture.
- Healing happens when people recognize and accept the wisdom within themselves and their elders and tap into the life-affirming ceremonies, rituals, practices, disciplines and philosophies from their cultural traditions.
- The health of one's cultural identity is directly related to one's personal health, the health of one's community, and one's cultural group.
- Reconciliation and bridging between cultures contribute to healing in the cultural dimension, which, in turn, affects community and personal health.
- Community connections and cultural dignity are powerful medicines.

Case Study: GRACE: Grass Roots Art for Community Efforts



Basic Facts

Location:	P.O. Box 960. Hardwick, Vermont, 05843
Connect:	P: 802-472-6857 F: 802-472-9578 E: contact@graceart.org W: www.graceart.org
Start Date:	1975
Program Type:	Visual art-making for elders and other special populations, also participation by the general public
Contact:	Carol Putnam, Managing Director
Sites:	Nursing homes, senior meal sites, mental health centers, artists' homes, community centers
Artistic Discipline(s):	Visual art, primarily painting and drawing
Constituents:	Senior citizens and special populations
Personnel:	Visual artist-facilitators

Snapshot

Grass Roots Art and Community Effort (GRACE) had its beginnings in 1975 at the St. Johnsbury Convalescent Center located in Vermont's Northeast Kingdom. Don Sunseri, an artist newly transplanted in Vermont and needing work, found a job doing kitchen maintenance at the nursing home. He was drawn to the residents and began to feel these elders could be a source of learning and perhaps inspiration for himself. Don engaged help from the Vermont Council on the Arts and secured C.E.T.A. funding for two years of art workshops. He provided materials, encouragement and a supportive environment, using teaching skills and techniques of traditional art classes.

The workshops were received enthusiastically but the 'lessons' were for the most part ignored. People would start to work and quickly be off on their own, forgetting the 'how's' and just doing their own thing. Seeing this impulse in the residents, Don responded by dropping the 'lessons,' stepping back and letting the residents explore on their own. As a result, nursing home residents produced a stream of beautiful, often autobiographical art works. The art work was later organized into exhibits, slide lectures and publications. Since that time, hundreds of exhibits have traveled to galleries, museums and art centers, regionally, nationally and internationally." (States of Grace, 1998, p. 7)

Description

Focus: The mission of GRACE is the development and promotion of visual art produced primarily by older, self-taught artists of rural Vermont. Artist-facilitators provide regular open studio workshops in a

variety of settings, including nursing homes, senior meal sites, mental health centers, and community centers. The boundaries between “trained artist/teacher” and “untrained person/student” are consciously minimized based on the philosophy that all people, of whatever age, physical capacity, or education, have creative potential. Thus, all the participants, staff and client, are encouraged to consider themselves as artists. “Self transformation is the goal of all art, the GRACE artists not less than others. If one can’t be cured of physical limitation, one can learn to transcend them. The arts provide a vehicle through which to learn this, consciously or unconsciously. The staff make it clear that the GRACE programs are ‘about art, not therapy. . .Them opening up opens us up. We’d rather not know about the clinical diagnoses. We approach each person fresh.’” (Lucy Lippard, *States of GRACE*, p. 3)

Design: GRACE artist-facilitators provide 500 open-studio workshops a year in many, mainly rural, sites around Vermont. The workshops are generally two hours in length and are held weekly, or occasionally more frequently, in a variety of community facilities and settings. The populations primarily served are senior citizens and persons with developmental or mental disability, with the occasional addition of children and persons from the general public. For example, one site for senior art making is in a town hall adjacent to the elementary school. Children would wander in while waiting for their bus and become interested in the activity. Now GRACE and the school regularly include a few sixth graders in the workshops. In other cases, caretakers of developmentally disadvantaged artists and members of the general public interested in the work become GRACE artists themselves.

The GRACE staff provides good quality art materials—acrylics, markers, watercolors, paper—for the workshops, providing encouragement and some guidance, if it seems appropriate. However, they do not teach in the formal sense.

GRACE also mounts exhibits of artworks in many venues around New England, nationally, and even internationally. Usually a site such as a nursing home will display the paintings and drawings of its residents. But in the last several years, exhibits of the works of GRACE artists have been mounted in regional libraries, banks, and galleries as well as in New York City, Washington DC, and at universities in Vermont and elsewhere. Each year GRACE exhibits recent works in a pine grove at the Bread and Puppet Theater Festival in Glover VT, with an estimated attendance of 16,000 people. Exhibitions are central to the mission of GRACE. As explained in the organization’s publication *States of Grace*:

The exhibition of GRACE art continually develops new audiences for art among those who have had little or no previous exposure, especially children and those who do not usually visit museums or galleries. The exhibits provide an opportunity for support and feedback for the artists and strengthen the partnership between GRACE and the many communities it serves. In addition, exhibitions provide validation for the artists and exposure for their art. Public exposure often enables many GRACE artists to sell their work. Most of the elderly artists live on limited or fixed incomes. Any additional income provided by the sale of their work can have a significant impact, both emotionally and financially. GRACE artists receive sixty-five per cent of the sales price of each work. Thirty-five percent helps support the GRACE program. (*States of Grace*, p. 24)

Publications and catalogues also serve to document the artistic output of GRACE artists, as does the collections program. The organization is working on four collections: 1) the Permanent Collection, work of “significant artistic merit,” which is available for research and limited exhibit, 2) the Consigned Collection, a group of works available for general exhibit and sale, 3) the Education Collection, used for school and community presentations, and 4) the Archive Collection, which documents the history of the GRACE program.

Outcomes:

- Encouragement of artistic expression among seniors and other special populations
- Discovery and promotion of self-taught artists

Finance: The annual operating budget is \$175,000. The program is supported by:

- Earned income from the workshops provided for the various sites and from exhibits and the sale of works of art.
- Contributed income from grants and donations
- Income from a small endowment.

Over the past five years, the budget has been growing at a rate of around 10% per year. They have recently acquired a building and are embarking on a capital campaign of \$1.5 million to endow program and to finish renovating the building and to provide for its maintenance.

Governance: GRACE is governed by a board of directors of 8 members, consisting primarily of community representatives. The board oversees organizational policy and is just beginning to participate in short and long-term fund-raising efforts. The director sees building the board with a view to fund-raising as a need and a goal.

Partnerships: Vermont Arts Council, National Endowment for the Arts, Town of Greensboro, Elizabeth Firestone Graham Foundation, National Life of Vermont, Lakeview School

Training: The members of the staff of GRACE are professional artists. However, the training required to be a workshop facilitator at GRACE or to develop similar programs elsewhere is not based on formal instruction in their “curriculum.” Rather, interested persons are sent print materials and then invited to observe GRACE workshops. Their publication, *States of Grace*, describes the philosophy behind this “training:”

The GRACE style of training, not surprisingly, follows a similar style to that of the workshops. This approach happens to be the style of Lao Tzu’s *Tao de Ching*. Action is really a sort of inaction. Inaction doesn’t really mean no action whatsoever, but action that is allowed to happen naturally, without force or meddlesome efforts. A bit more specifically, the Tao encourages refraining from activity contrary to Nature or going against the grain of things. This is the intrinsic nature of the GRACE program. . .

At the workshops, we encourage visitors to relax and observe rather than to try to help. The environment is creative and informal, so dialogue with participants is a great way to get a feel for how the workshops are run. Once an artist starts working, however, everyone must back away and let that “special silence” take over. It is what we strive for and treasure in GRACE workshops.

Usually we set aside a time to get together with visitors and talk about the workshops. Questions often arise about the GRACE “method”—the “shoulds” and “should nots.”. . GRACE staff members are not teachers but artists working to share and encourage creativity in others. As people working with people, we learn as much from workshop participants as they learn from us, or perhaps even more. By *not* teaching and by encouraging participants to be themselves, GRACE facilitates and encourages the process of self-discovery. (*States of Grace*, p. 27)

Aspects of Health and Wellness

Although GRACE personnel would deny that their work is therapy, nevertheless a therapeutic idea is behind the work they do with elders and special populations. By tapping into the well of each person’s creative potential, a variety of health and wellness outcomes are achieved. Social outcomes include

overcoming isolation by participating in a creative endeavor with others; in addition, the exhibit and sale of work provides external validation of the person's abilities. This is especially important for elders, who are so often excluded from normal social interaction, and whose experiences are not respected. For individuals with a variety of physical or mental dysfunctions, painting and drawing provide an alternate to speech as a way to communicate. Art-making also allows individuals who have experienced trauma and loss a way to express their feelings and deal with these issues.

Aspects of Art and Culture

GRACE is committed in mission and action to providing *bona fide* art-making opportunities for participants in their workshops. Through the open studio atmosphere of the workshops, the socialization of artist-facilitators into their roles, the program of exhibits and publications, and their collections efforts, people who work at GRACE view themselves as "Creativity's Midwives." (*States of Grace*, p. 8).

GRACE workshop participants develop technique and aesthetic sense in a collegial atmosphere created by the facilitators. Although the work that GRACE artists do would be considered by the art establishment as "Outsider Art," the operation of the organization basically questions or denies the validity of the distinction. (See *States of Grace*, p. 2)

Constraints

The main constraint is money. As a small, rural non-profit they constantly have to worry about running their program on limited funds. For example, they do not have enough income to hire a development person, which means that program staff have fund-raising duties to perform in addition to their service to the GRACE artists. Attracting the attention of the large foundations is a related problem, since their rural location and small staff means that they are not able to do the cultivation necessary to "get on the radar screen" of large foundations whose mission coincides with that of GRACE.

Evaluation

No formal evaluation of GRACE programs has been done. The staff recognizes the value of this for program development and fund-raising, but does not at this time have sufficient resources to devote to formal assessment.

Advice to Funders

The staff is, of course, frustrated by the fact that most grant programs are not for general operating costs. It seems that one has always to give program activity some "new twist" in order to get funding every year. It also seems that foundations give precedence to urban and/or larger organizations, providing only small support to small organizations like GRACE. Their advice would be to support established successful programs with meaningful funds wherever they may be found.

References

GRACE. *States of Grace: Vermont's Grass Roots Art and Community Effort since 1975*. Essay by Lucy R. Lippard. 1998. This booklet is available from GRACE.

Klein, Rachel and Gayleen Aiken. *Moonlight and Music: The Enchanted World of Gayleen Aiken*. New York: Harry Abrams, Inc. 1997.

National Endowment for the Arts. "Grass Roots Arts and Community Efforts." In *Lifelong Journey, An Education in the Arts*, pp. 22-23.

Sherman, Joe, "An Arts Program in Vermont Draws People Out," *Smithsonian*, pp. 76-87, 1992.

A visual arts program serving people with disabilities is found in Brookline MA (Gateway Crafts, 60-62 Harvard Street, Brookline, MA 02445 617-734-1577). There are other such programs around the country.

- **Chris Adake**

IMAGINATION WORKSHOP, INC



UCLA Neuropsychiatric Institute
760 Westwood Plaza
Los Angeles, CA 90024

P: 310-206-8067 **F:** 310-825-3171 **E:** imagination@mednet.ucla.edu

Program Type: Intervention, Arts Training,

Year Started: 1969

Contacts: Jonathan Zeichner, Artistic Director

Sites: Neuropsychiatric Institute, UCLA, Edgemont Hospital, homeless shelters, continuation schools

Artistic Discipline(s): Theater

Constituents: At risk youth, homeless individuals and families, child, adolescent and adult hospitalized psychiatric patients.

Personnel: Two full time staff, professional theater and film artists

Focus: Imagination Workshop is a non-profit theater arts organization that brings professional theater and film artists into a working, artistic relationship with youth at risk, homeless families and psychiatric patients. The program serves patients young and old with a wide variety of mental disorders. Since its inception in 1969, Imagination Workshop has served over 50,000 participants in a wide range of sites in New York and Los Angeles. The program operates on a simple premise. "Behind the guise of a character, even the most frightened and regressed patients can reveal thoughts, desires and needs which they cannot express as themselves. Through the indirectness of theater, patients are able to tolerate closeness and begin to develop relationships."

Design: Workshop artists train for a ten-month period. Over 100 theater exercises have been created to facilitate the Imagination Workshop technique. Every session of the Imagination Workshop is planned beforehand by the three actors who are used for a typical session. These actors are all professionals. Most have extensive backgrounds in both live theater and film and television. They have also been trained in the specific theater techniques which have been developed by the company for their work with the emotionally disabled. Although each session is designed for a specific situation they are all structured to include three basic components: warm-up, one-on-one sharing, and character development. The actors with Imagination Workshop work very closely with therapeutic staff. They are very clear though, that what they do is not therapy.

Outcomes:

- Studies conducted at the UCLA Neuropsychiatric Institute rated Imagination Workshop as the most beneficial among the 20 or so activities that the patients participate in at the hospital.
- Significant reduction of acute psychopathology.
- Increased acceptance of, and accelerated response to traditional therapies.
- Two independent research studies have shown that the workshop program has been of significant benefit for patients who are unable to benefit from traditional forms of therapy.
- Over 50 original plays have been created and performed by the youth, patients and artists.

Finance: \$250,000 (est)