

# AT THE CROSSROADS:

## Convening Notes

March 25 - 27, 2010



**AT THE CROSSROADS**  
Community Arts & Development Convening

Made possible by a grant from The Nathan Cummings Foundation



## **Notes from At the Crossroads A Community Arts and Development Convening March 2010**

The Community Arts Training (CAT) Institute and the Regional Arts Commission (RAC) invited partners in arts based community development programs and collaborations to the inaugural “At the Crossroads: A Community Arts & Development Convening” March 25 - 27, 2010 in St. Louis. We asked participants to “Be a part of the conversation about art and social change.” And 170 artists, social service professionals, community activists, educators, administrators, funders, writers and thinkers convened for workshops, panels and presentations at the RAC Cultural Resource Center and the Moonrise Hotel.

Our goal was to create a venue for provocative thinking in an energetic learning environment where arts and community practitioners connect, collaborate and exchange.

On Thursday, March 25, Animating Democracy, a program of Americans for the Arts, kicked off the Convening with a special workshop asking “What Difference Are We Making? Assessing Social Impact of Arts for Community Change.”

On Friday, after starting the morning off with a Social Dreaming Matrix facilitated by Artists as Visionaries Social Dreaming Network, the Convening consisted of a full day of twenty-two concurrent sessions. Some were hands-on or feet-moving workshops; some were presentations of particular ideas; and some were participatory panel discussions.

On Saturday, we took part in Open Space Technology. For many, it was the first time they were able to create the topics of conversation at a conference. Some sessions were crowded around tables – including RAC’s kitchen table - and some had two people engaging in one-on-one conversations in a corner.

The following are notes from these three days. They are just that – notes – and may not be full sentences. However, the gist of the conversations and the ideas are here. Thank you to the volunteer note-takers who so diligently tried not only to capture the words but also the essence of each session.

Thank you to The Nathan Cummings Foundation for generously sponsoring the Convening through their grant.

Thank you to The Whitaker Foundation and PNC. In addition, thanks to Incarnate Word Foundation, University of Missouri-St. Louis Center for International Studies, Pulitzer Foundation for the Arts, Southern Illinois University-Edwardsville College of Arts & Sciences Dept. of Art & Design, Saint Louis Art Museum and many more.

Additional essays, photos, videos and information can be found in the Resources section of [www.crossroadsconvening.com](http://www.crossroadsconvening.com)

Roseann Weiss  
Director of the Community Arts Training Institute  
St. Louis Regional Arts Commission

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- Pre-Conference Workshop: What Difference Are We Making? Assessing the Social Impact of Arts for Community Change. Animating Democracy. 12:00 pm-5:00 pm

#### **Friday, March 26, 2010:**

- Art at Work: The Police Poetry Project: Artist Driven Solutions for Community Change. 9:00 am-10:25 am Marty Pottenger
- West Plains Council on the Arts (WPCA) & Ozark Action, Inc. 9:00 am-10:25 am Kathleen Morrissey and Matt Meacham
- Community Arts Training (CAT) Institute as a Model for Cross Sector Training. 9:00 am-10:25 am Panel Facilitator, Charisse Jackson
- Acts of Translation: Power & Oppression in Unscripted Theatre & Teaching Artist Facilitation. 9:00 am-10:25 am Jackie Masei
- Marriage Equality Conversations at the Crossroads. 9:00 am-10:25 am Ed Reggi, Scott Emanuel, and Cody Stokes
  
- Photography's Role in Representation. 10:35 am-12:00 pm Mel Watkin and Chinyere Oteh
- "Playing for Change" Film and Discussion. 10:35 am-12:00 pm Connie Bonfy
- Standards, Schmanders, Who Needs Standards? 10:25 am-12:00 pm Bill Cleveland
- Handmade Community Action: A People's Art Studio Movement. 10:35 am-12:00 pm Janis Timm-Bottos
  
- Why Culture is the Secret of Survival (And Why We Keep Missing the Point). 12:45 pm-1:30 pm Arlene Goldbard
  
- Psychology of Creative Teens-Counseling Laboratory for the Exploration of Optimal States - CLEOS Project. 1:30 pm-2:30 pm Barbara Kerr
- The Legacy of Katherine Dunham: A Commitment to Social Justice and the Inclusive Dance. 1:30 pm-2:30 pm Joan Lipkin, Sara Burke, and Theo Jamison
- Turning a Reluctant Battleship: The Arts Establishment and Community Arts. 1:30 pm-2:30 pm Dr. Doug Borwick, Renee Franklin and Marc Thayer
- Partners for Livable Communities Presents: The Great Good Neighbor: Expanding the Community Role of Arts Organizations. 1:30 pm-2:30 pm Lyz Crane
  
- Key Success Factor: Kids Partnerships with Nigerian Community Project. 2:45 pm-4:00 pm Njideka Ezenwa-Eke
- (Re)Generation. An Installation/Interaction. 2:45 pm-4:00 pm Ed Carroll and Con Christeson
- Blindness isn't Black: Making the Arts Accessible to People with Disabilities. 2:45 pm-4:00 pm Kit Bardwell and Deborah Mashibini
- Reframing the Role of the Arts Workshop. 2:45 pm-4:00 pm Arlene Goldbard

- The Prison Performing Arts Alumni Theater Company Performance & Panel. 4:00 pm-5:30 pm Rachel Tibbetts & Agnes Wilcox
- Public Art & Ecology: A Watershed Project for North Riverfront Park. 4:00 pm-5:30 pm Jackie Brookner and Emily Blumenfeld
- Everyday Performance & Community Development. 4:00 pm-5:30 pm Mat Schwarzman
- Dialogue with Theaster Gates & Robert Longyear. 4:00 pm-5:30 pm

**Saturday, March 27, 2010:**

- Open Space Technology: Facilitated by Bill Cleveland. 9:00 am-10:30 am
- Art and Movement as a Way to Build an Anti-Oppression Movement and Take Care of our Activist Selves. (Morning Session)
- How Do We Use the Arts to Sustain Our “Downtown” Communities? (Morning Session)
- How Can We Establish a Building and a Choir, or Start an Incubator for Visual Artists like WONDERroot in Atlanta, GA? (Morning Session)
- Training the Community Arts Administrators of the Future. (Morning Session)
- How Can Strategies of Art-Making Effectively Impact People with Disabilities? (Morning Session)
- Public Art- Engaging the Community for Long-Term Support. (Morning Session)
- How to Reframe our Conversation with Schools Away from Improving Math & Reading Scores Towards Arts as Its Own Form of Literacy. (Morning Session)
- Invitation to the Diversity Party. (Morning Session)
- How Can the Arts Inform and Inspire Communities to be More Sustainable? (Morning Session)
- How Can Creative People with Mutually Supportive Interests Find Each Other and Work Together using the Web? (Morning Session)
- How Can We Integrate the Celebration of Worker History and Worker Rights with the Arts? Who should the audience be? (Morning Session)
- How to Ignite a National Free Community Art Studio Movement; grassroots-fed art studios. (Morning Session)
- How Do We Connect Artists & Organizations in this City, and Share Resources? How Do We Expand that Community? (Morning Session)
- The Economic Impact of Individual Arts Organizations: How Important is it to Evaluate and Publicize our Economic Impact as a Whole? (Morning Session)
- Continuing the Convening (Afternoon Session)
- How do We Institute a New Works Progress Administration for the 21<sup>st</sup> Century? (Afternoon Session)
- Website Development (Afternoon Session)
- How can Art Promote Healing/Health Care? (Afternoon Session)
- How to Help North County Community Children with a Program (Afternoon Session)
- Creating a Performance Piece to Demonstrate the Value of Community Arts (Afternoon Session)
- Integrating Arts, Learning a New Language and Community Service to Empower Youth (Afternoon Session)



- How do We Share What We Know? (Afternoon Session)
- How do We Integrate Indigenous Groups into Local Art Education, Art Institutions and Cultural History? (Afternoon Session)

**Session Title:** Pre-Conference Workshop: What Difference Are We Making? Assessing the Social Impact of Arts for Community Change:

**Date/Time:** March 25, 2010, 12:00pm-5pm

**Location:** Room C/D, 2<sup>nd</sup> floor- RAC Building

**Presenters:** Barbara Schaffer Bacon, the Co-Director of Animating Democracy  
Chris Dwyer, Senior Vice President of RMC Research  
Pam Korza, Co-Director of Animating Democracy  
Marty Pottenger, playwright, performance artist, director, and political activist

**Session Notes:**

A creative interactive workshop featuring Marty Pottenger, Chris Dwyer, Barbara Schaffer Bacon and Pam Korza with the goal of a mindful and meaningful workshop.

Introduction and Interaction with Barbara and Pam;

Question posed to the group: "What is the surprising outcome in work that you do?"

Audience: Each participant stated their name and where they were from.

Question: "What is your early memory connected to evaluating?"

Audience participation- audience given a 20 second thought time to think of what brought each of them to the conference.

**The Arts & Civic Engagement Impact Initiative:**

[www.impact.animatingdemocracy.org](http://www.impact.animatingdemocracy.org)

Provide opportunities to pair evaluation of funders with artists-- helping people to connect and teach-- being able to advance their work.

1. Coalesce knowledge
2. Strength in the capacity of practitioners
3. Position the arts as valid and viable contribution to civic engagement and social change

Marigold Seeds were given out with the reason to be given later in the workshop.

**A consortium of impact/outcome area of the arts:**

-Awareness, knowledge, discourse, deepening understanding of complex issues, giving voice.

-Attitudes, values-- generation of hope and pride, clarifying ideas, promoting respect, shift attitudes around specific issues.

-Capacity-building social capital, develop creative skills, increasing the status of disenfranchised groups, developing leadership.

-How people behave/civic engagement-participation, action, expanding who participates, motivating people, promoted and effective.

-System policies-- improved and supportive

**Marty Pottenger-**

Art at Work- An Arts and Equity Initiative: Began in Portland, Maine- 25,000 people (?) on the project. Shows how powerful art is for everyone- 3-year contract working with the municipal government-- it is a national initiative. Local artists working with municipal employees, elected officials, and municipal government.

-What happens when the police and artists create arts about their lives?

The City Writers Group- is open to all city workers.

-This project gave all participants an outlet and also a view into the thinking of artists; how everyone has something to say and do as a form of self-expression.

-The indicators and outcomes- setting goals for each project i.e. increase moral issues.

-Police Poetry calendar for the police officers- photographers, writers, poets, and visual artists were assigned to police officers to help create works.

The result; police officers went from not wanting to participate to asking if they could participate.

### **Chris Dwyer-**

-Designed an evaluation for Marty's project by taking an evaluative perspective on the project.

1. Thinking like an evaluator-making a case, credibility of the outcome
2. Outcome evaluation requires that you see the value of your work from multiple viewpoints and have questions about the effects of your work.
3. Margin specific changes your work; might effect in behavioral and attitudinal terms as well as system changes.

#### Systematic Inquiry:

1. Audience- who should value our work? Who do we need to convince and also thank beyond the funders.
2. Connection- what are the current concerns and preconceptions of those audiences? - try another perspective.
3. Implementation qualifier- are there adjustments that can make a stronger connection to the important audience?
4. Outcomes- what do we want to tell the audience? Ask the audience what would be convincing.
5. Evidence- What is the nature of evidence that is likely to be convincing to the audience we care about? Don't assume that quantification always rules.

-Priorities: Where do the interests of different audiences converge?

- Turning outcomes into indications- indications are observable signs of change in behavior and attitudes.

- Challenge of the Evaluation Implementation:

1. "Doing it all"- it becomes the project-leader's responsibility
2. Getting stuck in the documents-never reaching an outcome
3. Collecting data with an independent perspective
4. Rigorous content analysis is tedious work

But the pay-off of this evaluation implementation- (meaningful impact) may represent a different set of outcomes than is measured in a short to medium range time period.

#### **Observations:**

-An outcome based focus builds credibility with the stakeholders.

-Invest in the "right" data collection approaches and then rigorous content analysis-which pays off.

-Audience is then divided into 4 groups to discuss their projects for 20 minutes then they will present it at the end of the session.

-Briefly discussed case studies, i.e.-artist in residencies and the completed projects.

-The reason for the marigolds- inchworms that are measuring the marigolds-seems to me that you would stop and see how beautiful they are.

(See handout for the group work need to scan in with documents)

**Session Title:** Acts of Translation: Power and Oppression in Unscripted Theatre and Teaching Artist Facilitation

**Date/Time:** March 26, 2010 9:00am-10:25am

**Location:** Conference Room C/D, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Jacqueline Masei, Artistic Director of Playback Workshop Theatre

**Session Notes:**

Total Attendees: 19 (includes 1 note taker)

Introductions:

Power and Oppression in unscripted theater and Teaching Artist (TA) facilitation

On Surfing the Energetic Wave (Teaching Artist Journal- Guide -analyzing her work)

When teaching, would just jump in and “ride the wave” (playing so many different roles/discipline- helped make her not afraid to hold a level of discipline, AND choosing to be intimate with the people she’s in the room with- unlike academia). Imperative that she be some hyper-sensitive insect when walk into a room- in order to engage... through a place of self exploration and awareness. She facilitates- not controls- collaboration- allowing humans to do what they do (letting go) so you can be amazed.

Forms Handed Out:

Playback Theater Handed Out

Youth as Objects, recipients, partners

Exercises in a circle:

- A) Do what I do- (sung, and movement) “Body, Voice, Face, Mind, Heart, Imagination, Body”  
Asked a couple others to do it in their voice
- B) Giving a message to another- MUST be said in the same way, with the same emotion and the EXACT same movement - “It’s about time for some suppa”  
One person goes to another person in the circle and starts one message and instructed to copy it, and then keep choosing another to do it  
Message changed as it went  
What were you thinking?  
“Hope I can do it- haven’t done theater for a while, I want to put myself in that role- be exactly like him, voice, hands, Is she coming to me”  
What happens with engagement with audience or others in your environments- engagement and translation can be harsh. It can make or break you for the rest of the day
- C) Fluid Sculptures (group in a line and are called upon to participate), they are aesthetically pleasing poses- keeping your tableau (theme/story), also add an element of sound  
Exercise 1- movement and sounds: “ta, bing, zzzschoo, boom!”

Stories:

Make out- spicy burp- wonder if what can I do and still be loved- yet

when it comes from you... can't handle it.  
Coming out to mom, and mom bringing in police/strangers into her personal life-

Exercise 2- listen to story and do a fluid sculpture while Jackie directs them:

Let's see how this goes, person enters one by one, actor decides motion and sound, repetition, bring it to an end, then shoulder to shoulder bow to honor the storyteller sharing their story

Story teller plays the role of the Conductor – asks about something that is personal to the storyteller- get a story from that person, story is being translated to audience and actors (at this time actors are chosen)

K-“So, you have a story to tell, can you tell us about it?”

J- “yes, about leaving college”

K-“tell us more about leaving college.”

J-“I couldn't walk across stage without stumbling, and it got worse in every part of my life, and I covered it by being a comedian”

K-“so you left college?”

J-explained: "needing neurological surgery”

K-“so let me make sure we captured your story: seeing double, humor, had to leave college, then left”

Then it is Played Back

Actors listen and don't get to ask questions OR just address the conductor not the storyteller- because it changes the direction of translation.

Exercise 3- instructed to change storyteller's story with an agenda, which is an example of manipulating the story.

This is a nightmare and it happens ALL the TIME. If conductor changes it (for whatever reason/ intentionally or not) they take the story away. It's stopping you from giving the essence of the story. As conductors, we NEED to have an awareness of this. You are trying to see the good in them, encouraging, and inspiring them to create their art and tell their story.

Cannot attain these skills in getting accreditation

This workshop puts a spot light on that potential, and if you can find somebody who you will be accountable to, is when the learning happens.

“Shift disturber/trouble maker” “Homegrown Organic Racism”

Book (Business) - “48 Laws of Power” by \_ Robert Green– Jackie went through each law and thought about different people she knows- as well as herself. She uses it as a model of what not to do- as it is a part of the power structure. Most examples are men's power and the other one dealt with women's power of seduction. As an activist- What can hit a social Change Homerun

Joint Task Force (card)

survey



**Session Title:** Art at Work and the Police Poetry Project: Artist Driven Solutions for Community Change

**Date/Time:** March 26, 2010 9:00am-10:25am

**Location:** Studio, 1<sup>st</sup> Floor (RAC Building)

**Presenter:** Marty Pottenger

**Session Notes:**

Calendars on tables, but really poetry books.

**Abundance.** Interviewed multi-millionaires and poor people and asked the same questions to 5000 people.

- What could bridge people across this line of experience, sorrow and challenge? – Money connects them all
- How far could one group of people go? – 14 people in a group together. One made \$50 per week; another made a ton of money.
- People brought in tax documents to make art. Came in holding them as though the papers were toxic
- Brought in a ton of arts and crafts materials. – Made a collage with tax papers. People were released and dove in.
- No way to articulate what she was feeling when she saw it all click. Happened instantly when you make art.
- Terms are so important - Try to say “poetry” or “art making” and it just sounds “nauseating.” Not getting there with a language to articulate what you are trying to do.

**The Police Project**

Started April 1, 2007. Goes to meet police chief. It’s the decision meeting. Made some projects to show what she wanted to do, including soldier’s poem. Awkward silence – captain asks, “does it have to be poetry?” Answer – “No it doesn’t – could be photography, stories, but the world doesn’t have enough good poetry from police officers, hoped they could help out with it.” – They wanted to serve so said OK.

Started with lewd poetry. – Sgt. Dan Hadens. – “My cruisers blue, the sky is blue, my uniform’s blue. My cruiser’s blue, my uniform’s blue. My balls are blue. My balls are blue, my balls are blue.”

Poems throughout the police station.

Must figure out the culture – where can you hang art, when can you be present.

Took a course at USM to get skills up.

When a Sergeant died – they figured out that he liked to write poetry. No one but his wife knew. Police culture would only write poems to raise money for Rob. Made a calendar. They stepped up for that. Once they realized that it didn't turn too "gay," they opened up a lot.

Structure of the program:

**Abundance:**

- Asked everyone to make a refrigerator poem. Showed how transformational it was.
- Make art – remember connections more deeply, tap into an understanding more easily, can articulate things more easily.
- What if leaders used art-making to address issues within government and the community.
- Decided to dedicate next 20 years to municipal government – try to help seed this practice.

**The Police Project**

- ArtAtWorkProject.us
- Three year contract with the city of Portland Maine.
- Started with interviews about what is going well at department, job, city; and what could go better? What would you like to see change?
- Listen, listen, listen, listen
- Identifying project and artist and art form.
- Three art forms – easier skill entry, but had capacity for high art – block printing, collage/printing, poetry.
- Department of Public Works, Daniel Miller, block printer
- Health and Human Services, Elizabeth Jabar – printing
- Police Department, Maine's Poet Laureat – there was low morale and the relationship with the public was bad – saw a significant difference – in part it was in the caliber of the work they produced. Insisted that the art must be good (muscular editing). Must ask them to be present and say "I think you can do better."
  - Structure is one of partnership – partnered police officer with an artist in the community
  - Municipal workers make art in order to relate to community and
  - Crossed 2 thresholds 1) mount permanent photography exhibit in the police station – over 40 pictures; 2) asked to create skits for high schools

- about what it means to be a police officer (in response to violent clashes between youth and officers) – called “Radio Calls”
- Idea is that they take the lead.
- Clear and directorial leadership right now

Health and Human Services – asked to have a writers group. Actually excited about this project.

Things are changing – work load has doubled in last 1.5 years – give them chance to write stories. So much potential usefulness. So many divisions – fostered negative competitions. Took out colored t-shirts. (took pride in being different teams, but created divisions). Had major issues with racism. Significant demographic change recently.

Portland is a very generous city, but municipal government has a sense of non-porousness – a lot of nepotism – had a lot of lawsuits from minority employees. Won every one, but at what cost?

- As program grows – want to show how much these lawsuits cost them.
- How do you respectfully help an organization increase their awareness and become less isolated? Build relationships with refugee and immigrant communities.
- Next project is called “Public Works”
  - Most Diverse neighborhood and lowest income area
  - 30 city counselors police officers and public workers, 20 community leaders, 10 youth leaders – put in 1-1 partnerships – biweekly art making work shops – culminates in one day celebration held by housing authority (where violence has been happening). Public art installations. Relationships last for a lifetime.

Nathans Cummings is funding project. Allowed her to do the work and have a salary.

- Work out of city hall at city managers office – be part of things. She paid the government from her salary and Government paid her back with benefits and health care
- When contract ended – didn’t know what would happen. Laid off 10% of work force last year and 5% this year, but still decided to keep her on staff.

Important to have terms.

PPT Presentation:

- How do you turn in a different direction of race. How do you change the conception of white – heritage workshop – Irish, German, Italian, English – have different framework when they meet other nationalities.
- Figure out culture. Who are you following and who’s leading? Guys who won snow plow

- (get slide text)
- No – not bringing art that prisoners are bringing – only for municipal workers – be clear on mission
- So what? Now what? Test –
- Professional artists only. – Dave Melendez
- All artwork is done 2x
- Prints put on cups – meet someone through cups – print 50-60,000 and they would be distributed by coffee shops.
- City writers group – What if we had something that any city worker could come to?
- Chat book – became posters
- Thin Blue Lines – name of police project
- Lead civic dialogue through poetry in civic calendar. Officers didn't have to say a word until the end (had to set this up in order to get them there – once there they talked)
- Working with poets – Couple of ground rules – no need to quote poetry; this project will make you think of good ideas, but you can't become an idea machine – police are stretched to the point of breaking so don't overwhelm them. Poetry was quoted once
- “I would rather be fighting four guys by myself than writing a poem.” – Sigh from MFA program director – she said “Me, too. Writing poetry is hard.”
- “The things I carry” (poem from the calendar)
- After second year – had 3 poetry readings (like pulling teeth after first year)
- Now they deny that they had a low morale problem.
- Taking poetry for what it's worth – similarity between poetry and idea of what a policeman should do – take action, go in dangerous situations, etc.
- Art Gallery area that is totally theirs – made it a bulletin board about the calendar
- Think about families – everyone had a calendar mailed home with a letter written to the family.
- Chat book didn't really work, but made posters “Livery”

## Questions:

- Q: Why Portland?
- A: Animated democracy helped support Abundance and supported project in Portland Maine in 2006– asked to do community performance with community members affected by the raid. “Homeland Security” – history of US in Maine and the history of 911 in Maine. Had community leaders, civic leaders, native Americans, high school students, immigrants. – Showed both conservative and liberal sides of Portland. NO one left the theater the same – changed ideas about race and class. People were themselves. Got their stories first and made a script.
- Wants to start expanding to other cities this year.
- Q: How do you bridge the gaps between departments and hierarchy
- A: one of the projects had to be sponsored by union. Police department union’s head was despised by own membership – met with command staff on this. Finally got the head of the police union as one of the poets. Matched him with one of the best poets who was really involved with community – The thought was, if this project changed someone, who would you want it to change? HIM! He got voted out and the union fought with city management to make change in their union. We did not encourage them to do this, but it shows that they were taking ownership of union. Department sent the calendar to all 6 finalists for chief. New chief wrote letter to all members and spent one paragraph discussing calendar.
- Negotiate different stake holders.
- Q: Created or adapted material for theater? How are you doing it, how people are engaging material
- A: Off table from beginning, but police put it on table – bizarre. Work with story circles; follow their lead and then creating a script off that. Behave in a different way. Solely police officers as actors. Performances at high schools and one at public libraries. All officers have poetry readings on YouTube.
- Q: Did you see change in Police Officers
- A: Dramatic change – design evaluation of Thin Blue Lines which included interviews with participants afterwards. Allowed transformation to occur – evaluation process can deepen works. By asking right questions, the officers reflect on their work, allowed them to realize the effect. Asked to start writing



poetry in May, not September, 8 of 10 participants wanted to come back. Everyone was proud. Who doesn't want to deepen relationships and get to know each other?

Evaluation of program: (How you want to apply the work? Highlights from presentation)

- Understanding how people are closed off and how they go beyond their abilities when given the opportunities
- Peoples settlement downtown – 5 days of direct action protests – 85 people in lobby of Bank of America – direct action, non-violent programs – Fighting for local control of police office
- Reminder that you have to take long view
- Art works even when you don't want it to
- Jill McGuire – Very direct way of saying what she does – wants Marty to go to city hall and tell them about it. How do we get people who don't know to become a part of it? Want to have them at this conference
- How do you help organizations increase awareness and decrease isolation
- Overcome resistance and give safe environment
- Openly Disruptive – getting people involved in the state's future, get stakeholders involved, don't expect people to agree, expect a conversation
- Listen, identify and then choose an art form – let them inform the art form, put it in their hand
- IF you don't have the language (art, communicating ideas, physical language) if you don't have it, no way to have dialogue that is so essential, find, create and discover common language
- Theater in the community – the least likely suspects as the creators of art, “I think you can do better” (muscular editing)
- Leave participants a great freedom for how they tackle the art form – poets can't quote poetry – give them space to overcome terror of crossing the threshold
- Value of these types of programs in community relations. Group I'm involved with has bad public image and it's important to involve community in your plans
- Father is a police officer – sheriff for 20 years, feel kind of emotional – poems were really inspiring.

- Insisted that the artwork be good – how much you listened to what the police culture was – came in without assumptions or agenda
- So important to know who doesn't want to get to know each other, let that be the premise – hit them right where they live
- Some of the officers were interested in doing theater performances in high schools. Problems with police departments in South City, it would help develop relationships with police and create understanding
- Thank participants of perspective. Importance of one on one – remember when affect change – is one by one process
- Came in to the session to look at methods of engagements, how do you get a cop to write poetry? Came away with terminology – poetry, art making -> creating engagement.
- 6500 person town in Colorado – no one could write about the character of community in community 10 year plan – must deal with contradiction in order to capture character of community. Hold contradictions reverently.
- Not surprised that people made art – people are dying to make art, but we must make a safe place to make art. Use everyday objects for mass circulation and general circulation.

**Session Title:** Community Arts Training (CAT) as a Model for Cross Sector Training

**Date/Time:** March 26, 2010 9:00am-10:25 a.m.

**Location:** Conference Room B, 2<sup>nd</sup> floor (RAC)

**Presenters:**

Charisse Jackson, Moderator

Ann Haubrich, Founding CAT Institute Director

Jane Ellen Ibur, Lead Faculty

Sue Greenberg, Faculty

Nathan Graves, CAT Institute Alum

Kathryn Bentley, CAT Institute Alum

Shelly Goebel-Parker, CAT Institute Alum

**Session Notes:**

Ann Haubrich, on the founding of CAT Institute:

“What if imagination and art are not frosting at all, but the fountainhead of human experience?” - Rollo May

[www.communityarts.net](http://www.communityarts.net). - incredible resource for this kind of work

Characteristics of CAT Institute:

- CAT Institute is labor-intensive program for artists motivated to care about the community
- Improve community and delivery of services as defined by artists and service providers
- Free fellowship
- Encourages artists to stay true to their media while connecting more strongly to community
- Build learning journey from scratch using framework based in ideas from culture of people involved in CAT; every program unfolds differently; place-based learning

Major Challenges of CAT:

- Addressing volatility of racism and all other -isms - CAT has changed the language of ‘isms’ to language of power and privilege
- Attracting and retaining community organizers and others in social service work
- Lab assignments

Accomplishments:

- Community-building
- Debriefing of faculty
- Seeing CAT fellows utilizing the Institute on resumes and grant applications
- Development of reading list - included in packet

Jane Ellen Ibur, Lead Faculty

Overview of CAT:

- Innovative program that believes art is an agent for social change and vehicle for giving voice to the voiceless
- CAT is not an easy institute to get in to - of 50 applicants, 25 are interviewed and only 16 are chosen: 8 artists and 8 service providers.

- Looking for diverse mix of people in terms of age, race, sexual orientation, religion, etc
- Lab assignments-teamwork collaboration in designing community arts program in non-arts place  
Idea is to develop mock project/grant over 5 mos.
- Working on incorporating additional follow-up training for alums of CAT

#### Sue Greenberg, Faculty

Volunteer Lawyers and Accountants for the Arts (VLAA) involvement with CAT - shared the same building with RAC, collaboration made sense

- We are the business piece of CAT
- What is an artist worth?  
-Pricing of artwork an ongoing challenge for many artists  
-use VLAA's Anatomy of a Contract ([www.vlaa.org](http://www.vlaa.org)) for more info on negotiation strategies
- part of Lab Assignment is learning how to budget and fill out grant applications
- Freedom of expression, guests at social service agencies we need to have conversations about what is acceptable for that agency

#### Nathan Graves, CAT Institute Class of 2004

- Utilizing arts in youth detention centers
- Youth mental health, low level support from home, low literacy rates, failing in school
- CAT teaches that to reach these adolescents, it takes a different approach - using the arts
- CAT collaboration with Prison Performing Arts-Hip Hop Project, uses hip hop to teach literacy
- Why do youth have to have been sent to detention to realize these kinds of projects?

#### Kathryn Bentley, CAT Institute Class of 2002

- CHIPS in Motion Program part of CHIPS Clinic -provides health care of uninsured and under-insured  
-collaborated with CAT to educate people about health and wellness through artistic expression  
-Mission: to use artistic expression to expand CHIPS Clinic's health education program in terms of promoting increased awareness of health and wellness issues on physical, emotional, cultural, and spiritual level  
-95% artists involved are CAT fellows  
-participants of program trained by professional artists and health care professionals

#### Shelly Goebel-Parker, Social Worker, Art Therapist, CAT Institute Class of 2000

- Multi-methods research study surveying CAT fellows and other community members about what CAT has done for them
- Findings from surveys:  
-St. Louis maintains reputation as hyper-segregated  
-CAT has created geographical distribution of programming and how this has shifted because of CAT, programming in areas where it has never existed before

- Quality of arts happening on community level proves to be some of the best art that comes out of participating agencies
- Network built that people felt connected to that gives them access to resources; ease of finding resource related to diverse array of art forms



**Session Title:** Handmade Community Action: A People's Art Studio Movement

**Date/Time:** March 26, 2010 10:35 a.m.-12:00 p.m.

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Janis Timm-Bottos, PhD, PT, ATR-BC

**Session Notes:**

- Talk dedicated to Lugenia Burns Hope (1871-1947)
  - born here in St. Louis
  - Social Activist, artist, Black Southern reformer
- An exploration of historical precedence for community arts
- Life cycle of a T-Shirt is very political - endangered threads that must be saved from landfills
- There is a political way to read clothing labels; often materials come from at least 3 different countries
- When cotton is grown, grown by practices that violate human rights
  - from the beginning, then, we are participating in practices we do not believe in
  - increasing poverty in places like Africa
- Thrift store in Nelson, British Columbia - Kitchen Table Arts - bringing groups of people together to utilize t-shirts as artistic resource

Overarching questions:

- How can we keep our waste local and responsibly reuse or discard clothing? This is a problem of abundance.
- How can we interest funders in financially supporting spaces of experimentation and places of inquiry to solve our problems without knowing what outcomes will be?
- Poverty increases vulnerability
- What is it about our country that allows poverty and homelessness?
- Started ArtStreet program (1994) - healthcare for the homeless
  - provided safe space for homeless families - offered food, space for conversations about how people were surviving, space to create, develop artistic skills
  - mentoring from people who had been homeless
  - experts are the people who come through the door
  - Community Gallery where all work from all artists is curated without judgment
  - helping people to realize their skill and agency
- Motto: Spaces should be small and sustainable

Lugenia Burns Hope was asking these questions in the early 1900s:

- What types of public spaces contribute to an inclusive, equitable, livable city for all people?

- Who creates public culture? Who determines spatial boundaries in which it is envisioned?

Lugenia Burns Hope:

- educated by Jane Addams at Hull House, Chicago
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- took her skills and translated them to Atlanta
- divided community into 4 segments
- had her students canvass neighborhoods to see what they needed to better their communities
- fostered leadership from below

Created Neighborhood Union

Mission: to make the West side of Atlanta a better place to rear our children

- promoting self-determination, self-expression and solidarity

Accomplishments:

- increased access of Black children to public schools by 600%
- integrated arts into every neighborhood
- 100 community arts studios set up as result
- Burns Hope responsible for Citizenship Schools beginning in 1930
- Civil Rights movement - history books often start with Rosa Parks, who was trained at one such school, the Highland Folk School

Next Steps/Recommendations:

Recognize Movements linked for change:

Southern Settlement House Movement

WPA Federal Arts Projects

Civil Rights Movement

1. Art-making plays a leading role
2. Artists are respected as important
3. Democratization of shared public space
4. Creation of Public Homeplaces as a site for reclamation and renewal (urban revitalization)

We need to gather in sustainable spaces over time, working together building relationships over time, using art

How can we ignite grassroots leadership for social change through community arts?

Ideas: It's not about me as the artist and my project within the marketplace. It is about connecting my art to the larger community in uplifting ways

Book Recommendation: This Revolution will Not Be Funded

**Session Title:** Partners for Livable Communities Presents, The Great Good Neighbor: Expanding the Community Role of Arts Organizations

**Date/Time:** March 26, 2010 1:30pm-2:30 p.m.

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Lyz Crane, Director Program Development

**Session Notes:**

- What art programming can do, what artists can do, what arts organizations can do to strengthen neighborhoods
- Neighborhood = diverse people coming together; defined area with ongoing change processes that need to be managed
- Most arts organizations are not built with mission to reach out to communities

Challenges for Arts Organizations:

- understanding potential role as community partner
- building trust
- funding and capacity (board member interests in arts)
- understanding language of community development - artists often are not trained to develop physical space

- Resources to be tapped into:
  - practice in activating public space
  - physical resources and space
  - skills in complex discourse
  - cultural sensitivity
  - professional expertise
  - access to other power structures

- As neighborhood Stewards, arts organizations must:
  - Intervene
  - Enrich
  - Protect/Preserve

- Developing Relationships:
  - Leave the 4 walls!-->community organizing and face to face meetings
  - consistent presence
  - get to know neighbors
  - understand your audience
  - find natural connections
  - build trust over time
  - deliver on what you promise

- Arts and culture organizations can:
  - act as curators of neighborhood identity
  - encourage meaningful social integration
  - promote upward mobility for all people
  - creative methods of artist can be applied to community development - e.g.: use arts festival as medium to voice community concerns

-help all voices to have a say in the shaping of neighborhood change

Next Steps/Recommendations:

- Organizational changes necessary:

- change in mission

- look to community organizers

- ensure that decision-making included neighborhood impact

- new partnerships with community groups

- leadership commitment to change

- Results

- new funding sources

- increased audiences and support in the community

- better seat at stakeholder table

[www.c-3-d.org](http://www.c-3-d.org) -->tool for measuring impact of arts organizations

**Session Title:** Blindness Isn't Black: Making the Arts Accessible to People with Disabilities

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Kit Bardwell and Deborah Mashibini

**Session Notes:**

Book: Blindness Isn't Black

**Deborah Mashibini, founding coordinator, and artist/writers from VSA's debut anthology:**

- VSA Arts
  - trying to break down assumptions and lasting prejudice that surrounds disability
  - Showcasing work done by people with disability side by side along with everybody else's work
  - dedicated to promoting access to professional development, education and leisure opportunities in the arts for people with disabilities
- People living with disability have been part of the fabric of our existence since the beginning of time
- We all interact with the world in different ways
- Use of language can still set us back (e.g.: "special," "retarded")
- Who better than artists to reshape how we think about disability?

**Kit Bardwell, Executive Director, VSA Arts of Missouri**

-passion lies in pedagogy

-would like life to be universally designed

-has taught music to the deaf, and visual arts to the blind

-making art accessible to everyone is a creative process within itself

-with the ADA came the idea of universal design - referring to making accessibility into a building as easy for someone living with a disability as for someone without, for example; but the true essence of universal design is making something accessible to the greatest number of people possible

**Paul Lodes, Artist**

Q: Why is creative work important to me?

A: (paraphrased) It enables me to share experience of my perception of event or concept. Artists can live life as a work in progress and can always be pulled to a more full experience. Arts allow artists to face the whole gambit of what life throws their way. Art allows us to co-create with a nature that is bigger than us.

**Anna Jennings, performer, Disability Project**

The best audiences are the children. They can shape the future with regard to accessibility and policy affecting people living with disabilities

- Disability Project focuses on our abilities, not on things that we cannot do.

**Session Title:** Public Art and Ecology: A Watershed Project for North Riverfront Park

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Jackie Brookner, lead artist, Emily Blumenfeld, project coordinator, Laura Cohen, project director of The Confluence Partnership, Michael Crooks, City of St. Louis Board of Public Service, and Aliza Schiff, moderator, public historian

**Session Notes:**

Jackie Brookner, lead artist

- The well being of any community depends on the natural systems that sustain the community
- 2 foci to my work:
  - situating human in larger environmental context

- Problems we are facing collectively (international corporate power, climate change) - as individuals we feel incapacitated to do anything about these issues  
What can the community do to voice opposition to these issues?

Laura Cohen, project director of The Confluence Partnership

- Goal to reconnect people to local rivers
- to encourage sustainable use of North Riverfront Park - neglected urban park in North St. Louis, Ward 2
- Rivers incredible natural resource, opportunity to talk about importance of water for drinking, and as a wildlife corridor
- public art important way to involve communities in telling the different stories of the rivers

How can community members contribute to the design, creation and sustenance of the infrastructure they live with?

Ideas:

- engaging artists to come together to reframe what it means to appreciate rivers and sustained engagement with larger community

**Session Title:** Marriage Equality Conversations at the Crossroads

**Date/Time:** March 26, 2010 9:00am-10:25am

**Location:** Apollo 11 Room, Moonrise Hotel

**Presenters:** Scott Emanuel, Ed Reggi & Cody Stokes

**Session Notes:**

**Heartland Transport** Film Viewing. Marriage made legal in Iowa. It's a continuation of a legacy to say "I'm human. We are like everybody else. If we are like everybody else, we should have rights like everyone else. It's like we are taking steps now for future generations. We wanted a better ceremony...we were served church basement goodies! I felt like we were surrounded by support at the church and with others. The political went aside and it was totally personal...all about us.

**Discussion:**

Ed-Marriage Equality Bus project...we've taken in total 48 couples to Iowa. We're using the film as a tool to create conversation about what is marriage. We are taking the film to show in churches to help to reframe marriage equality/gay marriage-reframe same sex marriages as totally equal and not separate from heterosexual marriages.

Scott- On the project, people were just so trusting. Two days before the bus, three other couples emerged to join us on the bus project. This May, we will have transported about 100 couples. The people in Iowa reached out in big ways through donations of bus fare and for flowers for the ceremonies. \*\*There has been such dialogue happening because of the bus because of the media. This was also about love and the journey and access for folks. I hope through spreading the word through the media, it made a difference in people's lives. This is so layered for me. There are so many things about this are so revolutionary.

**Questions:**

Are there any other states doing buses beyond MO?

(R)Yes...MN, IL, border cities took people to Iowa; New England is doing this; no one independently did it as a project- it's now more individuals because there's a 3 day wait law in Iowa and there's confusion about the policy. Some think they have to go and stay 3 days, but you can actually mail the paperwork and it's then a one day adventure. The drive time is 4 ½ hrs.

What was your reaction to Iowa legalizing marriage? Why Iowa?

(R)I have been able to make connections in Iowa and with the history of Iowa. Iowa's history was ahead with women's rights- allowing the first women attorneys- and with slavery rights. Iowa has a history of independent thinkers.

Where are people in Iowa from...these quietly progressive people?



(R)What I have learned...there are a lot of independent thinkers in churches who interpret the Bible how they want it. There is a Hindu city in Fairview Iowa...it's unbelievable and part of a university.

What's Cody's perspective as a filmmaker on this film?

(C) I've been interested in documentary films for a long time. This is something I'm good at that I can do, I wanted to find a way to help as a heterosexual male. I shot this in a day and a half! It was nothing like I expected...I don't know what I expected...it was more enjoyable than I ever expected. I got married to my wife shortly after going on the trip....after seeing so many people so excited on the bus trip.

What is this film about? Social activism/ a bigger thing OR about their happiness on this day. Gay film making has a stigma...has a different audience. This was either going to be a feature or very short. You always hear someone talk about how a film is too long. I wanted to make it less than 10 minutes so it would play everywhere. I wanted to show people being happy to be allowed this civil right rather than political. It's rare to have a film that's really important. I make films because I love doing that....having people coming up to you teary eyed afterwards makes me love doing it.

We've shown at all straight festivals and it usually has a fairly good crowd. It's easy to get shown somewhere and yet sometimes easy to forget you've been shown. I haven't had much negativity because people that usually go to film festivals are usually of this certain demographic.

(R)We haven't played at the Fundamental Christian Film festival yet. (Laughter)

(Comment from audience)-This whole thing is the meaning of art and social change...it puts humanity into the process to help us be better human...this is a simple straightforward human right that's not complicated when you put a human face with it.

(C)- I'm really happy about this film because it's forced me to stand clearly for something. When I tell people about the film...for me it's been wonderful because I'm a spokesman for this film and my family has become so too!

(R)So, the Marriage Equality Project with the film is really about storytelling; experiences of couples telling their stories as well as witnesses, and those that watch the film. Now how do we capture those stories and keep them and track those stories.

(Audience)That's the power of good art.

(R)We wanted to get this film out now! Can this be an educational film or add a discussion that goes with the film

What do you want to do with this project? How do you want to see it captured? What life do you want to see this have besides the film?

(Audience)-what caught my interest is that all the couples experienced a ceremony under a religious tent. How were these tents different? How does that diversity relate to weddings in the Midwest? What's the experience of gay couples in comparison to here in the Midwest...I'm interested in the differences

(S)-When we talk to couples about the ceremony, some folks don't identify with anything at all religious...having that space to where if you don't identify with anything, how can you participate? St. Louis could benefit...but Iowa is more accessible...low cost...St. Louis is divided by highways and byways. What's amazing is the conversation about religion...any couple would be good fit for any of the clergy; finding clergy to fit the couple.

(Audience)-I think it's the diversity ... (not just religion)...occupations, families, etc...

It takes that bigger umbrella to bring anything to MO

(S)- This film puts it out there and helps demystify; in LGBT communities in Iowa, some were apprehensive about this "bus" from Missouri- fear based issues. The first couple in San Francisco has been together for 50 years. This film is an amazing tool for conversation. We share this vision.

(R)-With this project, I wanted to archive everything about these couples, to get their stories in this software and put it out here to create a virtual project where people could see these conversations...an evolving marriage equality project with photos, words, etc. It's a whole new world; it changes family conversation. My hope is for people to browse and have a conversation of who's who.

Do you want it to lead towards advocacy? Would there be a way to link it to someone involved in Equal Marriage rights?

(S)-we have already used it for advocacy reasons; We had a rally downtown of 1400 people and since then, it's been engaged in so many national dialogues. Advocacy is what this is.

(R)-I really want it to be accessible. The personal bringing it to libraries, community centers, churches, etc. is important. That's good...that's the conversations. The couples are going to be agents of this project. Yet, I think online interactive project ...maybe even curriculum...we presented at 2 public High Schools in Montana.

(Audience)-I think it's critical to get this out to High School students. How do you capture the results about what happens when it goes out to the schools...legal officials, etc.? How is it going to have a bigger outcome?

(R)- Not just WE put the data up, but people can put conversations up and record their reactions.

(Audience) what about a site where others download their experiences

(R)-That's my hope. We want to hear others' stories and present it and tag it. Not just what they see on TV which is white men or lesbians.

(S)-What's interesting is that more than half of same sex marriage are African American females with children (not just in Iowa, but where it's legal).

(Audience)-another shocking place where it's legal...Mexico City

The Midwestern state is overshadowing East and West Coast. They are not moved by this at all? Did it shock them that it was in Iowa?

(C)-How do you measure the results of this? That's important but this is a time issue...it's important to show at High Schools...over 600 kids voluntarily came to come and talk about this (S- doesn't mean they were all supportive of this)It's easier to talk about something when you're not being persecuted for what you're talking about. I made the ad posters ambiguous so people don't really know what it's about at first. It changes everything. It's hard to gauge the effectiveness ...in long term of politics...it's something that's going to grow from the inside out. Different from Civil Rights Movement. Of the 60-s....you can still go out to eat in comfort...

-or does it remind them to that the gay population in NY and on E Coast...that they're being denied basic rights that everyone else gets?

(C)-not that they're being denied something but about the excitement of seeing the film. For the younger population, marriage is conformist, very archaic, old...for someone else. It helps support marriage (film) as an institution. I would not have gotten married unless I did this project.

(S)-I have some straight friends that would like to get married on the Gay Marriage Bus.

(R)-I was on an African American radio show talking about this. Host warned me that his audience may not like this. When I said the term marriage equality, callers called in and said they were not for gay marriage but WERE for marriage equality. People need to have the choice. How to get the message out...it's sometimes just the wording like a product...the way you propose it frames it.

(Audience)- Like Danforth...he's pro-choice but anti-abortion

(Audience)-everybody thinks it's tragic...abortion.

(R)-right...same as gay marriage...everyone thinks it's so radical

(C)-right...I know people and they're just like us and no different; people who are most staunchly against it have no context for it; when you don't know something, you are afraid of it.

(Audience)-great thing about the video was that everyone was so low-key about it; there were no cartoon characters or high heels.

(R)-Funny...I think there are people who wear heels and leather chaps, but they are not going to do that on their wedding day.

Thank you everyone for your feedback!

**Session Title:** West Plains Council on the Arts (WPCA) and Ozark Action, Inc.

**Date/Time:** March 26, 2010 9:00am-10:25am

**Location:** Conference Room A, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Kathleen Morrissey, project coordinator and Matt Meacham, folklorist

**Session Notes:**

Total Attendees: 18 (includes one note taker)

Missouri Arts Collaborative

Music - festival

Culture driven festival now 15 years old

Ozark folklore

Catching the biggest fish while hearing the local music

Matt: Originally from Ill., graduated in Musicology and then MA in Folklore.

Ozark Heritage Project - slides

6 counties in southern Missouri

Seeking opportunities to link employment with the inherent folkware and its culture. An area that was perhaps the last to be inhabited by Europeans.

Perhaps the most biodiverse area of Missouri.

Many of today's inhabitants have Cherokee blood. They hid from the people forcing them to traverse along the Trail of Tears.

OHP is a series of projects

1st - conduct the feasibility study regarding long-range strategies for making cultural conservation a basis for economic opportunity in our region, including the possibility of pursuing a National Heritage Area Designation.

This will fulfill a long-term goal of the West Plains Council on the Arts.

We have begun making progress toward this goal by meeting regularly with Ozarks Preservation, Inc. a partner organization of the West Plains Council on the Arts, to obtain input from its members and to formulate a plan for undertaking the study.

'Bloody Canvas' - It was not the government that was the wall when starting this project, it was the MANY interpretations of 'this' heritage and how it was to be expressed. Depending upon what part of the state 'that' person came from. They brought their own stories, sometimes of totally different but, none the less 'personal' stories.

2nd -

Development of a web site - a comprehensive source of information about artistic activity, cultural resources, and cultural tourism opportunities with our region.

3rd -

Develop and begin implementing strategies for marketing the work of regional traditional artists and promoting the region as a potential destination for cultural

tourists and culturally engaged prospective retirees, especially those of the 'Baby Boom' generation.

This component of OHP will include preparations for the 16th annual Old-Time Music, OH festival in West Plains, June 18 & 19 2010. A festival which will include each of the 'shape-note' music cultures, which influenced, influences or began in this Ozark region.

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Exploitation - No, it is not the intention to create a 'pop-culture' of the area, but to 'conserve' that which is. E.g. Asking a musician to play as 'HE' wishes not to influence him to 'appease' the audience.

Ozark Preservation Inc and MO state West Plains in Ozark Studies collaborate with WPCA

Because of an Art project that kids created regarding the inherent Karst topography and how putting something cacogenic into the groundwater, spreads throughout the area. Thereby affecting ALL their wells. The Missouri government 'changed' its mind and passed regulations to protect this fragile environment and its inhabitants.

Kathleen told a story, attempting to maintain composure amongst her audience; the story is of a local boy, who had found an Indian artifact. He came to her, with his found object in extended hand; asking her if this was important. She acknowledged that she knew who might know and told him to return for a gathering of the local Indians. His mother drove him there on that day very early in the morning. Kathleen told him that it did not start until 11 that morning and asked for him to stay. His mother said she had to go, but since he had a part time job, he could use his own money for a taxi to return home. He waited.

Upon being introduced to the Cherokee Chief, he was immediately 'taken-in' by the tribe, sat with them and ate with them that day. That day, he was Cherokee and his relic was well appraised.

At the end of the affair, he called a taxi; but as he was limping out to get in, the driver determined he was not interested and drove away. Kathleen volunteered to return him home.

He now returns every year, for 'this' 'was' his introduction into the outer world, and would not miss it for his Ozark life.

(Yes, there were now tears, including myself, in the eyes of several of the attendees.)

A white oak basket and a covered 'snake-charmer' basket, created by local artists of the area were passed around to show the quality of art that can be created. Slides also showed various folk created 'Turkey callers', including the 'Super Sweet Echo'.

They intend to assist local artists, who have no outlets outside of the area, perhaps only through a chance encounter with a tourist, to market their creations.

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**Presenter:** Janis Timm-Bottos, PhD, PT, ATR-BC

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We need to gather in sustainable spaces over time, working together to build relationships over time, using art

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Book Recommendation: This Revolution will Not Be Funded

**Session Title:** Photography's Role in Representation

**Date/Time:** March 26, 2010 10:35am-12:00pm

**Location:** Conference Room C/D, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Mel Watkin & Chinyere Oteh

**Session Notes:**

Total Number of Attendees: 20

3 Parts: Training, Exhibition, & Publishing

TO:

Raise visibility, Create artwork, and Build bridges through projects, broaden public, Build pride and dignity knowledge of art

Camera intrudes on a situation

Art created by the participants: through artwork and journaling

Pick a visible/accessible site (i.e. by a business, in a jazzercise class)

Professional exhibitions/installation (signage and documentations)

Using Historic Precedent

Encourage Participants to emulate artists they admire i.e.) Seydou Keita, Lorna Simpson

Do not reveal identity of children

Project Ideas: collage, silhouettes, video, slideshow

PHOTOGRAPHERS/Project Groups (Social Service Groups):

Wendy Ewald, Dwayne Michaels (Letter to Think Tank),

Art and Aging- Oasis

Art Enrichment Beyond Housing/Neighbor housing Service

Lydia's House

WORKSHOP:

Go anywhere you wish and take pictures (20 minutes) – choose 3 best pictures - make an autobiographical text associated with photograph– pictures uploaded and printed, then mounted on butcher-block paper - exhibited in gallery (in real time)

QUICK LESSON IN PHOTOGRAPHY:

Plain white walls: make it interesting somehow (i.e.: 3-part photo, different angles)

Scan edges: of photo, don't chop off necessary images

Get close: but not too close, have person be a prominent part of photo

Be bossy: needs to be able to say what they need it to look like - needs to direct

How camera works (2 step): {make sure setting is on photograph (auto)-not review} 1) press halfway to set focus, sounding a beep and green box 2) then camera will take a picture

Lighting: need light- not dark (like a corner), the lighting will auto adjust in camera, make sure subject in sun, not in front of you (the photographer)

Background: question it and how it affects the photograph, the text in environment, see shapes and objects differently



**Session Title:** "Playing for Change" Film and Discussion

**Date/Time:** March 26, 2010 10:35am-12:00pm

**Location:** Apollo 11 Room, Moonrise Hotel

**Presenter:** Connie Bonfy, Director of Arts and Humanities in Kansas

**Session Notes:**

-Practice Grounded in the Arts: 3 examples

1) Celebrating Place- the prairie= residency with Grammy Award-winning Paul Winter Consort.

2) Year long residency with Vermont artists Meg Cottam (movement) and Bill Botzow (environmental installations) to explore and celebrate "sense of place" in Cowley County.

3) Collaboration with regional organizations and artists in a 12 month intermittent residency with Grammy nominated pianist/composer Philip Aaberg to develop a new chamber work.

"I'm interested in celebrating plays. You need to view your landscape through different eyes....what you never usually see or hear without the power of the arts; participated in community collaboration and produced a book "Moving Stories Telling Places" Used Feldman's process of Critical Thinking- can be used for any art form; designed for visual arts but can be used for productions as well; used it with my past teaching experience.

I'm trying to influence the next generation of leaders; have worked with Alternate Roots...grassroots social, ecology, economic justice through community building.

Phoebe Eng (also National Civic Review)-as we become a more diverse nation, research has shown that our cities and neighborhoods continue to grow more segregated. She is for "fluent leadership"- through the Animating Democracy initiative of Americans for the Arts in which civic dialogue is enhanced when artists and community leaders share their goals, processes, and worldviews across their distinctive fields of practice."

**My Curiosities:** How can the prairie ecosystem become recognized and celebrated as a universal metaphor for sustainability? How do we recognize and celebrate the value of place? How do we collaborate with The Land Institute's research

([www.landinstitute.org](http://www.landinstitute.org)) to build community dialog and civic action surrounding the prairie environment?

Wisdom from thinking together: Logic Model:

Clear language; helps to develop. A targeted community strategy to let people know your goals;  
measurable.

Benefits: gaps in now and where we want to go; connections between actions and expected

outcomes; working together for change

*How do leaders create communities where diverse perspectives are counted, thus offering people greater opportunity?*

*How will the language and practice of programs designed to demonstrate "we're all in this together" and "diversity" actually improve the lives of everyday Americans, therefore demonstrating that inclusivity does indeed have value?*

*How can communities, institutions, and government be held accountable for measurable results, proving that investment in arts, diversity and inclusion yields more than warm feelings and soft returns?*

*We plan to collect oral histories; video and photograph people and turn it into an exhibition. How can we help expand this using the Playing for Change Model? What if all cultures would all share songs with each other and participate together at the exhibition?*

**Step 1:** Review the Big Picture

**Step 2:** Take Stock Outside and Inside the System

(There is no room for solo thinking on a true team (no matter how big the man is))

**Step 3-6:** Process Steps

**\*\***What if people's music, street music from all over, could be recorded and we could be connected through our music?

Viewed *Playing for Change* video.

Progressive project...each person in each culture hears the singing of others through headphones, and sings along with them...eventually, it's a huge, cross-cultural music project singing the song "Stand by Me."

We could do this here...taking songs people know or songs from people's cultures in their indigenous languages! Awesome DVD!!

Passed out worksheets: Planning worksheets fill out questions

**\*\***Envision a community where you are asking to create a community to emphasize differences and celebrating diversity to build the future. You'll use oral histories, and are there other factors you could bring in to this project?

*Mission:* The cultivation of this place through the power of the arts and humanities to change lives and build community.

1. Take a moment to consider creating a Vision Statement. In light of our Mission Statement, where are we now and where should we be in the future?
2. Envision our future. What "impacts" or system-level changes/outcomes do we expect the community to achieve within 10 years to fulfill our vision?

\*Increase in cultural understanding and traditions

\*physical/environmental equality

\*attacking poverty and its ramifications on quality of education: increase quality of education

\*task forces working together, north and south side

\*increased interest in other parts of the city

3. What specific improvements should we be making to intervene, make a difference in our existing, new, or emerging programs or program plans to accomplish our mission and vision?
  - \*programs in schools- more cultural diversity and understanding
  - \*emphasis on arts in schools
  - \*finding a commonality between and among (ex: music, food, dance) and celebrating
  - \*more programs that are accessible...racial understanding, etc....mobile as well as affordable
  - \*understanding that we're NOT different in some aspects, then learning how to celebrate who we are
  - \*
4. If we have all the resources we need to achieve our maximum impact, what will change as a result of improvements?

**Immediate Outputs (direct results in 1-3 years)**

1. We will have a collection/ exhibition of 150 oral histories, photographs (both historic and contemporary), and video production featuring diverse populations and neighborhoods within Saline County OR Your City/County
5. Etc.
  - \*Open studio set up for people to be involved
  - \*Stories in media to get more stories and inform the public
  - \*Dialogue at public places...such as restaurants
  - \*Offering ongoing access to AV equip. to continue recording things to document: like a Podcast or StoryCorps online
  - \*moving from awareness to appreciation
  - \*You could call it the dream center...where people tell their dreams
  - \*

**Expected Mid-Term Outcomes (changes in attitudes, behaviors, knowledge, skills, status, or level of functioning) in 3-5 years**

- \*other stories that show community outreach using the same idea of things that originally didn't work, but now due because of the community sharing and exposure
  - \*affordable housing and mass transit
  - \*people just volunteering and helping with little projects to repair and help rebuild neighborhoods; help prevent gentrification; employment opportunities; educational systems' improvement; affordable childcare
  - \*The dot man
6. What resources will be needed to achieve these improvements?
    - \*maintenance-teaching others how to maintain houses, lawns, carpeting, etc.
    - \*healthcare
    - \*people willing to work together
    - \*influential people (leaders) within communities, businesses, etc. who could back the idea
      - and to help rally others
    - \*people who share the vision

**Session Title:** Standards, Schmanders, Who Needs Standards?

**Date/Time:** March 26, 2010 10:35am-12:00pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenter:** Bill Cleveland

**Session Notes:**

Subtext is underneath and not shared publicly. Violation of Party lines, it's all there. People came off of idealistic impulse – people were set up and are surviving in a place that makes it almost impossible to do their job.

Our training is to categorize (Us and Them) – artists do this naturally because it's such a battle

Practiced discipline to move into nuance – art making is a vehicle for doing that (good art moves out of 1 and 2 and into 3 and 4s)

PPT

Case making – yesterday's workshop

Evaluation family – triplets in it:

Intention  
Outcomes

Theory of change

Process	Case making
Standards	Translations

At the end of the day, 5 years from now – sustained engagement in some environment, Champagne is there and we are toasting. People are toasting what they are most proud of.

- How you get to INTENTION – impulse to do good can be overwhelming, so it's hard to get intention accurate and specific.
- Unpack assumptions that are built into this:
  - Assumptions: This just works and is good because it's good.

Workshop – get clear on intentions – if you do have a long list of things to toast, next step is:

So what did you do? What was it about what you did that made it happen?

What is it about artists' practice that gets them from A to B? What is more or less important?

Delicate question because creative process is hard to break apart - we need to figure it out to be sure that the creation is manifest so we can advance our own process. Say what we produce and why.

- Important because:
- I pick a line from a play and read it poorly – most people say it's bad, theater people can say it's bad b/c of inflection, rhythm, voice, body language – that is evidence that we understand it's practice, intention and concerns good, moderate and poor practices.
- Individual practitioners – people can translate to others why it takes so long to get from A to B – more there than meets the eye.
- As professionals we need to be able to say why.
- Outcome/Intention – toast. What is different that makes it worth while?
- Standards/Process – what is it about what you do that makes this difference (your practice, not universal) – artists walk into circumstances with people who control the project and have no clue what is going on. Pre-design syndrome – artists will nod head and violate their own process
- If you can't be in a position to be in the process, invite someone in, and show the complexity and process of it – can say what you don't do – roll it back and tell your standards. Where it's worked and where it hasn't – process works much better
- Case making – must keep your eye on all of them – one can distort the others – funders may take precedence over your own idea of what you need to do.

Now we get to work: THEORY OF CHANGE

- Artists do  $A+B=C$ . Need to look into logic models – theory of change is connected to this process – think about it in terms of research. Is this dialogue actually going to peak the plot of this play? Constantly asking these questions.
- Theory of change is accountability. Worst that happens is that they are not inspired/changed. Working in community – every encounter has a series of impacts and effects. This isn't the same as slam dunk work. No guarantees. Think we are pretty sure that will happen, but there will be surprises. Need to put caveats in work.

Handout – tool in trying to ascertain your own standards of practice.

- Questions that you are inclined to skip are the most important. Ask why you do that. Make sure you question it.
- Engage in self enquiry process.
- Touch on questions and show the cycle of specificity.

- Put a painting under a spectrometer and figuring out your relationship to colors and art.
- This can disrupt some creative processes. Not everyone has to go down the path, but someone on your team needs to do this. Be self protective.
- It's like someone saying "I noticed that you don't put your blinker on until you get to the intersection. Why do you do that?"
- Many questions are about the world that you live and the work that others have done. If you are in line with those people, then you are more likely to do well.
- Question #2: 7 people raised their hand. –
  - Bifurcated community – traditional power structure has said this is what we are focusing on, and another group has grassroots structure
  - If you are unaware of them, you are missing a bet for cross-reference and there might be a mother load of material.
  - I did a project with the Boys and Girls Club – jock-centric – background in recreation as a magnet to get kids back there. Delaware realized that they missed a whole group of kids who are interested in arts. Did a training like CAT in the state. If you look at Boys and Girls Club standards and ideas, they have great ideas in youth development – simple to juxtapose the arts with their current ideas
- #3 – There is a measure – not overly effective, but it's there. In some cases, they have developed a standard of practice. Work is done for you – you can also surprise people with how articulate you are about the ideas that are in their mission – helps with case making – intention, practice, how it will be fulfilled and our goals are the same as yours.

### Organizational Context

- #1 Artists are small business leaders. Big misconception. Need to change statistic about when asked if the arts are a good thing that we should invest in – 70% say yes. Are artists important? 26% say yes.
- How many strategic plans reference some other process or document such as community plan or set of community priorities – 2 hands
  - AIDS – strategic plan references national HIV long term plan, State and City's long term plan.
  - Is that required through grants? Only required to tie into states.
  - Homeless services agency – most of funding from fed and state money. Required to work with city and state government and community groups
  - Work with children in communities – work with groups that show corporate responsibility – use national plan of action – kids must meet criteria in order to be in program. Federal and organization that is funding program – use their guidelines

- Why is this important?
  - Connect to existing standards and priorities and do outside measurements of impact.
  - Also part of community. Gives you a place at the table. Can speak about how it's not as good as it could be.
  - Common language. Different rubrics get adopted very quickly. Reform moment – Social Problem Solving – people who make bad decisions often have problems with problem-solving; certain capacities are underdeveloped. Art class – someone make a painting, how do you get it into a museum. Social Problem Solving – what are the standards for a good actor – creates a checklist – oldest practice about how human beings can improve themselves has been in the arts for ages. The language of quantum physics is the language of nuanced art making (particles that are there and not there – qualities that sound like an art review).

### Defining Success

- Imagine yourself at the table with a glass in hand and you can say what you're proud of. Make it real. Accomplishment of a high aspiration.
  - Teach at university and trying to help students engage community – start with Good Will and help young girls refashion and restyle clothes for fashion show – want to find group, get excited and serve them.
  - What's changed in the world as a result of your work:
    - Successfully raise funds to travel to Israel and challenge young people to see what links us as well as what makes us different
    - Attitudes towards AIDS improves, reduces stigma
    - Decreases AIDS transmission
    - See architecture students engage in problem areas of downtown
    - We define our program on a program level and practice level – borrowed from Center of Youth Program Quality – Safe environment, engagement (2 other areas) – have discussions of results – use model to guide results and discussions – challenges is finding outcomes outside of school – hard to find positive outcomes rather than the avoidance of negative outcomes
    - VERY CONCRETE
      - See attendance increase by 35% in schools with theater program, increase scores by 45%, increase in parent involvement
  - Differences in the way we present it
    - Environment – the more you cross segments and the more you mix DNA of cultural processes – people in arts talk about process, social services say 5 fewer deaths in the year –
    - Complete way of describing what you do – not about the show but what it took to get to the show. Important to recognize METRICS – center of funding universe.
    - Place where we aren't strong (metrics) we can get better – we do have silver bullet which is the story side. Can't forget the story element – must animate the story we are trying to tell.

- Tap into our background to tell people what you were doing
- Parks and Recreation department pre-designed program
  - Said students would arrive at this space
  - Students lack ownership and were not engaged – did not have them as often as they would like
- Anyone in a place that felt dangerous as a result of partnership
  - Residency in another community –
  - Lead to wrestling room – 80 degrees and had to negotiate and show that it wouldn't be good for the families.
  - Standards – won't conduct workshop for families in 85 degree rooms
  - Ideal situation for workshops – comfortable, safe, glad to be there, something good for their bodies happened
  - How much time do you need – no less than 1 hour, ideal – time to settle, sing and move and settle sing and move. Ideal - Over time, work with them for years
  - School improvement plan – St Louis Public Schools – artists in basement of school and security guard wouldn't come down. Had to lock doors and kids were out of control.
- Standards about
  - Criteria for them is that you use this space, no disruption, no extra money
  - Maybe they're really excited and think you will transform the space
  - Degree to which they view you as a professional is the degree to which they will treat you with respect.
  - We know more about what a plumber does than an artist. Plumber tells you why it doesn't work and how they fixed it. No one says "why don't we do this, this and this."
  - People have an idea of what an artist does – can be a collaborator but also may not know why things work the way they do.
  - Artists may need to explain why work place doesn't work (why you can't use concrete floor)
  - Tell them what you want, when, where and why. We won't get there until we know where there is.
  - Designing to funders and limiting visions of work –limits you
  - Creates low standards and max standards so you know the world in which you work so that you can articulate that when the opportunity arises.
  - Most people would not be prepared to be specific



- Defining Standards of Practice –
  - What is community context, what are community issues, issues in organization?
  - Dissecting practice. A lot is unconscious. (like in a theater when they ask you what you do from start to finish)
  - Community practice – consciously unpack what you are doing.
  - Articulate to partner what it takes to do what you do really well.
  
- If you are in a partnership –
  - What kind of working relationships are critical to your success – what kind of
    - Need to have children on time and prepared, space that's conducive to circus skills, parking, play music, place to change, release forms signed, all on same page in terms of scheduling, code of conduct that hold teachers and students to
    - Good communication – constant and useful communications – staff needs to be present with the kids
    - Trust between partners, duration, engage with you, bravery, multi-various rather than universe – more than one way of looking at it.
  - The more you know about what you need – the more you can help your partner be a good partner. Often assume that everyone understands what's going on. Sustainability is not possible if you can't go to partner and ask them about ABC project. Need awareness and understanding of your connection to partner.
  - If you don't know this yourself – sense of service and need for a gig – if that causes you to dramatically change your plans – need to ask if you wander into bad practice.
  - Say why you can't move forward with project – negotiate these conditions – Cause and effect relationship between quality of work, conditions and outcomes. We can be co-conspirators – we think the artists come, and then do something, and things just happen. There can be mistrust if not totally open and articulate
  - Culminating event – describe when you negotiate and talk about the event in terms of what you need to be successful.
    - Risked lives to write poetry – then gave them silence during the poetry reading – 3 months after calendars sales. Police officers needed to know that the public liked the poems and they felt comfortable doing a poetry reading – linked it to civic dialogue – promised that they didn't have to say anything until the end.
  - For artist – show is completing the work; for Partner – show IS the work and it is terrifying because it is a public event. Partners suddenly go from being negligent to become overly involved. Coming into awareness of potential power of the partnership. Realizing that they haven't paid attention. First encounter with the power of the arts. Opportunity to begin journey of partnership or to end it. Encourage you to train your partner about the work that you are doing and the importance of the final event. Begin thinking about it way in advance.

- Event that you hope it can be and more – therapeutic to avoid last minute crazy.
  - Q: Internal secret standards of practice and what is external. Must be measurable, publishable and fundable. Talk about goals of success to funders. Actual mission is to subvert the culture of the school, rules of the funders, corporations and subvert what they are doing to society. How do you live with that schizophrenia. Don't sit down with people and say here are my 10 goals. That's why intention is so important.
    - What is my intention? Provide access to the creative process to people that most need it in the world. If we have it regularly then they can start to feel agency in a world where they normally don't. Gain skills and leadership. Sense of connection. Become art community.
    - Warden's idea – this is conditional – you cause no more problems than any other educators – none of which I really like that much. No extra money for help. Do not embarrass organization. Don't see you in my office ever.
    - Deal – here's what you get – incident rates go down, less disruption in pods and units, less stress for inmates and prisoners. Arts counsel in your organizations that connect you to the community, we will do this, this, and this in the community and you will be featured in the newspaper and get an award for engagement.
    - 3 years later – what are you guys doing down there? Warden can't believe that this is really happening.
    - Want more of this – here is the condition that produces this outcome. You will never know what goes on until you come down there. Come and be a part of it. Then you will understand what's going on in these rooms.

**Session Title:** Standards, Schmanders, Who Needs Standards?

**Date/Time:** March 26, 2010 10:35am-12:00pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenter:** Bill Cleveland

**Session Notes:**

“The Shaman’s Cookbook: Defining, Understanding, and Institutionalizing Community Arts Effectiveness”

- What are we up to and how do we know if we got there?
- How do we communicate it to people who don’t speak our language?
- Three-part diagram – Intention (Outcomes), Translation (Case making), Standards (Process)
- Getting clear about our intention is difficult – i.e. we’re going to work with teenagers at the juvenile detention center on a theater project
- Getting clear on intention is one goal of this workshop
- The next question is “What was it about what you did that made this happen?”
- Cleveland has asked artists about the critical elements of their project that got them this far
- The creative process cannot be divided into pieces, so it’s a difficult question
- Cleveland wants to show the warden or the head of the city council what progress has been made with the teenagers and how it has been achieved
- Example – he picks a line from a play and reads it poorly, then asks the audience whether it was good or bad and why (people can cite tone, inflection, body language, etc.)
- Why does it take so long for some people to get from A to B with their ideas?
- As professionals, we need to be clear about what that “more” is, about why it takes some people so long to go from A to B
- Process (in the diagram) – what it is about what people do that makes such a difference in the Process section?
- Theory of change – comes from evaluation and logic models, but artists have been doing this for many years
- Why do we think what we’re doing will get us where we want to go?
- Theory of change is also an issue of accountability – if you’re an artist, the worst that can happen is if your audience walks out uninspired
- But when you’re working in a community, everything you do has consequences in the community, good or bad

1. Community Context

- What are the priorities in the community or institution you are working with?
- Is there a functional plan that guides community developments in your jurisdiction? If so, what are the mission, values, and goals that guide this enterprise?

- Is there a network of community service agencies in your community? Have they developed standards of practice? If so, what are they?
- Is there a comprehensive system for documenting and measuring community development efforts in your jurisdiction?

Functional plan can include neighborhood association; planning department; etc.

- It also includes recognizing the fact that, for example, Boys and Girls Club is sports-centered, so it's important to create other programs, like arts programs, to engage more kids

Network of community service agencies – almost every community has this because federal funding asks for it, but they may not be overly effective

## 2. Organizational Context

- Do you have a business or strategic plan? If so, what are the mission, values, and goals that guide your work?
- Is your work informed by a clearly articulated set of program guidelines or standards of practice? If so, what are they?
- Do your program goals or guidelines reference any community plans or standards of practice? If so, how?

Examples – work with orphan children in the community who must meet the guidelines of National Plan of Action (federally funded); work with homeless people – federally funded so org. must comply with federal standards

- These standards give orgs. a common ground to communicate on the local, state, and national level
  - Standards are about professionalism, and also safety
  - The school or other org. doesn't know about what the incoming artists will do with their kids – they want no problems
  - The orgs. must see artists as professional, with a clear set of standards
  - A lot of people have no clear idea what artists do – they have their own idea of what artists do and can be artists' collaborators (in a positive role)
  - Some people aren't aware of what artists do and have inaccurate preconceived notions
- 
- Social problem-solving and improving your environment are parallel to art-making
  - Physics – the words used to describe particles sound like the kinds of words used in play reviews

## 3. Defining Success

- How do you define success in your community-based work?
- What impact(s) or change(s) will define that success?
- With these impacts in mind, describe the specific outcomes that you hope to achieve in your work.

- Do you have a logic model or theory of change that guides your work? If so, what is it?

Accomplished goals, defining success – Circus Harmony brought together Jewish and Arab children in Israel for a circus performance; reduction of the spread of HIV in the St. Louis area and the reduction of the stigma of AIDS; architecture students create models of downtown-area projects and are involved in city planning and urban renewal; youth development programming – what does the moment of service between an adult and a young person look like? – safe environment, supportive environment, interaction, engagement – they discuss the results and develop a quality improvement plan, try to set higher positive standards; working with theater in city schools – increased attendance, more engaged learning

- The above examples are statistical, measurable, related to things in the community that others would be interested in
- People involved in the arts, when asked about outcome, will talk about the process
- People involved in social services will talk about the end result – i.e. 5 fewer deaths this year
- It's important to recognize that metrics are becoming the center of the funding universe
- Our skills as artists are to animate the story we have to tell, with music, theater, poetry, etc.
- A problem is designing for the funders, limiting ourselves to what the funders want
- To avoid this problem, artists should create minimal standards for themselves, things that they will not depart from; and maximal standards, things that will make the highest impact on the community

#### 4. Defining Standards of Practice

- Preparation
- Personnel
- Attitude
- Partnerships
- Leadership
- Facilities / Site Conditions
- Supplies and Equipment
- Training
- Communication
- Support
- Timing / Schedule
- Participants
- Program Design / Pedagogy
- Events

Partnerships are intrinsic to the arts community – what kind of working relationships are most critical to our success?

- Circus Harmony – children arrive on time, dressed appropriately; parking; enough space; music; props; release forms signed; code of conduct needs to be kept up
- Youth and programming – need good, constant communication with their partner org. or school; staff of org. or school needs to be present with kids
- Need trust between partners; partners who engage with us; partners who are willing to except that there is more than one way of looking at things and doing things
- Sustainability isn't possible if you can't sit down with your board members and ask them what they think of your org., and get good responses

Events – organizations that have programs that culminate in an event

- Police Poetry Reading – the anthologies were very popular, and slowly the police realized that the public and other officers liked the poems (the poets were afraid that they would be thought of as gay or would be harassed by colleagues)
- Getting to the show is completing the cycle of work for an artist, but for the partner (schools, etc.), it's a very big deal
- Partner (students at a school, etc.) are afraid of the big event because it's public
- Artists realize that their funders might be there and that the partner might embarrass them
- Partner encounters for the first time the power of the arts – this is a turning point in which the partnership will grow stronger, or the partnership ends
- Part of an artist's job is training our partners

**Session Title:** Partners for Livable Communities Presents, The Great Good Neighbor: Expanding the Community Role of Arts Organizations

**Date/Time:** March 26, 2010 1:30pm-2:30 p.m.

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Lyz Crane, Director Program Development

**Session Notes:**

- What art programming can do, what artists can do, what arts organizations can do to strengthen neighborhoods
- Neighborhood = diverse people coming together; defined area with ongoing change processes that need to be managed
- Most arts organizations are not built with mission to reach out to communities

Challenges for Arts Organizations:

- understanding potential role as community partner
- building trust
- funding and capacity (board member interests in arts)
- understanding language of community development - artists often are not trained to develop physical space

- Resources to be tapped into:
  - practice in activating public space
  - physical resources and space
  - skills in complex discourse
  - cultural sensitivity
  - professional expertise
  - access to other power structures

- As neighborhood Stewards, arts organizations must:
  - Intervene
  - Enrich
  - Protect/Preserve

- Developing Relationships:
  - Leave the 4 walls!-->community organizing and face to face meetings
  - consistent presence
  - get to know neighbors
  - understand your audience
  - find natural connections
  - build trust over time
  - deliver on what you promise

- Arts and culture organizations can:
  - act as curators of neighborhood identity
  - encourage meaningful social integration
  - promote upward mobility for all people

- creative methods of the artists can be applied to community development - e.g.: use arts festival as medium to voice community concerns
- help all voices to have a say in the shaping of neighborhood change

Next Steps/Recommendations:

- Organizational changes necessary:
    - change in mission
    - look to community organizers
    - ensure that decision-making includes neighborhood impact
    - new partnerships with community groups
    - leadership commitment to change
  - Results
    - new funding sources
    - increased audiences and support in the community
    - better seat at stakeholder table
- [www.c-3-d.org](http://www.c-3-d.org) -->tool for measuring impact of arts organizations



**Session Title:** Psychology of Creative Teens-Counseling Laboratory for the Exploration of Optimal States (CLEOS Project)

**Date/Time:** March 26, 2010 1:30pm-2:30pm

**Location:** Conference Room A, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Barbara Kerr, PHD.

**Session Notes:**

Total Attendees- 14 (includes 1 note taker)

Encouraging and finding the path for kids to get into the 'Arts', whatever that might mean.

I.e. when dealing with the Navajo in Arizona, first you have to learn 'their' cultural language, and only then can you communicate with them - just to find out how 'they' wish to express themselves artistically.

CLEOS- to provide counseling for innovative adolescents while learning about the nature of optimal states such as creativity, flow, intuition, and empathy. Adolescents take state of the art personality, interest, values, and state of consciousness inventories and receive interpretation and guidance in order to increase their engagement with career development and enhance their identity as artists, writers, musicians, inventors, leaders, and healers.

How to survive High School, and then how to become 'that' artist you wish to be.

Flow- that state of consciousness necessary to maintain the direction needed to achieve the ultimate goal.

The young folks to look for

1. catch on fast, make sense of things
2. open to experience, curious, love novelty and complexity
3. May get good grades, they care about and blow off the others.
4. independent of others, who love solitude and don't need approval.
4. who experience 'flow consciousness' when doing art, music, etc. or connecting with others.

Flow - e.g. When I'm writing, characters just create themselves and do what 'they' want.

CLEOS model, young people are coached to use both rational and intuitive ways of discovering and being engaged with their vocations.

- objective - assessments (personality, interests, values, and strengths)
- intuitive methods (flow consciousness, future visualization, goal mapping)

the outcome aimed for is enhanced identity, engagement with the world of work, sense of purpose and meaning, and hope for the future

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Many artistic futures ended because of involvement with the wrong person. Learn how to live alone, and 'then' learn who values your visions.

Pursue that which 'knocks' you out! That, where your 'flow' can't be stopped, because it feels good.

Staying up one night, doing something you want to do is good; staying up two nights is bad and verifies signs of a manic behavior.

Therefore they are introduced to 'mood management' to let them know why they can create when... and can't create when...

Creative individuals:

- high prevalence of bipolar spectrum disorders
- ADHD, Asperger's Disorder, Perfectionism, Anxiety
- Relationship problems

**Session Title:** The Legacy of Katherine Dunham: A Community to Social Justice & Inclusive Dance

**Date/Time:** March 26<sup>th</sup>, 2010 1:30pm-2:30pm

**Location:** Conference Room C/D, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Joan Lipkin, Sara Burke, and Theodore Jamison

**Session Notes:**

Total Number of Attendees: 37  
(wonderful drumming intro)

Intro by Theo Morris:

Dunham Technique: isolation, control breathing/isolating the breath (in nose from lower stomach, and out mouth (open mouth). Dunham technique developed in East St. Louis. She was a humanitarian, interested in social justice, and passionate about developing community arts.

Breathing Exercise: (during drumming)

“sit tall both feet on the floor- inhale slow- breathe in and out (all of the toxins)”  
“neck: left/right, around, shoulder: individual together, arms/shoulders”

Living within the culture is a good way to get an understanding- those who we are trying to reach. Question if the things we are doing is right for this community

“South Land”- on lynchings in the US- represented ALL the lynchings that were going on... this humanitarian/social/political commitment, cost her funding

Burke:

If you can't make it “intra-grated” it won't work

“There is not a river between East and West St. Louis... it's like an ocean for us”- Dunham

“Someone who loves their country sees it in the bad as well as good, and works with it”-Dunham

About dance:

Audience: I lose my head, I am joyous happy, I like being in a different space

Quotes:

To watch dance is to hear our hearts speak

Bodies never lie

I would never believe in a god that doesn't dance

Joan Lipkin:

“Communication between body and soul- it's beyond words”

“To move is to be alive; I've seen Quadriplegics move their eyebrows”

Art collaboration: (Sarah)

On Joan and Sara's collaboration: to connect Dunham Technique and the DisAbility Project

Performance from members of the DisAbility Project: (interactive)

“Getting Jiggy With It”- Wil Smith

“Round and Round”- DP

On Dunham techniques from a member of the DisAbility Project – “expressing myself with my body- I can't really do it with my words”

Audience Question:

Do you get stage fright?

“Sometimes”

Do you take anyone who comes?

“We ask people to check us out, then we have to let you in and you must let us in, with stipulation on being emotionally there, because it is very disciplined”

Have you been to DC- for any actions?

“Adapt”, healthcare rallies on the court house, Donna and Stewart on promoting PropA, Las Vegas (Spinal cords...social workers), Jefferson City’

Dunham and DisAbility Project

Dunham- everyone can do something / isolate some motion

**Session Title:** Turning a Reluctant Battleship: The Arts Establishment and Community Arts

**Date/Time:** March 26, 2010 1:30pm-2:30pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenters:** Dr. Doug Borwick, Lisa Harper Chang, Renee Franklin, and Marc Thayer

**Session Notes:**

Doug Borwick

- Winston Salem – Nonprofit Management and Community Arts
- Doc. Of Composition in Eastman School of Music
- The arts will always exist – the question is what about the established art organizations today – will they still be around?

Renee

- St. Louis Art Museum – Outreach Dt. Teach training Community partnership

Mark Thayer

- St. Louis Symphony.
- 300 events/year that are free and open to the public

D

- Session began at the Arts and Democracy project in Kentucky (?)
- Talked to people who were talking about what he thought about for years. They said things that had been in his heart.
- Frame some things – Deep investment in arts establishment – as has the country – invested in elaborate arts infrastructure – can it be changed in a way that is sustainable and can give back to community. Shift in demographics and finances
- Variety in structural problems – Artists are trained in their craft not in relating to their community.
- Patron and supporters of the arts are patrons because they like it the way they are not in the way they could be.
- Arts funders see it as social service, social service see it as the arts
- Arts world has issues working with non-artists; broader community has mistrust of arts.

- Able to come to St. Louis where there has been an infrastructure developed through CAT – understand work and get it.
- Hear from others about what’s going on St Louis. Is it worth trying to change and what principles could we use?

R.

- How do mainstream institutions work with small institutions.
- Art museums have done that – core mission is to collect and show work of high quality art.
- Receive public tax dollars – operating budget has been supported by taxes (70% at points)
- Receive it from St Louis City and county – no admission to get in to art museum
- Programming – in institution and out in community – it needs to come back and focus on collection of art in building – long term sustainable relationships.
- Challenges:
  - Too often, major institutions jump in and out of communities.
  - Defining community
  - Can’t be everything to everybody.
  - Don’t put people in box. Let people come to me in their box.
  - Look at targeted marketing – take people who may not come to art museum on their own but because they are in a self-defined group and then after feeling comfortable they will come on their own.
  - Fluidity in group.

M

- Misperceptions and assumptions about large arts organizations.
- Over 100 years – symphony encouraged those perceptions. What it costs, what you wear, who comes?
- Mission statements – Changing lives through the power of music.
- Work with a lot of different kind of people in a lot of different ways.
- Everything is considered a partnership. Interacts with over 40 different places, youth orchestra, African American chorus in addition to symphony chorus
- When he came, they had a lot of deficits close to bankruptcy – a lot of things to a lot of people – over reaching. Trying to change perceptions.

- Restructure, what is core focus.
- Did away with summer pop series, recording studio, touring. Decided to keep – youth orchestra and chorus and majority of community programs
- Enjoyed finding new ways to interact with the people who live around us. Community partnership Program – feel like a community within the organization.
- Maneuver and manipulate within the structure of the orchestra – working with different segments of the organization – partnerships – take musicians to other neighborhoods and bring the neighborhoods to Powell Hall. Want you to come and feel at home. Takes a long time to change perceptions and every year we figure out what works and what doesn't – constant evaluation. Independent evaluator is always involved. Really want to be effective.
- Pet peeve – photo op – as little of that as possible – real people involved in depth – must have real outcome – will not do it if it doesn't have outcome.

D

- Thoughts and principles from arts organizations. Does it make sense to engage the established organizations in this work.

Questions:

- Tennessee Arts Commission – Nashville – cut for metro Nashville arts commission – eliminated smallest grants – creative grants – spent funds on major cultural institutions – trickledown theory. How does that play into discussion?
- A:(M). Sounds like short sighted solution – some fantastic collaborative in St Louis so that we work together rather than compete for funding. Want to see established success rather than new thing – we were all new at some thing. Hopefully the large orgs helped the little orgs – some things you can't do with the size and bureaucracy. Jazz St. Louis can do so many things that they can't. Partner with that
- A:(R). Worked in large and small orgs – partnership is the way to go. Not about equal relationship – about equity. I may have \$, you may have space. Keep programming going. Go back to partners they have worked with in the past.
- Tennessee – leadership has changed significantly. Everyone agrees that that was a problem. Hot topic issue. Don't know how institutions viewed it. Going back to supporting all levels.
- Q: Can an institution created from a position of privilege – created by white successful industrialists or org made up of that – founding documents said “this is more valuable than other arts – we will create a temple to it to keep it

that way” Has become more inclusive, but if it is founded in the sense of repression must be completely transformed. Was collection built from those notions of prestige. Do we want to transform or make something new? Sustain real people.

- A (D). Reason to ask the question is it would be great to transform because we have such a huge investment.
- Audience – Ron Bonno – Room for both but artist with ideas must have support. Mission statement to foster those projects. Mon Chin’s (?) plan – got money from place and asked for \$ from congress to clean up lead from Katrina –
- (R) – Also education
- Audience – two of the largest organizations in St. Louis – to the enjoyment of the city (in the mission) – can’t be an encyclopedia of everything – so many variable to add into it – having to throw out everything these institutions represents – can’t be an either or situation. Even if we are less connected to it, we want to have that exposure. How do you connect new or smaller or more nimble groups to be a part of your institution? What constitutes success in these institutions?
- Audience – Great to talk about these partnerships – what makes them successful – what evaluation tools are you using.
- (M) Defining success is defining goals – not going to say that we improved test scores – Businesses don’t move here for the orchestra – specific programs can depend on funder – what are your goals – help shape the understanding of the orchestra – work with evaluator who doesn’t work for symphony and work with the teachers and schools to see what impact is and compare that to a similar school without that program. Interviews with teachers, parents, students, to measure perception and what they learn/retain. Focus groups, surveys, community concerts – who came, how they heard about us, did they go to free concert, do they subscribe. Know our audience. Programming is always a challenge. Trick people into going to Beethoven – wide variety of music and we present it and use the hall to present different performers. Want people to come even if they aren’t coming to the symphony. Must design program with them. Grant proposal should include working with an evaluator.
- (R) Programs at the museum – schools and community put together as targeted audience – not a general or public program office. Constant evaluation with student and teachers and Missouri standards – in order to get student into building, you must connect to state standards. Have to show that coming to institution is going to generate improvement. It’s nice to focus on just the community in general – adult programming – goal is to inform them about it – don’t know that we have 300 works of art by AA artists. Eventually get them to become members, committees, trustees, etc. Youth programs – pre-evaluation programs – in community centers for years. Commitment for 3-5 years might



be for students to learn what visual art is – be in safe environment – know what you want before you go in and build evaluation with program.

- (M) Large vs. small arts org – no reason why symphony can't partner with large or small groups – most is intensive program with one symphony musician – benefit from variety of arts in the city. Would suffer if it wasn't so diverse. Small orgs presume that the symphony won't partner with them – not the case – would love to partner with you and do things in non-traditional space. Musicians all crave to work in small setting. Look for those opportunities. Keep looking for person who will work with you. One in every org.
- (Boo) – To what extent do you evaluate program in the context of who is coming and real involvement from the large swath of the community. Do you have larger measure
- (R) Broad evaluation doesn't fall under job description. Member relations totally different than community outreach – job is to have additional relationship with community. Might work with a community for 6 months before coming to Art Museum. Still just as significant in doing program out of museum than within – that has changed since I started – art is at the core of program but we can work on that. Father's support center – had relationship for 10 years. Started just by wanting to have space at the museum – used art to look at art of healthy relationships. Someone may have said no – but by sitting down with them and seeing what they wanted, you can make it work.
- (M) Goal for community concerts – different time and place – 100-200 people show up. Who is here for the first time? Report by zip code – how they heard about it, will they come to symphony, etc. Easier to go to them a few times first before they come to symphony. Worked with International Center – got buses for them and had lunch and had music. Pointed out free or cheap events – having them know what's available and realizing that it is affordable which helps them to come. Include people that they know – Bosnian community – done concerts at restaurants, events, etc. Still don't come. Finally made contact with org of Bosnian musicians who were playing Bosnian music. Bosnian musician plays, symphony played, played together. Bosnians came. Let them know that it's their home also.
- (R) You have the support to do the addition if you work with large org. Able to provide busing – positive to working with resources. 3C – communications – we underestimate the use of an invitations. Want an invitation. May take a lot of communication but not. Continuation – all programming is baseline – more grants is icing on the cake. Rather do 10 programs for the next 10 years rather than 25 for 2 years. Collaboration – equitable relationship.
- (D) Large institutions have at least one person on the staff who is interested in this.

**Session Title:** Blindness Isn't Black: Making the Arts Accessible to People with Disabilities

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Kit Bardwell and Deborah Mashibini

**Session Notes:**

Book: Blindness Isn't Black

**Deborah Mashibini, founding coordinator, and artist/writers from VSA's debut anthology:**

- VSA Arts
  - trying to break down assumptions and lasting prejudice that surrounds disability
  - Showcasing work done by people with disabilities side by side along with everybody else's work
  - dedicated to promoting access to professional development, education and leisure opportunities in the arts for people with disabilities
  
- People living with disabilities have been part of the fabric of our existence since the beginning of time
- We all interact with the world in different ways
- Use of language can still set us back (e.g.: "special," "retarded")
- Who better than artists to reshape how we think about disability?

**Kit Bardwell, Executive Director, VSA Arts of Missouri**

-passion lies in pedagogy  
-would like life to be universally designed  
-has taught music to the deaf, and visual arts to the blind  
-making art accessible to everyone is a creative process within itself  
-with the ADA came the idea of universal design - referring to making accessibility into a building as easy for someone living with a disability as for someone without, for example; but the true essence of universal design is making something accessible to the greatest number of people possible

**Paul Lodes, Artist**

Q: Why is creative work important to me?

A: (paraphrased) It enables me to share experience of my perception of an event or concept. Artists can live life as a work in progress and can always be pulled to a more full experience. Arts allow artists to face the whole gamut of what life throws their way. Art allows us to co-create with a nature that is bigger than us.

**Anna Jennings, performer, Disability Project**

The best audiences are the children. They can shape the future with regard to accessibility and policy affecting people living with disabilities

- Disability Project focuses on our abilities, not on things that we cannot do.

**Session Title:** Key Success Factor: Kids Partnership with Nigerian Community Project

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Conference Room A, 2<sup>nd</sup> Floor (RAC)

**Presenter:** Njideka Ezenwa-Eke

**Session Notes:**

Total Attendees: 23 (includes 1 note taker)

Large impoverished majority

Music by kids who wished to teach through songs; communicating their life, a path with answers to others through 'their' songs.

The album created a lot of funds for their community.

Community Art Development Initiative (CADI)

An NGO registered in America and Nigeria, focused on forging symbiotic partnership between different communities and organizations desiring to invest in positive community social engineering.

facilitators of business-community connection  
community needs assessments

To facilitate relationships and engender community human capital, environmental and social-economic capital development.

Using art to inspire a creative vision in individuals in order to improve potential and achievement and creativity with purpose.

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Many of their most valuable and dependable volunteers are the youth. They see that 'this' is 'their' chance to make a difference...or else.

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A majority of their time and resources is attempting to solve very basic community problems - clean water, trash, providing more than 1 outhouse per 20+ homes, disease prevention, medical clinics and vaccinations, unspoiled food.

Although artistic projects are desired, providing these primitive basics now takes priority.

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A valuable suggestion was made, that to gain further interest, that a cross cultural connection between Nigeria and America be established. The kids here and the kids there.

Let kids across cultural lines speak thru 'rap' songs.

**Session Title:** Reframing the Role of the Arts Workshop

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenter:** Arlene Goldbard

**Session Notes:**

Reframing the issue, what is the situation, what is the interest?

Cracking open our minds to be answering this question and thinking about this issue.

Lecture session:

*Explore our own database on imaging*

Public support and Fundraising: things you have heard other people say  
(participants said)

- That's nice but can't afford it right now
- Some artists don't want to be in the non-profit world
- Too many artists, scattered

Response from Arlene...do something different.

What art community arts covered in the media? ? Participants said:

- If it is shocking
- If it is about celebrities
- Expensive to get in there
- If it will sell a lot of copies
- If it is a fuller dimension human interest story based on "isn't it amazing that these poor people can do this)
- Community arts based stores are rare

Big space that we can fill

How is it covered when it is about a particular artist?

What is the larger context for the public interest in art & culture?

- Corporations (own media)
- Industrial context
- Government (public policy)
- Foundations (best practices)
- Individual donors (what is worthy of support)
- Political views (fundraiser for them, use to define themselves, rallies)

Take a look at all cultural institutions and how they help shape what is worthy relative to public interest in culture.

How is the public interest in art and culture manifested?

- Personal stories (not connecting to upper level or larger public interest)

Who benefits from the current situation and how and who is losing and how?

Whom do you want to reach? We tend to want to reach everybody.

People at the top are not going to change anything unless they get a pinch from below.

No one big campaign will reach everyone, so funnel to an audience.  
Every framing of every issue is deeply rooted around moral value & will move people to public interest.

- Cultivate empathy
- Inclusion
- Metaphors (what metaphor really resonates with audience)

### **Small Group Work**

1. Hit target audience (who do you want to reach)
2. Pick a value
3. Pick a Metaphor that will resonate
4. Devise slogan, an event, a written message, a PSA, etc. for the campaign

### **Small Group Work (Group 1)**

1. Hit target audience (who do you want to reach) middle class
2. Pick a value (bravery, daring, play)
3. Pick a Metaphor that will resonate
4. Devise slogan (come play with us), play-by-play announcement, PLAY big, Both meanings

### **Small Group Work (Group 2)**

1. Hit target audience (who do you want to reach) tea party
2. Pick a value
3. Pick a Metaphor that will resonate
4. Devise slogan, an event, a written message, (kid looking at Lincoln memorial. Artist have been serving our country since 18676

### **Small Group Work**

1. Hit target audience (who do you want to reach) fast-food workers
2. Pick a value independence
3. Pick a Metaphor that will resonate (brings home a bag of trash from fast food)
4. Devise slogan (instead of a happy meal, make a happy life),

**Small Group Work**

1. Hit target audience (who do you want to reach) neighborhood
2. Pick a value (connectedness, safety)
3. Pick a Metaphor that will resonate (hands)
4. Devise (PSA: sign-language using only hands)

**Small Group Work**

1. Hit target audience (who do you want to reach) unemployed/under employed
2. Pick a value (invisible)
3. Pick a Metaphor that will resonate
4. Devise slogan (when you find art, others can find you), a PSA (invisible form exploring certain kind of art form touches art and starts to reappear)

**Small Group Work**

1. Hit target audience (who do you want to reach) school board educators
2. Pick a value
3. Pick a Metaphor that will resonate
4. Devise slogan( art Opens the minds)

**Session Notes:** (Re)Generation. An Installation/Interaction

**Date/Time:** Friday, March 26th, 2010 2:45pm-4:00pm

**Location:** Apollo 11 Room, Moonrise Hotel

**Presenters:** Con Christeson and Ed Carroll

**Session Notes:**

Total number of Attendees- 20

Intro samples on:

[www.bienale.lt/lightheart](http://www.bienale.lt/lightheart)

Handed out Name Tags & write onto your name tag one word - how others see you

-move out of yourself and ego to see how others see you

-creative, Santa, shy, supportive, involved, young, calm, organizer, city, entrepreneur, magenta, standoffish, foreign, creative, different

Dialogue- community and collaboration, then have a talking piece,

Con Christeson- clay artist and community artist,

Ed Carroll- CityArts in Dublin, question how to live with the fact that you fail, what

have you pulled together in your life time?-questions

Con and Ed Dialogue: They want to take the dialogue more publicly. They met in Germany at a conference and in Dublin.

DIALOGUE:

Ed-

“Community” - is a loaded word. “Democracy”- something that isn’t just there, it’s something we have to make... same as a “public space”. The purpose is to move out of our everyday space to be with each other and create something. “Why is there “something” as opposed to “nothing??” “What have we talked about the last few days”- we all would think of it as something different from each other. Community- is a most contentious term/problematic. Community can close people off. Never lets a stranger in, never leaves a space empty for someone to join in.... hence, it’s problematic. Community has rooms, guts, a place/a gap for people to be or a stranger to enter. Need to create an empty space for our community.

We have an ability to hold, grasp things, possess, get things... which resembles areas to be colonized... the way our rationality has developed over-emphasizes parts of our reasoning, and neglects others. “It feels like nothing but a vibration”- so it’s knowledge of something abstract/ungraspable and that’s okay. It allows for things to come in and out. We have to find new ways to address the parts that do not come together.

The differentiation between artists in their studio versus participating in society. We have to open up and flow in and participate. Act of bravery for artist to work in society/ and not to let society be surrendered to insanity. Hopefully this is where our collaboration will function from

Con- “Collaboration” She fell into the idea by needing a team to make what she wanted to do happen. Community Arts Intervention- and how to think of it... Right way?

Wrong way? Dogma? Dogma around what is community and collaboration.

Collaboration can be both good and bad. Community can fracture/ take on an un-



prepared for direction. Layers of collaboration (structure within org) regarding relationships, and because there are imperfections, therefore the “choices” become the task of the day. The “Me, Myself, and I”, makes you talk in your head to your focus on the possibilities, and the probabilities. How to make sure valuable/visible, how to get validation feedback or whether or not to continue.

For example of “finding the language” for those who do not get why the art is there. So, this is an opportunity to look at the context within the community. The most valuable thing to collaboration is that there is more than one right answer... and it takes patience to listen, and hear and understand. “You’ve listened long enough, so strike your note”.

On persuasion: Art does change people’s beliefs and values.

Activity worksheet: 4 wheels on the “Art bus” Question: “What is the 4<sup>th</sup> wheel on the bus?” Is an open question that can be interpreted differently by everyone.

- “Have an impact”, got people’s attention

- “Change”, when people are impacted, they are changed- The only thing that is permanent is change. Connecting the dots to strengthen the community; to get over the ego and power structure. The only way to survive.

- “Response”- like a rippling-out drop of water in a pond- has many answers
- meaning- to culmination

- “Wants to develop more dialogue between the people who make decisions and the artists/community to find what they want- How do we know what the community wants- they need to be introduced to the arts, but because the professionals run things and Wants to see more

- “connecting, hearing, interpreting” with a creative point of view, and lay out what you hear back to them, to see if they understand

- “enabling people to be creators”- sometimes it sneaks up on you/them- get people to understand that they are capable of being artists

- learn to speak each other’s language

- “Be okay with the questions and live your way into the answers”

- to be concrete, specific, in reality

- has to have a sensuality to draw people- has to be positive

- has to create dialogue through controversy to draw people- can be positive and negative... can always be changed to the positive

- asset-based model versus own good ideas /assets- artists are not missionaries, there are already these assets in the community as artists

- need to be careful where you want to go, stimulating young minds to look at social justice, delighting impacts, on a variety of groups- it’s all valuable, but 1<sup>st</sup> you need to know what change you need to bring about.. and if you don’t know, try in order to find out.

- not the agent of change but as a witness, to find support

Notes by: Laurie Meier

**Session Title:** Dialogue

**Date/Time:** Friday, March 26th, 2010 4:00pm-5:30pm

**Location:** Apollo 11 Room, Moonrise Hotel

**Presenters:** Theaster Gates and Robert Longyear

**Session Notes:**

Total Number of Attendees- 35

Robert-

(opening with a poem and a slide show)

When all else fails...drug dealers...What I realize I am interested in is the tourism outside my front door...wanting to engage and talk...true message of my work is in my craft; a response to the wider world.. I'm meeting with my beginning... poetry and justice combined 3x, 5x... 32 robberies father...more than one interpretation here...structure is dismantled... 2,4,6,8, never too late... hip-hop...talk with dead people.. when our halogens go pop... cleanup on all aisles... boy in a box... wink... peg-leg up... raise / raze this home now... figure eight...all tied correctly... Newport...

(video interjects of music and Robert making art in fast motion)

...Why you always asking me for shit...

(video interjects of a man's dialogue and Robert making art in fast motion)

...frogger...

(video interjects of a man's dialogue and Robert making art in fast motion)...I

like older women...fulla shit...daughter...live with them...belvedere... hell no

...maybe this is cocaine music... giblyn street...

(video interjects of a man's dialogue and Robert making art in fast motion... is good...speakers in my back...haven't gotten to tint my windows yet)

...individual action has consequences...bureaucratic effort...unpaid tax bills...paid in full...

(video interjects with a song- female vocalist and Robert making art in fast motion)

..metabolism... sit here...transitions... hold hands...saves lives... progressing before progression... love, life... arches up... fast forward..88 on them black and whites... market place... target...aim... critically the fate of our neighbors

(video interjects of a man's dialogue and Robert making art in fast motion...teapot short and stout...git it git it git it... pour me out)

...9-5...yawn and stretch, and...culture of crack... be asleep, awake...

students...public...conversations...larger context outside own...community outreach... creates opportunity... creative potential of students...family lives different... engages... if going to be operatic about it.. he or she doesn't just do, but becomes something else. wider context... develop... all about a principled response... bureaucracy to opposable thumbs... brick by brick...

Narrator

"..Combinations and associations we all made differently from Robert's work..."

Theaster- Artist from Chicago

(talking into then show a video)

"Artist" term, is becoming more complicated, and that's okay

“Chicago has buildings but the brick isn’t as red or the foundation as strong... why abandoned buildings are so seductive to me... when I was young... put meanings on the meanings of it... motherfuckers don’t care about where they live...talk to the building...talk to the alderman...for compassion. is just like talking to an abandoned building... what do you do when your ambition seems overcome by the dirt and glass... desire to have a nice nuclear family competes with other’s (on your block) desires to have something”

“Transform internally... being where you at...and doing that... I sing about craft... rehearsal gospel choir at my house. Wrote poems on his pots...the sexy of 1850...Dave’s contribution to black craft in America...first rehearsal of the Day Choir, singing; ”bowls, jars, teapots, sell, my wares”

A new way of talking about expansive idea of community... a social part of a social sculpture... Milwaukee Art Museum show of Dave’s work... more black people to the museum... as I am a bridge... and uh.. I help you bring more black people to the museum, and I make some stuff for them to look at... nigger potter... niggers can y’all come to the building... maybe something else happening in Wisconsin than more than just black people... feel compelled by as well.. Kohler manufacturing company... invite me... engage... other than the contemporary black negro potter... not just about race... deal with your negro problem... looks like nothing.. haven’t been invited... to see themselves in the work there (Audience...”WOW”)... to understand what an invitation looks like... burden of making art, being an ambassadorial artist, Warhol don’t have the burden of bringing black people .. and have grease on their fingers... racist... don’t want niggas in here... me find... invite... not sure if you really want this... sent out invite to Milwaukee... black church.. exhibition ...can’t voices... in exchange want a way to be consistent with...membership... have a little something... “Oh sir I love your ideas... don’t you think... 300 voices come from here to sing for something that aint' even Jesus... at least... offer this or that... social practice... community practice... institutional practices... self reflectivity not happening in social institutions... use the opportunity to come in the door... starting point... Isamu Naguchi...an arch for kids to climb... go in gentle.... Work with you... no promises... group of black soul singers... bored with Blues... go to church... not interested in museums... been a lot of fun to try to communicate craft.. not always trying to prove I think about contemporary truths... help to value contemporary arts. .. choir practice in my space...”

Dorchester Project:

Building abandoned, section 8... created a lot of vacant buildings, bought, gutted... do fun things with house... creative re-use of buildings, houses, communities... exciting, not a not for profit, I am a neighbor, friend, contemporary VISUAL ART SCENE.. SHARE IDEAS, MENTOR, HOW TO LEVERAGE THE MONEY I MAKE, I HAVE A BLOCK, PEOPLE TO AFRAID TO INVEST IN... HOW TO HOLD ONTO THIS GEM OF AN OPPORTUNITY... MAYBE NEED FOR A SECULAR CHOIR TO CELEBRATE VOICES... DOESN'T NEED A \$500, building...

maybe there are other models... to accommodate rental-level... instead of trickin' it out... what else can happen to these buildings... I’ve been excavating... clearing out... asking questions... who built buildings... have conversations... immigrants... spend enough time laboring in a building..

beauty is present and doesn't need change at all... accumulation of labor... time passing... good and bad stories... roof off... series of fires.. still standing... makes me curious

Open Nagouchi Japanese Soul Food Kitchen... Japan had a shortage of rice... victory gardens on every green spot possible... German... national diet... meal box... neighborhood club... think how Japanese and soul food are natural... can't live without sushi... by virtue of black and Asian... curious about that mash up that doesn't quite mash up... tired of talking about white people... who owns that business.. they don't live in my neighborhood... curious about: daughter who can role her neck... set of conversations that control that space..... rice balls... black eyed peas...

Artwork... cups and bowls... think I made those... allows a poor person to be generous... you end up with 75 bowls and say this is great... get to kind of dig in .. and people who don't normally come together... I sing I like gospel... come on... you can be like an honorary negro... about people... about space EQUAL opportunity... lacking a space to throw down in.. so we end up renting a space to have an open mic... everybody loves corn bread and in Noguchi land we'll train them young.

Narrator:

Humanly artistic, finding a voice, discourse, finding a shared voice, to speak eloquently, putting words together adequately... coined since the 19<sup>th</sup> century, voices not found in a vacuum, exist in a context.. communication happens with community, your own community...

Theaster-

Wash U University bureaucrat... the other community (little c), over time community has become a political word... it's as bad as swearing... it doesn't work... to get to the root of question... core... live in world that I care about... can't do work without thinking about my relationship with other.. in St. Louis... not just about those who live close... what are factors that influence people... needed an excellent photographer... apart of my community... unfolds.. core grouped of people dear to me... set of social beliefs... all a part of my community... others yet... don't have to make love to them... I have a heart, but I also need air... for a sustainable community

Robert-

Cast our circles pretty wide... shared community... shared commonalities... deal with it as people... in the circles that we travel... at the end of the day just do it

Theaster-

There are people on my block I don't like... gotta deal with them... space defines folks who I got to deal with

Robert-

Moon: Dark side light side, be careful smart acknowledge, take that on

Theaster-

Push Back... I need folks on the ground who know that city- each engagement... not to assume I am a part of that community just because I am in that PLACE, COMMUNITY IS SOMETHING YOU LABOR FOR

Narrator-

Modern artist- pre-romantic idea of not being understood by society, was there a moment: artistic practice and community

Theaster-

Wait on great ideas and rest of world lives separate... an insistence that potter is lonely, isolated, site specificity... doing stuff on the street.. in 60's... overturn that... art becoming political; gender and political stuff... white gender Vietnam black power, art had potential to be isolating or engaging... art other than the objects you make

Robert -

Someday I feel like it makes more sense to play with kids, than show them what you do other days, makes more sense in certain spaces, need to be isolated to come to terms with the vastness we're dealing with and trying to process.. it's our discipline

Narrator-

How do you measure success of your project/ criteria?

Robert-

Living there, what you deal with... successful if I can present work in such a way that it's democratic, egalitarian... no matter what background... can draw own conclusions.. I talk with people for my exhibitions...

Theaster-

I don't know... being asked to do things bigger... than I've been asked to do... don't know what I'm supposed to feel... because I have new opportunities... If I put that aside... how do I move objects from obscurity ... reversals for understanding... point A to point Z... relates to community... if none of us think of art... confused... dinner versus art dinner.. things only register as things that are important... don't want someone to feel like I am using their blackness... exploitation... how to have meaningful experiences in all different world... walk away because someone ends up exploited or undervalued... the problem I was setting up.. formally trained across from a hobo... did I just set up a really bad idea... it further accentuated difference between people... maybe a failure... these people aint' got shit to offer each other... the most ambitious radically different .. doesn't always work...

Narrator-

Otherness... should music not a part of culture... tofu ceremony... adapted with soul music...

Do you have interest in engaging with Japan... connect with MP3s...? walked out plates of tofu ate it... 12 minutes... improvised... wandering... allowed idea of "otherness... our unwillingness to talk to others... the more I learn about But... Bruce Lee's Black belt... beat up Chuck Norris... cultural curiosity... I should just go to Japan, Germany... this cultural stuff exists... hard work... because of cultural differences... artist/musicians... much more willing to figure this out... allowed me to turn this into something legitimate... I didn't know there was all this black Asian love

Narrator-

Being together harmoniously... contact with Pulitzer... contact with Craft Alliance... alluded to that charge...

Robert-

Work presented was a 2 year project being somewhere in particular a state of mind... not an insider or outsider... a dabbler... cliché snapshots... then go away... pellet gun jump fences.. when I was a kid... posh rich... early 1945... drawn to... sore spots... come from idea of structure inhabited as an anchor... congregation... faith... walking into a burnt church... being confronted with that... what's that about... conceptual and literal.. so beautiful... carry them or they carry you... rearrange, engaging... metal something, fabricate approaches, body in a building, and jewelry on a body... connections that sets up... allowed me to play that out..

Narrator-

Things you put up... a new form of magic... others never dreamt of... intentional magic...

Robert-

Happens when you work with space things reference each other... get swept up in material history... social.

Theaster-

Relation between the little thing and the architecture... who gives dignity to what things... abandoned building to clean it like the Pulitzer... put in one thing is it new sexier than Pulitzer.. maybe don't need a museum... get past that the building is on the wrong side of the town... get things out of the way to see the beauty... choice to choose these objects... then these things deserve this kind of life.. paint is paint is paint, children are children... now what do we give them to give them the magical things they are... dignity... care proportion,

Audience:

(Renee- SLAM)- special exhibition... purchase work- Milwaukee?

Applied for grant- won it- went from Americana- to a show they didn't like- until Whitney got involved... now interested in purchase

(Ed) New art form here? Real world happening in contemporary art design- how articulate art form... question something that has yet to find itself

Something of a transition, whether or not to do it... laboring and going over the top... allow self luxury of not labeling it... practice of Theaster and Robert is very different from what was, artist as loneliness and engagement—multifaceted, between things, if you can create an ism out of this.. not now... Jacques Francier- Regime... the way we understand art... qualifier for a good artist, recognize existing regime then take it a little more, value of me touching something.. social practice... cycle's come around... given right set of problems given the right set of solutions... neither new nor defined... post industrial... 20 yrs from now will deal with it 20 yrs down the road...

Art and Social Justice Program at Oregon (Fletcher/Fischer?)... it's happening... and practicing now

Theaster- Urban planning religious studies, public art, no MFA or BFA, is a completely different discipline, deeply entrepreneurial... don't wait... I don't labor with things... now we don't just want some fucking windows... what AN

INSULT TO WHAT ART COULD BE... WE WANT TO OWN THE WHOLE  
FUCKING BLOCK... GENTRIFICATION... TRANSFORM ANOTHER  
NEIGHBORHOOD... FIND UNOCCUPIED... I'M GOOD IN St. Louis for the next  
300 years (crowd laughs)

What was this about: bureaucracy to opposable thumbs? (to Robert)

In a city in between the lines, getting bureaucracy together, talking in  
a comfortable setting... if there is non care in an area can do amazing things in  
a place, glad things are less,

(Lisette)- not bureaucracy entities own them now... but I had a problem with  
Pulitzer walking around seeing decay as beautiful when some have to live with  
it... when live in Ladue, Creve Coeur.. perverse... productive or not... makes us  
see talk? Produces project, continue conversation, and thought, it's connecting  
making people think, perversion is in that

Lisette- wants to explore what this means and not glorified or fetishized  
versions so devastation doesn't change

-build bridge between art and social forces

Theaster- and I am your bridge

Lisette- just wants to make sure we are not slumming it- what does the  
audience go away thinking...

Get people across the threshold- a starting point

(Architect from Europe) meaning and purpose gets lost- so problematic-  
content/meaning should drive the form- every action, dance, poetry, bringing  
together the dinner to dignify the diversity, it's food just eat it, about finding  
different views, never seen so much incomprehensible beauty- the act of  
creativity brings things more together

Question to Theater about creative process

Theaster-

list people who helped as collaborators, questioned that it would lessen the  
value of the artist's work, he decided to honor collaborators... it's your yard do  
what you want (museum said), acknowledge... generosity, we all get to celebrate  
and get some of the spoils, ability to build things IE- artist gets recognized for  
the builder's hands.. and John- the builder's decisions might be right.. and  
artist-Theaster honors those decisions... sometimes John (people who help)  
want the money or sometimes just want to be listed, translators, and  
photographers, managers- find ways to acknowledge them in these projects-

Bring to a close- exploration of artistic practice and community- what that  
means- on May the 15<sup>th</sup> (on Pulitzer website) projects described there to come to  
fruition

**Session Title:** Everyday Performance and Community Development

**Date/Time:** March 26, 2010 4:00pm-5:30pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenters:** Matt Schwarzman (Director) AsaleSol Young, Sonali Fernando, Will Powell, Mai-Lien Johnson, and Tammy Stewart of Crossroads Institute for Arts, Learning, and Community

**Session Notes:**

Email correspondence with those interested

Is this thing loaded? – Herman Gorring – Whenever I hear the world Culture, I reach for my goal.

Dig deeper in how we define and use art

Notion of art needs to be redefined and rewritten

4 million years of art history, show what they do, talk about it

Art as an Intentional Practice – it doesn't compromise art if we do that. Internalized idea that art is not supposed to internalize life.

Push you further in your work.

Goal – Challenge ourselves. Intention

Objectives – Spark reflection, provide tools, and build connections that last after this

Strategies – Dramatic readings, discussions and multi-media and exercise at the end.

Members of cast step up for dramatic reading.

March 26 4-5:30 Players.

Scene from the beginning of The Matrix. Applause.

Who or what is the Matrix in Real Life?

- Culture – we are surrounded by the assumptions of our culture, rules, genes, appearance and we don't know what's real just what we are told
- People react and become agents of that world – we are conditioned
- What is a real world analogy for the bug they put inside you?
  - Cell phone – tracking devise
  - Conditioning
  - Society – we can do what we want for ourselves when we don't have that in us
  - Piece of what was imprisoning you – whatever that means to us



- Internalized expectations – swallow internalized demands and it follows you everywhere unless you manage to have that extracted.
- Who is a Neo and who is a Morpheus?
  - One person is a Trinity –trying to grab it out.
  - Those things that you have in your life that runs your life
  - Intimidating to know that that’s the hope of mankind – hard to deal with that weight and power if you were Neo.
  - Whether or not you know it you have that power.
  - Neo b/c still figuring things out.

Culture is not inherently good or bad – as artists where do we fit it. How can we alter the way people live in it.

Art History in 5 minutes (PPT)

- 15-20 years – interest in art and culture and biology – humans and other species – birds and dances, elephants and funerals – don’t see it as art but it’s hard to ignore that the groundwork for the artistic process is there
- What is art for? (book) – frame around painting delimits space and mind – triggers and response that we pay attention to what happens in the frame – TV set, theater stage – still has beginning and end (temporal)
- By focusing our attention we see it differently
- The Singing Neanderthals – HmMMM
  - Holistic
  - Manipulative
  - Multimodal
  - Musical
  - Mimetic
  - Before language people segment thoughts into words – phonetics to say a lot of things.
  - No such thing as expression for its own sake. Vocal acts were solely for the purpose of getting them to do something
  - When we use music and the arts – accessing communication that is hard wired in us, not new, but meaningful
  - Symbolic creativity – young people in Great Britain – symbolic creativity expresses identity
  - Making Special
  - Pre-linguistic and Symbolic creativity
  - At first – all homogenous – can’t take identities for granted – have to express them consistently.
  - Teenagers in west are particularly adept at these expressions – crossroads b/w childhood and adult – Arts (fashion, etc) helps them figure out who they want to be.
  - About Survival – most vital types of information through which we live our lives

- Intention - Once we access that knowledge we want audience to act think and feel differently than before. Is it art if I do it for myself? Yes, because we are trying to change ourselves (ex. Van Gogh)
- Commercial purposes have taken over all others. (Show commercial of "I'd Like to Buy the World a Coke" – at age 13 that commercial scared the shit out of me.)

Will and Tammi and Asalli – “On Everyday Theater” Performance –

- Artists do not fall to short of that everyday theater – keep it understandable and everyday.
  - Imitator never loses himself in the imitation. He doesn't share the man's feelings. The demonstrator gives us the view of the stranger.
  - Don't say that the man is not an artist. If you say he's not an artist, he'd say you are not human.
- What is the difference between acting and demonstrating
    - Demonstrating is a reflection of what a person did or said. Acting is using who you are (experience, accomplishments) to embody someone else.
    - Acting is a portrayal that reflects that you are taking on a role. Portrayal – selling something
    - Action connection to audience
    - No difference in what's being done, difference in attempted
    - Acting is scripted demonstration
    - Acting is showing, demonstrating is showing how.
    - Demonstrating is distancing, acting – you are in it
    - Distinction between show (acting) and tell (demonstrating)
  - Why would an actor want to maintain themselves while acting out someone else
    - Put their own stamp on a character
    - Actors lose themselves – is that the assumption that it's a good thing or a bad thing
    - George Clooney's Batman and Christian Bale's Batman
    - Losing yourself is a form of madness
    - Is madness bad
    - That's what makes actors great – when they lose themselves for that one moment
    - Find your own truth in a part

How we put our lives on the stage (video)

- Introductions
- Silence Speaks
  - About the stopping violence
  - Targeted to adults and peers
  - I had dreams and they were shattered
  - False arrests
  - How ruthless some people in power can be.

- You are giving me nightmares when I had dreams
  - Wanted to talk about something that would catch the eye of our peers and adults
  - Talked about context – violence fit into all of the things that happened to everyone
  - Some people talked about molestation, violent treatment of police – story circle helped the theme grow and gain shape.
  - Dealing with Death – everyone wrote their own obituaries. How their lives could be ended by violence. Energy into considering what the losses are.
  - Used research like the number of children who are sexually abused to help them write or develop skit or song.
  - Draw from own experience – everyone knows someone who went to jail.
  - Develop a song about domestic violence. Song is from whole group.
  - Who is the piece for – people my age and old people who would stereotype young people. Want to show to teens so they know how they can change their life.
  - Don't be afraid to bring situations to life.
  - Have conversation on same level – help you get through it through the arts.
- Drum Time
    - Divide the number of beat in one minute by 60 to calculate speed.
    - $Speed = \text{Distance Over Time}$ .

Performance by Will from Silence Speaks

Wake Up Call From Health

20 minute play about two unlikely lovers – one who eats healthily and one who eats unhealthily.

Taken on tour the most.

A little about Crossroads Project

- Main goal to inspire change with and through youth
- Started with writing and performing around curriculum
- Now more peer to peer
- Write and produce rap, spoken work, etc. – performed to the public
- Kids are paid to do this and also work towards paid gigs.
- Contact – get to know themselves and their community
- Community – research, observations, read articles

- Action – performances
  - Feedback – get from community
  - Teaching – all performances related to teaching
  - Brief overview of website.
    - Give workshops around a social issue. 9 to 5 – create a piece and performing at 5 p.m. – kids from the program go there and become support
- XRoadsInstitute.org  
CreativeForcesPKA.org

Interested in partnering with this and doing something in St. Louis.

Questions and Answers:

- Impressive funders. How did you get them interested?
- A: Come to community performances at Ashe Center; perform at Jazz Fest, etc.
- Q: What are you doing tomorrow?
- A: Working with Catholic Charities with a Vietnamese group – Center for International Violence and War Trauma – through their theater program. All three will work together to begin work. Incorporating teen outreach program. Trying to look for ways to tease out issues that are important to us. Teens want to work with the homeless community. Outside of doing the concrete things, the teens are ready to start a higher level discussion and hope to have a solid collaboration. Very excited
- Q: Noting 5 years since Katrina. How do you see the progress?
- A: New Orleans still has a lot of recovering to do. It seems slow, but I love my city.
- A: From New Jersey – been there since 2001 – hard city to live in before Katrina. Compared to after earthquake in San Francisco, NO is where SF was 18 mo after the earthquake
- Things are looking better and changes are being made that needed to change before Katrina happened. As culture of the arts grew on me, I started to really chime in on them. These scenes are really growing, and that’s exciting
- Katrina needed to happen in order for other things to happen. A lot of good things came about as a result – I think I like that. Things became better.
- Background in music industry – Katrina opened up a lot of social issues that should have been talked about a long time ago. B/c government was so impotent, New Orleans people needed to take ownership over recovery. Having

second lives and inviting you into their homes says a lot about the people. Worked with Event Planner for America Speaks – a lot of you had to go to different cities. These meetings helped show that these kids didn't know how bad their schools were until they went to the other schools. So much love in the US. NO was brain drain – come to college then leave – now there are YURPs – young urban rebuilding professionals. Closing the age gap. A lot of support for musicians and artists.

- Only been there since 2007. Teaching in public school systems. A lot of positive things b/c storms erased a lot. A lot of rebuilding needed to happen. Attention to youth is on point now. Fighting for youth in a way that matters. Can be a part of saving the environment. City is so focused on youth which is a beautiful thing.

Close with Build a Beat. One person starts the beat and each person adds on. Then it goes backward with one person ending the beat at a time.

**Session Title:** Prison Performing Arts Alumni Theater Company Performance & Panel

**Date/Time:** March 26, 2010 4:00pm-5:30pm

**Location:** Conference Room C/D, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Rachel Tibbetts & Agnes Wilcox

**Session Notes:**

- PPA serves a number of correctional facilities, including juvenile correctional facilities and women's correctional facilities
- Adults perform once a semester, since they only have once a week to practice
- They do a lot of Shakespeare and other plays (*Hamlet, Oedipus, Twelfth Night, Macbeth, A Midsummer Night's Dream, Brecht, Sophocles, original plays, Julius Caesar, Richard III*)
- Only one of their alumni went back to prison
- PPA asks ex-prisoners to be part of their alumni company
- (Excerpts from plays performed today include *Oedipus, Twelfth Night, Hamlet, A Midsummer Night's Dream*)
  
- What is the best way to track the number of inmates served?
- PPA serves about 50 juveniles per month, but it used to be 100
- Agnes has been working with juveniles for 17 years, so you can multiply 50 x 17 and get your number
  
- Where does the Prison Performing Arts funding come from?
- Regional Arts Commission, Missouri Arts Council, Arts & Education Council, and funding from individuals
  
- What is it about the program that attracts people while they're in prison and again when they leave prison?
- Program helps prisoners focus on more positive things, and be with a group of people to express your feelings more positively
- Stay in the program outside prison to keep the positive feelings, and to educate people about who prisoners really are
- Prisoners also want to restore what they had lost before they came to prison; outside prison, it's like restorative justice and being a productive member of the community
- One actor today has always written screenplays and enjoyed acting too, so in prison PPA was a natural draw for him
- Program helped him with self esteem, courage, issues with pleasing people; helped him learn patience by having empathy for other actors; showed him how to be a friend
- Another actor, in prison, was mad at the world; everything was everyone else's fault
- In prison, there are people you can get in trouble with or people who can help you be positive
- Not a lot of self-help programs in prison

- He met Agnes who wanted to play Claudius in *Hamlet* and he realized how much there was to learn, and it was a commitment; he had never had to be committed to anything before, not even his wife and kids
- Realized that prison was what he had, and he could use it to make things better for himself
- When he got out of prison, he wanted to continue to make things better for himself so he stayed with PPA because it gave him so much; PPA takes care of its people
- He says PPA faithfully taught prisoners their lines and worked with them every week
- Prisoners learned how to be there for one another; they learn as an adult how to be a better person
  
- What elements of PPA would ex-prisoners keep, and what would they change?
- One actor wishes he could have approached PPA initially with more enthusiasm
- Another actor would keep poetry in order to express oneself individually, and she would increase the amount of funding to fund more prisoners in other prisons; there have to be more positive programs out there, in every prison
- Another actor says that in prison, the rehabilitation factor is very small and that's a big problem; she began to enjoy Shakespeare because she says it's really "modern-day perversion and psychosis" and very relatable
- Prisoners should be given the opportunity to rehabilitate themselves through programs like this
- Another actor says that he would create a support system outside prison; most ex-prisoners don't have a support system and that's why a lot of them go back
  
- Why Shakespeare, something so high-brow?
- Agnes says that PPA does sometimes use more modern plays, like Brecht; PPA uses Shakespeare because it's safe – there's a removal from speaking your story in a dangerous environment, but through a character you can live your story and come to terms with your story
- People should have high art
- Prisoners can face their crimes by playing certain characters (i.e. the ghost of Hamlet's father) and ultimately, hopefully, forgive themselves; can also help them deal with grief and other emotional issues; reading poetry and playing characters gives them an appropriate outlet to deal with issues
- Actors take away something from each play that they do – certain lines resonate with them and what they've done in the past
- "Crime is easy. Shakespeare is hard."
- You can see the humanity of people when they're performing
- When you find art, other people can find you
- Shakespeare makes you think, and it changes your thinking – if you don't think the same way, you don't act the same way

- Do you communicate differently since you started this program?
- Actors can express themselves better; they have the courage to communicate in a different way with their audience and with others
- They learned job skills, eye contact, how to be on time, etc. – this enlightened them to a whole different life
- Being in this program has helped the actors find jobs and get chances that they wouldn't have had, because their audiences see them in a different light
- This program forces you to communicate honestly
  
- People who go into prison eventually come out, so the question is what do you want them to be when they come out? Better people or better criminals?
- There is an enlightened class of prison directors coming of age – they can be our allies



**Session Title:** Public Art and Ecology: A Watershed Project for North Riverfront Park

**Date/Time:** March 26, 2010 2:45pm-4:00pm

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Presenters:** Jackie Brookner, lead artist, Emily Blumenfeld, project coordinator, Laura Cohen, project director of The Confluence Partnership, Michael Crooks, City of St. Louis Board of Public Service, and Aliza Schiff, moderator, public historian

**Session Notes:**

Jackie Brookner, lead artist

- The well-being of any community depends on the natural systems that sustain the community
- 2 foci to my work:
  - situating human in larger environmental context

- Problems we are facing collectively (international corporate power, climate change) - as individuals we feel incapacitated to do anything about these issues  
What can the community do to voice opposition to these issues?

Laura Cohen, project director of The Confluence Partnership

- Goal to reconnect people to local rivers
- to encourage sustainable use of North Riverfront Park - neglected urban park in North St. Louis, Ward 2
- Rivers are incredible natural resources, opportunity to talk about importance of water for drinking, and as a wildlife corridor
- public art is an important way to involve communities in telling the different stories of the rivers

How can community members contribute to the design, creation and sustenance of the infrastructure they live with?

Ideas:

- engaging artists to come together to reframe what it means to appreciate rivers and have a sustained engagement with larger community

**Session Title:** Why Culture is the Secret of Survival (And Why We Keep Missing the Point)

**Date/Time:** March 26, 2010 12:00pm – 1:30pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenter:** Arlene Goldbard

**Session Notes:**

- A paradigm shift with regard to the arts is taking place now (a paradigm shift is a shift that occurs when new evidence no longer allows us to see the world in a certain way)
- Art has served an important purpose since early humanity but our culture now sees it as entertainment, as something that is not essential
- Most arts advocates only hope to convince opponents that art is good business and increases tax revenue
- More questions are accumulating than the old paradigm can possibly contain, but nevertheless some people are committed to seeing things a certain way and can't shift their thinking
- The money saved by cutting the arts is negligible, but politicians cut arts funding because they want to say "Don't be mad at us; we cut arts funding before medical care or social programs"
- Scientific studies have proven many links between the arts and mental and emotional health – for example, singing and music can help stroke victims and other brain-injury victims remember how to speak
- There is a link between physical movement, emotion, and memory – upward movement triggers positive emotions and memories, while downward movement triggers negative emotions and memories
- One of the main problems with our society's relationship with the arts is that we value quantifiable data above all other forms of measurement, and you cannot quantify how much of an impact the arts have
- Making stories, images, and songs is as essential to us as breathing
- We need the skills of imagination, improvisation, and renewal more than ever
- We need to promote active questioning of the old paradigm
- Artists can open others' eyes to ideas that haven't been given full attention in the old paradigm
- It is essential to support artists working in public service
- We should encourage nonprofit organizations to communicate their message with artistic expression
- Culture is the secret of survival

**Session Title:** Why Culture is the Secret of Survival (And Why We Keep Missing the Point)

**Date/Time:** March 26, 2010 12:00pm – 1:30pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Presenter:** Arlene Goldbard

**Session Notes:**

New Creative Community, the art of:

Optical illusion – Duck/Rabbit and faces/goblet

Paradigm Shift – Thomas Cume – change in scientific

- When you think the earth is flat and ships come back, you have to develop a new way of thinking
- The same information can have two different meanings. It may take a while, but once you see the illusion you never forget it. A-ha moment
- Assertion of art in society is proven, but not seen yet
- Paradigms made up of frames. Cognitive Linguistics – shape our perceptions and shape our thinking.
  - Politics – languages (Estate tax -> Death Tax – Capitalism -> Free Enterprise System) can also be costume, props and other things to reframe it (Tea Party). Plugged into a story in our minds. Gave them a head start on viral ideas. Right – government = big brothers.
  - Frames tend to stick, b/c grounded in feelings and metaphors.
  - Transitional moment between paradigms of social value of meaning – measurements were king – willing to sacrifice kid's education for one that is about tests. When things don't fit into system we ignore them or pretend they don't exist.
  - Art is a weak contender – entertainment, for the rich, non-essential.
  - Social Goods – free expression, collective need for beauty; desire to communicate – no role in public discourse.
  - Desperation strategy with weak economic arguments – Chameleons – Art is good business, can raise test scores, taxes
  - Too many factors to separate cause and effect. Arts events generate tickets and parking and restaurant revenues and jobs
  - We can succeed by speaking the language of politicians – REALLY? How's that working.
  - A radical shift in thinking is needed. Help people see it.
  - We are committed to seeing things a certain way. Should taxes fund frill or survival – made arts put it in terms of \$. Allocation for the arts was less than 1/1000<sup>th</sup> of the budget.
  - You agree to lose the agreement if you put it in \$.
  - Symbolic speech – don't be mad at us, we'll cut arts first
  - Art must be cut to save money for serious things – it's not about school lunches – national priority is more about punishment than nourishment

– highest incarceration on the planet. US spent more than 970 billion on war since 2001.

- Do we want to be known for punishment or creativity?
- Get evidence that the old container can understand
- Scientists have discovered value in the arts
- Must validate empirically before they agree
- Gene culture co-evolution could be the dominant mode of human evolution – niche construction (birds build nests). Ancestral population exposed to changes in temp – without construction, than we would only have genes that would work with this. Change in temp is dampened and therefore we don't make the same evolution and selection.
- Taboos transmitted through community through the methods of art
- Dennis Dutton – Creativity helped human development. Allows us to create beautiful – valuable in seeking a mate. Brains to serve future, must develop capacity for creativity.
- Rapid changes in use of time – growing disconnect in cognitive and emotional processing – two different processes so we should suppress emotional side. Don't agree with this claim and the split is unjustified. Arts and creativity can develop good citizenship.
- Brain Damaged individuals can gain power of speech through singing. Helps to get parts of the brain to function.
- Brain volume and connection to left and right spheres of the brain.
- Investing in making music helped developed other capacities
- Upward movements to positive emotions. Downward to negative.
- Choreographers have understanding of emotional meanings.
- Science is now finally getting the need to study the arts which will help us bridge the gap.
- Art is the essence of being human
- Even in the worse condition, people make art.
- Busier and more complicated, but making stories and art is essential to our being.
- Real reason – body emotion and spirit as well as intellect
- Stories we tell ourselves about who we are and what we're doing here shape our lives
- Need capacity to put ourselves in the other place
- Envision new solution to stubborn social problems
- Stories that draw connections between public issues and individuals
- Must share our own creativity in order to know how to care for each other and help our communities
- Improvisation and renewal that we learn through art.
- Must express embody and convey
- Art must be essential
- Active questioning of old paradigm and how it's not surviving them
- Must engage in the debate and ask them to be help accountable to budget cuts and priorities.
- Make them own that priority
- Own what we know
- Stand up for the power of creativity
- Life was saved by art
- Others' lives saved by art

- Regardless of individual stories, we were makers of beauty and meaning through awakening – encounter with the inferrable – ignites the desire to keep trying.
- Body, feelings, mind, and spirit came into absolute knowledge and awareness
- All human beings drawn to integrated state – essential experienced of being human – have it again and again through art.
- Engage in body, emotions, mind and spirit – enable grief in loss and hope in the face of grief.
- When you are told that what you think is just imaginations – you start to internalize it. You need to stand up for it and believe in it.
- Even people who believe there is a rabbit still can't see it.
- Snobbery contaminating the arts has alienated the public awareness – must raise the important question – education, recovery, community – become on/off switch
- People everywhere have been enriched by art – recognize experience as essential to culture ecology.
- Recognize that in the emergent paradigm – must support artists in communities – best way to experience public interest in art.
- Every public service agency should employ artists –
- Purpose built public service area like WPA in depression
- Encourage organizations to use creative expression to convey ideas
- For every advocate there is someone who says – no one will support that in Washington. This could be a reality
- Marginalization of cultural concern.
- If we keep dropping argument than we will lose it.
- Culture is the secret of survival
- Collective well being relies on investment in art and creating and sharing stories.
- If we embrace the shift in human history, we can find true value in the things that have been hidden to the side.
- What do we stand for? Who are we? How do we want to be remembered?
- No guarantees- just discover what ignites our passion and give in to the what will happen.
- Pleasure in the doing, reward in the result.
- Culture is the secret to survival.

People are ready to hear it.

## **Open Space Technology - Facilitated by Bill Cleveland**

Saturday sessions used the “Open Space Technology” method of dialogue and engagement around the issues and topics of most importance to the Convening participants and build on the discussions from the previous days.

The over-arching question for the day was:

**HOW CAN WE COME TOGETHER TO MAXIMIZE OUR INFLUENCE, VISIBILITY AND IMPACT FOR THE CREATIVE FUTURE OF OUR COMMUNITY?**

### **What is Open Space Technology?**

Open Space Technology is a method for convening creative events involving anywhere from 5 to 700 people. The process frees people to take responsibility for what they care about resulting in greater alignment, awareness, learning, and action. It does this by uncovering the people with passion about important issues and questions, who are willing to provide leadership, and exercise their sense of accountability.

OST, as it is called, allows organizations, communities and groups of individuals to identify critical issues, voice to their passions and concerns, learn from each other, and, when appropriate, take collective responsibility for finding solutions. Through the process anyone present can convene a deliberative session and anyone can move from session to session

For community leaders concerned with advancing a specific agenda, or mobilizing people to take specific action, the process provides an opportunity to test power and credibility of their ideas. For competing interests the process truly allows those initiatives and ideas with the greatest relevance and credibility to connect with the advocates and workers they will need to move forward.

**Session Title:** Art and Movement as a Way to Build an Anti-oppression Movement and Take Care of Our Activist Selves

**Date/Time:** March 26, 2010 Morning Session

**Convener:** Organic Group; was not formally organized through the morning process

**Session Notes:**

**Participants:** Janie Ibur, Joan Lipkin, Rebecca Tucker, Noel Raymond, Njideka (no last name available), Jelena Todic (note taker); three more members present (no names available)

**Discussion on gay marriage, heterosexism as a current issues that requires attention of artists and activists:**

The conversation about civil unions instead of marriage is a painful one, especially when a person has been with a same gender partner for 35 years. For LGBT individuals the pain often morphs into anger, rage, a state of hate, especially when these statements come from our own families. The impact on family relationships can be devastating. This is especially painful when heterosexual relationships in the family are nurtured, recognized with cards, celebrations and dinners while same gender-relationships are totally dismissed.

Gay Cruises are one way to get away from heterosexism but also lead to rage when one returns and has to deal with overwhelming heterosexism in our home communities.

Gay cruises are life saving and enraging.

Gay marriage and hate directed at it is difficult to handle. Who are those people who say those hateful things? Most of us do not have them in our lives. How do we change them if we don't interact with them? Why aren't more of us saying STOP? How do you act? How do you make change? How do you even begin? How are people letting this entire anti-gay thing happen?

**Art can help to work through anger and rage in a meaningful and productive way.**

The group members also shared a feeling that some positive movement around gay marriage is happening. LGBT community and, hopefully, straight allies are starting to resist by appealing the anti-gay laws. The community is starting to say: Enough!

**Theater can be a way to energize this movement:** a new form of theater that uses story book theater, news paper theater, Shakespeare, stand up comedy, and other forms of expression to say: What are you doing?!

**Being enraged is not good for our health. Art is a way to take care of ourselves.**

**On being a woman:**

Women go crazy because they do not have sufficient outlet to deal with oppression and sexism.

**Negativity as a response is not a productive way to respond.**

**Can we approach the issue by focusing on action and commonalities?** Group members shared being tired of just talking about things and not doing anything.

A member shared what she identified as an unpopular view: **Some of this is our fault.** Why are we as women not speaking out? We have allowed for our voices not be included and heard.

A member shared **the conflict of being very loud and at the same time feeling silenced.** The group explored the conflict between teaching others to have a voice and being one without a voice. Is it possible that we feel like we don't have a voice because no one is listening? **Do we have a voice if we are not being heard?**

Women are still second-class citizens. **How can we organize to have a collective voice?**

A group member described a new organization, EVE (Equal Visibility Everywhere) looking at representations of women in public life: The Sculpture Hall in DC (all states place two statutes to represent them) has less than percent of women represented; women are not represented on dollar bills, stamps, street names, federal holidays.

Women are **systematically erased.** How can we be heard when we are not represented anywhere.

It's important to start the systematic analysis and point it out, state by state. Ms. Magazine and USA just picked up EVEs work.

**Dealing with invisibility by organizing for visibility.**

The group wondered: How are women, African Americans, gay people... not insane given the daily experience with systematic oppression?

**You see what I am writing. But what I am not writing? What are we not writing because of fear or silencing?**

**Art as a Way to Build Dialogue for Social Change**

A member brought up the importance of **dealing with disconnect and opposition through positive encounters.**

How do we talk with the Tea Bag movement or anti-abortion activist through non-violent means?

Challenge: How do we recognize that everyone has a piece of truth even if we don't disagree with their piece? How do we look for validity in opposing argument? **Can expressing our truths through art be a way to move away from win/lose arguments and move into a shared space of a more meaningful dialogue?**



**Can expression through art be a way to engage in the conversation instead of debate? Can we through art engage in an informed discussion of why we believe differently? We do not have to agree. Can art help us break through anger and unproductive back and forth.**

What about those who are not interested in dialogue? Maybe art can be used to engage the undecided around social issues instead of trying to engage the ones who are on the completely opposite end of the issue?

There are many examples of art being a powerful tool to address difficult conflict:

-Bill's book "Art in Upheaval" gives an example of a theater piece that builds connections in Northern Ireland between Catholic and Protestants

-Yesterday's session on poetry in the police station

**Patience is the key.**

**The issue is that artists are not taught pedagogy. Most artists do not know how to teach and have not been trained in pedagogy.**

Artists are not taught pedagogy. They do not know how to teach the process of creating art.

**The need for a movement of movement**

Is the contemporary theater adequate to engage around these ideas? **Can traditional theater address contemporary issues that are complex and multifaceted?**

Contemporary issues may need to be explored through hybrid theater that uses movement.

Most of us experience fear of movement and expression that is not common in every day behaviors. Some of it may be related to the idea that the body experiences tension when it does not want to express something.

Even the conference has been very left-brain. All day we've been listening and thinking.

**Art can help us express in new ways.** We are used to structure and order.

An approach may be to support people in experiencing discomfort with movement and continuing to work through it. We want to "get it" immediately. Even kids struggle with this.

There is so much pent up energy. Arts can be a way to expand it. Yoga can help.

Arts Aloud and Root Mechanicals are examples of organizations exploring movement.

## **What if art was a part of church or work?**

Black community incorporates singing into the church activities. What if art was a part of going to church on Sunday?

What about work? What if a part of your work today is an hour for lunch and an hour of making art? How much work could we get done if we were nurtured like this? If you are dead the work does not get done.

Reframing and reclaiming creativity is part of everything: cooking, studying, business.

Millennial generation should be engaged in this reframing. The things that are valued by them are different than their parents' values: they also value health and well being, not only making money.

## **Taking Care of Ourselves**

Many of us have to work full time. You have to love what you do in order to cope with burnout.

It is extremely helpful for your values to align with your work.

## **A community of supportive individuals is crucial for preventing and for recovering from burnout.**

To cope with challenging with extreme poverty, disease, violence... one must have a community that is nutritious and supportive. This is mandatory for survival.

What is necessary to have in the process of doing challenging work in order to take care of ourselves on ongoing basis?

- Sometimes leaving the city is the only way to disconnect. However, frequently the people we work with and their stores remain with us even when we leave.
- Physicality, being in touch with the body, helps with rejuvenating. Swimming, snorkeling, going to the gym...
- Recharging with children and family.
- Rehearsing can be rejuvenating.
- Doing nothing for a period of time.
- Traveling and figuring out new places.
- Being in groups. Group process is powerful. The energy of the group can lift you up.
  - Teaching and writing poems with students
  - Naked Stages in Minneapolis: a 9 months mentoring program

- CAT
- Training others (volunteers) and relying on them in our work.
- Nurturing connections with our family members and not neglecting them due to social justice work we are involved in.

**Art and personal disclosure of our experiences with being privileged around some identities and targeted round other identities within the systems of oppression:**

Glen Close's has an organization that focuses on issues related to mental illness. They are looking for a poet who has experienced mental illness personally or has a family member to do a public reading.

The group explored these questions: Will I come out about mental illness in my family? About my own mental illness?

**The only way to overcome the fear of being outed (about mental illness) is to come out.**

**Teaching art as a transformation and a way to cope with depression.**

**Writing is a force that can keep us alive.**

Fear of disclosing our experiences with privilege. Looking for a way to express intersectionality of privilege and oppression. **How do I find an authentic voice that speaks to my experiences with shame about privilege, anger about oppression and connection that we can have with others in that space of intersectionality?**

How do we understand class privilege? How do we cope in disparities in the distribution of resources? It is important to find courage to demand a more fair distribution.

**Next Steps/Recommendations:** *(if any)*

Idea for a group project: **"The art that we are not making."**

**Session Title:** Economic Impact of Individual Arts Organizations: How important is it to evaluate and publicize our economic impact as a whole?

**Date/Time:** March 27, 2010 session time unknown

**Location:** Library, 3<sup>rd</sup> Floor (RAC)

**Convener:** Leigh Patton-Director of Development at Community Arts Council, Nashville, Tennessee

**Session Notes:**

Participants: Natalie Nauert (SIUE graduate, Art Therapist), Jill McGuire (Director, RAC)

Note Taker: Alex Elmestad (UMSL, Museum Studies & Graduate Research Assistant, Contemporary Art Museum St. Louis & studio artist)

Arts economic impact for the arts:

American for the arts – people are able to look up creative jobs – and how many are within the community.

Evaluation of the arts:

How important is it to have information on economic impact in the arts? How do you give individual organizations power? What if they were given a tool kit? And each organization was to give a report. How would each organization create a report for economic impact?

Example: If an institution had an exhibit, how many people came from out of town, booked a hotel within the area, attended other events, went to local restaurants, etc.

RAC just went to a major funder – to ask for funding for an economic impact study in STL. Funded \$15k. Was funded and the funder was mainly interested in Grand Center's potential – revitalization of the community – because so many arts/culture institutions exist within that district.

Half-billion dollar impact in St. Louis – economic impact, 8,000 full time jobs (in the arts).

11 million – people go to the arts

5 million – people go to sports games - (American for the arts study)

800 individual surveys– I on 1 arts studies – asking questions about arts, and what people do at the organization, and what they do economically for the overall area.

Philadelphia had #1 impact, STL had #2 impact

How do we measure impact in the community? Approach from a business perspective – investment in a particular program or institution, then the return on the investment (results in knowledge, arts literacy, etc. – expanding the arts/culture community)

Is there a good way to go about getting funding for individual arts organizations?

Jennifer Armstrong (IL) – local arts councils in the states to come together across the states. No funding? No keynote? Possibly like open space technology sessions – learn for each other - Creating a level playing field – (doesn't matter level of the professional, just the fact that professionals are coming together to discuss solutions/potential for improvement in the field.)

Do we use the wrong language?

Institutions trying to reach everybody, through overarching, broad statements, not specific – in this attempt, it becomes vague and abstract. Create programs and slogans with the individual in mind– create a figurehead – a mascot of one organization or individual that represents change? The individual impact is the important part – that infects the population. If a broad mission is created, in attempts to reach everyone, no one is reached and nothing is accomplished. Must focus on individual impact. Highlight the individual, the community impact will follow through personal connections to the selected narrative.

Leaving a legacy – for generations to come – each generation will have a message that will appeal to them. Does the end justify the means – marketing, legislation, and politics.

Those in the power have the control – and they are able to decide and fund the organizations, does their motive matter, as long as it achieves the end goal of prosperity in the arts? Or does their motive matter?

Art for arts sake? A dead concept? Everything we are doing today is opposite of that. Can everything you do actually be for arts sake? Just how you interpret the language. Is art a solitary experience? We are taught that it is – fine art, at least. But it is actually very community oriented – examples: theatre, arts collectives, arts mosaics, film production, educational projects/community projects, etc.

As an art therapist – it's all about the client, but as an artist, the art therapist creates personal work as well – further communicating a personal message.

Awareness – which promotes/stimulates conversation. Rethink ideas, creating/stimulating conversations in order to establish social change. Through arts, programmers create belonging – which people need each other in order to function as a collective or in society. Creatively solving problems – coming together as collective in a creative way, building community, and generating culture in the process.

Are arts economic impact studies good? If arts funding is declining, and the studies show positive progress in the arts – economically and aesthetically, why is funding being cut? Who is cutting the funding? The state, the government, the people? The same people that attend (and take advantage of) the free cultural institutions and go there with family and friends – and attend programs they offer for the community. Should the studies be improved? Who is viewing the studies and why aren't they being closely examined/understood. What is the most efficient model for arts progress? The studies don't seem to be working in the way they should be – to get more funding.

Using business as a tool, for the arts – creating interdisciplinary connections.

There are so many ways to look at the arts, how this affects each individual – and getting the individual to participate – there's not a single definition/message. Hard work to engage the community – because it is diverse, many different buzz words to describe it (to maintain political correctness). But do we have the right tools, are economic impact studies working? Why are they not? Again it's still going down. The organizations are not marketing savvy – they are focused on different arts related things, not the marketing. The arts organizations are becoming a clique, with people that are only interested in the process – creating the art – working together. The arts don't care about the product, so much as the process.

We are given the privilege of self-actualization, allowing ourselves to ask existential questions in life. Is that self-centered? Part of the human condition. Should the government fund that? Fund art that isn't intended to be shared with others? Cultural values – what does our culture value?

We refuse to have a commissioner of the arts that decides what to fund  
(example: Europe as cultural commissioner)

STL in the district –

Perceived value, culture – do people respect free institutions and individuals? Mark up the prices, create high-end – marked up prices, create value. Maybe institutions need to charge more in order to be valued in society. To much “free for all” slogans/campaigns

Be more specific, not general. Marketing wise, slogan wise.

**Session Title:** How can creative people with mutually supportive interests find each other and work together using the web?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Hall Foyer, 3<sup>rd</sup> Floor (RAC)

**Convener:** Andrew (Andy)

**Session Notes:**

**Participants:** Scott Sheperd, Con Christeson, Ben West, Jill Foote-Hutton

Andy talked about being most comfortable with other people in the creative process. He is an architect, most interested in architectural history and writing. He's currently teaching. Stated that he's in a career transition period. He originally owned his own firm working on mostly residential property. He closed the firm. Then, started working at a firm, which was working on projects in the Bahamas, Dubai, etc. Then, when the market crashed, they started laying-off people. He was able to get a grant to take courses and get a certificate in "web content design". It was an introductory thing. But, he believes there is only so much you can do in four to six months.

Originally, he was into architecture and creating space for people. Now he's trying to translate that to the web where people interact. He's not sure of the best way to make that happen.

Ben says he was supposed to be here Thursday and yesterday, but it didn't work out. He is a computer engineer doing a wi-fi project in South City. Someone asked if he is a Community Arts Training (CAT) fellow. He said yes, but he is miffed about missing yesterday. He suggested that if it's something in visual media you are interested in, there are tools for doing that. If you are interested in doing more of spreadsheet, processing, etc, there is space for that too. If you are interested in doing teleconferencing, there is skype or free conference. He also asked whether social media should be used for various projects.

Con said because of her generation [age], she's not sure how to use social media to her advantage. Scott talked about how people are now trying to use social media to make money. As an entrepreneur, Con doesn't have time [to mess with social media].

Scott is sick of twitter, which he was on for a while. Everybody's hustling, but nobody's listening. He has a Facebook page. People get ticked if they find out you're hustling.

Ben talked about some of the social media, and how they allow you have varying levels of participation [no need to take a face value]. You can promote that you have a project, but you just collaborate.

Andy has been involved in flicker, photo sharing site, for many years. When he first joined five or six years ago, it was more people who are interested in photography. He met a person who was interested in going to Scandinavia. People gave her money. In exchange, they would pick a photograph (or more based on the amount given) when she came back.

Ben talked about kickstart.com (<http://www.kickstart.org/>), which is a fundraising service. Some friends wanted to raise money for a Cinco De Mayo festival

in St Louis. You would need to set up an amazon payment account. You can pitch your idea (video, photograph, proposal, etc). Then you set a goal. Like one of those fundraising thermometers. If you meet your goal, they take a percentage.

Con thought it was almost like micro grants. Case Foundation (<http://www.casefoundation.org/>) does similar work. She says it promotes the greater good; across borders/seas. She did a webinar with them. She thinks this [missed comment] does the same kind of thing. Kiva.org (<http://www.kiva.org/>) is micro-financing in other parts of the world. When the money comes back you can leave it or put it somewhere else. You can also give to Kiva for further admin cost.

Scott has a Bachelor's in music, Masters in mass communications and PhD in counseling. He's a speaker by profession, but, he's been getting back into music. He and his wife moved to St Louis a few years ago. His website is [rekindleyourheart.com](http://www.rekindleyourheart.com/Site/Welcome.html) (<http://www.rekindleyourheart.com/Site/Welcome.html>). He works a lot with cancer, AIDS, substance abuse. He is sick of being by himself [disconnected professionally].

He misses knocking ideas around, arguing, sharing. "Maybe we can work together or maybe not". Con thinks that his idea might be a good candidate for CAT. She asked everyone if they are a CAT Fellow.

Jill is currently the lead faculty at East Central College. She's been there for seven years, in the art department. She is also a ceramic artist. A lot of her studio work is based around community. She will be a Gallery Director in Montana. She says she found some funds for students that wasn't being used at school (was supposed to be for field trips). She decided to bring visiting artists to campus. There are gross generalities made by people in both communities. The Franklin County folks think everyone in the city is doing drugs and its crime ridden. The converse is also true. People in the St Louis City think people in Franklin County are doing meth, etc.

Someone inquired as to how to get connected. She stated that all one has to do at the community college is tell them you have a craft, and if 8 people are interested, you have a class.

Ben thought that if something was far enough outside of their distinct curriculum, it can get you in.

Andy has done photography for a while. He thought he could teach photography. He went over to [missed location], gave resume, and showed work to a guy. They asked him if he had an MFA in photography. When he said "no", they told him no. Jill said that her college is about to lose its photography teacher, so he might want to check into it. Scott made a joke about someone having a Nobel Peace prize, but not having a degree, so they don't want you.

Someone asked Ben to repeat what he said about his work. He tries to do sculpture. He does this low cost wi-fi project that's tech focused, but its community art based programming. Captive Portal is an information page that markets the neighborhood. It's a "wi-fi cloud". Andy asked if he could be sitting on the street and use the connection of someone down the street. Yes, according to Ben. He wants to bind together the neighborhood. He's also gone through some aspects of web-design. It's not a technology project; it's a social-economic project.

Scott says that this is where he gets bogged down in this type of session. But, where do we go from here? Con said that it might not be apparent to him today, just



be patient. Andy asked if folks knew of Yo-Yo Ma. Last year he requested that people submit music. If you were selected, you'd get to play on his album. Con asked how Yo-Yo Ma got the word out. Andy said that he heard him on NPR. They would create a video or youtube upload; that was their audition. Right now he's working on a website for Jefferson Park Association [?]. One idea he had was a page where people could just submit a photograph. You can get the arch on a license plate [in Missouri]. People might want to submit a picture of their car, for example. That's one of the things he likes about Flickr. He got about 400 or 500 people (thousands of pictures) in his group he formed. Scott asked if it was just strictly sharing pictures? Ben said that the photo-pool is there [understood comment]. He knows he is using the tool, but has a broader goal. He got 250 photos from half dozen people. Don't take the social networking service for face value. Don't let the eccentricity limit you on Facebook (for example). Make it work for you. Andy tries to connect with people in lots of different ways. He works with the St Louis Architectural Society. He later stated that the Pulitzer Foundation for the Arts gave him a scholarship to attend this conference. He will do a write-up of the conference for them. He gave an example of how the St Louis Art Museum and St Louis Symphony try to collaborate with community, but there may be some things against the organizational by-laws or something [that limit collaboration].

Scott is trying to find a dance company to put on something for his project A Day in Darfur. "Why Crawl When You Can Soar" is his current project. He talked about his daughter being a great singer in Chicago [does theater]. He wants to work with others, and make some money doing it. His wife, Marilyn Shepard started the Hyde Park School of Dance in Chicago. Now, it's a major deal. Making those contacts becomes critical. Jill mentioned that he should apply to CAT. Scott thought it was just for organizations, not individuals. Everyone said no. Ben said that the spirit of CAT is to help individuals to form orgs if they want, but also to [missed comment]. It talks a lot about building relationships, according to Jill. Its 8 artists and 8 social service folks. There are a lot of people that straddle that line. Jill suggested that he just go talk to folks. Getting people to listen or read something is important to Scott. He used the statement that if he makes a professional contact, and they don't call him back, it annoys him. Roseanne, Jill, or Lynn can help people set up a "supervision thing". Con says that if you have that RAC thing or CAT thing, you can have connections. The gallery is for community groups to have shows.

Con came to St Louis 20 years ago, as someone who was doing ceramics, voice, instrumental music, and teaching. She was doing GED classes for 15 hr/wk and art for 5 hrs at St Patrick's Center. The art took over the job. Then, she went to CAT, and another non-profit. That other non-profit wasn't a great experience. She now teaches a Webster and Rankin [and other work]. She teaches communication and learning strategies at Webster. She has a Fine Arts and Context class at Rankin. She was just with a group of tekkies [in the area where Ben does work]. Her students think they are going to be looking at slides and doing lectures, but she is a community artist, so they do fieldtrips [and hands-on work]. In 2007 she went to Germany, and she got the trip paid for through support. She did two conferences in Ireland. Scott asked how she made those connections. She told CAT that she would talk about their work in Germany. Also, she got support through Rankin.

Jill asked Ben if he's part of Community Arts in Media (Movement) Project (CAMP). "Yes". Someone asked him how did he find CAMP? It was in the early 2000s. What is now the wi-fi project, it was originally to take refurbished computers and do a computer lab. It's gone through much iteration. How did you find Cherokee Street, he was asked? Friends of friends told him about Cherokee Street and CAMP. Because you work for a non-profit, you have to make due with what you have. He referred other attendees to stlcamp.org (<http://stlcamp.org/>). The network [he's helping create on Cherokee] is at gowasabi.net (<http://gowasabi.net/>).

Andy asked Jill if she used the web. [missed 30 second conversation]. Jill said that one day she was downtown. A bank that was failing was donated to the city. She was looking for a place to live and have a studio. She stated that so much is walking in and asking. She asked the guy while he was refurbishing if she could rent the space. He said sure, and she used it for her gallery. She would bring her students to meet visiting artists. Then, she'd bring them to Krugar Pottery. The blog [missed comments]. She ran into this brick wall [creatively]. She talked to the group at artaxis.org (<http://www.artaxis.org/>). It was started by six ceramic artists. There are currently over a hundred artists on that site.

Con has a studio art in Dogtown. She's "really excited about this Irish connection." She talked about the voices in your head, the I, Me, and My [described yesterday]. Part of her is saying she's learned all she needs to learn. Part is saying something else. Part wants to write a book (Roseanne and Bill are encouraging her) and continue speaking. It will give her the opportunity to travel more and get more. It will become like a cycle. She's not sure if the web is a way to connect or use for that purpose.

Andy is wondering how Jill got the job in Montana. Arts Access page [?]. "A broken heart is an opportunity to do a new" job. She never thought to be a gallery director. She also used to be a journalist, so she loves a platform to allow people to tell their story. Con was wondering how she is connected to the Montana organization (Red Lodge). Maybe on the listserv.

Con does art for people usually residential. "They are representation, not literal." She also works with homeless folks. She doesn't know if she can take this knowledge outside of St Louis at her age, but encouraged Jill to do so.

Scott has written six books, but appreciates making the connection with folks. He talked about the idea of bouncing ideas [in the writing/editing process]. He talked about some of his book titles, but note taker didn't capture them all. Coping with loss was one. Substance abuse issue was another.

Con talked about her convergence of ideas. Working with architecture and clay is an interest. She loves the metaphor cloud [used by Ben and his work]. But, people wouldn't know about the project unless they went to Cherokee Street. She has guys from St Charles, and their minds are being consistently opened. Ben says that people actively use the directory on RAC site (<http://www.art-stl.com/>). Meeting Sarah Burkin (?) has been great for Scott. She lives in Con's neighborhood. He read about the CAMP scene. He's 64 and he doesn't want to be wasting time, so he's skeptical. Con said that they meet one weekend a month for five months. There is homework.

The project culminates into something that may not be something that materializes. Andy asked what time we are suppose to end. Scott said it was 11:43am.

**Next Steps/Recommendations:**

Group traded business cards at the beginning. Note-taker heard several folks talking about having lunch.

**Session Title:** Question: How can strategies of art-making effectively impact people with disabilities?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Conference Room A, 2<sup>nd</sup> Floor (RAC)

**Convener:** Erica

**Session Notes:**

**Participants:** Kit, Erica, Jean, Jesse

Why I posed the question?

Erica Voss. University of Northern Iowa in Cedar falls, is a visual arts teacher  
Number of ways. One of which, in the past, my artwork has been about my own experience of suturing – making objects that challenge people to interact and experience communication as disrupted or altered

Experience of disability very directly.

Using art as a format to discuss and dialogue.

Currently, involved in a couple projects with students. Unique student group for Awareness for individuals with Disabilities – facilitating a collaborative project with this group and art students

- One art student pairing up with one student in that group. They each shared a story of a relationship to disability. Then reported back to the group. On chalkboard we mapped that out. How was disability defined? Who defines that?
  - Wants to go deeper. Facilitate these students to define an issue, and use an art strategy.
  - Also coming into jewelry and metals class.
  - In Metals I class: Bring in guests.
    - o Traditional techniques. Using an object to engage your body with the space.
    - o Blurring the distinction between disability and ability
    - o The students could simulate being blind, deaf and ADD.
- Colleague from Disability Studies
- Medical and social models of Disability

Asking questions and engaging deeply in the process

Other stakeholders in the room:

VSA Arts in Missouri – movement in disability community.

- Taught in School for Deaf and School of Blind.
- Simulating disabilities is problematic. Builds empathy, but is problematic
  - o Gives audience a limited view of this experience, which is so varied across all disabilities

Example: Dialogue in the Dark – exhibit from Europe, touring right now. Was in Kansas City.

- Wasn't accessible as an exhibit for Deaf people. Failed in effort to bring to Smithsonian.
- Simulated a boat ride
- Eating at a restaurant

Sharing experiences of working at School of Deaf. Conversations going in and out

Wants to talk more about Simulation

One student has cerebral palsy; one is legally blind and working with Office of Disabilities coordinator

- Wanting to talk more about the idea of Simulation Activities

Federation for the Blind has a sheet that you can use to simulate blindness.

Disabilities in the arts

- Push the inclusivity.
- If you want to bring disability into your art form, recognize that everyone has a disability (or demystify)
  - o Have everyone talk about their own disability and bring that into their art form

Graduate student at Washington University in Social Work

- Working in East Saint Louis to try and get people organized about the myriad problems. East Saint Louis has 98% 25-30k residents. As many vacant properties as filled properties. Experienced environmental racism, white flights
  - o Main problems – public health risk is trash everywhere. Keeps businesses out, high crime rate – gang activity
  - o East Saint Louis – built as industrial suburb in Illinois. Once business left, those who couldn't leave remained and everyone else could leave. (1960's). Today nothing has changed. The University is working to
  - o Capoeira teacher – dance art form developed in Brazil. One teacher is working with adult's ages over 70 years old in Brazil.
    - Taught at the Independence Center – inclusivity, everyone participates.
    - Teaches capoeira at Washington University – really diverse community in the classes. Ensuring that participants feel like a family and engage with greater community too. Make sure to do focus groups to “check-in” with participants to see how they feel about the classes and its impact on their lives. Using inclusive practices is effective and working. Case study is this client from the Independence Center has lost weight that he gained due to the medications he takes – from eating and smoking cigarettes. But through this class he has lost weight and gained more confidence in interacting with other participants.

Other example of Open Access teaching model

- Beginning roots of the Harlem Ballet. Mitchell – first prima dancer until new York City ballet. First African American to get media acclaim. Left his career and opened a School of Dance in Harlem. Challenging assumption that Black people's “feet are wrong” for ballet. Started with 50 students, and now have 500. Open access model.

- Didn't make it free. Wanted to bring "honor" and "investment" into program.

Interest is visual art – theater, dance teacher to university students.

What has occurred recently, more students with disabilities want to come into competitive and nationally known program.

- Has a student with one leg, and a woman who is blind. Still has her teaching strategies for movement arts, but needing to coalesce these strategies with all the different needs in the room, including the different tempo of needs in the room. Has students with ADD, "dance dyslexia", etc
  - o Feldenkrais model of teaching – neural of plasticity
    - Way of re-teaching "how to learn" – working at the subconscious level to reintegrate people into their bodies. "Making the impossible possible. The possible easy. And the east elegant."
    - How do we continue to deliver the training of the craft in a timely fashion, being inclusive, and still achieving success.
- Suggestions:
  - o Addressing blindness – (low vision since birth)
    - Skipping, hopping, etc – visually learned activities, but they can be taught.
      - Take time to talk. What kind of adaptations have you developed personally? Find volunteers in your class to be a partner.
      - Success story with woman who is blind: "did you see her shoulders as she was walking?" Freeing her body in movement.
      - Best adaptations for ADD in movement activity
        - o Use scrunchies on hands and feet to recognize left and right.
        - o Word patterns that they have to say out loud associated with movement. Especially for teaching combat.
        - o Contact improvisation as a tool.

Other resource: Theater for the Blind in New York

Idea of "stealth adaptation" – that doesn't "out them" in their disability identity

Statement – in order to change perception of disability, one common practice is for people with disabilities, to make work that is not about disability – and that changes perception because they think disability is about different-ness.

- Concern, artists can be abusive by claiming to pretend to understand and representing that group. That's why I'm collaborating with a group that involves people with disabilities
- Moral/medial problem versus Accommodation and Inclusion approach

Suggestion for reading:

Exile and Pride by Eli Clare. – idea of “super crip”

National VSA – want to know artists disabilities to “qualify” them for participation.

- Funding designation.

For VSA Missouri – they ask, Are you an Artist with a Disability?

But another perspective is to answer no, because you don’t want to identify in that way.

- “Being enabled” rather than disabled

Other resource/example – King Gimp, film.

- Painter has CP and has stylus attached to his forehead to paint.

Another approach: Multiple Intelligences

In traditional educational settings – we teach to auditory and maybe sometimes visual learners. All the rest are ignored and not included.

Ask the question: What is your learning style?

Interpersonal/intrapersonal – different learning styles

**Reframe Question:**

As a professor, I have to give out grades. How do I assess?

For some students, Starting Points and Ending Points are so different.

Suggestions:

1. Survey the students
2. Write a Letter – use a different model of assessment
3. Not about the Grade. Create different rubric
  - a. Not a point-rubric. Sliding scale from novice, developing, advanced

The Art of Possibilities – Book. (Husband and Wife team with different names)

Helping Students Advocate for Themselves:

Idea of “Learned Helplessness”

**Next steps/Recommendations:**

Exchanging business cards and professional information for follow-up

**Session Title:** How can the arts inform and inspire communities to be more sustainable?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Conference Room, 3<sup>rd</sup> Floor (RAC)

**Convener:** Dana Gray

**Session Notes:**

**Note taker:** Katy Mike Smaistrla

**Participants:** Dana Gray, Katy Mike Smaistrla (notetaker), Larry Sherman, Michael O'Neal, Michael Crooks, and Jackie Brookner

**What does the word sustainability mean?**

Sustainability can mean a multiplicity of things... reducing your dependence on foreign oil, weatherizing your home, collecting recyclables, making artwork out of discarded items, using public transportation or developing walkable and bikeable communities...

Larry works with the homeless population and as a sustainability issue, and thinks that getting people involved in the social justice initiatives is important. Teaching the people he works with about an environmental cause might be a difficult task because there are so many other pressing concerns in their daily lives. Dana mentioned the people she works with, that do have homes, come up with the same excuses: inconvenience, time constraints, etc. If we could reach a homeless population, perhaps we could reach everyone about these issues?

Dana brings up that The Saint Patrick's Center working with Gateway Greening is a great example. Larry says that program does not always translate, because the folks are only doing it (growing their own food) while they're in the program. They're doing it for the paycheck?

Katy Mike wondered about that ... There are a number of programs out there right now to develop a "green jobs" sector, which will employ a number of people – but will those folks only be doing "green work" because of the paycheck, not because they have an ecological ethic?

Dana brings this back to the role of the arts in shifting the paradigm to develop that kind of ethic. She says as of right now, the green ethic is still seen as a "hippie tree hugger" thing, not as an imperative. She references a Native American writer discussing that it isn't about the survivability of the planet; it's about the survivability of humans. Larry references Ralph Waldo Emerson wrote an essay on compensation, which referenced that survivability.

Then the conversation drifts toward the conversation about public transportation as a great example of the sustainability issues here in STL. The issue of class comes up. Who does society perceive as the average bus rider? Who is voting / not voting for the Metro bill? There is a disconnect- between who the audience is, for the advertisements. The average (white, Republican, past Lindbergh) county residents need to be reached to explain why supporting a public transportation system is



important. We need to get past the idea that the government is subsidizing the poor, and how the system could work for everyone. Larry asks about the demographic of Dana's neighborhood, which is predominantly working single women, 60% renters, etc. The conversation turns to the churches in the neighborhood, and their role in the neighborhood. The Luminary Center for the Arts is located in the neighborhood in one of the old parsonages, which hopefully will host a rain garden in a prominent location.

Katy Mike brings up the idea of using the churches as allies for stewardship initiatives.

Dana has an interesting project idea about the theme of consumerism and sustainability as seen through the artist's perspective. She thinks this might be too broad of a concept that folks might not be quite as familiar with and therefore unable to take in and relate to. This goes back to the problem with the ways we use words – the definition of sustainability. She brings up an example of how one gallery she was working with changed the name of her initial concept, simplifying it to be “just” a “recycled” art show.

Larry brings up a concept from yesterday about “what do you want Art to do.” Do you want to use Art to change the neighborhood's perception of itself in order to initiate change on its own? “YES!” Dana proclaims, and this statement is clarified, and distilled, as he describes a bit of what Con Christenson did in her session.

Michael O'Neal joins the group around this time. He brings up the concept of environmental justice, and how a community in his city rallied around the fact they did not want a garbage transfer station sited in their neighborhood. After realizing what they did NOT want, then they needed to arrive at what they DID want. A green center developed out of those efforts, and Dana asks about how the arts were involved. Michael says that artists asked residents to envision how they would “green” the neighborhood. In one guerilla project artists hung art banners over the signs of the plethora of establishments they didn't want, in order to reflect what kinds of businesses they did want. What would that look like in Dana's neighborhood?

Examples are brought up about how STL is redeveloping communities to be more bikable, that include more green space. Michael and Dana come to the idea of making sure the task of revision is turned over to the community, instead of just residing in the realm of engineers.

These guerilla projects can show how “green” can bring stability to the neighborhood. Katy Mike asks Michael a question about how many and what type of people joined him in those efforts. The neighborhood association was funded by the city, and able to reach out through a community newsletter, community network, church groups. They leafleted, fliered, went door-to-door to create channels of communication. Katy Mike asks a question about his “pitch” and marketing efforts, trying to elicit specifics on how the efforts were “branded” to the general public. Perhaps getting the message out is a way that the arts can be involved in this process...

Jackie Brookner & Michael Cooke join the group around this point.

Jackie B. references the group “pop sustainability” as an attempt to make going green hip. There is definitely a need to explain what sustainability means, defining “green” etc, and says that would be a great project – to get students (a younger generation) to come up with words & visuals to identify “green.” She brings up the example of the transforming a creek from “YUCK to YUM.”

The question also needs to address the underlying roots of the problem, not just the symptoms. She brings up an idea from another group: we need to start using the verbiage of our existence, the “being” of humans, and realize that includes being a part of our ecosystems that support us, and that we are not separate from plants, animals, water, etc. The arts may be able to inform that change in perspective.

Michael says that the green plans can be used as a way to shape communities. Dana brings that back to idea of changing the neighborhood’s perspective of itself. Larry goes back to the idea of making green cool and how cool is ephemeral. Seeing our relationships with the natural world as symbiotic would get to the root of the issue. This might be an easier way to relate it to his homeless population. Jackie uses the word “home-less” as a metaphor for how we are disconnected, and how that concept of sustaining yourself at the most basic level might be way to make the bigger concepts more available.

Dana goes back to the idea of sending out positive messages instead of sending negative ones, and that like will attract like. She distills this down, summarizing a conclusion the group arrives at: ***Know what you want, send out the message, and like will attract like.***

Michael O. points out that the “transformation” is very evident in the recycling process, especially in the necessary recycling seen in developing countries (using Namibia as an example).

The conversation reflects on the use of water, and returns to the general disconnect. Larry says people in the city think water comes from the tap, eggs from the carton, etc. Dana says food, and food production, is a major issue. Michael O. references

Jackie mentions [www.greenmaps.org](http://www.greenmaps.org) as a source for locating what green resources are available to them. Michael O. says the Placemakers organization is also a good resource.

Katy Mike mentions the St. Louis Green Building Chapter, with two employees promoting green development. Katy Mike works with the Earthways Center, a division of the MO Botanical Garden. Earthways offers educational programs in sustainability initiatives

Michael Crooks pointed out that the city of St. Louis has a new ordinance for new construction meeting LEED standards

Michael O questions how to apply the green initiatives to the neighborhood level

Katy Mike shares that efforts are fragmented

Jackie Brookner suggests the need for a new green map, showing the efforts of various organizations and communities so that there could be a way for efforts to be partnered

Michael C mentioned a pilot in the city for green alleys with permeable pavement and there was an art competition to brand the green alleys

Jackie B and Michael O shared permeable surfaces that have been built in Minneapolis, that have bigger holes so they cannot get clogged by oil from vehicles.

**Session Title:** How can we establish a building and a choir or start an incubator for visual artists like WONDERroot, which is in Atlanta, GA?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Gallery, 1<sup>st</sup> Floor (RAC)

**Convener:** Is'Mima Nebt' Kata

**Session Notes:**

**Participants:** Qwajelyn Jackson, Mel Watkin, Mark Albrecht (note taker) and Kim Hassel (at end)

Qwajelyn Jackson was born here, went to Spelman College and stayed in Atlanta. She was formerly a banker but had a passion for social justice intersected with performing and visual arts. She did a lot of internet research and got about every mailing list possible and ended up working with WONDERroot.

Is'Mima ran away when she was younger to Atlanta wanting to go to school at Spelman, mother made her return, and she ran away for good to California. She worked at St. Louis Art Museum as a community partnership coordinator. She coordinated the African Arts festivals and has a lot of lesson plans that are culturally based including self esteem and literacy.

Mel is an artist and teacher who has a passion particularly for helping young artists realize the dream of making a living and career as an artist. She recently became burnt out at work and took a year off just to make art. Everyone in our discussion passionately want to know why artists just can't make a living doing art!?!?!?

much of our time was spent discussing WONDERroot (982 Memorial Dr, ATL, GA 30312) in underserved, urban area of Atlanta, GA. Qwajelyn spoke from her experience as an intern there. It was founded in 2008 by Chris Appleton, a 27 yr. old entrepreneur. It is a community art center which has a 3-pronged approach: 1) Artist Membership; 2) Programming; 3) Installation. Membership for artists is \$10 per/mo. or \$60 p/yr. and get full access to the entire facility and equipment.

the facilities include a recording studio, ceramic studio, photo lab, darkroom, digital media lab, performance space, and gallery exhibit space and community garden. Artists can come in and use them whenever open: MTRF (closed W) 10a-8p; Sa-Noon-9p. The performance space is open 8p-1/2a on night and events are only a \$5 cover charge. The proceeds from cover are split between performers only. WONDERroot receives money from membership, small donations, grants and some private funding sources. They now have plans for a 2nd center as well.

The Programming arm partners with youth organizations, schools, religious organizations and other community organizations. The youth programming includes, but is not restricted to after-school programs. WONDERroot insists on being flexible to meet the needs of each individual organization.

The Installation Arm has worked with many ATL projects ranging from

greenspace initiatives to public transit and others. They have contributed to advertisements for public initiatives including the Atlanta Beltline Project with goes through the historic districts of Atlanta.

Mel made a comparison to the Watershed Project collaborative with Washington University currently in progress in North side St. Louis. She also mentioned Little Black Pearl in Chicago which encourages youth to become artists and helps them to market and promote themselves and connect with government agencies for assistance.

Is'Mima mentioned going to a Women & Minorities Business Resource Fair in Carbondale where you must apply to get in. She gave the example of someone who may want to start a restaurant or sell an invention, etc. Those accepted received an office space and secretary and will go through a 12-wk course on how to make a business plan. The program is designed to show you how to make your dream happen in very real terms. You receive a marketing mentor who is actually in the marketing world, help with networking, how to get materials at the best prices, how to get government contracts.

Mel mentioned that she has talked to Sue Greenberg and she said that she is going to do research and investigate where more of these "incubator" type situations exist across the country as she has been getting a lot of inquiry about them.

We talked about the existence of "scouts/agents" existing to assist musicians and vocalists with marketing and development, but NOT for visual artists.

Why don't artists establish a CAREER PATH??? It is not considered acceptable and it is self-perpetuating because they are not taught in schools as a part of programs.

Mel taught a class called Art & Civic Engagement and said that the students had no idea what to do with their lives. She did a PowerPoint pres. illustrating that you can be an artist and here's what you need to do. "Move to LA or New York, create like crazy, and run up your MasterCard. I also talked to them about being art therapist, illustrators for the Smithsonian, etc. I came up with about 15 different jobs."

There was mention of CAMP (Community Arts & Media Project) in St. Louis on Cherokee; however the communal living aspect of it may not work for everyone.

Is'Mima once had a shop, but wants a space in a different situation similar to a cooperative. She learned that you have to be careful about customer liability, mutual respect, caution about strangers, morality, professionalism, and must do a certain amount of screening. Qwajelyn mentioned that at WONDERroot, they have a waiver on the back of the membership form but it doesn't serve to exclude. They simply collect basic information to create a database.

Mel mentioned that she ran an arts cooperative once and had a few instances/issues and had to kick one student out. They had to set up a general agreement of how the cooperative will run. Qwajelyn mentioned occasionally having issues of "teenage-ness." at WR... sneaking into basement, inviting friends.

#### CONCLUSION of conversation

Is'Mima mentioned acquiring a building or finding a real estate person to assist her in STL. Mel suggested contacting the Old North STL Building Assn. as there are development projects in Cherokee, Jeff VanDerLou area in STL that might be ripe for

the opportunity. Additionally, we don't necessarily need a whole building... i.e. West End Mount Carmel Community Outreach Center. The building space must have things necessary for artists though...i.e. industrial sinks, etc.

Should we get in touch with Alderman? Kim Hassel recommended that we start with what we need, not with a shell (building/space in need of rehab) as those scenarios end up being very difficult and costly. One needs long term funding streams for rehabbing. Don't talk to alderman until you have your list of needs. If you go in asking for a dilapidated shell, then that's what you're going to get. We should have specific needs outlined up front (i.e. I need a sink at least this deep, space this large, etc.)

Qwajelyn added that with WONDERroot, they knew what their price range was. They found an acceptable space that only needed a face-lifting. It already had studio in it and adapted the rest of the space needed. She recommended acquiring an advisory board to move towards a 501c3. Mel recommended creating an advisory board that includes a lawyer.

Finally, we decided that we need to bring Chris Appleton, the 27 yr. old WONDERroot founder to STL to do a workshop with Lawyers for the Arts.

**Session Title:** How can we integrate the celebration of worker history and worker rights with the arts? Who should the audience be?

**Date/Time:** March 27, 2010 (Morning Session)

**Location:** Hall Foyer, 2<sup>nd</sup> Floor (RAC)

**Convener:** Joan Suarez

**Session Notes:**

Joan is the volunteer coordinator for Bread and Roses – the juried visual art, written and spoken word and performance exhibit of Jobs with Justice (JWJ).

The exhibit is approaching its 6<sup>th</sup> year; time to look at the model and examine it.

It began with the JWJ anti-racism committee.

They put together a committee of local artists to create the jury panel to put together for the exhibit.

Good first year success; theme of looking at the issue of racism; they publicized through unions, community-based organizations, etc.

It was an open competition; 200 people showed up for the first exhibit/performance.

They expanded that by providing artist-led workshops with members of the organizations and unions that are affiliated with them.

There is a different theme every year; one year it was health care.

The last exhibit was a bad year – the event was the same night as the VP debate.

Each year the organizing has gotten more onerous and returns have been diminishing.

Last year was JWJ's 10<sup>th</sup> anniversary – there was no Bread and Roses exhibit but a celebration of their anniversary instead; it became time to pull back and look at how to change

(Joan is co-chair of JWJ's Workers' Rights Board.)

They had in the past wanted to do an audio tour of St. Louis labor history; they want to take a longer and deeper look at labor history in St. Louis.

The idea of an education piece that has to do with labor issues began with discussions about Paul McKee's development of north St. Louis.

They began to ask: "What if we went to a high school to discuss community focusing on home, family and work?"

They decided not to go into the McKee area – the McKee development was too advanced; the project would have too limited an impact.

They looked for a similar area – and decided on the Riverview Gardens school district and Bellefontaine Neighbors – Joan knew the district superintendent.

They met with the high school drama coach who opened up his drama class to them. They envision a 30-week program (10 weeks on each home, family, work).

Brett Williams is a videographer and is a part of the project. He will not only document it but will teach the kids video skills.

Dale Chambers is a teaching artist who will develop the curriculum.

Joan's role is political – she is responsible for getting this out in the community.

Her team will manage the program; JWJ will be the 501 c 3 sponsor – they will not need any JWJ staff time.

They will either begin with a summer or fall 2010 program – they have applied to Regional Arts Commission and Kresge for funds; Missouri Arts Council;

Joan thinks the Bread and Roses project at JWJ is the wrong model – she thinks they should put out an RFP asking artists to submit ideas.

She would also like to see this be a state-wide project.

St. Louis is full of labor history.

Civitus, a project supported by Art Lieber has some history exploring labor history. Joan worked with them to produce an audio tour of historic labor sites in St. Louis.

She thinks the high school project is fundable.

She has an advisory committee of labor historians.

She would like to find artists with video and writing skills so they can do a second project: a video tour of labor history.

She wants to engage the community around discussions of family, home and work.

So the question remains: how to engage the community around celebrating labor history.

We no longer teach labor history at school. School kids should know about worker history and heritage sites.



For example, there is nothing marking the existence or history of Turner Hall – at 10<sup>th</sup> and Market – all labor activity began there.

Joan talked about the World Community Center, Skinker. It is a small-NGO incubator that houses:

National Farmworker Ministry

Womens' International League of Peace and Freedom

American Friends Service Committee

Hunan rights Action Service

PROMO

Peace Economy Project – formerly St. Louis Conversion and Education Project

Interfaith Committee of Latin America

Joan believes the audience needs to be broader than JWW's audience.

They need to work out in the community.

She wants conscious collaboration with the arts.

She would like to explore posting their project/s on You Tube.

We asked whether or not it might be possible to capitalize on Labor Day?

Would it be possible to manipulate the metaphor; evolve the metaphor; organize something that capitalizes on the existing metaphor and audience?

**Session Title:** How do we connect artists and organizations in this city, and share resources? How do we expand that community?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Moonrise Hotel Lobby

**Convener:** Keith Buchholz and Emily Hemeyer

**Session Notes:**

**Participants:** Keith Buchholz, Nita Turnage, Emily Hemeyer, Sarah Paulsen, Andrea Hughes, Njideka Ezenwa-Eke

We all know each other already. But how did we meet? We were connected through an event. What can we invite other people to? Not necessarily something physical. Could use technology. Critical Mass tried to bring people together once a month. But once it was on a list-serve, it became useless. Organizers not attending any longer.

**Disconnect between large institutions and alternative spaces.**

Individual disconnect between artists in this community and large arts organizations.

Youth movements happening that aren't connected to larger art institutions in the city. The disconnect is not necessarily based on age

We often know about each other's projects once they are set in stone. There's no opportunity to bring more to the table. No way to facilitate local artists into institutional exhibitions. The programs are set before

Larger museums and institutions are accountable to their funders, their national boards, etc. Leaving it inclusive to local community is a challenge. Then animosity develops. It creates a competitive environment. There's a history of people feeling marginalized in St. Louis so they just retreat into their studios. They don't share knowledge anymore.

Larger organizations stick to the status quo. Not willing to be more experimental. Stifling art production and movement. People on boards, commissioners – their qualifications most time don't match what they're doing. We have people who are more qualified can do those jobs – for people who have that experience in art can come and bring in their ideas and help organizations grow and even help the donors as well.

St. Louis has never had a strong unified front of artists. We're all multi-media artists and we've not met before. Some of us have found each other and some haven't. RAC has helped to bring a lot of artists together, with the CAT training, etc. They need to do more – what could that more be? How can we get together, know what our strengths are, and implement our strategies?

Are people coming into St. Louis because they're drawn here? People want to get involved, but then doors close on them. When there's a whole city that

needs them and would connect with them.

Cherokee street – lots going on there. Great energy, exciting – lots of people involved, great to see a mass. Lots of people involved with RAC don't even know its happening. Cherokee is becoming a unified front, its presenting a face. Everyone already knows each other. Cherokee street – lots of artists there who own their buildings, work there, community arts going on, Hispanic community association working with the artists groups, business associations connecting at the locally-owned coffee shop, etc. It's a model for other cities. Something really beautiful is happening here. A major grassroots effort. Now artists are all learning about each other.

I've been aware of the people who haven't been here. There needs to be ambassadors from art organizations to other institutions?

The large institutions – it is their job to integrate into the arts community; and our job to integrate with them. Do we create an ambassadorship – where a rep from every arts organization comes together for something? The dance community collaborating with musicians, etc. That would require an agreement from every organization. Feels like a major hurdle. We all get wrapped up in our little worlds. We can't be expansive all the time. Expand and contract. Sometimes you want to cocoon.

### **Examples of St. Louis events and programs in the past**

The original **Critical Mass** – never totally integrated the arts communities, but large and small institutions and non-profits were there so you could know about each other's programs coming up and give feedback. When that went online, it changed. If there was a way to bring that back, and include art groups, could that work? It became impersonal. There's not a real connection to them anymore. Still good information, but supplies a different need than it did 15 or 20 years ago. It was a live group of people; now it's an information clearing house. I miss shows unless I see them on Critical Mass.

**Chattaqua** – People meeting each other, had a dialogue, could listen to people talk about their projects. Chattaqua was an amazing example of what we want to do – but only happened once a year.

St. Louis tries to copy models of other cities. But we're at the place where we can be the model. Why not wait?

**Spaghetti dinner** – happened once a week potluck. Met so many different artists. It was all word of mouth. Monthly event? Where you did contact all organizations? Not have an agenda. Hang out. The atmosphere must be relaxing. You don't know what kind of collaboration is going to come out. If there's going to be a seminar, it triggers something negative. I'm going to be told what to do, i.e. programmed. Every three months there was a large group show or something. Not just talking and eating, if you're working on something, you could come bring it, show it, play it. Happened out of homes.

**Nigerian non-profit experience** – it wasn't easy to get donors involved in our program, to make things happen. A policy passed 5 years ago – every org. must give %5 of annual income to whatever community they are in. They leveraged on that. The corporations didn't know what to do with that responsibility. So they designed programs for the organizations. That was the key they needed to succeed. Grows capacity in the small organizations. Thinking out of the box. That is how ideas flow.

What about an artists union? We could give each other insider information. Or say – this is a group of artists that does this. Compile lists where you can find things.

Exhibits that bring together a wide range of artists together. There is a movement of people working entirely out of the non-profit world. Lots of people/places. **Sloup** is an example of small arts funding.

### **So what could we actually do? And what do we want it to look like?**

How do we make spaghetti dinner happen? Nita has a large space, we can start there.

Who gets invited? Everyone has some connections. We don't want just artists. We need to reach out to institutions – the art museums, people from RAC, etc. Possible funding? Using Sloup as a model?

Someone could set up a facebook page with all the projects that are announced at the meeting. Info brought on one piece of paper and scanned in. Then we could share it with people who aren't at the dinner too.

If it were a blog – with monthly entries? Could write about the different projects once a month. Present it monthly. A picture goes up. Pulitzer has a blog – but same ones over and over. Their mission – is about institutions. About sharing projects, but doesn't feel open to us.

How can we create an online source that doesn't turn into Critical Mass and no longer be helpful? The site could be updated monthly but ONLY monthly. After the dinner. There has to be a submission deadline. Then it could be posted on the blog. So it's not overwhelming for the blogger or the people checking the site.

Funding – Does it need to be a fundraiser? Doesn't want to put pressure that you have to fund someone's project. The money issue – lack of funds shouldn't impede anyone from joining. There are a lot of artists who don't have an extra \$5 a month.

Sloup model – reproducing that model in several circles throughout the city?

Institutions/galleries – staff ignore artists. They choose one person and the rest are completely ignored. That should stop happening here. It chases artists away. There are certain ideas about – what is art? You make a bunch of things hung on a wall, people come and critique it, you move on to another artist. It's

not about sharing creativity with each other to live abundant, creative lives.

Spaghetti dinner – we could talk about work – needing someone to do this task, that task. The old spaghetti dinners were so much about collaboration. \$10 to go to an arts show covered the art and drinks. Each artists designed glasses and participants took those home, etc. They got huge exposure for people's works.

The dinners could include both funding opportunities and collaboration opportunities. Doesn't need to be one or the other. They came up organically. All these conversations started about doing different things. Donation doesn't have to be the focus.

So let's get a spaghetti dinner together. Each one branches out with an organization we know right now. Go to institutions. Get them involved too. Tell them we want them to be connected. Maybe a few allies will lend their name. Ask individuals we can count on to be there. And then we can say – x person from this institution is already committed to coming, RAC is committed to coming, can you join us?

Artica is trying to figure out where to go. Going through a list of anyone who could possibly help us to grow? There are a lot of people there who aren't in arts organizations and have interest in this town being a creative community. Have a list of people could add to that list – who aren't just artists. Its okay if it's a little big awkward. Unapproachable people – we need them there. It's their job to be approachable. They receive public funding to engage a community – we need that person here. It's us, starting a dialogue.

Institutions keep out local artists because Missouri/St. Louis has an inferiority complex – culture isn't happening here. For real culture, we need to bring it in from other places. Ways of working against that – we bring our St. Louis artists to other places. Artica festival – highlighting local artists.

### **What we want? Local relationships and institutional accountability.**

Does inter-relationship that we feel affect our creativity? Our experience in Nigeria - multi-sectors that can associate once they've seen our success in our creative programs.

Things are going just fine for these larger institutions. It's not required of them. And we're too scared to ask them to be involved. We need to convince them.

Certain people get put on a pedestal. Some people are completely neglected. All these organizations say they're going to integrate with the artists in their community and will engage the public. But they don't. Theaster - Militant call to make that happen. Indictment of organizations.

Do we need to indict? Or re-frame? Say you have a need to connect with the community, and have a presence, and we have this forum – and this is an opportunity with you. There's a power we have, and we don't utilize it. We need

them, but they need us. They don't have power over us. We've allowed it to continue – the idea that they have power over us.

We need to stand up and say – that's not acceptable. We need an art critic here that is going to seek out and attend local events. We need to be strong enough not to settle for it anymore.

Alternative critiques? Happening – Creative St. Louis. It's a paper, a blog, updated monthly – different pieces on shows, artists. St. Louis Post Dispatch – reaches an audience of people that don't check blogs, etc.

Action – performance piece – walk into an institutional opening with a list of other openings happening this week, this month, by local artists. Give it out to everyone attending.

Naomi Silver posted a piece about an action in Germany that passed out art locally.

**Next Steps/Recommendations:**

**Start up spaghetti dinners again! Next/first one - Thursday, April 8<sup>th</sup> at Nita's house or the restaurant opening at Mojo's on Grand. More details to follow...**

**Session title:** How do we use the arts to sustain our “downtown” communities?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Alcove Studio, 1<sup>st</sup> Floor (RAC)

**Convener:** Keith Ladden

**Session Notes:**

**Participants:** Claire Wolff, Christen Doke, Kevin (Arts Comm.), Michael Donavon (Arts Council), Priscilla Block, Jess Berg, Lisette Dennis

Capture the story: Keith began with the mills shutting down in Augusta, Maine and wondering how they can create spaces for artists

Claire works in old north St. Louis and is working to use the arts to be inclusive rather than gentrifying...

See art as inclusive and available...

Christen back in Indianapolis the arts have created a large separation rather than a coming together

School Art programs can foster love of arts at an early age

Keith asks about empty and abandoned spaces here  
i.e. the mills in Louiston, Waterville

Melanie talks about the issue of sustaining a space called Taproots and that knitting it into the community, finding out their needs and definitions for “art”

Keith quotes pres of the?? “People aren’t invited to participate”

Lisette (grants manager) “Artists are challenged to understand and frame their work in order to sell it to a developer...how to make an exchange with the business world...”

Kevin shares that St Louis is perceived as a sports community...how can we be perceived as an art’s town...there is something about how we integrate the arts...group out of Baltimore...poetry group...took a poem printed it up and posted it around the city in as many places as possible.

**Random acts of Culture!!!**

On Fete de le Music Day June 21st go into public spaces and perform. Lisette offered that in France this celebration is a mixture of famous, unknown, jazz, mini orchestras etc.

Write poems with chalk on sidewalks in front of businesses.

Keith “I have a dream of street theater happening all over.”

Michael: Artists often create an arts district however later they are co-opted by high costs.

What is missing in St Louis, is it the relationships between artists and the business community? Shared common language, and values.

Problem with permits and rules and regulations of the city inhibit or restrict the arts ambience we (communities) want to have.

Gathering spots for artists...issues community governance doesn't usually support happenings on the streets...what is underneath this issue?

Use the Farmer's Markets as venues for the arts. Some vendors say it doesn't bring in more business...what goes wrong in cases like this? Not knowing your culture? Not having shared values?

Be strategic...who are you trying to attract? Events need a certain amount of time to generate public awareness...

As Americans we need to remember the history of art...i.e. Africa -painting on cave walls - not elitist.

**Art carries the life blood of a culture.**

Do an Art at Work Project Day for businesses....have employees put up their creative expression where they work.

Article in Nashville publication...African Americans not coming to the Ballet...Why? Answer: didn't have the clothes, didn't know the language or protocol for a venue like that....it was outside of their comfort zone...an unknown culture.

Priscilla: we need more parades!!! When I was a kid we used to decorate our bikes...in other words **Make creativity visible!**

Kevin mentioned the "Idiotarods" event 35 teams showed for this event ...grocery carts pulled by people in costumes around the city with check points...**Make creativity visible.**

Keith asks about the barriers to the arts businesses in small communities.

**Examples of art spaces:**

The Chapel is owned by Presbyterian Church on Skinker and it has art space inside...proceeds made at the door all goes to the artists and it is run by volunteers.

Crestwood Mall (enclosed mall) came to RAC with a proposal to offer spaces to artists and arts organizations...artists took over 400 sq ft retail spaces and some larger agencies i.e. Laumeier and Craft Alliance...Artists and agencies have now been invited into 2 other malls this year. Take advantage of low cost space while it's there to build a



presence for the arts so that when the cost goes up there will be enough interest to keep a particular arts group.

Clarksville (and Paduca) arts community took a square block area residential neighborhood and used tax waivers and

Guy Fauks Day in Hannibal...

Kevin: Downtown Appreciation Day.

Art shows in Soulard homes on tour are offered as a showcase for art. Attract attention for the arts in a particular neighborhood

Getting a deal on sales tax abatement for a gallery locating in an area for a given amount time...

Arts District....if the artists come they will make the arts district...cool, funky, alive.....and give them protection/support (rent, tax etc) Key work is partnering with other groups so that space is used all the time to cover the cost.

How to attract the creative class? They want to come to a city that has "cool" places already.

In St Louis the art scene is small but intimate advantage is you have more of a voice because of the smaller size!

Grand Center was an artificial construct without a neighborhood culture. Now the challenge is creating that culture or neighborhood.

Critical Mass is another kind of "Market Place" in this day and age to pass information about events, stay connected, find out about jobs etc.

**Session Title:** How to ignite a national free community art studio movement: grass roots, fed/arts studios?

**Date/Time:** March 27, 2010 Morning Session

**Location:** Hallway, 3<sup>rd</sup> Floor (RAC)

**Convener:** Janis Timm-Bottos

**Session Notes:**

**Participants:** Janis Timm-Bottos: Kitchen Table Arts, Nelson, BC Off Center Community Arts, Albuquerque, NM Artstreet, Albuquerque. NM Christine Clay: Art Educator. Shelly Goebel-Parker: SIUE Art and Design and Kit Bardwell-VSA arts, MO

Janis: starts with question: How do we ignite a national free community art studio movement?

How can we start with small pods and increase throughout the state? She talked about the WPA being used as a model.

J: What's needed is an amazing impudence to bring people together, I Have been part of a community art studio in Las Vegas, New Mexico, no cost to the community  
Christine: asked Jen about community art spaces, just how to create the "walk in" space

Jen: Talked about as part of her studies, she was able to revive an original WPA space in Las Vegas, New México

S: Talked about local shops in Kansas City and if they knew about open spaces and about each other, Folks with disabilities and open studios

C: Passion Works: Asked if anyone knows about studio artists come in to work.

J: We need mixing grounds; bus stop studios, to make it happen, put people in boxes especially people with me. Health issues.

C: How did you do your past programming, funding?

J: Studio funded private, state, fed, first part. Then artists that were homeless that showed up, came together as a group and made art, spin-offs happened... it could be a church group, any group, to get started...

C: It depends on how connected we are to technology, contact each other, start a group and pass this info on.

S: How do we start a federal movement, animating democracy, this could be true, instead of going through arts organizations; places where things could happen, instead of what we have now.

C: That idea of being afraid of funding, I'm a mother who works between here and Columbia, Mo, I don't know where to begin to look for funding...

J: Could start with your friends, and build from there.

S: Right...a friend in Atlanta started in her basement, classes, sharing her home, having groups meet, and doing works.

J: Women's traditions, gathering to make something.

C: Women's traditions is great to do, I'm sorry, I like what women's traditions did

S: my kids that I taught learned about when sailors did work that was once considered women's traditions.

J: These ideas are rooted in African tradition...The southern settlements movement, where we created these small spaces, like in Atlanta, were we (U.S.) started these movements, like the Civil Rights Movement, women's traditions.

J: Lugena Burns Hope, attended the Art Institute of Chicago, was a middle class black woman with 2 sons, fought poverty and racism, took the power that she had and used the arts to give the power back to the people, her husband was the pres. of Morehouse. Eight thousand people used her space a week, divided people into quads and had the people go out and make work. It's about moms, who have the ability to create spaces and do work.

S: Hub house, similar thing.

S: Husband can join into, home business. Understanding, Open Studio bridges community support services, Barry, a social worker, started contracted with city, state and local, wife is an artist, son is in charge of the studio, a musician, her background is in special ed. Do something here, that people would come and do something. Coming from Mental health background, we created somewhat of a diff situation, with documentation, standards, etc, working with this young artist who is not used to that, made it difficult to fully interact with students with disabilities, not so successful.

J: Social enterprise is the best way to go, example, our thrift store, Kitchen Table project recycles and make stuff and sells it, earns 250 a week, is a sustainable way to raise money, instead of grants that drain you every single day. S. E is the way to go; you can do grants, but not as much.

J: have to recreate this idea every generation, hard to carry on.

J: Must have a place structure.

C: Source of inspiration.

S: Reggio Emilia Schools were Italian schools that talked about inspiration as a way of networking, values to work by. Values can be shared and guiding, not as limited as standards.

C: Standards isn't good enough, a negative connotation to that.

S: The other issue of standards is this tyranny of expectations.

J: What would we need to network and put out what's needed to.

C: Carrying a list of values can be tricky.

J: There can be some, but not too many.

S: Yeah, like the notion of "Family Values", this is not what we mean at all.

C: I don't think you need a list of core values, for an organization, for people to join later, it becomes something else.

J: like non juried spaces for an exhibition.

C: Absolutely, What I've done in the past when working with children is to elevate the work to this fine arts level, presenting their work in portfolios, etc, great for children, arts educator.

J: Gallerists don't like to do this, non juried concept.

C: I'm optimistic.

S: When I think about networking, how to come together, I think about a practice, being a research minded person, I want to learn from other's mistakes, a shared studio is its own type of space, again Reggio spaces are designed for schools to look at each other's spaces and learn from each other. So it's about the process of how you do create a non directive space?

C: How do you maintain a non-directed space, how do you clean up, creating that community responsibility?

J: ...It could be a metaphor for making a big mess; everyone is responsible for cleaning it up, or maintaining it.

C: Another talk about how do we share what we own, this afternoon.

J: Relates to what we are talking about, who's in that space to own it?

C: Is this something you started, writing on, creating?

J: This piece, we started at one of our conferences, web conversation, it ended up going into a community art therapy network, I want to see it happen, but don't want to be in charge of it. I've been moving in this direction, a sustained practice for 15 years.

S: I like your word choice, of Igniting the idea, not necessarily forming standards or values. Organizing it, do you blog?

J: Could be the 100 money, blog.

S: Have people to tour spaces, inviting people into spaces.

J: Good idea!

C: I like the post card idea, having people invited to tour spaces.

S: I'm a part of Reggio, open invitation, come anytime, I went to learn about doc process, what I learned the first day, I made the assumption about resources, a ½ later, not money, perspective, imagination, allocation of resource.

J: How to do an accessible walk by space? What is that, people will ask about the space. Should be a novel, spark curiosity, an absolute state for learning.

S: Want to be engaged, intrigued...it's a relationship, a completely different relate, it's hard for if you keep trying to ignite the fuse and it doesn't take off, it's because of that consumer part that loses people.

J: Making something teaches about consumer product. If you make something, you know what's involved.

C: I would send out Post cards promoting the events like a gallery opening, but what we would really have is a regional community art studio crawl!

J: Actually, that kind of thing is what I thought this would be, like the world café, what would we be doing, discuss our ideas, and Patricia would stay to take notes for the next group, we would move, another group would come and add to the discussion, sort of like a world conversation.

Csj: All Summarize the plan as grassroots, could do a potluck at some of the spaces as a kick off, the goal is to have a plan for a regional community art studio crawl with St. Louis as the center, then branch off to include IL and extend it to a 250 mile radius between all of the local community groups currently going on in the area.

S and C: The premise is that Everybody is an artist, can make art, should have access to making art.

S: Obama's Art's Corps, I meant to speak about that also...

Kit enters the conversation w/ Janis late.

K: VSA MO: state org. Identify groups for prime community arts spaces, like Poplar Bluff, spaces for community, including for disable. Every kind of art  
Can the VSA crack open to include all people not just the disabled?

K: No, because of state funding, flexible individually, fed level, members have to self-identify.  
Shouldn't have to self identify

J: paradigm shift, funding have to self identify just to get funding causes lack of diversity so not the way to do it.

K: Biggest advantage of doing art for kids with disabilities is to put them with other kids to do arts programming breaks down barriers.

J: Aren't we about changing the environment, not the people, who do you, look to for a model?

K: Matties Rhodes' Community Art Center, social services to the Latino community in Kansas City.

Michael Toombs, community artist, if I want to start c. a. center in Kansas City, who would I go to look at?

J: In talking about our initiative, what do you think we need to get started?

K: You need a Road map, what is it going to look like?

J: sustainable, developing these road maps, what does it look like?

K: People need identifiers, what to look for, bare bones, what's needed.

All Summarized: To plan a grassroots crawl, do a potluck at some of the spaces as a kick off, with the goal to develop a plan for a regional community art studio crawl with St. Louis as the center, then branch off to include IL and extend it to a 250 mile radius between all of the local community groups currently going on in the area. Kit Bardwell, from VSA arts in Missouri, added as a late comer that simple identifiers and road maps are also needed for people to participate. All exchanged contact info for a start date in the near future.

Resources discussed:

Reggio Emilia, in Italy website: [zerosei.it](http://zerosei.it)

NAREA.org

Offcenter Community Arts, Albuquerque, NM website: [www.Offcenterarts.org](http://www.Offcenterarts.org)

Artstreet, Albuquerque, NM

Kitchen Table Arts, Nelson, BC

VSA arts, MO [vsamissouri@gmail.com](mailto:vsamissouri@gmail.com)

**Session Title:** How to reframe our conversation with schools away from improving math and reading scores and towards arts as its own form of literacy

**Date/Time:** March 27, 2010 Morning Session

**Location:** Conference Room C/D, 2<sup>nd</sup> Floor (RAC )

**Convener:** Emily at Metro Theatre

**Session Notes:**

**Participants:** Arlene Goldbard, Emily, Libby Rueter, Kendra Elliot, Youth in Need, Fayth Rice, Kathleen Hudson, Sallie du Maine, Jane Birdsong Berger, Diane Kline, Laurie Meyer, and Christy Gray (note taker)  
(Some participants left, and joined the group throughout the discussion)

Emily:

At Metro Theater we do a lot of work in the public schools, education and artist residency. What we are asked to do and prove is how the arts can return better curriculum scores, not bad in it but it is becoming at the expense of the art itself. The very narrow school measurement of success—can I improve reading?

Heard of artist who is using theatre to help children visualize the answers to standardize tests. That makes me want to vomit. The arts are their own form of literacy

Birdsong:

Another way of approaching this might be to use a more interdisciplinary form. Use an object or drama. For some students, just learning math in a certain way won't work, they may need to move or visualize. This can make children successful. Also learning to read art is in its own way a form of literacy, how to read a painting. And that is a form of literacy too.

Kendra:

Theatre connects to literacy, reading a work on a page by sounding it out is one thing, but acting makes you truly get the concept of what is on the page to embody it. It requires a level of literacy that is not just I can sound out these words. It helps to create an understanding of content.

Libby:

The new research on empathy is interesting . How to be more empathic is a form of intelligence.

One of the things I do with my adult students or business people who don't understand that the arts are important I have them look at corporate logos. Logos show how corporations use visual information to tell their story and communicate. Particularly interesting is when they change a logo; we look at how to read the significance off these logo changes. For instance, with the national hockey league, after months of study they changed their logo from a stick going downward right to left, to one going up. We receive information through art all the time. There is a thing as a visual literacy.

Visualliteracy.org asks if you can evaluate visual information. In my college class I used the text **Seeing and Writing** which has a whole chapter on visual literacy. People can be manipulated by art.

Kendra:

Most teachers want you to have clear stats.

Kathleen:

She has poetry program and teachers will say they would rather have a tutor program. But I say give me your test expectations and we can work alongside. (not direct quote sorry.)

Emily:

Fantasy world - what if we never HAD to talk about this. Louis Hetland at Harvard Project Zero writes that the tests showing art helps math are invalid. Her book is **Studio Thinking**. Numbers are invalid. GLT- would like to never use those letters again. Grade Level Terminology. What if what we value/measure was the arts experience itself.

Libby:

If work isn't on the No Child Left Behind test not interested

Arlen:

Where do you see the strategic points of entry?

Chicago really good program CAPEweb.org (Chicago Partners in Education).

The basic things you get three teachers at the school level who are interested in doing it differently then CAPE will go in. It starts reform on the teaching level.

Who is best to address where the points of entry are.

Measurement you can't really isolate intervention and result. You can't keep kids in a fish tank. They don't look at the validity of the statistics, they just need to grab on to something. So how much do you want to use the system just so you can get in?

Berger:

When you go in what time are you taking

Emily:

We worked with classroom teachers in their classrooms

I just find it heart breaking that the arts don't have their own value.

Maybe it is abolishing No Child Left Behind. Which may be happening. Not quite yet. I don't feel I have the language to articulate.

Fayth:

**Studio Thinking** is the book that might help. Lois Hetland.

Libby:



I think part of the problem is that it has been so long since art teachers made art themselves they have forgotten how it feels to create, make art. We have a studio program where kids pay, adults go for free. BUT adults have to create along with the kids. Something happens. Maybe we need to do workshops for teachers. Been so long since they have had that experience.

Arlene:

Do you guys ever get to do this in service day?

Kathleen:

Immersion training with teachers before doing it with their kids so that they could experience the program from the kid's point of view. It was great feedback, very positive. Get them back to have that sense of fun.

Arlene:

Finding the right experiences may be what we need. Give teachers an immersion experience where they can use their own bodies and find the joy.

Kathleen:

St. Louis public schools have in service days

Berger:

Mac pays for that on professional day and but it is hard to get on agendas. It is not that the money isn't there. Can't get in.

Kathleen:

Our thing we did wasn't the arts it was the anti obesity campaign. Healthy Youth in Partnership.

Emily:

We do a lot of pre-professional training work. That is where the revolution has to happen. Interested in getting parents too...In some districts hard to get parents. We would love to get parents in an immersion and have them go to the administration.

Arlene:

Lets brain storm. Did anyone attend the session about Police Poetry in Portland Maine? At first there was embarrassment among the cops. So the program folks said you could work in any medium but we NEED more poetry by police. You could do people a big favor. That got them, because their motivation is to care.

Emily:

A showcase is very encouraging to parents, see what they are learning. A kid will come home from school, the parents will ask what did you do today. Nothing. But if you see it, what they did, that is community building for the parents and community.

Arlene:

So what about that? You have a kid experience and then a parallel focused parent experience. A friend of mine had a baby, she goes to an exercise class and the kid goes to activity.

Libby:

Maybe at the end of the day the parents do theatre for the kids and or visa versa.

Birdsong:

What we are talking about is involving more people in the creative process. When I taught at the art museum I would ask the kids how was it...One girl said "in the art we do here we don't know what it will be until we do it. But the art we do at schools we know what it will be before we do it." (i.e. turkey drawings all look the same.)

Libby:

Every time I do art I get happier and happier—one of the kids said this. Maybe there is a way to share these as mantras.

Emily:

Principals may love I am going to do this and get more parents in the schools. A family fun event at the end of this residency and are doing it on their PTO night. A way to get your principal interested might be, saying we are going to get community engagement people into their building.

Arlene:

Is this sufficient?

Birdsong:

Helps to have the parents involved in organizing the presentation by an artist. Teachers are really overworked. It is hard for people outside to come into the school without some connection some creditably, kind of insulting for the teacher who is there.

Berger:

Teachers have said to me I have masters in music why would I bring in someone other musician. You are threatening their job. Now teacher layoffs, Kansas City has laid off, so greater sense of threat.

Emily:

It just feels oppressive for me an oppressive environment. This seems like the worst year for teachers, they can't return emails phone calls, so relieved you are there so they can catch up. A teach for America teacher quit just walked away. We can help do much more if they don't put us in a box.

Arlene:

Can you do theatre work with teachers around burnout?

Emily:

Political Forum Theatre is a kind of theater. You build a scene around a repression, to a point of crisis, the person who is oppressed does not win, and then the audience members can work on a solution or have someone from the audience come in and take over

Arlene:

Spec actors- the audience isn't called the audience spec actors—spectator actors. First time play runs through the whole way, then again with a change, and again and again. Let's replay the scene to see what to say or do. It is about overcoming. (You probably can't change the oppressor.)

Wouldn't that be an interesting ways of addressing your problem. Have the children experience joy and creativity through the arts. That would also help teachers' burnout. A lot of burnout is about having to be policemen.

Libby:

Could we have a day in which we offer teachers multi art experience, start with the theatre piece, then next an unseen =cal score, editing problem experience art.

Emily:

You couldn't call it development or even come make art, instead creative strategies for combating burnout.

Birdsong:

Promise to arrange professional development hours and a create a letter the principal could put in file that says they participated in creative training. Teachers need those letters.

Emily:

Teachers seem more isolated than ever before

Fayth:

We just did a play by Nalaga Sun, it played, off Broadway for years and captures her experience of going into a Bronx school to teach. She has the kids perform a play about Australia's founding. A play within a play. But the teacher questions herself—why am I having kids do a play about convicts, what am I doing with my life, am I making a difference? So the play becomes teacher asking why am I doing this and teachers attended in droves, it was for them to have a place where they can hear the story of their lives. The play is called **No Child** and has about 16 characters.

Libby:

Make the teachers feel they are creative people

Birdsong:

When art comes alive communities come together

Libby:

To me the first part of that has to be about the personal expertise, it has to start from a person's understanding of his or herself. "When I am the artist the world as I see it is my canvas."

Arlene:

Most artists I know were alienated weirdoes at school and so art is where I put my sense of alienation. Art was the one-hour I could spend being really myself. An authenticity.

Libby:

Maybe it is not just alienation but who you really are. I want to be known for who I am authentically.

Emily:

I remember a quote I read from a Holocaust survivor...the process of art makes invisible people visible. It highlights the community put also the individual child. Make them visible.

Arlene:

Just brainstorming a metaphor  
Invisible ink (lemon juice) is the arts in our schools. Is there another dimension of our students that is not being made invisible?

Libby:

What makes that invisible ink visible is heat and light.  
I think a lot of what people are afraid about art is that it can taste bad-- difficult picture rather than sunflower.

Berger:

We did workshops that provided kinesthetic strategies for teachers—didn't put art in the title so as not to scare teachers off  
The workshops were two parts and nearly all came back the second time, which showed they liked it. Cause if you put art in the title they will send only the music and art teachers. Now we ask the music and art teachers to bring a classroom teacher with them.

Libby:

In Visible Inc.

Arlene:

In di visible Inc  
Art is not separable from the rest of the curriculum

Birdsong:

We should do another one for music, theatre

Libby:

The ultimate question is are you "in"

Arlene:

In Mississippi there is a campaign called 'whole school' to avoid use of word arts. Is your school a whole school, does it have everything? There is a movement to make it a state initiative. Google "Mississippi whole school initiative."

Diane:

We try not to use the world culture because it sounds snooty. So we named the calendar arts zipper. It is fun. Just snappy and fun. Always a question of what icon to use.... there is not a single picture for vocal and visual.

Laura:

Then what words do you use?

Fayth:

In Minnesota arts funding is part of an amendment. But we wanted to appeal also to the hunting and fishing guys, who will vote on it because there is a wildlife component. So we called it LEGACY --- sort of keeping what makes Minnesota great—the outdoors, the arts....

Arlene:

The specific discipline words don't have the same elite off putting effect. Use music and drama rather than arts. And let the over arching category the arts drift off.

So I can see somebody programming their list on an ipod and saying I am a composer. Singing is my life, going into sing with their choir, dancer I like to dance as she walks into a club, then the catch phrase 'are you in.'

Diane:

Who knew I liked the arts. Who knew I liked the arts. That could be the slogan. Who knew I liked the arts.

Libby:

Maybe we don't have to convince people they like the 'arts'  
Rather I am interested – then the specific genre, a guy break dancing, might say I am a dancer.

Also get active. We all want to think of our selves as active

Arlene:

Collectively we create culture that we actively leave our house and participate in the creation of the culture community. So this is the container we make for the arts.

**Session Title:** Invitation to the Diversity Party

**Date/Time:** March 27, 2010 Morning Session

**Location:** Kitchen, 3<sup>rd</sup> Floor (RAC)

**Convener:** Sara Burke

**Session Notes:**

**Participants:** Terry Artis, Boo McLaughlin, Jennifer, Ed Carroll, Gwen, Rosanne, Ann, Claudia, Milton, Josh, Derek, Stephen, Lyndsey

- Went in circle and introduced group and each posed their questions and concerns of how diversity related to them.
- What Direction should African American artist, be looking to heading toward.
- How to achieve opportunity for inclusion? How do we get opportunity? Because there is no large black organization for art (Black Rep).
- Including GLBT community in the mix. Inclusion of minorities other than meet diversity committee.
- Finding ways to connect to African American community outside of school.
- How can we as white organizations earn a feeling of being welcome in the African American community?
- One member suggested the book *Invitation to the Party*: Book on integration of communities into non-profits.
- "World Percussion Theatre" presented at the Sheldon is open and inviting all community. Mixed culture percussion group performing July 20, 2010. This is a new concept that turns the usual African Americans trying to get invited, but this time we are inviting others.
- Diversifying staff - Difference between looking diverse and actually being diverse. Was able to get into mainstream media. But took a lot of media alerts. (Wildebeest)
- People come to the theatre vs. outreach, we need to go out into the community for performance and not expect a pilgrimage to the place.
- Make a point to say organization what do you have to offer the organization. Don't be dogmatic, free up restrictions of self. Specifics must come but must address generalized problem.
- You can put out welcome sign but you must walk into the organization and that means overextending the welcome. Must be a paradigm shift.
- WE need to engage. "Inclusive Tactics birthed out of foundation of values" Begin with broader version of diversity. Where you buy supplies, rent, part of building the season from top down needs to be diverse.
- Never occurs to anyone to look and include diversity in.

Story of a St. Louis AA man in the group. *I stopped speaking to white people at 62 unless they spoke to me. Got sick of being ignored or looked at like he was going to kill their mother. One day while waiting for Dr. a woman comes up and initiates conversation. Kind of took him by surprise and gave a lesson on people and now friends. Made other white friends because of her but still get the same reaction.*

- Why is Shakespeare relevant? NEA chooses to do Shakespeare rather than other pieces. Art in culture have not made the case. Trying to get further into society.

## Board Diversity

How do you find diverse members?

- If you are trying to hunt a Wildebeest, you have to go to where they are. You can't expect to win the prize if you never engage yourself with a genuine interest in that community.
- If you have no representation from that community on your staff or board, how do you expect to get support?
- When the younger group has the position of power the transition of inclusion will change.
  - So why aren't they being asked to do anything other than intern? Why aren't the young adults without the baggage being asked to serve on boards and invited to step up and help lead and teach the older board?
    - That won't ever happen because organizations are institutionalized and the institution doesn't want that.
    - Need foundational change that is not institutional. But what does a fluid structure look like.
      - Tribe model. What about education?
    - Best stuff is held outside the walls. Argument about if any good work can be done in institution. When I walk through most community art is everywhere. Not locked up in building but the funding is.
- **American Friends Service Community:** group committed to diversity values. Good model of inclusion of not option.
- **Association of American Cultures:** Discusses this question all the time. Is having a conference in Chicago August 12-14<sup>th</sup>. [www.Taac.com](http://www.Taac.com)
- If you don't need to be diverse then own that and don't try half-heartedly to be.

### Ideas about how to start:

- Collaboration of organizations to open up. Don't give up because one thing didn't work.
- Show up and support the other communities.
- SLU wants to do a conversation Claudia L. DuVall Lib. Coordination Administration 314-977-1285 [duvallcl@slu.edu](mailto:duvallcl@slu.edu)
- We need to be able to sit next to the people we cannot agree with.
- Two groups get to play together. If 100,000 for sculpture was divided into smaller amounts for more individuals.

### Closing remarks:

- I felt the conversation was very divisive. Give some space and understanding.
- I got to keep it in my headman we are connected on a level with all
- Compassion, for those we hate. We are connected.
- Image: Art in street micro-lending honor messy experimental lending. Dating game.
- Looking at flame but you see horizon.

**Session Title:** Open Space Technology: Facilitated by Bill Cleveland

**Date/Time:** March 27, 2010 9:00am-10:30am

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Convener:** Bill Cleveland

**Session Notes:**

What ideas, issues or opportunities do you want to talk about? What issues rise up?  
How do you want to engage your colleagues?

What do you want to take responsibility for? Convening a session/discussion.

Peace Corp – energetic, young, knowledgeable people went to other places and then came back to the US to become engaged

Harrison Owen – aware enough to notice that the organizing principles for communications in these other places were different than those in the US (esp. the gov). When he got back to the US, took what he learned – Resources for self organization:

- Marketplace
- Bulletin board

Non-Profit, social services – late in process; corporations and businesses are already using it. Artists using it to make work

Process:

Issue, Idea, Opportunity – if you want to convene a gathering – doesn't mean that you are facilitator. Only real responsibility is to show up at the session, kick it off, when we come back there will be a 2-3 min. Report Out –

Doesn't take away responsibility to be kind to note taker.

Notes will go online and be published. Get things turned around right away.

Process:

- What is the issue, idea or opportunity that I want to engage my fellows in –  
Exp: We don't have enough money to do our work – turn it into a question –  
How can we find the resources we need to do good work.
- Get up from chair, get piece of paper – write – “how do we best integrate indigenous knowledge into art education.
- Rules –
  - Whoever comes are the right people – conversations of substance, productive, meaningful – not denied by the number, status or people who come – whoever comes comes



- Whatever happens is supposed to happen – reminder that some of the conversations that are most productive is one that what is said we already know and agree with - learning
- Whenever it starts is the right time – some structure but productivity and learning are not defined by schedule
- When it's over it's over – if you are done, come back to the wall and find something else
- Law of 2 feet – passion and responsibility – take responsibility for own journey – if you took the wrong exit go back and start over. Move around
- How can we work together to maximize our influence, visibility and impact for the creative future of our community?
- Responsibility – report back
- Bumblebees and Butterflies – pollinate and cross-fertilize – move b/c your antsy or curious – how communities cross-fertilize – creates synergy of conversation; can float off and find a bench – someone else might come over and sit next to you – serendipity is as important as a schedule
- What if I give a session and no one else comes? - have a conversation with yourself and have it documented – transcriber of your thoughts. Solitary moments can create the most cogent conversation.

**Session Title:** Public Art - engaging the community for long term support

**Date/Time:** March 27, 2010 Morning Session

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Convener:** unknown

**Session Notes:**

**Participants:**

Jackie Brookner-Artist

Jane Birdsall-Landers-Artist, educator, writer

Michael O'Neal- Community Consultant

Dan Tierney-Deputy Director, RAC

Michael Crooks- City of St. Louis

Dana Gray- Southwest Garden Neighborhood Association

Claire Wolff- Urban Studio Cafe

Princess Ezenwa Okenwa

Talking about “art in the community”. If you don’t have community input, there is no community ownership. Wooing developers to come into the communities with the arts can be done artfully. Dan gave a “dog and pony” show to his community and then asked the community “what is it that they want?”, “what was your vision?” At task force meeting, ask those that were not selected for the task force, and ask what are your ideas, what do you want to see? Must educate the community first.

Questions arise about maintenance. We must engage public in the process of choosing, building, and the value of “keeping up” the space. Dan, meet with the police department, maintenance department, request input, concerns, problems, ideas. How do you educate the actual worker who is doing the maintenance? Low skills celebrated when building and designed spaces support art project. A story of the group that partnered with a school is posted at the site, the group maintains the work in the community. Give ownership of art piece to worker that is caring for site. Community based projects sometimes don’t have maintenance staff, then we must think of maintenance as a creative activity. Celebrate piece creating an event, “maintenance as festival”, so to speak. Can communicate with community residence as the maintenance (“care and sustenance activity”, Jackie Brookner) is occurring. How can pride be instilled in the worker? Can a collective project assist in instilling pride in one who has been and continues to be oppressed?

The Award for Urban Excellence (a 15-20 year imaginative plan) presented to a community to instill pride of perceived accomplishments over the next 15 years culminating in the awards ceremony, gray hair makeup for the presenters, to emulate a future event. If the public art is major part of community pride (the Brooks Catsup bottle), citizens own it.

How does one find communities that have pride in what they do? Identify Garden Clubs, the Economic Development Committee, Artists, Public art projects, history: first meeting, tell ideas, 2nd meeting show model, get it up and done as quickly as possible.

Brookner: artist meets to insist on projects that are long-term so that there is time to get public input. Michael must have the min of 3 meetings.

Brookner: establish principle of program to present to community. Must be public process defined in writing (can be broad based, identify constituents) Artist brought in on the ground level of public art project).

Public Art - engaging the community for long term support

Claire: would like to look at instilling pride and ownership in “inner-city” settings? Group of children identify what they would like to see and how they can help create the art itself.

Princess: involve the school systems as they get youth involved in school gardens and build things; have them bring them to town hall meetings to voice their plans.

**Session Title:** Training the Community Arts Administrators of the Future

**Date/Time:** March 27, 2010 Morning Session

**Location:** Gallery, 1<sup>st</sup> Floor (RAC)

**Convener:** unknown, organically formed group

**Session Notes:**

**Participants:** Karen Goesthko Community Development Coordinator Wisconsin Arts Board, Douglas Borwick, Salem College, Maryo Gard Ewell, Community Arts Development

Robert Gard, Arts in the Small Community

There is a large spectrum of organizations  
Healthy communities are those who have art working towards transformation in it

One example, a small organization has a closet full of instruments, it's fabulous, and kids can borrow instruments  
Role of symphony is not to do that but to give kids opportunity to hear professional symphony

Long view, viability for large organizations has to be connected to ecosystem  
I support *this* organization in *this* way

No functioning "on the hill", away from eco-system  
Photo op easy, good on grant applications but I am who I am and boy do I support grassroots

Structural impediments

Where do you find the level of engagement?  
Programs evaluated on how well students get placed?  
Graduate programs at arts institutions are evaluated on how well their students get placed

Arts Administration training in graduate school

Include community in description  
No inclusion of community in programs for community arts management

Community arts management not only management

University of NC – Frederick Koch (awesome) 1917-1945

Committed to folk plays, if theater is to be meaningful, ordinary people must write scripts and plays reflective of own life

Every person in North Carolina will write a play

With that, I asked the chairman of theater department, what is Koch's legacy?

"We do our best to forget him"

"He was not about quality in theater; I am evaluated on whether my students get placed in Broadway."

Did their work in theater, it was transforming and then next person buried him!  
Happens all over the country in academic settings

Established art vs. community art

“We are about quality”

Wisconsin idea, a public institution has to be about the public

Universities – disconnect between public and academia

“I get it and no body else gets it”

Do you believe the arts are for everyone? They answer, yes.

What do you mean by that? Is your training reflective of that?

Departments do not examine their immediate response that “yea, art is for everyone.”

Taking a look at the setting of the 50’s – 60’s

“The arts are for everyone”

People can make their own art

Artist as igniter

Rockefeller, the public can’t be entrusted with the making of art but should be able to experience the art

Excludes what is becoming the bulk of the population from the aesthetic life because established institutions are the gatekeepers.

Don’t believe that the bulk of population has anything to say

Bulk of population doesn’t feel excluded from art, they are making their own

Arts in the Small Community book

100 b-day of Gard

Lets use this as an opportunity to look forward, what would be the seminal book for the next 50 years?

Association of Arts Administration Educators

Conference in September in Madison, Wisconsin

The hell with outcomes, I want this to be about exploring the next 50 years

Health and recreation

Old paradigm

What we are doing... ultimately how do we disseminate this stuff?

Picked 5 areas, we’re asking somebody who is really good in each area to present

Community tech specialist

Rabbi

Medical/social worker literal neighborhood health

Economist

Politician what is a healthy community

Arts person will respond to each of these

Responding panel will come together with participants and what it means for training the future arts professional

This is ethereal, try to take the ethereal and get it translated into arts terms and get more specific

What is of value to people who train arts management students

Get people who run programs on board, at least a third of them are open to it  
If students are interested in community arts

Does this sound like bullshit to you?

I think it is desperately needed

How do we get access into the established organizations?

I had a student who was in a position of leadership in an established arts organization who just left because there was no interest in transformation work

In museum world, some are getting past old paradigm and are understanding their role in larger community

Understanding self as player in life of community

Get this in front of members of AAAE (?)

Get literature in front of the people there; get information to the people who are there

Turning the Battleship

Training of the arts administrator

Back to the battleship

San Francisco Arts ?

MICD (?) awesome community arts tract

Arts in the Public Interest

Started training tracts in community arts

How is this useful for people training community arts activists?

A way to keep the conversation going. A blog – I would be interested in this, in blogging on this topic (Doug Borwick)

What is the right topic? Wants to start a website

Discussion about how you can coordinate training cross genre

Ulterior motive, get community engagement as part of agenda

Thank you for welcoming the conversation

The reason I sat down is because I never have time to process at home and this helps me to process

Why did perhaps the best known community arts person in North Carolina completely disappear?

You answered it, quality?

Not really,

Then the question is, did the work disappear? Is it in anyone's consciousness? Is it in the atmosphere? Is it the reason for NC having a good arts support network?

In 1973 I brought these arts in the small community thing to analyze data. Revisit data, 35 years later and he replicated study and there seems to be some evidence that even though there is not much left of any sort of arts council, there is one statistic of ineffable proof that even though they didn't know about the program, people behave differently – supported local theater in ways the control community did not

Communities impacted by work Gard did 35 years later? It appears that there is.

Creative Industry Density scale, those with more arts wanted more arts.

35 tips for 35 years

Survey itself is very interesting to a part of community, how do we circulate it?

AAAE is a good place

This conversation is clearing up the mystery of this for me

NC first state funded symphony, arts college (?)

Wisconsin, arts commitment strong

Long range impact of this type of work. The work we do today has impact for 35 years down the road. Impact for those of us training future community arts managers.

My school is undergraduate program; this type of research may be beyond them. Undergraduates could do this work at least on the surface level.

Relationship with all the outdoor theater in the hills of North Carolina.

New subject.....

American for the Arts research, Winston-Salem to interview Phil Haynes, still doing brilliant work - financing brain research, sustainable farming, local food and arts, council person, local art and local gardening

Sweet Potatoes Restaurant – a couple of African American women who wanted to start an upscale restaurant with family recipes, Phil said, they could not get anywhere with city council, they should work with him. Cater a business event and if I like it we will go ahead. He opened the door to bankers and zoning people - leverages his name and money

He wants me to go to Winston-Salem to record what he is doing. The guy is brilliant. Started Community Arts Council I revere the guy. Should I do it?

If you are interested then I think you should do it.  
He and I have operated in parallel universes and have not met. His is a story of arts administration in the United States that needs to be told.

How do we take, not only the stories but the real meaty facts and make it useful for arts management training. What's the use for a story like that in the classes you teach?

It teaches

What one individual can do  
Not just the money, it's the vision the vision he has for arts in the community

Why have these stories been lost as we train arts administrators?  
Trace how vision can create profound change as we move forward.

Established arts organizations have a degree of legitimacy because they have been doing it this way so long. But excuse me; we have been doing it for so long too. We need to reclaim the history the same way women's studies has reclaimed history.

If I come to Winston-Salem, I could come to one of your classes  
I am teaching a class where I will teach the theory of community arts and, in groups, facilitate a community arts project

Will you share this class?  
Maybe in a blog.....

Have you always had an understanding of community in the arts?  
The reason I got into it is because of my experience of the transformational power of the arts

I went to a music camp when I was younger in Wisconsin 2 summers.  
Came back to be part of show choir and then I wrote a show in high school that led me to studying music and was music coordinator of music festival in Waco, Texas for 30,000 people. Were you at that event became the conversation started for the year after. The power of sharing a community art event.



**Session Title:** Continuing the Convening  
**Date/Time:** March 27, 2010 Afternoon Session  
**Location:** Studio, 1<sup>st</sup> Floor (RAC)

**Convener:** Ed Carroll

**Session Notes:**

**Participants:** Natalie Nauert, Shelly Goebel-Parker, Nita Turnage, Rebecca Tucker

Spaghetti dinner at artist studios – moving location,  
Moving locations including RAC and artists studio  
Bring \$5 and give it to the artist that we vote on – way to fund without going through grant process, just instantly.

Having a convening on a boat – actual convening of arrive and you are literally moving forward.

- You don't have to talk your way out, you have to program your way out.
- Need to find ways to have a public experience – too much is private
- Joining dots to make something happen – arch from idea to reality – hits ground
- St. Louis has something very special b/c it's got so many good ideas (CAT Fellows) – real freshness – how do you harness that freshness into dealing with how these ideas become programming – enough talking, but doing
- Primary resource is someone you know (CAT – you can make a call and know that you will get what you need)
- Confidence through relationships
- Are we people that tell people what's good for them? – Respondent said he is the user (receiver), community person that received work. CAT is beyond telling community what's good for them – giving people that they work with the political coherence – not a sense that these people don't get a voice at the end.
- Art changes people – people change the world

Started out from a conversation about how to measure – helps us convene people –

- I don't need to measure it, just invite you to DO it. The rest is up to you.
- All I want to do is establish an exchange b/w St Louis and Dublin – just need to find those people who can engage the other community to enrich each other. Very practical – want to do it in the next year
- Roseann is point of contact to identify the connector. Need a little bit of intelligence to hook up that reality – a little thinking – not to be scared of failure but to make it happen – interface rather than ship at night.
- No money for it
- Money follows good idea

New feel around art therapists – coming at this work in a new way.

- in Ireland, if you are art therapist – don't apply for funding – not interested in it there

- here art therapist is cultural chiropractor – opens it up for expression
- I agree b/c we need that time to reflect and check in.
- Let's look at big picture and then go back to small picture
- Art is a tool for learning those skills
- Creative birthright – offspring making, destroying
- Bogged down in our reality
- Don't know how to shift perspective – including homophobia, racism, societal ills
- Takes creativity to release yourself
- As an art therapist, I help people use art to engage imaginations to work for us rather than against us.
- Some of it is the listening part. Good research should be about listening but can get lost.
- Intention to justify rather than see or listen

Research work – identify new part of art therapists

- Roles of community arts and community art therapists – where is the overlap?
- Differences – training – learn how to interact with people who are having problems
- No training for artists, only experience.
- Distinctions have to do with professional codes of ethics.

Urban Studio Café

- Very specific about mission and product
- where the space is to be something different and not have an agenda
- important to have a compass, but you need to be able to shift
- How can you impose restrictions
- Very clear about what you are able to do, but be human and change if you need to change
- Like to have shadow effect with sketches that show other things that are operating that aren't obvious – the process, learning
- All the individual conversations – you felt that they just need to have permission to move forward together in a new way.
- Roll of art therapy in this moment – helps people find new ways to move forward. Move into new territory together.
- Oxygen for people to refresh and dance on new stage – what people have built into personal capacity – CAT fellowship network could be stronger – many not stronger by talking once a month individually, but do something collectively
- **The Social Dreaming Project – Artists as Visionaries** - Carol Lark – area art therapist artist, while she was at SIUE – her first research project was in groups – how do you get groups together and utilize it. Connection to social groups – learned about indigenous populations – applied most to business, but based on Jungian therapy – collective unconscious – make individual unconscious a shared preconscious.
- Came together fall 2008 – planning meeting and got studio space – arranged chairs in spiral – sit down – open up dream space individually – everyone relates a part of a dream with the group – everyone takes a term – no analyzation just share. We've all had similar dreams – go through process then Matrix is closed, might sit in silence, may discuss then create materials –

reflective and continue that space. No agenda for the outcome. Spur artists creativity – un-sticking processes – see what would happen.

- Could be taken anywhere – doesn't have to be toward specific person, but we could all use that space. Imagine that would be helpful for social services.
- Everyone needs that space. Have a responsibility in arts and culture to utilize that
- Have to find ways to bring frames together – people aren't talking to each other. Where is the connection between Pulitzer and what's going on in this room
- Everyone invited to spaghetti dinner.
- To get the different soils together – not so wide that we can't do it but within arts and culture segment – intervene in that society that helps it go father
- Art and culture has eroded in its place in society – doesn't intervene in big areas of society – our fault – rolls in our professions has allowed this to happen.
- Some of us are in pools that got left behind. Different body of water, still water. "Quality of the art" – really means??? – Steve Sydell has unpacked that and says what does that really mean? – framework issue – not talking about products, not process – quality of experience.
- Does high quality mean that you expressed it really well
- Maybe word isn't ART – art is an object, maybe the word is CREATIVITY
- Hard for the arts world to see it as relevant
- How do you include it all, not separate
- Distance b/w signature practice and participatory practice – Not either/or – logs across each other to make a fire – process AND product – what we do with what we have.
- Not about art or culture but visuality – how do we make it better
- Both and more
- "Art is excellence" is a specific historical frame
- Excellence people don't want to become "Disney" – real fear (Dia Foundation)
- Excellence is entertainment
- Dia Foundation – need a cultural literacy where as Disney doesn't need it
- Let's not make it easy – community development does this really well – power, equity, inclusion – takes time to understand vocabulary
- Find ways to talk to the people that we hate
- Love to have a conversation with the "excellence" people – their view is offensive and I'd like to find a way to talk to them without getting sick – hard to find that proclivity.
- Art Museum is moving dirt to where the ancient mounds were destroyed
- \$125 million would pay for all the art in STL for 3 years
- RAC is still a pusher of excellence b/c they still give back to big institutions
- Talk about turning the battleship
- Modigliani – what if it was bused around – why do we have to make a pilgrimage
- A little bit more multi movement

**Session Title:** Create a performance piece to demonstrate the value of community arts.

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Conference Room, 3<sup>rd</sup> Floor (RAC)

**Convener:** Stephen Houdsworth

**Session Notes:**

**Participants:** Stephen & Katy Mike

Stephen and Katy Mike chatted about their CAT experiences, and then Stephen explained a little bit about his reasoning behind picking this topic. The concern lies with **“Walking the walk”** and using the arts as a medium for conveying our message. Rather than using typical (“left-brain”) mediums (such as power point based presentations) to explain ourselves and our goals, why don’t we (as a group today, as a culture as whole) use artistic mediums?

After no one joined the session, “The intention of the workshop changed to “gathering” a performance rather than “creating” a performance.” Stephen moved on to join other conversations, only after promising that there would be a performance.

## **Partial Notes on Group Reporting Out Session**

**Date/Time:** March 27, 2010 2:15pm-3:30pm

**Location:** Studio, 1<sup>st</sup> Floor (RAC)

1. How can we promote art, healthcare and healing – train of consciousness discussion of spirit in art and spirit in technology.
2. Erica Boss – How can strategies of art making effectively impact perceptions of disability – discussed the medical model of disability – overcome and fix and altered – problem the person is whole the way that they are – does suggest the opposite of being able. Perceptions of disability can be changed when we separate the title from the work – make work about dealing with their disability but others do explore the realm – we are all disabled in some way – important in definition
3. Lee Patton – Forgot that we needed to report – so organic – intimate conversation about economic development – individualize or think of as an industry – so many topics – talked so much about perceptions of community at large and the arts – wonderful organic conversation – what we did yesterday – economic development speak is one tool in toolbox – really valuable for society – has to be funding, no one can live with out some kind of compensation – look at whatever means we can use – art for art sake and not economic dev. Tool – benefits to looking at it that way – not one answer – so may different ways to get to what we need to do – support the arts in our society – look forward to reading the notes myself
4. Darick Laney – Narrowly focused and selfish motivation – community service and language – speak many languages – how do we help at risk youth – hodge podge different thing – not ESL – incite of the idea – renewed ways of looking at doing it – focusing on one language – got resources of people who are doing it – great ideas for collaboration – having youth connect with youth with that primary language and doing things in common – making tortilla
5. Two part report – how to include art and knowledge of indigenous people in art – have indigenous people who are not represented in any way – not represented in any way – conclusions: as well as ID-in indigenous people – start with re-education – have ideas about what the beliefs were – think that Christians were here first – classroom teaching institutions and within expression of those peoples – bring them in to help us learn about that – festivals to help spark that with our children.
6. Downtown St. Louis – Lee and I would have combined our sessions – Maine where you have small towns and downtown is crumbling – wide ranging discussion with things like speaking the language of business – speak to municipal officials and Changer of Congress – spaces where artists can work. Abandoned mills for example. Art being a human impulse use it as argument for going into towns and spaces for art – how do you use street performers – random acts of culture (RAC) – concept was developed here – wide range of discussion - very useful
7. How do we establish incubator building here – based on Atlanta, GA – had a house – artists pay 10/mo – has music studios, ceramics studio, stage etc – raise funds through membership and parties for CD recordings – small group but powerful – lots of ideas and experience – research about setting up incubators – Lyndsey from Cherokee Street – set up business plan to look into area that I could set up for artists that were available for textile, recording, etc –

specific hours in ATL so hope to bring 27 yr old business man to STL and move on it as my plan.

8. Andrea Hughes – Ideas and support for north county arts program – Glascoe Village program – program on Friday and sat for teens – not much for them to do – edge of north county – want something locally for this area – one of 3 locations for area – valuable information on steps I could take to achieve this role – partnership with existing organizations – not reinventing wheel – help total community – long range – art program that eventually has educational value – vested interest in community – teens go on to other programs like art STL – extension program to further goals
9. Terry Artist – Inclusion in the arts – invited to the party – race and art and culture and inclusion – very diverse group – perspectives then solutions – open dialogue makes things happen – process to inclusion – starts within individual and contained in foundation in the arts organization – why would they say be diverse if they aren't – has to be real – what can we do to get you involved – realistically – going to keep meeting and we'd love to have your involvement
10. how to ignite community art movement – idea of starting with what is and investigating who is doing small projects – regional arts studio crawl – visit different sites – roadmap to hand out – identify sights – sustained practice over time to create relationships – includes social justice – everyone would be making art
11. Jackie Brookner – how does one get community involved in community based public art program – having community involved in public art process – who is the relevant community – what's this going to look like in 20 years – have youth there intergenerational community meetings – maintenance as fun
12. Missed it
13. How do we start a new WPA – wide-ranging discussion with opposing viewpoints – how do we get funding and get public to participate – brainstorm ideas for how to create a positive image for arts funding – how to deal with on a local level – working with specific community – some people who work with federal funding – illogical requirements – how do we reach out to people who are disconnected and feel that it is elitists – uses Dancing with the Stars to gain interests – possible to create reality program to address the arts – competitive and spark imagination in the public
14. How to utilize arts to create sustainability – so many things that encompass sustainability – what are the important focal points – brainstorming sessions for bike paths land use econ development – green initiatives cool for kids – use their ideas so it's not imposed on them – something they want to embrace – using art to change communities perception of itself – residents initiate change on their own – knowing what you want, getting the word out, and like will follow like – laws of attraction – transform themselves into greener, healthier session

**Session Title:** How can art promote healing/health care?

**Date/Time:** March 27, 2010 session time unknown

**Location:** Hall Foyer, 2<sup>nd</sup> Floor (RAC)

**Convener:** Christine Clay

**Session Notes:**

**Participants:** Fannie Lebbly, Ron Fondaw

She has an idea for self-contained art projects for kids in the hospital.

Kids would be given a box with all the materials for an art project, including a picture of the finished project.

Families could do this art experience as a family activity.

This would be a memorable experience and the finished project would be a “memento of hope and love.”

Christine is working with the children’s hospital at UM Columbia; she does not know how to establish her project – as a part of the hospital or as her own non-profit.

One participant is involved at the Center for Public Practice – they permanently install art in underserved health care sites.

He is currently working on six projects that will be permanently installed.

“The Biology of Belief” – a book which says it is environment that controls our healing process.

There are three bodies: the spiritual, physical and emotional bodies; healing begins in the spiritual body.

Where do medicines come from? A student made a permanent installation of a low-relief mosaic of plants from which medicines come.

Gephardt Institute for Public Service gives grants for health related, community based teaching initiatives.

We have lost rituals of healing.

The Medicine-less Hospital – Beijing, China – illness can be changed through the intention of healers.

Genome Project – discovered that we have half as many genes as we do proteins.

Kinesiology – muscle tests; technique that allows the doctor to talk to your body

without involving your ego.

The steps to creativity follow the same process as the steps to healing.

Art begins with the conception of an idea...then the middle steps, which are magical and miraculous, then completion. That is the same process as healing.

Innovation and true creativity are the components of art.

Healing is about environment.



**Session Title:** How do we institute a New Works Progress Administration for the 21<sup>st</sup> Century?

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Gallery, 1<sup>st</sup> Floor (RAC)

**Convener:** Arlene Goldbard

**Session Notes:**

**Participants:**

Melanie Daniels, Keith Ludden, Imma, Emily Hemeyer, Lee Patton, Jill McGuire, Noel Raymond, Erika Vauss, Andrew, Joan Suarez, Cindy Tower, Sarah Paulsen, Edna Patterson-petty, Arlene Goldbard, Ben, Andrew, Jane Birdsall Lander, Njideka Ezenwa-Eke, Robert Longyear, Kim Hassad, Claudia DuVall, Priscilla Noo, Boo McGlaughlin

NOTE: I counted about 30 individuals... close to half of them showed up late and only a couple stayed afterwards long enough for me to get their name

TOPIC: How do we institute a new Works Progress Administration for the 21<sup>st</sup> Century?

How can we FRAME it to make it happen NOW? How can we get at the underlying moral values, images to pry our way into people's thinking that makes it exciting and constructive for people?

Someone mentioned a program called "Arts in Community Service."

RESPONSE: I read about it. It produced wonderful things -- jobs and work that was meaningful. Critique is why are you giving money to just explore own interests? Where it connects is that you HAVE to have that link. As we discussed here, artists are enabling others... i.e. Police Poetry Program. People who are in government and are participating who do not have liberal/progressive agenda...if we can turn them into supporters that will talk about results will resonate rather than studio artists, visual artists.

What other reservations exist in people's minds? limitations in own perceptions?

What about stimulus funding?

RESPONSE: We are at awkward place in history as local governments and individuals are cash-strapped. A little has, but not sure how much and where to.

RESPONSE: Money came into state arts agencies.

RESPONSE: We were able to hire a visiting art historian, but create a new job

RESPONSE: There was chaos; checks were late. State agencies had to distribute money quickly.

RESPONSE: Little pots of money have come down. Specific rules for how it can be applied... i.e. with CETA (Comprehensive Employment and Training Act)

RESPONSE - Texas CETA money was used for clearing brush. Not much imagination used here. They finally have both and voter registration but it took very long to implement. It required a sustained social justice movement to get this done.

RESPONSE: Reagan erased CETA overnight

RESPONSE: SLATE Missouri Career Center funding is being cut. There will be no summer clinic. Summer funding is gone.

RESPONSE: The most emotionally draining thing I have ever done was writing about the bad things that will happen if we lose funding.

How do we advocate for sustainable long-term strategy?

RESPONSE: A program in Minnesota placed some folks into theatre programs. It took artists going down to the city to see what's available and see themselves as business owners and entrepreneurs.

What about a slogan?

RESPONSE: Re: "A great country deserves great art." I think this slogan skews it... should be "NEEDS GREAT ART" as existing wording has a "privilege" dimension to it.

RESPONSE: "Re-imagining America."

RESPONSE: "Art works!" --- Opens up communities. Having agency. Being Active and Powerful.

What would make Policy Makers WANT such a program? See value in it?

RESPONSE: If the audience were politicians... school, bridges, wildflowers, etc.

Conversation about FEAR MONGERING and whether we should co-opt it.

RESPONSE: It is easier for reactionaries to use fear to shut conversation down. Maybe we should focus on that Fear might be bad for you; Fear is not a solution. "After we're done being scared... then what should we do?"

RESPONSE: It is fighting against Inertia. Make a plan to deal with FEAR but we don't take NEED into consideration. The way federal government evaluates funding depends on how we assess needs. Sometimes it takes the threat of firing. We had to

make a case just to get the funding.

RESPONSE: I would caution against using fear. Would WPA of 21st century need to be one large cohesive effort or could it be done through state agencies? I.E. something for Veterans. Might be a good way in to those who lean towards the patriotic “freedom” rhetoric.

RESPONSE: Maybe use CONSERVATIVE TERMS with our spin.

Hope vs. Propositional Dialogue

RESPONSE: People claim that it is rational to fear, but irrational to hope. That is ridiculous.

RESPONSE: They want you to be afraid; they want you to be VERY afraid... (Laughter)

RESPONSE: We must show that “Hokey-changey” thing did actually work...

CONCEPT: “Imagining through arts.”

CONCEPT: Kid who is frightened by storm. <<Insert rest of story from Arlene here>>

CONCEPT: Being an artist, we have the ability to convert voyeurs and consumers into being active participants. Focus on that image as a transformative process. What was the long-lasting change for WPA?

RESPONSE: Many states become poor. Mix of pros and cons. The effects of WPA were not all positive.

REFERENCE made to <http://curriculumproject.net> giving artists concrete skill to sustain themselves, via a Professional Development Course.

CONCEPT: Literally showing people an art budget and how many people one project can employ. VIDEO IDEA: “Art works... and Ben Works.” --- showing function of art in society and that it employs people and has an economic impact. And we’re not using fear!

CONCEPT: Educating people that CREATIVE MINDS are jobs... food chain: EVERYTHING originates from a creative mind! --- selling, making, concept, producing. Everything that has been created had to be imagined...

CONCEPT: American Idol with FINE ARTISTS --- showing the “creative path” of an idol including a subtext of art --- ARTstar mentioned.

CONCEPT: “So you think you can dance”... etc... What if you didn’t have artists... i.e. “A Day Without An Artist” --- showing things vanishing. Show people dissing artists... and the need for money in creative fields.

RESPONSE: Sometimes I feel that we creatives have things stolen from us.

STORY: We create art for 1 day per week of their architectural school. Talk, walk and be with them.

<< I may try to track down the name of this woman through Con Christeson as her story was quite long and I got caught up in listening and missed a lot of important details. >>

FINAL COMMENT: This was great! We are surfacing a lot of different elements here.

**Session Title:** How do we integrate indigenous Groups into Local Art Education, Art Institutions, and Cultural History?

**Date/Time:** March 27, 2010 session time unknown

**Location:** Library, 3<sup>rd</sup> Floor (RAC)

**Convener:** Sallie DuMaine (Music Educator and Artist)

**Session Notes:**

**Participants:** Kathleen Hudson (Education Director, America SCORES), Kendra Elliott (street outreach manager for youth in need)

Note Taker: Alex Elmestad (UMSL, Museum Studies & Graduate Research Assistant, Contemporary Art Museum St. Louis & studio artist)

Who are the individual people that are unrepresented or misrepresented in the community? How do you I.D. the indigenous people? Who came first, and why is that important in and for the community? Those that are in the community, how do you connect them to their environment? Answer: Possibly integrate the past traditions and values into contemporary culture and community. Educators are to act as facilitators to connect the current culture to the cultures and traditions of the past. Utilize local native people – compare and contrast the similarities and the differences, and establish a thoughtful curriculum that could be adopted in other areas (locally), and similar programs could be adopted nationally. National/International history is important, but by connecting young individuals to their personal communities, it creates ownership and value within the community. And the diverse individuals are empowered to explore various collective histories and personal narratives to help define their interdisciplinary environments.

How do we integrate local art/history into education, example: Mark Twain. Twain is a regional/state icon. Why? He is not a “native.” Why is Twain important? How can an educator integrate the current “Twain” history or narrative into a forgotten narrative. Thus weaving greater cultural diversity into the fabric of the individual and the community at large. Currently, education is not taught in public schools on a local scale. Only national is emphasized. How can art education integrate the culture of lost “local” cultures into the contemporary culture – so that the lost natives don’t become void. Their legacy continues through the art taught by those “lost” people that were forced out to make room for the immigrants and non-native populations.

Local history of STL – nobody hears about it. Grassroots local history is existent, yet, not in known on a mainstream level. So much to teach on local scale, but too focused on national. So many talk about immigrants (or foreigners) as a problem, yet who owns the land and who was really there first? How does a community celebrate diversity on a main stream level? It appears today, there is a push by cities for international “rock star” artists to change the community. Yet, the “rock star” is just a tourist attraction. The artists and artworks become meaningless to the “local” community, because the local community has no input or power. It becomes very political, and the individual’s voice becomes lost and private interests prevail in the political

framework. More focus on the outsider's view of the community, and not the insider's view. What is lost in this process, what is gained? Tourism generates capital and diverse interests in the city/community; however the "native" community's interests are lost, ignored, or forgotten. It becomes about power and those who do not have it are usually those that were conquered (or the indigenous populations).

If mainstream art becomes "community art" and mainstream education becomes "community oriented," does the diversity create conflict? Who decides the "local" history of a location? Will the "natives" views conflict with the views of contemporary culture? Answer: Yes, religions, beliefs, and histories will conflict. But the challenge becomes integration – creating structure that opens discussion and dialogue. Contemporary culture does not need to adapt or change their way of life, but just understand the others before them – appreciate their culture/art through process and collaboration

What's the purpose of learning the local history? Can some sort of space be created? In STL, exhibition space, project space, educational institution, think tank – possibly repurposing an existing space. Outsider art – not represented by the mainstream. But in this sense, "outsider art" being those of the indigenous populations being represented proactively within the community – for the people, and by the people.

In Canada – the indigenous people are called the "first nation." How can lost communities best be represented by those that drove them out? How can the past histories still thrive, and not be re-contextualized or misrepresented, but explored through new eyes and new generations. Are mosaics and monuments enough? Do they represent the lost populations accurately? Are the lost populations even involved in the development process? What powers are involved and how are those powers manipulative to a set agenda. Example: Saint Louis Art Museum. The sculpture in front of the museum, of the knight sitting on a horse, overlooking the Art Hill and Forest Park – the conqueror of all things past that represents the enlightenment of "new" knowledge and the justification of oppressing past culture/belief, due to the assumed primitive nature. Who is really the savage or primitive in this conquest/power scenario?

Spirituality plays a huge role in those first populations. The conqueror's religions conflict with the spiritual beliefs of the indigenous groups. Why does the past have to be destroyed to make room for the present? Because of the belief conflicts, philosophies, etc. Co-existence doesn't appear to be an option. How do we as educators, create the mold for the option of co-existence and exploring the diversity of the past and current "local" community. How can that be represented in art and the creative/collaborative process.

Creating an education program – of the history of the location. Most people don't realize there was something before them. Where does the tradition come from? History is rewritten to support the goals and the missions of that time.

People don't like to share power and wealth. Answer: Approach it through youth, because it's very generational. Information and technology – has

changed so much throughout the generations – how do we use the arts as a vehicle to promote visual representations of lost cultures and populations. Inviting the people that were pushed out – and creating an educational/social dynamic community that embraces and explores the possibilities of diversity. And an understanding that there were populations before the current, and bringing that knowledge into the mainstream.

It takes people from the lost culture to teach. Bringing the lost/original culture to the current community. How do you connect the community – it takes the educators to facilitate the similarities and start the conversation – asking the why question, why does that connect to the current people. Creating more complex narratives – rather than Indian feathers, thanksgiving, Easter traditions, etc. – Explain other traditions, lost traditions, or even where the current traditions came from. Don't just celebrate the “hallmark” holiday, but celebrate the potential of sincere history – a diverse history that is important to those that still exist (after the “lost” cultures) – to help them find their identity, their “home” and why those beliefs/values are important to the individual and the larger society.

Already in existence:

(Museum based) Art history, history, science – programs, connecting the public schools, partnering – outreach to parents – to prevent the controlling of information/culture – help parents understand the importance of the past and the diversity that helps shape the contemporary society in which they live. Transcend the “watered down version” of indigenous history/culture through hands-on interpretation by those that still exist.

Purpose for bringing it back – connect the current people – bridging gap between the “us” and “them.” And why that is important to the individual and the collective.

Another example:

Redesign of Arch grounds – it is occurring and being proposed by major international artist studios, architects, etc. How is the community involved? Does the community even know it is occurring? What is the motive of the redevelopment? To generate tourism? To enhance community? Or to create a great place from the outsider's (tourist) perspective – what about the people that live there currently, how are they involved and represented? How are the past cultures represented? Do they require a presence? Why or why not?

**Session Title:** How do we share what we know?

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Apollo 11 Room, Moonrise Hotel

**Convener:** Con Christianson

**Session Notes:**

**Participants:** Con Christeson, Jodie Jinks, Barbara Schafer-Bacon, Sarah Burke, Chelsea Wire, Jill Foote-Hutton, Larry Sherman, Jasmine Aber

Language means different things in different places. Community development means something very different in Ireland than it does here. Opportunity to look at things differently. Opportunity now – do an artists exchange between St. Louis and Dublin. They want to bring artists in to their shopping center development process.

Here – Crestwood Mall – dying, artists are going in there with studios. RAC invited to come in, but its very short term, very fragile. Not about regenerating the community around it.

Questions – **How do we share what we know? OR – How do we share what we own? OR – How do we know what we share?** (People heard question differently).

**Why are we here?**

Americans for the Arts – As a national service group, we are sharing knowledge, and trying to cross-fertilize. Questions now – how do we drive our work forward? Should there be new ways of working with collaboration? Can be difficult with new technology.

Another aspect – owning your own art, and then sharing it. How to bear witness to your own art more successfully. And then present it/share it – differently. How do we share what we **own**?

How much do you explain your art to other people? But if you don't go out there with your work – how will it reach them?

Sharing what we own – pooling resources in a strategic way, sharing our creativity, sharing resources.

How can we communicate better about issues important to us?

**Are we able to share what we know/own?**

Even in introductions, it's so hard to classify all of our work under one title. It's hard to own your own experiences when you can't even express them to other people.



We hear each other saying it's a struggle to identify your own work, to own your work. Having the struggle with the words to use, needing to identify to others who we are and what we know – and what we don't know.

Reframing – everything we do as humans is creative and artful. There is ambiguity around the arts and the language around it. Let's bring to people's awareness how much art and creativity affects every person's life.

WPA – federal arts project. Trying now to build an arts movement. Looking national – people who want change – their message is distorted, intentions are distorted. When you're an agent of change, and doing a good job, you create a lot of enemies that then attack. It is impossible not to get so self-doubting.

### **Valuing our Work – and getting valued for our work**

Common theme – stepping back and valuing what you are – for preparation with exchange work – to walk in with the sense of what you know – to interpret your work for others, etc. Stepping back and valuing – actually charging for a workshop or publication. Supporting salaries, livelihood. **Are there ways to communicate value without a price?**

**How do we get power politically?** We've been fighting to get %1 for art. We have stood on our heads a million different ways. Just to get 1% for art. 55 cities have done this. Political element – how do we get art in the budget? We have our analysis, but we can't even beg our way into getting representation. **We have the biggest symbol of public art in the United States – the Arch. Can we mobilize around that? Make it a symbol of pride for St. Louis – that we are the nation's capital in public art?**

Structural issues. Animating democracy – such valuable work. Policy makers look at indicators. Allocating money to get indicators. This is lacking here on a nationally visible level.

Can we have action plans? In this city – own it, and then share it. And find ways to get the political structure to come to things, to be involved. **Many of us are in the middle – we have some positions of power.** What is our strategy? So that we can get at their table and they can get at our table?

Two important points – those of us with some positions of power – and access to decision makers. What if we get 20-30 people from this conference together to map out who we know in the city – who do we have access to, to influence. And we each went and talked to those people we have relationships with – with the exact same message – whatever we determine is strategic for what we want. We could build influence that way.

Need to talk in money – the value of art and architecture as an attractive place for private investment. City officials don't care about the value of art itself. They're worried about what art can do for them. They lack imagination. And the only people who offer them concepts are the developers who want to sell them a

project. They need to go to further education. They lack creative thinking about their cities. Developer/city hall relationship.

**Smart decline.** Two cities – Youngstown and Allentown – a national announcement that Youngstown is a shrinking city, so it's going to create all these parks. Accepting decline. Allentown was historically very similar, but is doing successfully. Not that the city needed to be this way, nobody is discussing what happened – it was good at networking, at mobilizing its young energy. Other city tends to be a closed, old boys network. Networking is the key. And young people pouring their resources back into the city.

**Next Steps/Recommendations:** *(if any)*

**Session Title:** How to help North county community children with a program

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Kitchen, 3<sup>rd</sup> Floor (RAC)

**Convener:** Andrea Hughs

**Session Notes:**

**Participants:** Milton Holms, Jesse Burg, Kendra Elliot, Terry Artis, Emily, Claire, Renee Franklin

Zuka Arts: African American artists group with a social theme.

**Question: How to help North County community children with a program.**

- School (Riverview Gardens) lost accreditation
- Supported by Girls Inc.
- Riverview Gardens HS area Oasis
- Girls and boys participate in art, healthcare, drop-in center
- 200-500 eventually ages 5-16
- Another member offered the networking contact Tom Fee: St. Louis County Youth Programs
- Another member offered her services from the Art Museum.
- Another member suggests talking with north county health center community meetings.
- You have to decide what you are going to be. You can't be everything to everyone.
- Mentorship programs between corp. and small business
- Think about hours and the other aspects like snacks, etc.
- Free has the problem of having no associated value
  - Consider having parents do orientation or donate time. Don't want to be seen as free "babysitter"
  - Have students be referred
  - Refer to ArtsWorks application procedure

**The Recommended steps**

1. You need to research and really make sure you are offering services unique and if not, merge or collaborate with groups that already participate.
2. Business model
3. Practice your elevator speech

**Session Title:** Integrating arts, learning a new language and community service to empower youth

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Inside Terrace, 4<sup>th</sup> Floor (RAC)

**Convener:** Derek Laney

**Session Notes:**

**Participants:** Anne Rynerson, Pam Korza, Lisette Dennis, and Jelena Todic (note taker)

Derek is interested in starting a non-profit community to work with at-risk youth, mostly African American youth from the city of St. Louis who are English speakers. He wants to engage the youth through service-work, new language acquisition and art. The idea is to use art as a foundation of the service projects or/and learning. Including international trips to practice the language.

Pam works for Animated Democracy, an organization in DC that fosters civic engagement through arts and culture; re-grants money; trainings; and publishes case studies of projects. Animated Democracy is working with youth who speak English as a second language in Arizona. The youth are learning ESL through photography and writing. The program grew to become an advocacy program through which the youth educate the community about the needs of immigrant communities and young people.

Anne works for the International Institute and teaches ESL to new Americans.

Derek's program would be actually for African American youth in North St. Louis who also speak another language--Ebonics. Most of them do not speak mainstream English. Mainstream English is their second language. Learning other languages can help with learning standard English.

North St. Louis is isolated and dealing with challenges of extreme poverty. Community service can be a way to connect the youth with their community; to do something about their community and not just be ashamed of it.

The program may include the following components: community service, fund raising, learning a new language, doing art and once a year traveling to another country to practice the language.

Other agencies do similar things: Pathways sends students to other countries without the arts component.

Examples of community service in the youth's community: cleaning up community; volunteering at the shelter; looking at the needs of the community and meeting them; reclaiming unused properties.

The group members expressed a concern that the scope for the program is too broad; too many things; trying to do too much. Starting something here and traveling abroad

sounds like a lot. It is also very expensive to organize international trips.

### **Teaching languages through music (and sports)**

A way to focus may be to consider learning language through music: nursery rhymes and popular music for example. It is a good way to learn pronunciation, intentions, and phrasing. Memorizing songs can be helpful. This way the youth can also learn about the pop culture of other countries, their rock stars, etc. Rap songs, reggae, and rock-n-roll are now international. Music is a good way to learn about culture, idioms and the history of people.

A member shared teaching ESL through popular music in STL public schools. "These Boots Are made for Walking" is one of the examples of songs used. The songs can also get the children/youth moving. Children were acquiring the knowledge well and were enthusiastic about it. Children like to be physical.

Concerns about proper grammar in some of the pop songs were expressed. This is not necessarily bad. Learning slang is important.

They could be exposed to the international musicians locally.

La Unda, is a Mexican club that plays traditional Mexican music. The bands are here in St. Louis.

Vietnamese bands are not here. They are mostly in California. Local casinos pay them to come because Vietnamese community gambles. They play traditional Vietnamese or disco music.

We have Mexican and Middle Eastern bands in St. Louis. We also have a few Puerto Rican/Caribbean bands.

There are a number of Bosnian musicians in St. Louis. The experience of group members with the Bosnian musicians was that they are mostly not interested in playing outside the Bosnian community.

Derek's form of art is theater. There is a Bosnian theater group in St. Louis.

The group also stated that there are a few Bosnian visual artists as well as Bosnian bakeries (cooking as a form of art).

Sports are another way to teach: learn the terms and then go play; spell out the words when you are using them. If the activity matters to you, it's easier to learn.

If you process the activity in 3 modes, it's easier to remember.

Group members still remember the song in other languages that they learned when they were children.

**Could the kids be working with the kids from other countries that live in STL?  
Could the immigrant youth teach the American youth about their music and**

## **culture?**

Collaborating with the International Institute, local mosques or community agencies to come up with community projects would be important.

It important to focus by deciding if:

- 1) Youth will choose a language they are interested in
- 2) Select a language for them; everyone learns the same language

Derek considered starting with French and Spanish. Rhonda Brussar from the local immersion school would be a good contact.

French may not be as big in St. Louis for community service. Bosnians, Vietnamese, German or Italian may be more appropriate so that the kids could practice the language with community members who live in St. Louis and speak it.

Anne Farina from The Center for Survivors of Torture and War Trauma who is already working with youth and art would be a great contact.

A language component seemed to be critical. The idea of having community service component in more than one language may be too much. The youth should probably be learning the same language so that they can work together on a project. Choosing a language relevant to the community would allow for a local community project.

The target audience for the program is African American city youth who have never considered learning another language.

### **What would the program look like on the ground? How would a day look like?**

- after school; 1 or 2 times a week
- generate ideas about community service - do that for a few months
- start lessons after that
- the next phase is going out to the community and practicing
- clinic for Spanish speaking patients at SLU may be a place to volunteer; Catholic Church that offers mass in Spanish
- Cecilia Nadal is a good contact. She was introducing African Americans to Africans in St. Louis as an effort to address some of the conflicts between the communities.

**What motivates the kids to learn a new language?** Two people in the group were very excited about languages. The need for role models that can excite kids about learning the language was identified; people who can tell why they love languages and the impact that speaking other languages can have.

Films can be used for teaching. Europe is multi-racial. Most youth of color may not be aware of this. The movies can focus on people of color in other cultures and their experiences in those cultures.

A member shared about reggae clubs in Japan. This is an example of other people embracing and engaging in cultures that the kids can relate to.

**What about the focus of service projects?** They would focus on whatever the community needs. How can you contribute to your community? Identify the need and do something about it.

**What is the organic connection between the language and the service?**

Maybe working directly with the members of the community that speak that language and are here in St. Louis. It would be important to build relationships with members of that community and ask them to be allies for the projects.

It is possible to engage kids from those communities to do some teaching: music, making food, etc. Kids are often not asked to do/teach anything.

As Americans, we may have a strong culture of volunteerism but it may not be represented in communities dealing with poverty. Maslow's hierarchy of needs was mentioned as an explanation for this. You have to first meet your basic needs before you can start thinking about volunteering. In other cultures volunteering is often not common because of the government support / programs available.

In an African American community mutual help replaces volunteering: help your neighbor or family; it does not have to be volunteering for an agency.

**What did you mean when you mentioned teaching African American youth standard English through this program?**

What was meant is that some of the terms may need a review: a noun; verb; conjugation etc. Learning the new language may reinforce the standard English indirectly. By acquiring the new language the youth will acquire standard English.

**Session Title:** Website Development

**Date/Time:** March 27, 2010 Afternoon Session

**Location:** Conference Room B, 2<sup>nd</sup> Floor (RAC)

**Convener:** Benjamin Ghandi-Shepard

**Session Notes:**

Attendees: Fannie Belle-Lebby

Princess Ezenwa Okenwa

Dan Reus

Kenny Kinds

Adelia Parker-Castro (note taker)

Attendees (4) looking to make their websites either from scratch or to improve existing websites. One looking for ways to make website better.

Starting from scratch: Fannie Belle (performance director CHIPS) who identifies programs (women of slavery, and women of entertainment) Slavery Chains, Women of Tears and Laughter

Domain: Type in to see if name is taken. Benjamin suggest taking a .com address as it is easier to remember. Try to choose url that is representative of who you are and what you do. Go Daddy cheapest place to purchase URL. Once that is done select hosting package. Host Gator is good hosting domain, has inexpensive hosting, a good start. Benjamin uses "word press" (blogging platform that kicked off several years ago), as time went on, changes have occurred that help people (novice or veteran) make a website more of a community. Basic website template available.

Princess African Business News & Directory: The Authoritative Voice of Africa  
Advised against adding "flash" to existing website

Google ad words: will take you to keywords that are site specific.

Quantcast: gives snapshot of visitors (#) to website, demographics, advertising

Google analytics: gives info about who is looking at what on sites and how long

Craigslist: large site, but works

Look at analytic data to determine what viewers are looking at most, change times and Events/priorities dictate. Design first page to meet visitors needs immediately.

Benjamin suggests, Ads on right, events on left side of pages. Sidebars are distractive.

Sit down with web designer to review analytic information

May want to look into search-engine fixes to decrease visitors having to download PDFs.

Fannie - Uploading to youtube, receiving a code enables one to copy & paste video onto a website. Adding advertisement to same, i.e.; Book club performances related to the books being read.