

The CAN Report



**The State of
the Field of
Community
Cultural
Development:
Something
New Emerges**

**A Report from the Community Arts
Network Gathering, May 2004**

By Linda Frye Burnham, Steven Durland and Maryo Gard Ewell

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Something New Emerges

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ART IN THE PUBLIC INTEREST promotes information exchange, research and critical dialogue within the field of community-based art. Its primary program is the Community Arts Network (CAN).

<http://www.communityarts.net>

Community Arts Network Codirectors

Linda Frye Burnham

Steven Durland

Robert Leonard

Art in the Public Interest

Linda Frye Burnham & Steven Durland

P.O. Box 68, Saxapahaw, NC 27340

This report is also available on the Web at: <http://www.canreport.org>

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SUMMARY

In May 2004, Art in the Public Interest convened 27 longtime practitioners of community-based arts to reflect on the current state of their field of endeavor. In the context of that meeting, this paper will review changes in the field since it was reviewed by Don Adams and Arlene Goldbard in 2001, and make recommendations for field advancement.

In 2001, Adams and Goldbard had observed that the field was characterized by the absence of infrastructure, by professional atomization, by marginalization and by the lack of adequate resources. At this gathering, participants recognized the remarkable effectiveness of many existing programs as well as a significant evolution of field infrastructure, but also they showed a frustration that many of the same problems identified in 2001 remain. The field, as it has developed to date, does not meet their needs.

These practitioners, among the best people doing this work, have exhausted the available intellectual and fiscal resources inside the field without achieving any real stability.

Based on past thinking, it is logical to assume that this work has progressed to the point where it needs a professional service organization to centralize resources and tend to the needs of the field. But these practitioners resist founding such an organization, knowing from experience how massive the task would be.

As the group struggled for ideas, we noticed an exciting energy that focused not inward but outward, in other directions — and this energy may be the leading edge of the work. In reflecting on this group conversation, we feel that in asking about the state of the field we have been asking the wrong questions. Practitioners are not focused on community-based arts as a field, but on something else — on something new.

The most significant discovery resulting from this convening was the emergence of a new energy: a vibrant hybridity, an accelerated fusion of community-based arts and other fields of activity, such as community devel-

*If we could communicate what we can bring to the table — a way of thinking and creativity and a power of culture — I think that's the struggle.**

—Tomás Ybarra-Frausto

*Note: These quotes from the Gathering have been slightly edited for clarity.

opment, activism, education, aging, civic dialogue, cultural policy and globalization. The center of activity is not a “field,” but an intersection of interests and commitments.

While these practitioners have always collaborated across disciplines and outside the arts, they have tended to identify primarily as arts-centered, hence the need to describe the work as its own field. There is now a hunger to do more than collaborate. There is an appetite for learning. Community-based art is in a stage of intense *research and development*. The most energized practice is in an evolving, dynamic metamorphosis. Many of these practitioners are undertaking serious study of other fields, looking to them for wisdom, mining them for language, models and resources. More specifically, they are moving from collaboration and partnership with non-arts groups to *integrated thinking*. What they are thinking and learning must be shared.

It is our recommendation that this R&D energy be recognized. The community-based arts practitioners engaged in it must be identified and supported. Their findings must be collected and disseminated among practitioners. This energy must not be confined within the parameters of the arts, nor allowed to completely disperse into other disciplines, but must be encouraged to flourish along a continuum between the arts and the community, drawing resources and sharing wisdom all across the spectrum.

It is through the recognition and support of this new hybrid energy — and through the collection, analysis and dissemination of its findings — that a synthesis will emerge, successful existing community-based arts programs will be sustained and replenished, and new collaborative initiatives will arise that are of benefit to the arts and to the community.

In support of that recommendation, this paper will examine the Community Arts Network Gathering of May 2004.

*I'm calling for acknowledgment
of all the individuals that prac -
tice the way we do.*

—Lonnie Graham

THE CHARGE OF THE GATHERING, ITS METHODOLOGY AND TERMS

Background

Art in the Public Interest (API) is a nonprofit organization that “supports the belief that the arts are an integral part of a healthy culture, and that community-based arts provide significant value both to communities and artists.” API’s major project is the Community Arts Network, where a large amount of information about community-based art activity is published on the Web. To help advance its service to the field, API recently convened a small gathering of artists and other practitioners engaged long-term in community arts (also called community cultural development) to learn more about the current state of that field.

API was joined in this convening by The Rockefeller Foundation, which has provided some 90 awards since 1995 through a community cultural development initiative, Partnerships Affirming Community Transformation (PACT). Rockefeller was interested both in evaluating PACT and in assessing the state of the field of community cultural development (CCD) in order to inform decision-making and planning within its Creativity & Culture Division. Both organizations wanted to know what the field looks like, where it’s going and what it needs.

The Community Arts Network Gathering took place on May 26-28, 2004, at Lutheridge Conference Center in Arden, North Carolina. The API staff took great care to ensure that the 28 invited participants included artists, administrators, academics and observer-writers; that the visual, performing, media and literary arts were represented; that the group was culturally balanced; and that the group represented small towns and major cities throughout the United States. The group — identified in Appendix I — included several people whose organizations had received PACT funding, but the invitation went to *individuals* because of their personal long-term commitment to this field (many have been active since the 1960s), not as representatives of organizations. The final group was 27 practitioners; in addition, there were five participant-observers from Rockefeller, and five participant-staffers from API.

Preparation

API’s approach to the task was to ask participants to speak and reflect about their own experience, rather than to make observations about their

What is it going to take in this country that all people be respected — including Arabs — and be appreciated for who they are?

—Anan Ameri

own sense of the field.

Prior to the Gathering, participants (including Rockefeller and API staff) were asked to:

- share biographical information
- respond in writing to: “How do you describe the work you do?”
- respond in writing to: “What is the most recent significant change in the way you do your work?”
- “List the burning questions you bring to this meeting.” This question was deliberately left open-ended so that questions could range from the highly personal to the global, from the concrete to the theoretical.
- read selected portions from “Creative Community: The Art of Cultural Development” by Don Adams and Arlene Goldbard, particularly the definitions. The intent was to provide, beforehand, a common vocabulary from which to start conversation.

Participants’ verbatim responses comprise Appendix II.

At the Gathering itself, participants:

- introduced themselves in terms of one of their “burning questions”
- discussed what “making a difference” means to them
- considered tools and partners that inform their work
- considered the environment, or ecology, in which they work
- identified the short- and long-term needs of the community cultural development field
- made personal action commitments to address these needs

The Agenda is Appendix III.

This report represents a synthesis of the Gathering’s discussions and comments as well as the authors’ perceptions of underlying themes; the entire transcript is online at the Community Arts Network (<http://www.communityarts.net>), and readers are invited to derive patterns and themes for themselves.

Shared Values, Definition and Characteristics of Work

It is important to start with the definition of “community cultural development” crafted by Adams and Goldbard, for it was foundational to the

The thing that I burn with is to allow evolution and growth while being true to a mission.

—Sterling Houston

Gathering and formed the context for all discussions:

“Community cultural development describes a range of initiatives undertaken by artists in collaboration with other community members to express identity, concerns and aspirations through the arts and communications media, while building cultural capacity and contributing to social change.”¹

Some examples described at the Gathering included Roadside Theater, The Village of Arts and Humanities and Pangea World Theater.²

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

Consistent with these values, written and verbal “burning questions” and subsequent discussion made it clear that all participants agreed that community cultural development is deeply concerned with:

- Democracy — All people’s voices must be heard and dialogue between and among groups is foundational.
- Social justice — Equitable access to resources for all people and equitable treatment of all people is essential, whether the arena is environmental equity, racial equity, economic equity, legal equity, gender equity or countless others.
- Diversity — Communities, places and cultures are unique and shape people and their behaviors and relationships; diversity is essential for democracy; and its opposite — the uniform, the generic, the monolithic — is a dangerous social state to be avoided.

How do we move from the satisfying encounter to the sustainable practice?

—Arnold Aprill

COMPARING THE FIELD: 2001 TO 2004

“Creative Community” was published in 2001. At that time, Adams and Goldbard characterized the “state of the field” in the United States this way.

- Infrastructure: Little professional infrastructure — journals, support sources or training
- Membership: “Atomized and dispersed” and “invisible” in contrast to many other countries; internally has “no clear identity as a profession”
- Financial support: minimal
- Marginalization: “Because it employs the same art forms as conventional arts disciplines (e.g., dance, painting, film), work in the field has mostly been treated as a marginal manifestation of mainstream arts activities.”
- Language: Practitioners constantly forced to frame their work in the language of social service or arts funders³

Since Adams and Goldbard described the field as it was in 2001, the environment has changed, and these changes influence current ideas and practice. Some of these changes have been the exponential growth of the Internet and technology; the shrinking and shifting of resources; globalization; change in public values; urgency of training for the next generation of cultural workers; the increasing importance of collaboration as a vehicle to affect change; and the expansion of audiences.

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

- The Animating Democracy Initiative (from Americans for the Arts, funded by the Ford Foundation), which ended its initial phase in 2003, fostered art-based civic dialogue with 32 new projects, publications, profiles, training, interdisciplinary critical writing and discussion, a rich Internet site, and more. Perhaps most important, ADI created a number of cross-disciplinary, face-to-face convenings where roughly the same group of CCD participants met to delve deeply into the work and related social issues. At the final meeting in Michigan in 2003, the 200 participants facilitated the meeting themselves and resolved to meet again under their own steam. In this case, a bonded network was created in the field and civic dialogue was stimulated across the U.S.
- Rockefeller’s PACT (Partnerships Affirming Community Trans-

For me the burning issue is the level of [President Bush's] mendacity. It is so clearly bankrupt, literally unresponsive to the actual situation that is contradicting everything he's saying. What we can do is really speak to this devastating situation that is causing suffering all over the world.

—John Malpede

forming) program, which went on hiatus in 2004, has funded 97 CCD projects; has supported one national convening of PACT grantees and one international gathering of artists, activists, scholars and others involved in the CCD field all over the world; and has supported the production of two landmark publications. In its most recent RFP (for 2003), PACT sought projects that would address further development of the CCD field. The number of applications received topped 500, an indicator of participation and need in the field.

- The Community Arts Network became a central meeting place in cyberspace for the field. Online usage increased from about 4,000 visits a month in 2001 to 29,000 visits a month in 2004. Essays in the archive topped 300; its growing list of links to CCD projects on the Web number over 600; 1,300 individuals receive its monthly e-mail newsletter. CAN receives about 900 visits every day, especially from students and interested non-arts researchers — an indicator of broad public interest and the importance of an accessible, free online resource.

The 2004 Gathering clearly demonstrated that the field has been evolving — in some cases, dramatically. Indicators of this evolution follow, organized by Adams and Goldbard's outline in 2001: infrastructure, membership, financial support, marginalization and language.

There are people who want to work in the systems that exist. And there are people who have totally lost any belief in those systems. That shouldn't keep us from working together.

Infrastructure

—Andrea Assaf

Longevity of Key Organizations

Community cultural development has been practiced in many ways in the United States since early in the 20th century, but it was not until the 1960s that independent nonprofit organizations were formed to incubate, support and extend the work. Many of these organizations have celebrated their 35th anniversaries and continue to lead the field. Some examples from organizations whose founders were at the CAN Gathering: Appalshop (1969), Junebug Productions (1963), Carpetbag Theatre (1969), Alternate ROOTS (1976), SPARC (1976), Teatro Pregones (1979) and Elders Share the Arts (1979).⁴

These, and many other organizations, continue to create new work and experiment with new approaches to artist/community collaborations. There are, in short, “elder” organizations in this field. Many of these still include their founding artist-visionaries, who have been mentoring and training a new generation of leadership — a subject of deep interest and concern to them.

Proliferation of New Organizations

In addition to the presence of “elder” organizations, the field is seeing a proliferation of new organizations and initiatives — testimony to the timeliness of the ideas of community cultural development. Examples created recently by Gathering participants are the National Center for Creative Aging and Artists Without Borders.⁵

Established Organizations Experimenting with Cultural Development

Another indicator of the growth of this field is the incorporation of its ideas into the work of established organizations — organizations *not* formed with a community cultural development mission. In the universe of *arts organizations*, for instance, we can point to the energy of the National Performance Network’s Community Fund. Among *non-arts organizations*, in Detroit, the Arab Community Center for Economic and Social Services has a Cultural Arts Department launching the first Arab American National Museum. *Collaborations* between the arts and non-arts universes include such projects as Chicago Arts Partnerships in Education (CAPE).

I use performance to break silences around things that people don’t talk about.

—Robbie McCauley

At the *university* level, there are several instances of significant programs that help faculty and students create partnerships with community groups.⁶

National Recognition/Engaging in Policy-Making

In addition to national awards in the arts and local awards, leaders of the community cultural development field are receiving national attention and accolades for leadership and social activism. Programs citing CAN Gathering participants include: The Ford Foundation’s Leadership for a Changing World, the Guggenheim Fellows Program, the National Council on Aging and the Federal Administration on Aging, the Rockefeller Foundation’s Next Generation Leadership program and the MacArthur Foundation Fellows Program.⁷

Awards such as these bring awareness to the field and individuals can use this attention to position the ideas of the field in national conversations. But as important is the increasing participation of CCD practitioners in policy-making for their own communities.⁸

A Shared Body of Theory, Methodology and Practice

The values that are shared by the practitioners of the CCD field have already been described. With these foundational values, we are seeing many activities that build the field for academics/observers and for practitioners.

The CCD field is *documenting* its work. Stories, case studies and testimonials are available by the hundreds. Videos abound. Most CCD organizations have Web sites. Sources include CAN, Roadside Theater and SPARC.⁹

A field must go beyond documentation, however. Story upon story can be told that CCD practitioners “know” exemplify good practice; but they are beginning to *analyze and codify* these practices. Examples of those engaged in this effort include The Animating Democracy Initiative, Jan Cohen-Cruz, The Wallace Foundation, Caron Atlas and Tom Borrup, NPN and CAN.¹⁰

Practitioners are learning to *evaluate* their work. The field has primarily used story or anecdote as its evaluation technique, telling of the young person who discovered her latent leadership qualities during a community art-making process, or of the homeless person who discovered his voice in exposing the mendacity of law-enforcement agents through participation in a theater piece. Stories tend to reflect a single individual, or a single group, at a single moment in time. There had been relatively little quantitative evidence about the long-term impact of cultural projects, but practitioners are becoming increasingly systematic about collecting evidence. Examples include Roadside Theater, NPN and the Urban Institute.¹¹

Sharing Information

Until very recently, there had been relatively few books available about community cultural development. There were some under different rubrics from earlier in the century (Robert Gard, Percy Mackaye). There were books about “socio-cultural animation” published by the Council of Europe in the 1970s, but these are no longer available.

Recently, however, we are seeing more. For example: Limited only to CAN Gathering authors of books useful to CCD and published since 1990: Arlene Goldbard, Arnold Aprill, Caron Atlas, Norma Bowles, Linda Burnham and Steven Durland, Ron Chew, William Cleveland, Dudley Cocke, Jan Cohen-Cruz, Susan Perlstein and Barbara Schaffer Bacon.¹²

We're not making change alone, we're making it in a context of other change agents. The trick of measuring that is to not isolate the art but to look at it as a whole, and say how do you make a difference together.

—Caron Atlas

There are numerous other seminal, recent books and works in all media and on the Web that inform the CCD field, including works that are indirectly related (for example, "Pedagogy of the Oppressed," Freire, 1972, "Bowling Alone," Putnam, 2000, or "The Creative City," Landry, 2000). CAN is developing a *bibliography* database for the field; a beginning list is available in Appendix IV.

While Americans for the Arts and Arts Extension Service both *publish and sell* materials related to the field, to our knowledge there is no commercial bookseller or publisher concentrating on this work in a serious way.

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

I really do see the need for an American community arts development. But there are many, many other countries in which this has been going on for a very, very long time. Issues and art have been going hand-in-hand. I think learning from other countries is important.

—Meena Natarajan

An Archive

Thanks to the Internet, it is more possible than ever to locate and investigate work done by others, and with audio and video streaming, it is possible to experience it, at least in part. CAN is a virtual archive for the field, and there are other archive examples.¹³

However, despite the comprehensive documentation undertaken by most of its practitioners, there is no central place for this documentation (except that which is online) to reside; there is no single place where interested people can start seeking information; there is no repository for the many important historic documents and books that are not scanned. People and organizations with valuable collections are naturally hesitant to give these materials away unless they are confident that they will be appropriately catalogued and preserved, that finders' aids will be produced, and that funding will be provided for upkeep, maintenance, expansion and marketing.

Training

The wealth of training for the new or aspiring practitioner in community cultural development is a strong indicator of the importance of the field.

There are at least 55 college/university experiential training programs available in the U.S. and U.K. — degree programs, certificate programs and workshops where students both study academically and work in the community.

“Training” in community cultural development must be more than formal study. Mentoring was mentioned frequently during the Gathering — both as a way for new practitioners to learn from the experience of the veteran, and for the veteran to learn from the fresh visions of the newcomer. Just as important is the training of a new generation of administrators to take over the elder organizations as the founders retire.¹⁴

Places to Meet and Interact

A professional association’s annual conference is, of course, the traditional answer to this need: field-evolving papers are read, new ideas discussed, skills sharpened, networks strengthened. There is no equivalent in the CCD field, especially as practitioners deem it undesirable (at least for now) to create a new professional organization. Some use national gatherings of other organizations as a chance to meet with their peers, often a fruitful opportunity for sharing as practitioners move amongst various conferences representing various fields. For the moment, however, occasional gathering such as this one fill the need, coupled with the opportunity to gather in cyberspace.¹⁵

How do we build a field, and sustain that field, and train leadership to be able to take it over?

Incorporating the Field into Broader Conversation

—Judy Baca

Building the field of community cultural development requires that conversation with other fields be a “two-way street.” CCD practitioners draw from other fields so that their knowledge — and most important, their effectiveness — can evolve. But they have something significant to offer those fields, as well. Whether “other fields” refers to “the field of dance” or “the field of urban development,” those fields need to be aware of CCD practitioners, and of what they offer, so that the ambitions of those fields can be furthered as well. Participants at the Gathering indicate that they have begun to dialogue with practitioners from other fields, read their books and attend their conferences in order to create mutual awareness and enhance dialogue. Certainly projects such as the Village of Arts & Humanities in Philadelphia or Project Row Houses in Houston or Chicago Arts Partnerships in Education could not have been achieved without the participation and support of city planners, school leaders, municipal officials, visionary lenders and developers and others.

The challenge, now, is to transform this situational awareness into more general awareness in these fields. In the world of business and government,

this challenge would be met with a public-relations campaign to “sell” the value of this work to the broader public, but such a task would most likely be undertaken by a dedicated service organization, which the CCD field lacks at the moment.

Some CCD practitioners are delving into other fields in newer ways. This will be described in another section of this report.

Membership

Linda Burnham, API co-director, observed that “The field of community art is growing fast ... I am finding more and more wonderful stories to tell and publish.”¹⁶ Nonetheless, identifying the “membership” of the CCD field may be its greatest challenge. The seemingly simple question “Do we know who we are?”¹⁷ posed by participant Lonnie Graham was daunting.

There were people at the Gathering who seemed genuinely surprised by the spread of this activity across the country, as represented by the 27 participants, many of who did not know anyone in the room. Said API’s Steven Durland later, “Lonnie’s ‘who are we’ question certainly indicates that it’s not just that we don’t know who all of us are, but that some of ‘us’ don’t even know we’re ‘us.’”¹⁸

Potential “members” (here used to refer to “like-minded people”) are scattered: There are CCD practitioners throughout the ranks of artists, art students and arts administrators. There are also CCD practitioners throughout the ranks of planners, municipal officials, lenders, developers, philosophers, teachers, social critics, doctors, farmers and more. At this point, the “membership” of the CCD field can be identified primarily in networks.¹⁹ In addition, there are networks that grow around the issues of community where the arts are a subset, and networks that grow around the issues of art where community is a subset.

Yet the very urgency that threatens our society is forcing cultural workers to realize that they must address the condition that Adams and Goldbard described as “atomized and dispersed” if they are to make significant social impact. Participants discussed a wide array of strategies and personally committed to courses of action toward addressing their concerns.

Funding / Marginalization / Language

Participants at the Gathering would agree that in terms of financial support and marginalization by arts funders, relatively little has changed since 1991, when public arts funding dropped precipitously after the launch of the

*It’s not our greatness, but the
brilliance of the people whose
interests we try to serve.*

—John O’Neal

so-called “cultures war” between political liberals and conservatives. Indeed, the situation has worsened, for economic crisis has caused a drastic drop in arts funding across the boards. The crisis in state arts agencies has had the widest impact. The CCD practitioners at the Gathering showed an acute awareness that much foundation funding is reducing as well. Some foundations are withdrawing from the arts to a great degree. Some foundations that have shown interest in supporting CCD have withdrawn that support.²⁰ Funding for some prominent initiatives is either coming to an end or changing.²¹

The National Endowment for the Arts is slowly regaining the financial footing it had in the 1990s, and many of its programs are earmarked for forms of community cultural development, but the grant amounts are miniscule compared to the past, and the agency is a political football. Standards and policies change with government administrations. Recent history suggests that newly funded federal programs are more likely to tour Shakespeare plays than support living artists and organizations that have been doing innovative creative work in and with their communities for decades.

The impact of a shrinking funding pool goes far beyond the budgetary bottom line. Some participants described allocating so much time to fundraising that their creative work is being diluted. Some described the precarious existence of individual artist-practitioners, living with minimal or no insurance, retirement plans or other safety nets. Times are especially precarious for CCD practitioners supporting nonprofit organizations with salaries and operating expenses to meet — including several of the “elder” institutions in the field. Some described shrinking company size and shrinking administrative staff, leading to the increasing overextension of artists and administrators. Some described the curtailing of program offerings.

Cultural organizations are aware of the need to be entrepreneurial, recognizing that grant-dependency is dangerous. While some organizations, such as Roadside Theater, have earned as much as 60% of their revenue from touring, others are working hard to replace grant funds with earned income by creating accredited education programs or investigating profits from intellectual property sales. Many are creating partnerships or working for hire with local institutions, such as schools, universities, hospitals and prisons. Some are looking for financial support through Empowerment Zone development in their neighborhoods.

But whatever money they seek, they must compete with others in their own and related fields for both earned and unearned income. Turning to their own communities for support is always an option. But even though their communities support them as much as they can, it is still not enough

The bigger vision has to be values-based. It can't be based in trying to figure out theater, trying to figure out dance, trying to figure out museums.

—Tom Borrup

to keep the field healthy. This is not because the work has not been beneficial, but because these artists choose to work in communities that need help the most, communities that are small and poor. Community support most often comes as volunteer labor.

The funding situation is interwoven with the issues of marginalization and language identified by Adams and Goldbard. Participants agreed that “framing their work in the language of social-service or arts funders” is still a major challenge: that social-service funders often fail to see the importance of the arts in addressing social change. The arts community itself may be marginalizing the field; a common complaint among community-based artists is that their work is not seen as art, but as social work. The artists at the Gathering maintained that this is still an issue.

Perhaps because the work is so values-based; because it simultaneously includes art making, cultural exploration and issue addressing; and because it uses the lenses of many cultures, CCD practitioners often turn to story as meta-language. Yet our society, while informally moved by stories, does not formally acknowledge story as a valid means of discourse, as an evaluation tool. While CCD practitioners are fairly skilled at translation — learning the language of other fields, and using it to talk about what they do to people in those fields — they are not yet skilled at the reverse — how to engage other fields in the terms of community cultural development. Practitioners claimed to be desperate for a common language in which to describe their work that values it both as art and as social benefit.

Much has been written in the last decade that could be useful to the practitioners at the CAN Gathering in addressing their call for language and theory, but it became clear at the Gathering that many of them are not aware of or do not use the resources that do exist. While the Rockefeller Foundation has broken important ground by publishing two important books about the field by Adams and Goldbard, their terminology and methodology have not percolated up through the field. While CAN has published hundreds of defining documents since 1999, many of them go unread by these field leaders. Compare the resources listed above with the “burning questions” evinced in 2004 by these practitioners, and the gap becomes visible. Perhaps an answer is a large investment in marketing the tools that have already been produced.

This group’s relative ignorance of the wealth of resources recently developed in the field points to a larger issue: As has been mentioned, although the 27 CCD practitioners at the Gathering have all been doing significant and award-winning work in local community cultural development

The burning issue is how do we stand up — because there’s a lot of pressure for us to lay down.

—Linda Parris-Bailey

It’s so daunting, how interwoven the power structure is.

—Norma Bowles

for years, many of them had never met or even learned of each other's existence. In fact, some did not have any sense of the breadth and depth of the field as it revealed itself in this Gathering. In this sense, if we are to consider all the people we know about who are engaged in CCD work across the country and the globe, the field is brand new.

The challenge is not only to make these practitioners aware of the resources available to them; the challenge is to chart the field itself, find out "who 'we' are," as Lonnie Graham wondered. Once that is determined, an organized effort must be made to reach this broad national/international field of practitioners, make them aware of each other, and apprise them of what has already been done in each of the areas of concern that came to light at this Gathering.

In the meantime, it might be urgent to ask whether or not those resources and opportunities will remain available long enough for the field to discover them before they are withdrawn for lack of interest. Thus, field development, the archiving of information and a broadly supported system of communication are among the tasks before us. This seems to point the need for a centralized service organization. Yet experienced CCD practitioners are reluctant to undertake the foundation of yet another organization, and their expressed need for centralization of the field has not produced the energy to take up this initiative.

I'm really concerned about the next generation of leaders, and what are we going to be passing on to them, but more important what settings are we creating for them in order for them to discover their own truths.

2004: What Burning Questions Remain?

—Maryo Gard Ewell

Participants' "burning questions," informed by these changes, can be clustered, and listed according to the frequency that they were mentioned.

- *What is good practice?* Are the values of community cultural development clear? What are its definitions? What are its biases, and are they overt? Has the field a means to offer criticism? Does it have clear goals and aspirations that can ground evaluation questions? Is there appropriate methodology for evaluation as well as for "pure research"?
- *Are there accessible resources for this work?* What funds are still available, and could be made available if lead organizations, such as Rockefeller, aggressively championed cultural work? What should be the role of the public sector in funding community cultural development? Is it true that funds are being shifted to "mainstream" organizations for work better done by smaller, neighborhood-based groups; how do cultural workers respond?

Our mission is to honor the stories of all the people, and to transform them into living history so that the stories are given back to the community to dance to the music, write the poetry, make the visual art – that has always been my work.

—Susan Perlstein

- *How can cultural work promote a genuinely democratic and just society? Are the preconditions for democracy indeed a safe space — literally and metaphorically — in which to speak: a belief that everyone has a right to speak, a belief in the importance that diversity brings to society, a belief that participation in one’s culture is a right? How effectively are cultural workers creating these conditions?*
- *What is the role of community arts practitioners as leaders in the struggle to change the nature of society? Why have we quelled our voice, to some extent at least, over the last decade? What will it take to “break our silence” and speak out — and encourage others to speak out — against the forces that threaten democracy? Do artists have a particular role to play, and what is it? Do they have a responsibility to mobilize themselves and other artists?*
- *How can CCD practitioners make this work sustainable? They’ve created a lot of short-term successes and stories, but can they build something into the process to ensure that the work, the changes, continue, and what is that “something”? What collaborations are necessary to at least predict a good chance of success for long-term change?*
- *What is the continuum of this work, connecting with those who have come before, and leaving something of significance for use by the next generation? Who are the heroes and heroines of previous generations, not only in community cultural development but also in other fields that intersect it, and how can practitioners claim them? Who will come after? How are the visions of young people different from those of today’s practitioners, and how can young people and veteran practitioners learn from one another?*
- *What is the role of “aesthetics” in this work? Is the social change that practitioners envision dependent on the arts, or can non-arts-based work accomplish the same changes? Participants acknowledged that community cultural development is a field in which “participatory process” and “artistic product” are inextricably intertwined, but how?*
- *To what extent is “sense of place” essential to this work?*
- *How do practitioners personally survive? Burnout, dwindling resources, increasing hours, smaller staffs and companies, are taking their toll; conviction has demanded the work, but the reality is, there are few to no retirement plans or adequate health insurance for cultural workers.*

- *How can practitioners be both “community-based” and members of a global society?*

We should note that “observers” of the field (such as the staff of API) and “practitioners” in the field (such as artists) differed in some respects, not surprisingly. The “observers” tended to be more philosophical, and questions of democracy and social justice were raised most frequently; where the most frequently mentioned concern of the practitioners was about their leadership role in making change happen.

Participants did not pretend to answer these questions definitively, although they surfaced many ideas, concerns and issues for each. These will surely dominate their practice and reflection over the next several years. Yet at the Gathering, there was the persistent feeling that these practitioners have hit something of a ceiling, and are asking the same questions year after year, with some relief from “field development,” but not enough.

Even grasping ‘shared vocabulary’ is difficult because it cuts across a number of disciplines, and I’m not sure I understand even my own discipline, let alone folks who are in some parallel universes.

—Ron Chew

EMERGENCE OF A NEW ENERGY

Other Roads Through Other Forests

It is the observance of this climate of frustration about the apparently chronic anemia of the community cultural development field that leads us to look to the edges of this work, and there we find a new energy. During the discussions of “burning questions,” we noticed that some participants referred to lessons they were learning outside their field, responding with remarks like, “If you would only look at the field of (blank), these guys have this all figured out.”

Bill Cleveland, for instance, said:

A significant number of the critical partners — this is all about partnerships — are not in this circle. I’m talking about community development corporations, educational institutions, housing authorities, boys and girls clubs, neighborhood associations, immigrant associations, all these folks who come and say, “This creative resource is an incredibly potentially valuable resource for our moving and advancing our issues and our agendas.”²²

Several people consistently called out the others to look beyond their own communities and their accustomed colleagues for help, to plunge wholeheartedly into other fields and submerge themselves there. The implication is that the result is a new, hybrid kind of thinking, a synthesis of their experience in community arts and their deep investigation of other kinds of work.

In his opening remarks, Tomás Ybarra-Frausto mentioned theorist Gloria Anzaldúa, and her concept of “nepantla,” meaning a space that is neither here nor there.²³ This seemed to strike a magical chord for many of the participants and they repeated it several times. (“Where is the big space between the activist vision and the reality of people’s lives, a space in between where real change happens?” — Arnold Aprill²⁴) The concept arose again when examining this new space between community-based arts and other fields that so many are beginning to explore.

Bill Cleveland again:

Increasingly wisdom, inspiration, regional support in my work is coming from the non-arts work. It’s coming from aspects of the world where the lines between cultural activity and community development are much more blurred than they are here. And so when you talk about evaluation, training, models of practice, etcetera, it’s key to understand that actually there are some other roads through other forests that are well worn and where great practice is happening and we need to include them in these kinds of conversations to shift our brains around in different ways, and also

Art, to me, is the goal, and it’s a sacred goal. And this conversation is what informs my work. But I cannot make it about the conversation. It’s about the work.

—Rosalba Rolón

to beg, borrow and steal from all the best practice in the world, rather than just thinking that this is the only brain trust we have.²⁵

Cleveland, Tom Borrup, Kathie deNobriga, Lily Yeh, Norma Bowles, MK Wegmann, Arnold Aprill, Dudley Cocke, Dee Davis, Andrea Assaf, Judy Baca, Susan Perlstein, Jamie Jensen, John Malpede, Shirley Sneve and John O’Neal all spoke of the need to include practitioners in other fields in their conversations, and even a need to exit the arts for varying lengths of time and learn from people who may have similar or parallel goals and needs. Instead of trying to fit the arts to a social goal, like trying to fit an article of too-small clothing over the head of a growing child, they find they can abandon what they know for a while and move into another world of endeavor, learning new histories, research methods, technical capabilities, management skills and ways of thinking about a problem. In a way this is no surprise, given the interdisciplinary history of the arts over the last half-century, with painters and dancers and actors and sculptors trying on each other’s methodologies.

This new mode of research has led to new synaptic pathways for these practitioners, and is so energetic, it is producing a new synergy in the field.

For example, Tom Borrup recently resigned his 20-year position as the director of Intermedia Arts in Minneapolis and launched full-bore into community development — not for the purpose of finding a new profession, but for enriching his own. His interests are in exploring intersections between culture and community building, and in the creation of civic dialogue and civic space, particularly in communities experiencing demographic shifts. He was a 2002 Fellow in the Knight program in Community Building at the University of Miami School of Architecture. He has been writing about community development projects that seek out the arts, rather than vice versa. Said Borrup in his pre-gathering statement:

The most significant change in how I do my work has been evolving during the past four years as I’ve learned the language and discipline of asset-based thinking and asset-based community organizing. While I have instinctively operated within this framework, it has only come into focus and grown in effectiveness since learning from John McKnight and Jody Kretzmann, and other practitioners in the community-development and community-organizing professions. Another change that again was somewhat instinctive for me, but has come into better focus with the help of colleagues in cultural work, is rejecting the “either/or” approach and learning how to embrace “both/and” scenarios. I used to think I was “guilty” of wanting to “have my cake and eat it too,” or that I was refusing to decide what I wanted to be when I grew up. Now I know that searching for “both/and” approaches and scenarios is essential to cultural democracy. ... I’ve been helping people and

How do we not become — and take on the characteristics of — the dragon as we enter into the toxicity of the oppositional force?

What is the legacy of this work, and how does it connect to the theme of sustained transformation, not momentary or episodic transformation?

—Bill Cleveland

learning that they have a lot of assets, a lot of strengths and a lot of capacities that sometimes they don't know that they have.²⁶

Caron Atlas, a consultant who was founding director of the American Festival Project and worked at Appalshop, says she rarely finds herself in meetings with artists any more, or in fact with anyone she already knows. She is immersing herself in the world of community organizing:

I'm working with a non-arts national coalition, National Voice, to connect arts and culture into their work. Mostly in the past I've worked with arts groups and networks to connect their work with organizers. Approaching art and social change from both sides of the connection is a broadening of my work that has been happening over time. Also changing is my approach. My emphasis is shifting from getting stuck on what's wrong or missing, to trying to think imaginatively and practically about a vision for the future and how to make it happen. ...Those of us who are moving into other worlds are finding skills and languages and ways of interacting that we don't know.²⁷

Susan Perlstein, who founded Elders Share the Arts in 1979, now finds herself on the unfamiliar terrain of public policy. Recently tapped by several federal agencies to head the National Center for Creative Aging, Perlstein faced a steep learning curve

...working on a policy level with the powers that are to effect systemic change. At present we are working with the National Endowment for the Arts, National Assembly of State Arts Agencies as well as National Council on Aging, Federal Administration on Aging and their Area Offices on Aging. And local groups in 20 states. We are trying to put into place systemic change that involves culture change — building a society for all people, especially including older folks. ... We've taken on a public awareness campaign, and we've made strange bedfellows, meaning I feel like my need as a cultural worker, one of my personal issues, is just how to feel comfortable working on that level. I've been to Washington at least once a month, I mean the NEA asked me to present to the Office of Administration Union Services Division of Transportation and Environment. ...There's this big shift going on where older people were looked at as a disease and a medical problem of the country, and now the shift is to look at older people as a resource and strength of our society, and there's really... I hear it, and I feel it, and I never dreamed I would see that day, but it's here, so I need to learn how to step up.²⁸

The issues of democratic, true participatory democratic behavior, social practice and understanding are in front of us.

—Robert Leonard

Progress: From Partnership to Integrated Thinking

Dee Davis has already made the transition from an arts environment to public policy and back — to a bridge in between. He was the executive

director of Appalshop, the Kentucky arts and media center, for 20 years. He left that position to found the Center for Rural Strategies, a nonprofit organization devoted to expanding the national discourse about rural people and issues. He works with members of Congress, state governments, trade unions, major national nonprofits and grassroots citizens to help rural advocates use communications as a strategic tool for improving the public-policy environment. He now says, "We work at strategic communications on policy issues. More specifically, what we try to do is create a cultural context for examining rural issues and advocating for rural communities."²⁹

This immersive strategy is not precisely new, and in fact is presaged by Adams and Goldbard in their descriptions of ideal community cultural development. John Malpede, founder of the Los Angeles Poverty Department, a performance company of homeless and formerly homeless people, migrated from the New York performance-art world to "the Nickel" (L.A.'s 5th street, or Skid Row) in the mid-'80s. There he worked for four years for The Legal Aid Foundation of Los Angeles, as an advocate for homeless individuals, and as evidence gatherer for class-action lawsuits brought against the County of Los Angeles welfare system on behalf of the class of homeless people in L.A. County. It was this work that informed and inspired LAPD's creative work and its ongoing partnership with other non-arts organizations trying to empower the poor to improve their own conditions.³⁰

In addition to artists crossing over into other fields, these CCD practitioners included people who have crossed *into* the arts. Both Anan Ameri and Ron Chew, who identify themselves as "community activists," are in the process of creating community-based museums. Chew was a journalist and community organizer and Ameri is a longtime leading activist in the Palestinian-American community and served as the first president of the Palestine Aid Society. They bring with them community-based knowledge and strategies not taught in museum training.³¹

While cross-disciplinary exploration can bring new knowledge and spark new ways of thinking, it can also be daunting for artists who are used to working on the cutting edge. Arnold Aprill talked about the hurdles he has been jumping in the arena of public education and when dealing with reactionary funders.

One of the problems I have to deal with is the morbidity of the people I'm negotiating with. You know, I'm working with the Chicago Public School bureaucracy, and there's some very creative leadership at the top, but it's a huge bureaucracy, with radical incompetence. I'm not saying this flippantly. How do you negotiate with people who have been very, very badly damaged by their inert power structure? And then also, many of the foun-

The field is littered with our successes.

—Dudley Cocke

This gathering could be a discussion of evolution, revelation or revolution.

—Barbara Schaffer Bacon

dations I deal with, incredible turnover in staffing, contradictions in policy, right-wing boards that are censoring program officers' decisions, so, right now I personally am dealing with a very particular problem of being at the table, being fully aware of what my constituency has to bring, and being more than happy to be the messenger, but trying to negotiate the minefield of a morbid power structure, and figuring out who are the capable, credible people inside that power structure, that universe, that I actually can work with, and not go crazy with frustration when the people I have to negotiate with are pathologically incompetent, and I'm having some cases, real pathology. And it's a very interesting new problem.³²

After discussing these challenges with a small group, Aprill brought up some ideas for learning from these situations:

What we might want to do is some case studies. Like, track Susan's dilemma of having this incredible opportunity and this incredible complexity. We actually know some stuff about how to negotiate this. In our group we talked about certain personality types and certain roles that have emerged in these negotiations across hierarchies of power. Who are the hidden subversives inside the dominant institution that you can actually align with, who we realize are hungry for our presence. They're waiting for us. And Bill has the whole taxonomy of the different sorts of obstructers and enablers. And then Jan was talking about the dynamics between the rigid forces inside universities, and the progressive forces inside universities that are opportunities for unlocking all those resources. So a lot of us have started this sort of cross-hierarchy work. And we should have case studies, and we should articulate some of the knowledge. And some of us have had practice in some of the arenas. I'm part of an ethnography being done now with my group and a group called Parents United for Responsible Education. And the ethnography is, "How does a progressive organization deal with a large city and transient political system?" And they're just going to interview people from Chicago public schools and art teachers and artists and parents, and talk about: What are we learning about the actual dynamics of those relationships? So, I'm advocating for case studies and people starting to write down their knowledge about this. I think there is actually quite a bit, more than you realize.³³

It is this kind of integrative approach that results from the interdisciplinary inquiry in which many of the CAN Gathering participants are engaged. It can produce what has been so often called "thinking outside the box." It is clear this is what is imperative in the CCD field, for the box has become too small for these change-makers.

As Bill Cleveland said:

The most interesting, the most powerful, the most impactful, and the most sustained projects that I've worked on have been collaborations between the

I know that the sense of community is different for every one.

—Shirley Sneve

creative community and others... The ideas that [these other leaders] have may not be framed in artistic terms but are sometimes incredibly creative...If we tried to do it alone, it might be a sort of interesting drama but it's not going to move us forward to that place where we actually raise the bar to work. ... We are creating a resource center that is framed around a locally informed body of practice that is intrinsically cross-sector in nature."³⁴

Artists are accustomed to stimulating unconventional thinking and unexpected discoveries. Artists who aim at social change and social justice are tackling problems that require input from a broad range of expertise, problems that have exhausted the capabilities and methods of conventional modes of inquiry. Immersion in other fields connects them with different experienced professionals so they can exchange information or effectively collaborate toward solutions. It can inspire the creation of fresh, dynamic research agendas and more solution-focused inquiry by introducing practitioners to important, relevant work that falls outside their specific expertise.

It goes without saying that such deep experience can create a lasting collegial atmosphere, and can vastly improve cross-disciplinary collaborations. In effect, it can create whole new webs of networks organized around a shared topic or problem. In fact, the field itself might even be called an "internet," yielding valuable new platforms and interdisciplinary tools for creating, synthesizing and integrating knowledge.

I want economic development so that more people have the means to engage on the policy level.

—Jan Cohen-Cruz

WHAT MUST HAPPEN FOR THIS FIELD TO DEVELOP?

R&D: Recognition, Support, Collection, Dissemination

It is our recommendation that this new R&D energy be recognized. The community-based arts practitioners engaged in it must be identified and supported. Their findings must be collected, analyzed, codified and disseminated among practitioners. This energy must not be confined within the parameters of the arts, nor allowed to completely disperse into other disciplines, but flourish along a continuum between the arts and the community, drawing resources from each end of the spectrum.

It is through the recognition and support of this new hybrid energy — and through the collection, analysis and dissemination of its findings — that a synthesis will emerge, along with new perspectives, language, models and resources. Successful existing community-based arts programs will be sustained and replenished, and new collaborative initiatives will emerge that are of benefit to the arts and to the community.

CCD organizations, funders, educational institutions and corporations must recognize the need for this kind of R&D and support artists in that quest and in finding ways to apply and share their experience and knowledge within the field. This might come in the form of rewritten job descriptions, paid time off, paid internships and fellowships, as well as healthy support for truly ambitious cross-disciplinary experiments.

Support must come too for connecting these researchers and their ideas via journals, working conferences and online collaborations. New programs must be created for researching and codifying best practices for various methods of boundary-crossing inquiry, both by analyzing existing knowledge networks and by fostering developing of new networks. There must be support for the dissemination of this knowledge to the broadest possible number of practitioners in the field, including a prolific and pervasive marketing and public-relations campaign.

Beneath these new initiatives must lie a strengthening of the existing CCD field in the following ways.

What Practitioners and Institutions Can Do

Practitioners must take responsibility for parts of the infrastructure. They must:

My burning issue is next generation leadership development and how the work that has been accomplished so far is not lost.

—MK Wegmann

- Seek out and use the tools that already exist — such as API's Community Arts Network online archives or its list of training sites.
- Be responsible for making their own information available to others via networks, Web sites and gatherings already in existence.
- Read and write for journals and newsletters in the CCD field.
- Help create an annotated bibliography of written, media, and online materials pertinent to the CCD field.
- Seek funds outside of the traditional community of arts funders, and through earned-income strategies.
- Share their own survival skills as entrepreneurs, showcasing their techniques for relying more on earned income.
- Continue to make a serious effort to ensure that their work is considered "valid" within the arts world by seeking visibility for CCD within arts networks.
- Showcase community cultural development in other fields, by making presentations to their peers through journals, online materials and at conferences.
- Seek public office or serve on boards where they can influence the shaping of cultural policy.
- Seek and find the balance between using their own value-oriented language and the language of other fields.
- Look both ways across the arts/community spectrum; some new creative strategies for CCD might be found within the arts — from the traditional disciplines to the avant-garde.

Funders, institutional leaders, corporations and other community leaders must take responsibility for parts of the infrastructure. They can help the field these ways.

- There must be a publisher, or publishers, willing to publish and disseminate written information.
- There must be at least one physical archive where historical material, current printed material, images, CD-ROMs, DVDs and videos can be stored, as well as an online index to material in digital format. This would ideally be at a college or university with an already established presence in the field, willing to maintain, catalogue and expand the

I'm interested in culturally grounded social-change strategies. I am interested in talking about what works, what does -n't.

—Dee Davis

collection. Such an archive should also help locate and collect materials from other fields.

- There must eventually be a regular gathering where practitioners and trainees can meet to exchange ideas, face-to-face. We recommend a variety of gathering styles, from Open Space convenings that include people from other fields to more conventional gatherings where innovators like Borrup, Aprill, Atlas, Perlstein, Davis, Malpede, Ameri and Chew can present papers to a broad audience, bringing their cross-disciplinary knowledge to a big table.
- There must be a systematic examination of the benefits and feasibility of a central service organization for the CCD field.
- Funders already committed to providing resources to community cultural development must actively assert their commitment to this funding within their own networks, demonstrating that community cultural development is not “fringe” but is in fact a valid and important part of the arts spectrum — perhaps more important than ever before in terms of overall social impact.
- Foundations must strengthen their cross-disciplinary programs, making it possible for CCD practitioners to undertake serious study in other fields and countries.

I always defined myself as an artist. I never defined myself as an activist. But I'm always with the activist group.

—Lily Yeh

Participants' Commitments

At the end of the Gathering, each participant pledged to take certain personal actions to further the development of the field. Specific pledges can be found in Appendix IV. Paraphrasing, they can be clustered as follows:

All committed to explore the CAN Web site to see what already exists and how we can use it and participate in it to grow our “membership,” share best practices, investigate theory, share curriculum, engage in conversation.

Some (22 participants) committed to work to inform people about the community cultural development field, and its potential as a partner in the cause of social justice.

- We will inform people via arts networks to which we already have access. Specifically mentioned were the American Association of Museums, Americans for the Arts, the Arts Extension Service, The Association of American Cultures, the Corporation for Public Broadcasting Minority Consortium. In particular, we will write —

starting with reports of this conference — to members of these networks via journals and newsletters; and we will meet with key individuals in these organizations to explore areas of overlap and to investigate common ways of addressing the overlap.

- We will inform people via non-arts networks to which we have access. Specifically mentioned were Asian American Journalists Association and the Asian American Pacific Islanders in Philanthropy, and other associations of people of color.
- We will investigate new, hitherto unexplored, collaborations with people in other fields with which we have no formal current connections, such as Legal Aid, Head Start and drug-policy activists.
- We will sponsor convenings of cultural workers, perhaps broadening convenings already planned.

Some committed to fearlessly engage in political advocacy, re-finding their activist voices.

- We will create a national Image Bank on how people can use their artistic creativity to speak out on issues of deep concern — the war in Iraq, invasion of privacy, the decline of civil liberties, the polarization of wealth. Work samples will be banked at the SPARC Web site (done, as of this writing).
- We will write a cultural policy plank for the platform of the political parties, circulate this as widely as possible for signatures, and ensure that it reaches the parties prior to their national conventions (done, as of this writing).
- When we write checks to political parties, we'll write "Artists for [Candidate]" on our checks to increase our visibility.

Some committed to share, or continue to share, information with one another such as:

- Training curricula and other means for training and learning, such as mentorship
- Program information and publications, especially from other fields such as the field of aging
- Research that articulates the unique value of work done by community artists
- Documentation and analysis of community arts projects that have had a "permanent transformative outcome" in their communities

Artists have gotten increasingly removed from that matrix of community support, and have distanced ourselves increasingly from what really matters to people. We need to tell the American public that we're really sorry for the last 30 years, and we'll do better at it.

—Kathie deNobriga

- Documentation of practices by groups (including non-arts groups) with success in building economic, social, cultural bases in communities
- Those within the Academy committed to articulate how they frame their work, to work to create and ensure a continuing place for community cultural development degree programs, and to link these programs to practitioners outside the university and to non-arts programs within universities.

Some committed to do what they can to increase resources for the field — bringing information from this gathering to the funding sources with which we are affiliated.

Some committed to participate in international collaborations and to connect with the ongoing cultural conversations around globalization.

Some committed to seek to identify a suitable archives/repository for the field [conversations in progress, as of this writing].

Some committed to bring younger practitioners to gatherings such as this one.

One individual committed to distribute information about retirement programs to the group [done, as of this writing].

The burning issue is how all of us can build on and extend the democratic arts and democratic ways of understanding who we are in an environment that tends not to favor that sort of an approach.

—Morris Vogel

Goal: Evolution, Revelation, Revolution

The authors of this paper have a deep belief in artists and their ability to find new answers to the toughest questions. That is why we heartily recommend support for research and development in this field, particularly the new energy for deep cross-disciplinary inquiry. It will bring back rewards a hundred-fold.

“Like a school of fish, when the tides are coming we swim that way but we keep together, and we keep our shape, we keep who we are. And that’s how, in difficult times, we can reinvent ourselves,” said Lily Yeh.³⁵

This new energy emerges at a time of crisis in world culture; we believe that urgency is what is lending it power. Community cultural development practitioners are deeply concerned about the fate of democracy in the United States, as well as justice for the people who live in the United States. We believe, passionately, that creative, artistic exploration among people, catalyzed by an artist, is an important key to addressing injustice and to enabling the United States to live up to its great, but unfulfilled, promise of a democratic society.

We have taken many important steps. There are many more steps, both minute and enormous, that lie ahead.

We will do what we must to take these steps. Failing to try is not an option. The stakes are too high.

How do we help to bring about a great awakening? How do we use our work to draw people out of the common trends that just seem to have us in their grip?

I notice that even the die-hards among us have downsized our vision for the moment, and that very often we're in a place now of 'please can we just survive?'

—Arlene Goldbard

Endnotes:

- 1 Adams, Don and Arlene Goldbard, "Creative Community: The Art of Cultural Development" (New York: Rockefeller Foundation), p. 107
- 2 Examples of community cultural development (among the CAN Gathering participants):

Roadside Theater of Whitesburg, Kentucky, whose members collaborate with people in their own home towns to create performance derived from community oral histories, self-studies, local concerns and values

The Village of Arts and Humanities in Philadelphia, which began when artist Lily Yeh built an art park with children in a deprived neighborhood; 18 years later the neighborhood has become — through arts projects — a healthier, more beautiful and more sustainable place to live and work.

The Pangea World Theater in Minneapolis, which uses the tradition of Indian street theater to gather people of different ethnicities and backgrounds to make pieces addressing issues in their lives
- 3 Adams and Goldbard, paraphrased from p. 3-4
- 4 Examples of "elder" CCD organizations (among the CAN Gathering participants)

Appalshop grew out of the War on Poverty in Appalachia in 1969 and spawned Roadside Theater, the American Festival Project, a film/video company, a television station and a radio station.

Junebug Productions of New Orleans (1980), born as the Free Southern Theater (1965) during the Civil Rights Movement (and earlier still as the Tugabo Drama Workshop in 1963), continues to perform and to facilitate, nationwide, the creation of material drawn from stories of struggles with issues of cultural dignity and equity.

Carpetbag Theatre was founded in Knoxville, Tenn., in 1969, and continues to serve the city's African-American community, creating new work revealing its hidden stories.

Alternate ROOTS, a southeastern regional organization of artists creating original, community-based work, was founded in 1976.

SPARC — the Social and Public Art Resource Center — founded 1976 in Venice, Calif., is a primary resource to the Chicano/a community and mural art movement.

Pregones Theater founded in the Bronx in 1979, creates ensemble works rooted primarily in Puerto Rican culture.

Elders Share the Arts, creating music, dance, visual art, poetry based on the experience of elders and on inter-generational exchange, formed in New York in 1979.
- 5 Examples of new CCD initiatives and organizations (among the CAN Gathering participants):

The National Center for Creative Aging, a networking, resource, and advocacy center for "arts and aging" programs across the country — the first of its kind, currently spearheading the "Art of Aging: Creativity Matters" — a five-year, national public awareness campaign

Artists Without Borders, a new nonprofit organization supporting artists working in communities across the globe (Ex.: Kenya, Colombia, Taiwan).
- 6 Examples of established organizations experimenting with cultural development:

Art organizations: The National Performance Network, a nationwide network of large and small performing arts spaces. NPN provides a Community Fund to support community-based projects connected to the performance residencies it funds across the U.S., and has developed and published models for documentation and evaluation of these projects.

Non-arts organizations: Among social-service organizations that are incorporating the principles and processes of community cultural development into their activities is the Arab Community Center for Economic and Social Services in Detroit, which has a Cultural Arts Department that is spearheading the development of the first Arab American National Museum.

Collaborations: Chicago Arts Partnerships in Education (CAPE) is a network of public schools, arts organizations, and community organizations committed to integrating the arts into education in Chicago.

University programs: Jan Cohen-Cruz directs NYU's Tisch School of the Arts Office of Community Connections, where she guides young artists in community-based art internships. Similar offices exist at Columbia College Chicago, Cal Arts and other universities.
- 7 Examples of CCD leaders receiving national attention and accolades outside the arts (among the CAN Gathering participants)

The Ford Foundation's Leadership for a Changing World program (recognizing leadership for social justice) awarded \$100,000 fellowships to John O'Neal, Arnold Aprill, Lily Yeh and (nominated 2004) Ron Chew.

Judy Baca is a Guggenheim Fellow (further the development of scholars and artists).

Susan Perlstein has been asked by the National Council on Aging and the Federal Administration on Aging to chair a policy conference on the creative needs of older Americans.

Kathie deNobriga is a Fellow in Rockefeller Foundation's Next Generation Leadership program (supports respected national leaders in program enhancing democracy).

- Liz Lerman (invited but unable to attend) is a MacArthur Foundation “Genius” Award winner (unrestricted fellowships to talented individuals).
- 8 Examples of CCD practitioners in policy-making for their communities (among the CAN Gathering participants):
- Barbara Schaffer Bacon is president of her local school board in Massachusetts.
- Kathie de Nobriga is a member of her town council in Georgia.
- 9 Examples of available documentation (among the CAN Gathering participants)
- API’s online Community Arts Network archives hundreds of articles on CCD on its Community Arts Network Web site. This online information source provides news, documentation, critical and historical writing, resource listings, forums, networking and special projects.
- Books such as Roadside Theater’s “Journeys Home” tell the story of cultural development projects.
- Judy Baca’s SPARC is currently building a DVD on the processes and methodology employed to paint the Great Wall of Los Angeles, a half-mile-long mural on the history of ethnic peoples of California, including processes of community engagement in production.
- Animating Democracy profiles online all its own projects and other CCD projects.
- 10 Examples of analysis and codification:
- The Animating Democracy Initiative commissioned interdisciplinary teams of three writers to examine three of its projects from different perspectives (ex.: one team comprised a Native American journalist, a playwright and a national magazine editor), and case studies of all funded projects have been produced to extend learning and reflection throughout the field.
- Academics/practitioners like Jan Cohen-Cruz and Sonya Kuflinec have produced critical models in scholarly examinations of the field, and graduate students are writing theses and dissertations focused on this work.
- The Wallace Foundation has commissioned studies of values and participation in the arts that add to the body of critical thinking and analysis of the field.
- Caron Atlas and Tom Borrup are working with 651 Arts to document the key issues and practices related to equitable community development, building on local cultural assets.
- NPN is developing “Building the Code,” a publication with an unusual graphic (comic-book) style that codifies the community arts field for young people.
- CAN produced “Performing Communities,” a detailed research study of ensemble theaters deeply rooted in eight American communities, with critical writing and 60 interviews posted on the Web.
- 11 Examples of evaluation (among the CAN Gathering participants):
- Roadside Theater, for example, contracted with the AMS Planning & Research Corporation over six years and can demonstrate that 70% of its national audience live in rural communities; 33% are people of color; and 30% earn less than \$25,000 a year — all contrasting sharply with the “typical” audience for performing arts in the United States, and all providing evidence that Roadside is meeting its democratic mission.
- NPN and the Urban Institute have devised systems of cultural indicators for measuring the work.
- Bill Cleveland provides professional evaluations of community arts programs on a regular basis. With Patricia Shifferd of the American Composers Forum (ACF), Cleveland devised a method for studying the effects of Continental Harmony, a large ACF community music initiative.
- 12 Examples of books published since 1990 (among the CAN Gathering participants):
- Adams, Don and Arlene Goldbard, “Community, Culture and Globalization” (Rockefeller Foundation, 2002)
- Adams, Don and Arlene Goldbard, “Creative Community” (Rockefeller Foundation, 2001)
- Adams, Don and Arlene Goldbard, “Crossroads: Reflections on the Politics of Culture” (DNA Press, 1990)
- Aprill, Arnold, Gail Burnaford and Cynthia Weiss, eds., “Renaissance in the Classroom: Arts Integration and Meaningful Learning” (Lawrence Erlbaum & Assoc. 2001)
- Atlas, Caron, and Loren Renz “Arts Funding 2000: Funder Perspectives on Current and Future Trends” (Foundation Center, 1999)
- Bowles, Norma, Mark E. Rosenthal, eds., “Cootie Shots: Theatrical Inoculations Against Bigotry for Kids, Parents and Teachers” (TCG Books, 2001)
- Burnham, Linda, and Steven Durland, eds., “The Citizen Artist: 20 Years of Art in the Public Arena” (Critical Press, 1998)
- Chew, Ron, “Reflections of Seattle’s Chinese Americans: the First 100 Years” (Univ. of Washington Press, 1995)
- Cleveland, William, “Art in Other Places” (Praeger, new edition, 2000)
- Cocke, Dudley, Donna Porterfield and Edward Wemytewa eds., “Journeys Home: Revealing a Zuni-Appalachian Collaboration” (Zuni A:shiwi Publishing, 2002)
- Cocke, Dudley, Harry Newman and Janet Salmons-Rue, eds., “From the Ground Up: Grassroots Theater in

- Historical and Contemporary Perspective" (Roadside Theater and Cornell University, 1993)
- Cohen-Cruz, Jan, and Mady Schutzman, "Playing Boal: Theatre, Therapy, Activism" (Routledge, 1994)
- Cohen-Cruz, Jan, "Radical Street Performance: An International Anthology" (Routledge, 1998)
- Cohen-Cruz, Jan, "Local Acts: U.S. Community-based Performance" (Rutgers Univ. Press, forthcoming in 2004)
- de Nobriga, Kathie and Valetta Anderson, "Alternate ROOTS: Plays from the Southern Theater" (Heinemann, 1994)
- Perlstein, Susan, and Jeff Bliss, "Generating Community: Intergenerational Partnerships Through the Expressive Arts" (Elders Share the Arts, 1994)
- Schaffer Bacon, Barbara, and Cheryl Yuen, Pam Korza, "Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue" (Americans for the Arts, 1999)
- 13 Examples of archives (among the CAN Gathering participants):
- A mural archive of 60,000 images at the SPARC/UCLA Digital Mural Lab, soon to be online.
- Americans for the Arts has a significant archive of information online in its Public Art Network.
- The Community Arts Network is becoming the virtual archive for the field.
- Susan Perlstein has the records of the Alliance for Cultural Democracy in her office.
- Virginia Tech has been given the records of the Los Angeles Poverty Department and the videos of the National Endowment for the Arts' Expansion Arts program, but they are not catalogued or specially protected.
- 14 Examples of training and mentorship programs:
- CAN's "Places To Study" database offers a glimpse into the breadth of training that is available in 2004. From an Arts and Community Practice Certificate at Florida State University, to an MA in Arts Management in Arts in Youth and Community Development at Columbia College in Chicago, to a BA in Performing Arts and Social Justice at the University of San Francisco, opportunities to earn a degree are growing. The CAN site lists 30 degree programs in the United States and the United Kingdom as of June 2004; and 25 additional courses, concentrations and internships; and intensive training workshop-seminars such as those hosted by Urban Bush Women, Cornerstone Theater and the Liz Lerman Dance Exchange.
- The National Performance Network recently conducted a National Arts Administration Mentorship Program (NAAMP) intended to mentor the next generation of arts administrators in small and mid-sized artist-centered organizations and address concerns across the field about continuity, legacy and the cultivation of "values-centered" leadership.
- Academic programs with strong mentoring components are offered or are being planned at Columbia College in Chicago, at New York University, at Virginia Tech, UCLA/Cesar Chavez Center; practice-oriented mentorships for new immigrants are available via the Tamejavi Gathering in central California.
- 15 Examples of gatherings:
- Some practitioners regularly go to state and local arts-council gatherings; some go to the annual meetings of Grantmakers in the Arts, Americans for the Arts, Alternate ROOTS, the National Association of Latino Arts and Culture or the College Arts Association; some go to media or dance gatherings; some go to gatherings on issues pertinent to a particular population; some go to city planning or other non-field gatherings.
- On the CAN site are conversation groups and they can be as numerous as participants take responsibility for. The CAN Gathering group met in cyberspace both before and after the Gathering — on a private Web site and through a "Cangathering" Yahoo e-mailing list.
- 16 Linda Burnham, from transcript
- 17 Lonnie Graham, from transcript
- 18 Steven Durland, e-mail, July 2004
- 19 Examples of networks (among the CAN Gathering participants):
- Formal networks exist in the CCD field (NET — Network of Ensemble Theaters, Alternate ROOTS, the Global Network for Cultural Rights, the American Festival network, the National Performance Network, the Public Art Network, Animating Democracy) and informal (such as the community and regional networks developed by CCD artists and organizations).
- 20 Examples of funding cuts:
- California Arts Council funds were cut by 94% in 2003, placing it dead last in the U.S. in state arts funding. "The loss of funding for arts and culture programs will affect every Californian from the inner cities to rural areas," said Arts Council Director Barry Hesenius at the time. "Fewer schoolchildren, seniors, at-risk youth, people with disabilities and multicultural groups will have opportunities to access arts, learn with artists in residence or develop creative skills enabling them to compete in the 21st century marketplace." (CAC Web site)
- The David and Lucile Packard Foundation in California eliminated its national arts funding programs.
- The James Irvine Foundation and the Open Society Institute showed interest in CCD but have withdrawn.

The Albert A. List Foundation, which supported art connected to democracy and media reform, is in the process of spending out.

NEA Expansion Arts and the Ruth Mott Fund no longer exist

- 21 Funding for existing CCD initiatives coming to an end or changing:

Animating Democracy, a program of Americans for the Arts initially funded by the Ford Foundation, is at the end of its four-year Ford grant.

The Arts Partners program, administered by Association of Performing Arts Presenters, is at the end of its funding from the Wallace and Doris Duke foundations.

The Rockefeller Foundation is in the process of assessing the priorities of its PACT program, which has provided important financial support to many in the CAN Gathering group

- 22 Bill Cleveland, from transcript

- 23 Tomás Ybarra-Frausto, from transcript

- 24 Arnold Aprill, from transcript

- 25 Bill Cleveland, from transcript

- 26 Tom Borrup, from preparatory writing and transcript

- 27 Caron Atlas, from preparatory writing and transcript

- 28 Susan Perlstein, from preparatory writing and transcript

- 29 Dee Davis, from preparatory writing

- 30 John Malpede, from transcript

- 31 Anan Ameri and Ron Chew, from preparatory writing and transcript

- 32 Arnold Aprill, from transcript

- 33 *ibid.*

- 34 Bill Cleveland, from transcript

- 35 Lily Yeh, from transcript

Appendix I: Roster of the participants in the CAN Gathering, May 2004

Anan Ameri Arab Community Center For Economic And Social Services (ACCESS) Dearborn, Michigan	Arlene Goldbard Adams and Goldbard Consulting Richmond, California	MK Wegmann National Performance Network New Orleans, Louisiana
Arnold Aprill Chicago Arts Partnerships In Education Chicago, Illinois	Lonnie Graham Pennsylvania State University West Chester, Pennsylvania	Lily Yeh Village of Arts and Humanities Philadelphia, Pennsylvania
Andrea Assaf Animating Democracy Initiative New York, New York	Sterling Houston Jump-Start Performance Co. San Antonio, Texas	Rockefeller Foundation Staff
Caron Atlas Freelance Consultant Brooklyn, New York	Uday Joshi (did not attend) New WORLD Theater Amherst, Massachusetts	Michelle Hayes Rockefeller Foundation New York, New York
Judith Francisca Baca Social and Public Art Resource Center Venice, California	John Malpede Los Angeles Poverty Department AND RFK In EKY Ermine, Kentucky	Jamie Jensen Rockefeller Foundation New York, New York
Tom Borrup Community & Cultural Development Minneapolis, Minnesota	Robbie McCauley Emerson College Cambridge, Massachusetts	Lynn Szwaja Rockefeller Foundation New York, New York
Norma Bowles Fringe Benefits Alliance Los Angeles, California	Meena Natarajan Pangea World Theater Minneapolis, Minnesota	Morris Vogel Rockefeller Foundation New York, New York
Ron Chew Wing Luke Asian Museum Seattle, Washington	John O'Neal Junebug Productions New Orleans, Louisiana	Tomás Ybarra-Frausto Rockefeller Foundation New York, New York
Bill Cleveland Center for the Study of Art & Community Minneapolis, Minnesota	Linda Parris-Bailey The Carpetbag Theatre Knoxville, Tennessee	CAN Staff
Dudley Cocke Roadside Theater Whitesburg, Kentucky	Susan Perlstein National Center For Creative Aging/Elders Share The Arts Brooklyn, New York	Linda Frye Burnham Art in the Public Interest Saxapahaw, North Carolina
Jan Cohen-Cruz New York University New York, New York	Rosalba Rolón Teatro Pregonos Bronx, New York	Steven Durland Art in the Public Interest Saxapahaw, North Carolina
Dee Davis Center For Rural Strategies Whitesburg, Kentucky	Barbara Schaffer Bacon Americans For The Arts Belchertown, Massachusetts	Maryo Gard Ewell Community/Arts Development Gunnison, Colorado
Kathie deNobriga Freelance Consultant Pine Lake, Georgia	Shirley K. Sneve Arts Extension Service Amherst, Massachusetts	Bob Leonard Virginia Tech Blacksburg, Virginia
		Erica Yerkey Community Arts Network Boulder, Colorado

Appendix II: Participant Biographies and Answers to Three Preparatory Questions

Prior to the Gathering, participants (including Rockefeller and CAN staff) were asked to:

- share biographical information
- respond in writing to: “How do you describe the work you do?”
- respond in writing to: “What is the most recent significant change in the way you do your work?”
- “List the burning questions you bring to this meeting.” This question was deliberately left open-ended so that questions could range from the highly personal to the global, from the concrete to the theoretical.

Their responses are presented in this appendix.

Anan Ameri

Arab Community Center For Economic And Social Services (ACCESS), Dearborn MI

Bio

Dr. Anan Ameri has served as director of the Cultural Arts program for over five years. In her previous position (President of the Palestine Aid Society of America), she cultivated the inclusion of arts in educational programming, hosting concerts, folk dance groups, poetry and prose readings and visual art and exhibits. Dr. Ameri enjoys an extensive relationship with the community in Detroit and nationwide.

Dr. Ameri is the coordinator of the nationwide Arab Arts Network and co-author of *Arab Americans in Detroit: A Pictorial History* which was published in December of 2001. She is also a contributing author and coeditor of the *Arab American Encyclopedia*. Since joining the ACCESS Cultural Arts Program, she has planned and promoted a variety of small and large-scale art programs, expanded ACCESS' relationship and collaborations with local and national arts and cultural institutions, and secured local and national funding. Dr. Ameri has more than twenty-five years of experience in promoting Arab and Arab American arts and culture. She is leading the project plans for the Arab American National Museum, scheduled to open in 2004.

How do you describe the work you do.

I am the director of the Cultural Arts program at the Arab Community Center for Economic and Social Services (ACCESS). Our mission is to inform the public about Arab and Arab American Culture through education and the arts. My work is composed of two main areas: Education Outreach, mostly to teachers, students, law enforcement officers and legislators about Arab World, Arab Americans and Islam. This is done through workshops, publications and sensitivity/cultural competency training.

The second component is offering a series of cultural programming, such as concerts, film, plays, art exhibits, festivals promoting Arab Americans and Arab arts and artists. Believing that the art is a strong tool that bridges ethnic and racial communities we work with other ethnic groups in

Detroit to offer multicultural events such as Cinco De Mayo/Umssiyah Fanniyah: an evening of Arabic and Latino poetry, Arts and Music; and Concert of Colors, a three day free world music festival. In 1998 we established the Arab American Arts network, a network of artists and art presenters in a number of cities; the goal is to jointly promote Arab/Arab American arts and artists.

Currently, and for the last four years, we have been working on establishing the first ever Arab American National Museum expected to open in January 2005.

Most significant change

is the expansion of the work we do, including establishing the Museum. We have been able to successfully move Arab arts from the confinement of our own community to main stream venue, and expanding our audience to include other ethnic groups and main stream. We were able to do that by:

- Collaborating with others including ethnic arts groups and main stream organizations
- Presenting Arab and Arab American artists and Musicians at main stream venues such as like the Detroit Institute of the Arts, Detroit Symphony Orchestra and the University of Michigan Musical Society.
- Enlarging and diversifying our audiences.

The burning question:

- In light of the economic hardship foundations and government are having, how do we sustain and expand our work.
- To deal with the restrictions imposed by immigration on travel of artists from Arab and Muslim countries
- How do we make the arts an integral part of the daily life of people including low income and immigrants?
- How can arts play a role in bridging the gap and divisions of our ethnic and racial communities?

Arnold Aprill

Chicago Arts Partnerships In Education, Chicago IL

Bio:

Arnold Aprill is the Executive Director of the Chicago Arts

Partnerships in Education (CAPE), a network of public schools, arts organizations, and community organizations committed to arts education partnerships in Chicago. He comes from a background in professional theater as a director, producer, and playwright. He has taught at the University of Chicago, Columbia College, and the School of the Art Institute of Chicago. He is one of the writers of the musical *Sylvia's Real Good Advice*, based on Nicole Hollander's comic strip *Sylvia*. He is one of the co-authors of *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*, and is one of the co-editors of *Renaissance in the Classroom: Arts Integration and Meaningful Learning*, published by Lawrence Erlbaum and Associates. The Harvard Educational Review describes *Renaissance in the Classroom* as a "remarkably comprehensive book with a refreshing spirit — required reading for anyone who participates, or wishes to participate, in an arts education partnership." Mr. Aprill presents nationally and internationally on the development of arts education partnerships.

Describe work:

As the founder of the Chicago Arts Partnership in Education (CAPE), Arnold is motivated by two powerful imperatives: "the urgent need to address the shameful inequities in urban public education" and "the need to reclaim the arts as a potent force for activating participation democracy." He believes that during times of political crisis, the integration of the arts into education becomes an even more compelling issue. An art-integrated curriculum can help transform a school into a dynamic learning community in which educators and students are more likely to think critically, express themselves creatively, and respect divergent opinions. In addition to his work in Chicago, he helps communities across the nation replicate CAPE's approach and has initiated national and international exchanges of teachers, artists, and students devoted to school improvement through the arts. Central to his approach to leadership is the concept of "Mixed Tables," the formation of long-term, problem-solving collaborations among concerned citizens with widely divergent skills, experiences, points of view, cultural backgrounds, and access to resources. He believes that such collaborations lead to unexpected new relationships and that this process is essential for enacting change. CAPE leaders meet monthly to share ideas, meet with innovators, and reflect on their work. "One of the primary purposes of partnership is to create positive friction to have the partners disrupt each other's assumptions, to shake them out of "business as usual," so that new ideas and authentic new leadership can emerge. The partnerships create a "demilitarized zone," for examining old ideas and actions, and an "exotic terrain, for creating new ones."

<http://leadershipforchange.org/awardees/awardee.php3?ID=102>

What is the most recent change in the way you do your work?

A big focus on documentation and participant action research

What burning questions do you bring to this meeting?

- How do we set our own standards for our work, and how do we assess and measure and REPRESENT success on our own terms?
- How do we communicate our new understandings powerfully to a new community?

Andrea Assaf

Animating Democracy Initiative, New York NY

Bio:

Andrea Assaf, Program Associate for Animating Democracy, is a performer, writer, facilitator and activist. She has a Masters degree in Performance Studies and a BFA in Acting, both from NYU's Tisch School of the Arts. With a training background in theatre, she is currently a solo artist creating original multi-disciplinary performances, workshops and residencies. She has taught Meisner Technique, creative writing, ESL, and facilitates text and movement workshops for people of all ages. Her community arts experience ranges from intergenerational work with Liz Lerman Dance Exchange, to original collaborative performances within the Filipino/a/American community in NYC, to street theatre with youth in East Harlem, to performance-based conservation education with young adults in Tanzania, East Africa.

Andrea is currently an artist-in-residence in Tijuana, Mexico, with support from Cultural Contact (U.S.-Mexico Foundation for Culture), creating a new dance-theatre project, *Fronteras Desviadas / Deviant Borders*, in collaboration with Mexican director/choreographer Dora Arreola. Other recent projects include: Co-direction of *Slain (Women Going Down)* in the WOW Moves Dance Festival 2004; guest direction of *Parang Sabil (Sword of Honor)* with Philippine dance and music troupe Kinding Sindaw, as part of H.T. Chen's Ear to the Ground series 2003; creation and performance of *Globalities*, a full-length solo show featured in the 2003 New York International Fringe Festival. As a Spoken Word artist, Andrea was featured at the People's Poetry Gathering in 2003, at Centro Cultural Tijuana's *Jueves Literarios: Poesía Erótica* in 2002, and was a winner of the 2002 Urbana Queer Slam at the Bowery Poetry Club in NYC.

Andrea is a member of The Writers Roundtable, Alternate ROOTS and Resources for Social Change. Her theory interests include post-colonial studies, critical pedagogy, cross-cultural performance, and community-based arts. She speaks Kiswahili and is currently learning Spanish.

How do you describe the work you do?

Well, this one is always hard. Partly because "my work" is always shifting — as a multidisciplinary artist, as a practitioner and theorist, as someone who doesn't make a living solely by my art and needs to have other sources of income. I will respond from two different points of view (from within the schisms of my professional existence).

As Program Associate with Animating Democracy, I am part of a project that assists practitioners in an arena of work

outlined as “arts-based civic dialogue,” which in some cases includes community arts practice and various approaches to community cultural development. My function has been to assist administration and program design, including design and facilitation of Learning Exchanges (peer gatherings based on collective inquiry and exchange). I also contribute to writings and publications that are becoming increasingly available on the web and in print. Through my work with Animating Democracy, and with Alternate ROOTS, I’ve had the privilege of being a part of national conversations (like this one) regarding the history, concepts, beliefs, practices, issues, challenges, needs, implications, and more, of this kind of socially/civically engaged art. I consider it part of my function in the world, at this point, to contribute my thinking and reflections to these conversations, in hopes of bringing a valuable (or at least unusual) point of view — as a 30-year-old, Arab-American, queer, female, “emerging” artist who has lived and traveled in multiple countries — and knowledge base (both theoretical and experiential) to these fields.

As an artist and community-based practitioner, my work is evolving, and I think my theory is probably currently ahead of my practice. Aesthetically, my work mixes text, movement, theatre, and sometimes video or puppetry, depending on who I’m collaborating with. I’m interested in unexpected juxtapositions, non-linear storytelling, non-verbal and verbal dialogue, and the simultaneous experience of personal and political realities, revealing systemic and symbolic dimensions. I work both as a solo and collaborating artist, usually self-produced, volunteer or low-budget, in small theatres and community venues in New York City. Sometimes I work in other cities or countries as well (I am currently in-residence in Tijuana, Mexico). I have a particular interest in cross-cultural collaboration and exchange, in which I am consciously seeking to utilize creative structures that balance power and authority, and make space for multiple voices. I find myself moving fluidly (or sometimes jerkily) between roles as facilitator, performer, co-author or co-creator, director or teacher, and tech operator or assistant. To me, the work of community-based art is reptilian (rather than warm and fuzzy) — it’s scaly, chameleon, serpentine (sliding through cracks and shedding old skin).

What is the most recent significant change in the way you do your work?

I’d say the most recent significant change is that I’ve received a grant, as an artist, for the first time in my life. Oddly enough, I’m finding it difficult to allow this blessing to change the way I work as much as I would like (one month into the process). The romantic notion of receiving a grant is that you get to run off and play in the proverbial wilderness, drop everything else, and “finally get to just be an artist.” But the reality is, as we all know, there’s still a ton of other commitments to finish, and the future to think about (survival after the grant), and of course, all the reporting, tracking, budgeting, promoting, etc. And the next thing you know, you’re still sitting at the computer longing to “just be an artist” (which, for me, includes community building, overall project design, collaboration, facilitation, writing,

etc.) and trying to fit enough time to “actually do the work” into your schedule. Only now you have the added weight of having received a chunk of money that you’re accountable for, which still isn’t really enough to do the project as it should be done anyway, and you wonder if it’s really better than self-producing with a credit card and a bunch of friends who volunteer after hours. I know, I know, I said it was a romantic notion. I know, I’m supposed to be more savvy and sophisticated and not have naive expectations (or hopes) about life as an artist. And I am, actually. I know much about the importance of documentation, accountability, the difference between projected timelines and actual ones, and survival. And, yes, actually, I believe it will be better having the grant. Much better. It’s such a pleasure to be able to offer free community workshops (without sacrificing meals), and to research and train, and to know that somebody is supporting the value of that. I’m also excited to see what my work will look like with a real production budget.

Still, I feel there is something unsatisfying, sometimes absurdist, about the whole structure and system. It’s such a vast set of machinery (of which I am very much a part). Vast institutions, service organizations, foundations, research programs, granting systems, all (we suppose) in service to the art and the work in communities. So why does the art, and the community work, still feel diminished?

The other tremendously significant change is that I’m now working bi-nationally. I’m still trying to figure out what that means — the implications, negotiations, response/abilities — and what it might look like, or necessitate, to continue bi-national (or multinational) work as a trajectory in my life and art. I am currently interested in, and investigating, how that is different from being locally or nationally focused. (This train of thought is continued in the next section).

What burning questions do you bring to this meeting?

A. Personally, how do I reconcile my desire to work cross-culturally and internationally with a sense of commitment to contributing to the evolving (or eroding) cultural and political landscape of the U.S.? This is also a question of, how do I balance my own very individual desires and impulses as an artist with my sense of responsibility as an “emerging leader” in a broader field or national arena of work?

And, what happens after the grant? Are the expectations, the professional models that I’m supposed to fit into (within the U.S.) — such as touring, courting presenters, producing the show in NYC, or scrapping it and starting over in search of a new grant project — really appropriate to the goals and ideals of the work? Of course, all of those things, to varying degrees, are valid and desirable, and I may do some of them. But they seem at odds with issues of ownership, sustainability, long-term commitment. I feel the need to question some of the assumptions of the professional structure we operate in, and I feel hungry for different models. How might the next generation of community artists — mine and those who come after me — function in the U.S., and in the world? I think it’s important, NOW, to imagine alternative possibilities, and not to assume the inheritance of those that predominantly exist.

B. Is the notion of *community cultural development* appropriate, culturally and politically, in all contexts? Or is the idea of “development” inherently flawed, based in assumptions about “progress,” or tainted with a Euro-American bias? Do practices or concepts that we now accept as fundamental to community-based arts in the U.S. actually translate across nations and cultures? Living in Mexico at this time, I’m encountering different ideas about this work that are challenging the way I’ve come to think of it so far — notions such as the “socialization of theatre” (based in socialist ideologies) on the one hand, and the critique of U.S. community-based approaches as “missionary art” on the other. AND, what does it really mean to be a community-based artist in the face of globalization? Is the (possibly reactionary) return to the local, and the localization of culture, really the only response, or primary one? Should it be? How can we hold both the value of local identity and the perpetuation of local cultures, together with an understanding and appreciation of the very real experiences and expressions of hybridity — the constant mixing of cultural influences — that globalization exposes us to, and that somehow become ours? I am one of those people who doesn’t experience community as a particularly geographic phenomenon. My home is New York City. Communities, for me, are very transient — transnational, sometimes invisible, strangely defined, overlapping. My own identity is so hybridized that I almost never experience a sense of “community” in which I can feel wholly myself in any one environment. My sense of family and community includes people in different countries, on different continents, in different time zones, of different racial-cultural-religious-and-class backgrounds, with complex gender and sexual identities, and in different states of being settled, rooted, trapped or nomadic. Politically, my sense of hope is not only in the strengthening of local identities, but also in global networks and alliances, and previously unlikely solidarities, that have the potential to resist or dismantle the forces of globalization which function (and exploit) above and beyond the powers of nations. So what might it mean to be a globalized community artist? An artist that acts as a conduit among communities that might not otherwise have access to seeing their connections? An artist that offers awareness of the effects of globalization in every local context she encounters? An artist that embodies globalization in her aesthetics, and at the same time, wears the critique? What does “sustainability” look like in this context? I would love to think together with others about these things.

Caron Atlas

Freelance Consultant, Brooklyn NY

Bio

Caron Atlas is a Brooklyn NY-based freelance consultant working to strengthen intersections between community-based arts, policymaking, and social change. Caron was the founding director of the American Festival Project and worked for several years with Appalshop, the Appalachian media center. Consultancies include the Animating Democracy Initiative; National Voice; A Cultural Blueprint for New York City; 651 Arts;

Arab Arts Project; Urban Institute; National Arts Administration Mentorship Project; and the Rockefeller, Leeway and Irvine foundations. Caron writes frequently about cultural policy (including an overview essay on the Community Arts Network) and teaches at New York University’s Tisch School. She has a master’s degree from the University of Chicago and was a Warren Weaver Fellow at the Rockefeller Foundation.

How do you describe the work you do?

The work that I do is making connections - between people, fields of work, issues. Mostly I link art, culture, media, and social change. As a consultant, writer, educator, and cultural activist I am able to have a wide range of experiences that I connect with one another. This includes urban and rural, US and international, policymaking and grassroots activism, arts and organizing. I draw from all of these vantage points to reframe issues and try to understand them holistically.

What is the most recent significant change in the way you do your work?

I’m working with a nonarts national coalition, National Voice, to connect arts and culture into their work. Mostly in the past I’ve worked with arts groups and networks to connect their work with organizers. Approaching art and social change from both sides of the connection is a broadening of my work that has been happening over time. Also changing is my approach. My emphasis is shifting from getting stuck on what’s wrong or missing, to trying to think imaginatively and practically about a vision for the future and how to make it happen.

What burning questions do you bring to this meeting?

- How do we reclaim participatory democracy?
- How do we build a united, yet diverse, forward-looking social and political movement?
- How can we bring more voices into the public discourse at a time of media consolidation and the Patriot Act?
- What are models of equitable development that draw on local cultural assets?
- How can we reflect the values of our creative work such as respect, caring and reciprocity in our organizations?
- How can we design funding programs that recognize the risk taking and the long haul dimensions of our work?

Judith Francisca Baca

Social And Public Art Resource Center, Venice CA

Bio

Judith Francisca Baca, native Angeleno, is a visual artist, an arts activist, a community leader and a professor of visual art.

As a visual artist, Judith Baca is best known for her large-scale public murals. Her art involves extensive community organizing and participation, addressing multi-cultural audiences. In the internationally known GREAT WALL OF LOS ANGELES mural in the Tujunga Wash Flood Control Channel, Baca designed a work which incorporated 40 ethnic scholars, 450 multi-cultural neighborhood youth, 40 assisting artists and

over 100 support staff to paint a half mile long mural on the ethnic history of California. Painted over five summers, this exciting work describes decade by decade the contributions and struggles of California's diverse peoples from prehistoric times to the 1950's. Unique among murals in its conceptual approach, the GREAT WALL also provided an educational program of training in inter-racial relations for the project's participants and for the people in the surrounding community.

Ms. Baca's most recent works include commissions for; the San Jose Cesar Chavez Monument, Los Angeles Cesar Chavez Boulevard Revitalization Project, the Central American Resource and Education Center (CARECEN), the Durango Latino Education Coalition, the Venice Boardwalk, the Denver International Airport, the University of Southern California, the Baldwin Park Metrolink station, international exhibition entitled "Art of the Other Mexico" and an interior mural for the Southern California Gas Company's new downtown Los Angeles headquarters. Baca continues to work on the WORLD WALL: A VISION OF THE FUTURE WITHOUT FEAR, seven 10 foot by 30 foot portable mural panels on canvas. This 210-foot mural in seven parts addresses contemporary issues of global importance; war, peace, cooperation, interdependence, and spiritual growth. As the WORLD WALL tours the world, additional panels by artists from different countries will be added to complete this visual tribute to the "Global Village." Completed panels include artists' work from Finland, Russia, a joint effort from Palestine and Israel and most recently, the Mexico panel.

As an arts activist, Baca founded the first City of Los Angeles mural program in 1974, which produced over 250 murals and hired over 2,000 participants in its ten years of operation. In 1976 she founded the Social and Public Art Resource Center (SPARC) in Venice, California, where she still serves as the Artistic Director. In 1988, at the request of Mayor Tom Bradley, she developed a new City of Los Angeles mural program, based on the successful model of the GREAT WALL OF LOS ANGELES. This mural program entitled the GREAT WALLS UNLIMITED: NEIGHBORHOOD PRIDE PROGRAM operates under contract with the Cultural Affairs Department and has produced over 105 murals in almost every ethnic community in Los Angeles, making it one of the country's most respected mural programs.

Judith F. Baca's work has been exhibited nationally and internationally, published in numerous periodicals, journals, and books, and documented in several films. She has received awards and recognition for her work from community groups such as the California Community Foundation, the Liberty Hill Foundation, the AFL/CIO, the California State Assembly, the United States Senate and the U.S. Army Corp of Engineers. Baca was the recipient of a 2001 Education Award from the National Hispanic Heritage Awards and in 2003 a Guggenheim Fellowship recipient. She is a founding faculty member of the new California State University- Monterey Bay, where she helped to develop a Visual and Public Art Institute. After 13 years at UC Irvine in Studio Arts, she now serves as Senior Professor in the UCLA Cesar Chavez Center for Interdisciplinary Studies and the UCLA World Arts and Cultures Department. To advance the field of muralism, in 1996 Baca

created the UCLA/SPARC Cesar Chavez Digital/Mural Lab, a research, teaching and production facility based at SPARC.

Baca resides in Venice, California.

How do you describe the work you do?

My work and the work of the organization which I founded could be described as "community cultural development work in primarily the visual and public arts". We work in poor and working class ethnically diverse communities to produce public artworks which include community participation to determine content and intent of the artwork permanently placed in their community .

What is the most recent significant change in the way you do your work?

The most significant change has been the introduction of processes that incorporate web-based community participation and digitally produced imagery.

What burning questions do you bring to this meeting?

- What strategies are my colleagues employing to stay afloat in this funding climate?
- How can our field produce the critical theory that will include the analysis of process as well as product?
- What are the best strategies being employed at this critical juncture in American democracy that support community transformation and encourage community participation and inclusion in civic processes?
- I am planning a Masters of fine arts program that is looking specifically at our field as a discrete area of study. What do my colleagues think training for new artists in our field should include?

Tom Borrup

Community & Cultural Development
Minneapolis MN

Bio

Mr. Borrup has been a leader and innovator in non-profit community and cultural work for over twenty-five years. His interests are in exploring intersections between culture and community building, and in the creation of civic dialogue and civic space, particularly in communities experiencing demographic shifts. He was a 2002 Fellow in the Knight program in Community Building at the University of Miami School of Architecture. Mr. Borrup is currently a consultant in non-profit management, community cultural development, and philanthropy. He stepped down as Executive Director of Intermedia Arts in 2003, a position he held since 1980. Intermedia Arts is a Minneapolis-based cross-disciplinary, cross-cultural organization recognized nationally for its work in nurturing artists and other cultural assets in its diverse urban community. From 1994-2003, Mr. Borrup served on the board of the Jerome Foundation, a progressive funder of emerging artists in New York City and Minnesota. He served two terms as Chair of the Foundation board and for three years was a member of the

Leadership Development Committee of the Minnesota Council on Foundations. He also served on the board of the National Alliance for Media Arts and Culture for eight years, serving two terms as Co-President. Throughout his career, Mr. Borrup has participated on numerous funding and policy review panels, or served as a consultant for such institutions as the Rockefeller Foundation, the Ford Foundation, the Wallace Readers' Digest Funds, the Andy Warhol Foundation, the National Endowment for the Arts, and the Corporation for Public Broadcasting. He has been an invited speaker for the American Association of Museums, Grantmakers in the Arts, Americans for the Arts, and many others. Mr. Borrup received his B.A. in Liberal Arts from Goddard College, and continued there to receive his M.A. in Communications and Public Policy.

Describe work

My work is about building more just communities, where everyone's creative potential is valued and engaged. To do this, I help build the capacity of organizations to recognize and leverage their own assets and those of their communities' and to cross boundaries - boundaries between art disciplines, cultures, professions, sectors... I also try to observe, reflect upon and write about creative cultural work.

Recent significant change

The most significant change in how I do my work has been evolving during the past 4 years as I've learned the language and discipline of asset-based thinking and asset-based community organizing. While I have instinctively operated within this framework, it has only come into focus and grown in effectiveness since learning from John McKnight and Jody Kretzmann, and other practitioners in the community development and community organizing professions. Another change that again was somewhat instinctive for me, but has come into better focus with the help of colleagues in cultural work, is rejecting the "either/or" approach and learning how to embrace "both/and" scenarios. I used to think I was "guilty" of wanting to "have my cake and eat it to," or that I was refusing to decide what I wanted to be when I grew up. Now I know that searching for "both/and" approaches and scenarios is essential to cultural democracy.

Burning questions:

How can we help ourselves and others to see art as a means AND an end? How can we share lessons learned while continuing to learn? How can we get the Rockefeller Foundation to continue its leadership in community cultural development and cultural democracy, and get other partners to expand the base of support for community-based, community-driven, cultural and community building work?

Norma Bowles

Fringe Benefits Alliance, Los Angeles CA

Bio

Norma Bowles is the Founder and Artistic Director of Fringe

Benefits. In addition to producing and directing many of Fringe Benefits' shows, Norma also leads many of the play development and "Theatre for Social Justice" workshops and institutes, edits the plays for production and publication and facilitates school tour performances. Norma has conducted acting, *com-media dell'arte* and new play development residencies at theatres and universities throughout the United States, including South Coast Repertory (for nine years), the California Institute of the Arts and the Walt Disney Studios as well as with the Melody Sisters of Spain. Bowles completed a B.A. in Masked Performance from Princeton University, an M.F.A. in Directing from the California Institute of the Arts, and Lecoq actor-training with Philippe Gaulier in Paris, France. She edited *Cootie Shots: Theatrical Inoculations Against Bigotry* and *Friendly Fire*, both anthologies of plays, songs and poems created by Fringe Benefits. Bowles is a card-carrying member of the Association for Theatre in Higher Education, the Southern Poverty Law Center, the Gay, Lesbian, Straight Education Network, and the National Council of Education Activists. She is also a recipient of PFLAG/LA's "Oscar Wilde Award" and Cornerstone Theatre Company's 2002 "Bridge Award" for her work building bridges within and between communities.

How do you describe the work you do?

From 1991 until 2001, Fringe Benefits collaborated with student and community groups to create tolerance-promoting plays and screenplays which we produced, toured and, in some instances, published.

While we continue to produce, tour and publish some of the plays that emerge from our collaborations, since 2001, we have begun to focus on programs that offer student and community groups the tools to create and produce their own plays.

Our play development sessions and our Theatre for Social Justice workshops, institutes and residencies generally involve two Fringe Benefits Teaching Artists, and a group of no more than 35. Sometimes this is a somewhat homogeneous group (a fifth grade class, a Gay Straight Alliance, a group of MSW students); sometimes it is a more diverse group (our play development sessions for *Cootie Shots* included youth, educators, parents, artists, activists, clergy and social workers). The participants share stories (leaving out names) of incidents wherein they've witnessed or been involved in teasing, name-calling, bullying, intimidation, violence and/or other forms of discrimination. They also share stereotype-busting/myth-exploding stories.

The Institute participants and Fringe Benefits Teaching Artists collaborate using storytelling, discussion, Theatre of the Oppressed techniques, improvisation, free-writes and collective dramaturgy to create a dialogue-promoting play about the discrimination issue selected by the group.

What is the most recent significant change in the way you do your work?

The most significant change in the way Fringe Benefits does its work, is that, since 2001, we've focused less on developing our own work and more on programs that offer student and com-

munity groups the tools to create and produce their own plays.

What burning questions do you bring to this meeting?

I'm spending too much time trying to raise the money to be able to do the work.

Many artists and grassroots activists understand how valuable the arts are for communicating political and social justice issues. I'm eager to find ways to facilitate partnerships between arts and activist organizations and individuals on a MASSIVE scale, and mobilize us/them NOW! Our current government is obscenely corrupt... the individuals, the system.... and they're creating such a plethora of problems (atrocities) both nationally and internationally, that they've got progressives divided and running in all directions trying to put out fires. We're stuck in a RE-ACTIVE modality! We're going to need to get very, very creative and find ways to capture FREE media attention (except that the media is falling deeper and deeper into the pockets of the....)... because the progressive movement cannot begin to compete financially with the REGRESSIVE movement.

Ron Chew

Wing Luke Asian Museum, Seattle WA

Bio

Ron Chew, Executive Director, since 1991 provides vision and leadership to museum programs, operations and long-range planning. Ron served for ten years as editor of *International Examiner*, an Asian American newspaper. He has been involved in community organizing for over 20 years. He has guided development of more than 15 award-winning exhibitions and publications at the Museum. He serves on numerous boards, including the Seattle Public Library Foundation and the Western Museums Association.

How do you describe the work that you do?

I am director of a community-based Asian Pacific American museum that develops "community response" programs and exhibitions that empower Asian Pacific Americans, the neighborhood and the public.

What is the most recent change in the way you do your work?

We are conducting a challenging \$25 million capital campaign to convert a historic building into our new museum. This has greatly accelerated our fundraising and community-based program planning.

What burning questions do you bring to this meeting?

How can funders — in this current challenging environment — best support arts and cultural organizations involved in social change? How can activists of the 60s and 70s effectively work side by side with those who just are now entering the cultural arena?

Bill Cleveland

Center For The Study Of Art & Community, Minneapolis MN

Bio

William Cleveland is the founder and Director of the Center for the Study of Art and Community. Established in 1991, CSA&C works to build new working relationships between the arts and the broader community. Mr. Cleveland's 25 year history, producing arts programs in educational, community, and social institutions also includes his leadership of the Walker Art Center's Education and Community Programs Department, California's Arts-In-Corrections Program and the California State Summer School for the Arts. His work bringing the arts into the lives of the "forgotten" reflects his belief that "our creative capacities are the most potent manifestation of what it is to be human. His book, *Art in Other Places*, chronicles 22 model programs developed by artists and human service providers in 17 American communities.

From 1981 to 1989, as Director of California's Arts-In-Corrections program, Mr. Cleveland developed one of the largest and most successful multi-disciplinary residency arts programs in the country. Prior to that, he coordinated the much-acclaimed Artsreach Community Artist Program for the City of Sacramento. In the late 1970's Artsreach and other "CETA" funded program pioneered the use of federal employment and training dollars to support artist working in public service. In 1989 Mr. Cleveland was appointed Director of the California State Summer School for the Arts, a program that established itself as a national model for pre-professional training of high school aged artists.

In 1991 Mr. Cleveland joined with a group of creative leaders from business, government and the arts to establish the Center for the Study of Art and Community. Cleveland and his associates created the organization in response to the increasing marginalization of the arts in America. They feel "the arts are one of America's most neglected natural resources." CSA&C joins with the arts, business, human services and philanthropic sectors to build new working relationships between the arts and the broader community. The organization specializes in the development and assessment of arts-based community partnerships, and management support and training for artists, and their community and institutional partners. CSA&C works with artists and arts organizations, schools, human service and criminal justice agencies, local and state government and the business and philanthropic organizations. Recent clients include: Maine Community Foundation, Alternate Roots, McKnight Foundation, New Music-Theater Ensemble, Arts Council of New Orleans, Indiana Department of Commerce, FamiliesFirst Inc, American Music Center, San Francisco Art Institute, American Composers Forum, and Opera America.

Mr. Cleveland serves on the boards of Partners for Arts Schools and Students, Sarah Elgart Dance Company, Geese Theater Company, Art In the Public Interest, and as a panelist and consultant for the National Endowment for the Arts. Mr. Cleveland is an advisor for Partners for Livable Communities' the British American Art Association's International Arts and

Education Initiative and the Urban Arts Institute. He is also a member of the UCLA Artsreach Advisory Committee, and works as an associate of the Arts Extension Service at the University of Massachusetts, Amherst.

Mr. Cleveland attended the University of Maryland where he studied Psychology. In 1972 he helped to found the Buckhorn Center, a therapeutic community based in Ontario, Canada. Artistically, he has a 30-year history as a professional musician and songwriter. As a member of various performing groups, he has toured the United States and Canada, and performed on both radio and television. Mr. Cleveland was also a contributing editor of High Performance Magazine.

How do you describe the work that you do?

Arts-based community development: arts-centered activity that contributes to the sustained advancement of human dignity, health or productivity within a community.

What is the most recent change in the way you do your work?

More listening, learning and letting go. More challenging of some of my basic assumptions related to the work.

What burning questions do you bring to this meeting?

- What biases and orthodoxies inform your/our work.?
- What principals and values guide your/our work?
- What promotes and nurtures our individual and collective creativity. How do we encourage it? Are there different aspects of the creative called up by different circumstances?
- What role does humility play in community work.
- How does effective leadership manifest in the field?
- Who or what should we be learning from?
- How should we prepare people to do this work?

Dudley Cocke

Roadside Theater, Whitesburg KY

Bio

Dudley Cocke is director of Roadside Theater, which is a part of the Appalshop, the Appalachian arts and humanities center in Whitesburg Kentucky. For the past 33 years, Appalshop has been making films, videotapes, music recordings, photographs, radio programs, and plays about its place and people. Its work is distributed nationally and internationally. Appalshop is the recipient of numerous awards, most recently the "Coming-Up Taller" award for its work inspiring youth, which was presented to the organization at a White House ceremony.

Roadside Theater is a professional ensemble creating and touring original plays about its homeland. The company is also known for its artistic collaborations with African American, Native American, and Latino theater artists and for its community residency process that has inspired the creation of new theaters, most recently in rural New Mexico. Under Mr. Cocke's direction since 1976, Roadside has toured its original work in 43 states and represented the United States

at international festivals in the Czech Republic, Sweden, England, Denmark, and elsewhere.

Mr. Cocke is a stage director, writer, teacher, and producer. He is presently directing the jazz-bluegrass musical *Betsy*, and recently directed *Zuni Meets Appalachia* for the Smithsonian's Museums of the American Indian in New York City and Washington, D.C. His international work includes directing the company's innovative performances in the Czech Republic (1993) and London (1994).

Mr. Cocke's earlier essays are collected in *Voices from the Battlefield: Achieving Cultural Equity* (Africa World Press, 1993). He co-edited *From the Ground Up, Grassroots Theater in Historical and Contemporary Perspective* (Cornell University, 1993) and, most recently, *Journeys Home: Revealing a Zuni-Appalachia Collaboration* (Zuni A:shivi Publishing and University of New Mexico Press, 2002). *Red Fox/Second Hangin'*, which he co-authored, is one of seven plays in *Alternate ROOTS: Plays from the Southern Theater* (Heinemann, 1994). Mr. Cocke often speaks publicly about democratic cultural values, and in 2001-2002 his policy remarks and essays were published by the Urban Institute, the Community Arts Network/Art in the Public Interest, Yale University, Americans for the Arts, the James Irvine Foundation, Wind Magazine, Grantmakers in the Arts, and American Theatre magazine.

His teaching experience includes Cornell University (1991-93), William and Mary (1995-96), Arizona State University (1998), and the University of Akron (2002). In 1996, he was invited by the International Baltic Dance Festival to conduct dance/story workshops for classically trained professionals from Poland, Finland, and Russia.

Mr. Cocke has produced Roadside's state-wide tours of North Dakota and Nevada, several television specials, radio dramas, film festivals, and music recordings. He was executive producer for Roadside's latest compact disc, *Wings to Fly* (Copper Creek Records, 2002).

Presently, Mr. Cocke is a board member of Appalshop and a member of the national boards of the Bush Foundation in St. Paul, Minnesota and Grantmakers in the Arts in Seattle, Washington. He is a member of the National Advisory Council of the Kentucky School of Craft. He served as board Chairman of the Ruth Mott Fund from 1995-1999.

Mr. Cocke received his B.A. from Washington and Lee University (1968) and his graduate work was conducted at Harvard University (1970-71). He is the recipient of the 2002 Heinz Award for Arts and Humanities.

Describe work:

Roadside Theater is creating a body of drama based on the history and lives of Appalachian people and collaborating with others nationally who are dramatizing their local life. Roadside is one part of Appalshop's effort.

Change in way do work:

The value of inclusion, diversity, and cultural equity is less prominent now than 10 years ago, thus the forces pushing

Roadside's rural, working-class work to the margins are stronger now than anytime in the past 20 years. Outcomes include:

- Now, fewer people do more, a condition that risks exhaustion, anger, and depression among company members. Given the collapse of the national touring market for new, experimental work, upon which Roadside depended for 30%-60% of its annual income, and owing to Appalachia's failing economy, the ensemble has shrunk.
- An increase in time spent by ensemble members advocating for cultural equity. This effort is time consuming and takes various forms, including public speaking, documentation, research, writing, and more.
- There is less mutual aid and collaboration with peers, all of whom have their own problems.

Burning question:

Can these three negative trends be reversed?

- Under steady pressure, the field of community cultural development has become fragmented and reactive, and its practitioners opportunistic. There is less commitment to a long-term vision, less cooperation, less standing by principle compared to 20 years ago.
- The poor not-for-profit arts economy and grantmaker funding policies are weakening companies, and the field is becoming a collection of individual artists without substantial organizational support. This is negatively affecting the scope of creation, the impact of presentation, training, and so on.
- Increasingly, it appears that young artists are not entering the not-for-profit arts sector. They do not regard it as viable for a variety of reasons: its poor economy, its unwelcoming demeanor, its elitism, etc.

If not reversed, these three trends predict a dim future for our work.

Jan Cohen-Cruz

New York University, New York NY

Bio

Jan Cohen-Cruz writes about, teaches, and practices activist and community-based performance. An Associate Professor of Drama and Director of the Office of Community Connections at NYU Tisch School of the Arts, Jan guides young artists in community-based art internships and co-ordinates the Drama Department's minor in applied theatre. She teaches in both the Drama Department and the School's Center for Art and Public Policy, on whose advisory board she also serves. She co-edited *Playing Boal: Theatre, Therapy, Activism* (1994) and edited *Radical Street Performance: An International Anthology* (1998). Her essays have appeared at www.communityarts.net, in *TDR*, *High Performance*, *American Theatre*, *New Theatre Quarterly*, *Black Masques*, *African Theatre*, *Theatre Topics*, *But Is It Art?* (Bay Press), *Performing Democracy* (U Mich), *From ACT Up to the WTO* (Verso) and *Group Theaters* (UMich, forthcoming 2003). She has just completed *Local*

Acts: U.S. Community Based Performance, to be published by Rutgers University Press.

Cohen-Cruz is grounded in the resistant theatre of the late 60s/ early 70s, at which time she was a member of the NYC Street Theatre/Jonah Project. She has worked with such experimental theatre pioneers as Joseph Chaikin and members of the feminist company Split Britches, studied with the Brecht expert Carl Weber and mime Etienne Decroux. Jan has been a free-lance practitioner of the techniques of Augusto Boal since bringing him to the U.S. in 1989. From 1995-97, Cohen-Cruz co-directed Tisch School of the Arts' AmeriCorps project (President Clinton's domestic Peace Corps) focusing on violence reduction through the arts. Eclectic in her application of the arts to social situations, she is also well-versed in techniques grounded in story-telling and in the adaptation of existing texts. In spring 2001, she produced *common green/common ground*, a collectively created play with more than forty community gardeners, students, and river advocates from the Bronx, Harlem, East Village, Brooklyn, and NYU. In 2002, she directed a story gathering project with teens in Sarajevo and New York City. She is in the planning stages of a collaboration with the Bronx Museum and the Point Community Cultural Development.

Describe work

My work is twofold:

- a. connecting young artists in a university program to a broader vision of artmaking with strong social ties by:
 - providing and guiding "applied art" opportunities (in, for example, educational, therapeutic, and social justice contexts);
 - teaching courses on history, methodologies, and critical perspectives on "art in the public interest/ community-based/ community cultural development" in the U.S. and globally;
 - developing an advanced track for mostly theatre but also other arts, in this field, incorporating theory and practice;
 - contributing to, on the level of NYU Tisch School of the Arts, a program in Art and Public Policy.
- b. researching, writing about, and practically engaging with community-based arts/ community cultural development.

Recent Change

The most recent significant change in my work is my current effort to center my university-based efforts with artists within this field. That is, after some years of focusing more on sending young artists to schools, community centers, and the like, I want to assure that they are working under the wing of excellent artists committed to and experienced in this kind of art. To that end, I recently co-organized, with Dudley Cocke and other Appalshoppers, and two NYU colleagues, a trip bringing 18 students to Appalshop. Cocke and I have begun developing a model of leadership for young artists in this field. I am also looking to strengthen collaborations with local community-based artists I have long admired.

Burning Questions

What are models of “best practices” concerning collaborations between community-based artists and universities/ young artist-students/ scholars/ and writers? What does leadership in community-based art/ community cultural development, entail?

Less “burning” but rather ongoing question is: What are “best practices” we have discovered in balancing aesthetic excellence and social efficacy as concerns issues of social justice?

Dee Davis

Center For Rural Strategies, Whitesburg KY

Bio

Dee grew up in the eastern Kentucky coalfields town of Hazard, Kentucky, where his father owned a furniture store and dry cleaning business. He was the first youth appointee to the Kentucky Commission on Children and Youth and was a delegate to the White House Conference on Children in 1970.

Dee began his media career in 1973 as a trainee at Appalshop, an arts and cultural center devoted to exploring Appalachian life and social issues. Dee went on to become the organization’s first president. During his 18 years as Appalshop’s executive producer, the organization created more than 50 public TV documentaries, established a media training program for Appalachian youth, and launched a number of initiatives that use media as a strategic tool in organization and development.

In 2001 Dee founded the Center for Rural Strategies, a nonprofit organization devoted to expanding the national discourse about rural people and issues. The organization has sought to help rural advocates use communications as a strategic tool for improving the public policy environment. In 2003 Dee and his staff of four people launched a national campaign to block CBS’s plans to produce a reality program based on the stereotypes of the old “Beverly Hillbillies” situation comedy. The campaign ultimately engaged 40 members of Congress, several state governments, trade unions, major national nonprofits, and grassroots citizens in an effort to block the show, which the network says is now “in developmental limbo.”

Dee has served as president and chairman of the board of the Independent Television Service, president of Kentucky Citizens for the Arts, and as a panelist and consultant to numerous private and public agencies. He is a member of the Rural Advisory Committee of the Rural Network, a national association of rural community development organizations, and serves on advisory groups for the Open Society Institute and the W.K. Kellogg Foundation.

He received an English degree from the University of Kentucky. Dee lives in Whitesburg, Kentucky.

Describe work

We say we work at strategic communications on policy issues. More specifically, what we try to do is create a cultur-

al context for examining rural issues and advocating for rural communities.

Recent change

Internet technologies allow us to get to scale more quickly and to communicate directly with a lot more people than we did before.

Burning questions

I bring no burning questions. I’m interested in culturally-grounded social change strategies. I am interested in talking about what works, what doesn’t, and how the Rockefeller Foundation might encourage efforts that make sense.

Kathie deNobriga

Freelance Consultant, Pine Lake GA

Bio

A founding member of Alternate ROOTS, a service organization for community-based artists in the South, deNobriga served as ROOTS’ executive director and planning/development director for ten years. During that time she co-edited an anthology of new plays from the southern theatre, initiated a consortium to create a directory of community arts training, and contributed to the development of the Community Arts Network, serving on the board of Art in the Public Interest. She continues to be an active board member for Alternate ROOTS as a member of the Resources for Social Change WorkGroup.

A certified mediator, she is now an independent consultant for numerous arts organizations and state arts agencies in the South. Currently she is serving as organizational development coach for grassroots organizations working for social justice, funded by the Mary Reynolds Babcock Foundation. DeNobriga is a Fellow in Rockefeller Foundation’s Next Generation Leadership program, and is on the City Council of Pine Lake, Georgia.

Previously, deNobriga was the managing/artistic director of the Footlight Players (adult and youth community theatre) and The Temple Theatre, a performing arts center in Sanford NC. She began her early career in performance and directing as a Visiting Artist for the NC Arts Council and as an ensemble member with The Road Company of Johnson City, TN. She holds a Masters in Theatre from Wake Forest University in Winston-Salem, NC.

How do you describe the work you do?

As an independent consultant, taking a variety of odd jobs (some odder than others), this is a tough question. I usually say that I:

- work with small arts organizations in their organizational development, mostly around strategic planning and board development
- design and facilitate staff and board retreats and other kinds of gatherings
- serve as an “OD” coach to the social justice grassroots groups across the South funded by the Mary Reynolds

Babcock Foundation (this is my steady gig)

- research and write

In my spare time, I lead the board of the Little Five Points Community Center, volunteer for ROOTS and serve a term on the City Council of Pine Lake, GA.

What is the most recent significant change in the way you do your work?

I have been recently inspired by the work of Margaret Wheatley's Leadership and the New Science. She contrasts the old Newtonian paradigm of cause-and-effect with the new science of quantum physics and field theory. It's made me re-think how to be an effective agent for change.

What burning questions do you bring to this meeting?

How can artists and arts organizations become more central to community development efforts?

Arlene Goldbard

Adams And Goldbard Consulting, Richmond CA

Bio

I am a writer and consultant and the co-founder in 1978 (with Don Adams) of Adams & Goldbard, an organizational and cultural development consulting firm. I'm working on fiction right now, but most of my writing has been non-fiction, focused in two subject-areas: community cultural development/cultural policy and spirituality and social change. I've done quite a bit of work with domestic and international groups of artists and community development workers who are interested in using cultural forms and artistic approaches to awaken people to the negative impacts of globalization and help to mobilize communities damaged by globalization. Two books Don Adams and I did on the subject were published by the Rockefeller Foundation: CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT and COMMUNITY, CULTURE AND GLOBALIZATION. I also have a lot of experience with independent media (working with such groups as New Day Films, the National Asian American Telecommunications Services, and the Independent Television Service) and online dialogue on social issues (working with groups such as Web Lab, Global Kids, and the Center for Rural Strategies). I serve as vice chair of the Board of Directors of ALEPH: Alliance for Jewish Renewal. I live in Richmond, California. My new Web site — www.arlenegoldbard.com — should be online by the time of our meeting as a place to buy my novel, CLARITY, and download many of my talks and essays.

Describe work

My work in the community cultural development field is as a theoretician, researcher, writer and consultant. Because I've been active in the field since the seventies, I think the most valuable roles I can play now involving sharing the breadth and depth of my experience and study with others who care about the work. My writing, speaking, and consulting with organizations are my primary work that relates to the purposes of this meeting.

Recent changes

I'm trying to do less organizational work and more writing. Money is the main obstacle.

Burning questions

I don't know that any are burning so much as toasting lightly, but I'm interested in definitional questions (it seems to me some people want to lasso all politically progressive art into the community cultural development field, but I don't see this as useful or accurate); in how people think the work will survive without significant public sector involvement; and in what people do to get useful criticism and improve their practice.

Lonnie Graham

Pennsylvania State University, West Chester PA

Bio

Lonnie Graham, is presently a Professor of Fine Arts at Pennsylvania State University and an active instructor of special programs at the Barnes Foundation in Marion Pennsylvania. He acts as a visiting instructor of Graduate Studies at San Francisco Art Institute. He is formerly a Visiting Professor at Haverford College in Philadelphia, Pennsylvania. Mr. Graham was Curator in Residence for Three Rivers Arts Festival, in Pittsburgh, Pennsylvania for a number of years. Graham also serves in the capacity of an active site visitor for the Pennsylvania Council on the Arts.

Formerly, Mr. Graham was director of Photography at Manchester Craftsmen's Guild, an arts organization dedicated to the educational development of disadvantaged urban youth. During his tenure at Manchester he developed a project driven after school Photography program using innovative pilot projects merging the Arts and Academics. One such project led to the development of the Manchester Craftsmen's Guild Arts Collaborative; an interactive program between public schools and community organizations. First Lady Hillary Clinton visited these projects, which have now been officially sited by The White House as a National Model for Education. His efforts also contributed to the development of the CDC/ARI, (Community Development Corporation/Arts Resource Initiative); a multi-million dollar multi-year project funded by the Ford Foundation.

Graham attended Nova Scotia College of Art and Design and took advanced degrees at San Francisco Art Institute.

Social and political concerns have won him major commissions including one from Three Rivers Arts Festival, entitled the African/American Garden Project. That project involves a physical and cultural exchange of disadvantaged urban single mothers, an elderly African-American community, and farmers from the small farming village, Muguga in Kenya. This project garnered multiple years of funding, and enlisted a number of local and international artists to continue work building urban subsistence gardens with this population.

In 1997 Mr. Graham was awarded another major commission for travel to Papua New Guinea through the Fabric

Workshop and Museum in Philadelphia to document the harvest of the Woowoosi tree used in the production of Tapa cloth that is fashioned into ceremonial dress and used as traditional currency by the Maisin tribes people. The Maisin have successfully blocked the efforts of foreign logging companies to win over their property rights, and have chosen to support themselves by maintaining traditional values rooted in an ancient lifestyle.

In 1998 Mr. Graham was invited by the Fairmont Park Art Association in Philadelphia, Pennsylvania to submit a proposal to address the needs of a blighted urban community with revitalization through the arts, cultural activities and various entrepreneurial ventures. Lonnie was then awarded the commission in the year 2000, and an Artist as Catalyst grant, administered by The Mid-Atlantic Arts Foundation in 2001, to support to this project

In 1999, he returned from Kampala, Uganda where he had been invited to conduct workshops in photography at The Makerere University, Margaret Trowell School of Industrial and Fine Arts.

In the year 2000 the first of four students received a fellowship established at North Carolina University at Chapel Hill by Graham when he returned his honorarium as part of an installation and lecture done there regarding the role of the responsible artist in today's culture. The purpose of this fellowship is to help young artists develop a social conscience demonstrated through community and cultural activism in the arts.

In 2001 Mr. Graham was commissioned by the Spoleto Festival in Charleston, South Carolina to produce an international work addressing the arts and education. The result was a project entitled Enlightenment, Acknowledgement and Memorialization. The triptych was installed on three sites in the greater Charleston area

The Andy Warhol Museum in Pittsburgh, Pennsylvania contacted Mr. Graham and commissioned a piece to be produced in modern media to accompany the 'Without Sanctuary' exhibition appearing in that Museum.

Currently, Graham is active in efforts with a team of artists to build a Community Altar that will be housed at the Art Sanctuary in north Philadelphia.

Most recently Mr. Graham was awarded a Pew Fellowship in the Arts. In addition, Mr. Graham was awarded a National Endowment for the Arts/Pew Charitable Trust Travel Grant for travels to Ghana, and is a three time Pennsylvania Council for the Arts Fellowship winner. He has also been nominated as a DuPont Fellow, and for the Cal Arts-Alpert Award in the Arts. Mr. Graham was also awarded the 1999 Creative Achievement award by the Pittsburgh Cultural Trust, in Pittsburgh, PA.

Mr. Graham is included as a point of reference in the *Colliers Encyclopedia*.

His photo credits include co-authorship of the book, *Thaddeus Mosley, African American Sculptor*. Other credits include work for The National Endowment for the Arts and The Ford Foundation. Mr. Graham has designed a number of

limited editions and catalogues, including an edition of his own work produced in photogravure entitled, *Friendship, Strength, and Vitality*. Graham also designed the catalogue for the exhibition, *Countdown to Eternity, photographs of Dr. Martin Luther King by Ben Fernandez*. These and other small press and rare book titles reside in local and national collections including the Corcoran Gallery in Washington, D.C., and the collection of the Schomburg Center in New York.

Among the exhibitions to his credit is an installation, which was featured at the Smithsonian Institution in Washington, D.C. The Institution has now acquired a number of images and artifacts for circulation in their traveling exhibitions. Graham's work can also be found in the permanent collections of the Museum of African American History in Detroit, Michigan; the Philadelphia Museum of Art, in Philadelphia, Pennsylvania; the Delaware Museum of Art in Wilmington, Delaware and the Addison

How do you describe the work you do?

My work exists within the context of a kind of social activism. Over the past 20 years, I have lived within a number of cultures in an attempt to gain insight into the real purpose of the artist in society. During my visits I became interested in reestablishing the role of the artist as a vital societal component. That means rebuilding traditional links between artists and communities and activating those communities using art and artists as a tool. My work is also about helping artists understand the needs of the people that support them, as well as helping artists to help each other. I am concerned with access, understanding and communicating ideas through the active or passive participation of the viewer. I believe the art work is activated by the viewers own experience. We as artists are addressing a solution that will help enrich lives. It is my concern that artists remain accessible to the public on some level in order that we can contribute constructively to society, and maintain a constructive dialogue.

What is the most recent significant change in the way you do your work?

Attempting to reach a broader audience, and collaborating with a stable team of artists to address issues

What burning questions do you bring to this meeting?

- Is it necessary to commodify community art in order to elevate its perceived legitimacy?
- Can community art organizations maintain a substantial position in the community they serve once the founding director has left?
- How necessary is it for non profits to create a stable funding stream for them to operate on a long term basis?

Sterling Houston

Jump-Start Performance Co., San Antonio TX

Bio

Sterling Houston is artistic director and writer-in-residence for

Jump-Start Performance Co. in San Antonio, Texas. During his thirty year career in theater as actor, composer and playwright, he has worked with Charles Ludlam, Sam Shepard, Maya Angelou and George C. Wolfe. Houston has premiered twenty plays since 1988. He is the recipient of numerous awards and grants including, commissioning grants from Mid-American Arts Alliance, National Endowment for the Arts, The Texas Commission on the Arts, the Rockefeller Foundation, and Art Matters, Inc. His plays have been presented throughout Texas and nationally at Judson Poet's Theatre, NYC, Victory Gardens Theater in Chicago, Cleveland Public Theater and the Phoenix Theater, in Indianapolis. His first book of fiction, the novella, *Le Griffon* was published in 2000, by Pecan Grove Press.

Describe work

The work that I do and have been evolving since the late 1980's has been described as political theater with an emphasis on hidden history. Much of this work has been satirical in form, which employs humor, music and irony as techniques for communicating complex and sometimes difficult points of view.

Recent Changes

After creating more than 20 plays, I have in the last couple of years moved into writing fiction and various prose pieces, as well as gathering my plays into anthologies for publishing. Much of what is created as theater has a way of vanishing without a paper trail. I would like to see that change. I have completed two anthologies and am working on a third for release in spring of 2005.

Burning questions

My personal issues have to do with burn out and 'founding director syndrome' further complicated by a long-term struggle with HIV disease. Two hospitalizations in the last year, both serious, have caused me to be much more judicious with my time and energy, while trying to accommodate the impulse to teach, collaborate and instruct by example.

Uday Joshi

New WORLD Theater, Amherst, MA

NOTE: At the last moment, Joshi was unable to attend the Gathering.

Bio

Uday has been the *Project 2050* Director at the New WORLD Theater for the past four years. *Project 2050* is a multi-year exploration of the year when it is projected that people of color will become the majority in the United States. Addressing the issues compelled by these changing demographics, the project engages youth communities, professional artists, scholars, and community activists in civic dialogue and artistic creation. The project promotes the creative imagining of a near future when it will become imperative to not only address issues such as race construction, ethnic balkanization, social inequity, and

power imbalance; but to move beyond these traditionally disempowering institutional frameworks. He received his bachelor's degree from Cornell University in 1994; and since then has committed his life's work to creating a conscious community, working extensively in theater and social justice education. Before joining NewWORLD, he was the founding director of a race and education program in Ithaca, NY; designed and implemented a crisis management program for dual-diagnosis homeless adolescents at Gracie Square Hospital in NYC; opened an emergency treatment center for abused children in the greater Washington, DC area with a subsequent research investigation on child abuse with the National Institute of Health; served as the assistant director of Students Talk About Race (S.T.A.R. project) in San Francisco, and coordinated a summer institute "Creating Peaceable School Communities" in conjunction with Lesley College and the Harvard Graduate School of Education. In addition to *Project 2050*, Uday's recent music direction credits include Sophie Treadwell's "Machinal" and Peter Weiss' "Marat/Sade" at Amherst College. Uday's most recent initiative "A Call to Action," a coalition of youth arts and action organizations from across Western Massachusetts, just had its first convening of 15 organizations to begin the discussions of how to move youth arts and activism forward as a collective strategy this past May.

How do you describe the work that you do?

Project 2050 is a multi-year exploration of the year when it is projected that people of color will become the majority in the United States. Addressing the issues compelled by these changing demographics, the project engages youth communities, professional artists, scholars, and community activists in civic dialogue and artistic creation. The project promotes the creative imagining of a near future when it will become imperative to not only address issues such as race construction, ethnic balkanization, social inequity, and power imbalance; but to move beyond these traditionally disempowering institutional frameworks. Beginning seven years ago as three separate programs in Amherst, Springfield, and Holyoke under the name of *Looking Into the Future*, *Project 2050* has now evolved into a year round multi-cultural community collaboration blurring the lines between inter-generational art, activism, politics and culture.

What is the most recent change in the way you do your work?

The most recent change has to do with looking at arts and activism on a more regional level with the establishment of a new arts and action coalition, *A Call to Action*. Built on the philosophy that honoring the voices of the youth of our community is vital to the health and well being of our future, *A Call to Action* (ACA) is a coalition of youth arts and action organizations that are committed to engaging youth and communities through dialogue and the arts. Based on the year round community and outreach activities of New WORLD Theater's *Project 2050*, ACA seeks to create a dynamic and integrated coalition between youth arts and action organizations and community partners, facilitating youth activism by providing

participants with venues and opportunities to speak out and organize in their communities. Using the arts as a vehicle for social justice, ACA seeks to build youth and community leadership, promote strategic unity among diverse populations, create opportunities for collective strategy, and mobilize young people in local campaigns rising from their own voices and concerns. ACA endeavors to be a vehicle for sustained social activism in our communities and an integral part of building a movement for healing and change toward a just world.

What burning questions do you bring to this meeting?

I am really interested to see how individuals and organizations define not only “community engagement,” but also what standards and parameters exist that impact the health and wellbeing of a community. I have noticed for a quite some time now that many organizations committed to community focus their respective efforts on a very reactionary level. That is to say that we are only looking at the external outcomes of long standing structures and then creating art to react to these circumstances. How do we move forward with our work by balancing the internal with the external? For example, I work with 45 youth from many disparate and diverse communities and I have found that although it is vital to the theater that we make and present to the community to examine external institutional structures of oppression such as racism and power structures, we must put equal weight on the examination of the internalized structures that often circumscribe the lives of the youth we are serve.

John Malpede

Los Angeles Poverty Department AND RFK In EKY, Ermine KY

Bio

John Malpede Theater director, performance artist. His solo performances include: “Inappropriate Laughing Responses” and “GET” and have been performed throughout the US.

In 1985 John formed the Los Angeles Poverty Department, the first performance group in the nation comprised primarily of homeless and formerly homeless people. LAPD’s current touring project “Agents and Assets” , is a performance developed during an intensive community residence. “Agents & Assets” has been produced in Los Angeles and Detroit, and will be produced in Cleveland next fall.

Since fall 2001, John has been spending much time researching and constructing “RFK in E.KY”, a real-time recreation of the two-day swing by Bobby Kennedy took through Eastern Kentucky in 1968, This large scale community based performance is scheduled for September 8-11, 2004.

John’s received New York’s Dance Theater Workshop Bessie Creation Award, San Francisco Art Institute’s Adeline Kent Award, Durfee Sabbatical Grant, LA Theater Alliance Ovation Award and Individual artist fellowships from New York State Council on the Arts, NEA, and California Arts Council.

For four years (’85-9) Malpede worked in legal services, The Legal Aid foundation of Los Angeles, as an advocate for

homeless individuals, and as evidence gatherer for class action lawsuits brought against the County of Los Angeles welfare system on behalf of the class of homeless people in LA County.

John currently can be seen at the national Gallery of London, as a performer in video works by Bill Viola. John is performing as Antonin Artaud in “Artaud / Jordan”, directed by Peter Sellars. Originally produced by the Vienna Festival June 2002, the piece has subsequently toured six European cities and will tour the west coast of the US in 2004. Originally commissioned by Creative Time, Inc, in 1984, Malpede’s public sculpture collaboration with visual artist Erika Rothenberg and architect Laurie Hawkinson, “The Freedom of Expression National Monument”, will be re-installed in Foley Square, in downtown New York, as part of a city wide retrospective of exhibition Creative Time’s public sculptures.

How do you describe the work you do?

Make theater that connects lived experience to the social forces that shape the lives of communities and community members.

What is the most recent significant change in the way you do your work?

I’ve been working historically: to put a mirror up to the present moment and with public documents (hearing transcripts), which creates a doubling: normal citizens playing public figures in order to encourage civic involvement and critical examination of the relation of the citizenry to their government.

What burning questions do you bring to this meeting?

“...our nation must be told the truth about this war, in all its terrible reality, both because it is right, and because only in this way can any administration rally public confidence and unity for the shadowed days which lie ahead.”

— RFK Feb 8 1968 (during Tet offensive)

JM question: Is truth telling still a necessary condition to “rally public confidence”? How to make truth telling a necessary condition? In a culture where communications media are propaganda machines, How can community efforts, urgently needed, best re-establish this necessity?

Robbie McCauley

Emerson College, Cambridge MA

Bio

Robbie McCauley, an OBIE Award playwright for Sally’s Rape, which also received a Bessie Award for Performance Achievement, is a nationally recognized performance artist and director. Her recent credits include the premier of Daniel Alexander Jones’ BEL CANTO co-produced with The Theater Offensive and WheelockFamily Theater, which she also directed at the 2000 Sundance Theater Lab; and Kamal Sinclair’s POST TRAUMATIC SLAVE SYNDROME at the New Federal Theater in New York City. Her performance work in progress, Sugar, recently showed at the University of Minnesota and at

the University of Texas at Austin. She has been an active presence in the American avant-garde theatre for three decades. One of the early cast members who worked on Ntozake Shange's *for colored girls who have considered suicide when the rainbow is enuf*, Ms. McCauley went on to write and perform regularly in cities across the country, striving to facilitate dialogues on race between local whites and blacks. A core member of the American Festival Project, she has practiced and taught theater in several communities throughout the U.S. and abroad. She is anthologized in several books including *Extreme Exposure*; *Moon Marked and Touched by Sun*; and *Performance and Cultural Politics* edited respectively by Jo Bonney, Sydne Mahone, and Elin Diamond. In 1998, her "Buffalo Project" was highlighted as one of the "The 51 (or So) Greatest Avant-Garde Moments" by the Village Voice, a roster that included work by artists such as Igor Stravinsky, Pablo Picasso, and John Cage. Robbie McCauley is on the Performing Arts Department faculty at Emerson College.

How do you describe the work you do.

From the source of theater practice — acting, directing, and writing — I explore social questions, especially around racial, cultural and political differences. I am compelled to explore the aspects of beauty, social affect, and learning through theater.

Most significant change

For the last three years, I have lived and worked in Boston, Ma. and have taken a position at Emerson College, where I have, with good support from the college and Performing Arts Department colleagues, developed a two semester course on Performance Theater and the Community. The big change for me here is that I am focusing more on teaching and learning, and I am fascinated by what I see as a growing interest among students, teachers and, yes, administrative people in connecting to community people through the arts.

Burning Questions

- How can the work artists know and practice with communities on the various levels — catalytically and embedded — be supported in an ongoing fashion?
- What are ways that artists can help change the way people see themselves in this century, to help people see themselves as non-combatively valuable in their differences and joinings.
- How can we as artists and agents of social change find urgency in confronting dangerous tensions between classes, beliefs, and cultures?
- What are ways of thinking and modes of contact that allow language to open up around these questions (above)?

Meena Natarajan

Pangea World Theater, Minneapolis, MN

Bio

Meena Natarajan is a professional playwright from India whose scripts have been produced professionally in India and

the United States. She is one of the founders and the Executive and Literary Director of Pangea World Theater, a theater committed to bringing people together from different backgrounds and ethnicities from the U.S. and across the world. She has guided the theater's growth and vision since its founding in 1995. In India, Meena was the Managing Director of Direct Media Theater Company in Madras where she created and wrote street theater with a collective of actors and directors about social issues to impact change. In the U.S., she adapted Farid Ud-din Attar's 12th century poem *Conference of the Birds* into a dramatic script for Pangea World Theater's inaugural production in 1996. She adapted *The Inner World* based on two-thousand year old Tamil poems of love and war produced in 1998. Her most recent production was *Osiris*, a play based on The Egyptian Book of the Dead and the myth of Isis and Osiris. Other plays she has written include *Rashomon*, *Bearing Witness*, *Partitions* based on the anti-Sikh violence of 1984 and the partition of India and Pakistan in 1947. She wrote *Shadowlines* which was commissioned by the Minnesota Advocates of Human Rights and dealt with the bias against immigrants, *Prayers for the Future* which was commissioned by Amnesty International and performed at their annual meeting in Minneapolis in May 2000 and dealt with war and refugees and *Silent Children* with David Mura, which dealt with child labor. Her play *Without My Country* was selected to be read at the Women Playwrights International conference in Greece in October 2000. She recently received a ManyVoices Cultural Collaboration Grant from the Playwrights Center in Minneapolis and a Minnesota State Arts Board Career Opportunity Grant in 1999-2000 and 2000-2001. She received a TCG Observership grant in 2001 to travel to Amherst and Los Angeles. Meena is the past President (2000-2003) of Women Playwrights International, an organization that promotes the work of women playwrights all over the world. Meena is part of the Traveling Council of the American Festival Project and serves in the Steering Committee and Board of Directors of the Network of Ensemble Theaters. Meena also serves in the advisory committee of SAATH, a South Asian American Theater collective in Boston, Massachusetts. She was recently invited in the capacity of a delegate and observer to the Asian Women Director's Festival in India in 2002 by the Ford Foundation. She has been awarded the Twin Cities International Citizens Award in 2001 and an Excellence in the Arts Award by the Council of Asian Pacific Minnesotans.

How do you describe the work you do?

I locate my work at the intersection of social and contemporary reality, community building and artistry. It is a search for a new myth, a new ritual energized by dialogues of race, gender, sexuality, immigration and nationality. In Pangea World Theater, we invite differences of opinion and search for moments of intersection from artists of different backgrounds and ethnicities from across the world and within the United States. Artists are invited to invest the space with who they are, where they come from, their language, their accents,

their physicality, their artistic styles, forms and traditions, their cultural memories. The value of ensemble is central to the creation of projects.

What is the most recent significant change in the way you do your work?

We are proactively crafting alliances among and building bridges between traditionally marginalized communities. We have begun to create long term artistic programming with immigrant communities here (so far — Hmong, African, South Asian, Arab/North African). There is an increased immediacy to our work particularly because of the increased politics of fundamentalism in the world and the sense of isolation that many immigrants feel here as a result of draconian immigration measures.

What burning questions do you bring to this meeting?

- How do we continue to be inspired in spite of breakdowns/resistance in the immediate community around us (i.e. The community of artists, the board)?
- How do we, as artists who are activists, continue to address our reality and take responsibility as we face a social and political climate in which there is increasing censorship and control?
- How will this group address issues of funding, aesthetics, criticism, crafting new nomenclatures as the demographics of this country continues to shift?

John O’Neal

Junebug Productions, New Orleans LA

Bio

Artistic Director, Junebug Productions. Since 1963, John O’Neal has been a leading advocate of the view that politics and art are complementary not opposing terms. His work as a writer, performer and director has taken him to audiences throughout North America and to Europe. He is founder and artistic director of Junebug Productions, the organizational successor to the Free Southern Theater of which O’Neal was also a co-founder and director. He was a field secretary of the Student Non-Violent Coordinating Committee (SNCC) and worked as National Field Program Director with the Committee for Racial Justice of the United Church of Christ. O’Neal has written sixteen plays, a musical comedy, a substantial body of poetry and several essays. He has numerous credits as an actor and has toured widely in the character of Junebug Jabbo Jones, a mythic figure who symbolizes the wisdom of common people that was created by people involved in SNCC.

Describe work:

I describe my work as theater. I run a small Black Theater company.

Most recent change:

We severely downsized the work force and started to job in artists and technicians as needed thus sacrificing the ensemble function to stay alive. Main reason for the change, severe-

ly depressed income and failure to accommodate for the economic impact of the conservative, even neo-fascist shifts in the political landscape.

Burning questions:

We are vulnerable because we are poorly organized, our constituencies are poorly organized. how can we engage artists, activists and educators in grass roots. ground up organizing. How to build a broad movement. How to build stronger, clearer leadership for the intense period of struggle that surely lies ahead.

Linda Parris-Bailey

The Carpetbag Theatre, Knoxville, TN

Bio

Linda Parris-Bailey, is the Executive/Artistic Director of the Carpetbag Theatre, (CBT) Inc. As the primary “Writer in Residence” for the CBT Ensemble Company, she has written CBT’s signature piece “Dark Cowgirls & Prairie Queens” and other touring works including, “Cric? Crac!”, “Ce Nitram Sacul” and “Nothin’ Nice”. As a cultural worker, Ms Parris-Bailey has worked in communities across the country, utilizing creative drama-based techniques to assist participants in the telling of their stories. She has conducted workshops for diverse communities of age, race, ethnicity and gender. She has conducted residencies with African American, Vietnamese, Cambodian and European American youth and their families. She has created intergenerational programs for senior centers, Head Start programs and adult learners. From 1984-1992, Ms Parris-Bailey served as Program Director of the Summer Youth Workshop at the Highlander Research and Educational Center in New Market, Tennessee. She was responsible for the development and direction of a residential Youth Leadership/Empowerment Program with a strong cultural emphasis. Extensive follow up with the participants and their communities was integral to the project. During this time Ms Parris-Bailey was also a creative drama specialist with the Wolf Trap Foundation’s Early Childhood Development Project with Head Start centers. Working in rural counties in East Tennessee with Head Start parents, teachers and children, she was one of the first artists engaged in the national pilots sights of the Wolf Trap Project. She has been commissioned to script several video projects including a series of tapes examining racism in the college classroom, developed by the Department of Education’s Fund for the Improvement of Post-Secondary Education and the Office of the Affirmative Action. Most recently (1998-2000) Ms. Parris-Bailey has developed a series of workshops for the MIRA (Managing Information in Rural America) Project, a program of the W.K. Kellogg Foundation, under the direction of Caroline Carpenter. A team of artists including Paula Larke, Linda Hill and Dorothy Bennett conducted a series of engagements that utilized culture to help participants explore the use of technology.

(Bio from Women Playwrights International)

Susan Perlstein

National Center For Creative Aging/Elders Share The Arts, Brooklyn NY

Bio

Susan Perlstein is the founding director of Elders Share The Arts (ESTA) and the Executive Director of the National Center for Creative Aging (NCCA). She is an organizer, educator, social worker, administrator and an artist and has written extensively on creativity, arts-in-education and aging. Her books include *Alert and Alive* and *Generating Community: Intergenerational Programs through the Expressive Arts*. Her articles have been published in many journals and magazines, including *Arts in the Public Interest* and *Gerontology*. Susan has also developed the NCCA training program which has educated thousands of artists, educators and social service professionals in the techniques and theories of life review, oral history and intergenerational programs using the arts. She has served as a consultant for the New York City Department of Cultural Affairs and the New York City Board of Education. She makes numerous presentations on a national level, most recently for Generations United, the American Society on Aging, National Council on Aging, National Endowment for the Arts, and the National Assembly of States Arts Agencies.

Since its founding in New York City in 1979, Elders Share the Arts (ESTA) has worked to honor and give voice to the stories and lived experience of elders. Its unique methodology has come to be called “Living History Arts” — a synthesis of reminiscence, oral history, and the creative arts in which older adults, facilitated by ESTAs teaching artists, share their memories and, in turn, transform them into works of literary, visual, or performance art. ESTAs work is conducted in community-based sites throughout New York City, including senior centers, adult day health centers, nursing homes, schools and libraries.

Widespread interest in the work led to the establishment of the National Center for Creative Aging which is dedicated to fostering an understanding of the vital relationship between creative expression and the quality of life of older people. The NCCA serves as a networking, resource, and advocacy center for “arts and aging” programs across the country — the firsts of its kind. It is currently spearheading the “Art of Aging: Creativity Matters” — a five-year, national public awareness campaign.

Describe the work you do

See bio

Most significant change

Working on a policy level with the powers that are to effect systemic change. At present we are working with the National Endowment for the Arts, National Assembly of State Arts Agencies as well as National Council on Aging, Federal Administration on Aging and their Area Offices on Aging. And local groups in twenty states. We are trying to put into place systemic change that involves culture change — building a society for all people, especially including older folks. We are conducting a national campaign called the “art of aging: cre-

ativity matters” and holding a Washington, DC policy conference on arts and aging in 2005. I am the Chairperson. At the same time, ESTA’s younger generation of community based artists are doing fabulous work in the neighborhoods with “Living history arts” programs in senior centers, nursing homes, hospitals, schools and libraries.

Burning questions

What alliances make the most sense to sustain our community based arts work? How to most effectively use our limited resources?

Rosalba Rolón

Teatro Pregones, Bronx NY

Bio

Rosalba Rolón is the Artistic Director and Founder of Pregones Theater, based in The Bronx, and now approaching its 25th Anniversary. Throughout her career she has performed in theater and film and has directed numerous productions. Her artistic leadership within Pregones has ignited the continuous development of a theater repertory grounded in Puerto Rican traditions and popular artistic expressions yet challenging static perceptions of the culture. Her commitment to the development of Puerto Rican/Latino theater has earned her national recognition. She sits in local, regional and national funding panels, including the National Endowment for the Arts, for which she is also a site reporter. She has also earned distinguished artist invitations and professorships in colleges and universities throughout the country and abroad. Rolón is the co-facilitator of the Emerging Leadership Institute at the Association of Performing Arts’ national conference. Her first book *Manual práctico e ilustrado para escribir propuestas y otros Padrenuestros* is in its second edition. The book, written in Spanish, is a proposal writing tool for artists and arts organizations. She is also the Editor of the Spanish version of APAP’s publication of the *Toolbox for Audience Development*, with distribution in Latin America. Rolón is the Chair of the Board of Directors of the National Association of Latino Arts and Culture and a Consultant to the Puerto Rico Community Foundation.

Barbara Schaffer Bacon

Americans For The Arts, Belchertown, MA

Bio

Barbara Schaffer Bacon currently co-directs the Animating Democracy Initiative, a program of Americans for the Arts, Institute for Community Development and the Arts, funded by the Ford Foundation. Launched in fall 1999, Animating Democracy’s purpose is to foster artistic activity that encourages civic dialogue on important contemporary issues and build the capacity of arts and humanities organizations for civic engagement.

Barbara has worked as a consultant since 1990 and prior to that served as executive director of the Arts Extension Service

at the University of Massachusetts. Her work, with partner Pam Korza, includes program design and evaluation for state and local arts agencies and private foundations nationally. Projects include the New York State Council on the Arts five-year plan, a twenty-year review of the North Carolina Arts Council's Grassroots Arts Program, and cultural plans for Northampton, Massachusetts and Rapid City, South Dakota.

Barbara has written, edited, and contributed to several publications including *Animating Democracy: The Artistic Imagination as a Force for Civic Dialogue*, *Fundamentals of Local Arts Management* and *The Cultural Planning Work Kit*. She is an arts management educator, serving as a primary instructor for the *Fundamentals* and *Advanced Management* seminars, guest lecturer for the New York University Graduate Program in Arts Management, and as a senior faculty member for the Empire State Partnerships Summer Institute in arts education.

A graduate of the University of Massachusetts, Barbara has served as a panelist and adviser for many state and national arts agencies. She is president of the Arts Extension Institute, Inc., a board member of the Fund for Women Artists, and chairs her local school committee.

Shirley K. Sneve

Arts Extension Service, Amherst MA

NOTE: Soon after the Gathering, Sneve moved to the position of Native American Public Telecommunications in Nebraska.

Bio

Shirley K. Sneve is the director of Arts Extension Service. AES is a national arts service organization, founded in 1973 as a program of the Division of Continuing Education, University of Massachusetts Amherst. Shirley moved to New England from South Dakota in August, 2001.

A member of the Rosebud Sioux Tribe, Shirley was a founder of Northern Plains Tribal Arts Juried Show and Market, the Oyate Trail cultural tourism byway, and the Alliance of Tribal Tourism Advocates. She has been the director of the Washington Pavilion of Arts and Science Visual Arts Center in Sioux Falls, and assistant director of the South Dakota Arts Council. Shirley has been adjunct professor in Native American Studies at Augustana College and the University of Sioux Falls, and a community cultural planning consultant. As part of her consultant work, Shirley has led outside program evaluations for the arts and social service organizations. She has served on numerous boards, including Native American Public Telecommunications, the National Alliance for Media Arts and Culture, South Dakotans for the Arts, Calvary Episcopal Cathedral Vestry and Lutheran Social Services of SD. In Massachusetts, she serves on the Five College Native American Advisory Committee, the Enchanted Circle Theater Board and the Western Massachusetts Arts Alliance. She is president-elect of the New England Chapter of the University Continuing Education Association and vice president of the National Community Arts Network (now

State Arts Action Council). In 2004 she joined The Association of American Cultures board. You may also find her in cyberspace teaching marketing in the Arts Management OnLine program of AES, UMass Amherst. She is a graduate of South Dakota State University in journalism, with minors in music, Native American Studies and German. Graduate work at the Universities of South Dakota and Massachusetts have focused on management, community building and the arts.

How do you describe the work that you do?

Continuing education for arts organizations

What is the most recent change in the way you do your work?

- increased cooperation/collaboration with University of Massachusetts academic and programmatic departments (positive).
- reduced budget—reduced staffing (negative)

What burning questions do you bring to this meeting?

- How do we gain/earn respect in our communities?
- How can we improve our role in public policy development?
- Not a question, but a LARGE concern: arts organizations and the political process (think November...)

MK Wegmann

National Performance Network, New Orleans LA

Bio

MK Wegmann, President & CEO, National Performance Network, has 25 years experience in organizational development, artists' services, presenting and producing for non-profit visual and performing arts organizations. As an independent consultant, she works with organizations and individual artists in long-range planning, organizational development and systems management. Clients have included Alabama Dance Council, Southern Danceworks, Dallas Black Dance Theatre and Ya/Ya. From 1978-1991 she was Associate Director for the Contemporary Arts Center in New Orleans, a \$1.2 million, multi-disciplinary artists' organization, and from 1993-1999 served as Managing Director of the theatre company Junebug Productions. She has served on and chaired panels for the NEA, the Louisiana Division for the Arts, The Kentucky Arts Commission and the Cultural Arts Council of Houston. MK serves on Boards of Directors for National Performance Network and Junebug Productions. Current committee work includes the Dance Working Group and the Conference Planning Committee for the Association of Performing Arts Presenters (APAP).

Describe work

National organizing from an artist-centered point of view to support those organizations and artists working in communities of place or identity to achieve a more just and equitable society. Through these organizing efforts, those working in isolation

are linked to other, similar work throughout the country.

Recent Change

The polarization within the arts community, in that those working from an artist-centered and/or community base, are more marginalized by the “corporate” arts community than ever. Government funding, when not disappearing, is reinforcing the big and the strong. Therefore, while foundation support is still in this arena, very little other funding is. There is more of a sense of struggle than ever before.

Burning Questions

How to prevent co-optation of support for artist work that has social justice intent by diverting resources to mainstream organizations who are trying to claim this territory. How to guard against funder’s whims, when their interest moves on to another idea of the field.

Lily Yeh

Village of Arts and Humanities, Philadelphia, PA

Bio

Lily Yeh is an internationally celebrated artist and award-winning founder and executive director of the Village of Arts and Humanities. Since 1986, with the help of neighborhood children and adults, Yeh has built the Village from an abandoned lot into an organization and a community. She has infused the Village with her own artistic sensitivity and vision, collaborating with other artists and community residents to create a place that brings art into both the physical space and daily rhythms of life. Expanding beyond North Philadelphia, Yeh’s work has taken her to communities in other parts of the country as well as abroad. Based on her work at the Village and abroad, Yeh has received many prestigious awards including a 1992 Pew Fellowship in the Arts, a 1993 Lila Wallace-Arts International Fellowship and a 1995 Pennsylvania Council on the Arts Fellowship in the Arts, Prudential Foundation’s 1996 Leadership Award, the 1997 HomeTown Hero Award from the Children’s Miracle Network, an ArtsLink Fellowship in 1998, a Leeway Achievement Award in 1999, the Pennsylvania Governor’s Award for “Arts Leadership and Service” in 2000, and the prestigious Golden Medal Award for Urban Excellence from Rudy Bruner Foundation in 2001, and The Arts and Healing Network’s Annual Award from San Francisco, CA in 2002. She has received four Honorary Doctor Degrees from the Massachusetts College of Art in Boston in 1999, the University of the Arts in Philadelphia in 2000, University of Massachusetts Boston in 2001, and Villanova University in Villanova, PA, in 2002. Mostly recently in 2003, she received a Leadership for a Changing World Award from Ford Foundation.

Yeh’s work has been featured in the one-hour documentary film “An Angel in the Village,” which did PBS present in many cities across America. She was keynote speakers at over fifty national conferences and has conducted work-shops on community building through art across the nation. Yeh’s work has been supported by the National Endowment for the Arts,

Lila Wallace Reader’s Digest Foundation, Surdna Foundation, First Union Regional Foundation, Rockefeller Foundation, the Knight Foundation, Compton Foundation, Nathan Cummings Foundation, Pew Charitable Trusts, William Penn Foundation, Lattner Foundation, Buttlar Family Foundation, Pennsylvania Council on the Arts, Connelly Foundation, Independence Foundation, The Philadelphia Foundation, Samuel S. Fels Fund, the New Path Foundation, and many others.

Originally from China, Yeh studied traditional Chinese painting in Taiwan before coming to the United States in 1963. In 1968, she began teaching at the University of the Arts where she became professor of painting and art history. In 1998, she resigned from her tenured position to devote all her time to her work at the Village of Arts and Humanities. Under her leadership as founder, executive director and lead artist from 1968 to 2004, the Village has become a national model of community building through the arts. In the last five years, the Village has received several national awards including Coming Up Taller Award from the President’s Committee on Arts and Culture and the National Endowment for the Arts, Washington, D.C. in 2000 and the gold medal Rudy Bruner Award for Urban Excellence from Bruner Foundation in Cambridge, MA. In 2003, the Village received a Commonwealth of Pennsylvania Governor’s Award for Environmental Excellence.

Yeh has conducted workshops and land transformation projects in many places in the world. Her work has impacted people and places in the United States, China, Kenya, Ivory Coast, Ghana, Italy, the Republic of Georgia, and Ecuador.

Rockefeller Foundation Staff

Michelle Hayes

Rockefeller Foundation, New York, NY

Bio

Michelle Hayes holds a Master’s Degree in Modern English and Drama from Trinity College, Dublin. After several years spent working as a theatre lighting designer and then film publicist, Michelle moved to the United States in 1997 and lived in San Francisco, where she was involved in the music industry. Michelle joined the Rockefeller Foundation in 2000 and spent three years coordinating the Partnerships Affirming Community Transformation (PACT) program. In 2003 she returned to Ireland where she has been retained by the Rockefeller Foundation as a consultant. Michelle is providing oversight and advice to the officers on the evaluation and restructuring of the Foundation’s support for the community cultural development field. She also consults for clients including the Irish Film Institute and Columbia TriStar Films, and is presently engaged in writing a screenplay. Her articles have been published in London-based design magazine DayFour.

Jamie Jensen

Rockefeller Foundation, New York, NY

Bio

Jamie Jensen currently works as a private consultant in the fields of public education and program evaluation. Until April 2000, she was Assistant Director in the Working Communities division of the Rockefeller Foundation, where she was engaged in the development and implementation of the Foundation's School Reform program. Since joining the Foundation in 1992, she managed a number of the Foundation's initiatives, including the National Commission on Teaching and America's Future, the Texas Interfaith Education Fund, The Performance Assessment Collaboratives in Education at Harvard University, and the College Board's Equity 2000 Saturday Academies. In 1999, Ms. Jensen led the Foundation's exploration of future program directions in public education. She also served as Evaluation Coordinator for the Foundation between 1997 and 1998.

Prior to joining the Rockefeller Foundation, Ms. Jensen held positions at the University of Michigan as a research associate and an instructor in the School of Education. Before that she coordinated the educational programs at Bridge Over Troubled Waters, a Boston-based agency serving alienated adolescents, including runaways, homeless youth, and single and parenting teens. Jamie began her career in education at Bridge as a teacher and job developer. Ms. Jensen received her BA from Wellesley College and M.Ed. in curriculum development from the University of Michigan.

Lynn Szwaja

Rockefeller Foundation, New York, NY

NOTE: Since the CAN Gathering, Lynn Swaja has left the Rockefeller Foundation.

Bio

Lynn Szwaja is Deputy Director for Creativity & Culture at the Rockefeller Foundation where she is responsible for developing and administering programs in the arts, humanities, and religion. The division she oversees supports humanities scholars, media and performing artists, museums, and civil society initiatives in cultural, educational, and religious institutions in Africa, Latin America, Southeast Asia, and the United States. During her tenure at the Foundation, Ms. Szwaja has sought to encourage the recovery and dissemination of writing by women and other historically marginalized groups through support for editing and publishing projects of the Feminist Press, the National Historic Publications and Records Commission, and Arte Publico Press's *Recovering the U.S. Hispanic Literary Heritage*, among others. In 2003 the Feminist Press honored these contributions with a Femmy Award for a *dvancing women's voices and research*. Through the Rockefeller Foundation's Resident Humanities Fellowships Program, which she helped to establish and implement, she has supported the development of humanities scholarship in

such areas as race, ethnicity and gender. Ms. Szwaja has served twice as Acting Director of the Rockefeller Foundation's arts and humanities division, and in 2000 was awarded the Foundation's Evans Medal for Outstanding Contribution to the Wellbeing of Humankind. She currently chairs the Fund for U.S. Artists at International Festivals and Exhibitions, and is co-editing a book on museums in the global public sphere with Tomás Ybarra-Frausto, Ivan Karp and Corinne Kratz. Ms. Szwaja received her BA *cum laude* in religious studies from Yale in 1975 and worked at the Yale Art Library, the Shaker Museum and Library in Sabbathday Lake, Maine, and as a consultant to foundations and cultural organizations before becoming an officer of the Rockefeller Foundation. Ms. Szwaja lives in Norwalk, Connecticut, where she has been actively involved in her community through service on a number of non-profit boards, including the Saugatuck Child Care Service, the Marvin School PTO, and as moderator and deacon of the First Congregational Church.

Morris Vogel

Rockefeller Foundation, New York, NY

Bio

Morris Vogel is Director of the Creativity and Culture theme at the Rockefeller Foundation. He is a scholar and historian who recently served as acting dean of the College of Liberal Arts at Temple University, where he led a full-time faculty of 300 and 15 departments in the social sciences, humanities and interdisciplinary programs. Previously, he was chair of the University's Department of History, and a professor of history. He has also served as a visiting associate professor of the University of Wisconsin School of Medicine.

An expert on the history of public institutions, he is the author and editor of several published works, including "Cultural Connections: Museums and Libraries of Philadelphia and the Delaware Valley" and "The Invention of the Modern Hospital: Boston, 1870-1930". He received his bachelor's degree in history from Brandeis University and holds both a master's and doctorate in history from the University of Chicago.

Tomás Ybarra-Frausto

Rockefeller Foundation, New York, NY

Bio

Tomás Ybarra-Frausto is currently Associate Director for Creativity & Culture at the Rockefeller Foundation. His work with the division includes the Humanities Residency Fellowship Program, The Recovering and Reinventing Cultures through Museums Program, and PACT (Partnerships Affirming Community Transformation). Prior to joining the Rockefeller Foundation, Dr. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as the Chair of the Mexican Museum in San Francisco and the Smithsonian Council, and has written and published extensively, focusing, for the most part, on Latin American and U.S./Latino cultural issues. In

1998, Dr. Ybarra-Frausto was awarded the Henry Medal by the Smithsonian Institution.

CAN Staff

Linda Frye Burnham

Art in the Public Interest, Saxapahaw, NC

Bio

Linda Frye Burnham is a writer of national reputation on a variety of subjects, with special emphasis in artists working in community, education and activism. She has also written extensively on performance art and feminism and multiculturalism in the arts. She was the founder of High Performance magazine (1978), The 18th St. Arts Complex (with Susanna Dakin, 1988), Highways Performance Space (with Tim Miller, 1989), Art in the Public Interest (with Steven Durland, 1995) and the Community Arts Network (with Durland, Bob Leonard and Ann Kilkelly, 1999). Burnham is an arts consultant (National Endowment for the Arts, Little City Foundation, Arts International, James Irvine Foundation, Americans for the Arts) and she lectures and teaches in the arts. She is the editor of APInews on the Community Arts Network; a contributing writer for national arts publications (Artforum, The Drama Review); a writer on general subjects for The Independent Weekly of North Carolina, and editor (with Durland) of The Citizen Artist: 20 Years of Art in the Public Arena (Gardiner, N.Y.: Critical Press, 1998). She holds an M.F.A. in writing from UC Irvine and a B.A. in Humanities from USC.

How do you describe the work you do?

I am a journalist, a storyteller. Though I have an MFA in fiction writing, I find it much more compelling to tell true stories about what artists are doing in real life, that is, outside the "art world." I write about artists who work with others in community settings, like schools and hospitals and jails and community centers. Some of them are trying to help people create change in their own lives and environments. Others are simply bringing people an opportunity for creativity. All of them are trying to build community through art – sometimes interesting art, sometimes-great art. And I have always said that great art is that which holds humanity up to the light in a way not done before, in a way to jar the soul. I look for great art, and when I find it in partnerships between artists and communities, I just have to tell the story, and get a network of others (including artists) to tell the story so I can get it out there. Sometimes the telling helps to build community, too. And sometimes it provides the reader with inspiration and hope for humanity in a desperate time.

What is the most recent change in the way you do your work?

The field of community art is building fast, primarily because artists and community folks are learning the myriad values of this work. So I am finding more and more wonderful stories to

tell and publish. But there is no question that the TECHNICAL changes in the way I do the work overshadow even the encouraging growth of the field. The Internet (c. 1995) and broadband satellite wireless connections (2003) have made it possible for me to live and work extremely inexpensively and communicate with my local, national and international networks very quickly. These are the most remarkable tools we have ever had and I can't imagine working without them. This would be much more difficult if I didn't have a partner who understands the technology and keeps me wired and functioning.

What burning questions do you bring?

We live in "interesting times": How in the hell did we let George W. Bush and his gang of maniacs into the White House? What kind of people are we? Can we face the fact that we ARE who they think we are: careless subhumans who thrive in an environment soaked in violence and degradation, who colonize and degrade other peoples to maintain our "lifestyle"? Isn't there anything we can do to substantially change these conditions? How much more of it are we going to support by our passivity? What am I doing? How does telling stories about community art help to break this bewildering, horrific cycle we are in? Is it enough? Will I live long enough to look back and see that I was fiddling while Rome was burning?

Steven Durland

Art in the Public Interest, Saxapahaw, NC

Bio

Steven Durland is a visual artist and writer who first became interested in community-based arts in the 70s when he was hired as the "community artist" for the small town of Madison, South Dakota for a year. Later he worked briefly as a consultant in arts and marketing for the country of El Salvador before civil strife broke out. He was editor-in-chief of High Performance magazine for 11 years and one of the founders of the 18th Street Arts Complex, an arts compound in Santa Monica, CA. He currently lives in rural North Carolina where he is codirector of Art in the Public Interest, a nonprofit arts organization whose primary program is the Community Arts Network, an online news, information, and networking resource for community-based arts.

How do you describe the work you do?

Creative problem-solving.

What is the most recent change in the way you do your work?

The ubiquity of information technology and the public's increasing comfort level with that technology is allowing me to work more in the present and less in the future.

Burning questions...

I have no doubt as to the power of art to have a positive impact on people's lives, both as something to participate in and as something to enjoy. But where I'm less certain is

whether or not there are elements of that positive impact that are unique to art alone, or if art is perhaps just one of a number of activities that can produce such results. I prefer to believe the former, but I'd like empirical evidence to back that up in a court of law.

Maryo Gard Ewell

Community/Arts Development, Gunnison, CO

Bio

Maryo Ewell (DBA Community/Arts Development) was Associate Director at the Colorado Council on the Arts from 1982-2003. Her responsibilities included providing information and technical assistance on management and community development topics to arts organizations and communities; overseeing the CCA Cultural Heritage Tourism program; managing a technical assistance program; and participating on agency planning and management teams.

Her specialty is in community development and the arts — the linking of the arts to the furthering of broader community ends. She created the Neighborhood Cultures of Denver, now a self-sustaining organization in which artists are paired with community organizations in low-income areas of Denver; the Arts Education Equity Network, in which teams of educators and citizens devised ways for the arts to become increasingly prominent in their local schools; and a regionalized folk arts program in which the state's three folklorists work, in part, in a community development capacity.

She is currently working as an independent consultant, providing contract technical assistance services in Western Colorado to non-profit organizations; doing research and writing for such organizations as the Western States Arts Federation and the Colorado Business Committee for the Arts; helping plan and manage a conference in May 2004 sponsored by the Rockefeller Foundation; and more. She is also a contractor for the Community Resource Center, providing a variety of technical assistance services in Western Colorado.

She currently serves on the Robert Gard/Wisconsin Idea Foundation board in Wisconsin and on the Advisory Committee of the M.A. Program in Arts Administration at Goucher College. She has been a board member and Vice-President of the National Assembly of Local Arts Agencies (now Americans for the Arts), a board member and officer of the Colorado Alliance for Arts Education, and has served on several on local committees. She currently teaches Grant-writing at Western State College.

She has served on grant panels for many states, the Rockefeller Foundation, and the National Endowment for the Arts, and has offered keynote speeches and workshops nationwide on a variety of arts development topics. She has also worked as evaluation consultant for the Missouri Alliance for Arts Education and for the Alliance of New York State Arts Councils. She has authored numerous articles.

Recent honors include the "Arts Advocate of the Year" from her local Gunnison Arts Center in 2004; the "Arts Are The Heart" award for service to the arts in Colorado in 2003;

and an Honorary Doctor of Humane Letters degree from Goucher College in 2001. She received the Selina Roberts Ottum Award from Americans for the Arts — their highest award for community arts development — in 1995; and she received an award from Rockefeller University to use the Rockefeller Foundation Archives in pursuit of a research project on community arts development in America during the first half of this century.

Education:

BA Cum Laude with Honors, Bryn Mawr College, Social Psychology, 1970

MA, Yale University, Organizational Behavior, 1972

MA, University of Colorado-Denver, Urban & Regional Planning, 1992

How do you describe the work you do?

Stirring the pot of ideas is essential for a democracy to exist, much less thrive. As an administrator, I try and create settings in which people can examine and discuss ideas, creatively.

What is the most recent significant change in the way you do your work?

Internet. Instant idea-sharing with a lot of people.

What burning questions do you bring to this meeting?

How do we create a continuum of the people who have been doing this work, going back decades, and looking forward towards decades to come?

Bob Leonard

Virginia Tech, Blacksburg, VA

Bio

Bob Leonard teaches directing and performance skills in the Department of Theatre Arts at Virginia Tech, Blacksburg, VA. At Tech Bob has directed some 20 shows since 1989, including the department's recent productions of [sic], JACQUES BREL..., NEVER IN MY LIFETIME, THE WILD GOOSE CIRCUS, MUCH ADO ABOUT NOTHING, and DREAM OF A COMMON LANGUAGE. He is the founding artistic director of The Road Company, a theater ensemble based in Johnson City, Tennessee. From 1975-1998, The Road Company ensemble under his direction created more than two dozen original plays reflecting the cultural history and social issues of the Upper Tennessee Valley and Central Appalachia. Bob is co-director of the Community Arts Network (CAN).. He is the lead author of "Performing Communities," an inquiry into ensemble theater deeply rooted in eight U.S. communities, published on the CAN Web site at www.communityarts.net. He is a founding board member of the Network of Ensemble Theaters (NET) — the national coalition of ensemble theaters. Bob is a founding member of Alternate ROOTS (Regional Organization of Theaters - South) and has served on its executive committee for many years, filling the offices of chair, treasurer, secretary and regional representative. He is on the

training faculty of Resources for Social Change, a program of Alternate ROOTS. Bob currently serves on the board of directors of the Theatre Communications Group (TCG), the national service organization for not-for-profit theaters.

How do you describe the work that you do?

I think of myself as an arts organizer, that is, I work to help artists organize how to learn from one another, how to gain strength and power from one another, and how to focus that knowledge, strength, and power for effective ways to make progressive change in our many different communities. I teach ensemble and grass roots theater theater skills in a land grant university. I also use my own artistic skills in theater to identify, hear, and respond to public voices in our community, particularly those voices that are not often heard or considered a power.

Recent Changes

I have begun working with the local chapter of the Living Wage Campaign on some long term strategies for "Smart Growth." In this work, I am directing a production of "Nickel and Dime" (Joan Holden's adaptation of Barbara Ehrenreich's book) as a strategic element towards getting a living wage ordinance passed by Blacksburg's town council. This work has put me much closer to electoral politics than I have ever been. I am also using Story Circle techniques, which I have learned from Donna Porterfield of Roadside Theater, in a lot of different contexts. This has eased and expanded my sense of how theater can be a tool for community dialogue, letting the dialogue emerge and the theater facilitate.

Burning Questions

Can we be quick enough on our toes to take advantage of the wholesale evisceration of the democratic ideals that the Bush administration has effected? What strategies can we forge that will gather our resources as partners in a national re-claiming of those ideals as a civic practice?

Erica Yerkey

Boulder, CO

Bio

Erica has moved through the world as a dance artist and educator since she was 16 years old. Over the last ten years she has had the pleasure of performing and studying with Sara Pearson and Patrik Widrig and Company, the Urban Bush Women, and the Liz Lerman Dance Exchange, among others. In addition to her teaching and performance work, Erica was the Managing Director of the Community Arts Network (CAN) from 2000-2003. She left CAN last summer in order to begin her graduate studies in Dance/Movement Therapy at Naropa University. She is grateful for this opportunity to work with CAN, and be a part of this gathering.

How do I describe the work I do?

Presently my work is best described as graduate student striv-

ing, stretching, falling, and getting back up again...however, this is a relatively new gig for me. My work in the longer view as a dance artist and educator has to do with utilizing dance and movement as a vehicle for education, transformation, and growth for people of all ages. My work is not fully-formed, it is developing and reaching for its full expression.

What are the recent changes in the way you do your work?

My work is finding support and shifting form through all I am discovering in my current studies. I have added a deep, juicy layer to that which I previously understood. Developmental movement patterns, the neurobiology of movement, and a deeper understanding of group behavior/process theory are a few of the major influences on my work I gleaned from this year of study.

What burning questions do you bring to the meeting?

As I am a part of this meeting in a staff function, I come with questions as to how I may best be of service. Too, I come with great curiosity regarding the work each of the artists and arts organizations, and the direction of the field at-large.

Appendix III: The CAN Gathering Agenda

THE COMMUNITY ARTS NETWORK GATHERING Lutheridge Conference Center, Arden, NC May 26-28, 2004

Wednesday, May 26, 2004

2:00 – 6:00 pm Arrival

6:30 – 7:30 pm Dinner

7:30 Welcome by API

7:30 – 9:00 pm **Who's in the room?**

Facilitated by Barbara Schaffer Bacon and Judy Baca
Introductions (creatively of course) to help us find connections with one another, draw out the range of the work we do or aspire to, and consider the goals of the retreat.

We will begin our work together by building on the responses to questions sent in advance.

9:00 - ? pm RELAX

Thursday, May 27, 2004

8:00 – 8:45 Breakfast

9:00 – 9:15 Opening Circle
By Meena Natarajan

9:15 – 12:00 pm **Making a Difference**
Facilitated by Bob Leonard and John O'Neal
We plan to share stories and discuss the notion of making a difference – what kind(s) of difference we're trying to make and for whom – and how to talk about the impact of our work.

11:15 – 11:30 Break

11:30 – 12:30 pm **Assets & Attributes**
Facilitated by Anan Ameri and Kathie deNobriga
What are our best tools for making that difference? What do we have going for us? What are the strengths of our work, organizational strengths, opportunities, inspirations, etc. Who/what partners and external resources are essential to our work?

12:30 – 2:00 pm Lunch Break

2:00 – 4:30 pm **Visualization of Our Cultural Ecology**

Facilitated by Andrea Assaf

We will work individually and collaboratively to creatively map, describe, and characterize the environment, conditions, and systems in which we work. Then we will share our interpretations, consider how we locate ourselves in these ecologies.

4:30- 7:00 pm REFRESH: Afternoon Break through Dinner

7:00 – 9:00 pm Cultural Ecology (continued)

Facilitated by Jan Cohen-Cruz and Norma Bowles

Building from our earlier exploration of cultural ecology, we'll discuss our observations about what propels our work and what holds us back.

Closing circle

Friday, May 28, 2004

7:15 – 8:15 am Breakfast

8:30 – 8:45 am Opening circle

By Rosalba Rolon

8:45 - 10:30 am Looking Future: What can be? Must be?

Facilitated by MK Wegmann and Arnold Aprill

What needs to be in place, now and for the workers who come after us?

10:45 - 12:00 am Full group closing

By Dudley Cocke and Robbie McCauley

Appendix IV: Participants' Commitments

The CAN Gathering ended with a satisfying bang when Arlene Goldbard suggested that the final session be used as a special opportunity. Instead of posing more questions about the field, she assumed that each of us had decided to take certain actions, based on what we had heard over the meeting. We went around the circle stating our commitments, which are compiled below.

This strategy led to:

- The Artists Call Petition for Cultural Equity, signed online by more than 1,000 people and presented to the presidential candidates
<<http://www.PetitionOnline.com/art2004/petition.html>>
- The National Call to Artists activist art bank on the Web
<<http://www.sparcmurals.org:16080/sparc/>>
- The posting of the 1996 Alliance for Cultural Democracy Declaration of Cultural Human Rights on the Web,
<<http://www.communityarts.net/readingroom/archive/61acd.php>>
- A sharing of the National Organizers Alliance Retirement Pension Plan for community organizers <http://www.noa-central.org/pension.html>

INFLUENCE CULTURAL POLICY

Write a 3-4 page Cultural Policy Platform that can be given to the presidential candidates and circulated for people's signatures. (Goldbard + Davis, Cocke, Sneve) Include voices from the Midwest. (Natarajan) Include Arab voices. (Ameri)

CREATE NATIONAL ARTISTS CALL + ONLINE IMAGE BANK

Call for artwork and images and performance ideas and different ways that people can use their artistic creativity to speak out on the issues that are really concerning all of us now — the War, the invasion of privacy, the declining civil liberties, the polarization of wealth... A simple, easy-to-operate, Internet-based structure for getting ideas and images out to people that they can work on in their own communities. (Goldbard + Baca, Davis, Atlas, deNobirga)

PUBLIC INFORMATION

Get information about these initiatives out to a larger public. (Burnham + Durland, Ewell)

PRACTICAL CONNECTION WITH OTHER ORGANIZATIONS

Explore direct connections with Americans for the Arts and Arts Extension Service for partnership toward education and connection goals stated at this conference. (Schaffer Bacon + Aprill, deNobirga, Perlstein, Malpede, Ewell, Borrup, Sneve) Explore alliance with the Association of American Cultures (TAAC) and CPB (Corporation for Public Broadcasting) Minority Consortium. (Sneve)

SUPPORT FOR ESTABLISHED CBA INSTITUTIONS

Examine erosion of support base for elder institutions/organizations in the field, explore preserving and shoring them up for use by other generations. Archive their work. (Cocke + Ewell, Perlstein)

NATIONAL "ARTISTS FOR..." BRAND

Promote writing "Artists for..." in the memo section of campaign checks (i.e., if you write a check to the Kerry campaign, write "Artists for Kerry" in the memo space to instill the idea that artists are a political force. (Cocke + deNobirga)

CURRICULUM SHARING

Exchange syllabi from training courses in community arts. (McCauley + Cohen-Cruz, Cleveland, Leonard, Atlas). Share exhibition models (ex: CAPE's Exhibitionist curriculum, with major touring exhibition on the role of the written word in visual art). (Aprill) Share publications ex: NCCA's manuals on creative aging. (Perlstein)

PERMANENT PHYSICAL ARCHIVE

Investigate possibilities for expanding the CAN Archive of objects and documentation from community arts projects and companies, in its infancy at Virginia Tech. (Leonard + Ewell, Perlstein)

VALORIZATION OF COMMUNITY ARTS WORK

Research and articulate value of work done by community artists as unique, irreplaceable and not out-sourceable. (Leonard) Network organizations in this movement, meet regularly and help shift the awareness of artistic value in the U.S.

IN-DEPTH STUDIES OF PRACTICE/STRATEGY/METHODOLOGIES

Find 20-30 community arts projects that have had a permanent transformative outcome and document, analyze and study how they made a difference. (Cleveland) Document innovative practices by collaborative groups with success in building up the social, cultural, and economic bases of their neighborhoods and communities. (Borrup)

SHARE REPORT ON THIS MEETING

Write a report on this convening and share it with staff and board, letting them know that we're not an anomaly, that we're in a field that is very rich and is valued. Share the wealth of what I learned here — approaches and best practices — with publications of related large organizations, like Museum News, Asian American Journalists Association, Asian American Pacific Islanders in Philanthropy. (Chew)

PARTNERSHIP ACROSS DISCIPLINES

Explore long-term working connections with nonarts groups

like Legal Aid, Head Start, drug-policy activists. (Malpede)

NETWORK DEVELOPMENT

Explore development of connections between communities of color — locally, nationally and internationally — for discussion of imbalance of resources, new income streams, experiential learning and leadership development. (Parris-Bailey)

INTERGENERATIONAL CONNECTIONS

Work on the best way to connect the youth and elders, the newcomers and the elders of this field. Elders as a job corps for the field, or mentoring elders to youth and youth to elders. (Ewell) Relaunch successful NPN mentorship program. (Wegmann)

ARTISTS' BENEFITS

Explore National Organizers Alliance retirement plan set up for progressive activists. (deNobriga)

WORK WITH FOUNDATIONS

Represent issues arising in this meeting to foundations. (Jensen + Swaja, Hayes) Connect foundation initiatives we are involved in (i.e.: Ford Foundation Community Development initiative, Ford Foundation Leadership initiative (Aprill + Borrup, Yeh)

PRESENT PERFORMANCE WORK IN THE FIELD

Use existing venues to get work on the stage. (Rolon)

DEVELOP MUSEUMS WITH COMMUNITY COMMITMENT

Develop community commitment in new and existing museums. Ex: Wing Luke Museum (Seattle) and Arab-American National Museum (Detroit). (Ameri + Chew)

YOUTH RECRUITMENT

Help bring younger voices to meetings like these. (Assaf)

UNIVERSITY PRACTICE AND PARTNERSHIP

Articulate how we frame our work in the university, how we talk about it, how we place it. Support major degree programs in the field. Partnership between academics and practitioners in writing, research and skill sharing. (Cohen-Cruz + Burnham and Durland). Develop training and credentialing programs in higher education in Arts Administration, but bridging gaps in working with other groups in communities. (Borrup)

RESOURCE-SHARING

Tweak and model and work with resources we have to facilitate the projects articulated here. (Durland)

COMMUNICATIONS — STAYING IN TOUCH

Make a newsletter about my current collaborative and programmatic work and share it with this group. (O'Neal)

Participate in group conversations online and by phone. (Natarajan)

PROMOTE GRASSROOTS ORGANIZATION

Explore development of collaborative organizations of "the grassroots people who drive our development artistically, economically, and philosophically -- not our greatness but the brilliance of the people whose interests we try to serve." (O'Neal) Door-to-door organizing in our own neighborhoods (ex: Village of Arts & Humanities' "Shared Prosperity" project for 100-block neighborhood of Philadelphia). (Yeh) Continue partnership with grassroots activists. (Bowles)

SHARE EVALUATION AND DOCUMENTATION CRITERIA

Share with each other our best practices and case studies (ex: NPN's model evaluation and documentation methods for projects supported through their Community Fund). (Wegmann)

PROMOTE INTERNATIONAL COLLABORATION

Learning exchanges with groups in/from other countries. (Houston + Rolon) Develop new (existing) nonprofit called Artists without Borders to share methodology internationally. (Yeh + Graham, Aprill)

SPONSOR CONVENINGS IN THE FIELD

Bring people in the field together. Ex: Fringe Benefits hosting a Theatre of the Oppressed conference in L.A. in 2005. (Bowles)

TEACH IN EACH OTHER'S COMMUNITIES

Fringe Benefits invites confernee participants to "teach other arts activists your methodology" when in L.A. (Bowles)

ARTICULATE AND USE NEW THEORY

Develop new ways of looking at the work. Ex: Rockefeller's new "two core pillars" theory: sustainable development and enriched lives — or "Making a living and making a life." Ex: Recognize the complex heterogeneity of communities of color — listening not just to the "bottom" (of the community, but to the middle and the top as well. Ex: Recognize the transnationality of communities. (Ybarra-Frausto)

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Appendix VI: CAN Gathering Transcripts

The transcript of the group sessions from the Community Arts Network (CAN) Gathering is available on the CAN Report web site (www.canreport.org) as a 78-page PDF document (280k).

You can download it directly using the following URL address:

<http://www.communityarts.net/readingroom/archive/canreport/cantranscript.pdf>

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Front l-r: Meena Natarajan, Linda Burnham, Lily Yeh, Norma Bowles, Caron Atlas, MK Wegmann, Maryo Ewell, Andrea Assaf

2nd row: Arlene Goldbard

3rd row: Linda Parris-Bailey, Tomás Ybarra-Frausto, Anan Ameri, Judy Baca, Susan Perlstein, Sterling Houston, Jan Cohen-Cruz, Rosalba Rolón, Barbara Schaffer Bacon, Erica Yerkey, Ron Chew

Back row: Jamie Jensen, Arnold Aprill, Tom Borrup, Michelle Hayes, Robbie McCauley, Dee Davis, Lonnie Graham, Lynn Szwaja, Bill Cleveland, John Malpede, Kathie deNobriga, Bob Leonard, Dudley Cocke, Steven Durland, Shirley Sneve, John O'Neal

Missing: Morris Vogel

Photo courtesy Tom Borrup

Linda Frye Burnham and Steven Durland are the co-directors of Art in the Public Interest and its primary initiative, the Community Arts Network. They are co-editors of CAN's Web site and its newsletter, APInews. They were the editors of High Performance magazine (1978-1998), and the founding artistic director and executive director of the 18th Street Arts Complex. Burnham was a co-founder of Highways Performance Space. Burnham is a widely published, award-winning writer on community arts and performance art. Durland is a visual artist and Web designer.

Maryo Ewell is a contributing editor to the Community Arts Network. An award-winning arts advocate, keynote speaker, educator and writer, Ewell is a consultant in community arts and development and she was associate director of the Colorado Council on the Arts, 1982-2003.

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The Community Arts Network
P.O. Box 68
Saxapahaw, NC 27340