A SEARCH FOR COMMUNITY PEDAGOGY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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The Ohio State University
2003

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Informed by community-based arts education, arts-based community development, and critical pedagogy, this research explores and articulates an evolving model of possibility for community pedagogy. Important and relevant for arts educators, arts administrators and other cultural workers, a community pedagogy utilizing the arts for social change offers entrances to reclamation of self, space and place leading to individual and/or communal agency and progressive social justice efforts.

Ethnographic methods such as participant/observation, portraiture of community-based arts workers, arts-based research methods, and narrative writing, were equally utilized to yield highly self-reflexive education data constructions resulting in significant implications for art education. The research journey culminated in a participatory visual art exhibition/installation entitled, *A Search for Community Pedagogy: Collage Reclamations of Space and Self*.

Artistic works created by the artist-educator-researcher-administrator including paintings, panels (visual journals) and mixed-media self-portraits developed visual metaphors which created understandings into relationships to pedagogical building blocks, assertion of voice, location as an activist, notions of community and even issues
such as life and death. As the research progressed the artwork and narrative reflections served as signposts exposing new directions, clarifying emergent thinking and becoming part of data analysis.

Mirroring its exploration, community pedagogy is gradually presented in the research journey in the form of a collage. As an initial foundational layer, a base of a sincere and well functioning egalitarian community must exist, no matter what the teaching/learning setting. Next the educator/learner-cultural worker must commit to ideas of facilitative leadership and to empowering students/colleagues/communities. Additional layers include fostering an educative experience that demands decision-making, encourages freedom and facilitates self-expression. This creates a situation or experience of *lived community*—the essence of *community pedagogy*. Processes, evolutions, arts based research and manifestation of the exhibition/installation each reflected theories and performed practices of community pedagogy. Implications of community pedagogy for art education and the aforementioned sister fields are noted and the usefulness of arts-based research is discussed.
Dedicated to the ancestors, those I walk the world with, and in loving memory of my sister-in-law, Melissa Katherine Taylor and my uncle, Sean McAree Maloy.

You all have taught me how to live in community.
ACKNOWLEDGMENTS

Several individuals and indeed my personal, family, peer, practitioner and academic communities in total have helped to make this work possible.

Sincere and extensive thanks to Dr. Christine Ballengee Morris, my adviser, and artist-educator-researcher-administrator role model. Her never-ending and unconditional support of my abilities to move forward, risk and articulate my ideas is consistently refreshing and encouraging.

Thank you to Dr. Vesta Daniel for guidance within studies of community-based art education, additional counsel in the research process, and her encouragement and general excitement regarding my work.

Thank you to Dr. Patricia Stuhr for believing in me and my research and cultivating spaces within the art education department for new kinds of research. Thanks also to Dr. Amy Shuman for her thoughtfulness, feedback and encouragement through my proposal and examination processes.

Thank you to the many additional scholars and community arts practitioners, artists and teachers who came before me and whose shoulders I stand on. Paulo Freire, Augusto Boal, Maryo Ewell, Henry Giroux, David Trend, and William Cleveland to name but a few.
To Dr. Sue Anne Lafferty for her support, feedback, advice and friendship. I would also like to gratefully acknowledge the important support from my doctoral student colleagues. To Anniina Suominen for walks and talks about arts-based research and other things doctoral. To Karen Clark-Keys, Rina Kindu, Cynthia Collins, Melanie Buffington, Judy Brown, and Keith Lee for their friendship and encouragement.

To my partner Brian Taylor for continually suggesting that I work on my dissertation and his never ending belief in me as an artist (even prior to reclamation). To my sister, Kerin, for listening to my crazed rantings and offering feedback and support across e-mail and telephone lines. To my mother, for asking in almost each and every phone conversation—“Are you getting any work done?” And later her selfless contribution of many hours and labor in the initial exhibition/installation preparation. To my father for his unconditional support and interest. To my Grandmother who posited that “it would be good when I was finished so that I could get on with my life.” Thanks also to my mother and father in-law for their love, support and assistance in journeying back to Idaho.

To my many supporters in Idaho who encouraged me and divulged that they wished they could make such a change or alteration in their lives to complete an important goal. Special heartfelt hanks to colleagues and dear friends Ruth Piispanen, Maria Carmen Gambliel, Heather Ferrell, Fran Valentine, Brian Hunt, & Greg Hahn.

Special thanks as well to Belinda Higgs, who gave advice at the copy machine one day when she heard me talking about giving in to others’ doubts and skepticism about my ability to progress at a quickened pace. “Don’t let others define what you can or cannot do” she said, and thankfully, with the support of the aforementioned individuals
and community—I did not. Thank you also to the nay-sayers the doubters and the pessimists—your doubts at first troubled and then motivated me.

To other new colleagues I met at the Multicultural Center, Rebecca Nelson, Debra Shipper, Dr. Dionne Blue, Dr. Kay Fukuda, Carol Kane, Stepanie Daza, Patricia Gray-Mendoza, Rose Bremer, and most recently Molly Springer and Kashif Khan and Brent Peacock for their support, insights, and interest. I will miss creating community with you.
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FIELDS OF STUDY

Major Field: Art Education

Other Fields: Community-Based Arts Education, Arts-Based Community Development, Critical Pedagogy, Community Arts, Arts Policy & Administration
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CHAPTER 1

INTRODUCTION

READer NOte on IN(turn)al enJAMbme(a)nts

By breaking up, altering, and re-visioning the headings and other pieces of text, I attempt to offer additional lenses with which to consider the ideas and materials presented within this research. This approach challenges the text—and begins to recreate it to be more accurate within the particular context of this research. These changes in the type, text and in language itself encourage the reader to contemplate the seriousness, rigidity and sometimes ill fitting nature of language. In essence, the goal is that these changes more accurately illustrate the problems, realities and information as the researcher sees it. Internal enjambments are occasionally used in postmodern literature and poetry for similar reasons. Diamond, Arnold and Wearring (1999) have published such text revisions in their collective arts-based inquiry work regarding teacher development.

Additionally, text at the left margin and single spaced represents passages from narrative journals of the researcher—included to supplement the research context.

INVIT[E]a[shun] 2 the Sha(e)man, the ARTist & the MUSE

One intention of this research is to establish, examine and assert the role of the community-based arts and cultural worker as one with artistic, intellectual, and intensely communal pedagogical characteristics. Additionally, as research which is in part arts-based, I offer the following help wanted ad to both underscore and illuminate the crucial role of these cultural workers by metaphorically comparing their contemporary role to the more traditional role of the Shaman. This serves as an invitation to summon the presence, guidance and inspiration of the Shaman, the artist and the muses to join this research journey.
SHAman wantED:

Reporting to the various gods and spirits, this position is responsible for the building and maintaining of the ritual fire, healing the sick, maintaining and teaching of tribal history, rituals and celebrations, educating and preparing youth for adulthood, the preparation and delivery of all rites of passage: including birth, marriage, death and all activities related to fertility of our fields and families and other duties as required. Candidates should have relevant and extensive experience as a dancer, poet, painter, drummer, singer, storyteller, healer, mediator, teacher—and a working knowledge of spiritual mechanics. The successful candidate will represent the community in its practical relationship with the gods and preside over the most important activities in our community (Cleveland, 2001).

INTRODUCTION 2 the PROBLEM

The purpose of this study is to investigate, explore and articulate the existence of a community pedagogy. Specifically, I have worked through various means and methods to reflect upon and gather data regarding the characteristics, philosophies and foundations that inform and structure my own community pedagogy. In large part, this thinking backed by tangible practice, was influenced by teaching, learning and other work experiences in the fields of arts-based community development and community-based arts education. This information was gathered in an effort to posit a model of community pedagogy of possibility for others to consider, as well as to serve as an in-depth self-reflexive examination of my own community pedagogy as well as my artist-educator-researcher-administrator selves in order to evolve both personally and professionally. Additionally this research was conducted to articulate implications of theory and practice of community pedagogy for the field of art education.

It is a story of a journey to find artist-educator-administrator-researcher identities within an examination of community pedagogy. It is an emergent inquiry as new ideas, directions, questions and areas other than those of the original focus became necessary.
Post the 9-11 attacks on the World Trade Centers, images of this now literal space, Ground Zero, in New York City, are everywhere. It is on posters, on Web sites and being used as imagery in movies such as 25th Hour, Spike Lee’s new film. As I cautiously build the background to this dissertation work and see this movie—and then note my own internal enjambment to the word “BackGROUND,” I am moved to acknowledge that I too am at a particular backGROUN Dzero of my own rather than someone with simply a background. This metaphor is in no way intended to belittle or disrespect the mourning, death and terror people have sustained through this real experience. It is, however, a helpful metaphor for me to make sense of who I am and how recent events and experiences in my life color my intentions for this research and my future work within the field of art education.

Needless to say I am haunted by recent personal experiences, the lack of critical education for our citizenry, these terrorist events and even more so, our refusal to take responsibility for our oppression of others and the United States’ potential actions as a nation courting, and now waging, and justifying an unjust war.

The aim and result of war necessarily is not peace but victory, and any victory won by violence necessarily justifies the violence that won it and leads to further violence. If we are serious about innovation, must we not conclude that we need something new to replace our perpetual "war to end war?”…What leads to peace is not violence but peaceableness, which is not passivity, but an alert, informed, practiced, and active state of being. We should recognize that while we have extravagantly subsidized the means of war, we have almost totally neglected the ways of peaceableness. We have, for example, several national military academies, but not one peace academy. We have ignored the teachings and the examples of Christ, Gandhi, Martin Luther King, and other peaceable leaders. And here we have an inescapable duty to notice also that war is profitable, whereas the means of peaceableness, being cheap or free, make no money

—Wendell Berry
It is a sad time when nothing now seems as it was. I feel even further catapulted into adulthood and removed from an almost blissful—although naïve state of a fairly well balanced life in which I was well educated, artistic and liberal. This uncomfortable state stems from the impending senseless war, from direct personal experience with malicious prosecution, police brutality and a heavily weighted justice system affecting my partner, and resignation from my state level arts-based community development position. In many ways, I rest and re-charge in a protected academic exile—surrounded by critical thinkers who encourage me to risk and generate independent thought. Additionally I am enjoying time away from the state sanctioned arts bureaucracy which has exhausted and at times disgusted me. I am deeply concerned that no matter how much I learn, or move myself or others to learn or create together—that I am indeed powerless to change the world for the better. I am afraid, disheartened and tired. I know not where to go from here. Shall we erect a monument or continue the beaming of flood lights up into space in memory—what, if anything shall I or rather, we build? (Kathleen Keys, Journal Entry, November, 2002).

PERSONal GROUNDings

Becoming aware quite early that I was strongly drawn to the examination and creation of visual art—and then later the interpretation, explanation and educational power of it, I rely on visual art (and now, arts) as a source or starting point for many of my interactions with the world. A bit later in life—during the time of my collegiate rising to consciousness, the true expressive potential and voice-providing effects of the arts were more fully understood. What started as an independent artistic journey of the self as a painter, soon took on the gradual responsibility of thinking about education, ideas of community and the greater society. Eventually my belief in the arts as a vehicle of expression would find itself molded by the influence of mentors, teachers and colleagues, alongside an additional core belief about the arts as a catalyst for community dialogue and development.

As articulated by Efland (1995) This first conviction manifests itself in an expressive aesthetic theory based on the belief that art is self-expression, the
psychoanalytic learning theory that learning is emotional growth, and the implied ideology of personal liberation. When the second conviction manifesting as the community piece was added my role dually adopted a pragmatic aesthetic theory grounded in complimentary beliefs that art is instrumental, that learning is also instrumental, resulting in an implied ideology of social reconstruction.

PROFES[shun]al GROUNDings…struggles with THEory and PrACTice as Separate

Coinciding with my personal and educational evolution, my professional life began to take form in response to art studio (painting, photography, sculpture and video) and arts administration training as well as work experiences in museum education, teaching art studio, and finally, graduate schooling in arts policy and administration. Gradually my arts education and arts administration experiences had more and more to do with community. To the bane of my early non-supportive constraining-management oriented supervisors in the work world, my mantra and entry into inquiry, “What about the community?” started its echo. Searching out ways to informally and formally to explore community outreach, inclusion and then community-based practice in the worlds of both academic and non-academic work settings, again on the shoulders of mentors, teachers and colleagues, was my resultant response.

This important work included three years as the community-based curator and manager of The Ohio State University-Newark Art Gallery. This experience allowed me the opportunity of generating and testing community-based curatorial and management theories (Ballengee Morris & Keys, 2001) from day to day practice. It also further anchored my ties to a community building approach to teaching and learning both in formal classrooms as a university teaching assistant, and in community arts settings
stemming from gallery work. Eventually my studies and experiences culminated in the
garnering of a state level position as the director of community development for a state
arts agency (SAA) in the western United States. There I served as a practitioner of arts-
based community development for three years.

Within the structure of most state and territory arts agencies, the arts-based
community development worker, or the coordinator of community development (CDC)
as they are called in the State Arts Agency (SAA) field, oversee SAA services and grants
to arts organizations and local arts agencies. Technical assistance services range in each
state, but are often comprised around the vast and ever evolving needs of these
constituent groups.

The CDC must be well versed on a variety of arts administration topics such as
establishing a non-profit organization, board development, programming, grant writing,
public art, audience development, volunteer management—as well as myriad community
development practices. These may include understanding the role of a local arts council,
arts for reclamation of community identity, arts for community building, and various
other positive social change and progress related issues. In their line of work in which
advocating for multiple communities and groups is a daily occurrence the CDC needs to
also be experienced in group facilitation, and comfortable in sharing, modeling and
leading ideas regarding inclusiveness and diversity. It is also necessary that the CDC be
grounded in his or her own philosophy of art, and art education and be able to
simultaneously guide the communities to find their own community-based artistic or
aesthetic philosophies and standards.
STUMBLING onTO ARTistic Inquiry

One methodological mortar I will utilize to cement together connections between subjects, questions and this research was discovered informally.

I know little to nothing about arts-based inquiry, but plan to explore this method as well as action research and their uses in art education. Arts-based inquiry greatly appeals to me as I started out in the field as an artist, a painter. I remember how we discussed action research methodology very briefly in a qualitative research methodology class in my Masters program at Ohio State, but I had never heard about arts-based research. Later, I also participated in a social and cultural research methods course where we encountered ethnography, and read art education scholars from my University and others based on ethnographic methods, case study, personal narrative, and historical methods, but still had seen no action research, nor arts-based research coming out of the department. This seemed unusual to me as a priority of the department’s work was reportedly spent on training art educators. Why wasn’t an important art education department teaching and utilizing these arts and teacher development types of research? I plan to immerse myself in a research project on arts-based research and gather as many examples of this methodology as I can find. I intend to find out even more about the possibilities of this method and push the limits of it to contribute to my growth, research and reflexivity as an artist, art educator, researcher and administrator (Kathleen Keys, Journal Entry, June, 2001).

Community-Based Arts Worker

Acknowledging now that my particular paths of education and experience have prepared me for several lines of work within the arts and communities, I will refrain from referring to myself as an arts-based community development worker or a community-based arts educator, since neither of those exact or separate identities is immediately applicable. Instead I will use the term community-based arts worker (CBAW). This term, in my adaptation of it represents an amalgam of trainings and disciplines grounded in community. At intersections in the following study, however, it will be necessary to examine specific elements of those slightly different yet connected fields. I posit that it is the existence of a community pedagogy that unites these somewhat disparate work manifestations—when they are based on foundations of social change.
ARTS-based COMMUNITY Development WORK as ART EDUCAT(shun)

Several authors (Trend, 1992; Blandy & Congdon, 1988, 1993; Ballengee Morris & Keys, 2001; Nepurud, 1995) assert that education and specifically art education takes place and should take place more often outside and beyond the traditional K-12 classrooms, and in places such as galleries, museums, local arts organizations, and in communities. I assert that the CBAW working as an educator presents a true pedagogue. Their work involves problem posing and real world applications, concentrating on process, community building and empowerment of their constituency.

Through the process of this research I will provide significant evidence of the educational roles and the pedagogical characteristics of the community-based arts worker. Their roles as public intellectuals and transformative intellectuals will be asserted as well. Clearly, community-based arts work is a form of art education as it is art which lies at the center of all this educational and social change work in communities. Consequently, CBAWs teach, they empower, they reflect and often, liberate.

Many liberatory ideas converge in community cultural development practice, which asserts each human being’s value to both the local and the world community. The heart of the work is to give expression to the concerns and aspirations of the marginalized, stimulating social creativity and social action and advancing social inclusion. Inherent in this approach is asserting the value of diversity, fostering an appreciation both of difference and of commonality within difference. In valuing community cultural assets both material and nonmaterial, community cultural development deepens participants’ comprehension of their own strengths and agency, enriching their lives and their sense of possibility. By linking the personal and communal, community cultural development brings people into the civic arena with powerful tools for expression and communication, promoting democratic involvement in public life. Essential in an era of globalization, it creates public, noncommercial space for full, embodied deliberation of policies affecting citizens…the work is inherently transnational, with strong roots in immigrant communities and deep commitments to international cooperation and multidirectional sharing and learning (Adams & Goldbard, 2002, p. 18).
REvert to PERSONal: An Intent for MERG[E]ing

Coming back to a truer merging reflecting myself and core values [physically, emotionally, mentally, and spiritually] however, was unavoidable—as past evidence predicted. I exist best personally and therefore professionally with simultaneous feet in many interdependent and philosophical worlds such as with interactions among and between art education, arts administration and now, arts-based community development. Lacking for me in the purely practical arts positions was the theoretical (critical thinking), and likewise in the academic world I longed for more hands-on practice and the recognition of the importance of practice based theory generation. What binds these dichotomous groundings of personal and professional, theoretical and practical worlds together for me, are social change oriented philosophies of artistry and pedagogy (Kathleen Keys, Journal Entry, November, 2002).

STATEment of the Problem

Building upon the aforementioned divergent community oriented groundings and discipline tensions is a desire to make sense of the combination and relation of both theory and practice—and to develop a beginning discourse which surrounds the important pedagogical work of the community-based arts worker—and the role or personal artistic or aesthetic identification within it. Among the many diverse actors who interact with and propel the forward motion of the arts, arts education and arts policy such as artists, funders, philanthropists, educators, bureaucrats, politicians and community members, the community-based arts and cultural worker is often forgotten. Their quiet work, methods and processes, however, are integral to community cultural development, art education practice and to the evolution of the arts in general.

Community cultural development has never been recognized as a field per se by anyone other than its practitioners. Consequently, it lacks many of the infrastructural elements that typically characterize a field of not-for-profit endeavors: dedicated funding programs, a matrix of overarching organizations and publications to facilitate dialogue and cooperation within the field; and training programs and professional standards that reflect the best thinking of practitioners. The significant achievements of the community cultural development field must thus be viewed as uphill victories. The greatest success is
that so many convincing demonstrations of art’s mobilizing power have been created with so little material encouragement (Adams and Goldbard, 2001, p. 70).

Additionally, this work is often linked to empowering community agency and action, and collective societal problem solving and thus a crucial component of social change. Little to no research exists on the pedagogical role of community-based arts and cultural workers or on their work of bringing communities to agency and action. Over the last decade research on the importance of arts-based community development and community arts in general has steadily increased, but the role of the arts and cultural worker—other than individuals serving solely as artists—is left relatively unexamined when pedagogic study is not a research focus.

These claims are not meant to underestimate the strength of informal records, practitioner interaction and correspondence or the power of such information sharing vehicles such as the Community Arts Network (CAN) website. Here, Art in the Public Interest has joined with Virginia Tech’s Department of Theatre Arts’ Consortium for the Study of Theatre and Community to create an online community arts newsletter (API News, available at www.apionline.org). As a community-based arts worker, I have subscribed to this newsletter for many years and learn much from it each month about what is going on in the field, “but it does not provide the sort of sustained discussion of analysis more typical of print publications. [And] It is not yet clear whether this collaboration might support this kind of field-building dialogue” (Adams and Goldbard, 2001, p. 84). Last year CAN moved to start a reading room where informative readings written by practitioners and practitioner/scholars are kept on a multitude of community arts subjects. Several of these articles are referenced in this research.
Additionally, in their separate work, CDC’s create reports or booklets about successful projects or initiatives implemented by SAA’s which are then informally shared with SAA and CDC peers, members of the field, arts advocates, and other interested parties such as legislators. Collectively as a CDC peer group from SAA’s these arts-based community development workers come together once a year for a retreat where successes and challenges from the last year are informally shared and individuals renew their commitment to the field by reviewing the important reasons why they keep doing this work, despite the bureaucracy, the enormous work load, and typical under-appreciation in the SAA systems. Of value as well, but with limited access and distribution, are manuscripts and reports written by arts-based community developers and individual institutions.

Part of the problem in regard to the lack of formal documentation and dialogue in the field of arts-based community development, is that the body of literature for arts administration, the umbrella discipline under which arts-based community development work normally falls, is quite small and only now starting to be written. Other factors providing reasons for the dearth of literature include the youth of the United States as a country, the establishment of the National Endowment for the Arts in 1965, most state arts agencies by 1966 and the ongoing evolution of the local arts agency and arts organization infrastructure. Despite all of this action, the formal arts-based community development field is barely thirty years old.

In contrast to the emerging field in the US, Adams & Goldbard (2001) assert the global existence of a vibrant history of community cultural development in Europe and other developing countries.
But the United States’ active community cultural development field is nearly invisible as a phenomenon. There has been no sustained support for community cultural development per se in the United States, forcing practitioners to struggle for legitimation. 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…The result is a U.S. field that appears atomized and dispersed, with no clear identity as a profession [italics mine]. Constantly reinventing arguments to convince funders of the legitimacy of their efforts, constantly reframing their work to fit the guidelines of social-service or conventional arts-discipline funders, community artists [and cultural workers] have been unable to develop the infrastructure that legitimates a profession—its own widely accepted standards, journals of theory and practice, training initiatives and support sources. Indeed, people in the United States don’t even know what to call this category of social action (Adams & Goldbard, 2001, p. 4).

In their roles of administrator, artist, teacher, educator, director, curator, counselor, cheerleader, nudge, bureaucratic translator, facilitator, catalyst, coach, resource keeper, and more, community-based arts workers tend to meet communities one on one with an arsenal-tool-kit-bag-o-tricks of community-based philosophies and frameworks guiding their work. This research aims to explore and articulate these community-based pedagogic philosophies and frameworks. Currently this researcher sees the pedagogical skills necessary to meet these service expectations as not uni-directional or top down from worker to community, but spherical or multi-directional in nature. Often the community-based arts worker must simultaneously act as an educator for boards, funders, constituents, community participants, peers, students, other educators, artists, staff and colleagues and other entities on multiple issues.

The primary educational offering from CBAWs is the importance of the arts in greater society—and with this often comes discussion about the definitions, philosophies and purposes of art. This foundational characteristic alone, serves as clear evidence of one facet of an alleged unique pedagogical approach, but currently community-based arts
work is hidden, invisible and relatively unanalyzed—therefore the implications of these pedagogical systems are also left unexamined. Since little critical literature exists about arts-based community development work or community-based arts education not only is there minimal habitual critical review, academic or otherwise of the work, there is also little to no evolving record of theoretical work being developed from these important practices.

The existence of an arts management journal has established one forum for research oriented and peer reviewed publications. “We have become more sophisticated now” comments Valerie Morris, (2001) Executive Editor of the Journal of Arts Management, Law & Society in celebration of the increase of academic literature on arts management.

Because the field called arts management is relatively new in the academic world, arts-management practitioners have had to search widely through the literature of other fields to find practices and theories relevant to their own situations…[Throughout the last 30 years of the 20th century it] remained a low-priority research area that was not recognized at all by many colleges and universities and was disdained by others. Many of the early arts-management-oriented articles and texts contained basic material on the order of “how to” information, re-inventing practices and procedures from other disciplines and adapting them for the uniqueness of the arts-management field (p. 251).

This hopeful assertion of sophistication, however, is guilty of considering arts management as one simple entity with only a few appendages that could be reasonably and critically discussed in one journal, denying its complexity. Likewise, Adams and Goldbard (2001) report in a call for more material support to the community cultural development field, that “[r]esearchers should focus on the unique economic realities of the community cultural development field, creating a body of solid information to counter the application of ill-fitting generalities to the field” (p.100). These authors go on
to posit that academia is also guilty of a “…conceptual laziness that treats the non-profit 
arts as a fully encompassing category…” (p. 101) exemplified by the absence or 
extremely limited quantity of community cultural development curriculum in new arts 
administration and/or arts policy and administration programs.

Likewise, art education based academic circles pay little attention to community 
arts endeavors and most routinely focus research efforts on issues directly affecting 
formal K-12 classroom arts teaching. Examples such as The Ohio State University-
Newark Art Gallery work, and the OSU art education department initiated community-
based art education and service learning class on which this research is based in part are 
encouraging proof that this is starting to change. Findings and practices from these 
settings and partnerships are worthwhile and possess direct implications for K-12 
classrooms, communities, and society at large. They offer experiential learning and 
provide a forum for testing and modeling practices grounded in community pedagogy.

While overall a promising publication, and the result of a commissioned study by 
the Rockefeller Foundation, Creative Community: The Art of Community Development, 
by Adams and Goldbard strongly urges community cultural development practitioners as 
well as granters to pay attention and help to solidify the infrastructure of this clearly 
evolving field. However, this research was primarily gathered from community artists 
only with little to no attention paid to other arts-based community development workers. 
While extremely valuable in many respects, it is not entirely inclusive as it has left out 
the other community cultural workers not signifying themselves as artists first or non-
artists. This proposed study aims to search for the existence and essences of community
pedagogy by investigating a combination of pedagogical elements found in arts-based community development work, community-based arts education and those employed by myself, a community-based arts worker.

**Working as a hybrid professional betwixt several intersecting fields** which usually lack a healthy understanding and appreciation of one another, as a community-based arts and cultural worker I am repeatedly called to comment and prove how my efforts, studies and philosophies can or may affect the world of K-12 public art education. This in fact was a poignant question of my candidacy exam defense in which I was asked by one committee member how exactly I would teach these community-based arts tenets and philosophies to a class of pre-certified art education majors—knowing full well that in many ways this would teach against the socializing doctrine of K-12 education and realities that would later meet young art educators in the schools. Additionally, as an emerging researcher and reflexive educator I have started to look for work within the academy in my field—or rather in fields closely associated and welcoming of my hybrid status. What most art education departments mandate however, is at least three years of full time K-12 experience. I certainly understand this preferential qualification—and usually initially attempt to argue that I have three years of related educational experience made up from a year in museum education, a year as an art specialist in a prison (adults) and then at least another year once all of my intense curriculum and community-based arts experiences and special projects with young K-12 audiences and community students/adults are combined. It is here where interviewers start to frown and think about their very real responsibilities of preparing certified teachers and consequently I continue to look for positions more welcoming to a hybrid both within the academy and outside. I am, however, not alone—several of my doctoral student colleagues are also in this or a related hybrid position. This realm of thought, anxiety and reality along with the additional push from studying within an arts education department—has deeply influenced me to then further connect my study to the K-12 arena. Undoubtedly, the findings will have implications for the more formal K-12 areas of art education as well as arts-based community development work and community-based arts education settings (Kathleen Keys, Journal Entry, April, 2003).

ReSEARCH QWEST[shuns]

Some facets for consideration and framing research questions in this search for community pedagogy are as follows:

- What does community pedagogy look like? How can I best articulate my own evolving community arts pedagogy so that I may articulate the possible facets of a general community pedagogy? What are its key elements? How does community arts pedagogy manifest itself in community settings?
• What tenets, beliefs, approaches and philosophies of arts-based community development and community-based arts education are related to the pedagogy of social change, and thus to community pedagogy?

• How can we bring community pedagogy into the classroom as well as into other learning environments? How can these tenets and sketches of community arts pedagogy be helpful in more traditional and formal education settings?

• What are the differing identity aspects that are involved in creating community pedagogy? How do the (my) multiple, changing and transitional identities of artist-educator-researcher-administrator and the community-based arts worker interact, impede and encourage one another?

DeFIN(d)i[shuns]

In the process of this research presentation major terms such as arts-based community development, community, community arts, and community-based arts education will be appropriately defined according to relevant literature as needed.


...the university and the community are not segregated realms for theory and practice, but integrated components of a single system. Theory has to be redefined as the everyday instrument that it is—a tool that is only as good as its uses make it (Trend, 1992, p.27).

LITERAT[E]ure & INterNET ReVIEW

As previously discussed, no substantial compendium of literature yet exists directly pertaining to arts-based community development, community-based arts education, or the pedagogy of the community-based arts worker. The emergence of formalized theoretical knowledge hail instead from several related disciplines. A substantial review of literature in art education, arts education, public art, community art, community development, community organizing, and critical pedagogy will provide a
substantial foundation on which to build the premises herein. A more in depth literature review focusing on the contours of a pedagogy that uses the arts for social change and the subtexts of this pedagogy are presented in Chapter 2.

Art education and education offers this research multiple examples of the importance of critical pedagogy and community-based practices in art education. Nowhere, however, in the art education literature (or arts administration literature), is there mention of arts-based community work as pedagogically based nor in the education literature is there an assertion of community-based arts worker as public intellectual. There are, however, close associations—which can be logically linked to these issues, as they clearly come from intertwining and interdependent sister fields.

Within the context of the more mature European community development field, Ledwith (2001) does assert the critical pedagogical nature of the community worker. Ledwith presents foundational evidence for understanding community work as critical pedagogy by looking to the work of Freire and Gramsci with 21st century eyes. Of indispensable importance to this article is her message conveying the evolution in learning from the praxis of the community work experience that more fully developed her resonance with the theoretical ideas of Freire and Gramsci. Continuing, Ledwith posits new visions and reasoning for radical community work and asserts the community worker as intellectual.

A pedagogy of transformative change or liberation education, is rooted in praxis, and located in educational sites of resistance, for example, community work, youth work, social work, community education, adult education and schooling. [local arts councils, arts organizations, arts communities encompass all of these] The political nature of education situates educators either as agents of the state or as agents of transformative change; either perpetuating the status quo or creating
the context to question. In this instance, I argue for community work as critical pedagogy, located as it is, in the very essence of people’s lives, at the interface of liberation and domination (Ledwith, 2001, p. 171).

Very recently practitioner/scholars (Adams & Goldbard 2001, 2002) have also linked community cultural development with the work of Freire—but thus far are refraining from examining it as an entire pedagogical system.

At community cultural development’s core is Freire’s concept of "conscientization" (from the Portuguese conscientização). This describes the process by which one moves from "magic thinking" toward "critical consciousness," breaking down imposed mythologies in order to reach new levels of awareness through dialogue, thus becoming part of the process of changing the world (Adams & Goldbard, 2002, p. 18).

PRACTIC[E]al FRAMEwork

Building on the theory of Freire’s tenet of the “culture of silence,” Ledwith (2001) recounts her own community work experience in Hattersley that more fully illustrates the blurring and interdependence of theory and practice in this field.

Despite the fact that I was equipped with a Gramscian-Freirian conceptual toolkit, and had had experience in many different community settings, for the first time I truly began to live the concept rather than grapple with it intellectually. I had never worked in a community so defined by emptiness, and those people who were visible were anxious, worn and bent. I was shocked at the very level of human suffering. These are the experiences we cannot get from ideas—and this is the essence of praxis (177).

Trend, (1992) in a discussion of community reaction to environmental destruction due to mining and toxic waste, points to the educational role of community cultural workers and to the ideas of the cultural workers ability to assist in facilitating what he calls a people’s pedagogy.

…[The] larger mission was one of educating community members to recognize the potentials of their own collective voice. It is the educational role that cultural workers must recognize. Like so many other aspects of community life, teaching
and learning have become segregated from the everyday experience of most people. Artists, writers, and teachers can help restore the unity of education and community life. Particularly in the current era, this need for popular education exists outside, and even against, state schooling. It would seem that cultural workers and their alternative organizations are ideally situated to facilitate a renaissance of a people’s pedagogy (p. 138).

Trend goes on to acknowledge that cultural workers are starting to recognize their work as containing pedagogical process and additionally links this importance with activism and the development of community agency.

From across the occupational spectrum artists, teachers, writers and other cultural workers are recognizing their responsibilities as active agents in combating the tyranny of cultural conservatism. Moreover, they are recognizing that this is largely a pedagogical process that takes place as individuals come to know the means through which they are ideologically constituted. This is what activates their human agency, as it begins to tell people that their actions can make a difference, that their voices can be heard. It means deconstructing the repressive myths that would objectify individuals into faceless masses of “the public.” It means challenging debilitating beliefs in the intractability of rationalized government bureaucracies and corporate oligarchies; it means revealing the discursive myths that perpetuate an endless psychic self-dissatisfaction that can only be cured through systemic obedience and consumption (1992, p. 149).

Identity FRAMEworks: DUE (k)not BOX me IN

It soon became apparent within the course of both my practical work and theoretical research that the barriers and blocks to feeling comfortable in the multiple roles needed such as artist, educator, administrator, and researcher were often related to larger questions about identity—how people see themselves and/or are taught to see themselves. These beliefs often times dictate or limit appropriate behavior and action in personal, professional and political realms. What we believe the difference between themselves and others to be is usually a mechanism for building local community yet separating those local communities far from one another within our democracy. For instance, the definitions and societal roles we understand and comply with surrounding
the duties and actions of professionals often limit the cultural worker to one manifestation of professional work. Teachers teach, researchers research, artists make art, and administrators administrate.

Although certainly one must recognize the existence of a continuum of these roles in which individuals may cross the boundaries of professional norms, more often than not professionals such as these are bound to their roles, as if by chains, and thus greatly challenged to reach their full potential and duty as public intellectuals. We are placed into and choose not to emerge from our identity boxes. I am not advocating that all cultural workers “do it all” or strive to be good at everything, but it is crucial that we are supported and encouraged when inclined to move outside of our pre-defined places. In an attempt to further illuminate certain challenges related to the research process and the identity questions and struggles I encounter along my journey of exploring and embracing the inter-relationship of the artistic, educator, researcher and administrator identities in my own life and work, all voices are presented throughout this research.

…an arts-based approach is a particularly effective way of achieving left and right brain integration. This was important to me, given that one of the difficulties of most academic approaches is that they encourage the use of the left (logical reasoning) brain and not the right brain also, which requires objects and behaviour to be assessed holistically. We are composed of many ‘I’s and are at our most creative when more than one of them is permitted to operate—in harmony. A both-hemisphere approach might overcome the frozen restrictions of the intellectually performing ‘I’ who operates in pressurized academic situations. Working with images brings not only an opening up and a laying-to-rest of deep-rooted pain; it usually suggests ideas for ways forward (Stanley, 1995, p.175-176).

In the evolution of building a strong foundation for considering the pedagogy of community-based arts workers it is important to heed the theoretical links and notions of these workers as teachers, artists, and researchers. As a supportive structure to the
premises of this proposed study, theoretical ideas do assert the roles of teacher and artist as public intellectual, transformative intellectual, and as researcher. Understanding the rich possibilities of more complex or multi-identifications is important and crucial for understanding the magnitude of the community-based arts workers’ potential role in progressive social action.

**Community-Based Arts Worker as INTELLECTual**

Without a pre-existing home in arts administration or arts education, there is no exact assertion or communication of understanding of a community-based arts worker as educator, artist or researcher—but as we have seen from parallel and relevant bases in the umbrella disciplines or sister field literature, there should be. Giroux (1985) posits in a seminal article, the idea of teachers as transformative intellectuals. Giroux argues that one way to rethink and restructure the nature of teacher work is to view teachers as transformative intellectuals. The category of intellectual is helpful in a number of ways. First, it provides a theoretical basis for examining teacher work as a form of intellectual labor, as opposed to defining it in purely instrumental or technical terms. Second, it clarifies the kinds of ideological and practical conditions necessary for teachers to function as intellectuals. Third, it helps to make clear the role teachers play in producing and legitimating various political, economic and social interests through the pedagogies they endorse and utilize (p. 377).

Later Giroux states, and as this study intends to establish for community-based arts workers, “[I]t is important to stress that teachers must take active responsibility for raising serious questions about what they teach, how they are to teach, and what the larger goals are for which they are striving” (p. 378).

Similarly, Becker (1995) asserts the multiple reasons why artists should be both trained to be and considered as public intellectuals. While CBAW’s may or may not be self-identified “artists” they most certainly possess artistic tendencies and philosophical
underpinnings from formative artistic and aesthetic experiences that inform their community work. To that end, it is also possible to include the hybrid CBAW in the duo calls to intellectualism for teacher and artist. Additionally, as this study proposes,

[it is] a time when it is crucial to look closely at the relationship between the personal and the political and to articulate where one is; to find the group with which to work and with whom to think through the complexity of this time so as to be most effective; a time, in other words, to take one’s life as a public person quite seriously. It is now necessary to evaluate one’s individual life goals and the pedagogical intentions of the institutions within which one works (p. 386).

In a note of ironic personal/professional experience related to auditing the alignment of personal values and pedagogic intentions of the workplace, my ex-executive director referred me to the following horoscope the week I left the state arts agency following my resignation.

LEO (July 23-Aug. 22): I hope you say more goodbyes in the next week that you have in the previous 11 months combined. It’s past time sweet prince or princess, to bid adieu to all the things that no longer serve you—and even to some things that do serve you but demand too high a price in return. So please say au revoir to your obsolete game plans and adios to your outmoded assumptions. Bark sayonara at your rickety psychological crutches and auf Wiedersehen at the symbol that reminds you of your deepest resentment. Whisper begone, nuisance at all illusions that divide you against yourself (Brezsny, 2002, np).

Returning to intellectual assignations and drawing on the work of Edward Said (1994) Becker expands on his illumination of Gramsci’s (1986) idea of the organic intellectual and explains,

These fluid intellectuals may also be what he refers to as amateur intellectuals, who are forever inventing themselves and renegotiating their place on the border zones between disciplines. Never stuck in any one discipline, these amateurs, wedded to no fixed body of knowledge, are open to all thought and to the renegotiating of ideas as that becomes necessary, whether through the merging of disciplines to solve complex problems—as in the creation of cultural studies—or in the evolution of knowledge, as a discipline questions its own history, motivations, and methodologies and becomes self-reflexive—as in say the philosophy of science (Becker, 1995, p.390).
NOTions as ARTist as Researcher

Within the literature there are several additional examples of strong notions of artist as researcher. Additionally, these positions assist in providing a solid platform for efforts of arts-based inquiry, one method proposed for gathering data in this study, and lend encouragement and support to struggling and new arts-based inquirers.

The title of [my] book, The Enlightened Eye, is intimately related to my life as a painter, and my life as a painter is intimately related to the ways in which I think about inquiry. Although I haven’t painted for more than a quarter of a century, my engagement in the visual arts form age six onwards and my studies at the School of the Institute of Chicago and later at the Illinois Institute of Technology’s Institute of Design did much to shape the ways in which I think about seeing and solving problems. If the visual arts teach one lesson, it’s that seeing is central to making. Seeing, rather than mere looking, requires an enlightened eye: this is as true and as important in understanding and improving education as in creating a painting (Eisner, 1991, p.1).

Earlier even, Eisner recognized the power of artistry and its relationship to qualitative inquiry.

Artists are thoughtful people who feel deeply and who are able to transform their private thoughts, feelings, and images into some public form. Because the ability to do this depends on the visualization and control of qualities, it may be conceived as an act of qualitative thought. As a process of using qualitative thought to solve qualitative problems, such a process can be conceived of as depending on the exercise of qualitative intelligence (Eisner, 1972, p. 115-116).

With dedication and commitment to work in the arts and communities, these recognitions of the importance of artistic identity provide impetus for CBAW’s to make meaning out of their accumulative artistic and aesthetic experiences, however formal or informal they may be.

Working together on a life history project exploring the experiences of untenured university educators, Finley & Knowles (1995) discovered that strong aesthetic and artistic experiences garnered progressively throughout their lives guided their research.
Through personal narrative they explore and discuss their own development of an “artistic” identity, classroom experiences with art, how the arts assisted in developing world views and perspectives, how doing art is analogous to doing research, and the implications of these findings for postmodern qualitative research.

Our childhoods, immensely powerful for the ways in which our minds were impressed by notions of the artistic and the aesthetic, continue to play out in many facets of our thinking about researching. We have discovered that these early artistic and everyday experiences have made a difference in the way we think about perception, interpretation, and forms and media and in our research…We learned that it is impossible to fully represent in art what we perceive in life, and we learned to value imaginative representations for their expanded dimension of including that which cannot be seen, but is intuitively grasped. We learned to rely on our senses to understand our subjects and our media—the sight and fell of a piece of wood or a tree, the way the paints look, feel, and smell in their application…[As researchers] We are striving to find a place and a medium in which we can engage more freely in finding creative solutions to traditional research dilemmas. We are trying to make the relationship between our relatively commonplace, everyday experiences and orientations more congruent with the actions and perspectives of our researching selves. We seek to bridge the gap between practice and theory, as it were, in the work we do as members of society and as members of the academy. Ultimately, we seek greater levels of authenticity in our researching actions (Finely & Knowles, 1995, p. 118).

Purpose of the Study

Explorations and examinations leading to answers to the research questions will relate to the theoretical and practical literature by incrementally adding to the discourse and attempting to increase the depth of knowledge on the existence of community pedagogy. This pedagogy stems in part from frameworks, ideologies and foundations from arts-based community development work and community-based arts education. This research will interrogate, deconstruct and potentially aims to reconstruct the notions of community pedagogy. Additionally, a determinate of this study is to assert a truer level of the importance of arts, community and educational philosophy in this community
pedagogy. Intentionally, this research will also examine and reflect on the role of the community-based arts worker in creating, enabling, and empowering communities (social, geographical, interest, tradition bound or other) with independent agency. Lastly the results may offer an understanding of the significance of formative and ongoing arts experiences to this community pedagogy. What sorts of research residues does my art making bring to my search for community pedagogy?

Reasons for increasing the body of work on this subject are four-fold 1) it intends to investigate the existence of a pedagogical framework based primarily on community, 2) it will work to provide a model of possibility for community arts pedagogy, 3) it searches for links between artistic and aesthetic experiences to this type of pedagogical work, and 4) it provides an in-depth exploration of arts-based research and its capability for self-reflexive education research and research into community pedagogy.

[IN]COUNTERing A Sha(Wo)man Guides My Journey

I had already received my candidacy exam questions when I went to see Symphonic Poem: The Art of Aminah Brenda Lynn Robinson in early February, 2003. At that time my dissertation proposal was a little different. Still philosophically grounded in the same ways—but proposing instead to interview “elder” cultural workers (6 CDC’s) still working in the field and to explore their community pedagogy.

I went to see Symphonic Poem. I felt guilty for giving myself such a luxurious break away from my take home exams—as I knew that I would spend several hours in the exhibition. I knew this only because I had heard from others that it was amazing, moving and wonderful. I knew that much of Aminah’s work was based in ideas of community—and thus being a community-based arts worker and an artist-educator-researcher-administrator, I was drawn to see her exhibition on many levels. I was also strongly attracted to her colorful, and rich use of materials and mixed media that so far I had only seen on post cards, and a billboard near my neighborhood. To deter my guilt, I rationalized that seeing this wonderful exhibition would give me energy and insight into
parts of my complex examination questions…I just had no idea—how much insight

I entered feeling anxious…and was immediately awestruck at the first large wall hanging
in the stairwell. I stared and examined for several minutes. So many stories, so many
celebrations were shared. Look at the wonderful faces…her materials, the detail, the size
the expansive nature of the piece, the layering—all of these facets intrigued, fascinating
and invigorated me.

Finally I made it up the stairs and spent some time examining the large sound sculptures
in the foyer space and near the title board. I was thrilled to be here.

At some point, I began to cry in the exhibit—and I am crying now as I write this almost 6
months later—and I do not even know Aminah except from her art work and pieces of
stories others have shared with me. They were and are reactive-cathartic-and warming
tears, I realize upon re-reflection. [As Daniel (1996) states “artistic symbols can propel us
through an emotional journey with as [Alice] Walker suggests, tears as the natural
counter balances of laughter” (p. 85). I believe I cried because I was swirling in a space
filled with amazingly artistic and aesthetic works that were alive with energy, spirit,
wisdom, caring and community. I felt absolutely privileged to be there and wanted to
shout out to everyone I knew and did not yet know—to come and see this amazing
exhibition before it was taken down.

These pieces did not simply relay stories about community members, family, mentors,
and ancestors they displayed and contained the essences of what was important about
these relationships and within life overall.

So many of the things I believe in were present. Community life—people helping people,
working through, dealing with and remembering struggles and challenges, and teaching
and learning with each other. Visual examples and material usage that exhibited an
appreciating of people, respect, helping, caring, collaboration, learning, reflecting,
researching, teaching…It is mystical, spiritual, deep, and wise—these works have more
than just stories to share—they exhibit and exude lessons, direction and guidance about
what is important about life.

I spent time observing the art work for three hours. Viewing her work took me out of
myself. For this period in time I was in some other plane of existence where I was
among truth, undaunted speech about life and community—and in a world reaching out

An absolutely delightful and timely corresponding opportunity involving a
retrospective exhibition of Columbus African-American artist, Aminah Brenda Lynn
Robinson, entitled *Symphonic Poem: The Art of Aminah Brenda Lynn Robinson* and a
Spring Quarter class offering from Dr. Vesta Daniel called Community-Based Art Education and Service Learning (to be based in part on Robinson’s work and exhibition) gave me significant pause. Certainly it would be better to explore community pedagogy within the context of a real life community-based arts education experience and add this to the other gatherings and residues of data surfacing later.

A New Direction Emerges

A week or two later I was walking through the art education building—Hopkins Hall, and saw a flyer posted for a class offered by Dr. Vesta Daniel. It was a class to examine and implement a community-based arts education and service learning experience with a group of children from the YWCA, based on the art of Aminah Robinson and her exhibition, Symphonic Poem. I would make sure Dr. Daniel thought it was a good idea, but there was no question in my mind—that this experience instead—surrounding the work and ideas of Aminah’s work and collaborating with peers to teach and learn in a community-based setting would be a site for searching out potential dissertation research related to community pedagogy. Being involved in a real and practical pedagogical system from design and planning to implementation would not only help me to later see and chart an existence of community pedagogy, as relayed through myself and others—hopefully it would allow me to see and critique myself and examine my choices more critically.

In the process it would also enable me to see or conclude that my community pedagogy is made up of and anchored in many different experiences, people, places, and philosophies I have encountered in my life. It is multi-layered, evolving and ready for change and possibility.

Aminah and her work has played a Shamanistic role for my research journey—and my multifaceted artist-educator-researcher-administrator self. Her works and person have touched my soul and invigorated my spirit.

I visited the exhibition two more times. Once with my parents—after passing my exam, and a third time with my spring art education class—I would have attended another in depth tour given by one of the curators, but was out of town for a family funeral (Kathleen Keys, Journal entry, June, 2003).

Met with Dr. Daniel today and we discussed the evolving ideas and goals about the upcoming community-based arts and service learning class. The process and structure of the class is emerging and I think a rich and wonderful interactive site for reflection regarding the future collection of data about my own community arts pedagogy and that of my peers (Kathleen Keys, Journal Entry, March, 2003).
METHODOLOGY

DESIGN of the STUDY

This qualitative case-study employed feminist perspectives and approaches within an arts-based inquiry infused ethnographic study utilizing class archival and material document review, interview and portrait creation, personal narratives and a public visual art exhibition/installation. Verbal and visual narrative glances include stories about formative and ongoing artistic and aesthetic experiences, community work, teaching, and journeys involved in an evolving pedagogy. Data was gathered through the aforementioned means as well as through art making, reflections, and participant observation. Please refer to Chapter 3 for an in-depth overview and defense of the multiple methodological methods employed in this research.

SIGNIFICANCE of the STUDY

Within a search for community pedagogy, this study developed a foundation and mechanism for considering arts-based community development and community-based arts education work as educationally and pedagogically based. As a result it may encourage additional documentation and exploration of community arts pedagogy. It provided bridges and links between tenets of critical pedagogy, postmodern art education, community art, arts education and community development. It is intended that it will provide an exploration of the importance of formative artistic or aesthetic experiences in the individual and collective approaches to this community arts pedagogy. This work may also inspire additional research on community-based arts workers, community-based arts education, arts-based community development workers and continued discourse on arts and cultural workers of all kinds.
Potentially, aspects of this research may serve as a foundation for a primer regarding these subjects to be used in arts-based community development, arts administration, and art education training. Additionally, the use of arts-based inquiry methods will be highlighted as an effective way to explore various arts pedagogy as a self-reflexive education research method. Possible publications stemming from this research may be some of the first in the sister fields to reflect the assertions of arts-based community work and community-based arts education as linked by pedagogy, the community arts and cultural workers role as public intellectual, and most importantly added yet another layer to the foundations for future research in art education, arts administration, community development and education.

It was anticipated that findings would reveal that by their very nature, experience and attraction to the field that community-based arts workers are informal radical and critical pedagogues with a deep interest and conviction in empowering social justice within the communities where they work. It is an assumption of the researcher that formative artistic and aesthetic experiences or identifications are integral to the formation and evolution of the radical art educator and community work.

Lastly, the findings as they are grounded in feminist perspectives, will make multiple contributions to the field of feminist ethnography as “…feminist ethnographers typically make double contributions when they conduct their research. They contribute to our understanding of feminist ethnography as a method of social research, and they contribute to our understanding of the subject matter they chose to study” (Reinharz, 1992, p. 71).
Anticipated EDUCATIONal IMPLICATIONs

It is anticipated that the results and findings of this study will further the exploration of critical pedagogy in settings other than the traditional classroom. Additionally, several implications for the education of art teachers, artists, and arts administrators as well as arts-based community development workers and community-based arts educators surface. The importance of understanding the complexity of working in communities and potentially a framework for community pedagogy will be articulated. Arts-based inquiry utilizing visual art media specifically, and its usability for research in art education will also be explored. All findings were interrogated for their usefulness and application within K-12 and alternative art education settings.

BEGINning 2 Rebuild

Seeing Thomas has altered my state of mind. I was at ground zero and had even talked with my advising professor about being there for a variety of reasons—and had been depressed and emotional all morning. After arranging in the main department office to meet with two of my committee members, I saw him. Thomas, a non-traditional ex-student, framed by the doorway, sitting in the very last row and corner seat of a crowded and very serious History of Art class. Thomas was a student of mine for either the modern art or renaissance history of art survey courses at OSU-Newark over three years ago. He was an artist as well and we had connected in an instructor-student-collegial kind of way. He was nervous about college and liked my teaching approach with art history. I wanted to make contact, but did not want to disrupt the serious professor or the class. At one point I gave up—thinking of abandoning the chance to communicate with this special person from my past. And then I forced myself to act as I recognized how happy seeing him was making me. Thomas being framed by the doorway was definitely a sign from the universe encouraging me to press on with my career in education. This encounter reminded me that indeed I had already made some positive impacts in student’s lives. Had he chosen any other seat—I would not have seen him. He does, however, need to sit closer to the front so that the professor will know him—and the class will hear his good ideas! I dropped a note with a greeting and my contact info quickly through the doorway and onto his desk when the professor was composing his next move at the podium in the front corner. At first Thomas wore a blank-OK-why is this woman giving me a note in art
history class-look and then within another second of looking at my face, BAM, he recognized me and his face shone a smile as big as California. He remembered our class and said with his expression that he would like to talk. A few weeks later we did (Kathleen Keys, Journal Entry, January, 2003).
CHAPTER 2

LITERATURE REVIEW

As mentioned in Chapter 1, no specific body of literature exits pertaining to community pedagogy within the arts or education. Social change and liberating orientations grounding my research focus demanded an exploration of community pedagogy within these contexts. Therefore, the review of literature regarding a search for community pedagogy is comprised of a discussion regarding the contours of a pedagogy that utilizes the arts for social change and the subtexts of such a pedagogy. These ideas are presented by exploring both theoretical and practical literature from the sister fields of art education, arts-based community development, community cultural development, general community development, community-based arts education, critical pedagogy, and cultural pedagogy. These larger and related discussions are presented in two parts within this chapter. In Part I, the theoretical and practical foundations influencing community pedagogy are explored. In Part II, the cultural, social, political, and educational subtexts of community arts pedagogy are discussed.
PART I:

Contours of an Arts Pedagogy for Social Change

A context for thinking about community pedagogy and in parallel, a pedagogy that utilizes the arts for social change, is shaped by synthesizing and investigating several pedagogic philosophies and approaches appropriate for community-based arts practice. In the following text an image of the pedagogical contours will gradually appear. As a first step, it is best to understand what the subject of this research sketch or image will be. What will a search for the contours of a community pedagogy that utilizes the arts for social change produce? What might an evolving collage look like? Indeed, it is necessary to consider a few contexts and definitions before beginning.

As an artist, when I think of contours I imagine outlines of an entire subject whether a teacup, a human body, or an abstract painting. The eloquence in blind contour drawings—a process in which the artist looks only at the subject she is drawing, and never at the paper also comes to mind. In process, it is advised that the artist never lift her pencil lest she be lost and unable to find her place again. Wonderful gestural marks or action like movement is naturally depicted as the hand attempts to relate what the eyes see and caress. This effect is similar to the attempts used here to describe the contours of community pedagogy as they slowly appear in the literature, practice, experience and
groundings associated with arts-based community development (ABCD) work and in stories about community-based arts practice and social change. The semi-separate contours link seamlessly together creating a fuller image. Each facet grips on to its own space—but acquiesces to other contours as sharing its space will strengthen the pedagogic collage.

With many variations possible, depending on whether the pedagogy is rooted within an individual, shared among a few, developed in a community-based art education and service learning course, or perhaps existing in an organization, pedagogy is certainly an irregular figure. It is impossible to capture and explicate the variances and unique contours in total, but what surfaces is a representation of the intricately connected contours of this pedagogy as this author recognizes them.

The contours of a community pedagogy that utilizes the arts for social change is not a simple drawing. Instead, it is a complex collage of inter-layered surfaces—each one filled with a continuum of plot points that are partially representative of the pedagogue’s various philosophies, values and actions. Through a merging and collage of theoretical literature, practitioner writings from leaders in ABCD and artist-activist community work several contours of a pedagogy that utilizes the arts for social change shall soon appear.

Any system of pedagogy is grounded in the philosophies existing within the individuals and/or the organizational entity employing it. Therefore, it is necessarily shaped and informed by personal and/or organizational politics, values and beliefs. Contours of community pedagogy in this regard are dually informed by philosophies of critical pedagogy and hopes and intentions for a radical democracy. They are further shaped by personal and professional politics and values involving progressive tenets of
democracy, arts, and education. Additionally, contours containing beliefs in the freedom of expression, the collective generation of knowledge, dialogue, attention to a multiplicity of voices, an embrace of diversity and multiculturalism, alternative organizational structures, and intentions of empowerment and support are potential elements of this complex community pedagogy. Within this action oriented and reflexive pedagogy, goals of process over product that cultivate facets of progressive change and equality, and support the ongoing creation of new questions, critique, opposition and dissent strongly exist. Merging these elements leaves residues of knowledge generation, awareness, and experiences of communion perhaps yet unknown, long forgotten, or displaced in participants lives. In turn these experiences may lead in progression toward social justice.

Frames for Considering Pedagogy

As an artist-educator-administrator-researcher, I emphatically and often consider the term, context, and complexity of pedagogy alone without the added emphasis on community. Going beyond the approximate Webster definition of pedagogy—as the art, science or profession of teaching, it is important to seek a fuller contextual explanation based on the collective production of knowledge. An alternative definition is provided by Lather (1991) in her quoting of David Lusted’s 1986 work on the subject. He states that pedagogy addresses “the transformation of consciousness that takes place in the intersection of three agencies—the teacher, the learner and the knowledge they together produce.” Helpful as well, is McLaren’s (2000) definition which states “pedagogy is distinct from teaching in that it situates the teacher/learner encounter in a wider context of historical and sociopolitical forces in which the act of knowing recognizes and takes into account the differentiated politics of reception surrounding the object of knowledge by
the students” (p. 185). Continuing, pedagogy “is simultaneously about the knowledge and practices that teachers, cultural workers, and students might engage in together and the cultural politics such practices support. It is in this sense that to propose a pedagogy is at the same time to construct a political vision” (Giroux, 1992, p. 240). In accordance with this latter definition, a community pedagogy in part would describe a facilitative approach of group oriented learning and teaching that is undergirded by a commitment to utilizing community building principles and intentions.

**Pedagogical Contours from Diverse Fields**

What are the outlines and gestures of pedagogy from leaders in the fields of pedagogy, art education, ABCD, and community-based arts practice that are useful in considering the use of the arts for social change? What are their contributions?

When casting these contributions, a melding of several practitioner and theoretical voices influencing these pedagogical contours deserve recognition. Little formal scholarly work exists regarding the direct pedagogical nature of using the arts for social change. However, many useful practice-oriented writings, and descriptions of projects and other work exist from which it is possible to appropriate and assume other pedagogical contours as related to this specific subject. Additionally, theory from liberating educators, critical pedagogy, cultural studies scholars and others emphatically surface as contours in community pedagogy.

**Experienced Arts-Practitioner Voices**

**Pedagogical Intentions and Links to Historical Fragments In Community Arts**

Contributions from practitioner-scholar, Maryo Ewell include several writings on the history and philosophy of community arts. Ewell was the longtime associate director
of the Colorado Council on the Arts (until its recent dismantling) and daughter of grassroots-theater pioneer, Robert Gard. Reflections from his life’s work (Gard, 1999) conveyed a staunch commitment to social change efforts through theater. Without using a direct context of pedagogical examination, Ewell (2002) cites several shared values of the ABCD field and provides an elaborate context for understanding historical links to modern day arts-based community development and community arts work intentions such as working for a better physical community, a participatory community, a multi-cultured community, and a community of empowered individuals. Naturally, these intentions call for certain pedagogical practices and contours to foster their occurrence. Although as of yet not officially cited in the literature, it seems only logical that the contours of pedagogy involved in bringing arts-based community development workers to these types of intentions would be approximate to those varied contours aforementioned within the introduction of this chapter.

Tying the creation of ABCD work to the Village Improvement movement starting in 1853, and later the City Beautiful movement efforts, the popular intention and desire for a better physical community involves the by-products of a sense of humanity and identity through place. Built on the ideas of the Lyceum Association in 1831, and then Chautauqua Circles later in the century came the intentions for a participatory community. Ewell posits that we can also attribute the value of a multi-cultured community as influenced by the early proponent of multicultural education, Rachel Davis-Dubois in the 1930s-50s, and concurrently by Frederick Kock, professor of theater who encouraged the student writing and touring of over a thousand “folk-plays” which depicted real life and struggle in North Carolina.
Setting the goal of fostering a community of empowered individuals and to link creative expression and grassroots self-government may be traced to the essences of the “Wisconsin Idea” where in the early 1900s, President Van Hise at the University of Wisconsin and Governor LaFollette attempted “to create a public university that belonged to all the people” (Ewell, 2002, p. 5).

What Ewell’s travels through American history convey is that ABCD work and community arts were developing all along. Periodically, on and off the radars of academia, mainstream media, and the elite art world, but manifest in sites of small communities and in the hearts many, these practices fostered an ongoing community arts movement kindled early on and still remaining. What inspired these activities?

Adding on to this preliminary list of historical influences author-practitioners (Adams & Goldbard, 2001; Cleveland, 2002) cite the importance of additional movements and events impacting the evolution of community-based arts practice. These happenings fed into the pedagogical processes associated with utilizing the arts for social change. For instance, authors attribute further development of ABCD work to the questionable and contradictory missions of the Settlement Houses, the legacy of the New Deal and the lucrative and socially inspiring Works Progress Administration. The creation of University extension services to extend educational and cultural resources to more rural areas, the Civil Rights Movement, and CETA—the Comprehensive Employment and Training Act in the 70’s were also influential to current practices. Essences of philosophies and lessons from all of these historical movements help arts-based community development work in its efforts to improve the quality of life and encourage social change, today.
As in art making, often times one cannot see, understand, or even begin to consider the whole until all the pieces are completed, but yet one realizes something exciting is in process. Part of searching out the contours of a community pedagogy that utilizes the arts for social change is examining the articulated definitions, values, intentions, goals, and teaching tenets of those leaders/teachers participating in the work and attempting to examine pedagogy through these lenses.

Definitions and Contexts from the Expanding Field

Author of Art in Other Places (1999) and numerous other community arts writings, Cleveland (2002) provides a working definition of arts-based community development that indirectly cites values and intentions of its pedagogical contours. He defines “arts-based community development (ABCD) [as]: Arts centered activity that contributes to the sustained advancement of human dignity, health and/or productivity within a community. These include: Activities that EDUCATE and INFORM us about ourselves and the world. Activities that INSPIRE and MOBILIZE individuals or groups. Activities that BUILD and IMPROVE community capacity and/or infrastructure” (p. 6). Inherently with these calls, intentions and values of the field, to educate, inform, inspire, mobilize, build, and improve, pedagogical contours pertaining to ABCD work must be based on the tenets of true radical democracy, progressive education and community-based notions and uses of the arts. These elements serve as a sketch for what community-based pedagogical practices in part, should comprise.

Contours concentrate around the joint communal generation of knowledge, contemplation, critical evaluation, and reflection. Contours are comprised of tenets of self-worth, empowerment, and acceptance. Continuing, contours include action,
particularly collective action, and contours of gradual progress in which goals of self and community improvement are key.

Additionally, Cleveland (2002) discusses many of the important teaching tenets included in the curriculum of the few and strong ABCD training programs in existence. These institutes:

- Encourage the development of learning communities
- Study strategies for engaging communities respectfully and effectively
- Expose students to the history and ecology of this work, partnership development, community research and reconnaissance methods, learning and teaching strategies, evaluation, funding and legal issues
- Use an arts-infused curriculum emphasizing multiple learning styles
- Challenge students to confront motivations and assumptions
- Develop resource centers and lasting support networks
- Integrate the issues of race, rank and privilege into the totality of the curriculum (p. 12).

Once again the pronouncement of these tenets as part of a curriculum to teach ABCD workers shed light on the pedagogical contours inherent in utilizing the arts for social change. This information relays that sharing responsibility in teaching and learning is important, that workers need to respect community, and that workers believe in, respect, and embrace all learning styles. Additionally, these suggestions from curriculum express the need for a pedagogy that supports self-reflection, questioning, and one that has interests in isolating the complex facets of discrimination as negatively impacting, controlling and limiting to peoples quality of life.

**Organizing as Pedagogical Contour**

A community pedagogy utilizing the arts for social change involves contours of organizing as well as education practices. Any employment of a pedagogy of this type within the context of community would demand of its teacher or worker significant
“organizer” skills, talents and traits. In Alinsky’s *Rules for Radicals*, the author espouses that “the education of an organizer requires frequent long conferences on organizational problems, analysis of power patterns, communication, conflict tactics, the education and development of community leaders and the methods of introduction of new issues” (1971, p. 64).

This teacher also recommends from his years of activist work that the organizer posses certain ideal elements for productivity and success in their work. These elements are curiosity, irreverence, imagination, a sense of humor, a bit of a blurred vision of a better world, an organized personality, a well-integrated political schizoid, ego, a free and open mind and political relativity (p. 72). These continuums of elements assist the worker in ensuring sincerity, commitment, fairness, and equality in the work, and the pedagogy. Additionally, they assist the worker in keeping a sound mind and the ability to reject burnout in a difficult and never ending cause for social change and justice. I posit that varying quantities and levels of these traits are also necessary for radical educators, artists and other cultural workers taking part in work involving the arts for social change.

**Differences Between Organizing & Education**

Interestingly, Myles Horton, the founder of the Highlander Folk School—dedicated to the belief that poor working-class people—could learn to take charge of their lives and circumstances, and Alinsky disagree about the relationship between organizing and education (Horton, 1990). Horton saw them as separate issues and Alinsky believed otherwise (Horton & Freire, 1990). Later, in a published discussion between Paulo Freire and Horton as they “spoke a book” with one another, differing outlooks were also noted. Horton maintains that even though people thought of Highlander as an organizers’
school—in actuality its mission was to educate people to analyze, perform, and to relate to others. Highlander posited that with this newfound development from education, organizing would then be possible. In contrast, Freire believes that both mobilization and organizing have educational natures due to their reflective processes and action orientations (Horton & Freire, 1990). Freire states “A good process of mobilizing and organizing results in learning from the very process and goes beyond” (Horton & Freire, 1990, p. 117). He also posits,

> When we’re in the process of mobilizing or organizing, it begins to be seen also as an educational problem of process and product, because undoubtedly there is a different kind of education in mobilization before getting power, and there is also the continuity of that. That’s a mistake committed before, that education should come just exclusively after organizing. Education is before, is during, and is after. It’s a process, a permanent process. It has to do with the human existence and curiosity (Horton & Freire, 1990, p. 119).

**Organizing & Pedagogy as Unleashing Power in People**

In her interview with Cieri & Peeps (2000) academic-artist-activist, Bernice Johnson Reagon attributes some of her organizing and leadership abilities to her mentor, Ella Baker. Through this explanation she characterizes the steps of organizing and pedagogy that empower the people. This passage explicates the role of the teacher and the learner, learner as teacher together.

She believed that you don’t trust a thing if you’ve not heard where everybody is. And you only do that by taking some down time where you get to talk about what you’re thinking inside. Then you can watch your words be woven into what becomes policy and what becomes action. That was the way she felt leaders were created, and that was the way she led. Her leadership style was basically a style of creating leaders. If you’re unleashing power in people, you can’t really lead those people. You can only create forums or situations, processes for them to go through. She always felt that a voice or a person who would be in the front would come out of those situations (p. 38).
Within the context of this discussion looking into contours of a pedagogy that utilizes the arts for progressive social change there are many opportunities for unleashing the power in people. When and if through the process of community-based arts practice, evidence is found that discrimination exists and is begun to be understood, participants will educate themselves and potentially their oppressors about this discovery through collective action—ultimately leading to additional action, change, and a better quality of life.

Theoretical Frameworks Based on Practice

Gestural Actions and Intentions from Critical Pedagogy

Many contours of community arts pedagogy that utilize the arts for social change, are rooted within the theory and practice of critical pedagogy and therefore employ certain facets of this pedagogy. Workers as “[c]ritical pedagogues begin with a sense of democracy which rests on the true participation and voice of all people, not just those with power. They aim to uncover the structures which inhibit people from active participation in society, and at the same time challenge conservative understandings of democracy which involve such notions as entrenched tradition, consensus, and common culture” (Hytten, 1998, p. 251).

Processes in use by non-academic community arts practitioners may not be identified by names or labels within this regard, but ultimately—any arts related teaching intentionally grounded with a goal of transformation for the individual, the community, or social change lies within this broader critical pedagogy framework. Critical pedagogy begins with the foundation that democracy is a “radical social practice” which takes “seriously issues of quality, justice, freedom and difference” (Giroux, 1992, p. 154-155).
It “…self-consciously operates from a perspective in which teaching and learning are committed to expanding rather than restricting the opportunities for students and others to be social, political, and economic agents” (Giroux, 1994, p. 133), and “…draws attention to the ways in which knowledge, power, desire, and experience are produced under the basic conditions of learning” (Giroux, 1992, p. 239). As previously introduced, pedagogies that utilize the arts for social change—share these intentions, groundings and philosophies in theory and practice.

Resonating with the dialogical natures and intents produced in community arts work,

[c]ritical pedagogy constitutes a dialectical and dialogical process that instantiates a reciprocal exchange between teachers and students—an exchange that engages in the task of reframing, reffunctioning, and reposing the question of understanding itself, bringing into dialectical relief the structural and relational dimensions of knowledge and its hydra-headed power/knowledge dimensions” (McClaren, 2000, p. 185).

Outlines of Freirian Pedagogy

Turning now to the Freirian theories—one may be surprised how well his work resonates with or is embedded within community-based arts work and thus creates substantial contours for a community pedagogy that utilizes arts for social change. Freire’s frameworks, ideas and concepts such as dialogics, problem posing education, the culture of silence, and his theories of joy and conscientization are of great significance to this evolving pedagogy. Indeed, Paulo Freire utilized the arts for social change quite regularly within his own pedagogic practice by incorporating the arts, arts education and cultural study as part of his literacy methods (Ballengee Morris, 2001).
Investigating Freire’s community-based arts education practices, Ballengee Morris explains that “Freire’s theory considers the arts and education as cultural community action for freedom” (p.49). Within the realm of his problem-posing concept, including seeing humans as conscious beings with intent can lead to liberation through dialogic education in which “a new term emerges, teacher-student with students-teachers” (Freire, 1970, p.67). Calling on the equal and joint production of knowledge, this explication of Freire’s theory and process mirrors community-based arts work.

The act of knowing is based on a dialogue between the community, teacher and the students. The subject to be explored is determined by community needs. The exploration facilitates action to reform problems. Through reformation, freedom from illiteracy and oppression is possible because the people have determined the process and the course of action. The cultures and the arts are ways that express issues in languages that are understood by the community (Ballengee Morris, 2001, p. 49).

Countless unarticulated expressions of Freire’s legacies may be seen in community work. In an interview response, artist and activist Lily Yeh explains how community arts work in North Philadelphia with The Village of the Arts and Humanities, an organization she founded impacts the community. Yeh describes a utopia of sorts—a glimpse of the way the world should work—surfacing from a community-based arts project while she characterizes essences of community pedagogy.

…we have this one-block area with more than half-abandoned houses. So our dream is that with The Village folks, and working with professionals from the outside or from inside, we will have the buildings and create beautiful parks. We nurture the young, provide education activities really connected to their own worth, their own resources, the resources in this neighborhood, and their family, their family heritage. There’s a lot of resource in each individual. And then people are nurtured by attention and care from each other. Young people are strengthened by meaningful education, and the teenagers and adults are sustained by meaningful work, it’s not just job training so that you go and get a job…With meaningful work, each person gets in touch with their creativity. I think then you have inner fulfillment, then contentment (Cieri & Peeps, 2000, p. 137-138).
Additionally, Freire’s concept of experiencing joy as a process of freedom is also
easily linked with much of community-based arts work. His assertions about the joy
encountered in the moments when one learns can be considered within this research. It is
wondrous how this joy then is multiplied exponentially when learning takes place in
communities. Freire states,

[j]oy makes a political differences and joy to be happy is the key to literacy.
Education is not only about school systems. Education is about joy—education,
culture, leisure. Without arts, we have no way to express the needs for
reformation. Why the arts, when there are so many needs such as jobs, homeless
and I reply who doesn’t have a cultural project doesn’t have an educational
program—both are needed (Ballengee Morris, 2001, p. 50).

Very recently practitioner/scholars (Adams & Goldbard 2001; 2002) have also
linked community cultural development with the work of Freire. At community cultural
development’s core is Freire’s concept of "conscientization" (from the Portuguese
conscientização). This describes the process by which one moves from "magic thinking"
toward "critical consciousness," breaking down imposed mythologies in order to reach
new levels of awareness through dialogue, thus becoming part of the process of changing
the world (Adams & Goldbard, 2002, p. 18).

An academic-community worker links community work to the pedagogical
contours of Freire and Gramsci by stating, “The [complimentary nature] of Gramscian
concepts of hegemony and the intellectuals, and Freirian concepts of conscientization and
dialogue offer a powerful combination. Through the process of dialogue, we listen from
our hearts and minds, connecting with people through out common humanity” (Ledwith,
2001, p. 177).

Problemmitizing or problem-posing helps the community worker to understand
most clearly how to work with people in an equal and reciprocal way. Trust has to
be the essence of this linking to the Gramscian-Freirian belief in the infinite capacity of people to think and act on their own behalf. It is not possible to engage in dialogue, a mutual, reciprocal, open form of relating, within a power dynamic (Ledwith, 2001, p. 177).

Freire’s concept and explanation of a dialogical method also serves as a descriptor about what ideally occurs in quality community-based arts work. The dialogical method is an “approach to learning characterized by the cooperation and acceptance of interchangeability and mutuality in the roles of teacher and learner, demanding an atmosphere of mutual acceptance and trust in which all teach and all learn” (Heaney, 1995, p. 4). The ambiguity, collective decision-making processes and community-based nature and goals of community-based arts work necessitate the use of the dialogical method in community-based arts worker pedagogy.

Certainly too, Freire’s concept of praxis may be applied to ABCD work and a community pedagogy that utilizes the arts for social change. Praxis names a complex activity by which individuals create a culture and society, and become critically conscious human beings. Praxis “comprises a cycle of action-reflection-action that is central to liberatory education. Characteristics and provisions of a praxis approach include self-determination instead of coercion, intentionality rather than reaction, creativity instead of sameness and rationality rather than chance” (Heaney, 1995, p. 6). Fountains of descriptive literature on the impacts of good ABCD work with an articulated evidence of the relevance of praxis exist (Adams & Goldbard, 2002; Burnham & Durland, 1998; Cleveland, 1992; Cieri & Peeps, 2000; O’Brien & Little, 1990).
Shapes from Cultural Pedagogy

Within Trend’s theories of cultural pedagogy (1992) tenets and issues are offered which reasonably and readily apply to a pedagogy that utilizes the arts for social change. Trend posits that to reach a diverse and egalitarian social order three things must widely and repeatedly occur. First is an analysis of oppressive conditions. Second, “negations, revisions and alternatives to unsatisfactory relations and institutions” (p. 10) must be developed. And finally, producing action as a result from knowledge generated from these first two steps. Trend states that “this is the pedagogical link among people demanding change” (p. 10). Here he has also effectively described the levels of activity within a potential community-based arts project. With the arts at the center, members of a community are gently guided by a teacher facilitating the travels who cultivates the concerns that start to bubble. Then, emergent planning brings solutions or more questions are discussed and action is motioned. Sometimes this takes hours, days, weeks or years— but eventually transformation on both individual and communal levels may be noted.

Thinking of cultural workers and specifically in this case community-based arts workers as transformative intellectuals as Giroux (1985) suggests, relays that these cultural workers are

Bearers of dangerous memory who combine a sense of their own partiality with a commitment for justice and an attempt to overcome human exploitation. Most importantly, this is not a call for cultural workers to become wedded to some abstract totalizing ideal that removes them from everyday life, that turns them into prophets of perfection and certainty; on the contrary, it represents a call for artists and teachers to undertake social criticism not as outsiders but as public and concerned educators who address the most pressing social and political concerns of their neighborhoods, community and society, as individuals who have an intimate knowledge with the workings of everyday life, who make organized connections with the historical traditions that provide themselves, audiences, and
students with a voice, history, and sense of individual freedom and democratic community (Giroux & Trend as quoted by Trend, 1992, p. 150).

Trend concurs with Freirian infused pedagogic practice and calls for an understanding of knowledge production as an active, communal and generative process rather than one based on transmission, “banking” or “models of master/servant dialects” (1992, p. 150).

Acknowledging the role of the learning subject in the construction of culture, we affirm processes of agency, difference and ultimately democracy. We suggest to students and audiences [and communities] that they have a role in the making of their world and that they need not accept positions as passive spectators or consumers. This is a position that recognizes and encourages the atmosphere of diverse and contradictory opinions so dreaded by the conservative proponents of a common culture. It functions on the belief that a healthy democracy is one that is always being scrutinized and tested (p. 150).

Trend (1992) sees the three damaging impediments to a radical democracy as objectification—people as passive recipients of unquestionable knowledge, rationalization—described as submission for the common good and loss of the will to challenge the common order, and commodification—explained as, competitive acquisition and consumption as satisfaction versus civic concern and true meaning (p. 84-85). When employed, pedagogies that utilize the arts for social change—as mentioned in this chapter, can start to chip away at these impediments by offering sound and opposing alternatives. Rather than facing objectification, community members are invited, welcomed, and encouraged to make their own knowledge and decisions. Instead of rationalization, groups are guided to question everything, and to use creativity and collective action to their benefit to seize change. Opposite from commodification,
participants experience genuine meaning within community ethos, togetherness, helping and collective activity. The aforementioned contours of this community pedagogy assist in making all of this happen.

**Additional Contours from Community-Based Arts & Activism for Social Change**

In a call and affirmation that more arts and artists need to be involved in activism geared toward social change, Cieri & Peeps (2000) found in their interviews with several artist-activists

…that art can be a way of letting others know who we are in all our complexity and can help us move beyond the superficiality of much of social and political argument; that art can present controversial messages in ways that entice people to listen; that the practice of art can help people have a vision of what they are entitled to; that art can provide human messages within an increasingly technocratic and impersonal society; and that it can provide enjoyment while teaching us important lessons about ourselves and others. It is obvious that in the minds of these activists, art need not be employed in overt service to particular activist initiatives, but that it can work on a parallel plane to change subliminally the consciousness of society (p. 12).

Well-known artist, activist and scholar Judith Baca utilizes a multi-layered pedagogical system (Baca, 2002; Cleveland, 1992). Working with teams of multicultural teen students her pedagogy includes fieldwork practice and research into the communities of focus, performed by the youth. Participation by all is encouraged. Over several years teams gathered history each summer to create an ½ mile long mural in Los Angeles depicting and acknowledging the multicultural history of the city. Baca articulates tenets of social change actions such as establishing trust between all team members, building common ground among participants, and encouraging collective action.
Theater of the Oppressed

To further illustrate the pedagogical contours similar to Freire’s work and provide examples from the practitioner-based literature of community-based arts it is important to look at the work of Augusto Boal and the Theatre of the Oppressed (TO). Certainly there are many examples of authentic community theater for social justice within the United States, as a recent report by Kilkelley & Leonard (2003) communicates. But it is the work of Boal involving interaction, critical thinking, dialogue, action, and fun that makes it stand out as a pure contour of community pedagogy. It serves as an excellent example of how the arts and critical education can work hand in hand to form pedagogies of possibility to create social change through the arts. Here too, within the basic literature about TO, points are made about it being both pedagogical and political work. TO combines various theater techniques and aims to “de-mechanize the physical and intellectual practice of drama” (Santos, 2002, p. 227). For instance, in one technique called Forum Theater, participant-characters representing both oppressed and the oppressors who look out for their own interests act out problems from real life. Ultimately, however, the oppressed find it difficult to fulfill their desires. Then the Joker—the TO appointed and trained creative-artistic-coach-director invites other audience members to participate, by replacing the oppressed characters and improvising new dialogue to help improve their situations.

Brazilian theater director Augusto Boal developed The Theatre of the Oppressed during the 1950s and 1960s. In an effort to transform theater from the “monologue” of traditional performance into a “dialogue” between audience and stage, Boal experimented with many kinds of interactive theater. His explorations were based on the assumption that dialogue is the common, healthy dynamic between all humans, which all human beings desire and are capable of dialogue, and that when a dialogue becomes a monologue, oppression ensues. Theater then
becomes an extraordinary tool for transforming monologue into dialogue. “While some people make theater,” says Boal, “we all are theater” (Patterson & Weinberg, 1998, p. 281).

A Contour of Trust

From their work with grassroots theater ensembles, KilKelly & Leonard (2003) discovered that the formal cooperation between artist and community is far more fundamental a relationship than what subject a particular play chooses to undertake. The form itself is a consequence of an artistic trust in the community. With this trust as common ground, the artists and community are able to open an artistic dialogue about subjects that matter, have the communities attention and interest, and act as an active ingredient in the performance event itself (p. 12). During the employed practices of TO, participants “become actively engaged with other participants, developing relationships and trust, and having a very good time…Group problem solving, highly interactive imagining, physical involvement, trust and fun combine to create vigorous interpersonal dynamics” (p. 282). Boal states,

…[w]hat I believe is the most important effect of Forum Theater is not the solutions that it can find at the end, but the process of thinking. Because what I believe is that in the normal theater, there is a paralysis: the spectator paralyzes his power of action and he is suffering the empathy of the character and, for some time, he is only answering…And what is important for me is not exactly the solution that we found, [but] the process of criticizing, observing and trying to find solutions…What changes is the attitude of the spectator, of not being only consumer, but someone who questions (Patterson & Weinberg, 1998, p. 287).

The Joker of TO perhaps represents the best practices model for pedagogical and community practice of a cultural worker involved in the arts and social change. The Joker appears to be close cousins with Freirian pedagogy, critical pedagogy, and numerous
other contours mentioned within this chapter which are appropriately associated with community building infused educational practices which utilize the arts for social change.

The Joker in TO is an artist with pedagogic and political functions who helps people to understand themselves better, express their ideas and emotions, analyze their problems and seek their own alternatives to change or solve them. The Joker doesn’t need to have answers but should be able to formulate questions that stimulate the suggestion of alternatives to each question presented during a Forum Theater play (Santos, 2002, p. 227).

There is much to learn by studying the qualifications of a cultural worker such as this since the demands and talents of this important work directionally allude to the contours of this progressive community pedagogy that utilizes the arts for social change.

The Joker should be an expert in diversity, with a multidisciplinary background and attitude, possessing knowledge of theater, popular culture, pedagogy, psychology, politics and as much else as possible. Beyond that, a Joker must have sensitivity, the ability to communicate with and coordinate groups, heightened perception, common sense, energy and the ability to synthesize. Part of this knowledge can be learned from books; another part can be developed through practical experience. Still other characteristics depend on the personality of each Joker (Santos, 2002, p. 228).

**Teaching Topics for Community-Based Arts Practice for Social Change**

Using a backdoor by looking at existing contours of pedagogies used to teach a pedagogy that utilizes the arts for social change to students may serve helpful. AlternateROOTS, a southeastern-regional organization of community-based artists, which provides training in community arts produced a list of topics they feel should go into any curriculum for learning how to do this work. For the purposes of this exploration and to conjoin these topics with critical theory and Freirian concepts please note the usage of the words dialogue, equitable, power analysis, undoing racism, and transformation.
In their script for the topic within their curriculum for teaching the teachers, artists and leaders who wish to engage in community arts practice, AlternateROOTS inadvertently directs recognition to the community building infused pedagogical contours of this practice. The subjects to be included as a focus for the teaching of teachers include:

- **Art-Making: Aesthetics**
  - History/principles of arts activism and cultural animation
  - Discipline-based approaches to working in community
  - Technical training in specific discipline

- **Education: Learning through Dialogue**
  - Learning about multiple intelligences and learning styles
  - Critical response process and other forms of critique and feedback
  - Active listening
  - Research methods and other preparation processes
  - Cross-cultural communications

- **Partnering: Partnership Design & Implementation**
  - Facilitation/mediation skills
  - Resource identification
  - Collaboration skills and coalition-building techniques
  - Building equitable partnerships
  - Residency design

- **Politics: Power Analysis**
  - Community-based planning methods
  - Undoing racism
  - Group facilitation
  - Community organizing
  - Aligning organizational functions with mission

- **Change: Transformation-personal, institutional, systemic**
  - Personal growth in a social context
  - Learning about issues (such as those specific to incarcerated, homeless, etc.)
  - Expanding/deepening the impact of any single art event (AlternateROOTS, 2002).

In the preceding discussion an exploration of the evolving collage of pedagogical contours utilizing the arts for social change began. The exploration altered previous
limiting conceptions of pedagogy as semi-staid, and static and has instead announced it as one full of possibility—though firmly grounded in several philosophies of critical education and practice, and community. Evidence explicated that contours of a pedagogy are characterized by its relationship to intentional work—such as utilizing the arts for social change and community building. Its effects are multiple and ever evolving.

Contours forming the pedagogy most relevant to arts-based community development work and community-based arts work are layered in with contributions from critical theorists and radical educators such as Freire, Giroux, McLaren, and Trend, and progressive cultural and community practitioners such as Baca, Cleveland, and Ewell among others. Some of these writers cross categorical lines and borders between artist, scholar, researcher and educator. They provide shapes and outlines for additional consideration as information allows us to explore the intersections between theory and practice and to experience the beginnings of a practical yet critical analysis of community work and the pedagogy behind and within it.
PART 2:

Using the Arts to Manifest Social Change: A Network of Involved Subtexts

In an examination in search of the undercurrents involved in community pedagogy and using arts to manifest social change, numerous subtexts may indeed be located. While normal surface and primary texts of using arts for social change may include efforts at completing a community service project, city-beautification, and general assertions of simple community cooperation, attempts at cultural understanding, conflict resolution or simply intentions to spur critical thinking, often the subtexts involved in community art projects or arts-based community development or simply community pedagogy provide much more.

For the purposes of this discussion the context of “using arts in manifesting social change” may be defined as community-based arts work utilizing the leadership of one or more artists, arts-based community development workers, community arts practitioners, or arts educators leading a project involving one or more expressive artistic disciplines such as but not limited to visual arts, performing arts, literary arts, or one of the many folk traditional art forms, with the intention to join the participants into a collective process of dialogue, knowledge generation, decision making, and artistic process and
production. Additionally, this work will have a genuine hope, intention and goal of serving as a catalytic stimulus for nurturing self-esteem, social awareness and both independent and communal agency.

To continue, it is difficult to sort these numerous located subtexts into clear-cut contextual categories such as political, social, cultural, educational, and so forth as they are in total intrinsically tied to one another, crossing and re-crossing the boundaries of these interdependent categories. Nonetheless, this discussion is framed by structured visits to these free forming categories to provide places of origin for exploration.

Cultural Subtexts in Using Arts for Social Change

Arts Create Meaning & Dialogue

Usage of the arts for social change declares the arts are indeed both cultural processes and products, comprised of diverse and important markers, codes and residues of human experience. The usage of the arts as a mechanism for social movement asserts the arts as viable, meaningful and a potentially shared language to be utilized as a mode of communication and dialogue with one another or within community. Dialogue may then occur within, between, inside and outside of all involved work groups. This application of the arts affirms faith and belief in the importance of culture, cultural exchange and cultural celebration in our world.

Subtle currents running through the artist-activist interviews from Cieri and Peeps (2000) include thoughts communicating “the art they value is art that is of one piece with the broader culture. In this view there isn’t a big difference between art and such things
as cooking and language or sport or religious ceremony, and the art they refer to isn’t the art of the art world but art that emerges within specific communities to which they belong” (p. 11).

**Community-Based Practices**

Art education researchers such as Blandy & Congdon (1988); Ballengee Morris & Keys (2001) among others equally address the importance of recognizing art in daily living. This work has the capacity of surfacing or resurfacing the arts of the people and/or discovering it with them by utilizing tactics related to community-based curatorial and management practices in projects that are using the arts to manifest social change.

Community-based curatorial practices are defined by Keys (1998) and Ballengee Morris & Keys (2001) as organized and conscious attempts to represent, reach out to, and include community values, cultures, interests and traditions in the curation and exhibition of visual arts. Community-based management practices are defined as utilizing talents, interests and preferences of local human resources…including any combination of community members, students, faculty, and arts organization staff and the collaboration of these players to create ownership, empowerment, and responsibility among diverse individuals and groups for arts exhibitions and programming (p. 42-43).

Citing direct opposition of aforementioned notions of acknowledging art in daily life, and providing additional reasons to encourage these community-based approaches, Larson explains our distancing from the arts in this way.

…enshrining art within the temples of culture—the museum, the concert hall, the proscenium stage—we may have lost touch with the spirit of art: its direct relevance to our lives. In building an intricate network of public and private support, the thousands of institutions over the past four decades, we may have stressed the specialized, professional aspects of the arts at the expense of their more pervasive, participatory nature. In the process, art became something that we watch other people do, usually highly skilled professionals, rather than something we do ourselves (Larson, 1997, p.59).
Art as Vehicle

Links in the literature (Cleveland, 1992; Cieri & Peeps, 2000) point to the arts as a vehicle for social change. Arts usage in these types of endeavors asserts the arts are vehicles for social change. As presented in the descriptions below, usage of the arts for manifesting social change emphatically implies that an examination of discrimination in an effort to educate and change the situation in hopes of a better more equitable quality of life are valid. The arts, artists, and community development workers are not handmaidens to the impacts or outcomes of social change movement, but integral and essential to the change process of these goals in life itself. This work pronounces the arts process as a foundational place for change to occur within individuals and communities.

Brandywine Workshop

The arts are not just a transportation vehicle but an actual embrace of the expressive values of artistic and aesthetic practices bringing about the realization of change in the world. Allen Edmunds, founder of the progressive visual arts based and printmaking studio, Brandywine Workshop in Philadelphia states “[a]rt and Brandywine are merely a means to an end…They are a vehicle for responding to the needs of Philadelphia’s inner city communities…art is a powerful catalyst for social change. Brandywine’s accomplishments are proof positive of that” (Cleveland, 1992, p. 246).

At Brandywine, student printmakers met and worked with mentor artists, and it served as a center for a “much-needed survival network of artists.” Edmunds realized that the Workshop’s “momentum would be short lived if artists did not interact with the community” and in 1974 Federal Comprehensive Employment Training Act (CETA) funds made this possible. Brandywine sponsored artists went to work in schools,
hospitals, senior centers and other facilities. Spin offs of their programs led these facilities to pursuing their own CETA funds and creating their own arts-based programming. “During the four years of CETA’s heyday the Brandywine workshop provided employment to over 70 Philadelphia artists. It also introduced a new concept of cultural work and citizenship to a relatively isolated and disconnected group of artists. For many, artist and non-artist alike, Edmunds feels a new community was born” (Cleveland, 1992, p. 248-249).

**Process Over Product**

Likewise, as another cultural worker shares, “In the end, murals or other community arts are best seen as part of a larger plan of community organizing and not something in themselves” (Drescher, 1990, p. 152). The process is what is crucial and necessary for change to occur, and as artist-activist Lily Yeh reminds us, this is a very old idea. “And so the product is not important. The art is only a vehicle, that is the side of thing of what really happens when people working together. So I think what I do may be very radical now, but it is so ancient. It’s like the people come together, build the medieval church. Its anonymous, you give what you can. Then it’s an offering, and everybody do a part” (Lily Yeh as quoted by Cieri & Peeps, 2000, p. 140). As illustrated, using the arts to manifest social change places involvement with the process of the expressive arts and community as key to social change. Through one or more means, this context of community-based arts work provides greater cultural awareness, interaction, response, potential planning and re-action with others.
Personal & Social Subtexts in Using Arts for Social Change

As expressive tools, the arts have the potential to strengthen, articulate and present diverse voices—those of individuals and those of community. At the very least, community arts practice revitalizes spirits and strengthens self-esteem and provides an outlet, forum, stage, or message board for new voices. Additionally, within community arts or arts-based community development work social change intentions are often present as the tenets of these projects. When projects are structured correctly, they convey through action and philosophy that all are welcome and truly invited to participate equally. These inclusive models by example inform us that equality is actually practiced within the confines of said project—with hopes to later extend this equality and/or the demand for it into other areas of our lives.

Search for Truth

The arts assist us in recognizing, processing and reflecting on uncomfortable or uneasy truths about ourselves and society. Truths about external oppression, internally imposed oppression and potentially about our own oppression of others. “The artistic experience embraces intuition, ruthless exploration of the truth, and the billions of subjectives that represent the human experience. These are the gifts the arts have to offer movements for social change…” (Schwarzman, 1993, p. 3).

Reclaiming Public Spheres

Recently traveling in Mexico, I was both impressed and jealous of the many public spaces that seem to freely exist. Every city boasted gathering sites in their plazas—appropriate for the size of each city. Some were fringed with trees, crowned by lampposts or tiled fountains, and still others with beautiful and intriguing contemporary public art projects. These physical spheres of space provide people, all people, a place to be, mingle, and imagine. In the U.S. as Judith Baca (2002) comments, these public spheres of
activity are greatly limited. Here you go from home (if you have one) to private or public transport to work and back with stops off at a boxed market or shopping mall for supplies. Where do we get to be together—joined in action? At the movies? At church?—At their best these are still for the most part, passive and non-creative, and non-diverse endeavors.

Pathetically, I often study at a major chain bookstore and café because I enjoy the subtle hustle and bustle of activity—people reading, perusing and buying books, getting coffee, studying or talking quietly with friends. This is a capitalist endeavor and a chain, at that (!)—where I must pay between $3 and $5 to buy the right to sit. I would prefer to patronize the independent coffee house across the street from where I live—but there is no one there—and the espresso machine is always broken. Where are our plazas? Why does the government, the powers that be, the city planners and architects seem to want to keep the citizenry apart? Why aren’t we allowed to be together unless we are consuming? I felt freer there in Mexico—and not just because I was vacationing—but because I felt at communion with others more often. I do not feel at communion with others when I shop at U.S. mega-discount stores. I felt like I had room to think in Mexico, to be and speak my mind, even if it was in poorly spoken Spanish. Where do we get to collectively produce and create together? Nowhere. What would a forum, place or plaza dedicated to collective creative production look like? (Kathleen Keys, Journal entry, February 2003).

There is much discussion in the practice-based literature (Baca, 2002; Cleveland, 1992; Cieri & Peeps, 2000) of community arts projects creating or reclaiming the lost and free spaces of interaction in the United States. Work that uses the arts to manifest social change in part is dedicated to the subtext of creating or reclaiming free spaces for dialogue, meeting and interaction. As Baca (2002) and Kilkelly & Leonard (2003) indicate, both literal physical spaces and metaphysical free spaces are created in projects involving parks, murals, theater and other places through arts processes.

…for the members of WagonBurner Theater Troop, their theater is a momentary event that draws together a community of people who are displaced…The event of their theater becomes a place itself, a place where community can be made. Similarly, when Pregones’ member Jorge Merced describes his ensemble as providing a space for [audiences] to pursue their own questioning, he inadvertently flips [the theater experience] around to the place of theater and expands the idea into a space that is both physical and metaphysical (Kilkelly & Leonard, 2003, p. 3-4).
Truly free spaces or zones of expression, real communication, and community making are hard to locate. These by-products of creative work seem neutral, yet in reality are determinately political as free spaces support critical thinking, empowerment, collective action, and potentially revolution among the communities where they exist. These manifestations of created spaces put partial control back with the people and provide a place from which to work, think, and be together. This work and togetherness makes the public space their own and encourages others to join in the reclamation of the space—potentially in different ways. It also contains within it the energy to start an extending effect of this creation and reclamation by catalyzing additional action.

As a tour of Lily Yeh’s work in Philadelphia illustrates, processes start to link together increasing momentum and creating change. Though Yeh denies that she intentionally seeks social change as a target—she relays that it does surface as an outcome when people work together and experience empowerment. Although initially working on one park with the arts—her leadership in community-based arts projects gradually spun outward and started to include and address crucial social needs in the surrounding community. Her work has resulted in the formation of a “four-street oasis of art parks, gardens, play spaces, rehabilitated housing, health services, after school education, theater programs, festivals and small business enterprises through the nonprofit organization she founded and runs, The Village of the Arts and Humanities” (Cieri & Peeps, 2000, p. 140). Working for over a decade with The Village, Yeh’s work with the community has created and reclaimed numerous public spheres.
Recognizing Disappearances and Reconstituting Apparitions

Many artist-authors involved in intentional social change projects speak of working with “disappeared” cultures, communities or people. The work is often about the reappearance and recognition of apparitions of self and community, and then re-establishing images and presence of these entities in greater community life.

For example, in her work with a youth team of mural makers working in the Skid Row homeless areas of Los Angeles, Judy Baca and team recognized formalized disappearances of this area as relayed by signs of decay and neglect in the physical environment, and as related in city maps.

Looking at the downtown area, we were amazed at how every map made Skid Row disappear. If you came into downtown Los Angeles from someplace like Near East, you would think you could have a picnic in Skid Row because on the map it looks like pastures. We knew from even our limited experience with the homeless that this was one of the ways our society deals with the issue. We literally try to make them disappear. So we made putting Skid Row back on the map one of our goals (Baca as quoted by Cleveland, 1992, p. 242).

Baca relays another story of recognizing disappeared cultures through arts work,

When I first saw the wall, I envisioned a long narrative of another history of California, one which included ethnic peoples, women, and minorities who were so invisible in conventional textbook accounts. The discovery of California’s multi-cultured peoples was a revelation to me as well as to the members of my teams. We learned each new decade of history in summer installments…Each year our visions expanded as the images traveled down the wall. While our sense of our individual families’ places in history took form, we became family to one another. Working toward the achievement of a difficult common goal shifted our understanding of each other and most importantly of ourselves (Baca as quoted by Cleveland, 1992, p. 238).

Cultures, communities and peoples were also recognized and brought back from disappearance in the Brandywine project in which artists and printmakers became valued teachers, mentors and role models. So too, in Lily Yeh’s projects in a Philadelphia
neighborhood where myriad peoples from all walks of life (including homeless individuals, drug addicts, and gang members) from forgotten or disappeared lives and cultures were active together, noticed, and responsible for creating community (Cleveland, 1992; Cieri & Peeps, 2000).

In a startling and foreshadowed story Baca shares how the disintegration of layers of censoring whitewash over the Los Angeles’ Works Progress Administration by renown Mexican muralist David Siquieros from the 1930s, gave sight to an almost eerie, lost, forgotten, and displaced and disappeared community—the Mexican and other indigenous roots of Los Angeles. The Getty Conservation Institute is now restoring *American Tropical*.

His 80-foot-long mural *American Tropical* spoke to the exploitation of the Mexican worker. Commissioned by the city fathers for a Bavarian beer garden (owned by a Nazi), the mural was intended to depict a kitschy Mexican village scene for the benefit of tourists. Instead, Siquieros made the central image of the mural a crucified figure…The mural was partially whitewashed shortly after its completion and then fully painted over within its first year on public view…In the 1970s… the image began to re-emerge from the whitewash. We saw this as a symbol, an *aparicion* (religious apparition) coinciding with the growth of Los Angeles’s Mexican population and strength of the Chicano movement” (Baca, 2002, p. 108-109).

In the many accounts of successful arts and activism work encountered in life and literature, participants became active by developing articulated opinions and ideas, lobbying for certain decisions and becoming a part of a collective process. Arts processes were not authoritarian, but egalitarian, fostering free choice and cooperation within groups of work. Given an insisting opportunity to use their voices, minds, and bodies in this work, many individuals and communal entities were partially released from a disappeared existence. This encourages participants to continue a collective activation to
become real and whole. Whether the arts process is mural making, printmaking, garden or play space creation, interactive theater or other expressive means, when people come together and truly join in a collective and creative process, they create community.

Researchers reiterate this creation of community in using arts for social change. An important finding of this [Grassroots Ensemble Theater Research] project, reflected in several of the ensembles, is that community may exist in tradition and spirit, but it is made and remade, a constructed result of the artistic process. In this sense, community is that coherence, that belonging, that specific social and aesthetic reality which is produced intentionally by the people coming together in acts of imagination (Kilkelly & Leonard, 2003, p. 4).

University as Public Sphere

One hopes that universities and other institutions of higher education actively execute their potential roles in reclaiming or creating public spheres—where thinking, knowledge generation, research, creative production, and questioning may be nurtured. Art education departments in particular inhabit very unique opportunities to support community-based arts work, arts-based community development endeavors, and projects that use the arts to manifest social change for practice and study. In alliance with the aforementioned projects in which disappeared cultures resurfaced, much of the recent work at The Ohio State University-Newark Art Gallery has echoed many of these same intentions.

During my brief three-year tenure under the direction of Dr. Christine Ballengee Morris, the gallery drew attention to communities as place highlighting “the different places and cultures that Newark represents” (Keys, 1998, p. 9). Through community-based curation and management (Ballengee Morris & Keys, 2001) interactive community processes, and dialogue generation, selected exhibitions such as: Beyond Beauty: Brazilian Feather Art; Cultural Context: A Community Sampling; Road Art: The 11th
Annual Al Milliken Photography Exhibit; Car Art & Cruise In; The Appalachian Americans: A Celebration of Cultural Diversity; and Indigenous Art: Beyond Beauty, spurred the creation of community and recreated public spheres for discussion, and learning inspired by the visual arts. Possibilities for similar programming and networking are endless and dependent on commitment, time, funding and a significant amount of cultural brokerage between university and community partners, and leadership dedicated to employing community pedagogy.

Additional community-based art education (CBAE) & ABCD intersections of university and community include Dr. Vesta Daniel’s role in the ongoing study and interpretation of the Kwanzaa Playground and the most current CBSL project working with OSU art education students and African Beginnings at the YWCA and the art of Aminah Brenda Lynn Robinson. Both of these projects are discussed in Chapter 4.

Political Subtexts in Using Arts for Social Change

Cultivation of Citizenship & Democracy

Efforts using the arts for social change cultivate citizenship and practices of radical democracy. The power of imagination and collective action inspires confidence and support for critical thinking, independence and dissent. As Drescher (1990) indicates “…the most effective murals are those where the image is but the acrylic symbol of the process that created it—a political process that continues after the painting is completed” (p. 148).

“Murals [and other creative forms] function as visual primers for societal transformation toward balance and peace” (Baca, 2002, p. 118)—and show us that creating worlds of community and democracy are indeed possible. Trend (1992) explains
how these projects offer aspects of democracy. “Ultimately they function to build bridges between people by encouraging everyday cultural production as a means of empowerment. In making tapes, organizing meetings, mounting exhibits or displays, citizens begin reaching out to each other. This is the stuff of democratic public life” (p. 156). Baca (2002) concurs stating “[o]ur approach to art allows for truly democratic processes and critical reflection to facilitate different artistic visions for and about our society” (p. 119).

**Dangerous Practice**

These practices are vehicles of liberation, they nurture resistance and encourage empowerment. They call for negotiation, diplomacy, peace, balance, unity—community. Currently met with echoes from administrations that sound like one of the many compiled opponents in Robert Gard’s reflections in the 1950s regarding his work in grassroots theater, the echoes say, “[w]ell, it’s my opinion that it’s a mistake for the state University to be dabbling in this theater stuff, this writing stuff. It’s dangerous to let the people express themselves. Besides, what good is it? What money does it bring the state?” (Gard, 1999, p. 238). To say the least, it is still both difficult and challenging to facilitate this type of work currently in the United States. One real factor is a fear of the power of the arts. In part, this is because the work speaks out in a voice opposed to the globalization of culture and the dominant culture itself. Hints of tenets from socialism, communism, and occasional anarchism found in community-creating work have the power to make capitalist leaders uncomfortable, and conservatives in favor of the status quo concerned.
Fear of the Arts

In three recent current events evidence and reactions based on a fear of the arts, fear of social change may be seen. Stories, events, and art forms related to the disasters of war, false assumptions and representations about Muslims and the existence of rampant police brutality have caused the power of the arts to rear its perceived ugly head. Sadly, in all the cases below, access to social change processes such as creative production, knowledge generation, and dialogue were not accessible as works were censored by curtains, cancellation, and/or destroyed by fast moving dominant power structures. The potential forum or public sphere for discussion and learning was shut down, or neutralized before it was even fully formed.

Story 1: Reproduction of Picasso’s Guernica Threatening and Inappropriate

NEW YORK.- The Guernica work by Pablo Picasso at the entrance of the Security Council of the United Nations has been covered with a curtain. The reason for covering this work is that this is the place where diplomats make statements to the press and have this work as the background. The Picasso work features the horrors of war. On January 27 a large blue curtain was placed to cover the work. Fred Eckhard, press secretary of the U.N. said: "It is an appropriate background for the cameras." He was questioned as to why the work had been covered. A diplomat stated that it would not be an appropriate background if the ambassador of the United States at the U.N. John Negroponte, or Powell, talk about war surrounded with women, children and animals shouting with horror and showing the suffering of the bombings. This work is a reproduction of the Guernica that was donated by Mrs. Nelson A. Rockefeller to the U.N. in 1985 (artdaily.com, 2003).

Story 2: Paradise Tour Canned

Paradise by playwright Glyn O'Malley “deals with suicide bombers and the conflict between Palestinians and Israelis.” Commissioned by the Cincinnati Playhouse in the Park…the 50-minute [reading of the] play was to tour high schools beginning in March, but the tour was canceled after a protest by local Muslims”…A work in progress, the play was inspired by the story of Ayat al-Akhras, an 18-year-old Palestinian suicide bomber who blew herself up last March in Jerusalem, killing three people, including herself and Rachel Levy, a 17-year-old Israeli…The intention, Mr. O'Malley said, was to create "fictional
characters driven by psychological, physical, emotional factors, not by religion." …Through many drafts, he said, "I've worked to show the hard-line point of view from both sides of the conflict without justifying or condoning suicide bombing." Some Muslim attendees, however, found the play to be hateful, deceitful, vengeful, spineless and opportunistic and unrepresentative. They claimed that "It is based on a snapshot of history which does not tell the full story of crimes against Palestinians carried out by the Israeli government during the last 54 years of brutal occupation" (Gussow, 2003).

**Story 3: Mural Expressing Need for Awareness and Change Washed Away**

After overreacting riot squads responded to in action graffiti artists and hip hop audiences enjoying themselves on Venice Beach by sweeping the beach of the concert goers and all others interacting in a public sphere,

…they asked a young man making a call in a phone booth to hang up and leave the area. The man refused and the cops beat him. A local news crew captured the beating on tape and showed it on the five o’clock news. By chance, a group of Irish mural artists visiting the area saw the footage and were horrified at what they interpreted as police brutality. They contacted SPARC [Social & Public Art Resource Center-founded by Baca] and expressed interest in creating a mural at the beach showing images of the beating seen on television. We responded by informing them that a mural criticizing the Los Angeles Police Department was not possible, suggesting instead that they paint the mural on canvas and take it to the beach as a temporary expression of their current frustration and helplessness. After finalizing a plan to create a mural using chalk applied directly to the sidewalk as a way to avoid further conflict with the police, the artists called a press conference for the next day. After much negotiation with the police—who immediately appeared as they began making a large and beautifully rendered image of the police beating—they had been assured by the LAPD that they would not disturb the project until it was completed and documented by the media. However when they returned for their scheduled press conference, the mural had been washed away. It turned out the police had hired a homeless man to wash the sidewalk clean (Baca, 2002, p. 122).

In great irony two of these examples involve television broadcasts in which televised versions of art works are thwarted. A reproduction of Guernica and a sidewalk chalk mural of a police beating are deemed more contaminable and threatening than the actual horrors of war that recently came to every U.S. and world new cast, and the live
footage of an actual police beating in progress referenced by the mural. Effectively, the powers that be—have squashed the distribution of planned and potential visual and political dissent. These art works as residues represent thought, expression, and take a firm stand—in invoking a given right in a democratic society. But, they are rejected, covered and destroyed. The real-life-actual war and police brutality incidents, however, continue.

As for the play Paradise, it is truly sad that confused adolescent high school students will not be privy to viewing a reading of this interesting play—rooted in real life—and full of questions—and thoughts about identity—and loyalty. The artist claims he was careful to honor real histories and stay away from stereotyping of both communities. Even so, no piece of art depicting others will ever be neutral or perfect and it is precisely here where adolescents with nurturing guidance from educators may explore not only the balance of truth and representation within the play—but also within our real life communities, misunderstandings, and new Homeland Security Act measures. In this example the community also overlooked an opportunity to assist the playwright in his efforts to continue to re-craft the play with the input of the adolescents and willing Muslims. Think of the learning that would have been generated in that process. In all three of these stories great potential for education, dialogue, the creation of community, and social change through the arts was instead eliminated.

What will provide forum for discussion, problem solving, issue awareness and countless alternative solutions is closed, and shut down. The blue curtain is pulled, the play comes off of the high school marquee and the chalk is washed clean away. These responses sound similar to oppressive situations occurring in Africa—as a community-
based theater worker explains the challenges he faces with the dominant powers in his locale. He states, “[i]n the very nature of Theater for Development, you are thinking of democratization, you are anti-tyranny, you are trying to liberate people, you are trying to raise awareness. You are talking about their rights, making them feel important. They matter. Which is exactly what oppressive situations don’t want” (Hoeane as quoted by Goldbard, 2002, p. 267).

Cieri & Peeps (2000) found in their interviews with several artist-activists

…that art can be a way of letting others know who we are in all our complexity and can help us move beyond the superficiality of much of social and political argument; that art can present controversial messages in ways that entice people to listen; that the practice of art can help people have a vision of what they are entitled to; that art can provide human messages within an increasingly technocratic and impersonal society; and that it can provide enjoyment while teaching us important lessons about ourselves and others. It is obvious that in the minds of these activists, art need not be employed in overt service to particular activist initiatives, but that it can work on a parallel plane to change subliminally the consciousness of society (p. 12).

Aesthetic Process as Political

Despite these challenges of censorship, cancellation or destruction of creative expression in association with social change issues or efforts, Beyer (2000) notes how a “progressive theory of aesthetics gives voice to aesthetic value, political possibility, and personal liberation…” (p. 139).

In communicating images, ideas, situations, or themes, all art contains at least implicit ways of seeing, constructing, and making sense of the world, of communicating a vision of what life is or could become. It at once hides and discloses political and social visions. Such visions may be harder or easier to discern, given a particular work’s complexity, its use of symbolic forms, and the extent to which the members of the audience share symbolic and experiential reference points and are open to aesthetic forms that challenge conventional ways of seeing (p. 139).
Educational Subtexts in Using Arts for Social Change

Educational subtexts are embedded in all arts-based community development work and community-based arts work and other projects that involve using the arts to manifest social change. Approaches and pedagogic goals vary, but learning is paramount for all involved. Numerous educational subtexts are detected in the stories of community practice. In discussion of the work with youth teams of mural makers, Baca hones in on the educational processes taking place. “Through this experience we have tried to give our students a perspective on the power and tradition of the medium. We were not interested in turning them into decorative painters or corporate advertisers. We are teaching them to do an analysis of an issue, to image content, and then produce a work that has some relevance to the location in which it is placed” (Baca as quoted by Cleveland, 1992, p. 243).

Educational subtexts stemming from Judith Baca’s work include the living practice that all are worthy, and have something to contribute. Beliefs espouse that arts practices can begin change in the world, that the generation of collective power is possible, and that together we can change things. The context of arts praxis supplied for teams of students is authentic. It is experiential and comprised of deep learning involving research, interviewing, and an examination of historical and social contexts building and focusing on community planning, cooperation, team work, and common ground.

Judy Baca and the other artists affiliated with the SPARC have been dealing with the issues of communication, empowerment, and change. Baca and her fellow artists use many languages to reach their audiences and to make their points. The languages range from Spanish and English to bureaucratic, economic and aesthetic. SPARC uses these languages and art to translate, mediate, and inform. Through their work these artists have become a valuable public resource that
transcends cultural and political barriers. A wall that becomes a mural becomes a bridge to useful knowledge, ideas and inspiration (Cleveland, 1992, p. 244).

**Community, Culture and Globalization**

Seen as an education subtext by this author, the recent text recounting global perspectives on arts-based community development work for social change serves as a catalyst to further discussion, knowledge generation, and analysis of this work.

The practitioners and thinkers represented in this volume *Community, Culture and Globalization* do not suggest that making theater or murals can substitute for the other social and political acts that create a humane and equitable society. But these community cultural development activities are demonstrably the best available tools to teach the skills and values of true citizenship: critical thinking, interrogating one’s own assumptions, exercising social imagination and creative problem solving, simultaneously holding in mind one’s immediate interests and the larger interests of the community as a whole (Adams & Goldbard, 2002, p. 10).

**Free-forming Organic Work**

Reminiscent of pedagogy and education as organic processes, Bernice Johnson Reagon notes that when involved in the creative process, “You need to let it go, you don’t need to always be in charge of what happens to it. If you’re putting the work and discipline, commitment and integrity into the piece, then you can just watch it. You don’t have to know what it’s going to be and what it’s going to do” (Cieri & Peeps, 2000, p. 38). This idea of organic work is another educational subtext in using the arts to manifest social change.

**Commitment to Democracy as Subtext**

Participation in community-based arts work and arts-based community development work using the arts for social change, performs a commitment to democracy. Adams & Goldbard ask, “What does it mean to practice democracy in the
context of cultural action? For us, the crucial precondition is group involvement in shaping goals and defining principles upon which action will be based” (1990, p. 217). This is a manifestation of radical democracy. More important than the commitment or manifestation, “[w]e assert that democracy is more than a nice idea; it’s actually feasible. We are part of a persistent movement, surfacing in various forms throughout the world, driven by a belief that a just and humane society can be constructed of political, economical and cultural democracy. This kind of democracy is symbolized not by the opinion poll or even the ballot box, but by the town meeting based” (p. 220).

New Subtexts for Critical Community Arts Work

**Critical Expectations of Artists, Process & Work**

With the evolution of the field, singularly driven artists, educators or administrators who choose not to base work on communities, needs, desires, movements and actions—are thereby not really participating in social change work or arguably, community-based or arts-based development work. True use of the arts to manifest social change demands for practitioners to not only embrace a community pedagogy—but to commit to community-based directions, outcomes and pathways rather than those isolated within the individual (Adams & Goldbard, 2001; Schwarzman, 1993).

Embracing the arts in a desire for progress and change includes the following:

1. Rejecting or appreciating the limited concept of modernist notions of the arts as beautiful, “arts for arts sake” and the isolating fine arts context and instead choosing to celebrate the arts in daily life
2. Reconfiguring the role of artists or other cultural worker in society from “super star” to educator, facilitator, guide and teacher and learning peer
3. Rejecting the commodification of art and culture and embracing instead its communal value—not centering in on how a few select may benefit from
creative production, but how all communities and the quality of life for all people may be improved in part by using the arts for social change

Culture as an Important Site of Struggle as Subtext

Stating the importance of the examination of cultural values, participation, dialogue, self-determination, expanded liberty for all, the promotion of equality of opportunity, and the discovering of human potential, the purposes and core beliefs of community cultural development toward goals of social transformation may be viewed as additional subtexts within the context of this discussion regarding the usage of the arts to manifest social change and dually relay elements of community pedagogy.

As Adams & Goldbard write:

- Critical examination of cultural values can reveal ways in which oppressive messages have been internalized by members of marginalized communities. Comprehending this “internalization of the oppressor” is often the first step toward learning to speak one’s own truth in one’s authentic voice.

- Live, active social experience strengthens individuals’ ability to participate in democratic discourse and community life, whereas an excess of passive, isolated experience disempowers.

- Society will always be improved by the expansion of dialogue and by the active participation of all communities in groups in exploring and resolving social issues.

- Self-determination is an essential requirement of the dignity and social participation of all communities. No narrow interest within a society should have the power to shape social arrangements for all others.

- A goal of community cultural development work is to expand liberty for all, so long as no community’s definition of “liberty” impinges on the basic human rights of others.

- A goal of community cultural development is to promote equality of opportunity among groups and communities, helping to redress inequalities wherever they appear.
Community cultural development work helps create conditions in which the greatest number are able to discover their potentials and use their resources to advance these aims (p. 61-62).

Additionally, final articulated subtexts within the community cultural development field are reflected in strong values as projects aim to realize these common principles:

- Active participation in cultural life is an essential goal of community cultural development.
- All cultures are essentially equal, and society should not promote any one as superior to the others.
- Diversity is a social asset, part of the cultural commonwealth, requiring protection and nourishment.
- Culture is an effective crucible for social transformation, one that can be less polarizing and create deeper connections than other social-change arenas.
- Cultural expression is a means of emancipation, not the primary end in itself; the process is as important as the product.
- Culture is a dynamic, protean whole, and there is no value in creating artificial boundaries within it.
- Artists have roles as agents of transformation that are more socially valuable than mainstream art-world roles — and certainly equal in legitimacy. (Adams & Goldbard, 2001, p. 14).

Endings As Beginnings Notes

But for me, always humanity, always the real person, that light in each one of us. And when you help that person to get in touch with that light, you empower that person. They have their own guidance. They have to make their own decision and take responsibility. And what we do is come together and work together. And when that happens, other things change…It’s not this one light shining, but it’s many, many small lights shining. Not one big light, but many, many lights shine in different places. They draw on their own resources. But it’s all that inner light shared by all humanity (Lily Yeh as quoted by Cieri & Peeps, 2000, p. 145).
In the preceding text numerous subtexts involving the use of the arts for social change were located and discussed. There is indeed, much more complexity and power involved in arts-based community development work, community-based arts work, and thus community pedagogy, than initially meets the eye. Webbed together and informing each other, cultural, personal and social, political and educational subtexts deepen the impacts when arts are used for social change efforts.

Frank examples of fear of the arts illuminate some reasons why the arts and more specifically community arts are viewed as dangerous. The subtextual examples provided here help affirm arts and culture as an empowering vehicle. This work also expresses the continued need and importance for the creation of public spheres and recognition of disappeared cultures.

Ultimately, a major subtext of using the arts for social change is that this very action illustrates a commitment to democracy—a democracy that in its current state falls short of its promises and convictions. With determination and commitment in using the arts for social change, rooted within a community pedagogy, work will continue toward real democracy for all.

My work is rooted in the notion that art can provoke social change. I do not believe that my art—or any art—can eliminate racism, apartheid, drugs, sexism, AIDS, or nuclear war. But when experienced, art can raise the people’s consciousness, which is the first step in achieving social change. Throughout the world, artists are using their individual and collective talents to keep social issues before the public, forcing people to question their respective roles and responsibilities in shaping our future (Birch, 1990, p. 138).
CHAPTER 3

METHODOLOGY

...her fieldwork took her out of the context of academic compartmentalization and allowed her to fuse her self and her work, a principle she believes underpins feminist methodology and is rejected by mainstream social science (Reinharz, 1992, p. 70).

In an intention to overview all utilized methods, and to provide an in depth explanation of arts-based research, Chapter 3 is presented in two parts. Part I includes the description and defense of the ethnographic methods. Part II intensely explores arts-based research. Giving this in depth explanation is necessary as many in the arts and education discipline fields are unfamiliar with arts-based research methods. This attention further communicates the true weight and value of the method as it was employed in this study. It was not an add on or even a complimentary method of less stature, but a full fledged research method that was employed and proved to be integral to the growth, direction and findings in this search for community pedagogy.
PART I:

General Overview of Merged Ethnographic Methods

The design of this study incorporated feminist perspectives, ethnographic participant observation, portraiture, arts-based inquiry involving art making and an exhibition and installation experience, supported by the overall framework and use of case study research methods as well as self-reflexive, autobiographical narrative writing methods.

Within these broader categories in this search for community pedagogy several research methods were employed. Each method played a crucial part in the development of this dissertation. To triangulate the methodology and the data collection relating to community pedagogy I studied 1) myself through narrative and autobiographical reflections and art making/reflections, 2) conducted a review of Community-Based Art Education Service Learning (CBSL) course archives, and 3) interviewed two community arts worker colleagues to develop portraits--and critically analyzed a professors teaching ways from archive data to form a characterization. These portraits relay stories about formative and ongoing artistic and aesthetic experiences, community work, teaching, and journeys involved in an evolving pedagogy. Additional data includes reflection and
feedback from the exhibition/installation experience. As patterns emerged in the writing from the various data sources—themes integral to community pedagogy began to emerge.

These methods will first be framed in a theoretical context and then specifically explained as the chapter unfolds. Additionally, it is important to point out that this research is only a partial telling. Stuhr, Krug and Scott (1995) asserted the role of partial tales in cultural translation in their work which relayed “the story of three cultural translators and the work they do. It is only a partial tale, as all narratives are, including academic research” (p. 29). Telling my own partial tales enabled me to more closely explore aspects of community pedagogy. It its entirety this dissertation is also only a partial tale. As Richardson (2000) notes, “[w]e are restrained and limited by the kinds of cultural stories available to us” (p. 154). Continuing she states,

The story of a life is less than the actual life, because the story told is selective, partial, contextually constructed and because the life is not yet over. But the story of a life is also more than a life, the contours and meanings allegorically extending to others, others seeing themselves, knowing themselves through another’s life story, re-visioning their own, arriving where they started and knowing the place for the first time” (p. 158).

CASE-study

Case-Study is a type of ethnographic research. Rachel (1996) discusses the traditional image of ethnographer with a modern view “…but the emphasis is always very much on the individual person venturing out into the unknown, engaging with and talking to the people of the community to be studied” (p. 114). Here, however, the researcher is venturing into a somewhat known situation—but still searching for a more thorough exploration of the existence and analysis of community pedagogy through self-reflexivity. In part this will occur by venturing into the yet unknown or realized facets of
self and understandings of how these facets affect my educational practice and persona.
The specific value of arts-based research is also unknown, as is my ability for meaning
making from my own art work as it applies to constructs of community pedagogy. The
case-study for this research centers on myself and individuals taking part in the university
and community CBSL class and project. It also includes the case of my production of
artwork and reflections about this work within the realm of a concurrent arts-based
research practice.

_A Modern Dictionary of Sociology_ quoted by Reinharz (1992) defines case studies
as the study of a particular case. “The case may be a person, a group, an episode, a
process, a community, a society, or other unit of social life” (p. 164). “Feminist case-
studies usually consist of a fully-developed description of a single event, person, group,
organization or community” (p. 164). In a discussion of feminist and non-feminist case-
studies, Reinharz states that researchers write them “to illustrate an idea, to explain the
process of development over time, to show the limits of generalizations, to explore
uncharted issues by starting with a limited case, and to pose provocative questions” (p.
167). All of these separate data gathering methods were chosen purposefully for their
potential for contributing to the data needed to establish my own community pedagogy.

A case study is “special because it’s about one thing: one person, one classroom,
one curriculum, one case. You learn the intricate complexity of one case. And
sometimes you find that what is true for one case is true about other cases too, things you
hadn’t noticed before” (Stake, 1997, p. 402). This case is about a search for my own
pedagogy and the journey that ensued within the search.
FEMinist ETHNOGRAPHy

“Feminist ethnography is research carried out by feminists who focus on gender issues in female-homogeneous traditional or nontraditional settings. In feminist ethnography, the researchers are women, the field sites are sometimes women’s settings, and the key informants are typically women” (Reinharz, 1992, p. 55). This study has several traits that characterize it as feminist ethnography. Like education, art education, and the arts administration field (except for upper echelon positions) are ones that are a typically female professions. Within the CBSL class experience, all 14 class members and the professor were women. The state level arts-based community development field is also one dominated by women. Likewise the individuals I depict in portraiture and characterization are women. Does community arts work typically draw or appeal to a female gender orientation? We did, however, represent various degree goals and educational orientations as we are a mix of undergraduates, Masters and Doctoral students. As it was my plan to observe and participate in this current work culture of which I am a fully integrated part, I wrestled with the notions of complete observer and complete participant roles and structured my study appropriately to bring about strengths from this researcher as “native” context, rather than weaknesses. “Many feminist researchers have written about the ethical and epistemological importance of integrating their selves into their work, and of eliminating the distinction between the subject and the object” (Reinharz, 1992, p. 69).

As Hesford (1997) explains, interrogating oneself may prove difficult. “As long as we remain aware of the problematics of both self-representation and representing others, then there is some hope for the liberatory use of autobiography in feminist writing and
research. The challenge as I see it, is the constant struggle to situate oneself in the position of a questioning subject—to develop an antagonism in oneself” (p. 171).

As an artist-educator-administrator-researcher I believe in the importance and implementation of complex process inducing approaches. Additionally I present and utilize catalytic and reflexive visual and written journaling within this process. Reinharz (1992) stated that “[f]eminist researchers who write about research in a “journey” format, as a process of discovery of which the product is part demystify discoveries. As projects proceed, new experiences are interwoven and new voices heard. The work process of the research becomes an integral component of the issues studied. The process becomes part of the product (p. 212).

This study finds its home in ethnographic categorizations because as Spradley (1980) states, “ethnography offers dividends to anyone involved in culture change, social planning, or trying to solve a wide range of human problems” (p. 16).

pARTicipant OBSERVa(shun)

For portions of preliminary work leading later to actual research and data collection I studied the culture of our CBSL class by participating and observing to see how and if we came to collective agreement on how to provide a positive quality arts education in a community setting. Thus this context served as the social situation for the study. Here I was looking for facets and frameworks of community pedagogy. I looked to see if our implemented pedagogy was indeed a reflection of universal investment by classmates, a result of consensus and whether it served as an example in part or total of community pedagogy.
Spradley (1980) maintains that “every social situation can be identified by three primary elements: a place, actors, and activities” (p. 39). In this case-study, “a network of social situations” (p. 43) consisting of our CBSL university classroom, as represented by the archive data, our work in the community setting when we actually implemented our project, and finally in the university exhibition space where we publicly shared our CBSL work and the art work of the children are considered. The actors are myself, my professor, university classmates, and the children in the community setting. The latter were not directly studied per se—but again provided a structure for the action of community pedagogy. Our activities included several stages of the project including, building and reviewing a foundation for the class, planning, implementation of the CBSL project, presentation & celebration and evaluation & reflection on the entire process. My main interests for the purposes of casting a community pedagogy were to examine the stages of creating the pedagogy, with only occasional reference to implementation, presentation and celebration.

I as the participant observer come to this network of social situations with “two purposes: 1) to engage in activities appropriate to the situation and 2) to observe the activities, people, and physical aspects of the situation[s]” (p. 54). Perhaps the self-reflexive nature of this research may also be considered an intra-social situation as spaces were developed through and in the art making reflections, activities and narrative work—where a discussion ensues between my artist and researcher selves. Interviews classmate colleagues are an extension of this social situation and finally the exhibition/installation
provided yet another separate social situation. Here I was artist-educator-researcher, participant-observer and periodically the viewers or audience moved in and out of the space.

Part of this ethnographic process involves explicit awareness.

If human beings actively tried to remember and catalog all the activities, all the objects, all the information they could perceive, and if they did this all the time, they would experience what some scholars have called overload…The participant observer, in contrast, seeks to become explicitly aware of things usually blocked out to avoid overload. Increasing you awareness does not come easily, for you must overcome years of selective inattention, tuning out, not seeing, and not hearing” (Spradley, 1980, p. 55).

“Participant observation requires the ethnographer to increase his or her awareness, to raise the level of attention, to tune in things usually tuned out” (p. 56). For example, being selectively inattentive to how Dr. Daniel teaches is normal as I am a student who is thinking and responding in the actions of the class. As I found to be true in becoming aware of this, “for the participant observer, a wide observational focus leads to some of the most important data” (p. 56). “On some occasions you may suddenly realize you have been acting as a full participant, without observing as an outsider. At other times you will probably be able to find an observation post and become a more detached observer. Doing ethnographic fieldwork involves alternating between the insider and outsider experience, and having both simultaneously” (p. 57).

Within this portion of the research, I am a participant observer acting at the level of complete participation. Spradley (1980) states, “the highest level of involvement for ethnographers probably comes when they study a situation in which they are already ordinary participants” (p. 61). Although the exact specificity of the places, actors and activities are different from others already encountered, it is already a network of social
settings I know something about such as being in a university classroom, using exhibitions in educational contexts, and working with peers and colleagues in a community-based setting teaching and learning about art.

My classmates were aware that I was participating and observing in order to later explore and articulate a model of community pedagogy by identifying my own community pedagogy. Comparing and contrasting my shared and unshared behaviors, assertions, attitudes and beliefs would be part of understanding these potential models. Additionally, the tacit cultural rules for behavior in a CBSL college classroom and experiential learning experience are noted and logically an important part of the process of determining and implementing the community pedagogy used in this case.

**Narrative/Autobiographical Writing Acts**

Within this research my use of narrative and partial tales or fragments and glimpses of autobiographical acts are presented as collaged elements. Visuals, descriptions of visuals and art making reflections are also interspersed in a manner of textual collage. In addition to being paramount for my search of community pedagogy and identity the use of these practices propels my experience and understanding into a transformative domain.

Autobiographical acts (whether speech acts, written texts, visual forms, or symbolic gestures that reference the autobiographical subject or body) do not reflect unmediated subjectivities; rather they are acts of self-representation that are ideologically encoded with historical memories and principles of identity and truth…I am less interested in autobiography as a chronological record of a life already lived or as the retrieval of an essential essence or truth (the traditional view) than I am with examining autobiographical acts as social signifying practices shaped by and enacted within particular institutional contexts and their histories. Inquiry into the pedagogical dynamics of autobiography can reframe and renew contemporary discussions about the academy as a site of struggle, collaboration, and transformation (Hesford, 1999, p. xxiii).
Hesford continues, citing autobiography as “…a contradictory form of cultural politics that has both progressive and reactionary forms” (p. xxiv). Which will enable the user to “better gauge the risks of autobiography and develop more effective strategies and pockets of resistance.” She concludes by positing that “autobiography is indispensable to the study of intellectual and political resistance, because the capacity to transform oppressive relations, practices, and structures is tied closely to the sociopolitical struggles of the groups making the challenges” (p. xxiv).

Laurel Richardson’s work in Fields of Play was an essential introduction and inspiration for utilizing autobiography in my research and seeing creative and alternative forms exist as scholarly and academic feminist practice. Richardson states, “I understand autobiographical writing as a feminist practice. It is how I both center myself and connect to others…I have accepted writing as a process of discovery, and writing autobiographically as a feminist sociological praxis” (2000, p. 162).

**Portraiture**

Working as a product of interview and dialogue with informants, portraits serve as an alternative tool of data representation. Ballengee Morris (1998) has used portraiture as “a way [of] presenting data as a collection of stories—stories told in an attempt to illuminate historical, social, and cultural influences on [the portrayed subjects] life as an art educator” (p. 63).
Caldwell (1999) used global portraits as an “exploration of the creative lives of various women who build appreciation for diversity” (p. 124). “The use of portraiture to present data has potential to capture the multiplicity of asking, telling, writing, and reading stories” (Ballengee Morris, 1998, p. 63)

My intentions for interviewing to develop portraiture were to be enriched by the informants expertise and attempt to sketch out as complete and complex working model of community pedagogy as possible. The participants were informed that interview questions were to be structured around approaches to teaching/learning in community arts settings and the influences of their own art education and life experiences on their own pedagogical approaches. Respondents were invited to review transcripts and make any changes or additions they saw fit. They also chose to either be identified in the portrait or to remain anonymous. The interview script and list of questions are located within Appendix A.

As cited by Ballengee Morris (1998) portraits gather knowledge and stories that Attach us to others and to our own histories by providing a tapestry rich with threads of time, place, character, and even advise on what we might do with our lives…Through telling, writing, reading and listening to life stories—one’s own and others’- those engaged in this work can penetrate cultural barriers, discover the power of the self and the integrity of the other, and deepen their understanding of their perspective histories and possibilities (Witherell & Noddings, 1991, p. 1-3).

PARTICIPA[TE]nts & LOCAT[shun] of the re-SEARCH

As this is self-reflexive research, I am the major participant and additional participants have been previously introduced. The location is loosely the context of my recent life—but more specifically travels through arts-based community development and community-based art education. Part of the data was collected from work journals from
my three years in arts-based community development work, new reflection writings and reflections regarding artworks made during this work time and created throughout the research process. The core of the research data was gathered from my recorded participant observation data as well as archival data stemming from audio recordings of classes from the CBSL class, the aforementioned portraits and the final exhibition/installation experience.

The setting as attributable to the archive data was primarily locally based within the AE 595/795 class with continuous linkages made to past work in arts-based community development. Artistic and pedagogical interactions between the AE 595/795 students and the young people involved in the YWCA African Beginnings program took place in the YWCA activity room and at the Exposures Gallery in The Ohio State University—Ohio Union building.

Method of DATA COLLECT[shun]

Data was generated from the collection and review of archival documents and information, interviews, reflective passages, stories and lessons from this community-based arts education and service learning experience.

For the participant observation portion of the data collection, I kept a fieldwork journal of general, focused and finally selective observations from the network of social situations related to the planning and implementation of the agreed upon community pedagogy. These notes as well as archival audio transcripts from the pertinent class situations were reviewed several times for analysis and interpretation.

Analysis and interpretation notes often represent a kind of brainstorming. Ideas may come from past reading, from some particular theoretical perspective, from some comment made by an informant, from talking about your project with a
friend. It is important to think of this section in your field work notebook as a place to think on paper about the culture under consideration (Spradley, 1980, p. 72).

In addition to gathering selected observations regarding direct community pedagogy—I also searched for several of the following universal themes noted by Spradley as they related to the development and articulation of a pedagogic process. Most often themes 1, 2, 3 and 6 emerged.

1. Social conflict
2. Cultural contradictions
3. Informal techniques of social control
4. Managing impersonal social relationships
5. Acquiring and maintaining status

FEMINIST DATA ANALYSIS

The use of feminist analysis of ethnographic data supports several implications for arts-based inquiry and the portrayal of multiple voices. An analysis of the complex gathered data consisted of a thorough examination for similar and divergent elements related to community pedagogy. In a search for patterns and meanings, themes related to the research questions emerged. Archive data, reflective and narrative pieces and other pieces of information were coded and categorized for similarities, differences, emergent themes and new questions. The relations between the varying elements were also considered.

A feminist perspective on data analysis includes many components such as understanding women in their social contexts and using women’s language and behavior to understand the relation between self and context. It includes the problem of finding a way not to omit any person’s voice while still having a manuscript of manageable length. It includes the use of feminist theory to analyze date as well as flexibility and creativity in format. Susan Kreiger, for example, argued that feminist ethnography must be redefined to include autobiography and
fiction and Marianne (Tracy) Paget argued that feminist research should be performed as theater (Reinharz, 1992, p. 71).

Analysis continued through each phase and in truth is ongoing—as this dissertation is only a partial tale.

Additionally, surrounding my intentions to research myself and my own community pedagogy through reflexive means and add this to the data compiled for this research work, these perspectives are appropriate as feminist ethnographers also wrestle with the dilemmas of including the researcher voice. “To what extent should the ethnographer utilize her own voice, to what extent should the members of the setting have control over the product, and to what extent should materials be interpreted in ways that diverge from members of the setting?” (Reinharz, 1992, p. 72).

Spradley (1979) comments about the necessity of starting to analyze data during the gathering process so that new related areas may be explored simultaneously. I performed my analysis by reviewing reflections, reviewing transcriptions and coding course planning session archives—which then led me on path of utilizing the method of portraiture to further investigate the phenomena recognized in the class. Re-reflections of both narratives and art making unfolded throughout the research process continuing analysis.

PRESENTa(shun) of the FINDings

As I began this research work with an invocation of and invitation to the Shaman, the artist, and the muse, I developed first a hopeful and metaphorical and then more purposeful intellectual and emotional relationship with these guides as well as my four
character (see Appendix B) selves of artist-educator-research-administrator throughout this process. This allowed for a multiplicity of voices from the researcher to be heard and synthesized.

My own particularizing narrative includes my voices as a female academic, a writer, a poet, and a teacher, of East Indian descent, who immigrated to Canada at the age of 1 and who was raised in Quebec. I consider my multiple voices and the issues of voice and silence in the context of my locations and my perceptions and identity. By accepting multiplicity of voice, the intertwining of speech and silence, ellipses, autobiography and fiction, it seems possible to create new discourses that cut across gender and ethnicity. This language of pedagogy may be found through the discourses of interculturalism. These discourses acknowledge differences, as official tenets of multiculturalism would have us do, but they also seek to find places of understanding, some borderland or third space between cultures, by enabling the learner to find or recognize the “other” within her/himself (Dunlop, 1999, p.59).

Continuing, the posting of the modern day want-ad for a Shaman in Chapter 1, offers a metaphorical lens with which we may consider the work of contemporary community-based arts work. Although an obviously elevated context, the community-based arts worker and most of all the artist and the Shaman do share many of the same responsibilities within their communities. First and foremost is their role in maintaining the connections to cultural heritage for a group or community. This, the role of the Shaman, I think may be held up as an ideal for community-based arts workers.

Additionally, I set out to analyze from a foundation of painting and collage, the additional data elements and residues left behind from my own artistic work. These works and reflections were publicly displayed in an exhibit/installation at The Ohio State University Ohio Union’s-Exposures Gallery, from July 17, 2003 - August 6, 2003 in an
exhibition/installation entitled, *A Search for Community Pedagogy: Reclamations of Space and Self*. The methods of arts-based research are discussed in Part II of this chapter and the role of the exhibition/installation is explained in Chapter 6.
PART II:

Arts-Based Research: Natures, Connections & Services to Inquiry

This section provides an in depth review of arts-based research. Giving this in depth explanation is important as it is currently an unfamiliar method within education research. This attention further communicates the true weight and value of the method as it was employed in this study. It is not an add on or even a complimentary method of less stature, but a full fledged research method that was utilized and proved to be integral to the growth, direction and findings in this search for community pedagogy. Following this overview, a brief discussion on the art making processes and the visuals included in this research document is presented.

Natures of Arts-Based Research

The core nature of arts-based research is that it exists as a methodology harnessing the usage of creative artistic processes to provide information, further inform or potentially solely inform the maker/researcher with substance and evidence regarding the questions of focus.

Use of the method intends to afford the user primary access to languages other than verbal and written from which to explore, analyze and articulate, and to form meaning. These languages are the aesthetic matter, markings and residues as well as the
interpretations of these languages as deciphered by the artist herself. Meaning is established by listening and considering the artistic voice and additional sensibilities not present in more linear research methods. Unique sensibilities enable the researcher to gather and consider data and information that otherwise may be missed.

Arts-based research work is able to capture the more emotive and intuitive facets of the research under question. Therefore, as an artist-researcher-educator-administrator my tangible aesthetic reflections, currently manifested in collages and auto-drawing pieces, allowed me an additional lens with which I was able to explore my community arts pedagogy experiences. It is not a process of thinking about the pedagogy and then engaging in determined artistic process, but rather recognizing the contours of community arts pedagogy, other sentiments, or statements and relationships that independently surfaced in my artistic work. It is only natural that significant self-reflexive data may be drawn from this work, and interpretations of it—as they are produced by the self which is comprised of both artist—who communicates visually, and researcher—who questions, considers, synthesizes and responds.

In process of this research, several images created by myself over the past three years (prior to my formal return to doctoral studies) as well as new works (created during the research process) were considered. During the 3 prior years I was working full time in an arts-based community development (ABCD) capacity. Examining these art works interpretively, I read them for access to my own artistic insight into my self as an educator. Later in this chapter some of those findings and connections recently found from contemplating art works from the past are shared.
As with artistic processes themselves, artistic research by nature is emergent—similar to other qualitative data gathering methods providing gradual information, and insight for further examination and analysis. Simply put, the information makes more sense as time passes and the research progresses. Metaphorically and literally in visual arts-based research, shape, color, composition and structure are formed and reformed, added and retracted throughout the process. The creation of these works and the thoughtful and critical written reflections about them added significantly to the data collection and to my understandings of self and community pedagogy.

In choosing this methodology self-defined artistic and flexible processes were at my disposal. As artist-researcher I utilized an artistic medium with which I had already developed comfort. I then utilized this aesthetic process as an investigation, and a strong complimentary research method to develop a fuller and more complete inquiry. By complete this means I attempted to gain knowledge from my own aesthetic processes and production in regard to the questions of focus—recognizing things that before have gone undocumented. Inherently, the evolving and self-prescriptive method allowed for deep reflexivity and therefore was well suited for educational research in this case, where self-reflection and analysis of individual practice was a priority. These qualities of arts-based research were extremely useful in my journey of self and search for my own community arts pedagogy and that of my peers.

**Essences of Arts-Based Research**

Based initially on the work of Eisner (1991) and later Barone & Eisner (1988) the arts-based inquiry method was first defined by the pronouncement and “presence of certain aesthetic qualities or design elements that infuse the inquiry and its writing” (p.
Although not meant to be rejecting of non-verbal artistic media, the initial concentrations of this arts-based inquiry were put forth using primarily literature-based forms of expression such as “…educational criticism, narrative storytelling, literary case studies, literary history, literary ethnography, life histories, teacher lore, and student lore” (p. 79).

**Characteristics of Arts-Based Education Research**

According to Eisner and Barone (1988) seven characteristics or features may exist within arts-based educational research. These are:

- **The Creation of a Virtual Reality**—meaning that the researcher builds an environment which the reader is pulled into for a closer and more intense experience.
- **The Presence of Ambiguity**—meaning that the reader must fill in the blanks with his/her own experiences, again promoting a fuller attempt at making meaning.
- **The Use of Expressive Language**—using rhetorical devices and language that is metaphorical or evocative to invite the reader to fill the gaps with his/her personal meaning.
- **The Use of Contextualized and Vernacular Language**—meaning that literary description grounds the context so that complexities of events, characters and settings may be portrayed.
- **The Promotion of Empathy**—its facility for promoting empathic understanding.
- **Personal Signature of the Researcher/Writer**—the shaping of the text by the author to dictate the reality in accordance with his or her own particular thesis.
- **The Presence of Aesthetic Form**—the use of a non-standardized text format, manner of style or arrangement (p. 73-78).

Arts-based inquiry has gradually come in to its own as a valid form of research over the past several years. In 1988, Eisner and Barone commented that

…more written discourse about arts-based educational research currently exists than do actual examples of it. This is understandable to us because theoretical justifications are often required to legitimate non-traditional research modes. Moreover, we sense that the ratio of theoretical justification to exemplar is diminishing as the academic educational community gives these modes wider acceptance…With the growth of acceptance by educationists of researcher-artists,
the line between academy-based and lay-produced texts about educational matters had begun to fade. Arts-based texts, exhibiting the kind of expressive, vernacular language described above, are often more accessible to lay audiences than are technically oriented texts (p. 79-80).

With this literary guidance from Eisner and Barone (1988) and multiple examples from other recent arts-based inquirers (Diamond, 1995; Diamond & Mullen, 1999; DiRezze, 2000; Buttingnol, 1999; Paley & Jipson, 1999; Springgay, 2001) who have started to carve out examples and provide scholarly opinions about what arts-based educational research is and is not, I began an investigation of this methodology.

I have both formally and informally exploring arts-based research since the summer of 2001, reading the initial theoretical groundings from Eisner & Barone and also examining articles, chapters, and masters and doctoral theses utilizing arts-based research. Few authors have worked in similar approaches. Many works utilize literary mechanisms and thus far few employ visual arts processes or the consideration of the role of the artistic/aesthetic formative experiences in pedagogy of self and other informants.

In addition to being a method which I emergently carved, sculpted and painted to assist in the provision of reflection and data, inadvertently I also explored the extent to which this method was indeed useful in my particular education research, the search for a community pedagogy of self and peers. This method was tremendously beneficial as an artistic tool for reflexive education practice as well as an opportunity to learn and share more information about this flexible and emergent method. A critical review of the method and specific findings are reported in Chapter 6.
Eisner (2001, np) recently identified eight key features of arts-based research. Pronouncing that artistically rendered research can be defined as arts-based educational research if:

- The research is about an educational phenomenon.
- Expressive forms are used to convey meaning.
- The research displays both in its language and level of conceptualization a familiarity with theoretical and conceptual resources including other research relevant to the problem or issue being addressed.
- Illuminating effects are used to reveal what had not been noticed before.
- It is generative, promoting new questions.
- Incisiveness is used, penetrating to the core of the research question or problem.
- It is generalizable and bears relevance to other educational research.
- It yields new concepts through conceptual fruitfulness.

My plan to utilize arts-based research incorporated all of these tenets.

Arts-based inquiry gradually surfaced and has been implemented from a base of combinations such as artist as researcher, teacher as artist, and influenced heavily by postmodern education practice. Much like action research, the vehicle of arts-based inquiry most often leads the researcher into uncharted territory about his/her own educational practice by way of penetrating into a further understanding of ones self. Modes and forms are creative and rather free as compared to traditional social science research. According to educationists like Diamond (1999) the form, style and arrangement is left up to the researcher as it should be. Then by utilization of one or more creative forms such as palimpsest (Diamond, Arnold & Wearring, 1999) simple time and material constrained collage (Paley & Jipson, 1999) literary form, narrative, poetry, manipulation of text, images from art history, original art works, metaphor, simile, references to music or other arts forms the researcher unleashes valuable information, and generates knowledge from new and intense self-knowing. The
incorporation of one or more of these alternative creative forms enable the researcher to find, use, and perfect their own expressive and written voices together as one. In essence, this form of inquiry lets more be known, felt and experienced by both researcher and reader.

In the context of this research my alternative creative forms consisted of auto-drawing paintings and collage, panels of visual journals and the creation of mixed media self-portraits genealogically related to past work, but unlike anything I have created before. Interspersed excerpts from visuals, narratives and journals are used to explore and re-orient the data throughout the research text.

Serving as a foundation for the premises of the entire book, *The Postmodern Educator: Arts-Based Inquiries And Teacher Development*, Diamond and Mullen (1999) introduce arts-based inquiry and encourage teacher and additional educator researchers to explore arts-based inquiry as a mode of educator development. Within a developed context for the postmodern educator, readers are guided to continue contemplation of two fundamental issues, which the authors model, throughout the entire review of the text. First the authors assert that arts-based inquiry is a valid form of qualitative research that promotes teacher development through deepening the understanding of self, and second, that perspectives can be transformed and learning renewed when researchers use arts-based textual methods to reflect on practice and ask others to join in these important inquiries. Realistically I still and will always consider myself as in the process of educator development.

Though the Finnish scholars mentioned in this section typically stress artistic research and the creation of arts for arts sake context and do not readily acknowledge
arts-based research for self-reflexive educational development, it is important to our overarching understanding of the possibilities within this and related methods.

According to Hannula (2002, p. 82-86), fundamentals of artistic research include:

- As thorough as possible an exposition of the subject matter and underlying premises and motives of the research.
- Exposition of the inherent premises in the subject and approach of the research.
- Appropriation of the chosen research tools and subject.
- Artistic research must follow the classical modes of presentation for valid written research.
- Assessment of the end result.
- Adaptive re-formulation of research practices required by artistic research and autonomous appraisal of the criteria of adequacy.

Alternative Manifestations of Arts-Based Research

As aforementioned, many of the theoretical guidelines gathering up the method of arts-based research have called for uses of literary and other verbal and written devices. As Springgay critiques (2001) there is only a small amount of arts-based educational research manifesting itself through the visual arts. Many of these few arts-based educational research projects have revolved around the “visual art installation” as education research. Early on in the research process I wondered what other forms may visual arts-based educational research take? What does it look like?

Researchers who draw on artistic forms are better able to tell others what we have learned from the process of inquiry in ways that are vivid and insightful. Arts-based narrative inquiry gives us license to do so. Arts-based modes of inquiry order our lived experience. The experience of teachers in transition can be better represented when we allow for experimentation with artistic forms while dispensing with the rigid recipe-like forms of much traditional educational research. A variety of emergent arts-based forms can each contribute to our composite understanding of teaching life (DiRezze, 2000, p. 106).

Also within the existing examples, a separation seems to be noticeable in which authors are utilizing arts-based research in multiple ways. For instance, DiRezze, (2000)
infused her narrative texts with several literary devices such as metaphor and by interjecting images from art history of importance to the researcher—throughout her text to both illuminate themes and illicit emotional responses from the reader about the images. DiRezze names this arts-based narrative research.

Springgay (2001) argues ardently against the use of arts-based methods “as window dressing” to make the text look nice or seem more artsy and posits that “whether it be poetry, drama or visual art, the particular genre employed needs to become part of the inquiry, it needs to lend something to the interpretation, the analysis and the understanding of the research” (p. 13). I note that DiRezze’s (a non artists) usage of the arts did in fact bring her inquiry to a deeper level—and make the substance as well as the written account of the research more accessible to readers. It would seem natural then that it be left up to the author-researcher-artist-educator to decide at what level she wants to utilize arts-based research methods to further inform or create her research. Springgay’s point is well taken, however, as the use of visuals or creation of visuals needs to be a core of the research itself, and not merely “window dressing.”

Certainly those who identify and/or practice as artists may advantageously cultivate even more benefit from this method—as they inherently understand that artistic expressions are important and likewise have some practice or comfort in producing creative work, but the potential of this method for less experienced artists, or individuals not identifying as artists but interested in reflexive education research should not be underestimated.
Experiential Reflection

Finnish scholars push the nature of artistic research even further—posing that it must be an integral research process, not simply add or inform a stronger, more traditional method, but actually be the inquiry. They posit that the experiential nature of experience is what sets this specific research method apart from others. Additionally, these tenets call for the reciprocity of dialogue to be present between the artistic self and the researcher self.

One of the aspects of thoroughness is clarification of the relationship between the theoretical and experiential aspects of the research. The fact that this requirement is placed on the researcher’s shoulders is by no means a random irritation, but part of the nature of practice-based artistic research. The researcher must make it clear for herself, and also bring it out in her work, what experience means to her, what it is when she is engaged in making and experiencing art, and what it is when she is engaged in making and experiencing research. These modes of experience must in one way or another be accommodated on the same continuum to prevent the opening of an abyss between two worlds and two works. The opposite ends of the continuum must be able to talk to each other, even demanding change. The modes of experience must call each other into question, be able to educate one another. The formation of such a continuum requires that the researcher take a stand on many questions concerning the human condition, our being in the world, our ways of experiencing and knowing. And what would be better; this is precisely what we want to investigate as artists and researchers (Vaden, 2002, p. 94-95).

Uncovering What has Before Gone Unnoticed

Representing the data in total or by adding significant layering to other collected data, arts-based research has the ability to describe, allude to and uncover what has previously gone un-scene. In fact as one arts-based researcher points out, “it seems that arts-based educational research is both the memory and the chronicler of what might otherwise pass unrecorded or unnoticed. It is a site where the connections between personal history and cultural identity can be reinvented” Springgay, 2001, p. viii).

Conceivably, in hindsight, several of my research and life projects have suffered from
lack of an invitation to or inclusion of my artistic self and voice. I truly wonder what went un-noticed, and am anxious to generate a more fully formed research response with this method in future work.

Springgay additionally asserts,

art is the way that I make sense of texts, art is a methodology through which I create meaning. Art as research is a bodied expression, a mode of communication that resonates with all of our senses. When I bring my scholarly self into the studio, I interpret academic texts, novels, poetry and ethnographic data through art forms. Conversely it is the juxtaposition of my artist self that finds new spaces, new structures and brings forth questions that might otherwise have been ignored (2001, p. 12).

Therefore, utilization of arts-based research brings about the potential for the researcher to gain more insight, acquire more rich data, information and qualitative knowledge for consideration.

**Arts-Based Education Research as Self/Community Identity Reconstruction**

Springgay sees a role for “art as research as a form of intervention and agency; that creates possibilities for personal and social transformation” (p. 19). This transformative nature of arts-based research is integral to the self-reflexive work it performs when involved in educational research. The closer introspection this method supplies allowed for and encouraged self-transformation through growth, awareness, additional questioning, and reflection. These inner and individual processes of transformation and agency are somewhat similar to those occurrences of agency and transformation within community arts work—thus creating a firmer foundation to my binding of these two elements together in one study. Inclusion of the arts-based research method had provided the opportunity to cultivate a more holistic and artistically genuine research journey.
Reclaiming the Artist Within

Part of participating in arts-based inquiry requires the researcher, teacher and cultural worker to acknowledge and come to terms with or become reacquainted with their artist selves. Additionally, the process demands that the artist self and researcher self work in tandem. Notions of these needs and revelations are evident in the arts-based literature as exhibited from this arts-based narrative work of two authors.

I have become increasingly confident in describing myself both as an artist and as researcher…But I have also discovered that my researcher self and my artist self are not separate…I have also asked myself whether doing art improves my research. And I am emphatic is saying that it does. I am not merely looking, I am seeing. When I write, I am acutely aware that language is my medium. And I believe what I write, the end product, responds, not corresponds to what I see and understand (Finely & Knowles, 1995, p. 131-132).

My personal need to reclaim the artist within is especially dire as I have buried her far beneath the surface for nearly ten years. Counting off the days and years following my BFA schooling, one by one—setting me further and further away from that identity and on towards identities of administrator and later arts-based community development practitioner. My partner never let me get away with not identifying myself as artist—but it didn’t seem right. Was I a ‘non-practicing artist,’ did that matter? Did that count? Every few years or so the artist would surface for a time—I would create a few small works and she would convince me that she was what was missing in my life. Her interpretations, her work—indeed her influence and sensibilities rose to the surface and were woven into my realities frequently, but in effect, I actively chose to discontinue her aesthetic development [or did I?]—in lieu of other priorities. Somehow others managed to create art work and make a living, but I said ‘no’ as if my lessons, training,
realizations, determination and the aesthetic importance I had cultivated and strengthened in my life did not stick, or matter. For ten years I have envied those working artists or artistically identified educators, researchers and cultural workers who create work whom I know…Jung said that if we look at what we envy, we will know what we have neglected in our lives (Kathleen Keys, Journal entry, February 2003).

Perhaps most intrusive of all are the society generated yet self-imposed elements of repression to which one succumbs. Acknowledgement of personal responsibility in your own restraint is also painful. Difficult as well are the encounters in our formal schooling socialization that convince us that research processes must be performed and appear in certain formal, linear and set ways. Identifying the self as an artist is only one step toward utilizing the potential of this methodology. Overcoming an ingrained tendency to follow academic rules or at the very least agreeing to be flexible with the rules is yet another challenging task. I not only sought to reclaim the artist within, I invited her into the entire research process and looked forward to seeing what her work and sensibilities would bring into the open. I wondered about what has gone un-noticed. I kept her in isolation far too long and hoped to integrate ways to keep her voice and presence at the table in the future. Vaden implores that “Isolation can be avoided by keeping scientific and artistic experience on the same democratic continuum and by explicating the significance of research for the community to who it is intended” (2002, p. 103).

Diamond states that “self identity is an idea that a person constructs. It is not an underlying essence waiting to be discovered” (1995, p.84). It was hoped that through my reclamation it would become more automatic to begin the reconstruction of my own
identity as artist-researcher-educator-administrator. This evolving identity building will continue forward beyond this first project as “arts-based narrative inquiry is not a search for truth but a never ending reconstruction of meaning based on personal and aesthetic approaches” (Diamond & Mullen, 1999). With more experience and practice ultimately making, teaching and researching in the arts my work will merge into one deep and reflexive process. As Birch illustrates, “I see no difference; both making and teaching art are instruments in my ongoing struggle for self-determination, self-definition, and empowerment for myself and my community” (1990, p. 143).

Processes of Becoming Together

As Springgay indicates, arts-based research allows for a complex process of becoming together—within and potentially with out, to occur.

Students, teachers, and researchers must position themselves in a space of unknowing and uncertainty in order for new understandings to unfold, new actions to take place and social change to occur. When we embrace the art in arts-based educational research as a research and communicative artifact, that has no fixed identity, narrative or singular interpretation, generativity will be seen as an indetermined struggle, a process of becoming, which is infinitely complete (Springgay, 2001, p. 34).

DiRezze offers additional insight into the positive potential impacts this method has for the teacher or educator in transition.

Arts-based researchers can use language that is more evocative, metaphorical, suggestive, figurative, poetic and playful. Arts-based inquiry allows teacher-researchers the freedom to draw on a multitude of verbal and non-verbal forms of representation to thoughtfully represent non-quantifiable aspects of the teacher self in transition. The artful representation of stories of experience through the process of inquiry facilitates investigation into these more subtle and ephemeral aspects of becoming and being a teacher (DiRezze, 2000, p. 93).
This inquiry process of becoming together utilizes a praxis oriented process which Lather states is a “reciprocally educative process [and] is more important than product as empowering methods contribute to consciousness-raising and transformative social action. Through dialogue and reflexivity, design, data and theory emerge with data being recognized as generated from people in a relationship” (1991, p.72).

**Connections to Independent Research**

Arts-based research connected greatly to my research questions in the area of reflexivity as ultimately I was interested in discovering and analyzing my own community arts pedagogy. Additionally, I proposed to study the community arts pedagogy of my peers. Of interest was how artistic and aesthetic “plot points” in a community arts workers history have informed their current community arts pedagogy. Lastly, I wanted to closely examine the nature of the relationship of the cultural worker to the development of independent and social agency within a group—that ultimately has the potential of contributing to social change. Creating and examining my own artistic production alongside my efforts within a community arts process further illuminated my own community arts pedagogical processes and enabled me to examine those belonging to other educators.

**Aesthetic Reflections and Understandings of My Pedagogy**

Springgay recommends asking these questions when analyzing arts-based educational research. “How has the art form contributed to the inquiry or the understanding of a particular phenomenon? What purpose does the artistic genre serve?” (p. 14). I asked these questions of my research plan in advance and re-address them in Chapter 6.
Within my research my creation and production of collages, and auto-drawings and paintings has contributed to my inquiry into the phenomenon of my own community arts pedagogy and that of my peers. Since the artist, educator, researcher and administrator are indeed the same person, despite the need for reclamation of the artist self, all works produced informed all others selves in addition to being created by them. The artistic genre served the purposes of providing an additional introspective lens as well as an outlet for continually surfacing concerns within the community arts project data collection experience. Residues proved to include concerns, reactions, and problem-solving processes disguised as markings and art work—but filled with rich, meaningful subject matter running concurrently to my working, teaching and community arts experiences.

Journals Regarding Artistic Process: Decoding Community Pedagogical Notions

As an early example of how this process worked please consider my journals and interpretational critiques of some of the artwork created by myself over the past three years. It is important to note—that until the writing of these critiques—I had not officially read or attempted to deeply contemplate my own artwork in a systematic way since the early 1990s—other than reading it quickly to ensure its ability to interest viewers in a purely visual sense. Elements tied to initial data explaining the phenomena of community pedagogy are italicized. It is also perhaps important to note that my past works have been solely abstract with no recognizable or semi recognizable elements of realism, except for collaged elements form media sources.

This abstract landscape series was painted in the Winter of 2001 (Figure 1). As far as my processes, I usually either block in some interesting blocks of mass or shapes of color and in this case, in a series attempt to apply a unifier of some sort—an element that
appears in or is incorporated into each piece. Here it was a rectangle shaped block of shiny yellow paper I collaged in. Next, I block out additional structure by creating fields of patterned shape or by re-outlining existing shape in alternating and often conflicting colors. In this particular series, there was frequent usage of hash lines creating fence like spaces and near the end of the process additions of harsh black structure lines, ovals and circles. The colors are somewhat shrill and cold—bright pinks and fluorescent yellow. A few weeks after completion when I was re-contemplating these works I noticed that in an odd and almost eerie way they somewhat seemed to mimic the Idaho landscape—and potentially my countless journeys [both physically and mentally while working for the state arts council] through it over the last three years. Not only did a far away look at the composition seem to echo a contour of the shape of the state of Idaho—but inside there were numerous simple abstractions of trees, falling water, mountains and rocks. Was I reading too much into them? My curator friend read from them that my mark making process was currently centered in an automatic drawing process—a term I had never really heard of, or considered. I adapted into a using this term more and more often (Kathleen Keys, Journal entry, February 2003).

**Just before creating the Twin Towers**, I was slightly upset as I felt my aesthetic clock and response had not changed in nearly a decade. This deeply concerned me and I began to wrestle with the notions of wondering if I still had the aesthetic knowledge I had once
established—even though I had effectively let it lie dormant all these years. *As a matter of practicality and age, I moved from the primary subject matter of women in advertising collage elements (my visual priority during my BFA years) to solely auto-drawing and painting. Where, I suppose I am creating some sort of world, an environs—a peaceful, restful balanced world I would like to inhabit. I did not understand these for a long while—not really until now, and I am sure there is more to be learned.*

*Both in my small collages and in my current auto-drawing, I am trying to make sense out of a new place—out of these fragments of auto-drawing. Shapes, elements, and pieces build a composition or a scene with others. All parts are needed to create harmony. I suppose these could be likened to what a visual image of a community might look like. Colors are the soul, the matter, the innards—the essences of me and of communities and cultures. [So in fact the structures of these pieces also mirror my pedagogy].* (Kathleen Keys, Journal entry, February 2003)

**Two Towers.** (Figure 2). Created later in the Winter of 2001, this wood had been in my basement—since I had acquired it for free from an eccentric woman having a yard sale. The real world connection is obvious, but it is important to note that they became the towers post 9-11—I did not intend to paint them as such. I remember because they were in process when my curator friend visited and read my work. They were an awkward size to begin with—and seeing two—she suggested that perhaps there needed to be a third. I rejected this idea and stuck to the two. Later there size and relationship to one another in contour alone would be haunting. To begin, I painted these concurrently working on one—then the other and purposefully left intact and worked with the green Russian stamping that permeates the wood. These planks received an all over coat for underground of sick watery yellow—and stayed this way for months until I was ready to paint. Then I assigned structural elements by auto-drawing in with black paint. Color wise, these are closer to creating an environment where I want to live. A balance of warms and cools—nothing shrill. Comforting purple, calm blood-like red and touches of azure blue—my aura they tell me. *I do not however, consciously think about color meaning or associations in the outside world as I plan or mix to find them. I only think about their presentation in the painting—each color added calls out for, begs and summons the next—and often, no—always they have a relationship. No one color may compete too intensely for the spotlight. There should be balance—with overlap and pizzazz on the fringes for excitement and life* (Kathleen Keys, Journal entry, February 2003).
Artistic Process as Research (art as research)

Adding to the thought on arts-based educational research, Springgay posits that “there exists an absence in arts-based educational research on the importance of the art
product; the residue of the inquiry. I maintain that the art in arts-based research (visual art in particular) needs to be examined as an ongoing site, where artistic processes (viewing and making) enact personal and social agency” (2001, p. 3).

I acted on the intention of utilizing my artistic and aesthetic skills to accompany and develop alongside my more traditional research work in ethnography. This work created a visual journal of discovery and provided a concurrent account of my search for community arts pedagogy. The creation of works of art during this time were generously inspired by the thoughts, reflections and discourse surrounding my research focus. Then, these products, these residues provided an additional source of inquiry and data to consider in articulating my own community arts pedagogy and creating a source model from other observed cultural workers pedagogical processes.

**Mirrors of Pedagogy**

Using arts-based research was important because the method mirrors my pedagogy as it effectively created a multi-voiced dialogue of form, as structure and color merged like my practice and my theories about community arts pedagogy. It mirrors the need to invigorate communication between arts discipline workers, cultural workers in general, and to foster education from within. Methods ran concurrently and the process was loosely created or built from a swirling of thoughts, ideas, collections, reviewing, starting, editing, musing, discarding, and smoothing.

**Balance of Practice & Theory**

Vaden discusses the potential consequence or lack of consequence of the researcher and artist being the same person and thus, resulting evidence of the artistic experience substantially adding new or as of yet non-existent data in the formal research.
“The methodological aim of the practice-based research is precisely to make such direction part of critically reflexive research, to bring the experiences into a democratic dialog with each other. Part of the research must address the question of how experientially, at this particular case and at this very moment, steers the theoretical formation of knowledge, and vice versa, how the formation of theory directs artistic experience” (2002, p. 90-91). I desired democratic dialogue between my selves and these issues just as I desire to cultivate it in community-based arts work.

Methodologically, research must answer the question about experience and skill as sources of knowledge. The researcher must know and make known, what is created by praxis, and what is generated by theory. Similarly, she must answer the question, why the researcher’s experience of art or some other activity is significant, how it stands in relation to the social, economic and political practices surrounding it and, above all, how it has influenced the formulation of research questions and their answers (Vaden, 2002, p. 95).

Arts-Based Methods Serving the Research

My research was best served by employing this method to provide the forum to conjoin the discordant constructions of identity into a more fully formed whole. Through this process I was better able to see and articulate how the artist informs and gathers research and visa versa.

I mean that form of inquiry that seeks the creation of qualities that are expressively patterned, that seeks the explication of wholes as a primary aim, that emphasizes the study of configurations rather than isolated entities, that regards expressive narratives and visuals as appropriate vehicles for communication. Qualitative methodologies tend to emphasize the importance of context in understanding, they tend to place a great emphasis on the historical conditions within which events and situations occur, and they tend to argue that the pieces cannot be understood aside form their relationship to the whole in which they participate. To understand an event or situation one must perceive it as an aspect of a larger pattern, rather than as an entity whose characteristics can be isolated and reduced to quantities (Eisner, 1979, p.6).
Artistic Research as an Anti-Method

The in-flux nature of arts-based research is emergent and evolving as it “is always considering with great deliberation and seriousness what it is and might be, and what it should be” (Hannula, 2002, p. 12). Interestingly, Wallenstein (2002) attributes anti-method characteristics to arts-based research as the “nature of such projects is that the form of presentation, just like the research methodology, must be invented. The rules of such activity always come afterwards, they do not precede practice, and they cannot be formulated as a system or a methodology…” (p. 44).

Ultimately, within the process and throughout the research, the important thing is to bring out, with maximum openness and clarity, who does the research and why, and on what subject. This makes the method something other than merely a list of distinct rules following which the desired end result can be attained—and then you pick up your papers and get out, thank you very much. The method itself remains flexible and evolving over the course of the entire investigation. One fitting umbrella concept for artistic research would be to regard thinking as a methodological map telling both the author of the research as well as its reader how, why and where the research progressed as it did. It is a map that seeks to bring out the premises, progress and end result of the research. And the end result cannot consist of a straightforward answer, or even success, but of the presentation of fruitful new questions and a tentative yet courageous unraveling of the failures (Hannula, 2002, p. 81).

Art as Way of Knowing

“As researchers we need to embrace art as a way of knowing and being scholarship because it can reveal in diverse and different ways from the written word. Art calls our imagination to be aroused in new ways, to reorganize experience, and to respond to a bodied sensual awareness” (Springgay, 2001, p. 16).

In Process. (Figure 3). Two new big paintings are fluorescent yet pastel—screaming for richer, deeper colors—which I plan to add in soon. Blocking shapes, lines of circles, spirals, stars and overlapping circles abound. In one—incomplete shapes suggesting fish float and swim near the top—metaphorically jumping through hoops (as I now recognize—yet this was not intended). There is a steel smoky blue color—unusually...
neutral for my palette. Random graduations of applied color create tension laying next to another of difference. Gesture is evident—there is less auto-drawing and more direct shape creation—but I am not finished. A found collage element re-emerges—plastic shiny red stars which are somewhat randomly glued to the surface. They look like big sequins and reflect just as much light. As in all my work—spaces are created. Awkward labyrinths beckoning you to walk through them. These too call for warmth and they will receive it—eventually (Kathleen Keys, Journal entry, February, 2003).

Wow—interesting—been a long time since I have written about my own artwork. I definitely see parallels in what I want from the image and employ from the materials with
what I do and teach, and believe in educational settings and believe about the world—or the world that could be. I want collaboration, cohesion and community. Peace balance and harmony. Semi-structure that can be flexibly altered by the mere inscription of a new line or shape. [Leadership utilizing a true community arts pedagogy is like this—flexible and formed by the totality of its creative pieces and fragments.] (Kathleen Keys, Journal entry, February, 2003).

In Part II of this chapter an in-depth exploration into the nature of arts-based research was provided and relevant connections to my research questions and investigations were made. Additional ways that arts-based research serviced my inquiry were also established. Lastly, efforts were intended to explicate the in-self dialogical relationship and processes that were encouraged by arts-based research. Specific examples will be encountered in the remainder of the study.

Learnings from this discussion included expanded notions of arts-based research as emergent, integral to the shared methods in an inquiry, and a conception of visual arts-based research as a sole or primary method. Capabilities of its viable role in self-reflexive education research and especially for the aspect of the reclamation of the artist within were made apparent. Arts-based research, no matter what the expressive form, when successful yields residues of the researchers creative, artistic, and aesthetic languages in response to a variety of stimulants such as hope, challenge, and society. It provides another layer, a creatively formed subject which then demands further interpretation and self-reflection by the researcher.

For myself, as a creator of auto-drawings, collages and paintings, and now mixed media self-portraits, visual arts-based research opened up additional pathways of inquiry in which I examined my own community pedagogy more intently and fully. When
reflected upon or interpreted against the backdrop of the posed research questions, these artistic residues provided comment and made available in visual language what had before gone un-seen.

Citing this as another beginning point I next ponder additional questions. What are the best ways to share and invite others to explore visual arts-based research in progress? Or at the projects conclusion? What may be learned from continuous visual journaling (in addition to the creation of other art works) throughout the research process? How might artists, educators, researchers and administrators go about further exploring the benefits and challenges of this method individually and collectively with other cultural workers or participants?

**Art Work & Reflections**

**Self-Portraits**

My partner, Brian Taylor and I spent December, 2002 in Mexico. We had spent time in U.S.-Mexico border towns, and in the Baja before, but it was the first time we had traveled to Mexico’s interior. While there I kept a written and visual journal of travels, encounters, realizations and the wonders of Mexico I experienced. We regretfully returned to the states on New Years Day anxious to return to Mexico soon. We collected few souvenirs, but came home with 8 roles of film. After I finally had them developed in March, I looked at them often. Flipping through the stack for my favorites and making a pile of those I had purposely taken to inspire me about thinking more about the artistic and aesthetic riches of Mexico. In addition to these photos of mixed and matched floor tiles, street, restaurant, and parking garage altars, *offerendas* and other visual wonders, I was also drawn to four pictures Brian took of me in various places. It was not that these
were particularly good pictures of me—but there was something special about them. I had asked Brian to take my picture in front or with all of these elements that I deemed important. I was interested in exploring these photographs further by incorporating them into my art making. Later I realized that exploring them in this way might assist me in deepening my understanding of my community pedagogy as they assert the integral nature of places visited, icons, and metaphors within a visually based self-reflexive process.

As periodically presented throughout the research findings in a chronology matching discovery and understanding, the pictures include snapshots of me in front of a corner wall in the ruins of Teotihuacan, me in front of a mammoth aloe vera plant near Teotihuacan, me and a mummy from on top of a hill in Guanajuato, and finally, me out back of Frida Kahlo’s house and studio that Diego Rivera built for her. These partial tales include passages written prior—during and following the actual art making process—and chronicle their passages into portraiture.
CHAPTER 4

COMMUNITY FRAMES, PEDAGOGICAL CONTINUUMS & CBSL EXPERIENCES

The idea of community at first seems so bland and unobjectionable that support for it might almost be dismissed as hollow rhetoric. On closer inspection, though, it represents a radical and disconcerting challenge to much of what we take for granted. This is true because it calls into question several overlapping aspects of the status quo (Kohn, p. 105).

In this chapter an interrogation of community frames is presented followed by a charting of pedagogical continuums resulting from CBSL planning and finally a brief description of the stages and outcomes of the CBSL project itself. It may seem initially awkward to consider the context of community now, but in fact that is the way it happened in the research journey. I did not begin to really interrogate it until I realized we had not come to agreement in the CBSL class, nor in any of my previous work, about facets of community.

Interrogation of Community Frames

To further contextualize community pedagogy for analysis one must first examine and re-adapt definitions of both of these complex terms, community and pedagogy. Pedagogy was defined in Chapter 1 and therefore the intention of the next section is to interrogate notions of community as they were encountered or ignored within the
research process. In review of my observation notes from our field experiences of teaching/learning in the implementation stage of our CBSL experience at the YWCA I pen the following in my research journal—It serves as a nice frame for introducing a discussion regarding the complexities involved in defining community and attempting to address its multiple interpretations. I ask,

How was community part of our process? We left the “Ivory Tower” setting of The Ohio State University to work in the Columbus community (of which, OSU is actually a part), specifically with a group of children from the African-American community, and more specifically children belonging to the community of the African Beginnings Dance Program at the YWCA, a community organization. We planned to teach them about Aminah Brenda Lynn Robinson, an artist from the Columbus community, and more specifically the African-American community—and it was a reasonable assumption that some of the children may have known her personally from either their neighborhoods or because she has been involved in teaching in the community. We were interested in emphasizing the way Aminah explores the notions of community in her art work. In which she portrays the significance and the relationship of personal and familial community, neighborhood community, the African-American community, the Columbus community and the global community. We attempted to create or become a community within our OSU class, wondered if we could reasonably merge into the community of the African Beginnings group in 2-3 sessions, then more realistically hoped to join the African Beginnings group as visitors to their community—and perhaps take steps to move toward creating community in our joint learning process consisting of three 2 ½ hour sessions and a gallery opening where it was our goal to make art work about community. Lastly, we displayed the children’s community related art work in an exhibition entitled Community Narratives and invited both the university community and children’s community to celebrate community! (Kathleen Keys, Journal Entry, May, 2003).

These various usages of the term further complicate the idea of community pedagogy and also limited our agreement and collaboration in the CBSL class structure as we did not come to agreement on what community or what facet/notion of community—we were addressing. Several of us, I believe informally agreed to simply leave that decision up to the children, in regard to their art making—since it is so complex. Or perhaps like so many other identifications, the notion of community as
defined—remained emergent and in-flux. Nonetheless, here I will attempt to offer some
definitions and contexts for consideration as the text moves forward. Will the real
community please stand up?

Definitions and Community Perspectives

As an obvious proponent of community structure I will start with the
uncomfortable questions and queries into community and then precede to those on which
grounds I base my work and study.

Devil’s Advocate Orientations

Community as Artiface

These days a geographical (local, regional, national or global) assignation does
not always a real community make. In fact, over past recent decades in the breakdown of
community—media driven speech has assigned this false or disingenuous meaning to
otherwise empty categorizations such as “The Columbus community is up in arms about
the serial rapist…” or The world community unites as U.S.troops are sent into Iraq.”
Sometimes you find yourself included in the “assigned” meaning of community and feel
fine, and sometimes as in the later—you do not consider yourself to be part of that
community—and then feel immediately like an outsider and are forced to reconsider your
position. Put simply—assigning false meaning to the word community is in part a social
control mechanism utilized by the mainstream media to help the dominant culture/s
ensure the rules of the status quo.

And neighborhoods changed and were broken up. I kind of use the word
community today—it’s almost plastic, its almost like a forced bringing together of
people or ideas because it doesn’t have anything to do with contiguous, you know
people living next to each other or that kind of thing. Its kind of artificial on the
one hand and to me it has a different meaning than it used to have for me—so that
it used to be almost personal community…you know we are in a community together and we have a real connection. And now you can form communities without intimate connection. Like maybe in an agreed [arrangement]—like we are in a class and that’s kind of community? (Shirley Bowen, Interview).

Community as Exclusionary

Additionally, the creation of community is in itself a hopeful inclusive yet in reality an exclusive mechanism as it’s borders, whether literal or imagined, are defined in great part by those who are not part of the community—those who do not belong. Perhaps this is best illustrated by the definition of a gated community: “gated community, noun, 1981-a residential area protected by a private security force, enclosed by physical barriers, and entered through a controlled gate” (Webster.com).

When I ponder my Boise, Idaho peer community (a construct that my partner and I share almost identically give or take a few individuals) —a close knit group of friends mainly consisting of relationships catalyzed by and built around shared, performed or philosophical identities shaped by art, music, writing, liberalism, dissenting and critical voices and outsider—transplant [to living in Idaho] status. None of us are from there. After three years of cultivating this community we [I] conscientiously nurture it—feed it and only occasionally hold metaphorical auditions or raise the gate to allow in new members. It is perhaps even more well defined by who is not included. Simply put we choose to surround ourselves during our free social time with individuals who are critical and interested in facets of social change. Is this community construct gated?

More important than my personal community, however, is what this exclusionary and gated association of community means for community arts, community-based arts education, arts-based community development work, and ultimately within the course of
this research, community pedagogy. Inherent with the work are notions of “building up” making connections and seeing relatedness—but what then of the people or groups who do not happen to be part of the community of applied service? Certainly it is impossible to literally invite the whole world, but perhaps metaphorically this can serve as a principle and challenge—to invite the world into community.

Pseudocommunity

Kohn (1996) describes a notion of pseudocommunity explained as a forced collective with no honest commonality. Or worse, a collective (like a classroom or real life) where individuals succumb to socialization through peer pressure and bullying by classmates to act within social norms—which is actually compliance and not at all related to community. He also makes the point that often—classrooms are collectives and not real communities where children are socialized into an individualist ethic of solo tests, solo performance and responsibility only for their own actions. “A [true] community not only preserves and nourishes the individuals who compose it but also underscores the relationships among these individuals” (Kohn, 1996, p. 107) further increasing their bond or solidarity.

A real or authentic community doesn’t feel empty. It is constructed over time by people with a common purpose who come to know and trust each other. Of course, it is precisely the commitment to make a community that helps these things happen. But a bunch of strangers cannot be thrown into a room and expected to emerge in a matter of hours as anything more than a bunch of acquaintances (Kohn, 19??, p. 109).

Prerequisites to starting to build community require time, a manageable group size, and a leader who possesses a healthy notion and lived experience in a community. (p. 110).
Transitioning Meanings

I have experienced a movement or evolution in my own resonation and thus understanding of the word community throughout my personal, educational and professional arts career. My considerations ranged from 1) never thinking about it, to 2) wondering why we did not cultivate university and local community attendance and participation at the University of Kentucky Art Museum (outreach/audience development), to 3) wanting to inclusively reach out to and work with disappeared or underrepresented communities in and around the region of Newark, Ohio at the OSU-Newark Art Gallery (community-based curatorial & management practices), to 4) serving the entire state of Idaho by working with multiple communities, local arts councils and arts organizations (arts-based community development work) and 5) by embarking on exploratory self-reflexive search of community pedagogy (arts for social change).

Shirley Bowen speaks of a type of transitional meaning of the notion of community through her life.

I think [I first saw community] growing up because we didn’t call it community then, we called it neighborhood and the kind of collective experience you have as neighbors living together. And then you know—community became a popular term particularly in the 80s—about how you pull people together and how you reach really beyond your neighborhood. (S. Bowen, personal communication, July 16, 2003).

The Death of Community

Is community dead? My adviser asked. And to that question I have no direct or easy answer. I certainly hope not. It would seem that people are exhausted and tired and confused by the empty notions of assigned community today. In part, I believe this is a result of the media
driven control mechanism mentioned earlier and also because real and true versions of it are rare. To give up on the notion of community entirely, however, would greatly displace us.

Reversion to Affirming and Hopeful Notions

The Regional Organization of Theatres South (as cited by Daniel, 2003) defines community in one of three ways: “…by location, spirit or tradition. Communities of location are neighborhoods or towns. Communities of spirit convene around beliefs and values…Communities of tradition are groups constituted around shared activities and maintained over time through these activities” such as “college fraternities and Americans of Armenian origin…” Geer (1998) also cited by Daniel (2003) “points out that theater-goers, for example, are not a community because they bring no sense of previously established community identity with them to the theater.” It would seem then that an established community identity is required to achieve community status.

Community Identity

Several arts-based community development projects assist in creating or claiming identity of communities. One such project was *Spirit of the Northwest: Claiming Community Identity*. A tri-state arts agency three and one half year project funded by the National Endowment for the Arts and the state arts agencies of Idaho, Oregon and Washington. I worked on this project as a state project coordinator and witnessed first hand how arts projects from creating an arts council, having a festival or completing a literary anthology about the place and challenges of the community brought community
identity to life. In the reflection about the project the staff and documenter agreed that this identity was not created, but was claimed.

Making the Impossible Possible

Daniel (2003) continues and speaks of Kwame Gyekye’s “discussion of African philosophical thought [referring] to the Akan conceptual scheme that includes the concept of communalism or communitarianism as an aspect of the Akan concept of humanism.”

The Akan are an ethnolinguistic grouping of peoples of the Guinea Coast who speak Akan languages (of the Kwa branch of the Niger-Congo family). They include the speakers of the Akyem, Anyi, Asante (Ashanti), Attié, Baule, Brong, Chakosi, Fante (Fanti), and Guang languages; some scholars also consider Twi a distinct Akan language. Most Akan peoples live in Ghana (Akan, Encyclopædia Britannica).

The ‘doctrine places emphasis on the activity and success of wider society rather than, though not necessarily at the expense of, or to the detriment of, the individual.’ Underscored in this philosophy is the ‘value of collective action, mutual aid, and interdependence as necessary conditions not only for and individuals welfare, but also for the successful achievement of even the most difficult undertakings’ (Daniel, 2003 citing Gyekye p. 155-156).

Beloved Community

Daniel ties “[the] important relationship between the African American struggle for freedom and the nature of community-based art” by linking it to the notion of the “beloved community.” She cites Hersh’s (1998), Democratic Artworks’ discussion of Dr. Martin Luther King Jr.’s similar notion. “Dr. King states that the beloved community is characterized by ‘mutual regard’ which would enhance individuality and ‘empathy,’ the ability to see things from the point of view of another. For example, installing artworks in the Kwanzaa Playground that deliver a specific African-centered aesthetic prepares the way for an American society that recognizes and values heritages” (Daniel, 2003, np).
In synthesis and from experience in critically analyzing community-based arts education and community art, Daniel proposes a modified definition of community as “…a collection of people who are unified by locality (or not), similar circumstances and/or history, shared interests, and or spiritual linkages.” She also includes “an awareness of communalism as a characteristic of community” and reminds us that “these definitions represent only a point of departure for the exploration of community-based experiences, not statements of immutable, commonly agreed upon truth” (Daniel, 2003).

**Genuine Community**

Clark (1999) states that community is comprised of units of relation. “The greater community can only be as strong as the individual relationships that bind members together” (p. 8). “What is peculiarly characteristic of the human world is above all that something takes place between one being and another the like of which can be found nowhere in nature. [It is] something that takes place between one being and another” (Buber, as cited by Clark, 1999, p. 8). [This] “forms the building blocks of genuine community. If these building blocks are non-existent or deformed, a real or lasting community structure will not be possible” (p. 8).

**Classroom as Community**

A basic premise of community pedagogy is to create community within the teaching/learning setting whether it be formal such as in a K-12 classroom or in another community environment. The notion of community pedagogy conceived within this research goes beyond this simple requirement, but nonetheless seeing the classroom or the environment as a community is key to the development and use of a liberating community pedagogy.
In saying that a classroom or school is a “community” then, I mean that it is a place in which students feel cared about and are encouraged to care about each other. They experience a sense of being valued and respected; the children matter to one another and to the teacher. They come to think in the plural; they feel connected to each other; they are part of an “us.” And as a result of all this, they feel safe in their classes, not only physically but emotionally (Kohn, 19??, p. 101-102).

Likewise, Daniel (2003) reasserts and extends this notion by explaining the symbiotic relationship between the individual child and community health.

The child who comes to school with a clear knowledge of how things work in the community of the home or neighborhood has a set of tools to work with already. Perhaps she knows already that a good way to learn is to watch the people around you. And, she may know that when you learn or accomplish something it is fine to share that accomplishment with others in your communal setting. However, it is possible that in the classroom setting she is discouraged from learning communally (i.e., from others or as a part of a group because sole or individual effort is the customary measure of achievement). This might create conflict for the learner. She must either discard the knowledge that she brings or resist the methods of the classroom. Or, as an act of survival, the most flexible and self-assured students may learn to meld the learning approaches from both settings. Arguably, what is missing here is that students are not being encouraged to turn to each other, as well as to the teacher, to find individual and collective solutions to learning challenges for the good of the whole group (np).

**Community-Based Art Education**

As Bastos (1998) points out, “as a broad orientation community-based art education (CBAE) describes art education practices attentive to possible relationships between the arts and communities” (p. 8). Without one single orientation, “CBAE has been used as an umbrella term, encompassing diverse art education practices and theories that promote a close relationship between art education and communities” (p. 8).

Marche (1998) asserts three differing approaches as “taking from, learning about, or acting upon the local environment” (p. 7). In the taking from approach learners utilize the community as a resource for interesting information and experiences. Learning about
is geared toward asserting local history and culture from the community as context. Lastly, acting upon involves social activism and stewardship in regard to place and community issues. Undoubtedly approaches differentiate regarding project focus, pedagogy and objectives.

Daniel (2003) contends that community-based art education:

- is an approach to art teaching and learning in formal or informal educational contexts
- draws on the knowledge, skills and processes used by community members engaged in the various aspects of creating community-based art
- values the “give and take” of teaching and learning
- values what can be learned from personal community stories engages learners in thinking and acting on what they can do together without losing the value of the individual (np).

Additionally Daniel (2003) comments that this approach to art teaching might invoke educators to trouble their preexisting notions about pedagogy if their practices do not include focused and conscientious awareness of and respect for what we can learn from instances of art created in and by communities. Indeed, if educators choose to be involved in art education as a community act they might personally engage in and entreat their students to focus on a reciprocal, interactive continuum as an approach to teaching and learning (np).

Community as Verb

I have been told that Lily Yeh has been known to use community more like a verb—and honestly from my three years working with the community development directors in state arts agency system, I can relate to this disposition. For me community is based on something much more than geography. I consider it when used properly to describe an active system of dialogical relationships. This is of course not Utopia as there is undoubtedly dysfunction, and conflict. In using community I think an agreement is made to actually commune—or rather this particular notion of community remains a false
one. A mere categorization of place or people who are unlinked, unconnected and in reality unrelated named and assigned by dominate cultural forces.

Community Pedagogy: Beginning Definitions

When I use the term community pedagogy in the context of this research I utilize the following evolving, laundry list of descriptors. At mid-point of the research I have an idea about pieces of what it is, and perhaps even more clearly, what it is not. In an effort to eventually sketch out a model or the elements of a community pedagogy I started an evolving list of what community pedagogy is and what it is not as evidenced by many of the examples provided within this exploration. Thus far the list reads, community pedagogy is facilitative, emergent, about community, empowering, about high expectations, inclusive, about equality, trust, about the generation of knowledge together, creative, organic, process oriented, about active learning, about freedom, voicing, reciprocal, relevant, meaningful, connecting, and democratic.

Community pedagogy is not authoritative, overly directed/staid/rigid, about individuals only, about competition, disempowering, about crushing ambition, exclusive, inequality, mistrust, about knowledge passed/delivered from teacher to student, uncreative, inorganic, product oriented, about passive learning, restraining, competitive, calculated, voicelessness, or separating.

Unpacking Community Pedagogy: Initial Themes and Explorations

This next section bookmarks the beginning of the research pertaining to the CBSL class within this study. In a beginning effort to reflect upon and articulate facets of community pedagogy, I noted conflicts arising in the two, 3-4 hour planning discussions for our time with the African Beginnings, consisting of 10-15 students ages 8-15, and
formed them into what I have termed as pedagogical continuums. Among them they represent the major conflicts in art education, and education in general. I include them here as the first step in the research from where I was then directed to 1) understand how Dr. Daniel cultivated and egalitarian environment and 2) look more closely at the specific and partial recipes for community pedagogy that were being shared. This resulted in the next direction of looking more deeply into the stories and backgrounds of two of the class participants, Shirley Bowen and Ivy Chevers, and then finally at myself. The data constructed from those facets of the investigation are presented in Chapter 5.

Upon retrospect and review of the data for final presentation it was noted that in addition to mirroring education debates, these conflicts involve not only the ways that one may teach, but also may be expanded to consider the relationship between these continuums and the ongoing treatment of human beings in a day-to-day framework. These pedagogical continuums therefore relay conflicts with relationships to authority, actual true democratic freedom and the promulgation or rejection of the status quo.

Continuums of Arts Education Pedagogy in the CBSL Planning

- The identification and resonation of ones own philosophies and approaches between offering a free organic/emergent process versus a directed and scripted experience.

- Discrepancies between goals encouraging an outlet for collective expression versus individual expression.

- The ever-popular conundrum between being process driven and product driven.

- Concern regarding the resource role of Aminah’s art work as inspiration and context versus it serving as prescribed content and assessment.

- Challenges between being facilitators and authoritarians.
• Tug of war between an authentic **community-based art education experience** and the gravitational pull toward teaching as if it were a **traditional K-12 art education classroom**.

• Belief in the **boundless creativity** of children versus a **limited scope on capabilities** of “non-art schooled” kids.

• Belief in free and wide ranging **access to art supplies** versus an attitude of limited and controlled “**media for meaning.**”

• **Students making decisions** for themselves versus **teachers making decisions** for students.

• Making up our own/ **breaking the rules** versus convictions to established **canonical rules**.

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**Art Education 595/795: Community-Based Art Education and Service Learning**

**African Beginnings Dance Program**

“The YWCA African Beginnings Dance Program has a strong philosophy and foundation for helping to develop well-rounded individuals. The young people in this program typically stay involved for many years, often from elementary through high school. The 6 principles of excellence, respect, knowledge, restraint, appropriateness, and adaptability form the basis for the program” (Community Narratives Exhibition Panel/ Daniel, 2003, np).

After much deliberation and discussion under the aforementioned contextualization by Daniel of CBAE, we agreed upon a semi-structured environment with room for emerging possibilities. Our basic agenda, in brief, included the following:

Enjoying a snack with one another and talking. A Dr. Daniel led introduction and tour of Aminah’s art work through a short interactive slide presentation aimed at getting the children to look at and “read” Aminah’s work, noting her portrayal of community.
Next, Ivy read the childrens’ book *To Be A Drum* (Coleman, 1998) illustrated by Aminah. It includes themes of voice, empowerment and being a part of something larger than yourself. Next a community brainstorming session was facilitated and the children answered these questions:

- What is community?
- What communities are you a part of?
- What parts of Aminah’s work shows community?
- Are you a community of dancers? How are you a community of dancers? What is it that you do together that makes you a community?
- What are some of those values?
- What do we need to know about your community as visitors? What do we need to know or to learn to be a part of your community?

Then we requested that the children respond to the following writing prompts on a worksheet: *When we dance...*

Next, Dr. Daniel asked them to think about ways that they might express these ideas about their dance—through art…and invited them to look at everything and then start collecting whatever they thought they needed to help them do this. Our art supplies and junk offerings were amazing...The art making process turned out to be very organic...kids got their stuff, settled in and embraced this opportunity. I did not see anyone feeling lost, showing consternation, exasperation or frustration...they were enjoying themselves and constantly solving the problem over and over of how to create something...and also were enjoying the materials and the process. Time flew by—we really had only about an hour or so to really work... Clean up was a dream with everyone helping...The children were excited, energetic yet polite and reserved—easy going—found a place to work in—got along—The OSU students assisted with the start of supplies gathering, helped w/ paint distribution, cut cloth etc... got another table, ran errands for kids, helped to solve tougher little problems, sat with the children and made our own art work... I wished I had talked with them each a little more yet wanted to give them space...15 teachers is a lot. I gathered spare art supply parts in private zip locks during clean up so each student could access their treasures the next week (Kathleen Keys, Journal Entry, May 2003).

We met with the children two more times and they continued work on their piece/s. Each time our teaching/learning relationships with the children were
strengthened. In my opinion, the project was a great success in which students experienced a new forum for visual expression, inspired by a great artist with whom they could identify and then celebrated this experience. Students:

- Were welcomed and encouraged to participate in discussion regarding Aminah’s work and general ideas about community.
- Decided how to answer the worksheet, “When we dance…”
- Decided whether they would make art about this statement or about something else related to community or something else entirely.
- Decided how they would make that art. Would they use, paint, paper, fabric etc?
- Formulated a general plan regarding composition.
- Were responsible for continually selecting and editing materials.
- Contended with and decided how to relate to 15 teacher/guides/adults in the room wondering about—trying to interact, help, assist and bond with them.
- Decided how to answer countless questions about their emerging art pieces, their communities, how they might want to exhibit their work, etc.
- Related to other peer students and conversed about the art work.
- Helped with major clean ups.
- Contributed to ideas about exhibiting their work.
- Attended the community reception at the university gallery.

Service Learning

The Ohio State University Service Learning Initiative describes service learning as having an emphasis on “active learning, reciprocity, and reflection,” including the following elements:

1. Students learn and develop through active participation in thoughtfully organized service that is conducted in and meets the needs of the community; and is a coordinated effort between the community and an institution of higher education.
2. The learning experience includes structured time for the students and community participants to reflect on and analyze the service experience.
3. The service activity must be connected to classroom learning and theory, and community service placements must be connected to course objectives and learning outcomes (OSU Service Learning Initiative, p. 67).
“More specifically, Rhoads and Howard (1998) define academic service-learning as "a pedagogical model that intentionally integrates academic learning and relevant community service" (OSU Service Learning Initiative, p. 67). Daniel (Community Narratives Exhibition Panel) expands within the context of the CBSL class and notes that service learning is

- a strategy for improving the quality of the students experiences
- more than volunteerism
- a way to become more visible in and useful to our communities
- a method of encouraging learning for life
- a way to encourage citizenship skills, social responsibility, activism and active learning
- responsive to pressing issues and needs in larger society
- a way of adding value to each participant while transforming all of them group oriented and experiential
- a strategy for understanding the complications, dynamics and variables of a context when embedded in it with real people and their circumstances (Community Narratives exhibition panels, Daniel).

As a student in the CBSL class, I at first declined the invitation to become involved in thinking surrounding service learning. It was redundant I thought, and did not understand why such a compliment might be advantageous for work in community arts which seemed to already perform these articulated tenets—and in all actuality usually out perform them. Those of us working in the realms of community arts, community-based art education, and arts-based community development already valued similar experience in our own work and the work of others. Is the field of art education a leader in service learning? How are community-based art education and service learning similar and more importantly different from one another? As this would be the focus of another study I will conclude my thinking there, but realize in effectively built classes such as the recent
CBSL class community-based art education and service learning can create an interdependent and symbiotic relationship important to university student development.

**University Interest in Service Learning**

General university interest in service learning may be described as an integral phase of introducing students to a community pedagogy. Higher education is responsible to induce critical thinking, expose students to diversity, multiplicity and multiculturalism. These service learning projects teach students how to start living in community or sometimes how to also be a part of one. They expose students to people who are different from themselves. For many students this will be the first experience of diversity. For students whom service is a more normal and natural part of their lives—service learning can still be beneficial as a carefully constructed program will deepen their concepts of service and community.
Figure 4: *Corner Wall Self-Portrait*. Acrylic, oil pastel, chalk, tempura, collaged photo enlargement, silk flowers, plastic toys, on cardboard, 2003.
Corner Wall Self-Portrait

My candidacy examination committee inquired about which self, artist-educator-administrator-or—researcher was the core self. Without even a pause I said, “artist—she is the core self. The one who has been here since the beginning and the reasons the others are in existence.”

Kathleen, please go stand in the corner and stare into the picture of President Jimmy Carter—Miss Smith, 1st grade teacher, Laukauff Elementary, Louisville, Ky.

At some point in the research process it dawned on me that a major portion of my community pedagogy was going to be based plainly and simply on who I was. But who was I? This exploration would demand some intricate maneuvering and reflection into places, positionings and experiences from the past. What was my background? Why was I so interested in community notions? I next realized that this search would reveal some of the major foundations for my evolving pedagogy as well as the fuller manifestation of myself. Later, I started to conceive of these foundational pieces as blocks—built upon one another to create a foundational structure. A framing visual for the following discussion comes from a newly created self-portrait. The photograph from my 2002 trip to Mexico originally inspired my visual thinking about these foundational “blocks.”

Corner Wall. (Figure 4). I was strongly drawn to the aesthetics of this wall, and then when we got the pictures back looked at it again and again. Before I had this enlargement made I had enlarged and copied the image in black and white for my visual journal of the CBSL class. When I added it to that functional collage—I really had no specific reason other than I really again, was drawn to the image. Later in thinking about it as I traveled my way through my visual journal panels in preparation for an in class presentation of my research interests (regarding the search for my community pedagogy) I noted parts of the significance of the blocks of carved stone and shared this with my class. I told them:

I am drawn to the picture and it is not because it’s a good picture of myself, its just a picture—but I think I am drawn to the patterns and things…but I can already draw a metaphor talking to you because these rock walls can represent my almost becoming staid in my thoughts about how community pedagogy—how teaching should be and how I am grounded and how it is going to be hard to move these rocks and I want to tell you what they look like and there is this wall and although its organic, you know, one or more
artisans carved into the stone to communicate something to the pre-Aztec peoples… I am sort of building this portrait if you will about what I think is going to be important about teaching and learning and life—so again I am putting a lot in there but it speaks to how an image can help us get to understanding (Kathleen Keys, class presentation, June 5, 2002). My foundational experiences are like large rocks—but I have self-selected some rocks—destroyed or tried to displace or misplace and bury others. I have, as others have, left additional imprints on the foundational stones of my pedagogy.
CHAPTER 5

FINDINGS & DATA CONSTRUCTIONS: VARIATIONS ON CALL & RESPONSE

After initially reviewing the transcripts from the two planning sessions for our community-based and service learning experience with the students from the YWCA, four clear and articulate voices stood out in the archival data. These were the voices of the professor, Dr. Vesta Daniel, and students Shirley Bowen, Ivy Chevers and myself, Kathleen Keys. Everyone out of the 14 OSU students contributed to the design of our collaborative pedagogy—but these four voices were heard strongly and more often. This makes sense as these individuals have more experience with community arts, community development and community based arts education, and classroom teaching as compared to the others in the class. In the end, the final pedagogic process represented pieces from each student and was made possible by the facilitation method of our leader and professor.

This chapter is separated into four parts. Part I relays Dr. Daniel’s Ways, that is, her ways of fostering an egalitarian classroom and community environment where great things can happen are discussed. Next, in Parts II & III, two community arts worker portrayals of Shirley Bowen and Ivy Chevers follow and further explore the impact of formative arts, education, place, and notions and experiences of community on
community pedagogy. Finally, in Part IV, a self-written narrative/portrait of myself is included in the data construction. The first of 4 mixed media self-portraits bookends Chapter 4. Juxtaposed betwixt the characterization and each of the three written portraits visual, reflective and evolving narratives of the research journey and transformation process are presented in 3 additional mixed-media/auto-drawing/and collage self-portraits. These visual signposts are residues from my artistic travels and aesthetic thinking that manifested within the research.
PART I:

Dr. Vesta A. H. Daniel

Written Portrait of Dr. Daniel’s Ways

*This can happen.*

Within the recipe for community pedagogy that I was hopeful to readily describe, I believe it is necessary no matter what your teaching/learning setting to create an egalitarian community—a miniature model of a real democratic society where reciprocal dialogue and equality exists and is facilitated. Dr. Daniel creates this type of environment in her classes at The Ohio State University. As part of fostering this egalitarian atmosphere Dr. Daniel utilizes power sharing techniques to both empower and encourage the involvement of her students. The frameworks for her ways are structured in highly developed skills of leadership, facilitation, critical thinking and generosity. Examples are presented here following the chronology of the planning, and listed separately within these key framework areas at the end of this section.

With power comes responsibility. It is our opinion that administrators, teachers, community members, and students have an immense responsibility to share knowledge and power in a democratic fashion. Helping students to see the importance and benefit for all people in valuing and creating not only knowledge, art, and money, but also a participatory aesthetic of caring that extends to all individuals in this very competitive environment is challenging and essential. The industrial value of turning out an employable and salable product is not the only
thing that we should be about. If we want a democratic citizenry that respects and values diversity and cares about people, especially those disenfranchised through unfair institutional practices and inequitable distribution of resources and opportunities, then we need to teach to this end. This is not always an easy thing to do. It is difficult to stand up against injustice and to work to create a democratic, caring community, but this is our challenge as educators (Ballengee Morris & Stuhr, 2001, p. 12).

Dr. Daniel has been my professor for two community oriented art education courses, a co-instructor for a critical seminar, and is a member of my candidacy and dissertation committee. Dr. Daniel enters a room, a museum or sits in her office with a certain serene, graceful, peaceful yet formidable presence. She is strong. Her slight stature commands attention and respect. Her personal artistic style often exhibiting African inspired clothing and accessories serve as a compliment to her gentle, rich, and serious pedagogy. She is true to the namesake, *Vesta—Roman goddess of the domestic hearth*, as she truly works to create an intellectually intense, yet warm and home like environment in her academic and community practice. Her voice is smooth and its texture, cadence and style is welcoming. In the following extended characterization, Dr. Daniel exemplifies pedagogical characteristics essential to leadership and creating an egalitarian environment in the classroom and community settings. Key words and phrases are bolded within explanations or italicized in quotations to indicate Dr. Daniel’s words and directly exemplify her “ways” of creating an egalitarian learning community.

Dr. Daniel is excited yet still at ease as she guides us through the two planning sessions for our upcoming CBSL work with the children at the YWCA. Since contact with the children for two art making sessions (one at the YWCA and one at OSU) was just confirmed after weeks of negotiation, we have less than one week to prepare. We 14 students (a mix of undergraduate and graduate) seem to be on the edge of chairs as we
move into planning following a guest speaker. To complicate things our minds are filled
with rich and swirling ideas from our review and consideration of Aminah’s work, and
its’ education potential. We will try our best to come to a reasonable consensus—but how
can 15 art educators ever agree? Is a joint pedagogy possible? We are anxious yet ready
to get to work.

Initial Planning Session / April 24, 2003

Dr. Daniel asks our class many questions. She shares her thoughts for direction
gracefully without strings and with room for our feedback, thinking, reaction, questioning
and checking. We can build on to these suggested ideas, abandon them or start new
thinking threads. Dr. Daniel is the professor, but counts us equally as important players in
this generative educational process, she says,

Yes, we want to start—and this is my thinking—and perhaps yours too, I’ll have
slides by then and I know we are talking about young people at 4:30 pm in the
evening …What I was thinking of—and if you agree that slides are a good idea—
that we just show them a few of the major pieces so we give a sense of the breadth
of her work and how colorful, and textural it is…and the context of it (CBSL
transcription #1, p. 3).

She communicates information with specified importance when she states,

“Something that I want you to remember is that it is my understanding of the children that
we are working with is that they are not advanced in their dance training. Even though we
thought—wonderful…the other day when we were there. These kids are new at this [and]
I don’t know if they have a performing tradition yet? They may not feel comfortable
doing that…” (CBSL transcription #1, p. 6).

She affirms our contributions by saying, “That is a good question and
something like that crossed my mind too. That is a good question” or “these are all
important questions” (CBSL transcription #1, p. 7). Affirmations also include direct reasoning, “That’s a nice idea… I am glad you said that because I was thinking it would be nice to have the pictures of the children themselves in the gallery. They ought to be represented” (CBSL transcription #1, p. 7).

She asks rhetorical permission to submit her own thoughts. “Can I suggest something that builds on something that you are saying? I like that. You were talking about the issue that young people…” (CBSL transcription #1, p. 7). Dr. Daniel emphasizes connections within the ideas circulating in the discussion. She builds her comments on to ours rather than superceding the ideas and contributions of students. And when she is interrupted by anxious or confused students she smoothly continues undaunted stating “Wait wait, let me finish my thought about that connecting to what you said. If they used the whole figure—then you could not only have the importance of the hands but you could also say…” (CBSL transcription #1, p. 7).

Dr. Daniel is honest she says “I don’t know,” when she is unsure about something and she actively solicits our ideas throughout the process. “I don’t know if that is something we can guarantee or not. I’ll tell you that when I was working with the teenage girls, one of the things we did was quilt squares, and I had asked the director could we have them do some of this on their own and she was really reluctant—she felt like they wouldn’t come back...So tell me what you think will work?” (CBSL transcription #1, p. 9).

Dr. Daniel gently yet firmly reminds us of our course of objectives in the planning process and our short time at hand. She nudges us back to the agenda time and time again. She is sensitive and respectful of student obligations and lives in the real
world and outside of class, but also maintains high expectations of herself and her students. Here she responds to a question asked by one of us about what we need to prepare for the experience.

That’s part of what you have to decide, and indeed completely what you must decide is what you are preparing and who can do what. We recognize that under these circumstances, first of all—you are here under a voluntary basis—you happen to be getting credit for what you are doing. But I recognize that you are here just because you’ve chosen to be here. Not because this is a requirement of your program. And I am sensitive and respectful of that. So, the next thing, the series of things that would happen is that you would have to say, yes absolutely, this is what we are going to do and then you divide among yourselves and you say I can pick up this fabric, if you will meet me at so and so we can cut out these number of pieces, and weave them together. I will be the center of getting whatever it is you need. I am devoting as much time between now and next week as I have in my life... to what needs to happen. My feeling is that your observation is absolutely on point, but among us I think we should be able to piece together enough hours so that we can roll through what we must do by next Thursday. That is how I look at it and I mean absolutely expect that (CBSL transcription #1, p. 9-10).

As we continue to sketch out a plan, she asks, “What are the possibilities for those of you that are still here—in terms of your time” (CBSL transcription #1, p. 24). When our planning is at a stand still, the clock is ticking after 2 ½ hours of planning and people are getting tired, Dr. Daniels gently implores, “Well we have to decide what we are actually asking the children to do. Because we are no longer doing any of the stuff that we wrote down on that board. Except for, when I dance…” (CBSL transcription #1, p. 25).

When we are pressed and reaching intellectual and physical exhaustion she offers even more of herself enthusiastically by submitting larger pieces of her ideas for our consideration, “So I’m thinking…I don’t know where this idea was just before now…but I am thinking that once they have these silhouettes if that’s what you all agree
on—that when they see the materials, when they see feathers, and flowers, and fabric, and string, and buttons and beads and shells that they’re going to say—hey we’ve got some ideas about how to do this” (CBSL transcription #1, p.10-11).

Maybe we don’t really do—if this is where your thinking goes...maybe we don’t we really talk about Aminah much until they come here the second time. Because they will have already started on where they are going and maybe then seeing her work the second time gives them a chance to say oh ok—this is the next place I want to go. They may surprise you they may get a lot done the second time, I think we need to be prepared to not only be continuing and enriching the piece they are working on, but to have another possibility of something to work on....energy and enthusiasm get them right through whatever it is they know when they are finished and we need to be prepared for that possibility—I understand what you are saying (CBSL transcription #1, p.14).

She provides transitions and ideas for linking concepts when her students are really lost and facing a potential group meltdown.

Let me ask you this. One of the things we do with kids to get them prompted into writing about or producing something about it is to give them part of a sentence—like up here [board] I have written when I dance...—as a phrase. Maya Angelou has books where she says I am not afraid because...and then she fills out the rest. I and not afraid of you because...So if we were to ask them—when you dance, what happens? They might say, I feel free or I feel really happy—because when we watched the children, they looked pretty happy (CBSL transcription #1, p. 12).

Dr. Daniel re-shares pre-planning ideas from within the group that have already been forgotten. “Remember when we were talking about the show initially, someone asked me in here if you could do artwork to? It was you—OK. So are you thinking that that is one thing you would like to do is to contribute a piece. Before you answer that, one of the things I would like to see happening is that there would be text panels because I do believe that’s going to take up some space too...” (CBSL transcription #1, p. 18). And later, “Another thing that certainly can happen is that you
can become an artist in residence. And understand maybe all you are doing is showing potential processes so that they see how you are using the materials…you can support them in this way” (CBSL transcription #1, p. 28).

If people dissent, disagree or are confused by stages in the discussion—in this example of planning for a community arts experience, she prompts them—inviting them to flush out their ideas—and attempts to pull out their thoughts and push them to articulating their opinions. “What do you think will work well?” or “What do you think would work well, [Kathleen]? What would you [like to see]…” (CBSL transcription #1, p. 20).

Dr. Daniel uses questions to clarify meaning and intent for example, “they do one that they are primarily working on and then help or contribute to someone else’s—is that what I am hearing? I am not sure what I heard” (CBSL transcription #1, p. 15). She uses global rhetorical questions to re-ground us and keep us moving, “Where are we?” she asks. “So where are we at this point…I am hearing some drum imagery. And I am hearing…” (CBSL transcription #1, p. 23).

Finally, a slower yet slightly more direct tone is heard in her voice near the end of our first 4 hour planning session as she too is becoming exhausted. Still, however, she does not authoritatively direct us, but reminds us again of the agenda, re-caps our current positions, and reassures us that we need not settle or go along with a plan of action with which we do not agree. “So…what have you agreed that you want?” (CBSL transcription #1, p. 25). “When you have this muslin and you give it to this group, what is it that you are generating?” The class doesn’t know and Dr. Daniel responds, “And I’m not comfortable with that part, I have to tell you, I’m not” (CBSL transcription #1, p. 26).
“OK this is what I am trying to establish with you. Yes you must make a commitment, but what are you committing to? Do you—if you want one team of children to be able to do figures that’s fine—is that something that you want? I mean I’ve heard you say it sounds kind of tacky, I’ve heard you say it doesn’t sound so good” (CBSL transcription #1, p. 26). And later, she implores, “But what are we, what are we asking them to do?”

Dr. Daniel believes in us and although drained, she remains extremely positive and characterizes our future ideas as wonderful and says things like, “This can happen.” Her sincerity and confidence in us makes us feel secure although we are frantic, anxious, and concerned that we will not pull it together in time. “So we are going to be fresher on Sunday and we’re going to just plow on through this and come up with wonderful ideas…This can happen. “Once we finish on Sunday we’ll be so clear about everything, but this is just part of it…Thank you” (CBSL transcription #1, p. 29-30).

Planning Session #2/ April 17, 2003
Refeshed, we gather again and although the students are anxious, Dr. Daniel is calm and lessens our frustrations by reminding us of our goals and clarifying information on her expectations.

I don’t know if I told you before, but one of the things that may lessen your frustration is that, and I just want to remind you of is that the charge for this class based on the grant that I have from service learning is to both create the class--in two disciplines…and I know that some people who are really used to having everything laid and know exactly where everything is going to end--that it really frustrates you. So I just want to remind you that that’s part of the service learning class…So I wanted to assure you that’s it’s not about my looking at you and saying did you read all of the things that we asked of each other in the beginning But more it’s about me saying—are you still participating? So that’s really where we are going. And as I was thinking about it last night I realized that I had probably not made that clear to you…Try not to be
frustrated by the time limitations of it only being on two occasions. Whatever those two occasions reveal [will be fine?]. That’s part of the process (CBSL transcription # 2, p.1).

She shares specific stories and examples from her experience with African-American and African culture and tradition with us.

One of the definitions that I like when I look at community—or it’s actually from an Akan [principle], and African language—and one of the [things] philosophers talks about is that community behavior the community act really is done because there are things that are too big for one person—and seem impossible—that one person can do them. But then when you do things collectively you reach for them with a larger power. And that you do not yield by any consequence to individual ideas—you don’t lose it but—you enlarge it because of the collective nature of what you’ve done. And I think that is the same kind of thing that is going on here (CBSL transcription # 2, p.8).

Additionally she incorporates her own personal teaching and cultural examples and encourages us to do the same. Here after some students doubted the students from the YWCA would resonate with the idea of being part of a metaphorical village she offers a contextual example of the African-American concept of “village” in today’s society and Columbus community. “You may hear it more in the African-American community. It’s in fairly common usage—you know sometimes even we’ll go places and there will be several people there we know and someone will inevitably say, I see the whole village is here. It’s pretty common in our community. And I think the children will be familiar because of this significance” (CBSL transcription # 2, p.15).

She accepts the role of leadership that she is ultimately responsible for our progress “I need to say that even though all I want to do is the slides and the talking part to get them started when the rest of the stuffs going on—I am going to take on the role of facilitator and if I am getting a sense that were moving [in the wrong direction]...I will in fact change the [process]...so be aware of that” (CBSL transcription # 2, p.19).
Dr. Daniel repeats what she hears, checks in and moves us along to the next task at hand. “We need to reach closure on some particular kinds of things. What would…what do you feel a need for?” (CBSL transcription #1, p. 21). “What did you think of her idea? I thought it was a good idea with several points of departure because she worked through several possibilities” (CBSL transcription # 2, p. 2). She uses prompts to get us talking. “Where do we see this going in terms of what is possible?” (CBSL transcription # 2, p.3).

As a facilitator she attempts to merge the presented ideas. “I’ve been awake a lot longer than you. What I was thinking—perhaps just one scenario I think this is a start. What I envision is…Some people like the ideas of the silhouettes…we also had talked about jewelry or the neck pieces. Going with or separate from the silhouettes. They could be separate pieces that are shown on their own. What else do you suggest? What are we forgetting?” (CBSL transcription # 2, p.3). She strives for consensus, yet makes dissent possible. “May I ask you if you will accept community as the big idea?” (CBSL transcription # 2, p.4).

She pulls together the fragmented pieces “So lets talk about that, why are we reading the story? I haven’t read To Be A Drum so I don’t know…What is it that we want to say about why we are reading this?” (CBSL transcription # 2, p. 20). “OK all right. So I heard two things, the last thing I heard kind of sounded and I think someone else was suggesting…is that you want to do? So we are on track? We’re OK?” (CBSL transcription # 2, p. 21). She is consistently affirming and ensures that nothing is left out. “And both of those are certainly possible. What else should we talk about?” (CBSL transcription # 2, p. 22).
Dr. Daniel **brings us back to vision.** “I thought what we wanted to do was to provide an opportunity for them to connect what they do [in a community of dancers?] to a visual expression of what they do—and that the vehicle for that would be an experience with Aminah’s work?” (CBSL transcription # 2, p. 31). So we’ve somewhat decided that if each person or each team is give a piece of muslin material to start with, everybody seems ok with that? (CBSL transcription # 2, p. 35).

She re-caps, remains affirming and encouraging. “I think that is achievable and that we can grow from there and when we see how the children are developing as we do have art lives we certainly can [change/evolve] but I do agree with having that as a starting point” (CBSL transcription # 2, p. 35). “Good, well I think we are better, we are much better” (CBSL transcription # 2, p. 37). In her classroom we have room to breathe to disagree to ponder and to be everything we are—anxious, concerned, unsure, confident, selfish, collaborative, and be part of an active learning community. Because, *this can happen.*

**Recap of Structural Framework for Dr. Daniel’s Ways**

**Generosity:** - shares her thoughts  
- when needed gradually submits larger pieces of her own ideas for our consideration

**Facilitation:** - uses *Maybe*  
- re-shares pre-planning ideas from within the group  
- asks questions to clarify meaning  
- gently yet firmly reminds us of our course of objectives  
- provides transitions between isolated thinking and ideas for linking - concepts  
- brings us back to vision  
- repeats what she hears, checks in and moves us along
Critical Thinking:
- asks rhetorical permission to submit her own thoughts
- asks global rhetorical questions to re-ground us and keep us moving

Leadership:
- communicates information with specified importance
- affirms our contributions
- emphasizes connections
- honest
- remains positive and characterizes our future ideas as wonderful
- gives clarification on expectations
- accepts the role of leadership that she is ultimately responsible
Figure 5: *Very Aloe Vera [?] Self-Portrait*. Acrylic, oil pastel, chalk, tempra, collaged photo enlargement, silk flowers, plastic toys, gold sunshine confetti, on cardboard, 2003.
Very Aloe Vera [?] (Figure 5). I love these plants—they are so old. This was actually an accidental shot—as I was caught prepping—by taking my sunglasses off. The next one on the roll is actually better, as far as a snapshot goes, but I like this one for two reasons. First I love the way by body and arms are nestled within the sharp contours of the plant. Secondly I was drawn to the absolutely blinding sun...you can see it by the deep shadows on my skin. This blaring light has become synonymous with me attempting to be more grounded in who I am, my pedagogy and my life. Ideas about facing the sun—preparing oneself to be more vocal about one's stands and convictions in life comes to mind. This plant is a wonderfully visually stimulating shape. It is old and has an essence of wisdom about it. You never see just one of these—they are like the Aspen grove trees in that you see them in groups or communities. I have no idea if their roots link in with one another below the earth's surface, but my guess would be yes, I need to find out. Children, tourists, and people have carved into them with pencils and sticks. They have written their names—or initials, the date or other significant expressions. The plants wear these markings like brown dry scars—some arms are almost completely covered, but they still stand. I might be drawn to them because they are a succulent and contain water even out here in this very dry area, but still survive. But mainly I am drawn to them because they are larger than life—and unusual—I am proud to be photographed with these plants. They represent such a strong life force able to sustain desert heat and the pressure of carving as cuts into their skin—persistence, perseverance (Kathleen Keys, Journal Entry, June, 2003). Later, someone adds to the colored wall near this piece—that “you are the aloe plant.”
PART II:

Portrayal of Shirley Bowen

Introduction to Community Arts Worker Portraits

Of great interest to me was the fact that a coding of our class comments in the planning sessions revealed that Shirley was most often concerned with developing and identifying the conceptual nature of the project, Ivy advocated for a semi-directed process of creating painted mural art much in the style of the artist with the young students, and I encouraged and argued for student choice and decision-making as well as access to a plethora of supplies. What accounted for these differences? Was one approach to a community pedagogy just as valid as another? Though we did not get to know each other very well within the context of the course, I made efforts to better understand these two colleagues through an interview process in which my intentions were to be enriched by their expertise and attempt to sketch out as complete and complex working model of community pedagogy as possible. This additional data collection method allowed me to further clarify the shape and contours of potential community pedagogies. Unless otherwise noted the direct quotes from Shirley Bowen and Ivy Chevers were gathered in personal communication from interviews conducted in July, 2003. Interview questions are located in Appendix A.
Shirley Bowen

You know she draws—and she does that. That’s what she does...

My goals for interviewing Shirley Bowen were to create a portrayal of her as a community arts worker and to see and understand how her experiences with her own art education, place, community and the arts have impacted her community oriented pedagogy. In addition to gathering data from the direct interview process, and our class planning transcriptions, I also considered, per Shirley’s suggestion, an interview with Shirley posted on the Kwanzaa Playground Website conducted by Allison Colman in 1999.

Call & Response

Shirley Bowen is currently pursuing a graduate degree in art education at The Ohio State University. In her undergraduate work, she earned a degree in art education at Montclair State University completing her student teaching in North New Jersey with a strong desire to teach “in a community that didn’t have the best resources and had a lot of black folks.” However, Bernice Pryce [Shirley’s mentor art teacher] was going on a sabbatical and begged her to change her decision and come to East Orange, New Jersey—at least for a year. Shirley responded to this call, and stayed at East Orange high school for 5 years. Next she participated in a Federal Cooperative Teacher Training program for 2 years and then taught art in elementary school for almost 2 years. Later anxious for a change from teaching she went to New York to learn about film. While struggling in New York, Shirley took classes for 18 months in television and tried her hand at independent film editing and was involved in a national conference organizing
artists from the 70s. Throughout her sojourn here in Columbus since 1981, Shirley has been involved with several community arts projects. She works at the Peace Pavilion using the arts to forward ideas of peace and her community arts experiences have included issues such as homeless awareness among others. Shirley states, “I have done all kinds of things…from paper airplanes to the Kwanza Playground” for which Shirley was the primary instigator and organizer.

The Kwanzaa Playground is Ohio’s first Africentric, arts-inspired playground located on the near East side of Columbus. It has been a source of community pride since 1993 due to the efforts of local community cultural activists, African-American artists, educators, neighborhood groups, and members of the surrounding neighborhood-children as well as adults (Kwanzaa Playground).

Shirley’s Pathways to the Arts

Shirley Bowen was born in Orange, New Jersey. In response to a general open-ended question about her background and life growing up, Shirley immediately mentioned her strong arts education in the public schools. “All my schooling was in East Orange, New Jersey. And I had a great arts education…” Her mother, “was very creative, very artistic she sewed and baked pies, decorative pies and all kinds of stuff.” Shirley’s mother died when Shirley was six.

Her arts education and access to arts resources in the community was …very comprehensive and very broad and engaging and in depth actually. You know I always liked the arts and everybody knew it and so I was always, I guess afforded opportunities that I never thought about then, but looking back I had some really good experiences in the arts. And then coming from East Orange, we had Newark, the Newark Art Museum right there. They had a great museum education program—and offered art classes on the weekends for youth. In fact I was in the third grade taking classes at the Newark Art Museum. Apart from that, in my first job, I realized, in high school I was teaching art at the YWCA! I was 14…But my father I think—I was telling someone the other day—that he really encouraged my artistic side, but I never really appreciated it during the time because he was a real sports person. And my brothers played sports very well. So
he was always with them. But I was saying that whatever I brought home—I might put it someplace but I would always find it someplace centrally positioned and I guess I never thought about it until here recently. So I guess that artistic side of me was encouraged both at school and in the community and everybody in the community—in the neighborhood thought I was drawing. You know she draws—and she does that. That’s what she does...So I became known fairly early on as a creative person, an arts person.

Artistic Identities

Shirley dually claimed and was assigned an artistic identity very early on in her childhood. This identity was reinforced and supported by her family, schooling and her neighborhood community. This early orientation foreshadows the growing activist and community building role she would later gain through her evolving work. The term community-based arts educator does not currently resonate with Shirley. “I call myself a community arts consultant and/or a community development person…it makes sense, I just didn’t use the term. I think more about development, community development, community organizing through the arts, that kind of thing.”

Themes of persistence and perseverance of spirit and action, encouraging engagement, connections and empowerment through teaching and learning echo through her stories, community arts experiences and her background. In turn these themes are reasserted by her foundations, her leadership and her commitment to multiculturalism—the broad organizing themes of the combined data presented which characterize community pedagogy.

Lessons & Experiences in Perseverance

Shirley’s high school art teacher, Bernice Pryce served as a continuing mentor for Shirley’s interest in art, and activism and pushed her to continue to persevere.
…if anybody taught me she did. Because she was an activist as I understand from the little she revealed about herself. As a college student she was very involved in anti-war movements and politicizing grassroots organizing. So she did a lot with posters and stuff like that just to get the work out and if anybody did—made me aware of the kind of citizen you have to be as an artist—if you really call yourself an artist—she used to say things like that. “If you are an artist you have to be strong because you have to work and you have to do this and pull this load yourself. Nobody’s going to help you being an artist.” I guess if anybody trained me it was her to be the kind of engaged person that I am.

Additionally, persistence and perseverance was seen in the Kwanzaa Playground project itself in issues working with the community, fundraising and in following construction guidelines. “…[T]he artists had to really struggle with their own art and then also working with a consultant, a national consultant, to make sure what they created was play-ground safe…it was tortuous for them too, because many times the materials they were used to using and decided to use, they had to re-do the pieces all over because those materials were not designed to withstand the sun everyday…” (Kwanza Playground).

Call & ResponseII

Ideas and information about the Kwanzaa Playground project are interwoven throughout Shirley’s portrayal. It serves as an example as another significant call and response action from her history in community arts work. An initial inquiry from her son led to this evolving response. As told by Baba Olugbala, founder and director of the community invested, William H. Thomas Gallery, “I invited her over and while she was here in the gallery her son played across the street in the old playground, which had deteriorated, where the Kwanzaa Park currently is now. As the story goes, he got a splinter over there, and he came in and said, mommy, why can't we have a new playground like other communities? So that's how the Kwanza Playground initially came about” (Kwanza Playground).
The initial response of exploration and artistic and community collaboration became a “rallying force…to reclaim space that had been neglected for years. And bring people together from around the city built around an idea…[and] to acquaint the community with the concept of Africentricity” (Kwanza Playground).

Transitions in Community Meanings

Shirley’s early experiences with community became evident early in our interview through the stories of strong support she received from family, school and neighborhood. This was so much the case that when I asked her on point about her first discovery of the importance or meaning of community, she instead discussed how the meaning of community had changed over the years.

I think [I saw it] growing up because we didn’t call it community then, we called it neighborhood and the kind of collective experience you have as neighbors living together. And then you know—community became a popular term particularly in the 80s—about how you pull people together and how you reach really beyond your neighborhood. And neighborhoods changed and were broken up. I kind of use the word community today—it’s almost plastic, its almost like a forced bringing together of people or ideas because it doesn’t have anything to do with contiguous, you know people living next to each other or that kind of thing. Its kind of artificial on the one hand and to me it has a different meaning than it used to have for me—so that it used to be almost personal community…you know we are in a community together and we have a real connection. And now you can form communities without intimate connection. Like maybe in an agreed [arrangement]—like we are in a class and that’s kind of community?

Concepts of Community-Based Arts Education

I turn the conversation to discuss her understanding of community-based arts education and she adds

…I don’t want community to only mean depressed African-American or Latino impoverished areas—so because for me community-based arts education is really what I have been talking about in terms of being an engaged citizen in
the world and using or exploring the arts or engaging in the arts in ways that help you become a fuller person. A more responsible person. So if that is what community-based arts education is then I am there.

Holistic Arts & Teaching Approaches

Shirley agrees that she sees community-based arts education as arts teaching in communities, arts teaching in community settings, and arts teaching that creates community in all settings, then adds her personal conceptions of art as healing.

I approach art as a healing vehicle and healing on a lot of different levels. Not just physical health, but mental health, social health, so I really think that women artists, I am discovering from my experiences, produce work that conceptually has that element of bringing in and uplifting some aspect of an individuals life or a communities life, or whatever for me…

When asked about differences in teaching in communities and classrooms, Shirley states that her pedagogical approach does not change according to the setting.

For me personally its about how I want to see myself as a human being in the world and that is going to govern how I move whether its in the classroom or in a community setting. I think the circumstances might be different—we have standards in the classroom and if you are interacting with a community group they have their mission and by-laws and mission statement—so they have criteria too. And you know what you do and what I always like to do and encourage is that the arts become a vehicle to build everybody—whatever personalize their goal their mission, their organizational structure. You know their agency—a new word.

Placetaking

I am using this constructed term, a close cousin to the importance of placemaking, to represent the phenomena of taking significant pieces, meaning, and spiritual knowledge or reinvigoration from places that we visit. It in no way connotes the actual taking, removal, or destruction of a space, or place—but rather the inclusion of its metaphysical presence into yourself usually leading to transformation.
Shirley is scheduled to depart for a visit to Nigeria in a few weeks to gather initial research on Nigerian women artists and is very excited. Another trip to Africa from her past has had significant impact on her life. In 1972 in the role of a high school art teacher in East Orange, New Jersey, Shirley took eleven students to Kenya for 6 weeks. They encountered tragedy early on—and connected even more deeply because of this experience. The story represents persistence and perseverance on the part of the injured student as well as the others as they continued their journey in Kenya.

One of our students got hurt on the 3rd day but in the process of dealing with that I think the other students and myself we just really bonded and explored higher dimensions of existence together in a real positive way. What was even more remarkable was that the injured student, three years after he came back to the states—he had been on 3 days of excursions with us...He drew the people that he saw those first two days without photographs. It was amazing and uncanny kind of recalling because he had actually broken his neck and wasn’t able to move and had to learn to walk and use his hands and everything again. And then for him to be able to do that three years later and to draw it so wonderfully. It was a nightmare on one level…and I really don’t think he would of healed if he would have been anywhere else. It was a beautiful environment—we really all pulled together. It was an amazing experience. It was a horrifying experience on one hand but terribly enlightening on the other that the spirit of a human being could overcome and survive. We had community with one another before going but it was strengthened while there and it was a terrible way to have to learn how to be more serious about life...

Art Making

In her adult life Shirley’s identity “as a creative person, an arts person,” as aforementioned has taken on the additional role of community arts consultant. Shirley states that she has not had the time to become “quiet” enough to create new artwork, but states that she sketches every now and then.

I don’t call myself an artist for one thing. I really honor that role and I am not committed and driven in that way. But when I do become creative I can get really involved. The kind of things I like to reflect through imagery either painted or collaged are things that connect people, relationships on personal level,
community levels and so there are a lot of faces, a lot people moving through space or reacting to something.

A Community Arts Mentor

In addition to her major art teacher icon—Bernice Pryce, Shirley cites another mentor for helping to model and develop her conceptions and practice in community development work.

[Working in communities,] it really wasn’t different for me. Because there is so much...one of our mentors in the community was Mr. Garfield Jackson who was the first black teacher in East Orange. He was kind of visionary I guess. He went on and became principal, but he also developed summer programs…he had a program where we used media to promote literacy and encourage reading so I worked in that my first year out of college. So I have always been...so I guess community has always been right there in the center of things for me. So art classroom activities always had a community component our students would go out and put up exhibits in different churches and centers where youth were in particular, or do presentations at other schools, so for me personally there was always this notion of giving back or expanding the borders for art making with students. It was always part of it for me…In the community setting you tend, at least the way I have done it, you tend to be able to have an experience in an area as opposed to learning something about the entire process of batiking or textile design, which was my major area in the high school…Usually in the community settings, you tend not to be able to plan that far down the road—in the situations that I have been in and they are usually kind of goal oriented in that you have an identifiable outcome—a sickle cell telethon or a production with homeless people or the playground…

Seeing Success

In order for a community arts experience to prove successful, Shirley assigns the criteria of empowerment to the project.

…people need to see something positive come out of it. It could be small it could be large, it certainly doesn’t have to be a playground all the time. I think to have a good experience and smile. I like to see smiles. It should be something that is empowering hopefully for both the artists and the participants. A shared positive experience by all participants.
This criterion was met in the Kwanzaa Playground project about which Shirley stated, “it finally evolved into a grassroots effort to organize the neighborhood, and to empower people who weren’t feeling empowered to make a change and beautify the neighborhood” (Kwanzaa Playground). I witnessed her advocate for this in our CBSL planning as well. “…[O]ne thing I want to say is empowering the children and that the more that they feel like they are directing this project, the more they’ll feel that they’re special and to that—that’s all I want to say. That’s the piece that I wanted to put down—to be a drum—to be empowered.” (CBSL transcriptions #1).

Connections & Conceptual Awarness

As previously noted, Shirley is driven in part by rich conceptual connections in her arts education work in both classroom and community settings. In our class together as we planned the pedagogy—Shirley was often reminding us to tie our work back to the concepts and to form connections. She assisted us all in hunting for and aligning our work with a concept, “…if we can accept that Aminah is the drum and she’s driving this whole process then the next question or somewhere in there, we have to couch it, I guess, we have to contextualize it within her notions of…how Aminah expressed the importance of community” (CBSL transcriptions #2).

Speaking about the Kwanzaa Playground she states,

Now as it turned out, we were able to secure the participation not only of Queen Brooks and Barbara [Chevous] but five other artists, and sociologists, educators, and architects to come up with a real original conceptual design that in fact met federal guidelines for a playground but also answered our concerns about showing, using that playground space to promote African centered ideas and symbols and values…It [the Kwanzaa Playground] connected artists, it connected artists with the community, it connected the community with an idea and the community with the arts” (Kwanzaa Playground).
Additionally, her connective powers interweave concept, approach and actual art making techniques. Referring to an evolving artistic process suggested for the children she says, “I like that idea of process and adding on, embellishing and adding on, again it goes back to the notion, for me of **perseverance, persistence you keep going, you keep trying, you keep perfecting your skills…**” (CBSL transcriptions #2).

**Reclaiming Space**

Recollecting the ideas discussed in Chapter 2 regarding arts and community projects that reclaim public space—the Kwanzaa Playground also was a reclamation project. “And so for us, as we look at all the **spiritual and social ramifications** of the space, I think we were **reclaiming** it in a kind of a spiritual context for its—I mean, there were so many connections for its given purpose to help, you know, save lives…and also the **values** that the symbols promote that we used in the design of the playground” (Kwanzaa Playground).

The process involved an engaging, political and consciousness building pedagogy.

So it panned out in many ways, as well as being a playground space that is beautiful and **educable**, and used as an educational tool, it also **politicized some residents and got them involved**, it was a good thing…it was a real **consciousness-builder**, and then it became a really **beautiful space** where I believe is still the only place in Ohio that has the work of seven African-American artists in a public space, public art, sculptures that also double as playground equipment (Kwanzaa Playground).
Later in our planning process she reminds us again as she provides a hypothetical script we might use with the children.

Well and again this is back to what are we saying about Aminah? And we are saying—one of the things is that she is just—**persistent she perseveres and she continues this through the storytelling to keep the past—to learn from the past.** And that’s why these are there for you. She does her work through images. Through drawing. And writing. Your work is done through dance. *To Be A Drum*—it was about **responsibility, being a part of recognizing that you are part something—larger than you.** But that you have life. And that **your role is to contribute in some way.** And they talk about it—she said historical things and they use the King—Martin Luther King, Jr.—the March on Washington and why he is important. But it also talks about you. You know that may not be your course—but **you have something to contribute to the world.** So for me *To Be A Drum* talks about you in the community and then her images talk about—you know even Martin Luther King says too you know, if you are going to be a street sweeper be the best street sweeper that you can be. So it’s about **just taking responsibility to persevere to perfect your skills—whatever they are, to be that best that you can be** (CBSL transcriptions #1).
Figure 6: *Frida’s House Self-Portrait*. Acrylic, oil pastel, chalk, tempura, collaged photo enlargement, silk flowers, plastic toys, metal rectangle, wire, on cardboard, 2003.
Frida’s House Self-Portrait

Frida’s House. (Figure 6). Well what can I say. I have always been drawn to her work and her life and to finally see one of her homes was an amazing experience. After asking Brian to take this—and snapping one of him behind Diego’s adjoined house and studio, we heard the attendants telling people that pictures were not allowed in the rear. Nor, were they allowed to be taken inside. We were only allowed to take them from beyond the cactus fence in the front. Oh well. The blue house is cool to the touch—it has been turned into a museum for the public’s educational and romantic enjoyment. No one makes art here anymore—I actually don’t know if Frida did—but I imagine she did. But the energy still abounds in Diego’s studio—I was so disappointed to not be able to take photographs—and the attendant was always around—there was no way to sneak. His large paper mache sculpture collection is still there as well as a variety of other inspirational art pieces from Mexican and various cultures. His chairs, his glass jars of pigments. It is a gorgeous studio.

This color blue, this azure is my favorite color. I’ve been that it is the color of my aura. I stand here where at some point Frida stood—I’ve walked her stairs and saw glimpses of her environs. I adore the way she decorated herself with flowers, ribbons, jewelry and clothing. I am empowered by her activism and her persistence and perseverance as an artist, an activist and a valued community member. I have used a metal brace like frame to structure the picture of me at the house. I need this brace—it will give me strength. Enable me to fully create my own house—where I can find peace and refuge from the harsh world outside. A place to rejuvenate so that I may fight—another day.

I am thinking now that despite the rules…it is ironic that I am out back. This seems symbolic as it in some ways visually and physically represents my fear and reluctance to be more of a vocal advocate for change. I am here. I take away from visiting a home of this great radical artist and activist—but I have only so far—walked through her house. I have not yet inhabited it. I like the colors of the outer walls, the architects of these philosophies of a lived critical pedagogy, they are right to me—yet I have only just begun to put them into practice. It is fitting that I am not allowed to be photographed inside her house—or in Diego’s studio…it was a brief window of accident that allowed this picture to even be taken.
PART III:

Portrayal of Ivy Chevers

My goals for interviewing Ivy Chevers were to create a portrayal of her as a community arts worker and to see and understand how her experiences with her own art education, and issues of place, community and the arts have impacted her community oriented pedagogy. In addition to gathering data from the direct interview process, and our class planning transcriptions, I also considered a paper authored by Ivy that she shared with me in our interview. The paper was written for our CBSL class and her topic involved an analysis of the benefits of her nine year journey on a non-profit board charged with building an addition for a Basic School (for children ages 3-5) in Jamaica.

*Ivy Chevers*

*She’s good at sewing—yeah she can do this and that—yeah.*

Call & Response

Ivy Chevers is currently pursuing a graduate degree in art education at The Ohio State University. Following the completion of a bachelors of science in fashion design at the University of Cincinnati she began teaching art at the age of 24 immediately after joining the Peace Corps. Originally Ivy hoped to be placed in Africa, but when the Peace Corps called her to an arts teaching position in Jamaica, she responded with curious
excitement. Ivy taught for 5 years in the textile department at the Edna Manley School for the Visual and Performing Arts, in Kingston, Jamaica and later taught at Ferncourt High School in Claremont, St. Ann, Jamaica, for ten years where she was head of the arts and craft department. After several years Ivy earned a Jamaican teaching certificate. In addition to her life in teaching and raising four daughters in Jamaica, Ivy created beautiful large textile art pieces using quilting including appliqué, trapunto and hand-painting techniques and other art works. In 1992, a local community person volunteered Ivy’s name as a board member for the Basic School in Lydford, Golden Grove, St. Ann, Jamaica. Serving as the corresponding sponsor she served as an integral leader on the team of community members who over 9 challenging years, raised $5.4 million (Jamaican) with the assistance of the Jamaica Social Investment Fund for the Basic Schools badly needed expansion.

Ivy’s Pathway to the Arts

I was born in Florida. Coco Beach, Florida, in 1957, my father was in the Air Force. I don’t remember Florida because we moved to Dayton, Ohio when I was about four years old. I grew up in Dayton—went to elementary school, high school, graduated from Stebbins High School. It’s hard to remember. I really don’t think I had an art teacher until high school. My focus in junior high school, 7th, 8th, & 9th grade was home economics. I did every home economics class I could do. I thought I was going to be a home economics teacher, but I realized I was a little too radical for that and I took art in my last year of high school. What was that ladies name? She just retired, all of my sisters had her too and she introduced me—she let the students work very independently and she was like, Ivy what are you going to do when you graduate from high school? And I was like, I don’t know… I liked sewing at that time, and she was like, you know you’ve done all this sewing. And she introduced me to textiles and batik and tye dye—She was the one who said—why don’t you apply to the University of Cincinnati? And she told me about their fashion design program there—so I did that. But prior to that…what grade do we do music in? Is it 5th or 6th—I started playing the flute at that age…I loved the orchestra so I was involved then in the student orchestra and could read music very well. And in high school—they didn’t have orchestra any more—they had band. And band had to be the marching
thing and I was like no way—I could not get that together so I quit playing at that time. But then recently I bought another flute and I started playing…

Themes of arts integration, leadership, dedication, commitment, communication and a sense of community work and teaching as a natural response echo through her stories, community arts experiences and her background. In turn these themes are reasserted by her foundations, her leadership and her commitment to community, education and multiculturalism—the broad and important themes of the combined data presented which characterize community pedagogy.

Living & Learning Community

One of 6 sisters, Ivy attributes her initial informal arts education, her families’ interest in the arts and her core value of giving to the community to her father.

I truly believe that my father was instrumental in a lot of what I should give back to the community. My father—he is well read. Her was in Air Force for almost 30 years. He is a very African conscious type of man. He was one of the first…our family was one of the first families in Dayton, Ohio that started to practice Kwanzaa. Kwanzaa is sort of community-based. You practice certain principles of Kwanzaa, unity, self-determination, cooperative economics. These types of ideals were instilled in me from when I was very young. My father—this was in Dayton—he used to carry us around to different plays and things like that. My two older sisters were involved in a theatre group called Theatre West—and they were like a black theater group in Dayton and they did a lot of productions and things. So the exposure to the arts came. My father was instrumental for a lot of that. One of my older sisters has a degree, I think its in dance, a bachelors degree in dance from Wright State, another sister teaches arts & crafts in Colorado at a private school in Colorado. And another sister has an associates degree in graphic design.

Artistic Identities

I asked Ivy when she began to have an artistic identity and honoring her shared preferences for not labeling herself or others this proved to be a tricky question for her to
answer. Her sense of self appears much more integrated and does not seem to need the constructed affirmation coming from such labels. She has not used labels in her past.

I never really thought of it like that. And I was saying I got my thesis [idea] and my thesis is leading to this whole concept of an integrated arts type of thing. Because I never separated Ivy, arts, you know that whole…Like I said I was really into playing the flute, I used to go and do these contests…I was really into that for like 7 or 8 years. I started sewing when I was in grade 7—that’s when we did home economics. I used to be really good at sewing but using patterns…But like I said, I didn’t do the visual arts until my 12th grade year of school. When did I start thinking about Ivy as an artist? Probably not until I went to Jamaica. [Before then as a young person] people knew me as a person who played the flute and sewed. Yeah I was the one who sewed…I used to sew for other people. So…I was a person who sewed. She’s good at sewing—yeah she can do this and that—yeah. Even when I went to UC, because I studied fashion design those first two years we did those foundation—the same foundation courses that any art students, the drawing, this and that…But when did I say Ivy the artist? Probably not until I went to Jamaica. And that’s when I think it was more when other people were saying oh she’s an artist—she is an artist, I am not into labels. So I don’t like to label myself or label other people so it’s more the person that did fashion. And then a lot of time—fashion is something separate than other things…

**Teacher As Learner**

In several of her stories, Ivy notes that she has learned a great deal from the formal education and community roles she has participated in. This evidence of strong and meaningful reflection is not only necessary for educator development but a sign of an educator of great strength and one who accepts and acknowledges her students as integral to the development of knowledge, rather than simply receptacles for it.

At the school of art I was teaching students who were 10, 12 years older than I was, I was so green. In the textiles department I felt like most people knew more than what I knew. Eventually I started a little fashion design evening thing and I had some students in there. I felt like being at that school—they gave more to me than I gave to them. Because I was so young, I didn’t even know what was going on…here I am in this big city. I think it was sort of even but in some ways I feel like—at that point—Jamaica gave so much more back to me that at that age I was able in terms of skills and knowledge and stuff. I was teaching people older than I was.
Living Community II

It is important for arts educators who are working in community settings or betwixt those settings along with formal, and academic realms to interrogate their notions of community-based meaning and practice and notions of community itself. This process may be started by revisiting the existence or absence of community in their own lives. Here Ivy shares in the fashion of concentric circles from center to outside, her differing yet meaningful sightings of community from her youth. These early experiences with community were born out of her cultural experience as led by her father, family, and neighborhood in close proximity to the Air Force base where her father worked.

Now I have to go back to my father. Because he was the one. We lived on the Air Force base…Well you know how life is a lot of times I found myself as a black person living in a community of white people. But what I would find is that black people make their own community within that structure. Not to say that I didn’t have white friends because I did but there was another—there was another [community]—within living on Wright Patterson Air Force base and in Page Manor there was another community of my mother’s friends that would stick together and go play bingo…So they used to get together and you know it was just this whole other community within living there that would exist. And black people get together and they do their thing and then with my father, he was always inviting—it was like an African conscious community…if somebody from Kenya was in Dayton, then that person would be at our house for dinner or something like that. People in the larger Dayton community, if they wanted books on certain topics—African things they would come to my father. He was the man that knew all of these things. Then, I can’t remember—I think I was about 16 my father started this whole Kwanzaa—well he didn’t start it—he said—our family is going to practice Kwanzaa and that’s like a community thing. And I think my father—this whole African conscious community thing—and even living in Page Manor with white people, that in itself is a community. Page Manor has its own swimming pool, its own teen club so that whole community thing—I think, not it’s a black thing—it’s that we lived in our own little Air Force community.

Placetaking

I am using this constructed term, a close cousin to the importance of placemaking, to represent the phenomena of taking significant pieces, meaning, and spiritual
knowledge or reinvigoration from places that we visit. It in no way connotes the actual taking, removal, or destruction of a space—but rather the inclusion of its metaphysical presence into yourself usually leading to transformation.

From Strange American Lady To Jamaican

After only knowing Ivy for a short while from our time in class together, interviewing her, and reading her paper it is readily apparent that Jamaica is a rich and vital part of who she is and the ways she now interacts with the world. Knowing her hesitancy toward labels, I am cautious to ask, but interested in knowing how she now reconciles her personal and national identities? Is she American? African-American? Is she now Jamaican? Does she consider these identity issues? She pauses and then replies.

I don’t know because I have never really thought of myself as an American… African-American is a good label. My kids are like who are they? I say—in Jamaica they say if you’re American-Jamaican they say, it’s not official but they say Jamaican—yeah Jamaican. So my kids are African-Jamaican. I’d like to be considered an African first, I do believe that I am an African first and then there is no way that I can deny that I was born in America and raised here for 24 years. So—I don’t know? Where I fit in is Jamaica. When I was getting ready to leave Jamaica people recognized me as a Jamaican. I was no longer the strange American lady. So I don’t know. I usually you know when you fill out an application I just write African-American. My kids have dual citizenship they are Jamaican-American, African-American, whatever…so I don’t know, I am just Ivy…My kids have a hard time identifying—at least—the older one she is ok…but the kids here are different. There is some cultural things where its harder for them to cross over than it is for me because I was born here—and then went over there and came back. And then Columbus—it’s not like New York where they would be surrounded by Jamaican things—or Miami…

New York

Ivy also spent short amounts of time in New York and Chicago. A cooperative program from the University of Cincinnati took her to Chicago, a city she didn’t much care for. In comparison, Ivy speaks fondly of a 6 month stint in New York. “I went to all
the museums. I remember particularly going to an African textile show at one of the museums so New York sort of did impact me in terms of the arts and getting around and stuff like that.

**Art Making Identity and Practice**

Again, I am cautious in asking but soon learn that “yes, [Ivy does] consider [herself] an artist, probably as an arts educator more than a fine artist. I haven’t made anything since I left Jamaica.” Her concentration in art making has been in textiles and she also has spent time creating wood block prints and using other printing methods. In college she did a lot of silk hand-painting often combined with her fashion designs. After getting married to her husband who was a tailor, they collaborated artistically on large quilted appliqué pieces that sold well for profitable prices in some of the art galleries in Jamaica.

**Arts Teaching**

Referring to her pedagogy Ivy states…

…I think its just natural… in terms of how I am going to approach this. I never really thought about it… I think its just natural thing and I don’t know would I even be an educator if it wasn’t for the arts? I think the arts are what led me into wanting to be an educator and it was like I said, in Jamaica you could become a teacher whether you had that certificate or not. …[I]n Jamaica it is stressed that you are a **facilitator of learning** to these students… And then after I was in teaching for awhile I realized that this is what I wanted to do. I can say why…I am in it because of the arts and I feel that the arts an important part to a child’s education, especially for children at risk—young people—teenagers—maybe those who are introverted and other types—that **energy sort of gets channeled into something constructive**—something productive—but I can’t really say what my approach is.

In our class planning, Ivy suggested that we offer the students some choices.

“Maybe we need to give these children options to work with? Maybe they don’t even like
the Silhouettes? Maybe we need to give them some options to work with? When we go in next week we can say here is what we have and then say to them who wants to do what or do you want to do this at all? So that they get more options instead of just the Silhouette option.” (CBSL transcripts, #1 p. 20).

Concepts of Community-Based Arts Education

For Ivy, current articulated concepts of community-based art education seem redundant. In part, I believe her feelings are due to her community imbedded upbringings, values and cultural experience involving lived community in both the U.S. and in Jamaica. Additionally her actions here and how she makes sense of them parallel a community call and response orientation.

What is community-based arts education?—I think it’s just a term. For me it’s something that I am supposed to do like even in Jamaica—when someone in the community asks me to do something I feel like I am supposed to do it. You know, I live in a community—somebody comes and asks you to participate in it—then you must participate in it. You know how much effort does it take really?…What I find, I think some of these terms are euro-centric because in other cultures—what we do comes from the community. For me, especially with my background, how can I give these labels and this term to something that is already incorporated?

As a concept, however, she acknowledges that in the U.S., she does see it as arts teaching in communities, arts teaching community settings, and/or arts teaching that creates community in all settings, but really prefers to think about arts education as integrated and working in a way that is representative of lived community itself.

One thing about the school of art where I worked in Jamaica—on that campus we had the school of dance, the school of drama, and the school of music. So it was like one big art community. So if the drama students were doing a production they might have the music students—provide music, the art students might help them with backdrop so that whole art community [is involved].
Exposure to Communities of Difference

Exposing oneself to new situations, experiences and cultures is paramount for educators. Sometimes these learnings come from our own backgrounds. Ivy mentions that one of her younger sisters was mentally challenged. Ivy was exposed to this community of difference and believes these experiences impacted her sensitivity and understanding of difference.

[I] also remember that was like another community. Because I remember going with my mother to her school and they would have functions—going to her school when I was very young—and lending a hand in that type of situation. I think that had a lot of impact to do with being sensitive with other people…So I think that has a lot to do with who I am too because several times I would go and attend and experience that.

Backgrounds of Multiculturalism

Her background has definitely influenced her teaching. Ivy relays an example about how she brought a group African drummers from Kingston, Jamaica all the way to “little” St. Ann. This example also speaks to her desire and dedications to taking a multicultural approach in art education. This is how she taught in Jamaica and wonders how such an approach would be received in the U.S. classroom.

So my background showed me as a teacher…when I go into a school like if I was in America it would probably be a problem because I would want to teach about different cultures…I don’t want to just teach them about Rembrandt and O’Keefe, and those…everybody has got to be in this program—whereas in Jamaica its just natural. Its part of the culture…so its like real easy to go in there with African based background because in Jamaica its is already more African based.

The Role of Community in Pedagogy

Again the context of thinking of community and education as separate and needing to be put together is currently a foreign one for Ivy. Her strongly African
influenced upbringing, African-American community and then early adulthood teaching life turning into almost twenty years in Jamaica has afforded her an entirely different outlook. For her the merged version, the teacher as facilitator, leadership in a communal and reciprocal environment is the norm.

[How do you separate community from education? You cannot separate the parents because the parents are the community. How can you separate that from the children you are teaching? You can’t do that because you have to meet with the parents twice a year to discuss the students reports which was mandatory in Jamaica or if you were having problems—you meet the uncle or whoever. I think it is so different in America well with head start I think I am a little bit more involved with the teachers and what is going on with Head Start. But my 12 year old, I have only been to that school once. The 17 year old, I never went to her school for anything pertaining to her. I never went to her school for anything except to enroll her—and they are honor roll students…so in Jamaica though I was at the Basic School all the time and I knew all the teachers at the all age school and taught at the high school, so the teacher in the school who might have children in the school themselves—live right there in the community. The students know where you live everybody knows everybody by name…so you cannot separate the school from the community—it’s a little different.

Another Call & Response

As aforementioned, in 1992, Ivy’s name had been put forward by a colleague to serve on the Board of the Basic School in Golden Grove, Jamaica. She responded to this call and in her role as corresponding sponsor (similar to a very active version of the officer called secretary in the U.S. non profit board system) her tasks included writing minutes, making phone calls and writing letters on behalf of the board, contributing to decisions concerning the school and participating in fundraising activities (Chevers, unpublished course paper, 2003, p. 2).

In her final paper for the CBSL class, Ivy recounts the 9 years of progressively challenging work that the board took on. Spanning a continuum of simple to complex achievements such as building community support, organizing donations of money, time,
and labor, arranging chicken and fish lunch fundraisers and other events—the building of
the foundation by a Methodist church from America, more in-kind donations of building
supplies—and a major grant writing project to the Jamaica Social Investment Fund—
negotiating through construction guidelines—and land acquisition yielded a final school
expansion in 2002—after Ivy had returned to the U.S.

Again in a reflexive manner, she cites the characteristics of persistence,
commitment, communication, and task distribution as very important in these processes.
In her paper, Ivy quotes Mr. Earl Williamson, vice-chairperson on the board, “We never
gave up. Everyday Jamaican phrases such as hearts and hands together and no man is an
island were used to describe those components necessary to the project a success”
(Chevers, unpublished course paper, 2003, p. 6). Ivy says that she “perceives that the
community at large has been empowered and that all those involved can say as we do in
Jamaica, a job well done” (Chevers, unpublished course paper, 2003, p. 7).

Ivy states,

I feel rewarded in the sense that I know the parents, teachers and students in the
Golden Grove community must feel a great deal of pride and satisfaction knowing
that the expansion of the school was due in great part to their own work and
involvement. It was similar to the look of satisfaction on [a students face, from the
African Beginnings program] when she walked into the Exposures Gallery and
saw her artwork hanging on the gallery walls. From conversing with the parents
of those students who attended the gallery opening, I understand that the
experience was worthwhile (Chevers, unpublished course paper, 2003, p. 8).

[They’re] good at sewing—yeah [they] can do this and that—yeah.

Throughout her career Ivy has considered (without labels) herself an educator,
activist as well as an artist.

I was eventually seen as a Jamaican who helped to make valuable contributions in
the educational system for the community and society at large…Once my family
became situated and known in the community of Golden Grove, we were often asked to help out artistically at local schools and some younger people in the community often expressed an interest in learning basic textile and sewing skills, that we were more than glad to share (Chevers, 2003, p. 9/10).

Ivy On Leadership

**Leadership** is a key theme from Ivy’s stories. In reference to the Basic School experience she states “I felt that even though we were a group—I felt like there were certain leaders in that group that really made what happened work.” She recognizes the leadership exercised by Suzan Bradford at the YWCA in African Beginnings “…she has had that **persistence**, that **determination** as well as **leadership** to make that thing happen. I am sure she had a lot of struggles in the beginning…Leadership is key in any community-based effort.”
PART IV:

Portrayal of Kathleen Keys

My goals for gathering several narratives written throughout this research journey into one place was to create a portrayal of myself as a community arts worker and to see and understand how my experiences with my own art education, and issues of place, community and the arts have impacted my community oriented pedagogy. In addition to gathering these narratives a few quotes from our class planning transcriptions are included when appropriate. Some prepared narratives are not included in this gathering, but are interspersed in other spaces within the research text. These absent narratives for example include information regarding the importance of Mexico as place, art making and art making reflections.

This self portrayal is presented in a different manner than the two prior portraits. If I have avoided a topical area, it is because I felt that my sentiments regarding the subject were available and illustrated in other facets or sections of the dissertation. Alternatively as well, near the end of the portrayal, I take several steps toward starting to negotiate my own personal, national, and global identity. Presented here are excerpts or partial tales (Stuhr, Krug & Scott, 1995) from my additional foundations which in narrative form communicate plot points from my upbringing, education, first real
experiences with community, and dissent. I have been cognizant of the importance of some of these foundations for years. My good and bad teacher icon stories are examples of ones that I have ruminated over time and time again. Others are new, freshly found—and their significance is only partially understood.

Kathleen Keys

*She’s good with color—they tell us she’s good with color.*

My name is Kathleen Keys and I am currently pursuing a graduate degree in art education at The Ohio State University. Following the completion of bachelors degrees in fine arts, and arts administration at the University of Kentucky, I proceeded to look for and garner arts related working experiences. Highlights from my early career included graphic design and pre-press work, a year as an art specialist in a federal prison where I worked with both female and male inmates over a transitional period, and education work at the University of Kentucky Art Museum. In 1998 I earned a Masters degree in art education: arts policy and administration focusing on the role of a rural-university-extension campus gallery in the community and the use of community-based practices within that role. I entered the OSU doctoral program, and left a year later to take a position out west as the director of community development for the Idaho Commission on the Arts. While working in Idaho for nearly 3 years, I enrolled in several school reform and improvement courses and began co-teaching undergraduate art education classes at Boise State University. I returned to OSU in September 2002, to continue work on my doctoral studies.
My Pathway to the Arts

I was born in Williamsburg, Virginia, in 1970, my father was in the army—and shortly after I was born—left to serve in Vietnam. I did not know him when he later returned. I grew up in Louisville, Kentucky—and attended both public and then private Catholic school starting in 5th grade.

Themes of finding voice and community, autonomy, freedom, expression, reflexivity and transformation are evident in my stories, and background. In turn I can honestly say these are themes I carry with me in my arts education and community work—even today. These are important and useful themes in the characterization of community pedagogy.

Looking for Community

A Village Lost

I have heard the African proverb “it takes a village to raise a child,” many times in my adult life. Recently as well, this proverb has passed over my lips or heard in my ears in Dr. Daniel’s class pertaining to the group of children, we worked with and certain ideas from the art of Aminah Robinson. Looking into my past, however, to chronicle the major foundations of a community pedagogy, a village cannot be found. As I explained to Shirley Bowen the day of our interview—my upbringing was much more pod like. My parents certainly practiced being good to other people but instances of real community (neighborhood or extended family) were rare in my childhood life. There were a few neighbors or friends who were trusted to look after us in emergency situations like when Dad was in South Africa on business and Mom’s father was dying at Mayo Clinic. My mother, sister and I belonged to the Catholic Church and school in our neighborhood, but the feeling of community here was conflicted and kept at arms length as my agnostic father did not join us (a fact which I always respected and am now grateful for). Later mom taught at the school as well so we attended events yet remained distant. We had our dancing school community of mothers and dancing siblings which convened on dance lesson, recital, and performance nights—but rarely outside of this structure. There was also Girl Scouts, with my mom as a leader. Thus it is no wonder that I grew up feeling closer to females and not really knowing how to interact with males—having no real solid male friendships until long after college.

As for extended family—I lost my grandfathers who I barely knew at all early at ages 6 and 13. My paternal grandmother was and still is a wonderful, and loving role model. My father had no siblings. My maternal grandmother is estranged by choice and an ebb and flow of dysfunction has limited the 6 sibling relationships on that side—I saw my cousins
in Indianapolis and Michigan every other year or so for very brief visits. I love them but do not really know them. My mom and dad seemed to gradually shed the friends from their younger and early married years until there were few to none remaining and did not seem to cultivate new relationships very often. Thus we were raised in a fairly solitary environment like a pod family. Protected, sheltered and mainly responsible only to ourselves. We played wagontrain in the neighborhood, grew cucumbers in our sandbox and had a cool jungle gym in our big yard. I had my own room and could even escape from the clutches of my younger sister by 5 ½ years to play Barbie’s or dolls without her down the street at my friend Christy’s house every now and then.

**Education**

**The Switch to Catholic School**

*I hadn’t been a catholic schoolgirl all my life.* For grades K, 1, 2, 3, and 4, I attended public school and was even in the advanced program for the latter three years. It was most likely at this point that I really needed the arts—but they were no where in sight. So instead I, a bit of a spunky talker, started to turn off from school. It was the 70s and I was a colorful child—mismatching my gauchos and pattern shirts. I had boyfriends in each grade—and lots of friends who weren’t white. Along with the switch to fourth grade and awful Ms. Johnson, I rebelled—and suddenly was a chatty kathy and most interestingly started to hide school assignment directions deep inside the junk drawers of our kitchen.

I can remember sitting at the kitchen table after my parents found me out… they were hell bent on finding the documentation. After the search ended I don’t remember being disciplined, but I do remember being yanked from my den of comfort and quasi-popularity and told that in the fall I would be attending St. Bernard’s grade school. Reasons of increased academic achievement, and discipline were cited for my entrance to Catholic education. If you ask me, this is most likely what my completely Catholic educated mom had planned all along. I believe I started out in public school to simply please my father. When I read this aloud to my mom this summer [2001], she emphatically nodded at this assumption. When I asked my father recently if he had concerns about the perhaps over imposing teaching of Catholic doctrine and what that would do to me as a person, he replied, “Oh yes—but the scholastic achievement and disciplined environment superceded those concerns.”

Honestly, I think I liked myself better before Catholic school. Following this baptism, I sort of shut down—traded in my chatter for prayer—my grades were good—but eventually after growing weary of hearing my parents complain about B’s in conduct combined with my emerging pre-adolescent shyness I started talking a lot less. Again—here experiences with the arts would have been wonderful to counteract this voicelessness (Kathleen Keys, Summer 2001).
On to Catholic high school. [Sung from the school song] “There is truth in your name Assumption…” With Assumption came parentally imposed behavior modification and lots of new school rules. “Freshman aren’t allowed to take art.” So I waited. Any time I stepped out of line—I got metaphorically smacked right back in by rules, regulations, and disciplinary punishment.

Sister Shapiro, a very ugly woman, ripped up a poem I wrote during one of her religion classes—how she knew I wasn’t taking notes I’ll never know. Later, however, I rescued it from the trash and taped it back together. Little did she know that at the time my personal creation of poetry was how I was expressing my teenage angst, depression, confusion and self-hatred. Writing that poem did more for me than Sister Shapiro’s teaching ever did. A few months later, I received two demerits (6 detentions) after an escapade to McDonalds following our weekly ACTS, (A Christian Through Service) project which took place off school grounds. Even though a parent chauffeured us--the handbook said we could go no where but directly to and back from ACTS (without passing GO and without collecting $200). Shrug? Who reads the handbook?

Finally as a Sophomore after a lifetime of waiting I enrolled in Art I and it—sigh—was awful. I earned a B- on every lousy still life drawing we did and was bored to tears—who wanted to draw anyway?—I wanted to paint…but before I could paint I had to draw, and then before I could paint I had to take color theory and make countless shades of each color like a mad woman filling in tiny squares with varying color.

Junior year, I am today proud to say that I was suspended for sneaking into Atherton, the public school up the road to see boys we knew. We faced potential expulsion and my parents who I believed would understand, completely freaked out while I nonchalantly daydreamed of transferring to Atherton. Thirty days of strict grounding followed—and I took refuge in the oh so boring color theory queens’ art room. Obviously, I still hadn’t read the handbook—where it clearly stated that we were not to be on another school’s property while it was in session (Keys, 2001).

By now I was developing quite a record—which slowly began to document my gradual understanding and fear development for consequences associated with breaking the rules [even when unaware of them]. In addition, in high school I learned to conform—this time primarily in maroon polyester. I became terrified to stand out, learned to keep my mouth shut and to take things really personally. My academic performance was OK—I was resting easily with about a solid B average—not overly interested in anything—even art. Then during the return for senior year I heard there was a new art teacher in town. Sigh—another ex-nun, Mary Ellen Langdolina, who much to
my surprise turned out to be great. She asked us what we wanted to work on in art---I think I shouted that I wanted to play with paint and color and she said “then do it.” Ms. L proceeded to encourage us to work independently, to set our own challenges and to explore our creativity. I painted, I drew, I made complex jewelry collages and barrettes—you name it I made it. I can still remember what it felt like to be in the art room--I can see the tables and shelves, I still know where all the supplies are in my mind, and what it smelled like.

Ms. L told us about different arts careers and encouraged me to apply to art school. My father was a bit suspicious of this plan so I rejected a formalized arts school but went to a state university and majored in art anyway. (Following my high school boyfriend also had something to do with this decision). I was developing into a damn good artist—even the master’s students and my professors claimed I was working at a master’s level as an undergraduate. And guess why I was good? I was good because I broke the rules—I used black paint, and black mat board behind photographs—and implemented various other types of unique artistic nonconformity into my art making. I truly played and expressed myself with artistic and creative materials.

From my Catholic education I inherited the poignant catholic characteristics of goodness, helpfulness, service and pride in being a non-rude, crude or socially unacceptable person. Also included in the excess baggage, of course, are guilt, martyrdom and bossiness. Slowly through a variety of experiences, education, and art making I have overcome some of my voicelessness imposed in part by this Catholic educational system, my rearing environment, and societies view of women. I treasure some of the remnants of my Catholic education and still try hard to shed others. I wonder if I would be as good of a person, [read—critical of injustice] and teacher without my Catholic education and upbringing? I cannot fault the system entirely, after all the Catholic system gave me Ms. L.

1-6-88

Dear Kathy,

Because of the snowy weather I am wondering if this note will reach you in time! I hope so. While I have only known you for a few short months, it has been a real joy to have you in class. You don’t seem to realize your gifts. You are very thoughtful and mature - ready for the “big wide world” and all the future holds for you. Scary and wonderful at the same time!

If decisions are difficult, make them anyway you can always change your mind. That is the way you figure things out - most of us anyway! Besides it is a woman’s privilege to change her mind - ERA hasn’t affected that!

You should see Anne’s painting now! Hurry back to your paints and brushes.

Love, Ms. L.
Because of Ms. L’s coaching I have been returning to my paints and brushes all of my life for freedom, refuge and expression. The beautiful decorated black and white hands she collaged on to my now framed retreat letter symbolize creativity, freedom, expression, teaching and healing. They are her hands—they are now my hands (Keys, 2001).

Pragmatic Renegade

Choosing to be an art major was in some ways a conscious act of resistance but I cautiously added on a double major in arts administration, just in case. My major enlightenment or coming to consciousness period was experienced during the end of my sophomore year and junior years in college. Here in art history classes I was exposed to ideas of sexism and wanted to know along with others—Why there were no great women artists? (Nochlin, 1992). I had seen some community in the late bonding of my senior class at Assumption and then was developing close relationships with other soon to be critical young women in my sorority. Concurrently, a social experience of difference led me a new understanding of community.

The Role of the Porch Test

I had already met Brian, a musician, freelance social critic and philosopher king (and future husband) at a college party and we had dated a few times but there was still some serious courting to be tended to the summer of 1989. He lived only a few blocks from me on Transylvania Park Avenue, a tree-lined street with historic homes and a green median. Several of the homes were in various stages of disrepair and thus rented out to college students or others with minimal incomes, while others were beautiful renovated single family dwellings. A few small brick apartment complexes also dotted this neighborhood. Brian, a classical history major lived on one side of a duplex with a roommate and in the other side lived two friends, an painter/sculptor-musician, and a well traveled, bi-lingual, budding archeologist. These alternative gentlemen with a lust for cheap beer and little to no income spent a lot of time on their porch—wiling away the hot summer days and slightly cooler yet very humid Kentucky nights. They told stories, critiqued the world and society and also spun philosophy and fantastical webs of fabricated tales and commentary to amuse themselves. Soon this porch became the hub-command center and college-dissident hangout for other coolster artists, musicians, and writers who would drop by and sometimes not leave for days. Together they represented my first encounter with major societal non-conformity and an irreverence for oppressive rules, corrupt authority and boundless energy to think, critique and question. Their non-
attentive lawn maintenance, steel yard sculptures, jalopies and drinking litter aggravated
the neighbors, but they maintained their course of discussion, laughter and living in the
moment each and every day.

Stopping by the porch as I biked home from summer algebra and accounting class was a
daunting thing at this time in my life. They were solid, cool, sure of themselves,
wonderfully articulate, quick-witted and good looking. At their cores they were really
nice guys and good people even if they didn’t shower all that often or ever work. I had
several entry points to the porch as I was sort of dating Brian, was an art major, and
apparently was thought of as a nice looking girl. But these factors still only granted you
entry—they in no way provided an open ticket to completely join them. No, to receive
their respect one had to pass, what was a fabricated understanding by interlopers, the
*porch test*. The gentlemen were not cognizant of administering such a test but it was felt
and believed to exist by others. To break through this unspoken metaphoric barrier meant
that you had to be able to keep up with their dialog and be involved as an active
participant. If you were unable to be articulate, quick-witted and a sincere social critic—
you were banned from the premises as your sad-sack of a self was not of any use or
intellectual stimulation to the porch dwellers. My porch visitations were brief but
frequent—I didn’t say a lot—but when I did speak it was poignant and well received.
From them I learned a tremendous amount about being critical and autonomy and started
to develop a sense of my own feet being planted on the ground. One afternoon, however,
as I stood on the concrete porch edge talking to two metal sculptors and Brian, I said
goodbye and proceeded to step back into thin air—thinking that the steps were right
behind me. Instead, I fell rear-end first into a plastic garbage can sitting on the grassless
yard. They were startled, worried and laughing, but kind enough to help me out. I of
course was humiliated as my limited coolster stature was then in my mind in great
question. They tell me now it made me seem even cooler. Today we are far from these
particular friends but the unspoken porch test is still in effect and I can learn a lot about
people, sometimes in just minutes, by the ways they act toward or react to my partner and
now to me.

Self Analysis: They exhibited thinking, the importance of learning, creativity, critique,
and a solidarity in their non-conformity.

Artistic Identities

*I remember standing out a little in the junior high classroom* for my interest and ease
with occasional classroom teacher organized arts projects. I drew simple outlines of
dancers on everything. Mom enrolled me in Water Tower art classes and other arts
experiences but often I found them constricting and too structured. When would I get to
work on what I wanted to do? In high school long before I was allowed to take art, I
gravitated toward visual imagery and would comb fashion magazines for pictures of cool
things, patterns, designs—of what I perceived to be cool women, the *models* of what I
some day wanted to be…and taped these together in a crude collage kind of way—as
time passed they grew across my wall. In my high school favorites contest senior year I was actually voted “Most Artistic,” and on picture day for this award wore beautiful [read now—gaudy] handmade tissue paper earrings that I had created.

I fell in fairly easily with the other art majors at UK. Content wise none one of my stuff was too radical until my junior and senior years…but as aforementioned I did break a lot of the rules for art making. The day I cleaned out my studio in the art building, after graduation I cried violently…seemingly knowing in some sort of prophetic way that this stage of my life was over…since that time my artistic identity has ebbed and flowed, but mostly ebbed. Whatever remnants did remain, however, enabled me to still see the world artistically and to use this knowledge of visual and aesthetic language and the understandings of its meaning and importance in the world to continue working in the arts.

**New York City**

**On a long shot in the spring of 1992 I applied for a competitive** and stipend funded internship program at the Museum of Modern Art. When someone dropped out in late spring I was bumped in as the twenty-fifth accepted intern. I worked in corporate development rather than education where I wanted to be—but learned a great deal nonetheless and handled pieces of the corporate sponsorship for the upcoming Matisse Retrospective. We worked a full work week except on Wednesdays when we assembled as a community of interns for lectures and visits to numerous New York arts organizations to hear curators, directors, philanthropists and artists speak, and tour these amazing facilities. Later in the summer I remember sneaking into my intern file and reading over the notes from my interview and application review. One panelist had commented in writing that “an opportunity like this could very well change this young woman’s life.” I rolled my eyes assuming that they were stereotyping me as some young, white, naïve, suburbanite from the big city in Kentucky with little to no sense in her head and even less knowledge about the world of art and museums. I excelled in my internship work and in making friends and opened my eyes and ears to as much as they would take in during those brief 8 weeks. Eleven years later fond memories abound from “the summer I lived in New York.” Though this was not my first experience with people from diverse cultural backgrounds or identifications it was probably the most intense, and varied. In actuality, I was part of a class/academic minority as only three of us were from state universities. The others were from Ivy league colleges and universities, private schools and/or were international students. In my short time in New York, I believe I was involved in a modeled experience within the realms of certain aspects of diversity, exposed to greater career choices—and witnessed the NYC arts organizations as they either incorporated or denied community in their offerings.

Self Analysis: I was exposed to some the best of what was going on in the arts. I met and listened to a mix of leaders from socially conscious and traditional fine arts non-profits and for profit arts entities speak about their work. This gave me room to think about differing approaches and creative ways to work in the arts.
Life in Idaho

The three years I have lived in Idaho, being displaced from my home and partner this past year, and planning on returning to that place have all had an effect on me. This research journey includes art work made over that period of time and up through the present. I always knew that like many my artistic self was motivated to create in reaction to strong emotion. I have a hard time painting if I feel nothing. A tour through these recent art works give way to visual reactions to several significant events in my life during this time. Chronologically there were painted versions of the Twin Towers (discussed in Chapter 3), a blazenly bright but formidable reaction to a friends suicide attempt and the ensuing mess with police brutality and malicious prosecution that my partner experienced (discussed below), and journeys through my candidacy exam (also discussed in Chapter 3).

sU(de)cide J Series. (Figure 7). This series is slightly more vibrant (with my ideas of anger announced through brights and fluorescents). There is more composition crammed in (is this symbolic of an over stimulated life at this point in time? Too much to figure out?) Shapes are jetting into one another, twists and turns of something that may abstractly represent a digestive track—lines of intestines circulating through the other shapes. (Am I creating a visual to express my difficulty in making sense—digesting certain realities and events of my recent life?—8 months of hell encompassing J’s third suicide attempt, Brian—my husband’s beating by police when trying to help J, followed by malicious prosecution, falsely accusing Brian of police battery—our experience with the justice system).

Purposefully, I began all four of these the same way. This time, each would hold three common elements, juxtaposed in different ways—but spread fairly far apart from one another on the paper. Element #1—a slight tracing of a utility sized pair of scissors, splayed open in different potentially menacing directions. Element #2—A Keith Haringesque outline suggesting semi-connotations of an uneven human figure—laying. (Looks like squashed versions of police and crime scene outlines of corpses). Later as I worked in shape and texture—these areas became particularly eerie looking to me as they—even amidst lively vibrant color—display a sort of wacky—surreal ultrasound
image of something, a squashed man, a baby, a soul lost and contorting. Element #3—
 Appropriately sequenced is a grouping of three parallel lines of differing length—vertical slashes—like those J has cut into his wrists and forearms—four times now…These are outlined with jagged lines as if to call out for help—to scream for emergency—for someone to hear the crying of his soul, my soul, all or our souls…
The bright cheery colors are deceptive—as these were painted during one of the darkest periods of my life. But still within them all—In process I am a shape hunter—looking to separate and combine structures and to decorate, design and incorporate all the margins into the broader picture. The mess of colors, lines, textures, and imprints breathes together, sigh, cry and scream as one (Kathleen Keys, Journal Entry, November, 2002).

Arts Teaching

Advocating for Freedom in CBSL

When I said…[reading from my poster/visual thinking-chart] What’s the big idea? In my mind, because we know we want to use Aminah’s work—How Aminah expresses the importance/importance(s), (I made up a word), of community through her art. And then we all know the different ways she does it and how she does it…neighborhood scapes, community storytelling, spirit of places, etc. etc., I am sure I left some out. And then we say, So what? And again so all this
could be the part that you know you’re showing slides…peer leading them, giving
the kids something to talk about—so they are doing the hard work with open
ended questions like in museum education—what is it that Aminah is trying to
teach us through her art work. OK, so the big So what? is, …what
facets/parts/pieces/or importance(s) about your community or a community story
that you might have, might we want to express? And how can we do that through
visual materials? (CBSL transcriptions, #2 p 4).

We can say to them—we’ve got these materials…what kinds of things might you
envision that we might be able create together that would actively remind you of
your experience or your dance…and then allow them to become, or some of us to
be facilitators…pulling some of that out…because I think they will have crazy
and wonderful ideas and if we need to, we can fall back on one of the other ideas
we have…( CBSL transcriptions, #2 p 5).

Negotiations with Identity

**Separating My Integrated Cultural Identities**

*Benjamin Franklin knew that the breaking of the old world was a long process. In the depths of his own under-consciousness he hated England, he hated Europe, he hated the whole corpus of the European being. He wanted to be American. But you can’t change your nature and mode of consciousness like changing your shoes. It is a gradual shedding. Years must go by and centuries must elapse before you have finished. It is a long and half-secret process—D.H. Lawrence*

In an effort to further unravel the components of my own pedagogy it is important
to assert and claim the current manifestations of my personal, national and global cultural
identities. Although these cannot be fully separated from one another I attempt here to
characterize each individually. “The personal, national and global aspects of culture make
up a fluid, dynamic mesh of an individuals cultural identity” (Ballengee Morris & Stuhr,
2001, p. 8). “Culture provides a dynamic blueprint for how we live our lives and confines
our possibilities for understanding and action” (Ballengee Morris et al, 2003).

**Personal Cultural Identity**

Drawing on previous scholarly work and adding their own authors, Ballengee
Morris, Daniel and Stuhr (2003) state that “aspects of one’s personal cultural identity
include: age; gender and sexuality; social and economic class (education, job, family position); exceptionality (giftedness, differently abled, health); geographic location (rural, suburban, urban as well as north, east, west, or central); religion; political status; language; ethnicity…and racial designation.”

At the time of final submission for this dissertation I will be 33 years old. A practicing heterosexual married female, striving to be a part of the academic and cultural working class who is more interested contributing to social change and in enjoying a good quality of life including further education, travel and attaining experiences in a variety of cultures and communities rather than a acquired quantity of goods and wealth.

I grew up the oldest of two female siblings in a family located in a working lower middle class to middle class position moving relatively quickly over two decades to a more comfortable upper middle class position due to pursuits in higher education and a strong, unaltering work ethic and other aspects associated with the middle class white privilege of my parents.

In my adult life my financial status has fluctuated between lower middle class and poorer student working class—and I identify with the newly termed “creative class” as well. I am in good to very good health, and able bodied. I was raised in Louisville, within the border state betwixt north and south of Kentucky by parents from northern and central Indiana. Therefore my “southern” accent exists in a muffled softer state when compared with other Louisvillians, rural Kentuckians and of course more southern southerners.

I currently identify as a transplanted Kentuckian living in an historic urban-suburban district of the inland Northwest in the capital city, of Boise, Idaho. I was raised
Catholic, now refer to myself as a recovering Catholic and am a vocal atheist with agnostic tendencies and a growing interest in Buddhism. I pay more attention to reincarnation theory, astrology, runes, tarot and psychics than I do to threats and promises of heaven and hell. My current political status includes quiet claims as a socialist, and vocalizations and actions as a liberal, pro-choice, feminist, but since I am living in conservative Idaho I have no choice but to register as a democrat to attempt to oppose the overwhelming majority of republicans in the state.

My native language is English and my dialect as aforementioned is composed of an Indiana and Louisville polluted, fragmented, in-flux latent yet lilting southern drawl. My true (?) ethnicity is hidden, forgotten and buried but the tiny pieces that I am aware of as possibilities are of lineage from integrated Irish, Scotch (?) and Dutch descent. My great, great, great, great Grandfather traveled to the America as a British (?) soldier deserted the war of 1812, changed his name from Hayden to Keys to avoid capture and death from treason, and settled among the Pennsylvania Dutch. My racial designation is white or more formally Caucasian and I dislike both of these categorizations.

National & Global Cultural Identity

“National culture identities have history, heritage, and traditions associated with them. These identities are continually being constructed and reconstructed in accordance with the current political opinions. It is also important to note that individuals often, voluntarily or involuntarily, attend to images and artifacts of visual culture” (Ballengee Morris, Daniel and Stuhr, 2003).

I identify as a critical American who values freedom but is suspect of current methodologies to ensure said freedom and spread capitalism disguised as democracy. I
am greatly concerned with the reality of the state of affairs in this country, but am unsure where it is that I may travel and not encounter oppression, repression, racism, and violence. Visual culture images that infiltrate my life include images associated with alternative independent music, independent films, mainstream films and movies, yoga, gourmet foods and fast food, and authentic family owned ethnic restaurants. Images of my own or friends’ original art cover my walls. My life’s soundtrack is full of original music created by or co-created by my partner.

Since the time post 9-11 and the over usage of the flag (including it being turned into a shopping bag to up economic spending in a recession), currently the American flag does not resonate with me as a meaningful symbol for what this country ideally stands for. Television and the media have limited direct roles in my life as I attempt to avoid them by watching minimal television programming. I do not read the newspaper regularly or watch local or world network news very often. The majority of my news comes from National Public Radio news and programming and the British Broadcasting Corporation. I subscribe to very few magazines. It is difficult for me to articulate my national cultural identity any further, but I know it is in question and in transition. Perhaps one helpful illuminating contrast is that in my limited travels to Italy and Mexico—I have not been immediately recognized as an American. People assume that my husband an I are Canadian, European or Australian because we do not exhibit the stereotypes associated with the “ugly American,” such as refusing to use the local language, arguing over restaurant bills, and being overly aggressive. Instead we are open to cultural experiences and travel hoping to meet others and learn many things.
Another recent rejection of American cultural identity involved the casting of semi-believed stereotypes regarding Mexico. After visiting several cities in inland Mexico—we realized and were able to acknowledge that we had grown up with a learned socialization against Mexico. We were taught as young people that Mexico was dirty, poverty stricken, dangerous and that any traveler would be overcome with dysentery or other ailments when visiting. Finding out first hand that this was far far from the truth—we wondered why we had not visited this paradise in our own back yard before. Mexico’s secret and fantastic culture was a treat and an additional affirmation to us that the world outside of the U.S. indeed is a rich, complex and wonderful place just as we had suspected.
Figure 8: Me & My Mummy Self-Portrait. Acrylic, oil pastel, chalk, tempra, collaged photo enlargement, silk flowers, plastic toys and ribbons, on cardboard, 2003.
Me and my mummy was a necessary picture. Guanajuato’s mummies reminds me of mortality, and makes me want to participate in Mexico’s wonderful Day of the Dead festivities. The mummy is not a real mummy, but a paper mache mummy that we later learned was the major prop in a polaroid photographers living. He had stepped away from his area for a break and we did not know this until a bit later we saw him scolding other people for photographing themselves with his mummy—rather than paying him for taking an instant photograph with his camera. Perhaps she is my death—although I do not wish to be mummified nor filled with preservatives of any kind—or put into a box and buried. I would prefer a burial at sea and with any luck to be devoured by sharks, swallowed by whales or even nibbled on by numerous sea creatures. This seems to be a much more peaceful way to—what die…yes I know you are already dead…but to rid the world of your soul box. Our right arms lay in similar positions and we share a similar head covering. Hers (I am assigning her the gender of female—in part because of the scarf—and additionally I want her to be female—but actually the ribs seem to indicate the broadness of a mans ribcage) was placed by her owner/photographer. In reality s/he is paper mache and thus genderless, sexless, bloodless now and then.

Perhaps she is my death—others death. I have been significantly reminded of deaths courting several times this past year and one half. In 2002 my partner was nearly killed by a police officer while trying to save a friend from a suicide attempt. As I returned to OSU the ex-department chair, Dr. James Hutchens passed away. The thought of thousands of Iraqis dying by the hands and bombs of American soldiers—has been haunting. The necessary euthanasia of my twenty year old cat and roomate, Dali. The unexpected death of my thirty-three year old sister-in-law this past spring. My own imaginings and concerns regarding my own pre-mature death or serious illness as I cope with a [so far] medically unexplainable visiting pain in my lower right gut—which then unveiled a low producing thyroid. In fact, on the night of the dawning of this mysterious pain we were in Las Vegas back from Mexico just 3 days. I had what I thought was the most violent episode of food poisoning encountered by human life. As I lay beside my sleeping husband, completely convinced that I was indeed dying—I made pacts and promises to make art, speak my mind, to act, and be more brave—negotiating with the great spirit and his cohort the grim reaper—that I still had work to do. Now she [the piece] is complete and I think more about art being about life and death. It reminds me that I have to act, to persist, to persevere and additionally enjoy life for anytime now I may share my friends’ condition.

My scarf was arranged by myself to kindly mimic her dress in an admiring way and to pay homage to the many older Mexican woman who I saw in their older Mexican woman cultural uniforms consisting of a modestly cut but brightly printed dress or skirt and peasant shirt layered with a full apron, a sweater and often a rebosa. I can see the older Mexican woman I want to be in my mind. Part of her is here. My graying hair is on its way. I am serious and contemplative and standing before a backdrop of one of the most interesting cities I have ever seen in my life. I also may still be holding a proud yet
slightly bruised *multicultural* claimed ego as minutes earlier I made an embarrassing cultural mistake.

My travel journal relays the event.

*It is muy frio*—so after returning to our room to bundle up. We rest on the Teatro steps a bit and then ride the “Funicular Panoramico” lift up the hill for 10 pesos each. Great views of the entire city await us as does a fleet of street side cookeries making large wonderful sopes. I browse the street kitchens, and in perhaps my most absurd stunt of the trip ignorantly insist with the senora in a yellow checked smock apron that she sell me the sope in the middle of the griddle which is colorful and covered with very interesting toppings. She tries to convince me to order a new one like it with gestures and a few words, but I refuse, and demand the sope by vigorously pointing at it. What was going through my head at the time I honestly do not know—I think I was feeling self-conscious about my bad Spanish and was trying to complete the transaction as quickly and correctly as possible. It looked good to me and it was beautiful. So she tries to warm it for me—though it is a bit stiff—and agrees to sell it to me for 15 pesos—as she shrugs her shoulders. As I sat to work on trying to eat this beautiful thing—complete with sunflower petals—I cannot. It is pretty, yet crusty and old—as it has been on the griddle since morning. The gorgeous sunflower pieces, tomatoes, chiles and other great toppings are impossible to chew and a bit bitter because it is the sample and was probably prepared at 9:00 am this morning. Now it is 1:30 pm and it is like cardboard. I throw it away finally realizing the depth of my mistake. Brian returns to a cookery to the left of my cookery and orders another sope for himself and hears the women talking about the gringa who bought the sample. I beg Brian to re-order for me since I am now terribly embarrassed and happy to report that the sope made fresh is very good, in fact it is incredible. Second only to the taqueria in Guadalajara. Brian ranks this eating experience numero uno! I regret that I did not save the sample sope for my sketchbook collages, then I could say I was collecting it for aesthetic value rather than out of self-consciousness and stupidity (Kathleen Keys, Diciembre en Mexico Journal Entry, December 23, 2002).
I realized a few years ago that all of my work in the arts whether it was in classrooms, community arts spaces, working with children or adults, working in rural towns trying to claim community identity, attending to the needs of community with a local arts council, or conducting a retreat for a large philharmonic orchestra that all of these processes were pedagogically based.

I assigned the obvious community descriptor to this pedagogy soon after as my previous experiences, interests, job titles, and academic work illustrated this passionate focus and since the work was taking place primarily in geographical community settings.

So, what would a community pedagogy imply?

After this realization and naming I started to decipher what elements were involved in this pedagogy. I could not for example simply list them or articulate what the composition of this pedagogy was. Indeed, even after I did manage to make a list of characteristics—I still could not elaborate on their context or importance without searching further for additional information. I realize now at the end of this search that I constructed community pedagogy as a way to explain and think about the theoretical and
practical applications and implications of my hybrid work. To make sense of self and to chart new directions for my professional goals and work and for my growth as artist.

My assumptions in the beginning of this journey and search for community pedagogy were that by the end of the study I would be able to more rationally, and ardently articulate an even longer laundry list of adjectives and opposites and be able to describe/prescribe this particular orientation for others to use and to identify.

What I gradually came to learn, however, was that in time, I indeed did compile several items for the list, but that this assertion alone would not serve as deeply useful for really understanding the bigger picture around community pedagogy and specifically my own community pedagogy—and the complexities of really seeing, understanding, and recreating it for others.

Eventually, the utilized internal self-reflexive process mirrored the external search for community pedagogy. I needed to cultivate, understand, respect and make room for my own internal community of selves—just as this needs doing in society. I had to design an egalitarian foundation within so that artist, educator, researcher, and administrator may all exist and flourish. I needed to gain momentum from this community in order to exercise a truer freedom and a truer expression in art and writing and research. I needed to experience a coming to a fuller self.

Before moving into a reassertion of specific themes and ingredients of community pedagogy emerging from this study, it is first important to understand how pedagogy itself is actually formed. In part, a conscious dedication and examination and use of any pedagogy first involves a search into understanding yourself. The largest piece of this is coming to terms with who you are—who you are not—and who you want to be. An
individuals’ pedagogy is significantly shaped by core personal foundations such as background, education, and in-flux personal, national, and global identities and views about the role and purpose of learning and living in society. This work starts by acknowledging your foundations—and understanding from whence you come. These important elements manifest through culture, identity, upbringing, family structure, education, art education, placemaking and placetaking and circle even farther back to before you walked the earth.

**I know not my true lineage or specific countries of origin.** I can say Europe—but to deny the complex diversity of Europe is foolish—just as denying the complexity and difference in the nations of Africa, would be foolish. I want to be Irish, Scotch and Dutch, but have no exacting proof of any of these claims. I do not have any great grandmother’s tales that taught me wise lessons. If I had to pin it down from what I know and my experiences I would have to characterize my most recent lineage as loving, yet fearful, conforming, hesitant, and isolating. Why is this? Perhaps in part this is why I gravitated toward my mate who comes from parents and grandparents born in Appalachia. He is strong willed, unafraid, questioning and has a soul of silver and a history grounded in coal, with a heritage of music, hobo-trains and moonshine runnin’. My links back to an indigenous ancestry are blurry and very unclear (Kathleen Keys, Journal Entry, July, 2003).

Considering the data and reviewing the emergent themes drawn from each facet of this case study including, pedagogical continuums, a characterization/portrait, portraits of community arts workers and my own narratives and art work, a more cohesive evolving model of community pedagogy may be cast. It, however, is not certain, nor staid, but in fact the branches offer possibility and points of great departure for thinking and re-inventing of a pedagogical approach based in community. Here community does not just mean geographical but actually refers to the state of people being in commune with one another. Its’ core is aligned with the premise, concept and belief of the value and equality of all persons. In its movements it creates environs where people are
engaged, empowered and potentially as they are treated equally they in turn continue the cycle of action and thus join the struggle for equality in greater society.

When the issues of a particular discipline are added in, the arts in this case, individual pedagogy logically takes on the values and philosophies of art in learning and living held by the individual. In step, complicating the pedagogic system with notions of community calls the individual to grapple with notions regarding community and their own role within or without it. I posit that pedagogy that claims to be community pedagogy is one that must articulate, model and induce actual lived *community* within its spheres of application. This means that teachers, artists, community arts workers, scholars, and practitioners must take leadership roles to first cultivate egalitarian environments in their classrooms, cities, and community activity spaces. Only then can persisting and persevering efforts at empowerment, engagement, freedom, voice, expression and increments of social change follow.

The charted pedagogical continuums presented in Chapter 4 though stemming from observed and recorded research of the CBSL planning experience, reveal and recollect parallel conflicts in greater society. These conflicts involve not only the ways that one may teach, but also the ongoing treatment of human beings in a day-to-day framework. These pedagogical continuums relay conflicts with relationships to authority, actual true democratic freedom and the promulgation or rejection of the status quo.

This does not surprise us, however, as in society we currently acknowledge schooling and education to be more about socialization than actual learning, more about training to be a worker rather than a critical thinker, and more about following the rules than trying to solve problems.
So as I come to the end and although I realize the importance of conceptual and thematic content, perhaps what is of the most importance is not what one teaches, but how one teaches it. How you treat, relate, and respond to human beings in the process of teaching and living. A community pedagogy—a real community pedagogical approach would inspire and mandate that you empower. Thus, important issues of multicultural content, diversity, and culturally relevant curriculum would follow as they would be necessary to achieve this true community.

This may at first sound too simplified and idealistic—but the data constructions within this study support this very notion. The two community arts workers portrayed both referred to involvement in liberating community work to be natural—a matter of course. “Something that has always been at the center.” And indeed in their exemplified projects, they facilitated lived community.

Overview of Themes

Leadership in Role & Demeanor

Leadership is daring to step into the unknown.—Stephen Hawking

If we are clear about To Be A Drum and where we are going next and the idea of the drummer, conceptually within the story again, on the one hand it’s about leadership—but on the other hand, it’s about the individual self as he make them listen to their own heart beat. You know, as the drum—Shirley Bowen.

This collage is a resultant layering of themes articulated, specified, and stressed from the characterization, stories and portraits of four community oriented arts workers and educators. A major portion of this collage is conceptualized from a review of Dr. Vesta Daniel’s Ways, (Chapter 4, Part I). Here in an analysis of her role and demeanor as
professor and learning guide her pedagogic practice is exemplified through the pedagogy planning sessions for our sessions with the African Beginnings students for the CBSL class.

This analysis reveals the major branches of generosity, critical thinking, **constant facilitation and leadership** as crucially important in building an egalitarian environment in the classroom—and the resulting project. Within the scope of generosity Dr. Daniel shares her thoughts as needed. Within the realm of facilitation she uses the word *maybe*, re-shares ideas, asks questions to clarify and gently yet firmly reminds us of our objectives. Additionally, she provides transitions and links concepts, brings us back to vision and repeats what she hears, checks in and moves us along. As a critical thinker in her applied teaching she asks rhetorical permission to submit her own thoughts and to keep us moving. As a leader Dr. Daniel communicates, affirms our contributions, emphasizes connections, is honest, remains positive, gives clarification on expectations and finally, accepts the role of leadership that she is ultimately responsible for our progress toward an egalitarian environment.

Interestingly, in my previous conceptions leadership had not been a descriptor or major element I used to characterize community pedagogy. I have always imagined myself and other community workers (leaders!) to be facilitators but have not conceptualized of myself to be in a leadership role within that capacity. Probably because, administratively, I have not yet run or directed an organization. Certainly, however, leadership oriented work has manifested itself through my work in the arts in many ways.
In the past I shunned conceptions of leadership in this regard, because my notions of leadership included the icon of the traditional patriarchal leadership paradigm as authoritative, constraining and ego driven—instead of conceptualizing it in a new paradigm (Kouzes & Posner, 2002)—and the one I experienced much more readily in graduate school with my advisers. The old notion of leadership was irreconcilable with my work goals. This new leadership is not personality driven, but rather something that can be implemented by anyone (Kouzes & Posner, 2002). Upon reflection of this prescribed paradigm—it is no real surprise that the elements and tenets for this prescribed leadership are congruent with many community building oriented approaches common to community-based art education and arts-based community development work and additionally, necessary for the implementation of an egalitarian environment and community pedagogy in any environment.

Briefly stated, Kouzes & Posner, (2002) advocate for 5 practices and 10 related commitments to leadership which all resonate with successful community work. These include practice directives to:

1) **Model the Way**—through commitments to finding your voice and clarifying your personal values, and setting the example by aligning actions with shared values

2) **Inspire a Shared Vision**—through commitments to envisioning the future by imagining exciting and ennobling possibilities, and enlisting others in a common vision by appealing to shared aspirations

3) **Challenge the Process**—through commitments to searching for opportunities by seeking innovative ways to change, grow, and improve, and experimenting and taking risks by constantly generating small wins and learning from mistakes

4) **Enable Others to Act**—through commitments to fostering collaboration by promoting cooperative goals and building trust, and strengthening others by sharing power and discretion

5) **Encourage the Heart**—through commitments to recognizing contributions by showing appreciation for individual excellence, and celebrating the values and victories by creating a spirit of community (p. 22).
All of these leadership practices were evident in Dr. Daniel’s *Ways* and her facilitation of the CBSL course and project overall. In fact, they seem to also be representative of what occurred in the Kwanzaa Playground project as manifested through organizer Shirley Bowen, and the 9 year fundraising project that Ivy helped to lead for the Basic School. It would seem that these explanations and descriptions of good leadership would work in all sorts of environments in need of leaders. Classrooms, neighborhoods, local arts councils, community arts projects etc., could all benefit from this type of leadership. When community arts, community-based art education, and arts-based community development embrace this leadership community pedagogy is being utilized.

**Community Pedagogy as a Trustworthy Structure**

Alan Keith as quoted by (Kouzes & Posner, 2002) states that “…You can’t make people trust change and trust the system. You have to actually create a system that is trustworthy, then people will begin to move, much faster when you’re trying to elicit change” (p. 10). His ideas of how to build a trustworthy system or structure include getting to know people which involves understanding their interests and passions, being open to ideas, employing a 360 degree feedback evaluation practice and having fun, celebrating together and recognizing important contributions. In parallel can community pedagogy serve as a trustworthy structure? Can it get us back to *community*, the ultimate trustworthy structure? Would this consist of policies, procedures and practices that safeguard against greed, maliciousness, personality conflicts, unwise action, violence and oppression? Would a process such as community pedagogy that calls for the foundational
building of an egalitarian community followed by empowerment rule out or significantly lessen these ills?

Work Descriptions Inform the Discovery of the Pedagogy

Other integral portions of this collage are seen as elements provided by Shirley Bowen. Themes of persistence and perseverance of spirit and action, encouraging engagement, connections and empowerment through teaching and learning echo in her stories, community arts experiences and her background. Through her stories and conceptualizations one sees that community pedagogy is continually cast as possessing the abilities to empower and to engage people into the needed work of a liberated citizenry. This work is often visionary and may include spiritual and social ramifications perhaps through the reclamation of space or creation of place for displaced or underrepresented cultures and communities. Mirroring many of Shirley’s experiences, such as the Kwanzaa Playground, this work is about persistence and perseverance. It is political as it involves conscious-building activities which in turn catalyze future action. Its’ purpose is to uplift, connect and “build everybody.” These are the characteristics of Shirley’s projects and inherently characteristics of community pedagogy.

Community Pedagogy as Natural

Themes of arts integration, leadership, dedication, commitment, communication and a sense of community work and teaching as a natural response echo through Ivy Chevers’ stories, community arts experiences and her background. In turn these themes are reasserted by her foundations, her leadership and her commitment to community, education and multiculturalism. Through Ivy’s experiences one is alerted to additional stresses on the echoing theme of leadership along with facilitation, dedication and
communication. Included here also is the strong sense and manifestation that this type of approach is natural—contained within her and shared as a natural response to the calls of her community and life.

**Imagining Relatedness**

Ivy comes to this work and pieces of this approach naturally. Shirley conceptualizes her work as encompassing “how I want to see myself as human being in the world…that is going to govern how I move…” These comments combine a foundational motivation from ancestry, family teachings and purposeful action. They both share a basic and inherent call and response orientation within society—which is not second nature, but a natural core in and of itself. This response to need and direct requests is rooted in upbringing, community experiences and ancestry. Through community arts projects and teaching they assist in helping students/people to imagine their relatedness to one another.

As Sutton notes, in the Civil Rights movement, labor movements and “in many social justice organizations, in the long history of tribal cultures, in many instances of social progress, people have dug into the rich well of cultural activities—storytelling, music making, dancing, singing, cooking, carving, building—to imagine their relatedness” (1996, p. 209).

In studying my own written portrait I attribute themes of finding voice, the importance of reflexivity, expression, freedom and transformation as applicable to my stories and now performed community pedagogy. This potential transformation may involve individuals or entire communities. Transformation can be small, large or as in the case with this dissertation, multiplying.
As relayed in their stories, for both Ivy and Shirley, community has always been there, in the center of things. My approach and entry to community arts work—although partially grounded in a learned fundamental belief “to do unto others as you would have them do to you” was more clearly articulated in a direct response to the sight of injustice a little later in my life. One could say it was then that I was alerted to the calling out in society and began to listen, learn and react. Struggling for years to start to develop voice, once I realized I not only needed one, but wanted one, I did not know what to say or how to say it. Starting as a child, the arts have personally given me a safe and sacred space and led me through a journey of learning how to express myself, visually and verbally to work with community, and later in the written word and finally in a course toward social change and justice.

At its most simple, community pedagogy can be encompassing of teaching and living approaches that induce community building in the classroom or in any setting of teaching and learning. In a more rigorous and impacting state it can be empowering, engaging, about “building up” and reclamation and involve efforts to promote personal and communal agency for future growth and liberation.

In the end, our individual goals, concepts and content choices and use of direction for arts teaching in classrooms or working in the community may differ, but ultimately we demand from ourselves a pedagogy that induces, creates and is community. It is liberation, freedom, expression, empowerment, persistence, perseverance and the on going cultivation of an egalitarian world. It is about transformation, knowing yourself, being a leader, developing new leaders and being committed to a lived community.
I read community as a descriptor of the ideal for which we are striving. Not a collaboration, not a collective, not even a coalition or groups of coalitions—these are integral steps in the process, but an actual true community where as the children (CBSL) told us, *we know, value and struggle with one another*. Community pedagogy is critical, active and moves toward and becomes social justice and change efforts as it is developing community through teaching and learning simultaneously. Simply said, art projects as manifested through teaching within the framework of community pedagogy puts forth an approach to life, and perhaps even death, that while we are here we desperately need to come to know one another—which in turn also helps us to know ourselves.

We have seriously contemplated what it is we teach through art and have come to the conclusion that it is about life, from conception to death, and about how to live and learn about these complicated, ambiguous, and multi-dimensional processes. Through art we can come to understand cognitively, emotionally, physically, and sometimes spiritually, the phenomena of life and death (Ballengee Morris & Stuhr, 2001, p. 9).

**Borderzones & Identity**

As I wander through the borders and margins hunting for the Ashe spaces of possibility, I must remember to continue to unpack my cultural privilege and be cognizant of my transparency in some *other* places. Hesford cites, Kaplan (1987) and the idea of examining her locations in the dynamic of centers and margins—seeking out the awareness of the privilege of being more central while also being in the margin.

While the concept of borderlands and its attention to the heterogeneous nature of spatial and discursive positions offer feminists new ways to conceptualize the dynamics of autobiographical discourse, one has to consider whether such repositioning has been imposed on, or chosen for, her. For example, not all students and teachers in the United States have the same freedom to cross into or out of the borderlands. Moreover, shifting geographical locations are not always
about play (tourism) or pilgrimage (journey, search for origins); for many populations, such movement is about vulnerability, displacement, exile and so on… (Hesford, 1999, p. 50).

Placemaking & Placetaking

Referred to throughout the research text these two terms are crucial to my own understanding of community pedagogy. Applied pedagogy may manifest in constructing and cultivating an environs (in art work, an exhibition, or a class). In my research journal I cast a memory of the placemaking from the CBSL classes with the children.

_We created, I believe and witnessed a place_ where we could relax and be our many selves: artists-educators-administrators-researchers. A place where we could find sustenance and good company—input, ideas and feedback. A room, a community of art makers. Supplies spilled from boxes, baggies, piles and containers waiting to be selected. Kids and adults working on tables, standing, seated and on the floor. We were safe and used each others names. We talked, shared stories, solved dilemmas and laughed. We prepared work to then create another place—where we then celebrated ourselves and one another (Kathleen Keys, Journal Entry, June, 2003).

Community pedagogy is made up of places. Places we visit, reclaim, or create. These are visual, literal and metaphysical spaces. The African Beginnings students reclaim space when they dance. They also reclaimed space at the gallery which housed the art residues from a previous creative space. I assert and claim space with this dissertation and with each painting and each narrative I write. Knowledge and preliminary interpretations and understandings of others’ ways and experiences have made the notions of community pedagogy even larger for me. These contexts inspire me to learn more about conceptions of community within the African-American, African cultures and other indigenous and non-indigenous cultures. To perform community pedagogy, one must have the orientations, the reasons, and the commitment to social change. I have realized that it is now part of who I am. It has

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come from my past journeys and in the journey of this research. This community pedagogy is becoming natural for me now too. I have learned that it cannot just be prescribed. That you cannot just learn it from a prescribed theory and immediately implement it. That it requires a gradual coming to—and an ongoing reflection within ones self regarding its’ progress. A sincere utilization of community pedagogy helps community happen.

Buber (1965) leaves us with the thought that, rather than being deliberately organized, planned and constructed, genuine communities happen. That does not mean that the members of a community do not play active roles in its work and structure. On the contrary, it suggests that where a genuine spirit of community exists and thrives and where each member retains his/her voice, sense of identity and responsibility within the whole, the welfare of the group and the individuals within the group is best served. Community is where community happens (Clark, 1999, p. 12).

This is by no means a firmly closed or full conclusive representation of community pedagogy—but a collaged reflection of the essences emergent in this case study. There are I believe elements represented here that are crucial to increased understandings and several other points of departure for future inquiry within the notions of community pedagogy. Within the scope of the study including both its methods and findings there are several implications for art education and community-based art education. Additionally, there are implications for the sister field of arts-based community development.

ReACT(shuns) to Arts Based Research Methods

Artist, Betye Saar’s process is ritual itself-a prescribed series or set of acts-which she has broken down into the following components:

- **The imprint**—ideas, thoughts, memories, dreams, from the past, present, future.
- **The search**—the selective eye and intuition.
The collecting, gathering, and accumulating of objects and materials, each bringing a presence, an energy (old, new, ethnic, organic).
The recycling and transformation—the materials and objects are manipulated and combined with various media...The energy is integrated and expanded. The release—the work is shared (exhibited), experienced, and relinquished. The ritual completed (The Studio Museum of Harlem as cited by Lippard, 1990).

I include Betye Saar’s set of acts as they are quite similar to a dissertation process as well and of course to the art making and exhibition/installation process that manifested within this research journey, and the process on the self as a traveler in this journey.

The various art forms of visual journal/working pages, auto-drawing paintings collages and mixed media self-portraits contributed to the inquiry of the understanding of community pedagogy by enabling me to visually and metaphorically express (first visually, then in writing) placemaking and placetaking among other emerging theories in the research. It may also suggest a search for place (beyond just tourist photos) in an effort to answer questions of who and where, physically and spiritually we want to be.

In part, the art works serve as residues of transformation. This noted transformation in my art making has occurred as a result of this study. My art up until now reflected environs where I wanted to be—perhaps physical or spiritual-metaphysical places. Now through the process of this research I am making more of a statement again becoming more autonomous and a moving actor ready and willing to promote change. This move to mixed-media asserts a new level of decisive control and placement of “foreign” objects into the work. I am putting my self into the picture as an image to be seen. I equate this with a clear assertion of self. This new work also confronts canonical rules about what is and isn’t media for art work and consciously moves in a further
departure away from fine arts categories. It allowed me the creativity to see and further re-conceptualize ideas such as foundational blocks of my pedagogy and being outback of the activists house.

The artistic genre served the purpose of providing an additional introspective lens gathering information then articulated in a visual language to which I could easily read and ascribe meaning. A reciprocity of dialogue was established and maintained between artist and researcher as manifested by a modeled give and take relationship, one to one, informing, challenging, aggravating, and interrogating and coaxing the other.

Personal motivations or calling to art making were seen more clearly. I have realized that I make art as a response to significant change, emotion, or tragedy. I create art most naturally when I am intellectually, emotionally and spiritually taxed—it helps to process my thinking. My art is usually an emotional, and expressive response to something. It is difficult for me to make art “for arts sake” alone. It feels empty, like assigned community.

Additionally—the process brought about painful realizations and transformations as well. It was much more difficult than I had imagined and I was amazed at the quantity of narrative text and reflection writing I could develop from a single image created by myself. These narratives grew and transitioned as the research process continued and the paintings were completed. Perhaps the most painful of all was a beginning journey into articulating my cultural identity. It is disconcerting not to have clear answers.

Based on ideas of paradoxical writing spaces (Hesford, 1999) alternative mixed-
media art making like my own is a creation in a paradoxical painting/collage space. It is paradoxical as it further complicated things, rather than making them easier—but was a crucial part of the research process.

The work served as a directional compass providing visual form out of auto-drawing, found objects or constructed in light of what was happening in my thinking. In the beginning I tended to inadvertently describe community—or the kind of community I am hopeful about. Near the end of the process I was able to move faster, skipping steps—generating theory from artistic practice more quickly. The methods became indiscernible from one another as the process progressed.

The Release

As planned, late within this research course a tangible collage representing some facets of a community pedagogy was created. The exhibition/installation entitled, *A Search for Community Pedagogy: Collage Reclamations of Space and Self* was presented in the Exposures Gallery on the 2nd floor of the Ohio State University-Ohio Union building, July 17, 2003 - August 6, 2003. (Figure 9). An opening reception was held on Thursday, July 17, 2003. Additionally I convened a meeting within the space with three committee members prior to the public reception, was invited discuss my work in the space with a class of on-line art education masters students, and also took part in documenting a discussion between myself and Anniina Suominen, another doctoral candidate utilizing arts-based research methods.

Upon entry to the gallery the viewer saw blazes of color echoing from the walls and the ceiling. In the first layer of the collage, from ceiling to floor, sheets of mainly white and yellow drawing/tracing paper with intermittent sheets of bright purple, red and
green lined the space—covering the gallery walls. Above, the dissertation draft totaling 217 pages was printed double sided onto ordered sets of multi-colored 8 ½” x 11” paper. These “flags” hung vertically from strings and were punched with a decorative stencil to
create a piece inspired by the Central American traditions of papel picado. This piece spanned repeatedly back and forth over the gallery space creating a plaza effect.

**Dissertation Draft Papel Picado.** (Figure 10). July 2003. My crude version of the Mexican tradition of papel picado (pierced paper/cut paper banners) was inspired by the “enchanting Mexican popular art form with roots in the country’s ancient cultures— [they] lend a festive air for many types of celebrations.”

The use of paper as an accouterment of religious festivities can be traced back to pre-Hispanic Mexico.

[Today’s] basic process, familiar to Mexican people of all ages, is used to create quick and economical decorations that may be hung outside their homes for religious and civic festivities or used to brighten an interior room or patio for birthdays and other family celebrations.

Skilled craftsmen use awls, chisels and special cutting blades to render more intricate designs. Working over a basic pattern, they cut through as many as 50 sheets of tissue paper at a time. The design, often laid out over a delicate window pane background, may include figures such as flowers, foliage, birds, angels, crosses, skeletons and historic figures, as well as words or phrases associated with specific holidays. Borders may be straight, scalloped, zig-zagged or fringed. Each design is a unique and complex work of art requiring a keen ability to envision the use of negative space.

Whatever the occasion, papel picado invariably transmits the mirthful message: ¡Viva la Fiesta! ¡Viva Mexico! (Papel picado).

It is too high to be read comfortably— but close enough to be seen somewhat.

This unusual colorful symbol of celebration also served as a deconstruction and re-appropriation of an academic text. Purposefully it causes us to consider how we develop and present texts—and to consider what other roles they may or may not take on. The struggle to present a seamless re-oriented text that incorporates arts-based research continues as a challenge in arts-based research.
The next layer of the collage included the installation of my own art work (described throughout the research text) comprised of panels, self-portraits and paintings. The relationship between the art works and the narrative text was explained in this way on gallery wall text panels.

Reflection work (located near the pieces) stemmed from a process of contemplating the work, either finished or in progress and then writing about it—sometimes in stages. I would ask myself questions such as: What do you see? What was your process here? What were you thinking about? What are you thinking about now? What do you notice? Gradually a genuine dialog between my artist self and researcher self began. I would then revisit the reflections and finally tease out the helpful information regarding community pedagogy. These segments are italicized in the text panels. For instance, creating and then writing about my work allowed me to see that I wish to create harmonious yet stimulating environs when I paint—and in my community arts work. As the research progressed the art work and reflections served as signposts exposing new directions or clarifying emergent thinking. Recent works such as the panels (visual journals) and self-portraits supplied visual metaphors for my relationships to my pedagogical building blocks, assertion of voice, location as an activist and even issues such as life and death.

At this juncture I characterize and articulate community pedagogy in the form of a collage. First there must be a base or background of an honest and well functioning egalitarian community in place, no matter what the teaching/learning setting. Next the teacher/learner must be committed to ideas of facilitative leadership and to empowering students/communities. Additional layers include fostering an educative experience that demands decision making, encourages freedom and facilitates self-expression. This creates then, a situation or experience of lived community—what I believe community pedagogy aims to bring about.

Next, I invited the viewers to continue the collage in the extended wall text communicating the following.

*Speak, Produce & Create!* Here in the Gallery I invite you to join this collage making. Please feel free to draw, write, paint or adhere things to the paper surfaces covering the walls—wherever and however you like. Many community arts projects are about reclaiming real or metaphysical spaces or places. I have started to reclaim this gallery space, but ask for you to help in the reclamation—where we make space for our voices, and our expression. After visiting Mexico last year and being impressed with the quantity and quality of interactive public
and community spaces, one of my journal entries asked, “Where do we get to collectively produce and create together? Nowhere. What would a forum, place or plaza dedicated to collective creative production look like?” Here I have constructed a limited creation or version of such a plaza. Please speak, produce and create!

This invitation assisted me in modeling a limited version of a community pedagogy by illustrating that their contributions were just as welcome and important as my own and even more importantly integral to the success of the plaza—environment. It also served as a continued and joint reclamation of a usually private and constricted space. Interestingly, participants were encouraged to express, and create within a free environment—but most chose to only make small additions. Attending viewers at the opening reception added their marks and drawings cautiously. As time and days passed visitors seemed to be more and more comfortable with the ideas of adding to the collage—as they could see others had contributed before them. Marks included a continuum of spontaneous and time pressured personal expression ranging from simple drawings, the signings of names and dates, written responses to particular pieces, communications to me and to others, inspired by the exhibition. Logically, from the additions that I witnessed I learned there was a correlation between an individuals art education and sense of comfort in contributing artistically. Some participants (usually arts education graduate students, or artists) created more complex visually based submissions and small pieces from mixed-media parts and paint. These were installed by creators in available spaces. Each day there was something new added. The communal collage literally evolved over the span of the exhibition.

Together we joined in a new expansion of placemaking and placematting by considering and acting out a different role for ourselves in adding art to a live art
exhibition/installation. In this action we all move to a step of considering ourselves as artists. A normal taboo—this process developed a forum and invited people to break that barrier—to matt new places and extend their roles.

Figure 11: Placematting. Placemats, pipecleaners, plastic toys, paint pen, permanent marker, 2003.
Placematting. (Figure 11). July 2003. I first spied interesting kitschy placemats like these in Idaho at a dollar store but resisted buying them since I was moving to Ohio for a year or so. One day during a thrift and dollar store shopping day, I found these—cousins of the placemats I first saw in Idaho. Thinking about the idea of placemaking—for me placemaking is a place of freedom and creation. The place mat (by itself) in effect as it lies on the table to mark your place at a meal is somewhat limiting. Although of course it is good to have a place at the table or even better to have someone say—they will always have a place set for you at their table—the place mat itself implies constraint. You by aid of the placemat know your place—it is defined and in fact outlined in a rectangular mat in front of you. The tools and sustenance for life are found there with the parameters of the placemat. But, what happens if you’d like to occupy another place—outside of your placemat? It is difficult to placemake in a place that has already been determined or charted out for you.

So here adding to the irony that I have always hated real placemats, I have transformed these into an alternative placematting in an effort to placemake. Here old still lifes and stereotypical images of peaceful yet exotic flora are drawn upon altering their manifestation. Three have been connected together offering more room to create place—and to conceptualize self. For me this is indicative of the fact that now I have made room in my life for artist-researcher-educator-administrator to all be present but to work as one force together in my community of selves. It is significant also that in their joining spaces they are overlapped—sharing place—rather than transitioning immediately from one to another. This transition is not seamless. Important also is the extension—out and off of the two end mats—symbols of sending out spies or feelers into new territory to check out new spaces—to see what other sorts of places we can bring into our place or create new spaces of our own (Kathleen Keys, Journal Entry, July, 2003).

Arts Process Becomes Data Analysis

Multiple languages speak to our capabilities for analysis and reflection. The use of the arts-based research provided new outlets for thinking about, reviewing, analyzing and re-ordering both the literal configurations of information and data as well as its meaning. Portions of the narrative text included with the visual journal pieces illustrate this analysis.

Physically manipulating and conducting an aesthetic re-ordering of usually benign materials such as class notes, findings, and written drafts of discourse propelled and
Figure 12: Candidacy Exam Visual Journal. Candidacy exam draft pages, marker, paint on contact paper, 2003.
illuminated facets of the analysis. In other manifestations the artistic reminded the artist-researcher of the simplest and core notions about community and environs.

**Candidacy defense/Visual Journal.** (Figure 12). March, 2003. Mom just left, and I was talking to her earlier about, my idea for this art piece—which I started right after my candidacy exam, and I had forgotten she hadn’t seen these. So what I have done is put these pieces—the work papers from that exam from where I was outlining things, and thinking about ideas to research and write about to fill up my answers and build up the papers for my candidacy exam—I saved those…and some of those are more interesting than others. Some are more interesting because they have aesthetic qualities—lots of them contain handwritten notes—which I have always thought were very aesthetically interesting.

Then I intentionally went in and worked in my normal artistic process on these—which is usually auto-drawing starting with black—this time I used a large marker. *Then finding shapes and using color to pull these out—to define them. Putting in interesting shapes…spirals, stars my usual markers that are found in my art throughout the panels and then…they are on the floor—and I had to put something down underneath to protect the floor. I worked on the floor—walking around it and standing on it to reach all of the areas because this is a pretty big piece—its taller than I am—and there is a lot of area to create on…*

*As individual pieces, right now—the panels are strong, they are strong with all three together. And I like them a little bit apart…I have 2 hanging together and then one on the other side of the doorway. But I was also thinking about them in a different way the other day…about how, now that they are done—about ways to further bring them together as an art piece—although the whole thing I think of as art…but I am sort of drawn to the idea of cutting them apart now. Because what I think is really interesting is that each of them, each piece of 8.5” x 11” paper now as I look of them on the wall is very interesting aesthetically on its own. And I sort of want to see what they would look like if I cut them apart. There is no way in the world that I could have made them as aesthetically interesting as they are as separate components, individually, and then put them together—to then make a bigger pattern, panel, or what not.*

…I much prefer this random—auto drawing format on a bigger space…Slowly but surely weaving all the spaces together. Doing this was in the context of arts based research which is supposed to help me generate more data and theory—to see what before has been left undone or unseen…what am I noticing that hasn’t been noticed before. So right now the operating theory that I am pulling out—or what I am noticing is the pre-emphasis of community. If you look at these pages and their forming of a community—along with this idea of me wanting to cut them up…here they are kind of bonded—they go together—they have been drawn together—each is very different, but together they are much stronger…whereas they are interesting and if I were to pull them apart certainly
capable of maintaining some type of aesthetic status or quality—but they are so much more interesting when they are bound together. I think there is an essence of a community in that...we can certainly do interesting things alone, but look what we do when we do things together. We come together, things are more rich—our tasks are divided up and we have more minds thinking about how to solve problems—it just works better if we are a community... (Kathleen Keys, Journal Entry, May 10, 2003).


CBSL Visual Journal/Working Pages. (Figure 13). May-June 2003. Dr. Daniel wants to know what my ideas are for my journaling process for the CBSL class are going to be. How I am going to collect and perhaps present the ideas and progressions of this class? and maybe---so far I have just been keeping the boring old binder of all the notes, handouts and e-mails and things together, but what if I mimicked my own process and put the stuff—copied it, or color copied it depending on its aesthetic quality...my working pages for this project and then replicated this process...put them out on contact paper—or maybe this time—in order, I think order might be important...it may not...And I put them up on the wall like this and then added my artistic process to these in some way shape or form and then again—not everything has to be a notebook page, some spaces could be left blank for pictures, journals or drawings woven in [could also make new notes—draw theories and implications—because of re-reading, working and
reflecting]. Then the journal could hang this way—vertically…I like this. I have been trying to talk myself for years into believing that a journal does not have to be bound…but that it could be all kinds of things.

*These kinds of journal working pages—are different and make me think about different things. Perhaps that is how I will do my journal for the class and of course it will also be a part of the dissertation project as well…and it can actually help me figure out things like—I will pull out the notes, I will copy them and look at them I will look at them for how I use them and make more notes once they are on the contact paper—watching for content analysis aspects and pulling out theory—and there you go...there is the visual journal...* (Kathleen Keys, Journal Entry, May, 2003).

**Art or Arts-Based Research**

It is difficult at this juncture to state exactly how utilizing an arts-based research process is different than the more often seen manifestation of a body of art work as exhibited by an MFA or BFA candidate, an art educator or other contemporary artist. They certainly are similar in some ways. On one level, however, in my theoretical and practical experience, the arts-based research approach delves more deeply into self-reflection and promotes a dialogical nature of voice, creation and then a response to that creation. Based in a scope of educational research—the intent then is to inquire and in many of the cases presented within the literature review and undoubtedly in my exhibition/installation is to invite others in to join, tear down, or reconstruct social change discussions visually. Often notions of artist as talented and rare and to be awed are communicated through normal exhibition procedures with little to no attention or desire paid to educating the public, building context, building community or working toward social justice. Still today arguments rage over another continuum of presenting lots of information versus no information—causing the viewer to de-code alone—and further isolating those who do not “get it” and then find themselves outside of yet another “gated community.”
Theory From Practice

In this case-study numerous opportunities developed in which theory was created from CBSL, arts-based community development work, and artistic practice, including the art making, narrative writing, reflection and then releasing the exhibition/installation piece as well. Therefore these ideas were born out of an ongoing merging of analysis and creativity—the two things missing most from our world.

In a related example, as part of my candidacy examination responses I developed a short four act play (Appendix B) and presented it intermittently between the more formal discourse developed for that exam. My four conflicting identities were written into the play as four character selves representing artist, educator, administrator and researcher. These character selves dialogued, argued and attempted to practice an eventual lived community together. This work, in progress and later enabled me to further interrogate my own assumptions regarding identity, conformity and community.

Limitations of Exhibition/Installation

Certainly the exhibition/installation was limited in its ability to construct a community project of sizable significance. It served more as a symbol of initiation into a lived community due to its open invitation for participation, written voice, and mark making. As the artist-educator-researcher-administrator I modeled within this space the key ingredients of community pedagogy. Starting with a shared spirit of equality of all persons/viewers all art making attendees were invited to contribute however they saw fit. The literal evolving nature of the space provided the importance and time necessary for process and significantly lessened the normal rush to product. Finally, the setting and
request empowered participants by moving them to consider themselves in new ways, and challenged them to act out against societal and behavioral norms in a gallery setting.

**Resistance To Nonconformity**

Although sincerely encouraged to break out of these norms both in gallery wall text and by examples left by other people, most participants left behind somewhat constrained contributions. In addition to being uncomfortable with “art” or thinking of themselves as “artists” I think many were also uncomfortable with asserting their voice in written or visual form. Also of interest was the fact that participants physically respected my art work. No existing work was altered, and no art supplies were stolen. Only the spiral sketchbook used as the sign-in booklet walked away with a visitor. Additions skirted around my pieces framing them and in some cases attempting a dialog with some aspect of the piece or narrative. Few contributors really pushed themselves and I attribute this deficit with being uncomfortable with not only arts expression but also with being asked for an inclusion of your own (seemingly anonymous even) voice. It is difficult for people to venture beyond their placemats without great care and guidance.

**Bringing Community Back to Life**

Nearing the bookend of this dissertation work I am asked again about the notion of community already being dead. *If you have to teach it, isn’t it already dead?* Still my automatic answer is one of emphatic denial because I do see community in facets of our world. This broader and deeper notion of community as a set of dialogical relationships acting in an environment of equality for the betterment of everyone—does indeed, however seem to call for an extreme resuscitation. Reviving the corpse of community (*Me & Mummy*, extended [?]) is and will continue to be extremely challenging and work
that is never complete. Additionally it is work that will be continuously resisted and potentially feared as it calls for significant change to our current social, political, historic, and economic structures and orientations. Borrowing from my colleague, Shirley Bowen, “[f]or me personally its about how I want to see myself as human being in the world and that is going to govern how I move whether its in the classroom or in a community setting.” It’s about the kind of person I am and want to be, and I cannot teach/learn or live in any other way.

Recommended Beginnings

Throughout the presented research examples of possibilities for journal keeping, art making, data analysis, reflection processes have been presented. These tools are not meant to be mandatory. Rather the idea is to find one’s own way within the broader scope of arts-based research as a self-reflexive education method. Arts-based research demands continuous reflexivity and that is what leads to its potential for transformation within the educator or community. As with writing and art making it is best to get started. Only then can you see what your next directions should be.

General Implications for Art Education

Within the context of educator development the study provides a tangible example of visual art making as research as integral to educator development. A similar model could be used for art teachers or other education professionals. Additionally, it may encourage art teacher leadership and development by encouraging educators to explore their artistic and aesthetic foundations—and to link these with evolving pedagogies.
In regard to research it has established a beginning framework for considering ones’ own community pedagogy or community pedagogy in general. It may instigate extensions of community pedagogic theory and/or discourse challenging conceptions and collages of community pedagogy. This study provides an extended example of generating pedagogical theory from community arts practice that can be replicated or further researched by other educators and practitioners.

Specific learning examples relaying the importance of exploring others lived experiences are presented—and may be used to encourage these explorations in educators and students. The rich and creative example of researcher voice and self-inclusion may foster additional ways to reconcile similar issues. The study demonstrates the employed methods of portraiture and arts-based research, narrative and journaling as valuable and provides impetus for creative alternatives to research texts.

Within the context of social change, the study articulated an example of an arts pedagogy that has impact on personal, educational and societal transformation. It also furthered the exploration of critical pedagogies in settings other than formal classrooms. Examples of social change community arts projects, theories of placemaking and placetaking, and placematting can be built into teaching for K-12 or higher education and/or teacher training and development.

In regard to arts teaching and learning in community it articulates the complexity of working with educational intent in communities. The study also explores complex notions of community and encourages continual personal and communal interrogation of these notions.
Implications for Community-Based Art Education

Specifically, this research offers several implications for community-based art education. It reminds practitioners that an ongoing discourse about what constitutes community as well as the forces which aim to destroy those elements is imperative. It posits the goals of cultivating an egalitarian community, concentration on deep and meaningful process and empowerment as key to community-based art education. Perhaps most importantly it calls out to community-based art education to answer more needs locally, nationally and globally and not only in a few underserved and underrepresented impoverished minority communities. In light of its emergent and organic essence, it offers a space where arts pedagogy for social change may be scrutinized, deconstructed and reconstructed as appropriate.

Implications for Arts-Based Community Development Work

This research offers several implications for arts-based community development as well. It posits the goals of cultivating an egalitarian community, concentration on deep and meaningful process and empowerment as also key to arts-based community development, and synthesizes these efforts into a greater framework of societal change. It positions the cultural worker as an activist and an intellectual committed to social justice. It matches internal needs for transformations with those of communities and society.

Recommendations for Future Research

In an effort to continue the discussion additional and substantial self-reflexive research in the community arts, community-based arts education and arts-based community development fields is necessary. Content analysis on social change related community arts, community-based arts education and arts-based community development
projects as well as cross-comparative studies would prove useful to the further
development of discourse and documentation in these fields. Extensive interviewing and
portrayal of community arts practitioners and scholar/practitioners should be undertaken
and distributed widely. Lastly, more explorations of visual arts-based research for self-
reflexive education research and transformation need to be performed and considered.
Progressive risks need to be continually taken and educators in both higher education and
K-12 as well as other cultural workers need to provide the space to take those risks.

Arriving Only To Begin Again

At the formal beginning of this research journey I nervously invoked the
assistance of the Shaman, the artist and the muses—and indeed I have encountered each
of them—more often than once. I called and they responded. Many individuals played
multiple roles in guiding me through this search for community pedagogy. As it is an
evolving pedagogy there is still much yet to be discovered—I am hopeful that the
Shamans, artists, and muses will continue to participate with us in future journeys.
REFERENCES


APPENDIX A:

Portrait Interview Questions

**Interview Request Script:**

It is my intention to first contact respondents via e-mail or phone to ask them if they are willing to participate in my study, and to be interviewed. They will be told that my goal is to develop a portrait description of the respondent as a **community arts educator**. If they agree interviews will take place in person in a neutral/work setting at the University or another setting that is agreeable to both parties. They will be informed that interview questions will be structured around approaches to teaching/learning in community arts settings and the influences of their own art education and life experiences on their own pedagogical approaches. Respondents will be invited to review transcripts and make any changes or additions they see fit. They will also choose to either be identified in the portrait or to remain anonymous. Prior to the interview they will be asked to sign a copy of the attached consent form.

**Interview Questions:**

Do you make that distinction about yourself—do you call yourself a community arts educator? How do you describe what it is you do to others?

Can you tell me about your background. Where you grew up? What experiences you had with art education as a young person?

When did you become interested in the arts /or art?

How/why did you become interested in teaching?

When did you first discover the importance or meaning of community? When did you first see it?
Are you an artist? Can you tell me about your work?

How do you think about community-based arts education—what does that mean to you?

Do you see it as art in communities/ community settings/ or art that creates community—or all three? Others?

What needs to happen in the community arts experience to make it successful in your opinion?

Do you see similarities in how you work with a community in the arts for development and how you teach children in an arts classroom? What are they?

Are you able at this point in your life and career to describe your pedagogy?

What role does community have in your pedagogy?

Dr. Daniel (course professor) talked a little bit this past quarter about home knowledge (information we/students bring with us to learning situations). Is that a resonating concept with you and your pedagogy?

Can you give me examples?
APPENDIX B:

A Play in Four Acts

Cast and Descriptions of Character/Selves

**Artist Self**
Artist Self is always dressed in black, she often paints circles around all the others or claims to be working in her off stage studio. Artist Self is respected by other selves but seen as suspect and as a result has been banished from day to day reality for several years. Artist Self has only been allowed to contribute to the lives of the other selves in limited and restrained quantities. As of today Artist Self is re-invited to fully join daily life with the other selves. The others are courting her, as she is timid and unsure of herself and her capability of contribution following banishment. Occasional accoutrements include paintbrushes, glitter and other interesting supplies utilized to make collages or auto-drawings and paintings and other free-spirited visual manifestations.

**Educator Self**
Educator Self is a gentle, laid back nurturer, a mother earth wanna-be type. She is well versed and somewhat practiced in the ways of democratically running her classroom/gallery/community project or better still, the collective creation and generation of knowledge in any potentially educational situation. Her favorite educational experiences are those taking place within a community of learners such as in a community-based arts project or in arts-based community development work. Educator Self wants everyone to feel the joy in learning—and to be a part of the process.

**Administrator Self**
Administrator Self shares some of the primary responsibilities with Educator Self for getting arts-based community development work off the ground. She totes around a worn briefcase, and occasionally a toolbox, and wears suits daily. Administrator Self has been the sole breadwinner for the lot of them over the last three years—and she is very tired. One of Administrator Self’s biggest challenges—and her main accoutrement is the insurmountable “in basket” on her desk of bureaucracy. The box and meetings keep her pretty busy and away from working in the field with communities as much as she would like.
Researcher Self
Researcher Self wears trendy spectacles and often wears her hair in a topknot. She is always writing things down and asking the other selves to repeat what it was they just said—so that she can make a note of it in her research journal. A budding intellectual the Researcher Self feels somewhat comfortable with the ideas, tools, mechanisms, and processes of research. Her trademark accoutrement is an antique manual typewriter that she lugs around everywhere. So as to not forget about the evolution in the processes of creativity, writing and research.
Act I

(On stage are Artist Self who is roaming about—on stage one second, off the next and working on a myriad of visual art projects. Administrator Self sits at her desk—making way through her “in basket” one piece of paper at a time. Examining each, she decides to stamp it, toss it or file it away.

Educator Self and Researcher Self enter from stage left. Educator Self carries some notebooks and other papers and Researcher Self pulls a red wagon overflowing with library books with her typewriter balanced on top.)

**Researcher Self** (Courteously, then impatiently.)
Hey we’re back…where is artist? We all agreed that we would meet up here after the meeting.

**Administrator Self** (Without breaking away from her paperwork or looking up.)
She’s here, she’s painting…I am sure she will resurface in just a second or two.

**Researcher Self** (Rolling her eyes and sighing.)
Artist is always late. She just doesn’t take my—uh, I mean our work seriously.

**Educator Self** (In a calming voice.)
Hey now—I don’t think that’s true at all. Besides we agreed on the walk back that we were going to cultivate an environment in which we could all work together on this, remember.

**Researcher Self**
Yes, yes, I am just anxious and want to get started. Ahh here she is.

**Artist Self** (Flits on to stage spinning a bit, humming, with paint brush in hand, skirts around them—all eyes follow her movements and then she settles near the two standing character selves—seats herself on the floor and begins to sketch.)
Hey you’re back—what took you so long?

(Researcher Self starts to show exasperation.)

**Educator Self** (Cutting off the view of Researcher Self’s motions of exhibited aggravation so that Artist Self cannot see them)
We stopped at the library and got tied up. Hey what was that you were humming?

**Artist Self**
Oh you know—that “If I had a hammer…” social justice song.
Educator Self
Right, thought I knew it...hey now that we are all here, let's get started. Here they are, our questions. (She passes out a paper to each self.)

(Pause) All selves concentrate on the papers in hand.

Educator Self
So I was thinking—we are going to need a process—a way to ensure that we work collectively on this, but at the same time we need a point person for each—someone in the end to write it all up and be the main voice in presenting each response.

(Artist Self starts to glaze over, Administrator Self is listening intently and has her calendar out, and Researcher Self has moved her typewriter and is starting to separate the books into stacks according to their relevance to each question.)

Artist Self
Fine.

Administrator Self
Fine.

Researcher Self
Fine.

(Secretly they all cannot wait to get back to their own work).

Administrator Self (Running her fingers back and forth across her giant desk calendar.)
How much time do we have?

Researcher Self
37 days.

Educator Self (Urgently.)
So, since I am the best acquainted with pedagogy, I will take number one. Pedagogy means ways of teaching if you all were wondering.
(Researcher Self nods approvingly, Administrator Self and Artist Self roll their eyes.)

Artist Self (Assuredly, but with put-offedness.)
I know what it means for goodness sake—I went to college—and then some. In fact, I will take Question #2 the one about the subtexts of using art to manifest social change. It sounds exciting and I know about a lot of social change artists.

Researcher Self
(Walking toward Artist and tripping over her piles of books.)
Uhh are you sure Artist? That one might be complicated. There is a lot of literature to get through. (She motions to the wagon.)

Artist Self (Squinting her eyes—and gathering her supplies, stands up and stands nose to nose with Researcher)
Exactly what are you implying—that I can’t read? That I can’t synthesize. You told me last week that you needed my help—you invited me—now did you mean it or didn’t you?
(At the detection of conflict Administrator Self disappears behind/under her desk and waits there for the coast to clear. Educator Self—shakes her head doubtingly as she fears her plans of collaboration are already crumbling.)

**Researcher Self** (stepping back from Artist.)
Please, don’t take offense, it’s just that I am nervous and don’t trust anyone to work on these alone. They are very important questions.

**Artist Self** (With eyebrows furrowed.)
Oh is that so, and I suppose you could handle them all just fine on your own—in 37 days, eh?

**Researcher Self** (With a know it all enthusiasm.)
Well…

**Artist Self** (Slightly gasping.)
Go for it then, sister! I am off to paint. (Heads off stage to her studio.)
And when you do realize the errors of your ways you can hand deliver the (Using a hoity toity voice.)—*LITERATURE* to me in my studio! (Off stage a door slams.)

**Educator Self** (In an effort to appease—approaches Researcher and puts her hand on her arm.) Well, so were off to a bit of a rocky start. She’ll come around as soon as you do. In the meantime we need to finish the assignments. Where’s Administrator? Off writing grants?

**Administrator Self**
I heard that—and I must tell you I am doing no such thing. Just trying to locate the emergency procedures manual for internal female conflict. (She cracks a smile as she returns to her desk.) Is it my turn? If it’s all right with everyone here I think I would like to get a start on number four, the one about ethics and cultural brokering. Seems I should know something about them…

**Educator Self** (Helping herself to her corresponding pile of books.)
Fine.

**Researcher Self**
Fine.

(They disperse.)

**Researcher Self** (Moving toward the castle-like turret/tower structure on stage right and ascends the ladder to the window.)
So that leaves me with number three, the one on arts-based research. Interesting—guess I will have to make up with Artist sooner than later. Maybe a peace offering will help? (Sigh.) I don’t know anything about this, I can’t even draw.

Stage goes dark.

(After days and nights of solo work and mini meetings, collaborations and writing regarding the contours of pedagogy. Educator Self and team members complete question one. Artist and Researcher are still not speaking.)
Act II

Lights up.

(Sounds of rummaging near the tower are heard. Administrator looks up then goes back to her paper work.)

Researcher Self (Enters main stage from the back of the tower carrying three antique typewriters. She hands one out to both Educator and Administrator.)

Good luck gifts for all.

Educator Self (Accepting a typewriter with a puzzled look.)

Thanks. (Then purposefully turns away stashes it in her supply and teaching materials closet.) (Quietly to herself.)

I am already finished with my question.

Administrator Self

The minute you give me that it will become obsolete—ooops right it already is. Well, it will make a great paperweight.

Researcher Self (Slightly deflated, sorts more new books for Artist, puts them back in the wagon with the gift typewriter and moves slowly toward the studio.)

Suit yourselves.

(In preparation for the lead on her question, Artist has been creating tons of artwork. If it isn’t tied down it has been painted. Her artistic process is helping her to think.)

Researcher Self (Enters the studio, looks around and is amazed at all the new work.)

Knock knock.

Artist Self (Hands on hips.)

Hey look who has come down out of her tower.

Researcher Self

All right, all right. I didn’t come here to fight, but to bring you more books and articles I found for your question—and to bring you this. (She hands over the last typewriter.

Artist Self

Thanks—for the machine. And hey, don’t go acting like you are doing me any favors by lugging around those resources for me. That was the payback deal remember, you do all my library research work—and I will work on my question—day and night.
Researcher Self (Nodding.)
By the way—how’s that coming? Are you getting any work done?

Artist Self
Are you kidding? Look around you.

Researcher Self
Yeah, this is great, but I mean research work. Do you even have a draft of the question ready?

Artist Self (Perturbed.)
Maybe you need to spend a little more time trying to understand arts-based research, because you are obviously not getting it.

Researcher Self
I’m not criticizing, I just don’t see how this is helpful.

Artist Self
Yeah—I get that. And I’ve tried to explain it to you a million times. This is what I do. Don’t get me wrong, I also read, and do Internet searches, and talk to community artists—and actually have uncovered some very interesting information about subtexts of using the arts for social change. So now—if you would please let yourself out—I need to get back to work.

Researcher Self
Right, sorry—sorry. Guess I am just nervous. Talk to you soon. Enjoy the typewriter.

(A few hours pass. The Artist’s typewriter has been appropriated artistically. It is now covered in paint, glitter and other collaged objects. To gloat a bit on her progress she takes the painted typewriter over to Researcher’s tower to show it off. As she walks she is humming, “If I had a hammer…”)

Artist Self (Knocking quietly on the ladder)
Is the Doctor in? Researcher—are you home? I’ve brought a surprise.

(Hearing no answer the Artist treks up the ladder, peeks in the tower window and gasps as she finds Researcher sleeping on the floor amidst a huge pile of books. She leaves the painted typewriter near the Researcher’s feet with her finished draft of her question on top.)

Artist Self (Saunters back down the ladder with quiet attitude and dramatically orates this prose poem which she has created on the spot.)

Drowning of Researcher by Literature…
by Artist

Search ends—They found her half buried among eighty-five hundred library books. Twenty interlibrary loans accruing fines lay at her feet, open and Exposing THE answers! Upon her discovery of the answers she came to the end of her research,
And no longer had reason to live.
She simply expired, fell into the sea of books and (gasp!)
drown in the lit!

(Artist laughs at her coy presentation and returns to her studio.)
Act III

(With 20 days left, the character selves have planned a week long get away in hopes of relaxing, but also redirecting their efforts for the last two questions and to the editing of the entire examination. It is intended that this getaway will also foster a higher level of collaboration, like a retreat. The selves imagine it will be easier to focus without the distractions and constraints of home such as towers, studios, teaching material closets and desks of bureaucracy around. They visit a lodging structure built especially for them by their dear friend the carpenter. The lodging sits in a clearing of a forest.

The basic structure consists of four, 8-foot by 8-foot by 8-foot cubes, stacked two on two—like a little house. The wall facing the audience is of course, missing. They have already agreed that Administrator will bunk in the top left (as the audience views them), Artist will occupy bottom left. Researcher, top right, and lastly, Educator will sleep in the room on the bottom right.

After arriving, the character selves have given themselves a break and agreed to meet near the large oak tree on the edge of the clearing in one hour. It is now time for the meeting. They slowly assemble.)

**Artist Self** (Excitedly.)
So what do you all think? Aren’t these wildflowers gorgeous?

**Educator Self** (Sniffing)
They make me sneeze. (Sneezes.)

**Artist Self**
Well what about the house?

**Administrator Self**
I like my room all right, but I am going to have to get a desk—maybe there’s a flea market somewhere…

**Artist Self** (Inquisitively.)
I thought you purposely left your desk of bureaucracy at home—so you could work on your question?

**Educator Self** (Sneezes and sneezes again.)

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Administrator Self
Yeah, I did—but I can’t write without it—I’ve been trying this whole last hour—that little table in my room is useless.

Researcher Self
I wouldn’t mind hunting for a flea market either—there are no shelves here for my books.

Artist Self
Gee, all I thought the house needed was few good coats of brightly colored paint—different colors in each room. I’d like—

Researcher Self (Cutting her off.)
For goodness sake—we’re here for just a week, we are not painting!

Artist Self
Well if I can’t paint—then you don’t get your shelves.

Educator Self (Who had gone back to her room returns with a box.)
Anyone for Scrabble?

Researcher Self (Deciding not to respond to Artist.)
I thought we came out here to work.

Educator Self
We did, and I think this might help us to relax and get started. We’ll play with extra letters and the rule is that you can only create words that exist in the exam.

Administrator Self
What?

Educator Self
C’mon—it will be fun—and will help to get us thinking…and collaborating.

Researcher Self
It’s worth a shot, I guess.

Artist Self
I’ve always hated Scrabble.

(They play several rounds, but Administrator keeps a running list of words to later help with the questions. Educator Self notes the commonalities between the spelled words, but keeps this to herself.

Artist’s words were: create, make, reflect, innovate, subtext, process, freedom
Educator’s words were: talk, listen, together, dialogue, reflect, question, process
Administrator’s words were: organize, process, reflect, cooperation, collective, citizen
Researcher’s words were: analyze, critical, contextualize, conclude, process, reflect)

(The next few days they are metaphorically visited in their dreams and waking hours by all of the scholars, educators, community artists, folklorists and other cultural workers they have been reading about. They share stories with one another about working with different cultures, and sort out memories from teaching, community arts projects and people from the past. Researcher even tries her hand at making some pottery. Researcher and Artist are actually getting along—a little.)
Act IV

(The character selves grow tired of their literal identity boxes at the lodge and decide to head home early. The trip has however, proven productive—as they have nearly reached the completion of their examination. On the way home they chatted about the lodge identity boxes as contrasted with the loosely formed boxes and space in which they keep to themselves at home. The Researcher suggested they all write an article about these issues sometime. The others groaned.

The process of togetherness over the last few days, and the reflective conversation in the car has catalyzed a certain strange energy between the character selves—Administrator senses it.

Once home, they mill about the small common area. Artist finds a hammer on the floor.)

**Artist Self** (Picking it up.)
Hey look—this must belong to carpenter. It’s the hammer I have been singing about these last few months.

**Administrator Self**
Look here’s another. Guess he is on a lunch break.

**Researcher Self**
And another.

**Educator Self**
One more here…I’ve got one too. What on earth are all these hammers doing here?

**Administrator Self**
Must be a special project—they aren’t from my toolbox.

**Researcher Self** (Impatiently.)
Well what on earth are we supposed to do with them all until he gets back?

**Artist Self** (Swinging her hammer gently into her opposite palm.)
I’ve got an idea….

(They all smile wielding their hammers.)

**Educator Self**
Fine.
Administrator Self
Fine.
Researcher Self
Fine.

(In an unprecedented act of catharsis, they decide in unison to tear down the walls, brick towers, desks and closets between them—and to create a communal space for all character selves.

Later, amidst the piles of dusty broken wood, plaster and cracked brick they build (shhhhhh, don’t tell the carpenter they know how to build anything) large flat surface worktables. Multiple shelving units for books, books, and more books are created, bought or found. Other shelves hold art supplies, teaching materials, visual materials etc. The perimeter walls are bright colors and visual works by the artist—and other selves are everywhere.)

Researcher Self
Wow I never thought I’d say this, but it looks great.

Educator Self
It really does, and it’s the first time it’s really looked like an artist-researcher-educator-administrator’s house. We can all actually live and work here, who knew?

Artist Self (Beside herself with glee and singing.)
If I had a hammer, I’d hammer in the morning, I’d hammer in the evening—and all the daylong. I’d hammer out justice, I’d hammer out freedom…all over this land.

Administrator Self
I think it’s really the best decision we could have made given our situation. Hey guess what just came in the mail? We got that grant. Now we can do that great community arts project we’ve been thinking about—together. There will be art, education, organizing and research!

Artist Self
Awesome, but can we take a nap first?

Educator Self
Fine.

Administrator Self
Fine.

Researcher Self
Fine.

(As all the dust settles they vow to keep peace with one another and promise to continue their collaborations. The exam is completed and turned in. The character selves double promise each other to start writing down phone messages…)

Fin