YOUTH DEVELOPMENT THROUGH A COMMUNITY ART PROGRAM: AN ETHNOGRAPHIC CASE STUDY

DISSERTATION

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By

Christopher O. Adejumo, B.A., MFA.

*****

The Ohio State University

1997

Dissertation Committee:
Dr. Jacqueline Chanda, Adviser
Dr. Vesta Daniel
Dr. Arthur Efland

Approved by

__________________________
Adviser
Department of Art Education
Abstract

There are several Community Art Programs in the United States. These art programs often provide after-school and weekend art activities, for youngsters living within the neighborhoods where they are located. This dissertation discusses how a Community Art Program influences the social and cultural development of the youth participants. The art program studied is located in the Near East side of Columbus, in an area known as Poindexter Village. The ages of youth participants in the Community Art Program range from 5 years to 12 years. About ninety-five percent of these participants are African-Americans. The other five percent consist of children from other ethnic groups and nationalities, such as Mexican-Americans, Nigerians, and Ethiopians.

The first chapter addresses events leading to the research, and an historical overview of the development of Community Art Programs in the United States. It also entails the statement of research problem, background of research problem, purpose of research, and definition of terms used.

The second chapter consists of review of available literature on the subject of Community Art Programs. The literature is classified under two major categories, which I describe as "Investigative Reporting" and "Empirical Research." The differences between these categories are described.

Chapter three discusses the method and strategies used in gathering information during my fieldwork. The research method used is
ethnographic case study, and techniques employed in data collection are participant observation, interviews, and historical survey.

In chapter four, analysis of collected data is discussed in a narrative format (using the coding system). Also in this chapter, the research findings are summarized (based on the social and cultural impact of the Community Art Program on youth participants).

Chapter five entails conclusions and implications of the research. This chapter also discusses suggestions for follow-up studies and application of research findings.
Dedicated to the memory of my father.
He taught me the value of good education.
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Vita

July 13, 1959 ........ Born - Ibadan, Nigeria

1983 ............... B.A. (Graphic Design: Fine Art), University of Benin, Benin City, Nigeria

1984-1991 ........ Practicing Studio Artist, and Art Instructor (workshops)

1991 ............... Graduate Teaching Associate, University of Massachusetts, North Dartmouth

1992 ............... MFA., University of Massachusetts, North Dartmouth

1993-1994 ........ Practicing Studio Artist, and Art Instructor (workshops)

1995-present ........ Graduate Teaching Associate, Department of Art Education, The Ohio State University

Publications


Fields of Study

Major: Art Education.

Art History: Dr. Jacqueline Chanda.

Multicultural Art Education: Dr. Vesta Daniel, and Dr. Don Krug.

Curriculum Design in Art Education: Dr. Arthur Efland.
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Chapter 1

Introduction

Overview

This chapter focuses on events leading to this dissertation research, statement of research problem, background of research problem, purpose of research, and definition of terms.

Events Leading to this Research

In September of 1994, I was appointed to the position of instructor of Visual Arts by the Greater Columbus Arts Council (GCAC) in Columbus, Ohio. My work assignment was to teach art in an "AmeriCorps"-sponsored Community Art Program, located in a Recreation Center (which wishes to be anonymous for the purpose of this research). The primary goal of this Center is to provide an avenue for youth between the ages of five and twelve to engage in after-school art activities, as an alternative to antisocial or deviant behavior.

As an instructor at the Art Program, I actively involved participants in visual art production in the areas of drawing, painting, paper construction, pottery, assemblage art, and sculpture. Participants in the art program were also engaged in interdisciplinary programming activities, such as stage and costume designs for drama productions. Apart from myself, there were two other instructors with whom I worked as a team in the art program. One of them is a specialist in music, and the other is an expert in
literature/illustration. Together, we provided a diverse range of learning experiences for participants in the art program.

Other recreational activities at the Center include dance, physical training, and sports (such as basketball and track events). The three instructors in the art program often collaborate with other instructors in dance and music in the production of unique learning experiences for participants. For example, these three areas came together in March of 1995, to produce a play titled “Shadows.” The art instructors were responsible for stage and costume designs, a dance instructor directed the choreography, and the drama instructor wrote and coordinated the play. As a result of my experiences in the art program, I was compelled to investigate the impact that the Community Art Program may have on the social and cultural development of the participants.

In February of 1996, I approached GCAC for authorization to conduct an Ethnographic Case Study at the Center. I find it important to mention that it took GCAC approximately 5 weeks to give me approval, despite the fact that I had served as an art instructor in the same program. I was told by GCAC that every research proposal that involves any type of interaction with participants in the program had to be thoroughly scrutinized, as a way of protecting the children from being taken advantage of or subjected to any form of abuse by “information-seeking adults.”

**Background of the Problem**

There are many art programs serving various neighborhoods or communities in the United States. The purpose of their establishment is to provide avenues for culturally relevant experiences in the arts, for the benefit of the people living within the communities in which they are located. Among the well-established and well-known Community Art Programs in the country are the Latin American Youth Center, Washington, D.C.;

The history of Community Art Programs in the United States has not been chronologically well-documented (Jones, 1992). However, Jones (1992) traced its beginning to the activities of certain community-based establishments, starting from the “Charitable Organization Movement” (introduced in the mid-18th century). The Charitable Organization Movement was succeeded by the “Settlement House Movement” in the early part of the 19th century (Dillick, 1953; Jones, 1992; Brown, 1986; Boykin, 1997). Eventually, “Neighborhood Houses” were established in the late-19th century (Jones, 1992; Brown, 1986; Nappa, 1996; Stull, 1996; Boykin, 1997; Colston, 1997) to replace the Settlement House Movement. “Community-Based Organizations” were introduced in the early 1960s, to supplement the activities of Neighborhood Houses (Jones, 1992; Boykin, 1997). Neighborhood Houses and Community-Based Organizations are still in existence around the United States (Jones, 1992; Brown, 1986; Boykin, 1997). There are no specific dates on when these programs were established, or when their services ended. Neighborhood Houses and Community-Based Organizations currently exist simultaneously (as shown in Figure 1). The importance of these organizations in this dissertation is that they provided (in some cases, continue to provide) activities in art for youth living in the communities of their location (Williams, 1995; Nappa, 1996; Stull, 1996; Colston, 1997; Agnew, 1997; Brooks, 1997; Miller, 1997; Boykin, 1997). The Community Art Program that I studied in this dissertation is housed in a Recreation Center that was established as a Community Based Organization.
Figure 1. Diagram showing succession of Community Support Programs: From the Charitable Organization Movement, to Settlement House Movement, followed by Neighborhood Houses and Community Based Organizations (which operates Community Art Programs).
The Charitable Organization Movement (Mid-18th Century to Early-19th Century)

The Charitable Organization Movement was neither an art movement, nor did it specifically promote Community Art Programs. However, it helped to foster a forum for community members to identify common interests, and to approach their problems collectively as a unit (Dillick, 1953; Jones, 1992). Perhaps more important to this dissertation, is the fact that the Charitable Organization Movement could be regarded as a pilot program, from which Community Art Programs eventually developed.

The Charitable Organization Movement coordinated the participation of both paid and volunteer members of various organizations in the distribution of essential relief items (such as food and clothing), to the poor and needy in various communities. Some of the people who received these charities had criticized the Charitable Organization Movement as being a part of a conspiracy to isolate disenfranchised minorities from participating in decision-making processes (that affected their lives) at various levels of government, thereby making them continuously dependent on charitable organizations. Although this argument may not be quite logical, recipients of these charitable contributions often perceived such generosity as nebulous. As a result, they sought political, social and economic empowerment, as opposed to charity (Aschenbrenner, 1978; Garibaldi, 1979; Kramer, 1976; Lomotey, 1990; Madhubuti, 1978; Woodson, 1969). Such realization of the need to establish a certain degree of control on the affairs of their communities and their general well-being contributed to the eventual establishment of Community-Based Organizations (Grigsby, 1979; King-Hammond, 1993; Jones, 1992; Dillick, 1953; Upton, 1984; Kramer, 1976).
Settlement House Movement (Early-19th Century to Mid-19th Century)

The Charitable Organization Movement was replaced by the "Settlement House Movement" (in the early-1800s) (Jones, 1992; Brown, 1986; Boykin, 1997), which became more sensitive to the aspirations of the disenfranchised communities. The Settlement House Movement provided the communities with essential services, such as social, employment, and youth services (Dillick, 1953). Consequently, the Settlement House Movement became recognized as more productive and inclusive by the communities in which they were situated (Dillick, 1953; Kramer, 1976; Upton, 1984).

Neighborhood Houses (Mid-19th Century till Present)

The Settlement House Movement was replaced by "Neighborhood Houses," around the mid-1800s (Dillick, 1953; Jones, 1992; Brown, 1986; Boykin, 1997). As a way to improve on the services of the Settlement House Movement, Neighborhood Houses provided disenfranchised communities with additional social services, such as daycare programs. The Neighborhood Houses also encouraged members of these communities to become more actively involved in the democratic processes of making policies that affect their daily lives. For example, the Neighborhood House encouraged members of disenfranchised communities to register and vote during local and federal government elections (Jones, 1992; Dillick, 1953; Williams, 1995). Some Neighborhood Houses still provide social services for several communities in the United States. However, a new system has been established to supplement the activities of Neighborhood Houses. It is known as "Community-Based Organizations" (Jones, 1992; Williams, 1995).

Community-Based Organizations were established in the United States, to supplement services provided by Neighborhood Houses.
The exact date of the introduction of Community-Based Organizations is not adequately documented. However, during the 1960s, Community-Based Organizations were the primary establishments, through which government-funded Community Action Programs were developed (Upton, 1984; Wildavsky, 1973). The Economic Opportunity Act of 1964 and the Demonstrations Cities Act of 1966 stipulated that federal government officials should collaborate with Community-Based Organizations in facilitating certain programs (such as employment, housing, youth) at the grass-roots level (Upton, 1984; Kramer, 1976; Wildavsky, 1973; Jones, 1992). Most of the contemporary Community Art Programs, such as the one studied in this dissertation, were established as part of services provided by Community-Based Organizations (Williams, 1995; Boykin, 1997).

There were, however, Community Art Programs that existed before the establishment of the Community-Based Organizations. Between the time-span of major community organizations like the Charitable Organization Movement, Settlement House Movement, and the Neighborhood Houses, there was a period of remarkable activities in community art programming in the United States, that is widely credited with establishing the pattern that was followed by the more contemporary Community Art Programs. These activities occurred mostly within African-American communities, from the 1920s and 1940s, through the early 1960s (King-Hammond, 1993).

Community Art Programs in African-American Neighborhoods

The introduction of Community Art Programs to African-American neighborhoods can be traced to events following the migration of African-Americans from the South to Northern cities in the early 1900s (Parris & Brooks, 1971; Hughes & Meltzer, 1990; Marks, 1991; Bone, 1970; Wheat, 1986). A school of thought has credited the Black exodus from the
South to the activities of highly articulate intellectuals in the Black community around the early 1900s (Bone, 1970; Wheat, 1986; Marks, 1991; Cohen, 1991; Driskell, 1985). According to Bone (1970), Alain Locke theorized that the majority of Blacks who left the South did so as a result of informed knowledge about the social, economic, and cultural transformation that Blacks experienced in Northern cities.

The migration led to a major paradigmatic shift in literary activities and art within the African-American community. The urban environments stimulated a new level of social, economic, cultural, and political awareness, which raised the level of self determination and establishment of a cultural identity by African-Americans. The phenomenal advancement of the African-American culture around 1920 was, perhaps, more recognized in Harlem, New York, than at any other part of the United States. The peak of this period of heightened cultural awareness within the African-American community is known as the "Harlem Renaissance" (Wheat, 1986; Driskell, 1985; Bearden & Henderson, 1993; Cohen, 1991; Lewis, 1990; Powell, 1991; King-Hammond, 1993; Driskell, Lewis, & Ryan, 1987; Parris & Brooks, 1971; Marks, 1991; Hughes & Meltzer, 1990).

As a result of the Great Migration, increased social, cultural, and economic activities, Harlem attracted more African-American settlers than anywhere else in the country (Wheat, 1986; Driskell, Lewis, & Ryan, 1987; Porter, 1943; Bone, 1979). Many of the immigrants were well educated in the areas of publishing and business management. As a result, they were able to contribute to the economic growth and cultural awareness in Harlem (Driskell, Lewis, & Ryan, 1987).

Reform organizations were established as a means of reaching-out to every member of the African-American community. Such organizations include the National Association for the Advancement of Colored People (NAACP) and the National Urban League (NUL), founded
in 1909 and 1910, respectively (Wheat, 1986). Also, newspapers and magazines were published for the dissemination of important developments about the "cultural renewal." Such publications included "Crisis," "Opportunity," and "The New York" (Parris & Brooks, 1971). These publications became highly effective and popular as a result of contributions made to them (as editors) by outstanding African-American intellectuals like W.E.B. Dubois and James Weldon Johnson (Wheat, 1986; Driskell, Lewis, & Ryan, 1987; Driskell, 1985).


During the period of the Harlem Renaissance, a group of highly talented and dedicated African-American artists became prominent in the Harlem community. Among these artists were Aaron Douglas (painter, muralist, and printmaker 1899 - 1979), William H. Johnson (painter; 1901 - 1970), James Van Der Zee (photographer; 1886 - 1983), Meta Vaux Warrick Fuller (sculptor; 1899 - 1979), and Palmer Hayden (painter; 1890 - 1973). These artists contributed largely to cultural advancement in Harlem around 1920, by representing aspects of the African-American heritage and everyday life experiences in their artworks (Driskell, 1985; Driskell, Lewis, & Ryan, 1987; Bearden & Henderson, 1993; Lewis, 1990).

Artists of the Harlem Renaissance became actively engaged in
promoting a uniquely African-American mode of artistic expression. They were recognized as avant-garde, with an African-inspired aesthetic philosophy that would lead to an authentic or distinct African-American visual aesthetic, different from that of other artistic traditions (Grigsby, 1990; King-Hammond, 1993).

The aesthetic philosophy of artists of the Harlem Renaissance was widely supported by prominent intellectuals in the Harlem community, such as Alaine Locke and W.E.B. DuBois. Mostly inspired by the Pan-Africanist philosophy, Locke and DuBois propagated the need for African-American artists to embrace and reflect aspects of African aesthetics (especially as reflected in African sculpture) in their art works (Wheat, 1986; Driskell, Lewis, & Ryan, 1987; Driskell, 1985; Lewis, 1990; Bearden & Henderson, 1993).

The Great Depression of 1929 brought an end to the 1920s' progressive era of the Harlem Renaissance. The African-American community was largely affected by the hardship of the Depression, and many had to depend on federal assistance for survival (Hughes & Meltzer, 1990). When Franklin Delana Roosevelt became President of the United States in 1933, he provided an opportunity for art to thrive again in the African-American community, through the establishment of an art support program, known as Federal Works Progress Administration (WPA). Another important reason for the formation of the program was to provide an avenue for the youth to learn some vocational skills, as an alternative to engaging in crime and other types of destructive behavior (Hughes & Meltzer, 1990; Wheat, 1986).

Unemployment rate was higher within African-American settlements than among other groups in the country in the 1930s, due to their migration in large numbers to Northern cities such as Harlem in the early 1900s (Hughes & Meltzer, 1990; Wheat, 1986). As a result, crime and
violence became rampant in the African-American community. The establishment of Community Art Centers (supported through the WPA) provided some temporary solutions to the social and economic problems faced by African-Americans around this period. For example, several youngsters were provided an alternative to the dangerous Harlem streets, as recounted by Jacob Lawrence (Hills, 1993, 1994; Wheat, 1986). The WPA also provided work for some unemployed African-Americans at public projects for a salary of about $35 per week (King-Hammond, 1993; Wheat, 1986; Driskell, 1985; Driskell, Lewis, & Ryan, 1987). An example of such government programs is the Works Progress Administration (King-Hammond, 1993).

Through the Federal Works Progress Administration, the federal government funded various art and technically oriented projects, as a way of providing some relief for artists and other technically skilled workers who were hard hit by the depression. The WPA funds for artists were channeled through Community Art Centers. The Centers were provided with art equipments (such as the printmaking press), and supplies like paper and pigments. The WPA was eventually merged with another federal program, known as the Federal Art Project (WPA/FAP). The Federal Art Project facilitated employment in the areas of art, writing and theatre (Hughes & Meltzer, 1990; King-Hammond, 1993; Wheat, 1986; Driskell, Lewis, & Ryan, 1987).

The WPA/FAP program was ended in 1943, as a result of improved economy in the country. However, the infrastructure that was provided for Community Art Centers by the WPA/FAP remained useful. For example, the Harlem Community Art Center still provides free art experiences, made possible by the availability of equipments supplied by WPA/FAP. Another lasting legacy of the Centers supported by the WPA/FAP is the emergence of several talented African-American artists in
the 1930s and 1940s. These artists continued the culturally progressive artistic trends of the Renaissance period (Driskell, Lewis, & Ryan, 1987). They also imparted knowledge in art to youth participants at the Art Centers. In a comment about the artists of the 1930s and 1940s in Harlem, and the impact of Community Art Centers on their art works, King-Hammond (1993) stated that:

The main catalysts for creativity were the Community Art Centers that sprang up in various urban Centers and at Black colleges. The Harlem Recreation Art Center is the most famous, for its list of alumni reads like a Who’s Who in Black American culture: Selma Burke, Aaron Douglas, Palmer Hayden, Jacob Lawrence, and Augusta Savage all worked there. (p.11)

Perhaps, even more significant is King-Hammond’s statement that:

The Community Art Centers provided young black artists with new experiences in the arts, experiences from which they had been largely excluded by the segregated social conditions of the times. As teachers in the Centers, professional black artists were able to gain access to [printmaking] presses and tools. A very special relationship between artists, teachers, and students evolved during this time. (p.12)

As indicated by King-Hammond, the interaction between instructors and participants at the Harlem Community Art Centers was very cordial. The older imparted knowledge based on the Renaissance ideology (such as creating an African-American aesthetic, based on African concepts). Several young artists continued to uphold the legacy of the Harlem Renaissance between 1930 and 1934 (Driskell, Lewis, & Ryan, 1986). During this period, Harlem artists represented aspects of the experiences of African-Americans in their work, and they were able to make an impression on people and organizations that had given very little or no attention to the African-American artistic expressions before and during the Harlem Renaissance. For example, the museums became more interested in the art of African-Americans during this period (King-Hammond, 1993).
One of the major artists to emerge in Harlem during the 1930s and 1940s, and, perhaps, the most important one, is Jacob Lawrence (Hills, 1993; White, 1996; Wheat, 1986; Parris, 1971; Rago, 1961; Porter, 1943; Lewis, 1990; Bearden & Henderson, 1993; Brown, 1974; Powell, 1991; Driskell, 1985; Driskell, Lewis, & Ryan, 1987). Lawrence has credited his success to the support he got from his colleagues at the Harlem Art Center. During an interview with School Arts magazine reporter Louise Rago (1961), Lawrence reflected on the beginning of his career as an artist, and the various sources of influences on his work, when he stated that:

It was most accidental. During the depression days of the thirties art centers were set up in Harlem. My mother insisted I go there to keep me off the streets. In retrospect of my life, I know I was most fortunate to have been encouraged to paint, and I wouldn't have had the opportunity if the WPA centers had not been set up. I am most grateful to Augusta Savage who was art education supervisor in Harlem at the time. She opened up a whole new world to me. I didn't know that there was such a place as an art gallery. Mrs. Savage was very active in creative groups at that time, and was among the people responsible for the Negro renaissance in art. (p.31)

As indicated here by Lawrence (1961), some of the reasons that led to the establishment of the Harlem Art Center, and Lawrence's own experiences at the center and in the Harlem community in general, have strongly influenced his images which are ultimately used as a tool for social, cultural, and political change (Hills, 1993). His experiences at the Community Art Center had helped to make him one of the most important American artists of all time (Hills, 1993, 1994; Driskell, 1985; Driskell, Lewis, & Ryan, 1987). Although the Harlem Community Art Center was established for the primary purpose of providing economic relief for artists, and to create an alternative avenue for youngsters to spend their time instead of engaging in antisocial activities or deviant behavior, Lawrence was able to use the program as a foundation for a great career in art.
Community Art Programs that continued to provide services after the termination of the Federal Works Progress Administration and the Federal Art Project (WPA/FAP) (in 1943), received funds from the federal government through the National Endowment for the Arts (NEA) (Nash & White, 1976). They also got funds from the state governments and business organizations (Nash & White, 1976). Although most of the art programs had been terminated due to lack of funds, a few survived (Williams, 1997). The Community Art Programs that remained in operation after the termination of the WPA/FAP, eventually began to receive more recognition and funding in the 1960s (Nash & White, 1976).

During the 1960s, because of the activities of the Civil Rights Movement (which was focused on empowering ethnic minority groups), Community-Based Organizations began to get extensive recognition and support from local, federal, and private sectors of the American economy. During this period, the "melting-pot" theory that portrayed the country as a homogeneous society was challenged by concepts of heterogeneity by the Civil Rights Movement (Chanda, 1992; Banks, 1989, 1991; Jarolimek, 1988; Alder, 1974; Daniel & Delacruz, 1993; Gordon, 1964; Pizzillo, 1983; Schlesinger, 1991; Tiedt, 1990; Janzen, 1994; Stuhr, Petrovich-Mwaniki, & Wasson, 1992; Guild, 1994; Barger & Kirby, 1993; Bennett, 1986; Berry, 1979; Claxton, 1990; Shade, 1989; Ramirez, 1989; Hilliard, 1989). For example, ethnic minority communities that were not regarded as part of the traditionally based Eurocentric "high" art mainstream started to demand recognition for their own cultural and artistic activities (Nash & White, 1976; Grigsby, 1979). Community Art Programs housed within the Community-Based Organizations benefited from this attention. Before this time, most of the activities of the art programs got little or no attention from the American public, including business organizations. Their relative obscurity and abandonment has been linked with their location in less socially and
economically favored ethnic minority neighborhoods (King-Hammond, 1993; Grigsby, 1997; Hampton, 1979; Auerbach, 1979; Olugbala, 1996).

Privately Funded Community Art Programs

Apart from Community Art Programs that are funded by the federal government and supported by private organizations, there are several others within African-American communities that are being managed and funded by private citizens, with very little or no financial support from either their communities or local government agencies. These other, privately funded programs usually involve tremendous amounts of time and financial sacrifice for the same end goals as the AmeriCorps-sponsored programs. Often, they are committed to working with economically disenfranchised youths within their communities, who otherwise might have strayed into gangs and drug-ridden hang-outs, if not reached by caring adults. One such program was initiated and is maintained by The William H. Thomas Gallery and Art Workshop, located in the central part of Columbus, Ohio. This Gallery/Workshop has been committed (for about three decades) to making a difference in the lives of African-American youths living in the central area of Columbus. This is done through grassroots intervention by teaching vocational skills to neighborhood youths in weekend workshops, and imparting knowledge to them about African-American cultural heritage.

Problems Faced by Community Art Programs

Apart from the problem of securing funds (Williams, 1995), several Community Art Programs are located in community settings that make it very difficult for programs to achieve their goals of educating youth in arts. This is so, as a result of violence and related distractions in such neighborhoods, which are usually poor and neglected (Williams, 1995). The
Community Art Program that I have studied for this dissertation is an example of such programs. Despite these problems, the Community Art Programs have continued to provide meaningful experiences in the arts for their youth participants (Williams, 1995; Colston, 1997).

As a result of high levels of antisocial behavior among children living in poor urban neighborhoods, where several of the Community Art Programs are located, the programs often serve as alternative avenues for a productive use of their recreation or leisure time. In short, most of the Community Art Programs in the inner-city neighborhoods were established primarily for the purpose of providing alternative avenues to youth vandalism in such neighborhoods (Johnson, 1995; Williams, 1995; Colston, 1997; Brooks, 1997; Agnew, 1997; Miller, 1997).

Location of the Community Art Program Studied

The Community Art Program that I studied for this dissertation is located within the building of a Community Recreation Center (not named because the program wishes to be anonymous in this project). The building is situated in the Near East side of Columbus, in an area historically known as Poindexter Village (Bishop, 1988).

Poindexter Village was built in 1941 by the Columbus Metropolitan Housing Authority, as the third low-income project in the country. Presently, about 90% of Poindexter residents are African-American. The project consists of four hundred and twenty-six apartments in all, and was named after the Reverend James M. Poindexter. Reverend Poindexter was the leader of Second Baptist Church, and a prominent community activist (Bishop, 1988; Nappa, 1996; Stull, 1996). He was also the first Black councilman in the city of Columbus (Bishop, 1988). Poindexter Village extends to East Long Street on the south boundary; Mink Alley to the east; Mount Vernon to the north; and Ohio Avenue to the west (as shown
in Figure 2). Most of the initial inhabitants of Poindexter Village were the original inhabitants of “Blackberry Patch” (as shown in Figure 3), which was the area where most Blacks migrating from the South to Columbus had settled in the early 1930s (Bishop, 1988; Nappa, 1996; Stull, 1996).

Starting from around the early twentieth century, several Southern Blacks began migrating to Northern cities. This mass movement happened because Blacks had more economic opportunities in the Northern cities, and living conditions were less harsh (Hughes & Meltzer, 1983). Although it may be difficult to determine the exact cities in the South that Poindexter migrants came from, Blackberry Patch legend has it that back in the early 1930s, most of the Blacks who came to Columbus from the South had settled in this area to establish a strong sense of community among each other. The large concentration of Blacks in this area is the reason why it was called the Blackberry Patch. It is also said that a lot of blackberries grew around the area. The Black immigrants who settled in the Patch had brought with them their sophisticated artistic cultural life, which included music such as Blues and Jazz.

The Community Art Program is housed in a building between the Neighborhood House and an office building, owned by the Columbus Metropolitan Housing Authority. The landscape at the front of the building, which is a large open field, makes the structure look very elegant, in contrast to the imposing high-rise housing projects in its immediate surrounding.

**Reasons for the Establishment of the Community Art Program Studied**

The primary function of the Community Art Program studied in this dissertation is to provide an avenue for the youth to engage in art activities. These activities provide the youth with alternatives to roaming the streets, or engaging in antisocial behaviors. In short, the Community Art Program was established to provide an avenue where children could engage
Figure 2. Map of Poindexter Village, showing location of Community Art Program studied, as presented by Columbus Metropolitan Housing Authority. Adapted from Beyond Poindexter Village, written by Bishop (1988).
The approximate location of Blackberry Patch.

Figure 3. Map showing approximate location of Blackberry Patch (adapted from Beyond Poindexter Village, written by Bishop (1988).
in enjoyable activities and be inspired to grow up as productive and law-abiding citizens.

The factors leading to the development of Black Community Art Centers has been about the same from the earliest centers established several decades ago, such as the Harlem Community Art Center, to those being established today. The political, social, and economic factors that influence their development appear to be recurrent issues in the history of African-Americans, ever since emancipation from slavery.

In general, these factors include government intervention through job creation or funding, as a result of mass unemployment within the African-American community (a political as well as an economic factor); government and community members' intervention to reduce high crime rates, resulting from unemployment, hopelessness, and widespread antisocial behaviors in the communities, especially when large numbers of youths are involved (social and political factors); and government provision of opportunities for youth acquisition of vocational skills in the arts, for the purpose of breeding a large group of gainfully employed and productive citizens (an economic factor). Although these factors may sometimes overlap, as indicated in this general description, they have influenced the purpose of instituting Community Art Programs within African-American neighborhoods, both in the past and present.

Most of the newly established Community Art Programs such as the one studied in this dissertation are under the supervision of the federal government-sponsored AmeriCorps program. Most of these programs have been established in urban areas, in cooperation with existing but poorly funded art programs in Recreation Centers. While they operate under different names from one region or state to the other, the art programs generally abide by the federally stipulated AmeriCorps policy. For example, the Community Art Programs under AmeriCorps in the city of Columbus are
known as "Children of the Future" art programs. These programs operate in seven different recreation Centers located in economically disenfranchised areas of the city. The Community Art Program studied for this dissertation is located in a Recreation Center, as are all the other six programs (which are in Barrack, Beatty, Blackburn, Douglas, Linden, and Sullivant Recreation Centers). All seven programs are situated in the inner city areas that are largely populated by African-Americans (Williams, 1995).

The primary factors that led to the establishment of the AmeriCorps Children of the Future Community Art Programs were to foster: (1) Education (such as teaching vocational job skills to youth participants, as a means of facilitating an easy transition from school to work); (2) Social Reasons (such as facilitating positive peer interaction, and exposing youth participants to adult role models); (3) Public Safety (such as creating after-school "safe havens" where children can learn and play as an alternative to gangs and drugs, developing crime prevention workshops and providing counseling for victims of criminal acts); (4) Community Development (such as helping to beautify low-income neighborhoods and counseling youths on community related issues); and (5) Environmental Awareness (such as teaching youths about the need to maintain a clean environment) (AmeriCorps National Service, 1994; Davis, 1993).

The AmeriCorps Children of the Future art program is somewhat reminiscent of the Work Projects Administration (WPA) under the supervision of the Federal Art Project (FAP) in the early 1930s (King-Hammond, 1993). Both programs were established as a result of a United States President’s vision of solving immediate national problems through "grass-roots" intervention that included providing employment and vocational skills in the arts.

Politically and structurally, the extent of government control over some of the most recent programs (such as AmeriCorps Children of the
Future) is far more diversified and complex. For example, while the AmeriCorps program was developed by President Bill Clinton and is monitored and protected by the President's cabinet at the White House, the day-to-day supervision of the program is under the management of a nonprofit (private sector) organization called the Corporation for National Service, rather than a federal agency, as in the Harlem Community Art Centers. This is, perhaps, the reason why the new program gets funds from a more diversified source (in contrast to the Harlem Community Art Center for example), which includes several local organizations and private citizens (Reynolds & Wright, 1989; Driskell, 1985; Driskell, Lewis, & Ryan, 1987; Wheat, 1986; Hills, 1994). Due to high rate of poverty in the area of its location (as shown in Tables 1 and 2), the Community Art Program studied in this dissertation does not receive any funds from private individuals living in the community.

In Tables 1 and 2, we see population patterns, employment/unemployment data, and poverty rates, in the Near East side of Columbus. These two Tables have been extracted from the national census of 1990 (tapes STF1A, and STF3A). Classified as “tract 29” and “tract 36,” the data was compiled by the Columbus Planning Division Research Section (City of Columbus Department of Trade and Development, 1997). Tract 29 (Table 1) represents the Mount Vernon Plaza area, which is the actual neighborhood of the Recreation Center that houses the art program studied in this dissertation. As seen in Table 1, the unemployment rate of tract 29 (17.1%) is higher than that of tract 36 (13.2%) (Table 2), which is around the same Near East area. More disturbing, perhaps, is the fact that the percentage of unemployment for the entire city of Columbus within the same census data is 5.1% (City of Columbus, Department of Trade and Development, 1997). The term “Unemployed” as used in Tables 1 and 2 refers to individuals who were not earning any income, but were
<table>
<thead>
<tr>
<th>Population Type</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td>Total Population</td>
<td>2,989</td>
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<tr>
<td>White Population</td>
<td>157</td>
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<tr>
<td>Black Population</td>
<td>2,616</td>
</tr>
<tr>
<td>Native American Population</td>
<td>8</td>
</tr>
<tr>
<td>Asian Population</td>
<td>195</td>
</tr>
<tr>
<td>Other Population</td>
<td>13</td>
</tr>
<tr>
<td>Hispanic Population</td>
<td>22</td>
</tr>
</tbody>
</table>

**Employment and Unemployment**

(Universe: Persons 16 years and over)

<table>
<thead>
<tr>
<th>Employment Category</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Armed Services</td>
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<tr>
<td>Employed</td>
<td>330</td>
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<tr>
<td>Unemployed</td>
<td>68</td>
</tr>
<tr>
<td>Civilian Labor Force</td>
<td>398</td>
</tr>
<tr>
<td>Not in Labor Force</td>
<td>1,214</td>
</tr>
<tr>
<td>Unemployment Rate</td>
<td>17.1%</td>
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</tbody>
</table>

**Poverty Status**

(Universe: Persons for whom poverty status is determined)

<table>
<thead>
<tr>
<th>Poverty Status Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persons above poverty</td>
<td>887</td>
</tr>
<tr>
<td>Persons below poverty</td>
<td>2,097</td>
</tr>
<tr>
<td>Percentage in poverty</td>
<td>70.3%</td>
</tr>
</tbody>
</table>

Table 1. Population, Employment/Unemployment, and Poverty Rate of The Near East Side of Columbus (Tract 29): Extracted from the 1990 National Census Data, by the City of Columbus, Department of Trade and Development (1997).
<table>
<thead>
<tr>
<th>Population Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Population</td>
<td>2,009</td>
</tr>
<tr>
<td>White Population</td>
<td>135</td>
</tr>
<tr>
<td>Black Population</td>
<td>1,852</td>
</tr>
<tr>
<td>Native American Population</td>
<td>9</td>
</tr>
<tr>
<td>Asian Population</td>
<td>1</td>
</tr>
<tr>
<td>Other Population</td>
<td>12</td>
</tr>
<tr>
<td>Hispanic Population</td>
<td>18</td>
</tr>
</tbody>
</table>

**Employment And Unemployment**
(Universe: Persons 16 years and over)

<table>
<thead>
<tr>
<th>Employment Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armed Services</td>
<td>0</td>
</tr>
<tr>
<td>Employed</td>
<td>606</td>
</tr>
<tr>
<td>Unemployed</td>
<td>92</td>
</tr>
<tr>
<td>Civilian Labor Force</td>
<td>698</td>
</tr>
<tr>
<td>Not in Labor Force</td>
<td>904</td>
</tr>
<tr>
<td>Unemployment Rate</td>
<td>13.2%</td>
</tr>
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</table>

**Poverty Status**
(Universe: Persons for whom poverty status is determined)

<table>
<thead>
<tr>
<th>Poverty Status Category</th>
<th>Number</th>
</tr>
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<tbody>
<tr>
<td>Persons above poverty</td>
<td>1,297</td>
</tr>
<tr>
<td>Persons below poverty</td>
<td>760</td>
</tr>
<tr>
<td>Percentage in poverty</td>
<td>36.9%</td>
</tr>
</tbody>
</table>

Table 2. Population, Employment/Unemployment, and Poverty Rate of The Near East Side Of Columbus (Tract 36): Extracted from the 1990 National Census Data, by the City of Columbus, Department of Trade and Development (1997).
documented as searching for employment, within 4 weeks of the 1990 national census; and, "Not in Labor Force" refers to people who were unemployed by the 1990 national census period, and were not looking for employment within a period of 4 weeks, prior to the 1990 census (City of Columbus, Department of Trade and Development, 1997). "Poverty rates in the area are also high, with 70.3% for tract 29, and 36.9% for tract 36 (as seen in Tables 1 and 2).

When compared to other districts in Columbus, crime rates are also very high in the Near East side (as shown in Table 3). In Table 3, we see data on selected criminal offenses for the year 1996. The data was collected by assigned police officers in the city of Columbus, and it covers seven different districts. Table 3 indicates that, based on the 10 different categories tested for, the total amount of crime committed in the Near East area, when compared to that of the other six districts tested, is, by far the highest of the seven.

Despite the disturbing statistics on employment/unemployment and high rates of poverty in the Near East side of Columbus, crime rates are generally on the decline in the area (as shown in Table 4). This Table indicates categorizations of offenses committed in the Near East area of Columbus (as recorded by assigned police officers), between 1993 and 1996. Table 4 indicates that crime rates have been on the increase in certain offense categories such as "Forcible Rape" and "Disorderly Conduct." However, when compared to the previous year, the 1996 column (in Table 4) shows a decrease in the amount of crimes committed in seven out of the ten categories stated. Along the same pattern, Table 5 depicts a decrease in the total amount of crimes committed by Juveniles in the Near East area in 1996, when compared to 1995. In Table 4, the 1996 column shows that no crime was committed under the categories of "Murder & Manslaughter" and "Forcible Rape." Table 4 also indicates a remarkable drop in three of the
<table>
<thead>
<tr>
<th>Classification/Offences</th>
<th>Far North</th>
<th>Berwick</th>
<th>S.East</th>
<th>Clintonville</th>
<th>N.East</th>
<th>16th Precinct</th>
<th>N.East</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder &amp; Manslaughter</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Forcible Rape</td>
<td>5</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>13</td>
<td>17</td>
<td>52</td>
</tr>
<tr>
<td>Robbery</td>
<td>11</td>
<td>20</td>
<td>26</td>
<td>31</td>
<td>42</td>
<td>35</td>
<td>341</td>
</tr>
<tr>
<td>Aggravated Assault</td>
<td>9</td>
<td>11</td>
<td>9</td>
<td>15</td>
<td>57</td>
<td>28</td>
<td>225</td>
</tr>
<tr>
<td>Burglary</td>
<td>94</td>
<td>53</td>
<td>106</td>
<td>257</td>
<td>230</td>
<td>603</td>
<td>699</td>
</tr>
<tr>
<td>Larceny</td>
<td>335</td>
<td>110</td>
<td>681</td>
<td>1,009</td>
<td>246</td>
<td>2,183</td>
<td>974</td>
</tr>
<tr>
<td>Vehicle Theft</td>
<td>23</td>
<td>31</td>
<td>113</td>
<td>154</td>
<td>143</td>
<td>234</td>
<td>399</td>
</tr>
<tr>
<td>Property Destruction</td>
<td>112</td>
<td>86</td>
<td>207</td>
<td>338</td>
<td>195</td>
<td>550</td>
<td>619</td>
</tr>
<tr>
<td>Drug Abuse Arrests</td>
<td>1</td>
<td>3</td>
<td>7</td>
<td>37</td>
<td>17</td>
<td>44</td>
<td>421</td>
</tr>
<tr>
<td>Disorderly Conduct</td>
<td>5</td>
<td>2</td>
<td>24</td>
<td>27</td>
<td>16</td>
<td>87</td>
<td>59</td>
</tr>
</tbody>
</table>

Table 3. Columbus Division of Police (Cruiser Districts) Selected Criminal Offenses Data on: Seven Different Columbus Jurisdictions.
nine stated crime categories, when compared to the 1995 column.

Based on available data on poverty, employment/unemployment, and crime rates in the Near East area of Columbus (as shown in Tables 1, 2, 3, 4, and 5), the area appears to be in desperate need of economic, educational, social, cultural, and moral upliftment. This makes it very difficult for a youngster living in the community to avoid a lifetime of crime, poverty, and hopelessness. How could a child be raised in such a depressed environment, and grow up to become a responsible and productive citizen? This is the question that poses a major challenge not only to the children of the Near East area of Columbus, but to all caring members of the larger community.

In relation to the issues discussed above, I interviewed Lela Boykin (1997) to find out how a resident of the Near East side perceives the problems of the community. Boykin is the Director of a Neighborhood House, located next to the recreation center that houses the Community Art Program studied in this dissertation. She is also a resident of the Near East side. In my interview with her, she stated that the economic and crime problems of the Near East side have often been misrepresented by the news media and other organizations. On the issue of unemployment in the area, Boykin (1997) stated that:

People who live in this area [Near East side] want to work. For example, on May 13 of this year [1997], I got a job placement request from DFS . . . Distributions Fulfillment Shipment . . . between 10:00 and 4:00, one hundred and ten people showed up, looking to be interviewed for that job. The problem we have is that many people here [in the Near East area] are not getting hired, simply because they have one or two arrest records with the police department . . . it is so difficult . . . employers are disqualifying a lot of people because of these police records . . . they [employers] are afraid of violence, theft, and assault in the work place. I think that everyone deserves a second chance. People should not be held down because of mistakes they made in the past.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder &amp; Manslaughter</td>
<td>30</td>
<td>12</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Forcible Rape</td>
<td>50</td>
<td>46</td>
<td>45</td>
<td>52</td>
</tr>
<tr>
<td>Robbery</td>
<td>350</td>
<td>309</td>
<td>367</td>
<td>341</td>
</tr>
<tr>
<td>Aggravated Assault</td>
<td>254</td>
<td>244</td>
<td>317</td>
<td>225</td>
</tr>
<tr>
<td>Burglary</td>
<td>741</td>
<td>721</td>
<td>895</td>
<td>699</td>
</tr>
<tr>
<td>Larceny (purse-snatching, pocket-picking, theft from car, and shoplifting)</td>
<td>845</td>
<td>817</td>
<td>1,099</td>
<td>974</td>
</tr>
<tr>
<td>Vehicle Theft</td>
<td>608</td>
<td>438</td>
<td>515</td>
<td>399</td>
</tr>
<tr>
<td>Property Destruction</td>
<td>799</td>
<td>629</td>
<td>595</td>
<td>619</td>
</tr>
<tr>
<td>Drug Abuse Arrests</td>
<td>332</td>
<td>503</td>
<td>490</td>
<td>421</td>
</tr>
<tr>
<td>Disorderly Conduct</td>
<td>46</td>
<td>31</td>
<td>39</td>
<td>59</td>
</tr>
</tbody>
</table>

Table 4. Columbus Division of Police (Cruiser Districts) Selected Crime Data on: the Near East Area Commission's Jurisdiction of Columbus (1997).
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder &amp; Manslaughter</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Forcible Rape</td>
<td>2</td>
<td>11</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Robbery</td>
<td>2</td>
<td>11</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>Aggravated Assault</td>
<td>15</td>
<td>19</td>
<td>30</td>
<td>13</td>
</tr>
<tr>
<td>Burglary</td>
<td>23</td>
<td>30</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Larceny (purse-snatching, pocket-picking, theft from car, and shoplifting)</td>
<td>11</td>
<td>20</td>
<td>8</td>
<td>18</td>
</tr>
<tr>
<td>Vehicle Theft</td>
<td>28</td>
<td>40</td>
<td>29</td>
<td>24</td>
</tr>
<tr>
<td>Property Destruction</td>
<td>*</td>
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</tr>
<tr>
<td>Drug Abuse Arrests</td>
<td>35</td>
<td>56</td>
<td>52</td>
<td>42</td>
</tr>
<tr>
<td>Disorderly Conduct</td>
<td>11</td>
<td>17</td>
<td>10</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 5. Columbus Division of Police (Cruiser Districts) Selected Criminal Offences Data on: Juvenile Criminal Arrests in the Near East Area Commission’s Jurisdiction of Columbus (1997).
Boykin (1997) indicated that lack of adequate knowledge about why several residents of the Near East side are unemployed often leads to the assumption that most of the people do not want to work for an income. On the issue of crime, Boykin (1997) stated that:

The level of crime in this area [the Near East side] has been exaggerated... especially by the news media. There is a misconception that this community accepts crime... we don't! I think there is a need for the Near East zoning to amend. . . the area is 70% residential, and 30% commercial. A lot of the crimes are committed in the commercial areas... especially in places close to the down-town area.

Boykin (1997) acknowledged that the Near East area community, like several other communities in Columbus, are faced with certain problems. As an example, she cited that there are pockets of poverty in the area, existing side by side with affluent neighborhoods. However, she maintained that the community is often analyzed in an unfair manner by people living outside the area. She indicated that the Near East side community is currently going through major changes, when she stated that:

Changes have to come from the people [living in the Near East side]. We are going through a revolution in terms of the type of legacy we want to leave our children... well kept houses... good schools... We are doing some of these things through a gradual increase of middle class African-Americans living in the community. A lot of the people that moved out of the community are coming back! People are beginning to build houses in the vacant lots. Several abandoned houses are being rehabilitated by the Neighborhood House, for low-income families who wish to go into home ownership. These new developments will help stabilize our community. It will bring us pride, and keep hope alive for our children.

Boykin (1997) reflected that the Neighborhood House and Community-Based Organizations (such as the recreation center that houses the Community Art Program studied in this dissertation), are doing all they
can to provide residents of the Near East side of Columbus with essential needs such as homes, employment, recreation, and educational programs. Regarding the activities of the Neighborhood House and Community-Based Organizations in the Near East area, Boykin (1997) stated that:

What we [the Neighborhood House, and Community Based Organizations] want people to know, is that we see people as assets, and not liabilities... we will use our skills and time to help... you either care about people or you don't."

Boykin (1997) hopes that more citizens and private organizations would contribute to educational, environmental, social, and cultural programs in the community. She expressed that qualitative programs (such as the Community Art Program studied in this dissertation) will empower the youth by providing them with useful skills. Such training is part of the most essential needs of the community. This is so, because a continuous development of the community largely depends on the ability of its residents to contribute to the growth process.

**Challenges Faced by the Community Art Program Studied**

Apart from high rates of crime and other social and economic problems (such as drug peddling and unemployment) in the community where the art program studied in this dissertation is located, the program faces other challenges in terms of how to structure and achieve its programming objectives. For example, the art program has outlined a list of "ambitious" goals, which include (William, 1995):

1. To provide youth participants with enjoyable activities in art.

2. To ensure a decent and safe environment for youth participants, where positive peer interaction can take place.

3. To provide youth participants with an alternative avenue to
antisocial and destructive activities.

4. To provide youth participants with a forum to interact with positive role models.

5. To facilitate youth participants' involvement in social and cultural activities within the community.

6. To provide youth participants with avenues to learn vocational skills, as a means towards a productive life and good citizenship.

These objectives are not easy to accomplish (Williams, 1995; Nappa, 1996; Colston, 1997; Agnew, 1997; Miller, 1997; Brooks, 1997), especially as many funding organizations are ambivalent about the usefulness of art (Williams, 1995). Therefore, apart from funds from the AmeriCorps program, it has been difficult to get monetary support from other organizations.

Another major challenge faced by the art program is that the youth might fail to appreciate how art could impact their lives. Misconceptions about art, such as "all artists are made in heaven," may lead to general apathy about participating in Community Art Programs (Gardner, 1990). However, through informed knowledge, a youth participant may be transformed from a state of naivete to that of an expert in art (Clark & Zimmerman, 1978). For example, an instructor with his/her expertise in printmaking may assist a youth to learn the necessary skills involved in printmaking processes, from the state of absolute ignorance to that of mastery.

Furthermore, a youth might fail to see any relationship between his/her everyday life experiences and what is often perceived as "traditional artistic activities," such as studying a "still life" painting by Georges Braque, and doing a follow-up activity of drawing from arranged objects. Engaging children in artistic activities that lacks relevance to their experiences at home
or in their immediate community may lead to their loss of interest in art (Dewey & Dewey, 1915; Mayhew & Edwards, 1966; Grigsby, 1979; Banks, 1989, 1991). In fact, Grigsby (1979) indicated that the first National Assessment in Art of 1974-75 indicated generally low performances by ethnic minority children, such as African-American youth. According to Grigsby (1997):

... Changes are possible in art performances of Black and disadvantaged children through opportunities to participate in art activities in and out of school, to visit museums where exhibits [that are] meaningful to them can be seen, to be introduced to [role] models who have become successful in spite of being disadvantaged economically or ethnically, to be introduced to literature that tells of the struggles of artists to overcome obstacles and to literature that helps develop critical artistic judgment. (p.7)

These poor performances have been associated with the pedagogic contents of art lessons in American schools, which hardly relate to the real life experiences and cultures of ethnic minority children (Grigsby, 1979). The Community Art Program studied in this dissertation is committed to addressing some of the problems mentioned by Grigsby, by providing youth participants with art activities that are related to their daily experiences in the community, such as producing drawings of important landmarks in the neighborhood (Williams, 1995).

Like most Community Art Programs in the United States, the one that I have studied for this project is confronted by issues that may affect the process and outcome of its programming (Nash & White, 1976), as discussed in this section of my dissertation. This project focuses primarily on how the art program under study impacts youth participants socially and culturally, despite all the challenges faced by the program.
Statement of Research Problem

Limited large-scale studies have been conducted on Community Art Programs (Davis, 1992). Most of the previous studies focused primarily on the function of Community Art Programs as "safe havens" for children living within poor and disenfranchised neighborhoods (Davis, 1992, 1993). Previous studies have failed to address how youth participants perceive Community Art Programs. This is a problem, in that the opinions of youth participants is relevant in relation to the main objective of the Community Art Programs (which is to provide enjoyable art activities for the youth). The primary concern of this dissertation is to understand how children who attend the Community Art Program under study feel about their experiences at the art program.

Definition of Terms

Programming:

The process of instruction in the Community Art Program is called "programming." It is conducted in a manner that is somewhat similar to class sessions in the schools. The main difference is that programming activities are often planned on a daily or weekly basis, as opposed to the school curriculum, which is usually planned on a semester or yearly basis.

Participants:

"Participants" is the term used for children attending programming at the community art program. It represents the same meaning as the term "pupils" or "students," as used in schools.

Instructor:

"Instructors" at the Community Art Program are the individuals responsible for planning and conducting programming activities. They are the equivalent of "teachers" or "lecturers" in schools.

Youth Development:
“Youth development” (as referred to in this dissertation) means acquisition of skills and knowledge, in preparation for a productive life (Howard, 1995; Fine, 1981; Gottman & Parkhurst, 1980; Gardner, 1990; Brown, 1992; Hare, 1995).

Cultural Knowledge:

“Cultural knowledge” refers to participants’ awareness of their cultural heritage, through informed knowledge. It is an important aspect of programming at the center, so that participants can thoroughly understand what Williams (1995) described in an interview as “how far they have come as a people, and how far they still have to go as a people.”

Self-esteem:

“Self-esteem” as used in this dissertation describes feeling of personal worthiness, and general well-being. It also means self confidence, and having pride in one’s abilities. In short, a positive perception of self.

Vocational Skills:

“Vocational skills” are acquired through training that facilitates a participant’s transition from naive learner to expert, for the purpose of productivity at the work place (Clark & Zimmerman, 1978).

Community Development:

“Community development” (as used in this project) refers to advancement of the course of a defined group.

Center:

“Center” (as referred to in this dissertation) indicates the building of the Community Recreation Center that houses the art program studied in this project.

Summary

In chapter 1 of this dissertation, I have discussed events that led to my undertaking of the project. The historical development of Community
Art Programs in the United States is traced in this chapter. I have emphasized the African-American community in the Poindexter area of Columbus, because they are the ethnic group and location of the program studied respectively. Also discussed in this chapter are reasons for the establishment of the art program studied, the research problem, and definition of terms used.
Chapter 2

Review of the Literature

Overview

Limited literature is available on Community Art Programs. Furthermore, a very limited number of comprehensive studies have been conducted in this area (Nash & White, 1976; Grigsby, 1990; Davis, 1993). In this chapter, available literature on the subject will be classified under two main categories: (1) "Investigative Reporting" and (2) "Empirical Research." The main difference between these two categories is that when compared to "Investigative Reporting," studies categorized under "Empirical Research" often involve a more purposeful approach to information gathering.

The amount of literature available under the first category ("Investigative Reporting") far exceeds that of the second category ("Empirical Research"). However, the two categories are important to this project, for the purpose of understanding the extent and nature of studies that have been conducted on the subject of Community Art Programs.

The first category ("Investigative Reporting") describes articles that are based on children's experiences in Community Art Programs in various locations around the United States. Some of the articles are more detailed than others. In structure, they are very similar to the method of "investigative reporting" practiced in the field of journalism. Based on observation of an art program, researchers using this method usually write
descriptions of artistic activities within the art program studied.

The second category ("Empirical Research") describes large-scale research projects conducted on the subject of Community Art Programs in the United States. This category entails literature that is based on the use of elaborate research procedures (similar to the ones used in this dissertation) to gather information for the purpose of achieving more accurate results.

**Investigative Reporting**

As an instructor and observer, Auerbach (1979) wrote a descriptive report on art activities and the social aspect of programming, at the Marcos de Niza Community Art Program. Marcos de Niza is an after-school art program, located within a poor multicultural housing project (known as Marcos de Niza) in South Phoenix.

The Marcos de Niza art program was developed by Auerbach in 1979. The purpose of the program was to establish a forum for creative expression in the arts, and to facilitate cultural harmony among residents of the Marcos de Niza housing project (Auerbach, 1979). In a report titled “The Marcos de Niza experience: Teaching in a community setting,” Auerbach (1979) reflected on the social functions and artistic experiences of youth participants in the art program. Her assessment of the program emphasized its effects on peer interaction among the youth participants.

Programming was conducted for two hours on Fridays, during which participants engaged in various art workshops and demonstration sessions (Auerbach, 1979). In summarizing her assessment of the program, Auerbach (1979) concluded that the art program provided various enjoyable art activities for participants. Also, the program presented a forum, in which children from various ethnic groups in the community were able to interact positively with each other (Auerbach, 1979).
In another descriptive report, Palmer (1997) wrote about art experiences provided for participants in Community Art Programs. The report is titled "Kids in trees: Models in art education." In this report, Palmer (1997) described the artistic activities provided for youth participants in the program, noting that experiences were provided in various art media, such as sculpture and textile design. She noted that the spring 1996 publication of "Coming up taller: Arts and humanities programs for children and youth at risk" by the Presidents Commission on the Arts and Humanities, enhanced the acceptance of Community Art Programs as important avenues for beneficial activities in art. Although the importance of these programs has been identified by many individuals and institutions that establish them, the general public has been mostly unaware of their potential to facilitate valuable experiences for children, by providing them with meaningful activities in art (Palmer, 1997). Palmer (1997) concluded that each Community Art Program has its own unique characteristics, such as having a particular way of conducting programming, or a peculiar management style. However, they all have one thing in common, which is to provide children with experiences in the art, as a supplement to their school activities in the discipline.

Hampton (1979) wrote an article on the impact of a Community Art Program on promoting positive peer interaction among children from different ethnic backgrounds. The article is titled "The Hayden house program: Community involvement in the arts. The art program written about is called "The Hayden House Arts and Crafts Program," and it is located in a racially integrated low-income housing development, in Phoenix (Hampton, 1979). In this report, Hampton (1979), who was an instructor at the art program, evaluated the impact of programming activities (such as painting, photography, found object sculpture, puppetry, mask making, simple jewelry making, tie-dying, printmaking, macrame and stichery) (Hampton, 1979) at
the Hayden House program, on how participating youth interact with each other as peers. Hampton (1979) concluded that the program had a positive impact on how children living within the Hayden House neighborhood interact with each other, despite the fact that they were from different ethnic backgrounds (Hampton, 1979).

In a report similar to Hampton’s (1979), Young (1988) commented on the creative activities of a Community Art Program. The art program was located in the Morton House Community Cultural Center, in the city of Lexington. Young (1988), who was an instructor at the program, concluded that artistic activities at the Center provided an avenue for youth participants in the program, to express themselves through art.

In another report similar to Young’s (1988), McAuliffe (1989) reviewed youth activities in art during a cultural festival of art. The festival, known as the Fort Sisseton (a one-week-long festival), takes place annually in the Glacial Lakes Region of South Dakota. Although the festival has been celebrated for about a century by the the local residents of the community, the newly added youth art program is organized by the 4-H youth program, along with the South Dakota Arts Council, Department of Wildlife, Parks and Forestry, and the Department of Elementary and Secondary education (McAuliffe, 1989). McAuliffe concluded that youth participants in the festival are provided with diversified artistic activities, because they learned about art concepts such as shape, texture, line, color, perspective, symmetry, and balance, as opposed to being limited to art production only.

In a similar report, Edwards (1996) wrote about the social merits of six after-school art programs sponsored by the YWCA (Young Women Christian Association), in collaboration with six middle schools in Columbus, Ohio (Barrett, Beery, Champion, Indianola, Everett, and Wedgewood). The six schools have been chosen to house the programs, primarily because they are located in areas of high poverty, where
youngsters are least likely to have constructive activities available to them after school. Based on the assumption that youngsters living in poor and troubled neighborhoods are likely to get involved in illicit sexual activities, drug use, and crime during the hours after school, they are considered "at-risk." It is therefore critical to provide them with meaningful and productive after-school activities (Edwards, 1996). Edwards concluded that the after-school programs provide safe environments for youth participants, where they engage in enjoyable and meaningful experiences in art.

Taylor (1979) reviewed artistic activities at the Museum of Modern Art's (MOMA) after-school art program for youth, called Children's Art Carnival. Located at the Harlem School of the Art, most of the youth participants at Carnival are from Central Harlem and the Greater New York area (Taylor, 1979). Four classes are conducted daily for children from public schools. After-school and Saturday programming is also conducted for youth between the ages of eight and fourteen (Taylor, 1979). Some of the programming activities at the Carnival include painting, three-dimensional construction and sculpture, puppetry, printmaking, photography, filmmaking (both animated and live), sewing and dress design, and a portfolio and writing workshop (Taylor, 1979). Taylor concluded that the art activities provided supplemental art lessons from public schools.

Korzenik and Bowker (1975) examined the social impact of the collaboration between the high school community, college community, parents, and local businesses in the art education program of English High School in Boston, Massachusetts. The main objective of the collaboration was to promote racial harmony in the school and community. As an effort to integrate school and community, the crucial feature of the collaboration, known as Boston's Magnet Art Program: A Collaboration for Desegregation, was the widened definition of "community." Korzenik and Bower (1975) concluded that the art program facilitated better interaction among racially
diverse members of the community where the school is located.

In a similar report, Taylor and Swentzel (1979) described the
outcome of a community art project, titled "The Albuquerque Indian School:
Culture, Environment, and Change." The project was a unique learning
experience that used improving the environment to facilitate educational
goals (which was to incorporate aspects of the Native-American culture in
the Albuquerque school curriculum). Students, parents, teachers, and other
members of the community were all involved in the process of rebuilding
the school environment. The result of this project was that the school and
community became more connected, in the process of providing qualitative
education for children (Taylor & Swentzel, 1979).

Less extended in scope but equally viable in terms of learning
experiences, are summer art programs. In a report titled "Marty G goes to
camp," Kirkner (1980) reviewed the art experiences of youth participants in
a community-sponsored summer art program, organized for children with
learning disabilities. The summer art program was requested by parents of
handicapped children in Asheville, and it was established in the spring of
1978 (Kirkner, 1980). These parents had solicited the assistance of Joan
Haumesser, a special education teacher at the Board of Cooperative
Educational Services Center (a district school for children with learning
disabilities), in Asheville, requesting her support in structuring the program.
Some of the activities provided for youth participants in the program are,
drawing, painting, and printmaking (Kirkner, 1980). Kirkner found that the
program succeeded in providing participants with productive experiences in
art (such as drawing and painting), which serve as supplements to the
children's school lessons in art (Kirkner, 1980).

In a similar report, Cliftel (1997) observed the pattern of
interaction between individuals in a Community Art Program. The name of
the program is Anderson Ranch Art Center. It is a summer art program,
located in Snowmass Village, Colorado. She found that art educators and artists in the program often collaborate in the process providing art activities for youth participants. The art program's management also promotes "responsible behavior," by demanding commitment on the part of participating youth and their parents (Cliffel, 1997).

**Empirical Research**

Empirical research, as referred to in this section of my dissertation, is usually focused on a defined problem. This type of research is conducted within a specific location, for the purpose of gathering detailed information on question(s) addressed. The process of data collection, in empirical studies often involves one research method or more. Also, empirical research is often conducted over extended periods of time. This research approach is more commonly employed in the field of sociology (Popencoe, 1993; McLanahan & Booth, 1989; Garfinkel & McLanahan, 1986; Duncan & Hoffman, 1985; McLanahan & Adams, 1987; McLanahan, 1985, 1988; Thornton & Camburn, 1987; Hetherington, Cox, & Cox, 1978; Hetherington, Camara, & Featherman, 1983; Shinn, 1978; Heyns, 1985; Astone, 1989; Dumas, LaFreniere, & Peter, 1993; Steingerg, 1987; Amato, 1993). Empirical studies have also been conducted by art educators, especially in the area of ethnographic research (Mullen, 1989; Neperud & Krug, 1995; Spradly, 1979, 1980; Davis & Soep, 1993; Forrest, 1988; Stuhr, 1995; Stuhr & Leptak, 1990). However, because limited research has been conducted on the subject of Community Art Programs, the number of studies in this area that employed the empirical research approach is very few.

In 1993, a Harvard University research program known as Project Zero conducted wide-scale research on Community Art Programs, titled Co-Arts. In-depth phone interviews were conducted with directors of
89 Community Art Programs, and 5 of the programs were selected for the final study. Co-Arts had studied the scene of community Art Programs with the intention of painting a large portrait of the programs as alternative avenues to antisocial activities by children (Davis, 1993). Although the project also addressed the issue of educational effectiveness in the program, emphasis was placed on the safety and general well-being of children when attending the programs, as opposed to roaming the increasingly dangerous streets. This is why Davis (1992, 1993, 1994) had referred to the programs as “safe-havens.” The research outcome indicates that Community Art Programs provide safe environments for youth participants to interact positively with each other (Davis, 1993).

In another empirical study, O'Thearling and Bickley-Green (1996) examined the artistic creativity of “at-risk” children in an after-school visual art program, titled “Art Education and At-Risk Youth: Enabling Factors of Visual Expression.” This program is located in East Carolina, and was established primarily for “at-risk” children. The study was based on a “social constructivist’s notion” that “the at-risk youths have assembled a reality that is dissonant with general social structure” (O'Thearling & Bickley-Green, 1996, p. 20).

In this study, at-risk youth are defined as “those who have not found a way to integrate into the general education system” (O'Thearling & Bickley-Green, 1996). At-risk children often isolate themselves from the community, as a result of their inability to perceive the need to interact socially and culturally with others (O'Thearling and Bickley-Green, 1996). The researchers found that at-risk children are very creative artistically in environments they perceive as conducive.

As indicated in this section of my project, the number of empirical studies conducted on the subject of Community Art Programs are very limited. The following comment by Davis (1993) reflects the low
amount of research conducted on Community Art Programs, based on the outcome of Harvard University's "Project Co-Arts" which involved several empirical studies of Community Art Programs:

One of our portrait center [meaning community art program] directors pointed out that our [Project Co-Arts] assessment tool does more than offer a structure with which to consider educational effectiveness in the field of community art education; it represents a first step in a field that has heretofore been largely unrecognized, and surely not defined in any detail or with any precision. (pp. 219-220)

Based on this statement by Davis (1993), Community Art Programs have not been given much attention by researchers in art education and related fields. Davis (1993) commented on the significance of Community Art Programs, when she stated:

In economically disadvantaged communities throughout the United States, in areas where outsiders may fear to tread and insiders may tread with caution, safe havens exist. Perceived as safe from physical, emotional, intellectual, and cultural harm, these safe havens are the artistic creations of dedicated visual and performing artists. For decades, these artist/educators have been offering communities of learners - many of them disenfranchised from mainstream institutions - alternative arenas of success and promise. The emergent themes that arise from the different centers, most of which resonate across centers; . . . speaks to the connection that is securely maintained between community and center and the ability of the center to be there constantly for its students in a world in which uncertainty abides. 
. . . The center offers: alternatives to failure; alternatives to the realization of low expectation; alternatives to street life; alternatives to alienation and disenfranchisement . . . Safe havens. (Vol.1., p.1)

Harvard University's Project Co-Arts, along with similar empirical research (such as the one conducted by O'Theartling and Bickley-Green, on "at risk" children in a Community Art Program), may be considered pioneer studies in the area of Community Art Programming.
(Davis, 1993).

**Purpose of the Study**

The purpose of this dissertation research is to examine the social and cultural impact of the Community Art Program on youth participants in the program. This will be determined according to my research findings on aspects of the program's objectives, that are relevant to providing social and cultural experiences for the youth participants. These projected outcomes are that participants will:

1. interact in a positive manner with their peers (social impact).
2. interact with positive role models (social impact).
3. participate in social and cultural activities (such as festivals) within the community (social and cultural impact) (Greater Columbus Arts Council, 1994; AmeriCorps National Program, 1994).

The main reason for focusing on these two factors (social and cultural) in this project is to facilitate knowledge about how the Community Art Program studied, impacts the everyday-life activities of youth participants, especially within their home environment. Although this research is focused on the social and cultural impact of the art program studied on the youth participants, findings on other programming objectives (such as facilitating acquisition of vocational skills), are also discussed in this dissertation.

**Summary**

In this chapter, I surveyed the available literature on Community Art Programs. Studies conducted in this subject area have been categorized under two main sections in this dissertation. These categories are: (1) "Investigative Reporting" and (2) "Empirical Research." Also

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discussed is the purpose of this dissertation.
Chapter 3

Methodology

Overview

In this chapter, I discuss the method and strategies used in information gathering and approach used in analysis of data. The research method used in this project is ethnographic case study. The techniques used for information gathering include participant observation; interviews; and historical survey (with use of both written and non-written information) (Jaeger, 1988).

Ethnographic research in education entails the traditional activity of the ethnographer (or researcher) who looks, listens, writes, and reads in the process of studying behavioral patterns of a culture, usually within an extended period of time. The concept of culture as used by ethnographers is complex, and has been defined in various ways. However, it is most commonly used in reference to humans who spend most of their lives learning, as opposed to those who are genetically bestowed. Ethnographic research in education primarily seeks to describe and analyze all or part of a culture or community. This is done through narrative or interpretive descriptions that realistically portray how the various aspects of a culture contribute to the whole.

Ethnographic Case Study Research in the Field of Art Education

Ethnography is an extremely dynamic research method, because
it does not have defined limits. It could be employed by researchers who wish to use qualitative methods of inquiry in understanding human behavior within a specific group or culture (Anderson, 1989; Atkins, Delmont, & Hammersley, 1988; Bogdan & Biklen, 1992; Bresler, 1996; Chalmers, 1981; Davis, 1993; Erickson, 1986; Gertz, 1973; Glesne & Peshkin, 1992; Hammersley & Atkins, 1995; Heath, 1995; Jacob, 1987; Ogbu, 1974; Popkewitz & Tabachnick, 1981; Spradley, 1979, 1980; Wolcott, 1988; Stocking, 1983).

Ethnographic research in the field of art education usually involves observations, interviews with subjects, and review of relevant literature (Heath, 1995). Such research is usually based on a defined group within a specific context. Ethnographers often conduct their studies over an extended period of time (Heath, 1995). Although the focus of the studies are almost always based on classroom application of research outcomes, the site where the research is conducted is not always within a school environment, and the research analysis is usually presented in narrative or interpretive descriptions that realistically portray how the various segments of a group or culture contribute to the whole (Wolcott, 1988; Davis, 1993; Heath, 1995; Hammersley & Atkins, 1995).

Heath (1995) stated that, although it is not necessary to claim that only anthropologists can do ethnographic research, it is important to recognize that many of the methods, rationales, open-ended research techniques, and theoretical guides to interpretation of data gathered by these means derive in large part from anthropology. Therefore, it seems necessary to clarify the difference between a full-scale ethnography and ethnographic studies that use some essential methods of ethnography, as in Art Education (p. 76). Bresler (1996) states that "the fundamental assumption of the ethnographic paradigm is that truth and reality are perspectival, contextual, and multiple" (p. 133).
Completed Ethnographic Studies in the Field of Art Education

Forrest (1988) conducted an ethnographic case study on the artistic culture of a community. He described the method used in this study as "ethnographic reportage" (p. x). He "documented the entire aesthetic sphere of the community in all of its myriad details, to give some account of what the people in the community do with their aesthetic forms" (p.19). His larger goal was "to see how the aesthetics of everyday life works as a system, how aesthetic forms work in harness, and how people manipulate the aesthetic sphere to achieve desired outcomes" (p. 19).

In a course at The Ohio State University titled Art/Art Education Ethnographic Studies Investigation, Stuhr and Leptak (1990) supervised an ethnographic case study conducted by a group of students. The study was focused on determining how "ordinary" people understand art, through the analysis of a collection of interviews (p. 95). In conducting this study, each student had chosen a person from the neighborhood in which he or she lived to be a participant in the study. The study was fashioned after Popkewitz's and Taabachnick's (1981) explanation of the ethnographic approach to research, which "relies partly on direct naturalistic observation and interviews with the subjects" (Stuhr & Leptak, 1990, p. 95). The researchers discovered that "among members of the researched group, concepts of art were valued above their own personal aesthetic experiences. Often, conflicting notions between personal aesthetics and social aesthetics were expressed" (p. 103).

Cardinal (1972) conducted an ethnographic case study on alternative approaches to art production, a comparison of folk art, fine art, and commercial art, concluding that there are no distinct differences between the forms of artistic practices he had studied. In a similar study, Neperud and Krug (1995) examined the notion of art forms produced by non-academically trained artists as "outsider art" (p. 162). Neperud and
Krug (1995) found that "there are some patterns of characteristics that may enable us to recognize and value the unique contributions of non-academically educated people who make art" (p. 162).

Mullen (1989) conducted an ethnographic case study on the artistic activities of seven Canadian housewives who produce art as a hobby in a Community Center art class. Based on interviews conducted with these women, their creative activities were analyzed within the context of their life experiences in general. The researcher concluded that art has enhanced and enriched the lives of these seven women. According to Mullen (1989): "The art they chose for themselves and the kind of art world in which they felt most comfortable is one consistent with the values, roles, and meanings of their subculture" (p.63).

Stuhr (1995) conducted an ethnographic case study titled "Social reconstructionist multicultural art curriculum design: Using the Powwow as an example." The study was based on the Wisconsin Native American powwow art tradition. Her methodology included observations, interviews, and historical surveys. Collected data was analyzed in a descriptive form. Regarding the research subject and method of data collection in this project, Stuhr (1995) stated:

In the summer of 1990, I conducted descriptive field research at Wisconsin Indian powwows. The subjects of my study were American Indian artists and their cultural/aesthetic forms, spectators, and event organizers. I relied primarily on ethnographic strategies such as interviews (both formal and informal), participant observation, photographic documentation, and review of pertinent historical and contemporary documents (posters, pamphlets, newspapers, and journal articles on the powwows from the various sites). The value of such strategies is well documented in the work of Spradley (1979, 1980). (p.201)

Stuhr concluded that the process of implementing a social reconstructionist multicultural art curriculum would require major changes
in the current curriculum. However, such adjustments would "eliminate racial and ethnic isolation and centrism" in the current curriculum (p. 219).

Harvard University's Project Zero (1993) conducted a series of five ethnographic case studies, titled "Co-Arts" (Davis, 1993). The strategies used for gathering information in Co-Arts include observations, interviews, and historical survey.

Co-Arts Methodology as Model for this Project

Co-Arts is perhaps the most comprehensive study ever conducted on the subject of Community Art Programs. Collected data was analyzed in a narrative format. Davis (1993) described the methodology of Co-Arts as "portraiture." According to Davis (1993), the project director, the methodology of Co-Arts was modeled after the work of Lightfoot (1983), who introduced "portraiture" in her book titled "The good high school: Portraits of character and culture." In this book, the educational subject is described with great detail. Lightfoot called the methodology "interpretive description." In her description of "portraiture," Davis (1993), explained:

Portraiture is an aesthetic and empirical process through which researchers documenting educational experience push the boundaries of ethnographic case study into the realm of literary narrative. . . . portraiture engages aesthetic representation which may be expressive of emotion or replete with visual image. In place of hard edged numerical or statistical bottom lines, portraits reach for unifying themes . . . individual stories that faithfully represent the overall narrative. (p. 8)

Due to the need to portray gathered information as a unified whole, researchers using the "portraiture" approach are often confronted with making decisions about which information to present or exclude (Davis, 1993). Fairness to the subject is demonstrated by a true representation of information gathered.

The Co-Arts research process involved analyzing reviews of
316 printed materials received from centers, collecting and analyzing results from 113 questionnaires, and conducting in-depth phone interviews with 89 Community Art Center directors or education directors. Out of the 89 centers interviewed, 5 were selected for the final portraiture. (Davis, 1993). According to Davis (1993), the selection of the five portrait Centers was based on the following criteria:

1. the Center's location [must operate primarily out-of-school, in an economically disadvantaged community];
2. the Center's age [program must have been established for long; at least a decade];
3. the Center's operating budget [must be limited];
4. the art form[s] the Center prioritized [must be performing and visual arts]; and
5. the goals the center prioritized [the Center must operate primarily as a "safe haven" for children to learn about art].

(p. 9)

With these criteria in mind, the Co-Arts study was conducted, using the following procedures (Davis, 1993):

1. staging phone calls around the country in order to establish contact with and request materials from possible candidates for further study;
2. the careful review of materials received from centers identified in initial phone calls and the compilation of the information culled into a data base;
3. the development and circulation of a questionnaire among centers and funders who support community arts education;
4. the analysis of questionnaire results;
5. the development of in-depth phone interview scripts and the staging of in-depth phone interviews with selected center
directors or educational directors;

6. the development of a collective version of the methodology of portraiture;

7. on-site visit of 32 centers around the country;

8. the construction of more than two dozen studies for portraiture or brief sketches of visited sites;

9. the identification of five exemplars of educational effectiveness diverse in terms of location, budget, art form taught, and focus of arts learning;

10. on-going consultation with experts in the field, including center directors, teaching artists, and other researchers;

11. the development of an assessment plan emerging from the results of all of the above efforts;

12. the construction of five in-depth portraits of veteran exemplars of educational effectiveness (none less than 24 years old) and trial applications of the Co-Arts assessment plan (included were the Artists Collective in Hartford, Connecticut; MollyOlga Neighborhood Classes, Inc., in Buffalo, New York; Manchester Craftsmen’s Guild in Pittsburgh, Pennsylvania; Plaza de la Raza in Los Angeles, and East Bay Center for the Performing Arts in Richmond, California). (pp. 20-21)

In analyzing research findings in Co-Arts, the authors addressed the components of the project separately. Five portraits had been painted as a result of five separate case studies conducted, at five different Community Art Centers. Co-Arts analysis was done at various stages of research. The telephone interviews had been reviewed in the process of selecting the five portraiture centers. Information gathered through historical survey was reviewed and logged into the data base (for reference purposes).
Questionnaire responses were categorized according to issues addressed in the questions, and each issue got a credit point for every positive response. Observations at the Community Art Programs studied were presented in a descriptive form.

The project was concluded with comments that addressed Project Co-Arts findings, and suggestions for future research. In conclusion, Co-Arts had found that Community Art Programs do provide "safe havens" and learning opportunities (in art) for children living in economically disadvantaged communities (Davis, 1993). Davis (1993) reflected on possibilities for future studies on the subject of Community Art Programs when asked:

What if we had used our assessment plan to focus on challenges to educational effectiveness? Although that has not been the purpose of this work, we can identify areas to which we might have attended. (p. 219)

Co-Arts methodology as described here, has influenced the strategies used in gathering information presented in this dissertation (which includes observation, interviews, and historical survey). The major difference between this dissertation study and Co-Arts, is that Co-Arts had paid very little or no attention to how Community Art Programs are perceived by the children they serve, while this project primarily addresses how youth participants in the Community Art Program in this study perceive art activities provided by the Center. This is done by gathering information about whether the major objectives of the art program (with emphasis on social and cultural goals) are being realized from the perspective of youth participants (who are often the target audience of most Community Art Programs (Davis, 1993).
The Study

Site Selection

Selection of the Community Art Program studied in this dissertation was based on certain criteria. They are: (1) extensive period of programming at the center (34 years); (2) structure of artistic activities (highly diversified); and (3) dedication of art program staff (very committed to realizing the objectives of the Community Art Program). A total number of seven Community Art Programs were reviewed, before the final selection of the program to be studied was made. During the process of site selection, I interviewed the directors and instructors at the seven programs selected for screening. I also observed creative activities at the art programs for a duration of two days (of programming session, between 3:30-5:30) at each site. The purpose of reviewing seven art programs at the initial stage of this project was to select the one that is most suitable for the goals of this dissertation. After selecting the site used in this dissertation study, I approached the management of the art program for authorization to conduct my project. The Greater Columbus Arts Council granted my request five weeks after receiving my application for permission.

Participant-Observer

In collecting data during this research project, I began with observation of the programming activities. The period of observation was 12 consecutive weeks (not including other observations conducted away from the art room). My method of data collection during this aspect of my study primarily entailed the use of a journal. My observations during this period were recorded with great detail. These observations covered everything from watching participants walk into the facility to viewing entire programming sessions for a period of twelve consecutive weeks.

I began my data collection at the site of this study by recording
my observations of the exterior and interior of the facility that houses the Community Art Program. Everything that I observed was noted in my journal. In order to record all the aspects of youth activities at the art program, I arrived at the site at 2:30, which made it possible for me to witness activities of participants before programming sessions began around 3:30. Although daily activities in the art program end at 5:30, I often stayed until 6:00, so that I could listen to comments made by instructors, regarding their opinions about the outcome of the day's activities and ideas for the next programming session.

My recorded observations of activities in the Community Art Program included themes of art projects (in both individual and group undertakings), processes involved in art production, and learning about images produced by other people. I recorded one-on-one interactions as observed among peers, and between youth participants and their instructors. Also recorded were the sex and age-group of participants and informal conversations between myself participants and instructors in the art program.

**Interviews (With Youth Participants)**

As part of my ethnographic research, I conducted interviews with youth participants in the Community Art Program. The interviews were based on ten standard questions (see Appendix A), stated in a manner that would facilitate answers to the questions asked in this dissertation. At the beginning of this data collection process, sample interviews were conducted with randomly selected participants. The average number of youth who regularly attend the art program is thirty. I interviewed twenty-five participants, in order to obtain a broad-based representation of their opinions.

Interviews with participants were conducted between the eighth and tenth week of observation. This schedule provided me with time to
identify regular participants in the art program, for the purpose of conducting interviews with those who attend on a consistent basis. All interviews were conducted in the program's art gallery. This space was chosen instead of the art room, in order not to interrupt programming activities. At the initial stage of gathering information, trial interviews were conducted in groups, and recorded on video. This approach was later changed, because respondents were distracted by each other and the video camera. The final interviews were also conducted in the program's art gallery, with only one participant at a time. I recorded the interviews on cassette tapes. Collected information was later transcribed. The average time spent on each interview was 30 minutes.

**Historical Survey**

My approach to collecting the historical data used in this project was highly diversified. The process entailed extensive use of library resources, review of other written documents (not kept in libraries), telephone calls (both local, and long-distance), letter writing (local, and long-distance), visits to organizations and homes of informants, and formal interviews (with former participants in Community Art Programs located around the same neighborhood as the art program studied in this dissertation).

**Library Resources.**

I began my historical survey of the Community Art Program by seeking background information at libraries. The libraries used included the Ohio State University's Central and Fine Arts libraries (where I extensively used the "ERIC" computerized data base); the City of Columbus Main Public Library; the Columbus Historical Center's library; the Columbus Museum of Art's library; and the National Endowment for the Arts' (NEA) library (in Washington, D.C.). Information sought through the libraries are

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mostly related to date of establishment, notable programming activities, corresponding events (that impacted the art program studied), and funding.

**Documented Activities.**

I proceeded to review available literature and records from the Community Art Program studied, such as end-of-year reports and programming objectives. This I did with the assistance of the Activities Coordinator at the Center (James Taylor), who made the documents available to me (1995). I also searched for written documents on the Community Art Program, through other related establishments in the neighborhood. They are: Neighborhood House; Beatty Recreation Center; and the Martin Luther King Cultural and Performing Arts Complex. This I did, because related institutions in the neighborhood often form partnerships with each other on various Community-Based Projects (Williams, 1995; Haddock, 1995; Stull, 1996; Boykin, 1997).

**Telephone Sources.**

In the process of my historical survey, the telephone was used as an instrument for information gathering. Telephone calls were made to individuals and organizations. For example, I communicated with Leslie King-Hammond (1996) in Maryland (King-Hammond is the Dean of Graduate Studies, at Maryland Institute College of Art); Jessica Davis (1996) in Cambridge (Davis is a Principal Investigator with Harvard Project Zero, Harvard Graduate School of Education); and Raymond Joiner (1995) in Washington, D.C. (Joiner is the Arts Information Specialist at the National Endowment for the Arts Library). Although not all the telephone sources provided useful information, I was able to reach a wide range of informants. Some of the sources reached through the telephone usually referred me to other informants, especially when they were unable to offer any assistance.
Letter Writing.

In conducting my historical survey, I wrote letters to several potential informants. Letters were written to those whom I was unable to meet in person, or reach through the telephone. For example, I wrote a letter to Aminah Robinson (a Columbus-based artist, and long-term resident of Poindexter village area) in 1997, explaining my reasons for wanting to communicate with her (see Appendix E for sample of explanation letter). Unfortunately, she did not respond to my letter. I also wrote a letter to Eugene Grigsby (a renowned art educator) in 1996, seeking his input in the area of the historical beginnings of Community Art Programs in the country (as it may relate to the art program studied in this dissertation). I did not get any reply from him either. In the process of seeking historical information, I also wrote letters to the Ohio Arts Council (OAC, 1996) and the Greater Columbus Arts Council (GCAC, 1996). Both organizations responded to my letters.

Informal Interviews.

The historical survey strategy used in this project also entailed visits to organizations and the homes of informants. These places were visited for the purpose of conducting informal interviews. These were less structured interviews, with key informants who have lived and worked in the catchment area of my study for long periods of time. The interview sessions were recorded on cassette and video tapes, which I later transcribed. For example, I visited the Neighborhood House (situated within the community, where the art program studied is located) for the purpose of interviewing Lela Boykin (1997) (Boykin is the Associate Director of The Neighborhood House, located at Atcheson street, Columbus). Others interviewed included, Ron Williams (1995) (Williams is the Director of the Recreation Center that houses the Community Art Program studied); the three Instructors at the art program studied (1995, 1996) (Victor Johnson, Julia Averil, and Darlyn
Campbell); Bishop (1995) (Bishop is an educator. She is also a community leader in the Near East area of Columbus); David Nappa (1996) (Nappa is the tour-guide at the Martin Luther King Performing and Cultural Arts Center); and Bettye Stull (1996), who is the Director of Cultural and Educational Art, at the Martin Luther King Performing and Cultural Arts Complex.

**Formal Interviews**

Lastly, in conducting my historical survey for this dissertation, I interviewed five adults, who attended a Community Art Program in their youth. These adults attended Beatty Recreation Center Community Art Program located around the same neighborhood as the art program studied in this dissertation. There were ten interview questions (see Appendix C), worded similarly to the interview questions used with youth participants (as seen in Appendix A).

Similar interview questions have been used for the adults (who attended a Community Art Program) and youth participants (in the art program studied), for the purpose of using one to corroborate the other. Some of the adult interviews were conducted at the homes of the informants, while others preferred to be interviewed at their places of work. The five people interviewed were: Ed Colston (1997) (Colston is a Columbus-based artist, and Art Instructor at Douglas Recreation Center Community Art Program, in Columbus); Bill Agnew (1997) (Agnew is an artist, based in Columbus. He also conducts workshops in Community Art Programs around Columbus); Queen Brooks (1997) (Brooks is a Columbus-based artist. She is also an Art Instructor in a Community Art Program located in Columbus, called "Windows"; Tracy Steinbrook (1997) (Steinbrook is a Columbus-based artist. He also teaches art in The Jewish Home Community Art Program, in Columbus); and Bill Miller (1997) (Miller is a practicing artist in Columbus. He is also an Art Instructor at Beatty Recreation Center.
Community Art Program in Columbus).

Other criteria used in the selection of the adults interviewed are that they must be artists and they need to have been active in their fields. The reason for interviewing five artists was to have an appreciable ratio (5 to 1) between the number of adults interviewed, compared to the amount of youth participants interviewed. More adults would have been included in this process, but I was able to find only five who had the required background for this aspect of my study. All the interviews were recorded on a cassette tape and later transcribed and coded.

Format of Analysis

Observations

Using the coding approach (Bogdan & Biklen, 1992; Patton, 1982; Labovitz & Hagedorn, 1981; Denzin & Lincoln, 1994), the analysis of my observations (both within and away from the art room) is summarized and categorized, based on the two major factors (social and cultural) tested for in this dissertation. These categories are: (1) Social Impact of Community Art Program studied on Youth Participants and (2) Cultural Impact of Community Art Program studied on Youth Participants. This is presented in a narrative format, which allows the reader to formulate mental pictures that are as close as possible to the actual experience of the observer. This is why Davis (1993) (who used the same strategy in Co-Arts) had likened the approach to “portraiture” (p.2-3)

Interviews (With Youth Participants)

In analyzing interviews conducted with youth participants, questions used are coded into five categories, all of which test for the social and cultural impact of the Community Art Program studied on the youth participants. These categories are: (1) Personal Information about Participants (questions 1, 2, and 3) (personal information and social factor);
(2) Concept of Self (question 4) (social factor); (3) Peer Interaction
(questions 5 and 6) (social factor); (4) Participation in Cultural Activities;
and Utilization of Acquired Knowledge (questions 7 and 8) (cultural factor);
(5) Perception of Community Art Program (questions 9 and 10) (personal
information and social factor). Analysis of interviews conducted with the
youth participants is presented in a summarized and descriptive form.

Historical Survey

In analyzing my historical survey, I have used the method of
interpretive description. The analysis of this section entails a narrative
summary of information gathered from several sources (such as formal and
informal interviews and the library). Analysis of data collected is coded
under two major categories: (1) Historical Development of the Community
Art Program Studied; and (2) Summary of Formal and Informal Interviews.

Significance of Study

Very little research has been done in the area of Community Art
Programs (Davis, 1993). Also, studies conducted did not include youth
perception of the art programs. This dissertation provides information on
how youth participants felt about the Community Art Program studied.

Knowledge about how the art program was perceived by youth
participant will enable the program's administrators and instructors to adjust
or improve their services as needed. In a 1995 interview, Ron Williams
commented on the importance of including youth participants in aspects of
program evaluation and planning, when he stated that: "The children are our
clients, their opinion about how we conduct our business is very important to
our continued survival as an organization." This statement tends to support
the need to put the perspectives of youth participants into consideration
when conducting research on Community Art Programs, as done in this
dissertation.
Furthermore, follow-up studies may evolve from this project. The outcome could also be used for reference purposes in the future.

Limitations of Study

This dissertation study is not without certain limitations which have affected the structure and outcome of the study. They include:

1. Amount of data available on past programming activities.
2. Knowledge of participants' activities when not attending the art program.
3. Record of participants' attendance at the program.
4. Lack of control on percentage of participants interviewed.
5. Lack of access to a large number of previous participants.

Due to lack of adequate records on past art programming activities at the Center, there was little information available for reference purposes. For example, it would have been useful information (for comparative analysis), if the total number of previous participants and the programming activities they were involved in had been properly documented. Also, because of my lack of access to participants' activities when they are not attending the art program, I had limited forum for making comparative analysis in relation to the effectiveness of certain factors tested for in this dissertation. For example, it is difficult to determine whether or not participants are exposed to better role models at the art program, than when they are at home, or somewhere else in the community. Such knowledge will facilitate a more accurate assessment of adult impact as role models in the art program.

Lack of adequate record on participants' attendance at the art program made it difficult to determine consistency of attendance. Such information would have been useful in the process of testing for other factors that may affect the structure of programming, such as constant
mobility of participants' households (Williams, 1995). Also, a set of participants in a particular day's programming are hardly the same group who would show up for the following day's activities (as indicated in Table 6).

In Table 6, we see a chart that shows monthly attendance (in 1995 and 1996) by youth participants at the Community Art Program studied. The 1995 column as seen in Table 6 indicates that there was a sharp increase in attendance between the months of January and February of the same year. Within the same year (1995), attendance had dropped significantly in the months of August, September, and December. The large difference in attendance numbers within these months may have been due to constant mobility of participants' households, or a result of other traveling activities within those months, such as participants going on vacation (Williams, 1995). The 1996 column of Table 6 also shows lower rate of attendance within the months of August, September, and December, similar to the 1995 attendance pattern. The same reasons may have been responsible for the significant differences in monthly attendance within the two years recorded. Data that shows names of participants and dates attended would have provided a more detailed information. Such data would have been useful in studying patterns of consistency, of youth participation, in the Community Art Program.

Another major limitation that I encountered, was lack of access to a large number of previous participants at the program. This made it difficult to compare programming activities and individual experiences between the past and the present. It also made it difficult to test for long-range outcomes of art programming objectives at the Center. For example, knowing the percentage of earlier (regular) participants at the art program who became productive and law-abiding citizens would have been useful information in tracing the success rate of the art program.
<table>
<thead>
<tr>
<th>Month</th>
<th>1995</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>81</td>
<td>349</td>
</tr>
<tr>
<td>February</td>
<td>264</td>
<td>461</td>
</tr>
<tr>
<td>March</td>
<td>290</td>
<td>354</td>
</tr>
<tr>
<td>April</td>
<td>298</td>
<td>282</td>
</tr>
<tr>
<td>May</td>
<td>272</td>
<td>349</td>
</tr>
<tr>
<td>June</td>
<td>231</td>
<td>261</td>
</tr>
<tr>
<td>July</td>
<td>230</td>
<td>393</td>
</tr>
<tr>
<td>August</td>
<td>111</td>
<td>108</td>
</tr>
<tr>
<td>September</td>
<td>155</td>
<td>199</td>
</tr>
<tr>
<td>October</td>
<td>261</td>
<td>250</td>
</tr>
<tr>
<td>November</td>
<td>265</td>
<td>296</td>
</tr>
<tr>
<td>December</td>
<td>197</td>
<td>127</td>
</tr>
</tbody>
</table>

Table 6. Monthly attendance within 1995 and 1996 at the art program studied in this dissertation, as compiled by the management of "Children of the Future" art program, at the Greater Columbus Arts Council.
Summary

In this chapter, I have discussed the three ethnographic case study strategies used in my dissertation: observation, interviews (with youth participants), and historical survey. I also explained the process involved in information gathering as follows: (1) the observations were conducted over a period of 12 weeks, and information gathered was recorded in a journal; (2) The interviews were recorded in cassettes and video tapes, which were later transcribed and coded; and (3) the historical survey entailed the use of library resources, written documents, letter writing, telephone calls, visits to homes and organizations (for informal interviews), and formal interviews with five adults, who attended a Community Art Program in their youth. This chapter also entails discussions on the significance of my research and limitations of the study.
Chapter 4

Analysis of Data

Overview

In this section I discuss the analysis of data collected during my field work. Also, my research findings are summarized based on the factors tested for (which are the social and cultural impact of the Community Art Program studied on youth participants).

Criteria Used in Information Coding

Information gathered through the three ethnographic case study strategies used (which are Observations, Interviews, and Historical Survey), are coded in this section. These codings are primarily based on themes that are recurrent in the collected data. Emergent themes under the three data collection approaches used are mostly distinct from one another. This is so because of the difference in the contexts in which information was gathered. However, there are similarities and linkages between these recurrent themes that, when considered in a holistic manner, presents a descriptive narration of the Community Art Program studied.

Importance of the Community Art Program Studied

The Community Art Program studied in this dissertation is viewed by the program coordinators and members of the community as an "intervention" program (Greater Columbus Arts Council, 1995). During the
course of my field work, I found that the art program was primarily focused on providing art activities for children in the neighborhood, as an alternative to antisocial behavior. In an interview with Ron Williams (1996), he commented on the importance of the art program, when he stated that:

The biggest thing that ever happened to our [meaning the recreation center] art program is the Children of the Future. They have performed wonders with our kids. Instead of hanging-out ... doing nothing, and getting into trouble, they [meaning youth participants] are making excellent art, learning about our African-American culture ... you know, getting involved in community activities and so on. Their art have even been displayed in the [Columbus] museum [of art] ... all over. I could go to the top of the mountain and sing their praise. We really appreciate what they are doing for kids in this community.

Apart from these comments by Williams, other members of the community interviewed had similar views about the Community Art Program studied. For example, Bettye Stull (1996) stated that:

The Children of the Future program came to this community at the right time. We needed to do something about lack of control among some of our children in this area ... especially our young males ... they have been called "at risk" and all that. It's really not always their fault. Most of them don't have anything to do after school ... they need something to keep them occupied ... I like what Nicholas is doing with the instructors in that program [Nicholas Hill is the Children of the Future coordinator, employed by the Greater Columbus Arts Council]. He does not assume that they know how to work with children ... he puts them through a lot of training about how to handle different situations. We need more programs like that in our neighborhoods.

Children of the Future Community Art Program has created an avenue for children living in Poindexter Village and vicinity to spend their after-school hours productively through art activities. Based on informants' responses during my field work, the art program is widely appreciated by
members of the Poindexter Village area.

Analysis of Observations

The Environment

In conducting this research, I started with observation of the environment. On the outside, the recreation center appear quite impressive with it's flower garden and red-brick finish. A sign with the name of the center is placed on a section of the brick wall, very close to the main entrance, in front of the facility. The sign is written in white paint over a black background, making it quite visible from a distance of about 50 feet. Altogether, the exterior of the building is designed to attract attention.

Walking inside the main lobby of the building, one is immediately aware of efforts made to make the interior look pleasant and comfortable. Furnishing in the lobby consists of a set of brightly colored chairs (twelve in number) neatly arranged around a square shaped table. The lobby is large in size (approximately 40x40 feet) and the walls are colored "off-white." The roof over the lobby has an open area (with plexiglass covering) which allows natural light to flow in giving the lobby an atmosphere of a well illuminated sanctuary. To the immediate left (inside the lobby) are a set of restrooms, locker-rooms, and a large gymnasium with two basketball courts and a multi-laned running track. This gymnasium has approximately 100 spectator seats. Further down the left side of the main lobby is the boxing gymnasium.

On the walls of the lobby, directly opposite the double-steel-doors of the main entrance, is a life-sized pencil drawing of a young African-American male (19 years old) (Williams, 1995) with an inscription over it that read "The Champ." It is the portrait of Jose Spearman, the then newly crowned national (1995) "feather weight" boxing champion (Williams, 1995). The young boxer was trained at the Center by the resident
athletic (boxing) coach. This boxer is the first athlete from the neighborhood
to win the national boxing title (Williams, 1995). However, several
nationally and internationally recognized athletes, such as former "heavy
weight" boxing champion "Buster Douglas," had visited and trained at the
Center (Williams, 1995).

Next to the portrait of the young boxing champion is a large
"notice-board." Neatly arranged on the board are several announcements
which are regularly updated (Williams, 1995). Most of them inform
participants and visitors to the Center of upcoming events (which are to take
place at the Center or in the community). One of them announced the need
to: "Join "Simba" Organization, and Save Our Children At-Risk." "Simba" is
the name of an African-American volunteer organization with a focus on
providing positive role models for emotionally troubled youth (especially
male) (Williams, 1995) in the African-American community.

To the immediate right on entering the main lobby is a large
counter. Behind this counter is a receptionist's desk and the office of the
Center Director. Further down to the right is a narrow corridor which leads
to a kitchen, music/dance hall, and a weight-lifting room. The art room is
located at the rear end of that wing of the building. The floor of the entire
facility is tiled and buffed to a mirror-like shine.

On week-day the Center is usually closed in the early hours of
the day; it opens at one o'clock in the afternoon, ready to welcome children
returning from their respective schools. The center closes at nine o'clock at
night Monday through Saturday. However, on Saturdays, the center opens at
ten o'clock in the morning to provide a place for children (who are out of
school) to spend their leisure time (Williams, 1995). The Center is closed on
Sundays.

On entering the art room (which is approximately 50x60 feet in
size), one is immediately aware of the wide array of brilliant colors used in
paintings and wall decorations. The range of colors include bright red, different shades of blue, green, purple, orange, and yellow. The theme of the paintings hanging on the walls, range from complex neighborhood street scenes, to representations of simple objects like cups and bowls. Some of the art works consist primarily of names (mostly those of participants), generously written with multicolored "glitters," and embellished with various shapes (such as the heart shape) and patterns. These images are arranged against the "off-white" background of the art room walls. According to one of the instructors (who will remain anonymous) (1996), the decorations were produced by youth participants.

Also displayed on the art room walls, are photographs of participants, which according to the instructors (1996), were taken during programming activities (such as community festivals). To the immediate right hand side, on entering the room, is a water faucet. Next to the faucet is a set of four wall-cabinets, in which art materials are stored. Mounted in neat rows on the wooden doors of the cabinets are publications about the art program. One of the publications is a cut-out from an edition of the Columbus Dispatch newspaper, and its title reads "Poor Children Display Talent." The article was about an exhibition of musical instruments produced by children in the art program. It features the photograph of a prominent local musician, known as Leslie Bures, surrounded by participants in the art program. At the far end of the right-hand side of the art room, is a small compartment. In this space, a pile of children’s books, and a reclining chair, are arranged on the left hand side. This is the "relaxation" or "cool-off" space (as illustrated in Appendix F).

To the left hand side, on entering the art room, is a large table with a row of neatly stacked papers and sharpened pencils. These materials are used for the purpose of art production, and other important aspects of programming in the art room. Directly opposite this table, on the other side
of the room, is a cubicle with an equally large table. This space was created for participants to study in or do their homework assignments from school. To the left of the cubicle is an entrance to the "main theatre" of the center (which is designed to seat about 500 people). Three large worktables with seats around them are placed in the middle of the room. Looking around the art room, one is generally impressed by the amount of work that has been put into making the space so attractive.

Art Program Staff And Management

The Recreation Center that houses the Community Art Program studied in this dissertation is managed by the City of Columbus Recreation and Parks Department (Williams, 1995). However, the art program located within the facility is jointly managed through a collaboration between the City of Columbus Recreation and Parks Department, the Columbus Public Safety Department, the Columbus Metropolitan Housing Authority, and the Greater Columbus Arts Council (GCAC, 1995; Williams, 1995). There are nine staff members working at the Center (including the art program). Six of the staff members work "full-time" (which is forty hours or more per week), while the other three (the art instructors), work "part-time" (which is an average of about twenty hours a week). The Center Director, who is employed by the City of Columbus Recreation and Parks Department oversees the program's daily operation, as illustrated in the organizational chart (shown in Figure 4). Three highly knowledgeable individuals with expertise in different areas of the arts are employed (by the national AmeriCorps program, through the Greater Columbus Arts Council) as (part-time) art instructors at the Center. The Recreation Center Supervisor (employed by the City of Columbus Recreation and Parks Department) coordinates programming activities within the Center, and between the Center and the community. The secretary at the Center coordinates
communication between the staff, participants, and the community. The janitor maintains a clean environment at the Center. Both the secretary and the janitor are employed by the City of Columbus Recreation and Parks Department. The pattern of accountability between the various organizations that contribute resources to the art program is highly complex, and is beyond the scope of this dissertation.

Description Of Participants

About ninety-five percent of the youth participants in the community art program studied in this dissertation are African Americans (Williams, 1995). Most of them are from “low income families,” with several of their parents on federal economic assistance, through Aid to Families with Dependent Children (AFDC; or Welfare, as AFDC is usually called). The other five percent of participants, represents a somewhat culturally diverse population which includes Mexican-Americans, Ethiopians, Nigerians, and South East Asians (Williams, 1995). The ages of participants observed, ranged from two to twelve years, and approximately ninety-percent of them were female. The reason for this may be that males prefer to participate in sporting activities at the center. According to Derman-Sparks (1989), youth in contemporary society “are strongly influenced by social norms for gender behavior and accept that girls and boys are supposed to do different things” (p. 50).

Programming Procedure

The procedure of art programming at the Center, entails planning of activities on a weekly basis. However, scheduled activities are quite flexible and may be changed at a relatively short notice. For example, a previously scheduled activity may be changed to meet the needs of a particular group of participants, during daily programming. Participants’
Figure 4. Chart showing staff (including art program instructors) at the Recreation Center, where the community art program studied is located.
choice of activities and the amount of time spent on each chosen task is less structured when compared to art lesson procedures in schools. Participants are usually in control of their activities in the art program.

**Programming Activities**

Art activities at the Center are often based on themes. For example, one of the activities observed during my study was based on the theme: “Caring About Others.” In this session some participants wrote poems for loved ones (usually friends, and members of their families). The poems were embellished with various decorative patterns and colorful “glitters.” One participant (a 5 year old girl) designed a greeting card that read “I Love My Mom.” Several participants collaborated to produce a poster that read “We Love AmeriCorps: We Are The Children Of The Future.”

On my first observational visit to the art room (in February, 1996), I arrived at the Center about 30 minutes before the start of programming and watched as children from about ages 3 to 12 came in. Their first activity was to approach the instructors (who are 3 in number), talk about their day in school, and get a hug. They clearly liked their instructors very much. It reminded me of kids coming home from school, and checking in with their parents. Then, they picked up on the projects they had been working on before: some were painting musical instruments they had made (such as drums, and flutes), and others were either drawing from memory, or working on a group project. An example of a group project that I observed participants working on entailed building a model city on the floor. There were masking tape lines laid out on the tiled floor, to demarcate streets, and participants were designing their own buildings and collaborating with one another about what streets to have and what kinds of building should be incorporated. The instructors gave design suggestions,
and offered building materials such as Styrofoam, cardboard, grass, paint, tape, and glue. It was a happy, highly-motivated bunch.

The theme of the model city that was being built, by the participants, is "Building a safe community." This theme was used to facilitate an artistic activity on safety in the community. The city modeling project was initiated as a means of helping a certain number of participants deal with a stressful experience, caused by a fatal incident that happened to a member of their family. One of the instructors, Victor Johnson (1996), recounted the participants' ordeal as follows:

There are some young boys that come frequently to the Center . . . . One day tragically, an older cousin they were close to was shot and killed. While the adults in the family were trying to cope with what to do, they sent the boys to our program to keep their minds occupied. They were, of course, very upset and angry when they came in. One talked about getting even, another was fearful of what would happen if another relative tried to get even with the killer, and one kept talking of wanting to die; he wished he could hurry up and die. He wanted to kill himself. We were able to talk to the three of them and calm them down; they eventually participated in the art activities we had that day. (p.2)

The above account of events, following the fatal incident, was given by the art program instructor, in (1996) closing remarks at the Statewide AmeriCorp meeting in The State house Atrium (Columbus, Ohio). Participants in the art program were asked to collaborate in designing their own model of a safe community, mapping out routes for children that would make it possible for them to avoid "trouble-spots" like "gang hang-outs."

During my first day of observation, Johnson (1996) introduced me to the participants, saying: "Please join me in welcoming Mr. Christopher Adejumo to our art room." I told them the purpose of my visit, and explained the duration and process of my ethnographic case study. They appeared to be quite comfortable with my presence in the room. This was
probably because some of them remembered me as an instructor in the program, during the previous year. After the introduction, I walked around the room assisting the instructors with giving out art supplies, while I observed activities in the art room. I mostly took notes during my observation sessions.

Contents of Imagery Produced by Participants

During the course of my observations, I noticed that the contents of the imagery produced by female participants, was mostly different from those made by their male counterparts. For example, female participants often represented friends and members of their families in their paintings, while male participants usually painted images of objects like cars and houses. On the influence of gender on children's image making, Majewski (1978) noted that, compared to boys, girls have preference for incorporating human figures and the environment in their drawings (Chen & Kantner, 1996; Derman-Sparks, 1989; Willsdon, 1977; Kellogg, 1969; Flannery & Watson, 1995).

Interdisciplinary Activities

All the three instructors at the art program, usually conduct programming together. Because their areas of specialization are different (the first one is a music instructor; the second, a visual arts instructor; and the third, is an instructor in Literature and Theater), they impart knowledge in a diverse range of disciplines. The instructors often collaborate with each other on a theme or concept, and on which days programming would be based.

The collaborative process involves sharing of ideas, to ensure the inclusion of activities in each instructors area of specialization. This process of “Team-instructing” is highly dynamic, and provides participants
with multiple or interdisciplinary learning experiences on a continuous basis. The primary purpose of simultaneous instruction in various disciplines is to provide programming "choices" for participants. For example, programming activities in a particular session was based on the theme of "Making music." During this session a group of the participants produced flutes out of transparent plastic tubes; some practiced on the piano (brought to the art room by the music instructor), while others chose to draw and color musical instruments from the pages of music books. A few participants preferred to danced to the tune of drum beats produced by others. Some stayed on specific tasks, while others moved from one activity to the other.

Community Development Activities

Certain programming activities at the Center, entailed direct involvement with the community. For example, a particular session was based on the theme: "Keeping My Community Clean." During this session, participants and the instructors walked around the neighborhood picking up trash and appropriately disposing it in garbage containers.

On a similar programming session participants worked on making the environment around the Center look more beautiful by planting flowers around the building.

Participation In Cultural Activities

Programming activities at the Center are sometimes linked to cultural activities in the community. An example of such cultural activity is the "Juneteenth Festival." "Juneteenth" is an African-American cultural festival, celebrated annually, in commemoration of the first "Black Holiday of Freedom" observed in Galveston, Texas, on June 19, 1865. This is a significant date in the history of African-Americans in that it marks President Lincoln's proclamation to end slavery in the United States (Hughes & Meltzer, 1990). Although slavery was officially banned on January 1,
1865, it was not until 6 months later that Africans in bondage were notified of their freedom in Texas (Garraty, Singer, & Gallagher, 1986; Hughes & Meltzer, 1990). During the annual Columbus city-wide Juneteenth Celebration participants in the community art program studied often participated in the "Juneteenth African-American Heritage Parade" (Williams, 1995).

An entire week of programming was devoted to preparation for the 1996 Juneteenth celebration. During this period participants produced musical instruments such as drums and flutes to be used at the parade. Some adorned their instruments with various patterns, while others used symbols, such as the map of Africa, and colors that represent "Black Empowerment" (black, red, and green). These colors represent "Black Struggle," and freedom, against apartheid in South Africa (as depicted in the flag of the African National Congress [ANC], which is a political party in South Africa, formed in 1912 (Cook and Killingray, 1983). Some participants produced signs showing "Peace," "Unity," and "Love." Large and colorful banners were also produced for the parade. One of the banners had a message that read: "[name of center] AmeriCorps Program: We Are The Children Of The Future." Another read: "WE LOVE AMERICA."

A day before the Juneteenth festival, participants at the art program rehearsed their formation for the parade. Finishing touches were applied on banners and musical instruments. The atmosphere in the art room indicated that participants and instructors were very much in a festive mood. The instructors had arranged among themselves to provide refreshments for participants at the eve of the Juneteenth festival. Fruit pies, potato chips, cookies, fruits, chocolate flavored milk, and a variety of fruit beverages, paper plates, plastic cups, and cutlery were supplied by the instructors. Two participants (10 and 11 year old girls) volunteered to serve the refreshments. As these two youngsters handed out juice and snacks to their peers, they
were vigilant about the amount of helpings, each participant received. This was made apparent when one of the volunteer servers refused to hand a four year old boy a fruit drink, saying: "you had six already, you gonna get sick." This programming session ended at 7:00, instead of the stipulated 5:30 closing time.

On the morning of the parade participants gathered in front of the Center (which was closed for the day). The instructors handed them their musical instruments and banners; as a unit, they departed for Atchenson, in the Poindexter Village area, to join other participating groups from around Columbus. The parade started at the Heritage Park on Atchenson Street, and the route extended from Atchenson Street through Monroe avenue, to Mount Vernon, and back to Atchenson. At the end of the parade, the procession was treated to an elaborate picnic at the Neighborhood House (located next to the Center that house the art program). During the picnic, participants spent some time decorating the fence in front of the Center with colorful strips of cloth. They designed houses and various forms (as shown in Appendix G).

Other Community celebrations that the art program participates in include Easter, during which an elaborate "egg hunt" is organized for participants, and other children in the neighborhood; Kwanzaa, an African-American festival, observed in celebration of "harvest"; Independence Day, during which colorful banners and posters are produced to decorate the building that houses the art program; the Columbus Arts Festival, in which participants' works are displayed; and the African-American Comin' Home celebration (during which participants interact with residents of the Near East area, by attending open-space musical concerts organized for this annual event) (Williams, 1995).

**Peer Interaction**

Participants in the art program interact positively with each
other in the art room. During programming, the use of art materials and tools such as pencils and scissors are often shared by participants, who pass these items back and forth among each other in the process of producing works of art. Participants' ability to work harmoniously with each other during programming appeared to have been enhanced by their relationships outside the art room. For example, many of the participants attend the same schools and churches. Also, while some are members of the same family (brothers/sisters), others are friends and neighbors. These relationships seem to be highly valued by the youngsters, as observed in a programming session, one of the participants (a 7 year old girl) came over to me, to introduce her cousin. The introduction went as follows (with myself referred to as "observer"):

Participant: Hi Mr. Christopher ... what's your last name again?
Observer: Adejumo. I am fine, thank you. How are you?
Participant: OK. [smiling] This is my cousin. Her name is Angie.
Observer: How are you Angie?
Angie: [Speaking from one corner of her mouth, because a candy stick was jutting out of the other] Hi?
Observer: Does Angie stand for Angela?
Angie: My mom call me Angie.
Observer: Angie, do you live in this neighborhood?
Participant: She is from Westerville . . . she just moved here.
Observer: [To Angie] Are you enjoying your new neighborhood?
Angie: [in unison with participant] Yes.
Participant: Do you have a lil' girl?
Observer: No. I do not have any child.
Participant: Do you like kids?
Observer: Yes. I like children very much, and I enjoy being around them.
Participant: Miss [name of a female instructor in the art program] ... she don't have no kids ... Mr. [name of a male instructor] ... he got 2 boys.
Observer: Did you girls enjoy school today?
Participants: [In unison] Yes.
Observer: [Name of participant] thank you for introducing your cousin to me.
Participant: You welcome.
Following this introduction, the two girls walked towards the relaxation area at the back of the room, holding hands. Such demonstration of affection is very common among participants in the art room.
I observed that participants are interacting positively with each other, through constructive criticism. For example, during a programming activity that involved the use of watercolors, a six-year-old male participant was having problems with manipulating the paints. Looking at the boy's painting, an older participant (a twelve-year-old female) asked: "What is that?" "A house," said the boy. In response, the girl suggested: "People can't see it. Add more water to your color, it'll make it look better." Such positive criticism is not uncommon among participants in the art program. In fact, they collaborate with and support each other during most of their programming activities. Another example of this peer support among the youth participants was observed in a conversation between two young females (one was 10 years old, and the other was 11 years of age). "I messed up" announced the younger girl. "How come?" asked the older one, who took a careful look at the drawing and suggested: "Color the sun. It will look better." Peer interaction is highly encouraged and successfully accomplished
by instructors, as they often tell participants to ask each other about certain
tasks.

Crisis Intervention

There were moments when certain participants had been
aggressive towards some of their peers. On such occasions the instructors
intervened by taking the aggressor out of the room for a brief conversation
about his or her behavior. Excessive disruptive behavior was reported to the
Center Director, who would then usually invite the parents of such
participants to the Center to discuss the child’s behavior. Rarely did a child
have to be suspended or banned from the Center (Williams, 1995).

Taking Pride In Work

Participants in the art program often display their works in
public spaces. For example, during the annual Columbus Arts Festival (in
Spring of 1995, and 1996), participants were assigned an exhibition booth
(by the organizers: Greater Columbus Arts Council), in which their works
were displayed. The festival site, is the “river-front” area, on the East Side of
downtown Columbus. Annually, the art festival attracts artists and art
enthusiasts from around the state of Ohio and beyond (Anderson, 1995; Hill,
1995). I had a brief conversation with one of the participants (a 12 year old
boy), whose work was displayed in the 1996 festival. It went as follows
(with myself referred to as “observer” in the conversation):

Observer: How are you [name of participant]?
Participant: What’s-up Mr. Christopher?
Observer: Congratulations on your exhibition. It looks great.
Participant: It’s cool.
Observer: Have you gone around to see other artists’ works?
Participant: Ya ... everything is so cool. I like to stay here, so I
can answer peoples questions ... stuff like that.

Observer: Are people stopping by to see your works?
Participant: Ya ... a lot. Guess what?
Observer: You sold a painting.
Participant: [Laughing] Yeah right [meaning no]. My mom is here ... to see my stuff.
Observer: That is very supportive.
Participant: Ya ... I have to go [he turned his attention to a viewer in the participants' booth].

This participant had shown a lot of pride in his art work and in his activities at the festival. Participants in the art program also had their works exhibited at the Columbus Museum of Art in April of 1996. The installation was based on a photography project. Participants had gone into the neighborhood to take photographs of historical landmarks such as long established churches, schools, and prominent institutions. For example, photographs of the Martin Luther King Cultural and Performing Arts Complex (located on Mount Vernon Avenue) were taken. The King Arts Complex, as it is often referred to, was established in the early 1960s, to promote excellence in art and culture in the community (Nappa, 1996; Stull, 1996).

Several participants went to the opening of their exhibition at the museum in the company of their parents (some of whom had never been to the museum before) (Williams, 1996). During the exhibition opening, many of the participants had their photographs taken (by the instructors), for record purposes, as they posed by their art works. The youngsters had walked around the exhibition, explaining the contents of their works to viewers. They appeared very happy and pleased with their achievements. The youth participants also exhibited their art works for tile design at the Columbus Museum of Art in March of 1997 (as shown in Appendix G).
Showing a Sense of Ownership

Participants at the art program often volunteered to assist with tasks during programming. For example, they usually asked their instructors about what they could do to assist in cleaning up the art room after programming sessions. On several occasions some participants organized the cleaning activities themselves by assigning tasks to themselves and their peers.

Apart from caring about the cleaningness of the art room, the youngsters also contribute to ideas about how the space should be arranged and used. For example, during a particular programming session, one of the participants (a nine-year-old girl) had suggested that a part of the art room used for storage purposes should be converted into a space for homework. The instructors told the girl that her request would be considered. The following week, the art program was provided with a storage space (by the Director of the Center), and the storage area in the art room was converted into a study area. Following this development, a monthly (participants) prize-winning award was established, for “academic excellence” and “perfect school attendance.” This was done to encourage participants to aspire towards successful academic experiences in school.

Along the same line of events, the art program instructors had requested a gallery space within the facility. In Spring of 1996, they were provided with a gallery space, by the Center Director. The art gallery primarily features works of the youth participants. On several occasions, participants requested access to the art gallery so that they might show displayed art works to friends or members of their families.

Apart from caring about the inside of the art room and the gallery, participants also adorned the outside of the facility with their art works. For example, in summer of 1996, I observed a series of outdoor programming activities at the Center. During one of these sessions,
participants decorated the side-walks in front of the Center with their art works. Some used colored chalks to draw patterns on the concrete, while others drew portraits of themselves and their peers (as seen in Appendix G).

**Analysis of Interviews (With Youth Participants)**

**Venue**

Interviews with youth participants were conducted in the program's art gallery. This location was chosen for the purpose of avoiding distractions by other children. The room is spacious (approximately 24x24 feet), with drawings and paintings produced by participants hanging neatly on the walls. Because the room has only one door and no windows, I suggested that the participants interviewed should pick any part of the room, where they felt most comfortable.

**A Break-down of Interview Questions**

To determine how youth participants perceive the Community Art Program studied their responses to my interview questions have been coded according to recurrent themes in their responses. These interviews entailed a total of ten questions (as seen in Appendix A). These questions were phrased to address the social and cultural impact of the Community Art Program, on youth participants. Questions 1, 2, and 3, are structured to provide background information, about why participants attend the Community Art Program (personal information and social factor); Question 4, relates to participants' self-esteem (which is a social factor); Questions 5 and 6, address peer interaction facilitated by the art program (social factor); Questions 7 and 8, relate to participation in cultural activities (cultural factor); Questions 9 and 10, are designed to elicit participants' opinion about the art program (personal information and social factor).
Summary of Responses

Reasons for Attending Community Art Program.

On question 1, the twenty-five participants interviewed, indicate that they have not attended the Community Art Program for more than two years. This may be due to the constant mobility of most of the families that live in the area where the art program is located (Williams, 1995). In an interview with the Center Director (1996), he commented on the constant mobility of participants in the art program when he stated that: "One of our major problems is keeping the kids in the community . . . they leave as fast as they come . . . only because most of their parents can't afford rent." However, this may not be the only reason why participants have to leave the community. Other factors (such as moving closer to a place of employment) may have made it necessary for families to leave the community.

In response to question 2, out of the twenty-five participants interviewed, only five indicated that they are the only ones in their families who attend the Community Art Program studied. This seems to indicate that the art program is perceived positively by many families in the community.

In answering question 3, participants stated more than one reason for attending the community art program. Their responses have been categorized into four different factors, as referred to by participants. The first factor stated indicated that all the participants interviewed attend the art program for the purpose of engaging in art activities. The second factor reflected that only five of the total number of (twenty-five) participants interviewed, attend the art program for the purpose of being in a safe place. On the question of why participants attend the art program, a 12 year old male responded as follows:

So I can learn to do art and stuff . . . and my mom . . . she says me and my brothers ga' to come to this place to stay out of
trouble and stuff. Me and my brothers got angry when this guy killed my cousin. Me and my brothers . . . we was mad . . . man . . . we was gonna get him back . . . man . . . but my mom, she said no, don't do that. And then she took me and my brothers here.

This incidence was later recounted by one of the instructors, Johnson (1996), who was present in the art room when the boy arrived in the company of his mother and brothers. Several programming activities were based on conflict resolution, inspired by the incidence.

The third and forth factors referred to (under question three), indicate that, twenty out of the twenty-five participants interviewed, attended the art program, to spend some time with friends, and to be around adult role models. In explaining why she attends the art program, a 9 years old female stated that: "It is fun. I get to play with my friends . . . and I get to see Miss Julia [Art Instructor] . . . I like Miss Julia. She is nice." Most of the participants communicated their appreciation of the three art instructors at the Center.

Concept of Self Through Art.

On question 4, all the participants interviewed, indicated that they have had certain experiences in the art program, that they are proud of. In response to question 4, the young male that was brought to the art program by his mother after a fatal incidence in their family, reflected: "Yeah, like when we was in the museum . . . showing photos and stuff . . . my mom . . . she was there . . . and my brothers . . . a lot of people. It was fun man." On the same question, a ten-year-old female participant stated: "I like coming here [meaning the art program] . . . the other day, I made a pretty dress [meaning costume] for the play . . . and I make a lot of drawing for my mom and my sister." A nine-year-old male participant reflected: "I
used that thing that roll [meaning a potters wheel] in the art room, to make a bowl for my mom.” The participants recounted these experiences with much pride in their achievements.

**Interacting With Peers.**

On question 5, twenty-three of the twenty-five participants interviewed, responded that they have made new friends, through the Community Art Program. Regarding question 6, twenty-one participants, indicated they have engaged in other activities with some of the people they met in the Community Art Program, in places away from the Center. A seven-year-old male participant stated: “The other day, me and Miss Julia, and Aisha, went to see dancers . . . we went to Wexner . . . Ohio State.” One twelve-year-old female participant reflected: “I see Chantelle all the time . . . she is my best friend . . . we do everything together.” Others reflected on their participation in the Columbus Arts Festival, and the installation of their art works in the Columbus Museum of Art.

**Participation in Cultural Activities.**

Regarding question 7, all the twenty-five participants interviewed indicated that they have been involved in cultural events within the community through activities organized by the community art program. All the participants interviewed made references to their involvement in Juneteenth and Comin’ Home celebrations. Enthusiasm shown by participants in answering question 7, seemed to indicate that they are developing a sense of cultural pride through activities in the art program.

**Using Acquired Knowledge.**

In response to question 8, all the participants interviewed remember their experiences in the art program during their art classes in school. Participants’ ability to apply knowledge acquired in the Community Art Program is, perhaps, the most important objective of the art program (Williams, 1995; Greater Columbus Arts Council, 1995). The program’s
staff feels that participants should be helped to understand that their current learning activities are strongly linked to the ability to perform "skills oriented" tasks in the future. In short, their creative contributions in the present should be regarded as a form of preparation for bigger roles in society and the world at large, as in the saying "experience begets experience." This indicates that Participants in the art program studied, are likely to be well prepared for and receptive to art instruction in the public schools. They are also likely to express aspects of their social and cultural lives through art activities in the classroom. This is so because human beings often rely on pools of knowledge to relate to certain learning situations or solve specific problems (Simon & Hayes, 1976; Brown & Campione, 1982; Blackwell & Hart, 1982; Cohen & Rosenberg, 1977; Carey, 1985; Cobb, 1994; Collins, Brown, & Newman, in press; Derry & Murphy, 1986; Eddy, 1969; Fuchs, 1969; Kagan, Zahn, Widman, Schwarzwald, & Tyrrell, 1985; Katz & Ratz, 1985; Lave, 1991; Lucker, Rosenfield, Sikes, & Aronson, 1976; Kaeppler, 1976).

However, it is difficult to measure the extent to which participants remember their experiences in the Community Art Program, during art classes in the public schools. Moreover, such an exercise is beyond the scope of this dissertation.

Appreciation of Community Art Program.

Responses to question 9, indicate that all the participants interviewed would recommend the Community Art Program to friends or members of their families. In answering question 10, the participants expressed appreciation for activities provided by the art program. Participants responses to the ten interview questions has been tabulated (as shown in Appendix B).
Analysis of Historical Survey

Historical Survey Of Art Program Studied

The art program that I studied for this dissertation, was established in 1995, by the AmeriCorps program (a national service organization), and it is called "Children of the Future." This program, is located within a Recreation Center (which wishes to remain anonymous), in the Near East side of Columbus. Prior to the establishment of "Children of the Future," the Center operated an art program which provided art experiences for youth in the neighborhood primarily on weekends and sometimes on weekdays (Williams, 1995). The "Children of the Future" Community Art Program was established as a replacement for the former art program.

The initial art program at the Recreation Center, was established in 1963. The guest of honor at the opening ceremony, was Mary Thompson, a well respected community leader (Williams, 1997). The main purpose for the establishment of the former art program before "Children of the Future", was to provided creative activities such as visual arts, dance, and drama for children in the neighborhood (Williams, 1995). It was financially supported by the City of Columbus Department of Recreation and Parks (which gets most of it's funds from the State of Ohio). Other forms of support came from members of the community who volunteered their services in counseling, and art instruction (usually through workshops) (Williams, 1995). The art program was also supported by the Ohio State University, by assigning students from the University to work in the art program. One such student, who made a lasting impact on the Community Art Program, is known as Bob Murphy. As a student from the Ohio State University, Murphy worked with the program in 1971. He is largely credited for expanding artistic activities at the Center to include several art media, which before then, were unexplored (Williams, 1997). Although the main
reason for establishing the former program and the current “Children of the Future art program,” is essentially the same, sources of funding were different.

Securing funds for the initial art programming at the Center was very difficult (Williams, 1995). Therefore, art programming at the Center was conducted on a highly irregular basis. Sometimes the art room was closed for several consecutive months due to lack of art production materials (Williams, 1997). McDaniel and Thorn (1991) observed that: “the trauma of funding problems in today’s arts organizations is often manifested in severe organizational dysfunction and financial debt” (p.5). However, this problem is not peculiar to the Center. Fond (1991) commented on the difficulty of financially sustaining art programs in the country when he stated that: “In spite of the growth and broad dissemination of the arts in the United States, a variety of economic and political realities has put the vitality and even the survival of many of our arts organizations in question (p. 2-3).

Historically, Community Art Programs located within African-American communities have been primarily funded by the federal and state governments, with supplementary assistance from private organizations (King-Hammond, 1993; Wheat, 1986, 1991; Driskell, 1985; Driskell, Lewis, & Ryan, 1987; McAdoo, 1978; Murrell, 1988; Maanen, 1988; Moore, 1967; Olubgala, 1996; Perkins & Simmons, 1988). Federal and state support for these programs have often been provided for economic reasons, such as reducing high levels of unemployment, and controlling some of the social and political problems that usually result from such economic situations (such as increase in the crime rate) (Wheat, 1986; Driskell, 1985; Driskell, Lewis, & Ryan, 1987; Williams, 1995; Anderson, 1995; Hill, 1995; Williams, 1995; Olugbala, 1996; Brooks, 1997; Colston, 1997; Miller, 1997; Agnew, 1997).

Over several decades, this type of “intervention approach” (as I
describe it) has been basis for federal and state governments support for Community Art Programs (and related establishments) within African-American communities (as is the case of the art program studied for this dissertation) (Bishop, 1988; King-Hammond, 1993; Wheat, 1986; Driskell, 1985; Driskell, Lewis, & Ryan, 1987; Kozol, 1967; Coles, 1967; Pfundt & Duit, 1985; Rodman, 1947; Reynolds & Wright, 1989; Richmond & Weiner, 1973; Rist, 1973; Smith & Geoffrey, 1968; Soep & Myra, 1993; Stocking, 1983; Vlach, 1991; Weaver, 1970).

The Community Art Program studied in this dissertation, was established as a result of President Clinton’s (1993) “intervention” on the poor standard of living, and increasing crime rates (especially among juveniles) in economically disenfranchised communities around the country. The programs were established for the primary purpose of providing alternatives to loitering, thereby reducing antisocial behavior by youths living within those communities. The programs also provide employment and educational opportunities for members of the communities where they are located. For example, employed instructors in the programs receive monthly stipends and educational grants to assist them with college expenses (Segal, 1995; Greater Columbus Arts Council, 1995; AmeriCorps National Service, 1994). As a result of limited funding by the federal government, which according to Segal (1995) amounts to about 75% of the program’s annual budget, the programs rely on corporate support to get a balanced budget annually.

Despite the financial problems faced by the Community Art Program studied in this project, several youth participants have benefited from its programming activities (Williams, 1997). For example, several prominent local artists have visited or worked (as instructors) in the Community Art Program. Most of these renowned artists themselves (such as Colston and Agnew) were also participants (in their youth) in another
community art program (housed in Beatty Park Recreational Center), located within the same neighborhood (Colston, 1997; Agnew, 1997; Brooks, 1997, Miller, 1997). Aminah Robinson is, perhaps, the most outstanding artist that worked in the Center. This was however, before the introduction of the AmeriCorp art program (Williams, 1997).

Aminah Robinson, is one of the most reputable artists in Columbus. Apart from being a highly successful artist, Robinson is known for her commitment to working with youth in the community by instructing them in the arts. In reference to her work with children, Robinson (1988) stated:

I hope that the work that all of us are doing will not be in vain. I have faith in the children, and I have faith in families ... in the parents and their awareness in giving the children the tools which will make them prepared. They are the ones who are gonna rule the world, eventually! (n.p.)

In an interview with Williams (1997), who knows Robinson as a friend, and former colleague, he reflected:

All Aminah ever wanted to do, is be a great artist. A diversified program was created, based on her talents. She taught History, Craft, Painting ... Dialogue ... everybody was captivated by her. She continued her work, despite several obstacles. She felt so proud from an African visit ... she puts her roots together. She wanted to do a lot with her art. Her work had passion. She has a special way of involving children. I have never seen an art or crafts room look so busy!

Robinson, worked with the City of Columbus Recreation and Parks Department, for a period of 23 years (Mallett, 1992). It was during this period, that she impacted several participants in the Community Art Program studied (Williams, 1997). According to Mallett (1992), she stayed regularly in touch with participants in the community art program, even when she was on sabbatical from the City of Columbus Recreation and Parks Department.
Problems Faced by the Community Art Program

The cultural enrichment provided for youth participants in the Community Art Program studied has often been criticized by some observers as having divisive or separatist tendencies (Williams, 1995; Beck, 1990). For decades, the direction of arguments against separatism in the United States has been toward reducing public policy that creates and perpetuates separatism. The concept of separatism essentially refers to disassociation of oneself or group from a larger body of people. Separatist groups usually have different ideologies that vary from subtle to extreme. For example, Black Cultural Nationalism (a form of separatism) fosters that African-Americans have unique cultural and philosophical values which make them different from other ethnic groups in the country; therefore they should be recognized and related to on the basis of uniqueness. Nationalism (another form of separatism), on the other hand, strongly suggests that African-Americans have a distinctive culture, and that they are generally oppressed by the the dominant White culture. They therefore believe that African-Americans should have a separate Black nation of their own (Hall, 1978).

Based on the above description of the concept of separatism, it is not appropriate to attribute such a concept to the primary goal of the community art program studied in this dissertation. Advocates of Community Art Programs, have refuted allegations of separatism leveled against the programs. Based on my observations, interviews, and historical survey, I did not notice separatist tendencies in the art program studied.

Advocates of Community Art Programs, argue that, most ethnic groups are aware of and in some cases, sensitive about certain aspects of their cultural heritage, which they understand better than other groups do. This makes them more qualified than any other group for imparting knowledge, about such cultural heritage. Since there is a strong human need
to pass on certain aspects of individual or group experiences, it seems inevitable that most ethnic groups in the United States would consider themselves the most competent to decide on the appropriate legacy to pass on to future generations.

Based on the above discussion, ultimately there will be no winners in a protracted dispute over the idea of excessive community or cultural influence on African-American children through Community Art Programs. Social and cultural advancement of African-American youth, and those from other ethnic groups, should involve the collective effort of all Americans. Hall (1978) quoted Booker T. Washington, who, in a compromise speech, "stated that in all things that are purely social, we [Americans] can be separate as the fingers, yet one as the hand in all things essential to mutual progress. (p.17)

Another major problem that confronts the art program, is uncertainty about continuous funding. Due to lack of an overachieving philosophy from which a set of policies could be developed at the local and federal levels to ensure consistent funding, the continued existence of the art program is not certain.

The Need For Philosophical Support

Historically, Community Art Programs within African-American neighborhoods have been largely successful (King-Hammond, 1993; Powell, 1991; Driskell, 1985; Driskell, Lewis, & Ryan, 1987; Brown, 1974; Wheat, 1986; Reynolds & Wright, 1989; Chapman, 1995). Despite their high rates of success, these Community Art Programs have never been sustained for extensive periods of time. Although the art programs are of various sizes and provide different activities, they are all susceptible to the crises of debt and dysfunction. Also, they are mostly revenue intensive which means they rely heavily on current income to support current
expenses. Often they have little or no endowment, limited cash reserve, and no access to credit (McDaniel & Thorn, 1991; Fond, 1991). In general, these organizations are finding it very difficult to remain in operation (McDaniel & Thorn, 1991).

While the records show an increase in corporate support and funding of the arts, the funds are not necessarily being evenly distributed to the arts organizations. Olugbala (1996) suggested that there are not enough Black businesses in the country, hence African-American arts organizations generally depend on corporations outside their communities for funds. Woodson (1989) suggested that instead of spreading schizophrenia among these communities, African-Americans should focus on developing businesses within their communities. He stated that:

If you look at the correlates that indicate which ethnic groups succeed and which do not, you will see that an economically healthy group generates about two-and-a-half businesses per thousand people per year. In the Black community, we generate only three businesses per one hundred thousand people per year. (p. 405)

Based on Woodson's (1989) analysis of the ratio of Black businesses to the African-American population, it seems logical to conclude that there is a cause-and-effect relationship between the funding problems of Community Art Programs within African-American neighborhoods and the economic situations in African-American neighborhoods. The funding problem being experienced by these programs is somewhat connected to the larger and more complex conditions of social, cultural, educational, political, and economic realities around the country. Consequently, the solution to the funding problem of the programs may require a national reconfiguration of social and economic policies on Community Art Programs and related organizations. The establishment of a philosophy for the programs may be a good place to start.
Interviews With Adult Artists Who Attended A Community Art Program

Long Term Social and Cultural Impacts of the Community Art Program.

The five people interviewed as part of my historical survey, were selected because they have practiced art within the community, for an extended period of time. The main reason for conducting these interviews is to determine the social and cultural impact of the Community Art Program attended by the informants (in their youth) on their careers and perception of the community. In this chapter the outcomes of these interviews are used in a comparative analysis with the result of interviews conducted with participants as a means of validating participants claims on the social and cultural impact of the Community Art Program.

As in interviews with participants, a total of 10 questions were asked (as seen in Appendix C). All the questions were designed to elicit information about the social and cultural impact of community art program attended (as youth). Similar to the approach used in my interviews with youth participants, the outcome of my interviews with the five adults has been coded according to recurrent themes in their responses.

Reasons for Attending a Community Art Program.

In response to question 1, all the adults interviewed, indicated that they attended the community art program, located at Beatty Recreation Center. Regarding question 2, all the adults indicate that they participated in the art programs for the purpose of experiencing activities in the arts. Only two of the five adults interviewed attended the Community Art Program to be in a safe place. All the adults interviewed participated in the art program, for the purpose of being around friends and adult role models. In explaining why he attended the art program, Ed Colston (1997) stated that:

In those days, there really wasn't much to do after school. Besides, I enjoyed doing art. It was also a nice place to hang-out... for people who lived in the Project... I grew up in Poindexter Village... a Black community... most of the folks
were very poor... but we had a great spirit. So, I went there [Beatty Center] with my friends. We did art... and we had a good time... it was a lot of fun in those days.

Colston reflected on adult role models at the art program, when he stated:

At Beatty... in the '40s... the recreation leader... by the name Witherspoon, exposed me to so much art... she taught me a great deal... always encouraged me to do my best in art. She gave me little projects to do... She would ask, Ed can you make a sign for me? After I make the sign for her, she would say... that looks fantastic! I was sure she really meant it, and that made me feel good about what I was doing at that time. I knew back then that I was going to be an artist. For me it was the only way to go. I can't imagine doing something else....

Others interviewed indicated that they were encouraged by art instructors at the Community Art Program, to develop their skills in art. This played a major role in their "concept of self."

**Peer Interaction and Cultural Awareness.**

Based on questions 3, 4, 5, and 6, all the adults interviewed indicated they attended the Community Art Program for more than three years. They have also maintained contact with the people that they attended the program with. On her current relationship with people she attended the art program with, Queen Brooks stated: "I still see a lot of people from back then. We still talk about those days and what's going on now." Bill Agnew (1997) reflected that: "Things are very much the same between most of us... you never really stop talking to folks you knew from back then... I saw Ed [Colston] a few weeks ago. He invited me to his Center to teach a workshop in ceramics."

The five adults interviewed think that their experiences in the art program have influenced their perception of cultural activities within the community in a positive manner. Also, they stated that their experiences in
how the art program influenced his career choice, Bill Miller (1997) stated: "I met Ed Colston at Beatty . . . he was the art instructor at that time . . . he encouraged me to work hard on my art. He was my role model. He helped me to become a good artist. I never stopped painting since then."

Regarding the impact of the Community Art Program on his career choice, Tracy Steinbrook (1997) commented: "I had so much fun and so much encouragement at Beatty that I knew I had to become an artist." All the five artists are well known in Columbus. Some of them, like Agnew, are also known nationally.

In response to questions 7, 8, 9 and 10, the five adults interviewed, indicate that their activities in the Community Art Program, as youth participants influenced their art works as adults. All the adults think that Community Art Programs still have a positive impact on youth. Therefore, they would advise children to attend a Community Art Programs. On the benefits of Community Art Programs for children, Brooks (1997) commented that:

Community Art Programs in general, are definitely an asset to any community. They are necessary because they provide a positive environment for children . . . an atmosphere of safety . . . they are avenues for developing good self esteem, and awareness of the community . . . they need to learn about their culture. It should be a valid institution in every community.

The five artists appeared to be somewhat eager to relate their experiences in the Community Art Program attended in their youth. Each interview lasted for approximately 2 hours.

**Interviews With Youth Participants and Adult Artists: A Comparative Analysis**

The primary purpose for making a comparative analysis between interviews conducted with youth participants in the art program
studied, and interviews conducted with five adult artists, who attended a Community Art Program in their youth, is to use the later to corroborate the first. Also, this comparative analysis, is expected to contribute to the validation of this study (Weller & Rommey, 1988). This analysis is coded according to recurrent themes in responses from the two categories of interviews. I also identify certain factors that may fault the accuracy of my analysis.

**Peer Interaction.**

Almost all the youth participants interviewed (23 out of 25) indicated that they attend the art program to spend some time with their peers. While all the five adults interviewed indicated that they attended the art program to be around friends. This seem to indicate that one of the major reasons why children attend the Community Art Program studied is to socialize with their peers, as indicated by responses to questions 1, 2, and 3.

**Adult Role Models.**

Almost all the youth participants interviewed (20 out of 25), indicated that one of the primary reasons they attend the Community Art Program, is to be around adult role models. This is in conformity with the claims of the five adults, on how they interacted positively with art instructors at the Community Art Program they attended. This appears to corroborate participants responses to an aspect of question 3.

**Concept of Self.**

All the youth participants interviewed, said that they have done something in the art program that they are very proud of. This is an indication of positive self concept. Similarly, all the five adults interviewed, noted that they started to develop positive self-esteem in the Community Art Program they attended in their youth. This appears to support participants’ responses to questions 4 and 5.

**Cultural Awareness.**
Cultural Awareness.

All the youth participants interviewed, indicated that they participate in cultural activities within the community. Likewise, the five adults interviewed, noted that they became more informed about their culture, through the Community Art Program attended in their youth. This is in conformity with participants responses to questions 6 and 7.

Application of Acquired Knowledge.

The 25 participants interviewed, said that they usually remembered programming activities at the Center, during art lessons in the public school. Similarly, the five adults interviewed indicated that their development as artists was largely influenced by the Community Art Program. This seems to support participants' responses to question 8.

General Opinion.

All the youth participants interviewed indicated that they would encourage a friend or family member to attend the Community Art Program studied. Likewise, all the five adults interviewed said the Community Art Program has several advantages for children. Therefore, they recommend that children should attend the art programs.

These comparisons seem to indicate that responses of youth participants to interview questions asked, are reliable to a great extent. However, there are certain factors that when considered, may fault the degree of accuracy. Firstly, the Community Art Program attended by the five adults, is not the same as the one studied in this dissertation. Therefore, it is difficult to compare information gathered from the different establishments with perfect accuracy. Secondly, because of difference in time, the social, cultural, and political circumstances, under which information compared was experienced, are different. This may affect the accuracy of my comparative analysis. Lastly, there is a relatively large difference in the number of youth participants interviewed, and adults interviewed. This
difference may also affect the accuracy of my comparative analysis.

Summary of Results

Summary of Observations.

Based on observations made, during my field work in this project I found that the Community Art Program provide extensive experiences in art for the youth participants. These experiences included creative activities in drawing, painting, ceramics, sculpture, photography, assemblage, film and video, printmaking, collage, paper construction, product design, graphic design, bookmaking, costume design, stage design, and interior decoration. The outcome of my observations, is summarized as follows:

1. The Community Art Program provided a forum for youth to express themselves, through art activities (cultural factor).

2. The art program provided an avenue for youth participants to interact positively with their peers and adult role models (social factor).

3. The art program facilitated youth participation in cultural activities within the community (cultural factor).

4. The Community Art Program provided a forum for youth participants to interact with members of the community (social factor).

My observations revealed that the Community Art Program created a safe environment in which poor and disenfranchised youth, are encouraged to express themselves in positive ways through activities in art. The contents of their art works and related activities are strongly linked to the social and cultural aspects of their lives within the community, as observed in their participation in the Juneteenth celebrations for example. These activities have had a profound impact on how these youngsters
perceive themselves and aspire to certain goals.

Peer Interaction and Social Development.

Social development entails an individual's ability to interact in a courteous way with peers and other members of a community. Children acquire valuable social skills through interaction with peers. One of the advantages of a positive social interaction among youth is peer support, especially when children are in stressful situations such as having problems with an adult, or experiencing unpleasant situations in school (Fine, 1981; Gottman & Parkhurst, 1980). Other factors that influence social development are a safe environment, a positive self concept, participation in cultural activities, and involvement in community activities (Williams, 1995; Fine, 1981; Gottman & Parkhurst, 1980). Based on the outcome of field work conducted in this dissertation, the Community Art Program facilitates most of these stated factors. In reference to interviews conducted with participants in the Community Art Program the youngsters indicated that the program facilitates positive interaction with their peers through programming activities. This view is supported by interviews conducted with five adults during my historical survey. All the adults interviewed indicated that the Community Art Program they attended in their youth had a lasting social and cultural impact on their lives. Social development in childhood largely influences an individual's adjustment in society as an adult (Howard, 1995).

The Cultural Impact of the Community Art Program on Youth Participants.

Community Art Programs within African-American neighborhoods usually make educating African-American youth about their cultural heritage an important part of the programs (Foreman, 1995; Williams, 1995; Olubgala 1996; Stull, 1996; Nappa, 1996; Boykins, 1996,
Colston, 1996; Agnew, 1996; Steinbrook, 1996; Miller, 1996). Imbuing African-American youth with a sense of heritage, a feeling that they have cultural antecedents and were not spontaneously ejected from a cultural vacuum, is essential for their self esteem (Davis, 1993; Fowle & Coley, 1996; Gill, 1991; Riessman, 1962). In fact, it is important to expose them to the roots of their culture from the period before and during slavery, through the civil rights activities to the contemporary scene. For several decades Blacks in the United States have shown the value of elevating one's Africanness and experiencing it as something positive and beneficial (Cohen, 1991; Collins & Cohen, 1993; Feldman, 1996).

Youth participants in the Community Art Program studied (who are predominantly African-American) are exposed to African-American cultural practices, such as celebration of African-American festivals like Juneteenth, Kwanza, and Comin' Home (Williams, 1995). Conscious efforts are made by the art program to connect programming activities with cultural practices within the community. This approach to programming facilitates interaction between the youth and older members of the community, ultimately resulting in enculturation in community ways of life (Williams, 1995; Brown, Collins, & Duguid, 1989). Brown, Collins, & Duguid (1989) commented on the process of enculturation:

... Given the chance to observe and practice in situ the behavior of members of a culture, people pick up relevant jargon, imitate behavior, and gradually start to act in accordance with its norms. These cultural practices are often recondite and extremely complex. Nonetheless, given the opportunity to observe and practice them, people adopt them with great success. (p. 34)

Knowledge about their cultural background, provides participants with a sense of place in society (Gardner, 1983, 1990; Howard, 1995; Williams, 1995). Gardner (1983) stated:

Human beings live in cultures, and these cultures can
only survive, if certain roles are fulfilled and if certain functions are carried out. One means of survival is to ensure that these critical functions are passed on from one generation to the next. For this transmission to occur, various intellectual potentials must be mobilized. (p. 17)

Sociologists have described the ultimate advantage of enculturation, as developing "cultural capital" (Coleman, 1988; Lareau, 1987; Parcel & Menaghan, 1994). Cultural capital entails qualities that could facilitate an individual's ability to function well within the macro and micro communities (Coleman, 1988; Lareau, 1987; Parcel & Menaghan, 1994). For example, cultural capital will facilitate the understanding of cultural symbol systems (such as language patterns), which may be utilized in various ways.

Besides being exposed to cultural activities within the community, participants in the art program studied also learn about art works produced by artists practicing within the community. Some of these artists have visited the art program to conduct workshops in their areas of specialization (Williams, 1995). According to Butcher (1993): "The skill of understanding art as a reflection of culture can begin early . . . (p. 12-13). This type of exposure to practicing artists helps to stimulate a sense of worth and confidence in youths participating in the art program. Coming so close to renowned artists in the community in an evening of creative activities makes becoming successful something that is perceivable by the children. More important, perhaps, is the fact that visiting artists from within the community are able to transfer knowledge and skills in their areas of specialization to youth participants in the art program. On the issue of passing artistic skills and cultural knowledge from one generation to the next within a community, Gardner (1990) stated:

Any culture harbors a collection of crafts, disciplines, and practices that must be mastered by at least some individuals, if the knowledge of the society is to be passed on to the next
generation. This broad category includes a host of games, leisure activities, art forms, religious procedures, and vocations, each of which entails gradations of competence that extend from novice to master level. (p. 28)

The need to pass on aspects of the ethnic culture of participants in the Community Art Program (which is essentially the African-American culture, as a result of being the dominant culture in the community) is clearly reflected in story-telling sessions conducted by instructors in the art program. These story-telling activities are often about folk tales, regarding outstanding events that took place within the community (Williams, 1995). It was of great importance for the teachers to develop interesting activities in order to entice the children to return the following day for further art experiences. By providing these children with enjoyable art experiences, they seem to have developed an appreciation for art that has increased their desire for more art experiences. It was a pleasure to observe their active participation in various cultural art projects.

Summary of Interviews

The outcome of my interviews with youth participants in the Community Art Program shows that their perception of the art program and its impact on their social and cultural activities is highly positive. My conclusions on the outcome of my interviews with participants are as follows:

1. The Community Art Program is perceived by youth participants as an avenue to participate in art activities (cultural factor).
2. The art program is seen by youth participants as forum for peer interaction (social factor).
3. Youth participants in the art program perceive it as
facilitating interaction with the community (social factor).

4. Participants in the art program see it as an avenue to participate in cultural activities within the community (cultural factor).

Flexibility of Approach

Participants at the program generally prefer to work on a purely idiosyncratic basis, often using an event of significance in their recent past or abstract ideas that remind them of a specific individual, shape, or color. They are able to do this because there are no rules that state all children should work on the same projects at the same time. Often during programming, participants work individually or in small groups according to their interest and skills. This less structured, non-school setting allows the child to follow a preference for procedures even if it doesn't completely agree with the instructor's objectives.

The program's learning activities are oriented towards generalized procedures and concepts. While this instructional strategy may be rigorous (Prawat, 1989), it is organized to facilitate connections between core areas of knowledge and positive social behaviors that participants require to cope with life's challenges to become productive citizens. I concur with Greeno in his argument that more general concepts and procedures may facilitate greater transfer of knowledge, especially for students who are able to find ways of applying acquired knowledge to new situations. While the general concepts and procedures approach to instruction may be effective in the Community Art Program, it is important to note that an instructional approach directed towards acquisition of specific knowledge might be more productive in terms of problem solving in specific domains (as in school art programs) (Greeno, 1980a; Prawat, 1989; Maher & Tetreault, 1988; Marcus & Fischer, 1986; Resnick & Omanson, 1987;

Community Support

Based on the outcome of my historical survey, I found that the art program is highly supported by members of the community where it is located. It is perceived as an avenue for children living in the community to engage in productive activities in art and interact with adult role models (Williams, 1995, 1996, 1997; Nappa, 1996). However, when compared to the art program that existed before it (within the same facility), the continuous existence of the Community Art Program is not certain. This is so because the financial condition of Community Art Programs within African-American neighborhoods, based on available accounts leaves reason for concern.

Summary

In this chapter, I have presented an interpretive analysis of information gathered during my field work in this dissertation. I have also summarized my research findings based on the analysis of data collected in the field.
Chapter 5

Conclusions and Implications

Overview

Conclusions drawn in this dissertation are based on the results of my field work on the ethnographic case. The implications of my research results are discussed and suggestions are made for future studies and application of the research findings.

Conclusions

This ethnographic case study was conducted to examine the social and cultural impact of a Community Art Program on youth participants. The process of conducting the study was rigorous and time demanding. Apart from the twelve weeks devoted to observation at the site of the art program, I spent several hours (between March, 1996, and March, 1997) monitoring the art program’s activities within the community. For example, in May, 1996, I observed the involvement of the youth participants in the presentation of “Art for Public Spaces” (sponsored by Greater Columbus Arts Council). This presentation is done annually as a forum for local businesses to interact with artists in the community and purchase works of art for public spaces. Also time demanding, were numerous informal interviews conducted with informants who have lived and worked in the Near East area for several years. In general, this study was conducted over a period of 3 years (from initial planning to completion of dissertation writing).
Based on the findings of this study, the art program provides participants with expressive art activities like collaborative drawing and participation in art festivals, which enhances their social and cultural development. The success of the art program supports the belief that the visual arts is at a premium in providing avenues for expression of emotions and ideas (Langer, 1953). Some of the successes of the art program extend beyond the Center. For example, participants learn social skills such as ability to relate positively with peers and adults in the micro and macro community. Exposure of participants to the African-American culture would enable them to compare the culture to others. This will enhance participants' understanding of the culture, and how to relate to other cultures.

The findings of this research should not be considered exclusive to the Community Art Program studied. Rather, these outcomes should be viewed as potential benefits of Community Art Programs in general. My observations at the Community Art Program has enlightened me in many ways. For example, I concluded that the flexibility of the instructional method used during programming seem to represent a form of liberation for the youth participants. Given such freedom to express themselves the youngsters are empowered to grow in their own way. This type of learning pattern helps the children to develop independent and imaginative thinking. Consequently participants develop self-confidence that enables them to become innovative individuals. These capabilities generate higher thinking skills which are essential in dealing with day-to-day life challenges.

Furthermore, exposure of the youth participants to social and cultural activities within the neighborhood will enhance their understanding of how to relate with the larger community.

Implications for Art Education

This ethnographic case study has one major implication for the
field of art education. It is the possible impact of the research outcome on diversification of art education curricula.

Possible Impact on Diversification of Art Education Curricula.

Several art educators have expressed the need to diversify the art education curricula, to include cultures of ethnic minority groups (Chanda, 1992; Grigsby, 1979; Thurber, 1992; Chalmers, 1992; Quiroz, 1992; Mcfee, 1992; Sturh, 1990; Daniel, 1992; Daniel & Delacruz, 1993; Daniel & Daniel, 1979; Day, 1992; Ladson-Billings, 1994; Grant & Sleeter, 1992; Mason, 1992; Dissanayake, 1992). Other prominent educators like Banks (1991) contend that lack of inclusion of ethnic minority cultures in the school curriculum seem to alienate children from such cultures from the learning process in the public schools. This is because children from minority cultures often find what is taught in the schools to be far removed from their every-day-life experiences within their home environments (Grigsby, 1979). These issues pose a challenge to art educators.

This dissertation indicates some of the advantages of exposing children to aspects of their social and cultural heritage and the ultimate benefits of such orientation to the larger society. The question of how to incorporate cultures of ethnic minority groups into the current art education curricula continue to be debated in the field. Zimmerman (1992) suggested that: "professional development to reach teachers already in the field, must be redirected toward multicultural education" (p. 113).

Future Studies

This project has addressed the social and cultural impact of a Community Art Program, on it's youth participants. Based on the analysis of interviews conducted with youth participants in this dissertation, responses to question seven indicate that all the participants interviewed remember their activities in the art program, during art classes in school. An important
question to ask is "does the Community Art Program enhance students performance in the school art programs?" To answer this question there is a need for inquiry into the difference in classroom productivity, between children who participate in Community Art Programs and those who do not. Such information would provide insight into the impact of the Community Art Program and on a participant's ability to learn about art within the school environment. Other factors that may be tested for in follow-up studies are whether or not participants in the art program show more enthusiasm in the classroom? Do they demonstrate superior knowledge about social and cultural issues (in relation to their community) when compared to children who do not participate in the community art program? Do they interact better with other students during art classes in school? These are important questions that could be answered through further research on Community Art Programs.

Application of Research Findings

Many art educators are often engulfed in daily professional responsibilities. However, it is important to note that the field of art education is constantly evolving to accommodate new ideas. Zimmerman (1992) noted that: "formalism has given way to multicultural, feminist, economic, and political analyses of art works. Therefore, academic achievement within the context of art alone may not adequately define a broader picture of youth development within the field.

Art teachers may use this dissertation for reference purposes in the process of understanding the connections between learning in "non-traditional" settings (such as the Community Art Program studied) and the cultures of ethnic minority students. The role of the Community Art Program studied, in enriching the social and cultural lives of the youth participants, could be used as a model by art teachers interested in
diversifying their classroom activities to include the cultures of ethnic minority students (such as Asian-American and African-American students).

When away from school children are exposed to numerous individuals and institutions within the community (such as parents, peers, siblings, and friends) who impact their lives in positive ways. Such interaction is enhanced through programming activities in the Community Art Program studied in this project. This dissertation could be used as a source of reference by schools on the possibility of forming partnerships with Community Art Programs as an avenue for promoting a more productive relationship between the schools and ethnic minority cultures.

Although a decision on the extent of collaboration between the Community Art Program and schools may not be easy to determine (Jones, 1992), the process would bring about a better understanding between both ends. Dewey (1953) reflected on the advantages of establishing a more realistic relationship between the school and home environment. According to Efland (1990):

Dewey saw the school as an experiment to obtain answers to four main questions. The first was whether it was possible to integrate the school with the home and neighborhood. In his view, traditional schools were isolated from the world of experience. If the child’s play and occupations at home and in the neighborhood are interesting, why should the same not be true of the school? (Mayhew & Edwards, 1936/1966). (p. 169)

This dissertation provides an avenue for art educators, and schools, to understand that apart from art activities in schools, students are learning to make decisions about art (such as whether or not it has any impact on their lives) through Community Art Programs. Also worthy of attention by the schools is the fact that participants in the art program have been very productive and that their works have been exhibited at the Columbus Arts Festival, and the Columbus Museum of Art (Greater
Columbus Arts Council, 1997; Williams, 1997).

This dissertation could serve as motivation for art educators to visit art programs located within different communities. Such field experience may be useful in helping art teachers to experience students behaviors within different environments. Teacher observation of students within "non-traditional" learning environments will enhance a better understanding of the "whole" child. The need for increased sensitivity and contact with the every-day-life experiences of public school students from different ethnic minority groups, was addressed by Grant & Sleeter (1992), when they stated that:

Much of what schools do in the name of multicultural education falls into this category . . . emphasis on heritage weeks, festivals, and cultural awareness events . . . in its striving for harmony, this approach has a tendency to gloss over deep and serious conflicts between groups. (p. 3)

Participants in the art program learn more about their community through direct experiences of social and cultural activities (such as Juneteenth and Comin' Home celebrations). Also, community values are imparted through direct involvement in environmental development such as planting of trees.

The social skills and cultural knowledge acquired by youth participants in the Community Art Program are contributing factors to becoming productive citizens. Ability to foster positive self-concept by instructors in the art program and the willingness of members of the community to impart social and cultural values provides a unique atmosphere for youth development. Based on successful program activities, Children of The Future art program has been given national recognition. According to Nicholas Hill (1996):

In June 1996, Children of the future was presented with the American Canvas Model Project Recognition Award from the National Endowment for the Arts. Janet Alexander,
Chairperson of the NEA praised the cooperative efforts and innovative approaches of the four public agencies involved in the model project. In their national video project exploring how the arts help to build communities, the Department of Housing and Urban Development, featured the accomplishments of Children of the Future.

Through art activities, Children of the Future is providing some solutions to problems of youth training in the community. Several intellectuals (such as Banks, 1991; and Grigsby, 1979) have identified faults with community and public school education. However, solutions to these problems are often elusive. Regarding developmental problems among African-American children, Howard (1995) stated:

Too many black children grow up without the skills, capabilities, and values they will need to function in this [American] society. . . . As long as black children remain underdeveloped, no other solution to the problems black people face will change the basic conditions of our communities. Failures of development are a function of failures of education and training, and these are remediable. (p.15)

Based on the findings of this project, the Community Art Program studied is providing the youth participants with a somewhat holistic social and cultural development; one that is relevant to their daily life experiences within the community.

Summary

In this chapter, I have summarized my personal opinions about this study and the task involved in gathering information presented. Also, I have made recommendations for follow-up studies and application of research findings.
APPENDIX A
Interview Questions used for Youth Participants
Interview Questions used for Youth Participants

1. When did you start coming to this art program?
2. Are you the only one in your family that attends this art program?
3. Why do you attend this art program?
4. Have you done anything in this art program that you feel proud of, or happy about?
5. Have you made new friends through this art program?
6. Do you play with some of your peers that you met here, when you are not participating in the art program?
7. Do you participate in cultural activities in this community, such as festivals, that this art program is a part of?
8. Do you remember the things you learned about this community (where the art program is located) during your art classes in school?
9. Would you like to bring a friend or a member of your family to this art program?
10. Could you tell me how you feel about this art program?
APPENDIX B

Categorization of Youth Participants' Interview Responses
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<tr>
<th>Questions</th>
<th>Categorization</th>
<th>Response</th>
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</thead>
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<tr>
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<td>1 - 2 years</td>
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<tr>
<td></td>
<td>3 years and over</td>
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<tr>
<td>Question 2.</td>
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</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>Question 3.</td>
<td>To participate in artistic activities</td>
<td>2 5</td>
</tr>
<tr>
<td></td>
<td>To be in a safe place</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>To spend some time with friends</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>To be around adult role models</td>
<td>20</td>
</tr>
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<td>Question 4.</td>
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<td>25</td>
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<tr>
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<tr>
<td>Question 5.</td>
<td>Yes</td>
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</tr>
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<td>Question 6.</td>
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<td>Question 7.</td>
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<td></td>
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<td>Question 8.</td>
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<td></td>
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<tr>
<td>Question 9.</td>
<td>Yes</td>
<td>25</td>
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<td>------------</td>
<td>-----</td>
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<th>I like the art program</th>
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<td></td>
<td>I do not like the art program</td>
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</table>

Chart showing categorization of youth participants' response to interview questions.
APPENDIX C
Interview Questions used for Adult Artists
Interview Questions used for Adult Artists

1. Did you attend a community art program in your youth? If yes, which one?
2. Why did you attend the art program?
3. For how long did you attend the art program?
4. Did you maintain contact with other participants in the art program?
5. Does your experiences at the art program have any impact on how you perceive your neighborhood/community culturally?
6. Did your experiences at the art program influence your decision to become an artist?
7. Are your experiences at the art program reflected in your art works?
8. What is your opinion about community art programs in general?
9. Would you advice a youth to attend a community art program?
10. Do you see any major difference between contemporary community art programs and the one you attended?
APPENDIX D

Categorization of Interview Responses by Adult Artists
<table>
<thead>
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<th>Questions</th>
<th>Categorization</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 1.</td>
<td>Beatty Park</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Others</td>
<td>0</td>
</tr>
<tr>
<td>Question 2.</td>
<td>To participate in artistic activities</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>To be in a safe place</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>To spend some time with friends</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>To be around adult role models</td>
<td>5</td>
</tr>
<tr>
<td>Question 3.</td>
<td>1 - 3 years</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Over 3 years</td>
<td>5</td>
</tr>
<tr>
<td>Question 4.</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>0</td>
</tr>
<tr>
<td>Question 5.</td>
<td>It does in a positive way</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>It does in a negative way</td>
<td>0</td>
</tr>
<tr>
<td>Question 6.</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>0</td>
</tr>
<tr>
<td>Question 7.</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>0</td>
</tr>
<tr>
<td>Question 8.</td>
<td>They provide positive experiences for youth</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>They do not make any difference</td>
<td>0</td>
</tr>
<tr>
<td>Question 9.</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>0</td>
</tr>
</tbody>
</table>

| Question 10. | They are mostly the same | 5  |
|              | They are very different  | 0  |

Categorization of outcome of interviews with adults, who were participants in a community art program, in their youth.
APPENDIX E
Explanation Letter for Interview
Aminah Robinson
791 Sunbury Road
Columbus, Ohio 43219

Dear Aminah Robinson,

**Interview on the Social and Cultural Impact of Community Art Programming.**

I am conducting an ethnographic case study on Youth Development Through A Community Art Program. The study is being used for my doctoral dissertation in art education at The Ohio State University. The primary focus of this research is to determine the social and cultural impact of a Community Art Program on youth participants. The study emphasizes how the art program is perceived by the youngsters.

As a means of corroborating information gathered through observation of programming activities and interviews with youth participants at the Community Art Program, I am interviewing adult artists who attended a Community Art Program in their youth. These interviews will enhance the reliability of my study, thereby validating the contents.

In conducting an historical survey of the Community Art Program, your name was constantly mentioned by informants as a renowned artist that attended a Community Art Program within the neighborhood in her youth. I would like to schedule an interview with you to discuss the social and cultural impact of the Community Art Program attended on your day-to-day life experiences (both in your youth and as an adult). I hope you will be able to participate in this study. Your shared experiences, comments and suggestions, would be highly appreciated. Thank you.

Sincerely

Christopher Olubunmi Adejuno
APPENDIX F
Diagram Showing Layout of Art Room
Diagram showing arrangement of art room at the Community Art Program.
APPENDIX G
Artworks Produced by Youth Participants
Linoleum print produced by a youth participants in the Community Art Program (1995).
Youth participants in the Community Art Program decorating side-walks (1996).
Youth participant in the Community Art Program standing by decorated fence (1996).
Sculptures produced by youth participants during programming (1996).
Sculptures produced by youth participants during programming (1996).
Artworks produced by youth participants for tile design as shown in the Columbus Museum of Art (1997).
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