Art as a Catalyst for Social Capital:
A Community Action Research Study for Survivors of Domestic Violence
and its Implications for Cultural Policy

Dissertation

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ABSTRACT

The purpose of this dissertation study is to conduct an art-based, community

action research study as a means (1) to support the recovery process of domestic

violence survivors; (2) to produce social capital among members of the community to

initiate civic discussions on the consequences of domestic violence; and (3) to

investigate its implications for cultural policy as the outcomes of this study highlight the

unique role of the arts in making a difference in people's lives and communities. The art

works produced by the workshop participants of this study (i.e., domestic violence

survivors) were exhibited in a professional gallery as a form of visual narrative that

speaks for their wounded past and difficult journeys. The collected data strongly

indicates that art can be an exceptionally powerful tool for communication and healing,

when words and discussions fall short. Overall, this research investigates the

instrumental functions of the arts as a means to produce social capital for personal well-

being, social support, and social justice. The study was framed within action research

methodology and the triangulation model in data sources, research methods, and

theoretical lenses, while both quantitative and qualitative techniques were employed.

The collected data were analyzed at three different levels: (1) Personal level (i.e., the art

workshop participants: n=16), (2) Organizational level (i.e., the staff of the transitional

housing facility and the gallery: n=6), and (3) Community level (i.e., the general

audience who came to the exhibit: n=74).

Dedication

To all survivors of domestic violence

for their courage to tell and will to heal

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I am extremely fortunate to have superb committee members who guided me, encouraged me, and supported me, both intellectually and emotionally, from beginning to end of this journey; the journey with full of laughs, tears, self-doubts, pounding hearts, hugs, countless rewarding and disappointing moments, caffeine, inspirations, learning, exhilaration, and sleepless nights.

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And the ladies! The ladies at the Y!!! They are my inspirations, the powerhouse that kept me going, life-long friends, and teachers. I know writing a dissertation is a privilege. Writing a dissertation about, and with such wonderful informants is a blessing. I am profoundly grateful for their trust and support, and am so proud of their creativity as well as their courage to share their most personal stories with me and others. Without them, this study would not have been possible.

Last but certainly not least, I am forever grateful to my parents. No expression will ever describe the level of my gratitude and love I have for them. *I love you, mom and dad, and thank you for believing in me. I am so blessed to have you as my parents.* 사랑해요 엄마, 아빠.

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CHAPTER 1
INTRODUCTION

The Purpose: An Overview of the Study

  This dissertation is about restoring a connection: one between domestic violence victims and their community, through a visual narrative form, community-based art. The purpose of the study is to conduct an art-based, community action research study as a means (1) to support the recovery process of domestic violence survivors who were residents of a transitional housing facility; (2) to produce social capital among members of the community to initiate civic discussions on the consequences of domestic violence; and (3) to investigate its implications for cultural policy as the outcomes of this study highlight the unique role of the arts in making a difference in people's lives and communities. The art works produced by the workshop participants of this study (i.e., domestic violence survivors) were exhibited in a professional gallery as a form of visual narrative that speaks for their wounded past and difficult journeys. Overall, this research investigates the instrumental functions of the arts as a means to produce social capital for personal well-being, social support, and social justice.

  In the context of domestic violence, the response of the community is one of the greatest factors in determining the success of the victim's recovery, and restoring her sense of order and justice (Browne, 1987; Herman, 1992). However, these connections

are often hindered by the public assumptions and the social isolation of the victims (Abraham 2007, Herman 1992). According to Herman (1992), revealing one's experience in sexual and domestic life often invites "public humiliation, ridicule, and disbelief…Women were silenced by fear and shame, and the silence of women gave license to every form of sexual and domestic exploitation" (p. 28).

Moreover, unlike grieving after the loss of a loved one, which today is generally seen as a normal and socially acceptable process, domestic violence is still largely a taboo and stigmatized subject (Dugan, 2006). Despite the effort of campaigners over the past two decades and the positive approach of government, women are likely to be held back from disclosure by feelings of shame and guilt, particularly as they may be uncertain of the reaction they will receive from family, friends, neighbors, co-workers or acquaintances.

This research is founded on the belief that art can function as social glue between members and community (Wyszomirski, 2000; Hoynes, 2003), and a form of social capital that contributes to the vitality of community bonds and social justice (Hutzel, 2005; Stuhr et al, 2008). As Hoynes (2003) points out, "arts and culture can bring people together, strengthen bonds, and help build a sense of social solidarity" (p. 783); art is a salient part of human communication that fosters understanding and empathy among members of society (Coleman 1994; Jenson, 2002). In particular, the reviewed literature suggests that community arts programs can greatly benefit and empower the socially marginalized by allowing them to fully express their creativity, thoughts, and feelings through alternative ways of expressions (Blandy & Congdon,

1998; Congdon, 2004); hence, they can become more active citizens for themselves and their communities (Cornell 1990; Jenson, 2002).

In order to restore the connection between the domestic violence survivors and the community, my study begins with individual healing processes from traumatic experience by sharing the women's own stories and thoughts through their artmaking process. This is done because remembering and telling the truth about traumatic experiences is the precondition for healing and restoring the victims and the survivors' sense of order and justice (Abraham 2007, Herman 1992). Therefore, the purpose of this study is not only to make further implications for cultural policy in terms of its relation to social health and the communal benefits of the arts, but also to speculate on creative activities in which damaged individuals can participate in order to better their lives.

The Problem and Rationale of the Study

As social constructionists point out, the phenomena we study, including domestic violence, are not simply 'out there' to be discovered thought direct, objective observation. Rather, definitions of problems are socially created through ongoing controversy as well as collaboration. For instance, we tend to associate the word 'domestic' with our particular images of home or household activities. When the two words, 'domestic' and 'violence,' are linked together, the emphasis somehow shifts to 'domestic,' and the powerful meaning of 'violence' is reduced to something minor and less significant (Browne, 1987).

As defined by Dutton (2006), domestic violence (DV) refers to "any violence occurring between intimate partners (same sex or other sex, married or unmarried) and against children" (p. 3). Due to the context of the term, I usually associated it with more private and sensitive issues such as family and relationship distresses, rather than a prominent public concern. Likewise, I assumed that attacks by intimate partners or family members were probably not as serious as those by strangers. I also presumed this type of violence only occurred within a certain group of people. The stereotypical abuser that I could envision was an uneducated and lower class man who also had drinking or drug problems. All these assumptions have turned out to fallacies.

In addition, the findings of extensive research to date consistently rebut these preconceptions on domestic violence. For example, Dugan and Hock (2006) state that "intelligence, background, upbringing, financial status, race, class, or any other individual factors are unrelated to who may abuse and who may become involved in an abusive relationship" (p. 40). For a lethality rate, an estimated 30% of women who become homicide victims die at the hand of a current or former husband, cohabitating partner, boyfriend, or date, and the abuse of pregnant women is the leading cause of birth defects and infant mortality (Josephson, 2002). In other words, in domestic violence, there is no profile of a "typical batterer" in terms of one's culture, race, education, and socioeconomic status, and the level of the brutality can be far more overwhelming than many other crimes.

Regardless of this murkiness, abuse by men against women is the most common form of domestic violence (Mills, 1996). According to Mills, a Professor at the School of

Public Policy at the University of California, Los Angeles, "[being] battered by a [current or former] spouse or lover is the single most common reason for women entering hospital emergency rooms, exceeding childbirth, automobile accidents, muggings, and all other medical emergencies" (p. 261). Even in Sweden, regardless of its well-known reputation in gender equality, a woman is battered by a current or former intimate partner every twenty minutes (Leander, 2006). In the United States, estimates range from 960,000 incidents of violence against a current or former spouse, boyfriend, or girlfriend per year to 3.9 million women who are physically abused per year (U.S. Department of Justice, 1998). Furthermore, domestic violence costs employers nearly nine billion dollars annually in lost productivity, and 4.1 billion dollars on direct medical and mental health services to treat injuries resulting from domestic violence (Centers for Disease Control and Prevention, 2001).

One of the most alarming rates among these figures is that child abuse is fifteen times more likely to occur in families where domestic violence is present (Stacey & Shupe, 1983). Dutton (2006) found that witnessing or experiencing abuse can have two broad effects on the child. First, it can lead the child to model physical or verbal aggression and cause "a behavioral repertoire of actions"; second, it can lead to the development of an "abusive personality by generating trauma reaction" (p. 178). From this perspective, domestic violence heavily contributes to and maintains a vicious cycle in our society by distorting those abused children's futures as well as those of their future partners because of the negative messages that they received from their main role models during their childhoods.

Fortunately, during the last three decades, due to women's rights advocates and movements, domestic violence began to be regarded as a criminal offense. According to Humphries (2006), mandatory and presumptive arrest policies have been among the most important initiatives in the field of domestic violence, and they have done well by bringing chronic abusers into the legal system as the first step of holding them accountable for their criminal behavior. Still, many studies have found that this legal intervention is not the most effective solution to reduce domestic violence for many reasons. Above all, domestic violence is unique because both the victim and the perpetrator are emotionally entangled, unlike in other forms of crimes. From this perspective, several other alternative and hybrid legal devices have been proposed, formulated, and implemented. These include problem-solving courts and protection orders and treatment services for the perpetrators and social services for the victims.

Regardless of all of these improvements on behalf of victims, domestic violence is still a prevalent form of crime not only in the United States, but in most other parts of the world. In addition, the predicament of reducing domestic violence within the legal intervention system lies in the complexity of the nature of the crime. According to Mills (1996), "battered women not only have been reluctant to file reports with the police but also too often have not sought any kind of help or delayed seeking help until long after the abuse began" (p. 262). Kirkwood (1993) adds that this is due to emotional, financial, and cultural reasons. Furthermore, these women often experience depression, low self-esteem, anxiety, posttraumatic stress disorder, and grief (Ebbeck, 2005). As many studies point out (Humphries, 2006; Kirkwood, 1993; Mills, 1996), seeking available legal

assistance often overwhelms domestic violence survivors due to their mental
vulnerability.

Based on the problems introduced thus far, domestic violence is as complex as it
is disturbing. *Yet, there is more*. Most people would assume that once the victim leaves
her abuser then everything will be in order, and she will regain her self-esteem and self-
worth (slowly, but surely); therefore, she will live a fuller, happier, and more productive
life. However, the reality is far from this assumption. Domestic violence imposes
emotional, physical, social and economic losses on those who experience it (Abrahams,
2007), and it creates an extremely lonely existence. For example, Robertiello (2006),
who conducted interviews with battered women in a shelter setting for many years,
found that most victims felt terrible about themselves even after 'escaping' from their
abusive partners. According to Robertiello (2006), the residents showed extremely low
self-esteem, and alcohol and drug abuse was one of the common behavioral
characteristics among them.

One of the main goals of this study is to examine the instrumental capability of
the arts that can be used to benefit troubled individuals and groups. Given the fact that
art is socially constructed and exists in the public sphere (McNeely & Shockley, 2006),
the social role of the arts has been also speculated in terms of its instrumental value for
the public other than artists and art institutions. The idea that the arts generate positive
externalities for personal wellbeing, local development, community bonding, and social
health has gained attention from both in and outside of the art world. In line with this, as
McGuigan (2006) notes, cultural policy began to be viewed as a part of public policy

that has to have something to do with social justice and social inequality. In that sense, I believe that cultural policy has something to do with domestic violence as well. By adapting a cultural policy perspective, this research investigates the instrumental functions of the arts as a means to produce social capital for personal well-being, social support, and social justice. Also, the study suggests further implications for cultural policy as the outcomes of this study highlight the unique role of the arts in making a difference in people's lives and communities. In addition, it is important to note that this study focuses on intimate partner abuse, not child abuse. When referring to the participants of my study, I use the term 'survivors,' because even though they may be severely victimized by the violence, surviving is what these women try to do. Out of respect, I use that term throughout this dissertation.

The Background of the Study

Judith Herman (1992), professor of clinical psychiatry at Harvard University Medical School, emphasizes the importance of telling the truth in one's healing process. She writes "when the truth is fully recognized, survivors can begin their recovery. But far too often, secrecy prevails and the story of the traumatic event surfaces not as a verbal narrative but as a symptom" (Herman, 1992, p.1). To most survivors, the truth is too painful to utter, too shameful to tell, and too terrible to bear. For that reason, art can serve as a powerful vehicle toward communication and healing when words fall short.

Despite my belief in the strong healing power of the arts, I did not take an art therapy approach to my study. Art therapy, which is conducted based on the setting of

the standards of a professional relationship between art therapists and clients as a form of evaluation and psychotherapy, heavily involves the interpretation or diagnosis of mental health professionals. Instead of this hierarchical setting, I wanted to provide my workshop participant a process of self-expression, self-exploration, and self-interpretation through art. In other words, by placing the authority in the hands of each participant, I wanted to create an environment where survivors effectively support each other and take leadership in finding their own solutions. Different from an art therapy approach, I wanted each participant to be in charge of her own creative exploration. I wanted to provide survivors an opportunity to 'regain' not only their sense of self-worth, but also a sense of community, through making art and by working with their fellow survivors. I wanted to provide art workshops that helped women to rediscover their own strength, hope, and dreams, but also open an art exhibit that shared these women's feelings, stories, and courage with other members of the community. I also wanted to use the exhibit to initiate a forum for civic engagement and discussions on the consequences of domestic violence.

In March 2008, I went to Venice Beach, California to attend a training program called *Women's Windows*, which was specifically designed for domestic violence survivors. This program was launched in 1991 and has been developed since then, by the non-profit organization called A Window Between Worlds. Except for me, the twenty-four women who attended the training program were staff members from either a domestic violence agency or shelter. All the people in the session, including trainers and trainees, had been affected by domestic violence, either directly or indirectly, at some

point of their lives, and this shared 'experience' and 'knowing' how it feels like made us bond in a relatively short amount of time. I believe this 'experience' and 'knowing' diminished the psychological risk of disclosing one's personal stories and emotional struggles. In other words, this shared experience instantly offered a sense of belonging to every person who was attending the training session. At the conclusion of the two-day intensive training, we earned a certificate to lead a community-based arts program that could be implemented at any agency for domestic violence.

After returning from Venice Beach, California, I was able to learn about one of the largest transitional housing facilities for homeless women in Columbus, Ohio –the YWCA Women's Residency. From a conversation with the housing director of the facility, I also learned that more than 85% of the residents had experienced domestic violence (personal communication, November 3, 2008). From April 2009, I was able to offer weekly art workshops to the residents of the YWCA Women's Residency. For the workshops, I used the *Women's Windows* Program as a primary tool to enable the women to open up and interact with me and with one another. Among the curriculum of Women's Window Program, I carefully selected fourteen art workshops that were congruent with the theoretical framework of this study. After the fourteen art workshops, the women' exhibit, *Windows of Hope: Come & Share the View*, was opened to the public at the Fresh A.I.R. Gallery in downtown Columbus, Ohio, during the fourth week of August, 2009. The exhibit was also held to investigate the instrumental function of the arts as a vehicle for engaging people in civic concerns and civic life.

The Research Design and Methodology

The Framework

The study was framed within art-based, action research methodology, while both quantitative and qualitative methods were employed. The collected data were analyzed in three different levels:

(1) Personal level (n=16):
The workshop participants (i.e. the women, domestic violence survivors)

(2) Organizational level (n=6):
The staff of the community partner agencies
(i.e., the YWCA Women's Residency and the Fresh A.I.R. Gallery)

(3) Community level (n=74):
The general public
(i.e., the audience who participated in the exhibit survey)

In order to enhance its rigor and validity, the study is designed based on the triangulation model in its data sources, research methods, and theories:

(1) Data source triangulation:
    a. Personal level (n=16)
    b. Organizational level (n=6)
    c. Community level (n=74)

(2) Research methods triangulation:
    a. Participant observation
    b. Visual document analysis of the women's art works
    c. Grounded-survey for the workshop participants
    d. Formal and informal interviews (Pre-and-post exhibit interviews)
    e. Closed and open-ended survey for the exhibit audience

(3) Theoretical triangulation:
  a. Psychological theories about domestic violence
  b. Participatory theory in community-based arts
  c. Social capital theory and the formation of a sense of community
  d. Critical cultural policy studies

The Structure

The structure of this dissertation study is organized based on its research design framework. For example, *Chapter Two: Literature Review* covers the theoretical triangulation in three parts: (1) practical framework (theories about domestic violence); (2) conceptual framework (theories about community-based arts); and (3) analytical framework (social capital theories and critical cultural policy). *Chapter Three: Methodology, Research Design, and Methods* provides detailed explanations on the triangulation of research methods, discusses the ontological and epistemological perspectives on action research, and introduces the curriculum of the art workshops that were selected based on the Solution-Focused Therapy (SFT) techniques (Lee, 2007). In addition, in this chapter, I disclose my subjectivity as the researcher of this study, and address reflexivity for policing my potential biases as a way to improve the validity and the rigor of the research process.

Chapter Four, *Chapter Five*, and *Chapter Six* report and analyze the collected data that stemmed from the two major actions of this study: the women's artmaking and the exhibit. Based on the personal, organization, and community levels, each chapter examines the produced social capital and the outcomes of these two major actions. *Chapter Seven* concentrates on the implication for cultural policy by investigating the

relation between the produced social capital and the communal benefits of the arts from all three levels. *Chapter Eight*, the final chapter of this study, outlines the limitations of the findings and the epilogue details the journey that I took with these sixteen remarkable women that I made art with, shared personal stories with, and who taught me what publically engaged scholarship is really about.

The Methodology

The methodology of this study is community action research that is art-based and praxis-oriented. Methodological discourses in arts-based research have focused on (1) how researchers can use art as a research tool to conduct a valid and rigorous research project; (2) the ways to better articulate the research process and its results; and (3) how to make more meaningful contributions to the research participants' lives and the academic world. In this vein, action research opened a new door to scholars who want to act as more active agents to change the status quo at various levels (local, national, and international) by employing a critical theory framework.

Action research, which is commonly defined as a collaborative research process intended to create a change, is also well known for applying 'radical epistemology' (Reason & Bradbury, 2006). Radical epistemology allows a researcher to recognize and honor the voice of people who are (generally) socially marginalized from opportunities to develop and operate policies, programs, and services as well as from conventional research processes (Reason & Bradbury, 2006; Stringer, 2007). This underlying goal of action research reflects the concept of civic engagement in terms of finding solutions

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through collaboration and mutual understanding with research participants. By the same token, action research is characterized as "praxis-oriented" and "critical" (Lather, 1992) by working towards practical outcomes, and "full, active democratic participation to change inequitable structures, policies, and practices that oppress groups in a particular context by gender, race, ethnicity, economic or social status, and/or age" (May, 1993, p. 120). As emphasized by Reason and Bradbury (2006), Stringer (2007), Lather (1992), and May (1993), through my *actions*, I attempted to improve the status quo, instead of *just* observing the phenomena.

One of the most important characteristics of action research lies in the reciprocal dynamics between the researcher and the researched; it seeks a solution to improve or change the social settings through a form of human interaction (Stringer, 2007). In so doing, as Denzin (1989) notes, the produced knowledge becomes a more accurate representation of reality and pragmatic approach. Thus, in the modes of action research, collaboration and joint knowledge building is vital. To reflect this foundational philosophy of the methodology of this study, I have intentionally created my research questions that can be only answered through the collaborative and reciprocal process with my research participants. I deliberately tried to avoid research questions that could be answered somehow through reviewing the existing literature.

Primary and Sub-Research Questions

By adapting a cultural policy perspective that focuses on an instrumental function of the arts, this study seeks theoretically and scientifically valid answers to the questions below. Based on my primary research question, I divided the sub-research questions into four categories. Three categories are designed to cover themes that emerge from the women's artmaking and the exhibit on the personal, organizational, and community levels. The fourth category consists of concluding thoughts for the implications for cultural policy to address the pragmatic focus of action research and the future use of this study.

• **Primary Research Question:**

What instrumental aspects of social capital and the benefits of the arts arise along personal, organizational and community levels when a group of shelter-living, female domestic violence survivors are invited to a set of art workshops (1) to make art together, and (2) to display their own art in a professional gallery; and what implications can be made for cultural policy regarding this course of actions?

• **Sub-research Questions:**

    i. Personal Level Sub-questions

    1. How do the women make sense of their own art works and artmaking processes?

    2. How do the women make sense of their exhibit?

    3. Is there evidence that the artmaking process and the exhibit have produced social

capital among the workshop participants?

4. Is there evidence that the artmaking process and the exhibit have contributed to the women's personal well-being and transformation? If so, how do the women perceive themselves differently and what kinds of benefits of the arts have they gained from the courses of these actions?

ii. Organizational Level Sub-question

1. How do the staff members of the YWCA Women's Residency and the Fresh A.I.R. Gallery make sense of the women's artmaking process and the exhibit?

2. Is there evidence that the women's artmaking process and the exhibit have produced social capital between the women and the staff?

3. Is there evidence that the women's art making process and the exhibit have brought any changes at the YWCA Women's Residency and the Fresh A.I.R. Gallery?

iii. Community Level Sub-question

1. How do the audiences make sense of these women's art and their artmaking process through the exhibit?

2. What lessons do general audiences think that they have learned from the women's exhibit? And what are the messages that the women wanted to send out to the audiences through their art?

3. Is there evidence that the exhibit has produced social capital for sustainable development of the community?

iv. Concluding Sub-question

Is there evidence that these women's artmaking processes and the exhibit have

brought changes on the personal, organizational, and community levels? If so, what

implications can be made for cultural policy based on the obtained evidence?

The Significance of the Study

  This dissertation study is distinct in its intended audience, which includes social

scientists and cultural policy analysts, or students who are planning to become one of

these. I am also interested in reaching decision makers in philanthropic foundations,

government policy makers, community leaders and partners, artists, art educators and

students thereof, art therapists, and arts administrators to help them understand how

participating in art can provide important streams of social capital that can create a more

caring society. In general, I write for the people who are interested in the

transformational power of the arts that heals wounds and empowers oneself (Belfiore &

Bennett, 2008; Lee, 2007), brings out voices (Matarasso, 1997; Jackson, 2008;

Thompson, 2006), and leads to collective action (Couto,1999; Phillips, 1997) that can

ultimately contribute to social health (Hoynes, 2003;Wyszomirski, 1984) and social

justice (Hutzel, 2005; Stuhr et al, 2008).

  Many scholars, including art educators and art advocates, have argued for the

direct link between the social health and the arts. According to Hoynes (2003), however,

much of the work in this field concludes the more-is-better approach "without

articulating how or why that more art is better" (p.779). Based on the triangulation

model in my data sources, research methods, and theories, this study is significant for its scientific, evidence-based approach that explains why art matters to us and our society. It is also significant for its analysis of the sociological aspects of the arts and its effective application for reducing the social isolation created by violence and abuse.

This study also has a few implications for other areas of discipline. Goodman, Dutton, and Harris (1997) point out that there are scant numbers of studies on the relationship between domestic violence dimensions and symptoms among homeless women who live in extreme poverty. The authors argue that "the pervasiveness of violent victimization in the lives of homeless…raises the question of what role such violence might have in the lives of these women, as distinct from the mainstream populations on whom most literature on violence against women is based" (p.52). Since the women participants of this study were formerly homeless and were exposed to domestic violence, the findings of this study can contribute for reallocating the assumptions about this particular group and their underlying problems, challenges, and needs. From this perspective, social workers, mental health professionals, and researchers in other related disciplines may find this study useful to further applications of their practices and studies.

Last, but not least, this study is significant for its implications for cultural policy design and formation. In the realm of cultural policy, the debate on *excellence vs. inclusion* has been a topic for a long time for what purposes or values of the arts that governments should uphold. This debate also expanded to *intrinsic vs. instrumental values of the arts*, in terms of what they can or cannot offer to the members of society.

This dichotomy is altered in this study by adapting the concept of cultural relevance and the very intrinsic values of the arts, *Pleasure* and *Captivity*, into its instrumental function that can foster communication and understanding.

In this respect, the findings of this study can inform policy makers not only about the relationship between creativity, healing, and restoring social justice within the context of domestic violence, but also about the possibilities for embracing other socially marginalized groups into a larger community (i.e. society) through community-based arts programs as an effective tool to enhance social health in general. Furthermore, community-based arts have not been fully discussed in the field of cultural policy, yet they have demonstrated their important qualities in the public policy arena. In terms of bridging the gap between cultural and public policy, this research adds important layers for its empirical as well as theoretical approaches in the field of cultural policy studies.

CHAPTER 2
LITERATURE REVIEW

Introduction

In *The Arts, Social Health, and the Development of Cultural Indicators* (2003), a sociologist, William Hoynes points out that many arts and cultural studies have failed to give clear and theoretical explanations on how and why the arts are important for promoting a healthy society. He addresses much of the works in this field assert the more-is-better approach "without articulating how or why that more arts are better" (Hoynes, 2003, p.779). For that reason, he maintains that it is necessary to develop a much more articulated conceptual framework that explains how and why the arts contribute to social health and deepen one's understanding on the quality of life. In line with this, it is fundamental to provide a clear framework that connects existing art-related data to make a broader argument for the social contributions of the arts. This chapter is for drawing that framework and connecting the dots between different disciplines: from domestic violence to art, from art to social capital, and from social capital to cultural policy. In other words, this chapter is designed to understand a link between the arts and social health by employing various theoretical lenses.

As mentioned in *Chapter One*, the conceptual design of this study is based on a theoretically triangulated framework: (1) intervention and psychological theories in the field of domestic violence; (2) the social impacts of the arts and its supporting theories; and (3) social capital theories that are related to social health and social justice as well as cultural policy studies. In order to reflect this, *Chapter Two: Literature Review* is divided into three parts. *Part One* discusses the practical framework to better understand the workshop participants of this study (i.e. domestic violence survivors). Thus, *Part One* covers (1) facts on domestic violence; (2) the consequences of domestic violence; and (3) psychological and social challenges that domestic violence survivors face after leaving the abusive relationship. *Part Two* lays out the conceptual framework to understand what unique role that the arts have in society, and investigates deeper on the social impacts of community-based arts and the public participation in the arts. This part is structured into five sections: (1) the social role of the arts; (2) definitions of community; (3) sense of community; (4) the relation between community and participating in art; and (5) themes in community-based art. Lastly, *Part Three* draws the analytical framework for understanding, measuring, and analyzing the collected data based on the different levels of the subjects of this study –i.e. the personal, organizational, and community levels. It is structured into two large sections: (1) social capital and community-based art; and (2) social capital and its implications for cultural policy.

I would like to note, however, that *Part Three* only touches the surface of theoretical discussions on social capital and cultural policy for they are introduced again in depth in *Chapter Four* through *Chapter Seven*. This is done so to better accommodate

the flow of the analyses on the three levels of the subjects (i.e., the personal,

organizational, and community levels) and the implications for cultural policy for they

are analyzed based on the social capital framework as a way to inform the findings of

this study.

Part I
Practical Framework

Part One discusses the practical framework to better understand the workshop

participants of this study (i.e. domestic violence survivors). Here, it covers (1) facts on

domestic violence; (2) the consequences of domestic violence; and (3) psychological and

social challenges that domestic violence survivors face after leaving the abusive

relationship.

1.1. Domestic Violence: The Facts

Domestic violence[1] (DV) or intimate partner violence (IPV) indicates violence

committed by a spouse, boyfriend, girlfriend or other partner with whom an individual

has or has previously had an intimate or sexual relationship (Hague, 1999). It occurs

among both heterosexual and same-sex couples (Coleman, 1994; Dutton, 1994; Letellier,

1994; Lobel, 1986; Renzetti, 1992) and is a repeated offense (National Center for Injury

Prevention and Control, 2003). While not all perpetrators of intimate violence are male

and not all victims are female (Worden, 2002), the majority of domestic violence victims

are women (Rennison, & Welchans, 2000). Male to female partner violence is more

often a repeated event (Sorenson, Upchurch, & Shen, 1996) and is more likely to result

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[1] As I have noted in the previous chapter, the focus of this study is not child abuse, but intimate partner abuse, although the term domestic violence indicates violence against children as well as intimate partners. Thus, in this study, domestic violence and intimate partner violence will be used interchangeably.

in physical injury and death than violence perpetrated by women (Brush 1990; Cascardi, Langhinrichsen, & Vivian, 1992).

In the United States, estimates range from 960,000 incidents of violence against a current or former spouse, boyfriend, or girlfriend per year, to 3.9 million women who are physically abused per year (U.S. Department of Justice, 1998). Furthermore, domestic violence costs employers nearly nine billion dollars annually in lost productivity, and 4.1 billion dollars is spent on direct medical and mental health services to treat injuries resulting from domestic violence (Centers for Disease Control and Prevention, 2001).

Some Statistical Facts about Intimate Partner Violence

- Every 9 seconds a woman is abused or battered somewhere in the United States and intimate partner violence is the single greatest health and mental health threat to American women between ages of 15 and 50 (Roberts & Roberts, 2005).

- The National Violence Against Women Survey (NVAWS) indicates that violence against women is primarily intimate partner violence: 64 percent of the women who reported being raped, physically assaulted, and or stalked since age 18 were victimized by a current or former husband, cohabitating partner, boyfriend, or date (Tjaden & Thoennes, 2000).

- Each year, an estimated 30 percent of women who become homicide victims die at the hand of men with whom they have a family; the abuse of pregnant women is the leading cause of birth defects and infant mortality (Josephson, 2002).

Domestic violence began to be recognized as an epidemic social problem in the 1970s along with the women's movement (Hague, Mullender, & Aris, 2003). In the United States, the first shelters to which abused women could escape were in Minnesota, in 1973 and Boston, in 1974; other localities followed and the number expanded rapidly (Dobash & Dobash, 1992). This was a revolutionary idea at that time. According to Tim Watts (1988), "a man's home is his castle" (p. i), was common law tradition then. Consequently, wife and child beatings were viewed more as forms of discipline and not as criminal matters.

Today, many women's NGOs and government bodies including the United Nations (UN), as well as the World Health Organization (WHO), have attempted to reduce violence against women through various intervention programs, campaigns, and legal reformations (Denmark, Krauss, Halpern, & Sechzer, 2006). Meanwhile, levels of male violence remain high, with one in every three or four women reporting that they have experienced it; nearly one-third of all visits to emergency rooms by women in the United States occur because of violence or abuse (Moore, 1997).

1.2. Domestic Violence: The Consequences

Domestic violence is not about power in itself; it is a pattern of behavior designed to control another (Peterman & Dixon, 2005). Although there is no profile of a "typical batterer" in terms of culture, race, education, and socio-economic status (Dutton, 1994), the batterer usually displays and develops a similar pattern of behavioral repertoires to control his/her partner (Rennison & Welchans, 2003). The table below

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(Table 2.1) shows some identified control tactics and behaviors of abusers. This table

provides a concise framework for seeing the interconnections between violence and

forms of coercive control, which refers to control tactics (Yllö, 1993).

Type of Abuse	Behaviors
Physical abuse	Punching, shoving, slapping, biting, kicking; using a weapon against partner; throwing items, breaking items; pulling hair; restraining partner
Emotional/ verbal abuse	Putting partner down, calling names, criticizing; playing mind games; humiliating partner; making partner feel guilty; making partner think he or she's crazy
Financial dependency	Keeping partner from getting a job; getting partner fired from job; making partner ask for money or taking partner's money
Using social isolation	Controlling who partner sees and talks to and where partner goes; limiting partner's involvement in community activities; using jealousy to justify actions
Minimizing/ denying	Making light of abuse; saying abuse did not happen; saying the abuse was mutual; blaming partner for abuse
Coercion/ threats/ intimidation	Making partner afraid by looks, actions, or gestures; destroying property; hurting pets; displaying weapons; threatening to leave; take children

Table 2.1: Types of Abuse and Behaviors (Yllö, 1993)

These identified types of violence are not usually confined to a single episode, but repeated as well as combined with other incidents, which increase in frequency and intensity over time (Schwartz, 1988). Once the first violent incident occurs, a woman feels extremely confused, angry, humiliated, powerless, and develops anxiety because of the unknown fear of further violence in the future (Abraham, 2007). Moreover, Judith Herman (1992), the author of *Trauma and Recovery: The aftermath of violence from domestic abuse to political terror*, states that "people who have endured horrible events suffer predictable psychological harm; there is a spectrum of traumatic disorder, ranging from the effects of a single overwhelming event to the more complicated effects of prolonged and repeated abuse" (p.3). In this case, the physiological harm of domestic violence can be triggered by one single episode or result from a series of violent events, whether the degree of violence is low or high.

Even if the first, single event may yield enough traumatic horror to a woman, most women do not leave the abuser immediately and seek help (Gelles & Straus, 1979). Instead, they choose to remain in their existing relationships for emotional, financial, or cultural reasons (Kurz, 1999). According to Dobash and Dobash (1992), victims may be surprised and shocked, but may not anticipate that it will occur again after the first episode of violence. Rather, victims may attempt to find an explanation or solution through their own actions (Dobash & Dobash, 1992). The authors (Dobash & Dobash, 1992) attribute this initial mindset of victims to culturally/socially-constructed gender roles. In other words, women are expected to ask how their behavior caused their husbands' (or boyfriends') violence, because of the certain female roles (i.e. femininity)

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that society allocates to women. In a fairly short amount of time, some women realize

that solutions to a man's violence do not reside in a change of their own behaviors, while

others take longer to overcome these culturally and/or socially constructed notions. This

complexity in the interpersonal and social contexts is also displayed in the dynamics of

abusive relationship as a noticeable pattern, namely *the cycle of violence*.

The Cycle of Violence

The cycle of violence has three stages: (1) tension building, (2) acute battering

incident, and (3) loving-contribution (Walker, 2006). In the first stage, *tension building*,

the man's tension escalates until he explodes and becomes violent. During this phase, the

woman also builds anxiety for the future explosion of the batterer (Shaw & Lee, 2007).

The second, *acute battering incident*, is the shortest part of the cycle but has the highest

risk for physical or sexual damage (Walker, 2006). After the tension is released, the

batterer becomes apologetic and remorseful for a while, and then begins to rebuild the

tension as the time progresses (Shaw & Lee, 2007; Walker, 2006). In some relationships,

there is no loving behavior that could be recognized but the third phase is characterized

only by a decrease or temporary cessation in the violence (Walker, 2006).

As this cycle of violence continues, it destroys a woman's sense of trust and self-

esteem. Herman (1992) accurately describes how a victim's sense of trust is damaged

through the cycle of violence:

> Basic trust, acquired in the primary intimate relationship, is the foundation
> of faith...The imagery of these [traumatic] events often crystallizes around
> a moment of betrayal, and it is this breach of trust which gives the
> intrusive images their intense emotional power…Traumatized people
> suffer damage to the basic structure of the self. They lose their trust in
> themselves, in other people, and in God. Their self-esteem is assaulted by
> experiences of humiliation, guilt, and helplessness. Their capacity for
> intimacy is compromised by intense and contradictory feelings of need and
> fear (p. 54-56).

As the cycle continues, the breach of trust and the crystallized moments of atrocities surface as psychological distress symptoms. The symptoms range from anxiety, insomnia, major depression, hostility, nausea, startle responses, nightmares, helplessness/hopelessness, suicide ideation and suicide attempts, alcohol and drug abuse, and self-worthlessness (Dutton et al, 2006; Herman. 1992; Robertiello, 2006). Walker hypothesized and conceptualized these symptoms as *battered women syndrome* within the context of the cycle of violence (Walker, 2000), and tried to explain why women do not leave their abusers but endure the terror through the psychological concept called *learned helplessness*. The discussions of these terms are articulated in the following subsections.

Learned Helplessness

When a person feels completely powerless, and any form of resistance is futile, she may go into a state of surrender. Lenore Walker (2006) hypothesized this mental stage as *learned helplessness*. However, she pointed out that learned helplessness is conceptually different from other identified symptoms of abused women such as

battered woman syndrome and *post-traumatic disorder*, even though all of them are closely related (Walker, 2006).

The term was first introduced by Seligman (1975) and his colleagues for an understanding of the impacts of uncontrollable, random, and adverse stimuli on a human's cognitive and emotional behaviors (Walker, 2006). In the laboratory, they used electrical stimulation to animals and later loud noises to human subjects as noxious impetus. Both subjects who underwent the adverse stimuli showed the changes in the arousal patterns: resistance to numbness, an absence of any kind of reaction. Thus, helplessness is learned as appropriate action or behavior, even when one has the power to change its unpleasant or even harmful circumstance.

The learned helplessness theory, however, does not account for the fact that there are many social, economic, and cultural reasons a woman might choose to stay in an abusive relationship (Dobash & Dobash, 2000). Women often have very rational reasons for staying—they may fear retaliation against themselves or their children, or they may not be able to financially support themselves or their children on their own. More importantly, the learned helplessness theory is inconsistent with the fact that women surviving in abusive relationships attempt to leave many times and routinely act in very conscious ways to try to minimize the abuse directed at them and to protect their children (Bowker, 1993).

Battered Woman Syndrome and Post-Traumatic Stress Disorder

People subjected to prolonged, repeated verbal or physical violence develop an insidious, progressive form of behavioral patterns that invade and erode the personality (Herman, 1992). According to Walker (1993), *battered woman syndrome* is:

> a group of usually transient psychological symptoms that are frequently observed in a particular recognizable pattern in women who report having been physically, sexually, and/or psychologically abused by their male (and sometimes, female) domestic partners (p. 135).

In regards to this, battered woman syndrome (BWS) has been recognized as a pattern of psychological symptoms that are similar to post-traumatic stress disorder (PTSD), which was originally constructed from male combat veteran experiences. The most common symptoms of post-traumatic stress disorder, depression and anxiety, become severe through ongoing-violence.

The loss of self-esteem and identity are other major mental damages that are caused by domestic violence. Along with these psychological damages, R. Robert and B. Robert (2005) found a strong correlation between chronically battered women, and suicide ideation and killing their abusive partners. Developing hostility and anger is thus another symptom of battered women syndrome. In another study, Hattendorf, et. al. (1999) found that two of the most consistently and intensely experienced symptoms among domestic violence victims were the sense of a foreshortened future, feelings of detachment, and inability to recall the traumatic aspects of their abuse.

According to Walker (1993), *cognitive and memory distortions* make up the first group of symptoms listed in PTSD for those who suffer from battered women syndrome (BWS). Difficulties in concentration and confused thinking are common symptoms, because the woman may start to view herself and the world through her abuser's eyes, instead of her own. Walker (1993) also notes that isolation is also a factor that contributes to this cognitive distortion of a domestic violence victim that can result in poor judgment. Walker (1993) and Herman (1992) explain there are two major forms of memory distortions: flashback and disassociation. For some, intrusive memories are so vivid that the woman re-experiences the abuse through flashbacks. This magnifies the fear when the batterer is about to begin another acute battering, and in some cases, the woman perceives each successive battering incident as more dangerous than it was (Herman 1992; Walker, 1993). Disassociation is a psychological defense that "separates one's mind from the experiences of one's body" (Walker, 1993) as if she is observing the acute battering from the outside of her body (Herman, 1992).

Avoiding responses and *numbing of feelings* make up the second set of BWS symptoms (Walker, 1993). Most victims try to avoid thinking or talking about the violence. However, atrocities emerge as symptoms instead of verbal narratives (Herman, 1992). The woman with BWS shows "less interest in significant activities that she used to like, to feel different from, estranged from other people…no longer experiences the same range of feelings as she did prior to the abuse" (Walker, 1993, p. 141). Herman (1992) also found out that people who experienced atrocities, such as severe battering or rape, feel that part of them are dead. As a result, some women use alcohol and other

drugs to paralyze their feelings as another way to block their pain (Herman; 1992; Robertiello, 2006; Walker, 1993).

Hyper-vigilance and anxiety-based symptoms make up the third set of symptoms of women with BWS (Walker, 1993). These symptoms include sleep problems, exaggerated startle response to slight signs of danger (or abuse), high arousal, irritability, and even angry responses (Walker, 1993). BSW and PTSD are not the only mental health reactions following trauma, yet they appear to be a common outcome of exposure to violence. In addition, these sets of BSW or PTSD symptoms seem to have a strong correlation with physical health issues such as fatigue, recurring nightmares, headaches, pains in the chest, back, and limbs, disturbing physical sensations, gastrointestinal and respiratory problems, as well as menstrual difficulties (Sutherland, Sullivan, & Bybee, 2001). What is more disturbing is that even if she flees from her abuser and begins to form a new life, these symptoms may not go away, or may be too difficult to overcome completely due to the psychological and social challenges that she may encounter.

1.3. Challenges in Recovery from Domestic Violence

As Herman (1992) notes that "compressed into one assault are our deepest human emotions, our sense of self, our power, and our hopes and fears about love and intimacy" (p. 3), domestic violence is as complex as it is disturbing. Despite this emotional complexity, the most fundamental feminist insight into all of this is quite simple: Domestic violence cannot be adequately understood "unless gender and power are taken into account" (Yllö, 1993, p.47). Although it may sound fairly clear and

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straightforward that the culprit of domestic violence is based on gender and power, domestic violence survivors face far more complicated obstacles that are embedded in their social, cultural, and economic situations on their path of recovery due to the social construction of a gender role and its place within the larger society.

Psychological Challenges for Domestic Violence Survivors

Most people would assume that once the domestic violence survivor leaves her abuser then everything will be in order, and she will regain her self-esteem and self-worth (slowly, but surely); therefore, she will live a fuller, happier, and more productive life. However, the reality is far from this assumption. For example, Robertiello (2006), who conducted interviews with battered women in a shelter setting for many years, found that most victims felt terrible about themselves even after 'escaping' from their abusive partners. The residents showed extremely low self-esteem and alcohol abuse was one of the common behavioral characteristics among them.

Herman (1992) ascribes this psychological challenge of domestic violence survivors to the ambivalence between feeling numb and reliving the event. She continues that "the psychological distress symptoms of traumatized people simultaneously call attention to the existence of an unspeakable secret and deflect attention from it" (p. 44). Thus, the people who cannot spontaneously dissociate may attempt to produce similar numbing effects by using alcohol or drugs. It seems that traumatized people run a high risk of compounding their difficulties by developing dependence on alcohol or other drugs. In summation, fear over personal safety, reliving

of trauma such as through intrusive thinking, flashbacks, nightmares or ruminative

preoccupation, and feeling of helplessness, as well as the loss of confidence, self-esteem,

and self-worth make difficult the process of rebuilding their lives as a speedy or

straightforward process.

Social Challenges for Domestic Violence Survivors

As the traumatic syndromes have basic features in common, the recovery

process also follows a common pathway. The fundamental stages of recovery are

"establishing safety, reconstructing the trauma story, and restoring the connection

between survivors and their community" (Herman, 1992, p. 58). However, these

connections are often hindered by the social isolation and the public assumptions about

domestic violence victims. According to Herman (1992), revealing the experiences in

sexual and domestic life often invite "public humiliation, ridicule, and disbelief…

Women were silenced by fear and shame, and the silence of women gave license to

every form of sexual and domestic exploitation" (Herman, 1992, p.28). In line with this,

as feminist psychiatrist, Judith Jordan (1989) points out, a form of oppression, often

more effective than physical oppression, is shaming people, so that victims remain silent

and invisible in society.

Moreover, unlike grieving after bereavement, which today is generally seen as a

normal and socially acceptable process, domestic violence is still largely a taboo and

stigmatized subject (Abraham, 2007). Despite the effort of campaigners over the past

two decades and the positive approach of government, women are likely to be held back

from disclosure by feelings of shame and guilt, particularly as they may be uncertain of the reaction they will get from family, friends, and colleagues or from any agencies they may contact. Therefore, support should be regarded as important as practical assistance like providing shelters and jobs for these women. Support should not be seen as limited to statutory and voluntary organizations, since individual and community support represent an important resource in recovery. In this sense, community support plays an extremely important role when domestic violence victims need to reach out for help, or to decide to leave the relationships.

As noted earlier in this chapter, domestic violence and its psychological and social consequences are one of the many realities shaped by gender and cultural values which crystallized over time. Likewise, as reviewed in *Chapter Four: Data Analysis on the Personal Level*, the female workshop participants of this study showed the different levels of the perceptions on their psychological and social challenges as domestic violence survivors. In this regard, the next section *Part Two: The Conceptual Framework*, focuses on the existing literature on the social role and instrumental function of the arts, particularly on how art can be used to build social capital among members of the community. While reviewing the current literature on social capital, I found many similar ideas between social capital and a sense of community, especially on how scholars believe that a social and emotional bond is produced among heterogeneous groups. For example, **trust**, which helps to eliminate psychological disbelief and allows people to listen and share their stories, is the mutual and fundamental element of both social capital and a sense of community. The next discussion is for laying a conceptual

framework for understanding how art can be used to set the stage for producing this

trustworthiness among members of community, especially among people who used to be

marginalized in the community where they are in.

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Part II
Conceptual Framework

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Part Two lays out the conceptual framework to understand what unique role the arts have in society, and investigates more deeply on the social impacts of community-based arts and the public participation in the arts. This part is structured into five subsections: (1) the social role of the arts; (2) defining community; (3) sense of community; (4) relation between community and participating in art; and (5) themes in community-based art.

2.1. The Social Role of the Arts

In the eyes of many, the arts still remain a luxury which serves only particular groups of people: namely, social elites. As Dissanayake (1988) noted, "art in the modern Western sense contributes to species' sociality only in the most tangential ways, having become increasingly private and elitist" (as cited in Hutzel, 2005, p. 21). Despite numerous reports, case studies, and scholarly works on the impacts of the arts in society, this hierarchical connotation has led to another misconception that the arts have impractical value or minimal contribution to the lives of people, particularly for those who are marginalized in society (Phillips, 1997).

This assumption may also summon the old and haunting debate on *elitism vs. populism* or *excellence vs. access* in the realm of cultural policy for raising questions about what purposes or values of the arts governments should uphold. This idea has been

further developed and encapsulated by many scholars like Paul Dimaggio (1978), Ralph A. Smith (1981), Herbert J. Gans (1999), Arthur D. Efland (2004), and Jim McGuigan (2004). Along with this argument, various instrumental functions of the arts have been explored in diverse areas of society such as promoting the economy (Throsby, 2001), community development (Hutzel, 2007), democracy (Cornwell, 1990), diversity (Chalmers, 1996), mental health (Congdon, 1990), social justice (Stuhr et al., 2008) and social welfare (McGuigan, 2004), as well as entrepreneurship in creative sectors (Wyszomirski, 2004).

Although the interest of this study directly aligns with a view that concerns the public side of the arts, specifically community development regarding the issues on violence against women, this study does not aim to take a stance for demoting excellence or promoting access. Rather, its focus is to understand the cultural ecology of our own time by looking at the arts as a social construction that generates numerous meanings and roles at both micro and macro levels. Plus, during the field work, I found that the two principles are in fact not separate ideas, but rather informing and nourishing agents that are organically and intrinsically intertwined. Thus, in a broad sense, the aim of this study is to explore and to articulate social complexity captured in the intrinsic and instrumental perspectives on the arts at various levels, as well as cultural relevance that make sense of artworks within people and their communities.

In his 2003 article, *The Arts, Social Health, and the Development of Cultural Indicators*, Hoynes introduced several concepts from existing literature on the arts and culture that can be perceived as 'cultural indicators.' Cultural indicators are forms of the

social contribution of the arts that nourish the nation's social health. Four cultural indicators were introduced in his work: (1) Diversity, (2) Creativity, (3) Community, and (4) Participation (Hoynes 2003). Among these four concepts, *community* and *participation* are the two social roles, or cultural indicators, of the arts that I found particularly significant in relation to this study.

2.2. Defining Community

Hoynes (2003) suggested that "arts and culture can bring people together, strengthen bonds, and help build a sense of social solidarity" (p. 783). Based on this premise, the arts can help to build and sustain community and contribute to the vitality of community bonds. Likewise, Wyszomirski noted that the arts act as 'social glue' that cements between members and community and can generate positive impacts for both parties (as cited in Hoynes, 2003). Given the fact that most victims of domestic violence are isolated due to coercion (Dutton 2006), the arts can be an effective medium to reconnect domestic violence survivors with their communities.

What needs to be done to examine this social role of the arts, then, is to define community. A micro notion of community is an area where people live together in families, in villages and conurbations. Some community sociologists proposed more detailed definitions that focus on the location of residents and their activities (Parsons, 1951), similarities among people (Park, 1952), and interdependence and reciprocity among group members (Bellah et al., 1991). However, as the term "community of interests" implies, today's notion of community is no longer confined to physical

boundaries due to the development of communication technology (Kay, 2000). This broader view of community can be extended to a global level and does not limit one's sense of belonging based on physical proximity, such as a neighborhood, where a person resides.

In this study, I will use both micro and macro notions of community, because the group of people that I am interested in, domestic violence survivors, are not defined by where they live, but by a common experience (i.e., the macro notion of community). For this particular group of people, space and time are not so much crucial elements to achieve a sense of community. Specifically, I believe that domestic violence experiences are one of the most powerful factors that pull domestic violence survivors together.[2] Shaped by this shared experience, a sense of community can be generated and reinforced. At the same time, I am interested in how other members of the community, who do not necessarily share the sense of domestic violence survivor's community but happened to reside in the same neighborhood (i.e., the micro notion of community), respond to the women's art and their stories.

Thus, in this study, the term community stands for the scopes of various groups of people; not only confined to people who share a same territorial sense (i.e.,

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[2] I did experience this instant sense of community during my training sessions for *Women's Windows Program* for leading art workshops that are specifically designed to support victims of domestic violence. All the people in the session, including trainers and trainees, had a domestic violence experience either directly or indirectly at some point of their lives, and this shared 'experience' and 'knowing' how it feels made us bond in a relatively short amount of time. I believe this 'experience' and 'knowing' shied away the psychological risk of disclosing one's personal stories and emotional struggles. In other words, this shared experience instantly offered a sense of belonging –in McMillan's term (1996), *Spirit* –to every person in that room.

neighborhood, city, or nation), but also a group that shares a sense of the same

experience or interest, such as domestic violence survivors.

2.3. Sense of Community

McMillan's view on sense of community has four crucial elements: *Spirit*, *Trust*,

Trade, and *Art* (1996). He described these elements as:

> a *spirit* of belonging together, a feeling that there is an authority structure
> that can be *trusted*, an awareness that *trade*, and mutual benefit come
> from being together, and a spirit that comes from shared experience that
> are preserved as *art* (p. 315).

These elements provide some important notions on how a sense of community may be

bolstered through the arts for all levels of the participants of this study –the domestic

violence survivors, the staff members of their supporting agencies, and fellow members

of their community.

Spirit

According to McMillan (1996), Spirit is the very basic element that constitutes

a sense of community. It draws a boundary between "us" and "them" and creates "the

form of emotional safety that encourages self-disclosure and intimacy" (p. 315). This

can be labeled as "membership" as well as one's sense of belonging. McMillan

considered this sense of membership or belonging as *Spirit*. The merit of Spirit is that it

opens doors to every potential member of the community to be truthful with each other

(McMillan, 1996). In the context of domestic violence, Spirit ensures a domestic violence victim's emotional safety to share her personal story without fear of being labeled as a 'fallen woman' who failed in her 'feminine' role. This disclosure of one's truth takes personal and emotional encouragement through the perception of "faith-that-I-will-belong" and "acceptance" which reflect the community's response (McMillan, 1996, p.315-316). Therefore, being truthful is essential to Spirit, and can be achieved through communication among members of the community (McMillan, 1996).

The arts can play an essential role in enhancing the capacity of communication among members of a community, as many case studies have shown. For example, in a quest to find the empirical values of participation in the arts, Matarasso (1997) underlined in his report, *In Use or Ornaments?: The Social Impact of Participation in the Arts*, how some arts-based activities have helped to express the participants' issues, thoughts and feelings. For example, according to Matarassos, the participants found "one of the most important outcomes of their involvement in the arts was finding their own voices or, perhaps, the courage to use it" (p.17). Aligned with Matarassos's finding, through the arts, a domestic violence victim may feel more able to address her issue; hence, she may communicate more openly as well as truthfully with other members of her community both in its macro and micro sense. By doing so, this salient sense of community, what McMillan referred to as *Spirit*, can be achieved not only among domestic violence survivors, but also among members in a greater community, what we usually refer to as society.

Trust

McMillan saw Spirit as a spark. This spark, empowered by truth-telling and emotional safety, can become a flame –*Trust* (McMillan, 1996). Yet, an authority structure, which can be regarded as a channel for communication and power for the community, must exist to turn this flame into a fire. Here, we need to read an authority structure in the context of social structure. James Coleman (1994), author of *Foundations of Social Theory*, explains that social structure involves organizations and groups of people which engage in action as entities: families, associations, clubs, unions, and nations. These entities, viewed from the outside, may be regarded as actors no less than individuals are. Nevertheless, viewed from the inside, they may be characterized as an authority structure (Coleman, 1994).

Why does a community need an authority structure? According to McMillan (1996), *Trust* develops through a community's use of its power; the power allows both community and community members to process information and make decisions as well as to influence them reciprocally. This manifestation of power can be activated through authority structures. With regard to domestic violence, authority structures can be found from a local level to a global level, such as local domestic violence shelters, the National Coalition against Domestic Violence, and the Division for the Advancement of Women, which is a charter organization in the United Nations. They are forms of authority structures that allow members to influence each other reciprocally and influence the authorities themselves. Through these forms of authority, communities can achieve Trust that evolves into justice (McMillan, 1996).

In the case of community-based art, various authority structures can be found in the field of urban and rural development, poverty, crimes, and mental health to name a few. However, when it comes to domestic violence, there are few authority structures to deliver this type of service to its clientele. For instance, *A Window Between Worlds* (AWBW) is a leading organization that solely serves victims/survivors (both women and children) of domestic violence through community-based art programs in California. Due to their effort, eighty domestic violence shelters in sixteen states were able to adopt and offer art-based services to their clients, and this adaptation has constantly increased in past years (Annual Report: *A Window Between Worlds*, 2006). Yet, there are no other significant organizations as AWBW in terms of its consistency, budget, staff members and size in other states (Hicks, personal interview, March 17th, 2008). In order to strengthen *Trust* of the community for domestic violence survivors, as well as, the community of community-based art, organizations such as AWBW must become more visible and expanded as a form of authority structures.

Trade

Macmillan's third element is the least feasible element to apply in the context of this study if *only* argued from an economic perspective. Although McMillan (1996) highlights the term *Trade* based on its economic quality, his statement, "communities must somehow reward their members" (p.321), suggests we can take Trade further than just 'dealing.'

A form of reward or Trade can be viewed from various perspectives if a community's primary concern is not about economic gains. In regard to success in supporting victims of domestic violence, many have pointed out the most fundamental support, or *reward* in McMillan's term, that victims need is their emotional well-being (Abrahams, 2007). Because domestic violence erodes the fabric of women's emotional and social worlds, there is a need for emotional support to build up shattered confidence and self-esteem (Radford, Friedberg, & Harne, 2000).

William Cleveland (1992), author of *Art in Other Places*, described how art is used to heal communities–communities of troubled and sometimes despairing individuals. In his book, the arts travel from nursing homes to prisons, mental health facilities and hospitals, and yield an extraordinary record of success in terms of touching peoples' lives. In this sense, as Richter (1965) put it earlier this century, art can be "a meaningful instrument of life" (p. 37) for a group of people who have to challenge every aspect of their lives, including women who are traumatized from exposure to domestic violence.

Art

According to McMillan (1996), this last principle, *Art*, is the fruit of the previous achievements. In his discourse, *Art* is the 'collective experiences' of a community. He argues, "[*Art* can be] symbols, stories, music and other symbolic expressions representing the part of a community that is transcendent and eternal. They represent values like courage, wisdom, compassion and integrity, values that outlive

community members and remain a part of the spirit of the community," (McMillan, 1996, p.323). Here, the term *Art* has almost nothing to do with artistic excellence that becomes the product of the gifted individual working away in the isolation of a studio. Rather, it implies the earned value of the community through the collective effort of its members that should be celebrated and cherished. Thus, Art legitimizes and reinforces a community. This notion of Art, as the value that is earned through the community or vice versa, is explored in the following discussion on themes of community-based art.

2.4. Relations between Community and Participating in the Art

In *Use or Ornament?*, Matarasso (1997) affirms that individual and group participation in the arts can improve self-confidence and self-identity. Along with this claim, he suggests that these improvements can greatly add to social development within a community (Matarasso, 1997). Likewise, Cornwell (1990) concludes that "arts participation serves as a kind of democratic practice that gives citizens the necessary confidence and sense of empowerment to participate in other aspects of community life, including politics," (as cited in Hoynes, 2002, p. 784). Such studies confirm that participation in the arts can act as a strong stimulus to encourage an individual to take part in community development and policy processes.

Matarasso (1997) points out that there is an important difference between the experiences of participants in the arts and those of audiences. Sitting in a theater is a passive experience but acting on a stage is an interactive and collective experience. He argues that "the social benefits of participation in the arts are different in nature and

extent from other aspects of arts activity, because participation is the main interface between the arts, volunteering and community activism," (Matarasso 1997, p.79). For example, Matarasso found that (1) 84 percent of participants feel more confident about what they can do; (2) 86 percent want to be involved in future projects; (3) 84 percent have become interested in something new; (4) 63 percent have become keen to help in local projects; and (5) 86 percent of adult participants have tried things they haven't done before (p. viii) –which are all positive signs of becoming a more active citizen (1997, p. i-viii).

Unlike Matarasso (1997), who sought this social contribution of the arts in community-based art projects, Cornwell's argument (1990) is strongly based on political theory and historic evidence that the arts play a significant role in ancient civil societies as well as in Americans' past and current cultural life. In addition, Cornwell sees the importance of art education for preparing "rational" citizens who are necessary for the proper functioning of a democracy. Particularly, Cornwell's notion on the participatory theory of democracy is worthy to note:

> The ordinary man might still be more interested in things nearer home, but the existence of a participatory society would mean that he was better able to access the performance of representatives at the national level, better equipped to take decisions of national scope when the opportunity arose to do so, and better able to weigh up the impact of decisions taken by national representatives on his own life and immediate surroundings (Cornwell, 1990, p.8).

Based on the notion of the participatory theory of democracy, the learned experience of participating in an alternative area may carry over to other forms of participation including political activity. Based on this reasoning, Cornwell (1990) affirms that the arts are a vital form of human communication which fosters understanding and empathy among members of society.

Both Matarasso's and Cornwell's speculation on the social role of the arts are significant, especially for those who are marginalized and disadvantaged individuals in society, because their stories are often unheard or silenced due to their oppressed positions. One of the solutions to break this silence is to provide them an opportunity to express their issues and thoughts, and assure them that their sharing will be appreciated. Participation in the arts can offer this foundational experience for those who are socially marginalized. In this regard, the social benefits of arts are integral to the act of participation and the act of addressing contemporary social challenges.

2.5. Themes in Community-based arts

> *In order to understand and appreciate community-based artwork,*
> *it is important to recognize how diverse and pervasive communities are.*
> *We all belong to many communities; even people who think of themselves*
> *as "non-joiners" inevitably do join others in many kinds of community*
> *configurations. The study of community-based art necessitates becoming*
> *aware of multiple definitions of what constitutes a community*
>
> *(Congdon, 2004, p. 9).*

As Congdon (2004) states, most of us are engaged with multiple communities, which encompass both macro and micro notions. Together, these communities become the society we live in. In this regard, community developments are the salient ingredient for the improvement of society and the quality of lives. In *Is Art Good for Us?,* Jensen (2002) has focused a chapter on the perspectives on the social values of the arts, including the values that are relevant to local communities. According to Jensen (2002), these particular social values of the arts can be viewed as 'social medicine' to promote community revitalization as well as to ameliorate numerous social issues such as crime, drugs, and teen pregnancy. Accordingly, domestic violence must be added to this list because it is a serious social issue that creates a vicious cycle. In order to have a better understanding regarding this instrumental view of the arts, relevant literature and case studies on community-based art are reviewed here.

The Role of the Community

In *Community Art in Action*, Congdon (2004) identifies three main conditions on how people form a community: they can be classified by (1) a specific location or site; (2) a personal group or group identification; and (3) a common purpose or set of beliefs. Based on these criteria, as acknowledged in the earlier section, a community can be perceived not only from a geographical aspect but also from shared interests, experiences, identities, personal beliefs, culture, and religions, to name a few. Oftentimes, however, group identification is labeled by the greater community (which can be referred to as society) rather than by a member's voluntary self-identification.

This becomes more evident when it comes to socially marginalized groups, since we label them as handicapped, homeless, elderly, or battered. My concern is not to point out that these labels are problematic, but there is an absolute necessity of programs that can facilitate a positive perception of these disadvantaged groups so that they can be integrated as a part of the greater community (Blandy, 1993). Accordingly, Putnam, Weeder, and Schleien (1985) also advocate the idea that communities need to actively design and provide opportunities for marginalized members to adjust and improve their own sense of belonging.

In the context of domestic violence, the role of the community is one of the greatest factors in determining the success of the recovery process of victims of domestic violence. In *Trauma and Recovery*, Herman (1992) affirms the recovery from traumatic experiences can take place only within the context of relationships. She argues

that it cannot occur in isolation because the core experiences of psychological trauma are

disempowerment and disconnection from others. She continues:

> The response of the community has a powerful influence on the ultimate
> resolution of the trauma. Restoration of the breach between the
> traumatized person and the community depends, first, upon public
> acknowledgement of the traumatic event and, second, upon some form of
> community action. Once it is publicly recognized that a person has been
> harmed, the community must take action to assign responsibility for the
> harm and to repair the injury. These two responses –recognition and
> restitution– are necessary to rebuild the survivor's sense of order and
> justice (Herman, 1992, p. 70).

Herman maintains that the arts can greatly contribute to the healing process of survivors

even for those who were rejected by their own communities. As an example, she

borrows from the case of Vietnam veterans. Due to the anti-war movement and public

perceptions of the war, returning soldiers often had to face public criticism and rejection;

this isolated soldiers from civilians and from one another (Herman, 1992). As a result,

they often felt traumatized a second time by community rejection. The Vietnam War

Memorial in Washington, D.C. is thus a symbol of reconciliation, acceptance,

appreciation and acknowledgement by the community, unlike other monuments that

celebrate the heroism of war.

According to Herman (1992), in civilian life, "public acknowledgement and

justice are the central preoccupation of survivors" (p. 72). Indeed, acknowledgement and

justice are also the salient elements for victims of domestic violence in order to be

healed and to be empowered. However, the most common traumatic experience among women –i.e., domestic violence– remains confined to the sphere of private life, without formal recognition or restitution from the community. Not surprisingly, there is no public monument for survivors of domestic violence as a form of social acknowledgement.

Regardless of the on-going institutional discrimination against women victims, Herman (1992) found that the women who made the best recoveries were those who joined with others in social action. By doing so, survivors create "their own living monument" (Herman, 1992, p.73) through the actions that they take. Hutzel (2005) sought this social action within the context of the arts –more precisely, within the context of community art. In her study, *Learning From Community: A Participatory Action Research Study of Community Art for Social Reconstruction,* Hutzel (2005) examined the possibilities for social reconstruction and community-building by implementing a community art curriculum in a primarily African-American, low-income neighborhood called the West End in Cincinnati, Ohio. Akin to many African-American urban neighborhoods, the West End was experiencing oppression and racism in society (Sleeter & Grant, 2002; Apple, 1995 as cited in Hutzel, 2005). Hutzel (2005) views this 'collective experience' as an asset that could be utilized in her community art project and used it as a medium to encourage social reconstruction among the community members in the West End.

Hutzel's project is an alternative of what Herman refers to as "community's responses– i.e. recognition and restitution" (Herman, 1992, p. 70), as well as "public acknowledgement" such as the Vietnam War Memorial in a sense that they all attempted

to restore a sense of the community as a whole by embracing its unrecognized or mistreated members. In this regard, community art can be viewed as a form of community's responses –a positive response.

Defining Community-based art

Any art projects or art programs that are launched with an intention to support a community and its members can be referred to as 'community art' or 'community-based art.' Cohen-Cruz (2002) points out that a subtle nuance of community-based art, concerns "the process of involving people in the making of the work as the finished object itself" (¶. 3) and community art may not necessarily involve this 'making process.' Oftentimes, however, *community-based art* and *community arts* are used as synonyms in the fields of art education and cultural policy. In general, both terms indicate that the arts play an important role in bringing some positive changes to communities. Likewise, Congdon et al (2001) project the view that these art forms can be described as the pursuit of democracy and civil society. By the same token, Ewell (2002) defines community arts as "employing creative and artistic means to further humankind's search for a society that is meaningful and inclusive" (¶. 1). Yet, like the term 'the arts' itself, there is no single definition of community-based art or community art. Congdon (2004) defines community-based art as "artwork that is cultural-based, collaborative, traditional, and ritualistic," (p.3) which touches an immense area of human activities. Clinton and Glen (1994) offer a more specific definition in terms of its nature.

Community art, variously known as local arts or participatory arts, is distinct from traditionally funded 'high art' in that the activity is more likely to have a purpose beyond its aesthetic value. It is not an art form in itself but involves arts created out of the imaginations and experiences of communities (as cited in Hutzel, 2005, p.8).

So far, I found Clinton and Glen's explanation on community art to be the best that fits in the context of my study. To place emphasis on involving people, the term *community-based art* is employed in this dissertation. I would like to note, however, there is no further intention to discriminate between these two terms.

Brief History of Community-based art

As those various definitions imply, community-based art touches the immense scope of human activities. As a result, there are several views on what initiated community-based art in the United States. In *Histories of Community-Based Art Education* (Congdon, Blandy, & Bolin, 2001), the authors note the variety of interpretations regarding a history of community-based art. According to their findings, there is no single consensus on when and how community-based art initiatives began in the United States (Congdon, Blandy, & Bolin, 2001). For example, Dreeszen (1994) shows that the motivation was conferred by the federal and state governments in programs such as City Beautiful Movement (1893), Outdoor Art Movement (1899), and Community Theater Movement (1915). Likewise, Goldbard (1993) considers the movement to have begun in the 1960s with programs like the San Francisco Neighborhood Arts Program (1960).

On the other hand, Phillips (1997), the author of *In the Public Interest:*

Making Art That Makes a Difference in the United States, thinks the real motivation of

community-based art was the artists' movement conferred by the culture war in the late

1980s. According to Phillips, during the controversy over the National Endowment for

the Arts' allotment of federal funds to artists Robert Mapplethorpe and Andres Serrano,

artists realized that they were not communicating with the majority of the public when

they needed the public's support. Likewise, Carol Becker (1989), Director of Graduate

Studies at the School of the Art Institute of Chicago, said:

> Artists increasingly locate themselves not within a general historical
> context, but within a privileged dialogue within their own history. Their
> art refers to art which came before, and the art world has become
> increasingly hermetic, its discourse incomprehensible to those outside its
> closed system. (as cited in Jeffri, 1991, p.102)

Phillips saw this realization as a positive outcome of the culture war, if there was any,

which eventually guided artists to rethink their role in society. Jensen (2002) also made a

similar interpretation of the culture war and the controversial debates on the existence of

the National Endowment for the Arts (NEA) during the 1990s. Among the NEA debates,

artists and arts supporters argued for the social values of the arts and the necessity of

funding the arts for the sake of public good (Jenson, 2002). The focal point of their

debate was the 're-positioning of the arts' by connecting the arts and local communities

(Jenson, 2002).

Today, the most thriving sectors in the field of community-based art are prison arts and youth 'at-risk' arts (Phillips, 1997). For instance, the National Assembly of Local Arts Agencies reported "the arts reduce crime and recidivism" (NALAA, 1996 Report). Similarly, in the President's Committee on the Arts and the Humanities 1996 report *Coming Up Taller*: *Arts and Humanities Programs for Children and Youth at Risk*, Humphrey (1996) addressed some arts programs that contributed to the prevention of teen pregnancy, substance drug and alcohol abuse, school dropout rates and juvenile delinquency.

Although many community-based art programs demonstrate the instrumental view of the arts, not every community-based art piece has an activist agenda or societal mission. According to Cohen-Cruz (2002), community-based art ranges from activities that celebrate cultural traditions to spaces that reflect a community's identity or values. Perhaps this nature makes it hard to draw conclusions about what really has motivated the birth and the growth of community-based art. As a result, community-based art programs can be seen in numerous places: not only in local youth centers and prisons, but also in local arts centers and agencies, schools, museums, social clubs, recreational facilities, churches, nursing homes, shelters, and hospitals, as well as other settings both formal and informal (Cleveland, 1992). Along with these various adaptations, community-based arts have functioned as "catalysts for dialogue about individual and group identities, local, and national concerns, and ultimately the pursuit of democracy," (Congdon, Blandy, & Bolin, 2001, p.3), and have gained support as resources for intervention and prevention efforts for community development (Booth, 1995).

Part III
Analytical Framework

In the previous sections, I offered a factual and theoretical explanation on how and why participating in the arts can help the healing process of domestic violence survivors and how those positive outcomes can initiate a civic forum in a larger setting (i.e. community) as a form of social support. *Part Three* constructs an analytical framework in order to acquire a better understanding of the future findings and to synthesize this framework with the methodology and its research methods. Beginning with the various concepts of social capital, *Part Three* is structured into two large topics: (1) the relation between social capital and community-based art; and (2) the relation between social capital and cultural policy.

As mentioned earlier, however, *Part Three* only touches the surface of theoretical discussions on social capital and cultural policy for they are continuously revisited in *Chapter Four* through *Chapter Seven*. This is done to better accommodate the flow of the analyses on the three levels of the subjects (i.e. the personal, organizational, and community levels) for they are analyzed based on the social capital framework as a way to inform the findings of this study in the following chapters.

3.1. Social Capital and Community-based Art

One of the main goals of this study is to examine an instrumental capability of the arts that can be used to benefit troubled individuals and groups. Given the fact that

art is socially constructed and exists in the public sphere (McNeely & Shockley, 2006),

the social role of the arts has also been speculated in terms of its instrumental value for

the public other than artists and art institutions. In line with this, the idea that the arts

generate positive externalities for personal wellbeing, community development, and

social health has served as an important part of the policy discourse of the arts advocates,

especially after the culture wars of the late 1980s and early 1990s (Strom, 2004).

However, there is no consensus on what concept or theory best illustrates this

instrumental nature of the arts. Although there could be many others theories, social

capital theory accurately explains how and why this mechanism works because it is the

study of social construction based on human interactions and communication, and art

has served as a significant form of human communication throughout history.

Concept of Social Capital

The concept of social capital can be understood in the realm of human

interactions. The indicators of social capital are identified as norms, networks, and other

affiliated forms of social connection. In respect to this view, human interactions are the

agents for social capital formation. Putnam (2000) explains, "whereas physical capital

refers to physical objects and human capital refers to properties of individuals, social

capital refers to connections among individuals –social networks and the norms of

reciprocity and trustworthiness that arise from them" (p.19). Likewise, Coleman (1994)

maintains that social capital is created when relationships among people facilitate new

capacities for action. According to Oddi (2003), social capital is a network which stems

from a relationship; and through these relations, members realize their responsibilities within the network and work together for a more desirable outcome.

Based on these notions, social capital is seen as the shared values, meaning, and norms that can be found in levels of social interactions among individuals, groups, communities, and institutions (Durkheim, 1893; Espinoza, 1999; Derrand, Mounier, & Degenne, 1999). In addition, social capital can be transformed into more physical activities such as information exchange, resource-sharing, joint actions, and any form of cooperative activity (Fischer, 1982; Wellman, 1999; Schweizer et al., 1998). Consider Putman's (1993) detailed study of Italian political institutions: he finds relationships, associational activities, and institutions are critical elements for the quality of civic life, societal well-being, and the cultivation of democratic society. Similar to this, Cohen (1999) elaborates that social capital is essential to a healthy civil society and "civil society exists at the intersection where the various elements of society come together to protect and nurture the individual and where the individual operates to provide these same protections and liberating opportunities for others," (O'Connell, 1994, p. 24). In summary, social capital is defined as those resources, such as trust, norms, and networks, inherent in social relations that facilitate collective action.

It is worthwhile to note that the process of creating social capital is akin to a process of building a sense of community which was theorized by McMillan (1996), as introduced earlier in this chapter. Both of the theories begin with *getting to know others*-social capital theorists refer to this concept as *networks*, whereas McMillan refers to it as *membership*. The slight difference is in its nuance that McMillan's term, membership,

indicates a certain level of trust. Regardless of this subtle difference, social capital

theorists view networks as direct links to trust-building because they ultimately bring a

sense of common bonds with others, increasing trust, cooperation and collaboration

(Couto, 1999).

For this reason, some social capital theorists equate social capital with network

connections in order to emphasize the embedded character that resides in human

interactions. For example, Wellman and Frank (1996) explain how social capital stems

from networks at the individual level as well as the larger societal level.

> When people need help, they can either buy it, trade for it, steal it, get it
> from governments and charities, or obtain it through their "personal
> networks"–supportive ties with friends, relatives, neighbors and
> workmates…Network members provide emotional aid, material aid,
> information, companionship, and a sense of belonging… For people,
> personal community networks are flexible, efficient, available, and
> custom-tailored sources of social capital that are low in financial cost…
> For society, network capital conveys, confirms identity, influences
> behavior, and reinforces integrative links between individuals, households,
> and groups…The loosely coupled, networked nature of contemporary
> society means that social capital comes contingently from a variety of
> persons, ties, and networks, rather than stably from a single, solitary
> group (p.233).

As Wellman and Frank (1996) point out, social capital is a flexible and transformative

resource that flows freely among individuals, groups, organizations, and communities,

and it has a cyclical effect.

But what about people who are isolated from the source of their individual, group, and community networks? According to Wacquant and Wilson (1989), social isolation reflects a lack of social capital because the concept of social isolation is inherently relational. For victims of domestic violence, a lack of social capital, followed by social isolation, is one of the most evident patterns caused by the relationship with their former or current abusers (Abrahams, 2007). The following section discusses hypotheses on how community-based art programs can help victims/survivors of domestic violence to break this cycle of social isolation, thus, creating an opportunity to regain a certain amount of social capital in the community both in its macro (territorial-based) as well as micro sense (experience/interest-based) of community.

Creating Social Capital through Community-based Art Programs

Oddi (2003) contends that all art activities can generate some amount of social capital, but the foremost potential exists in community-based art programming. Her statement also resonates with my own belief that community-based art programs are a highly effective tool to create social capital. Likewise, Barber (1997) explains that the arts "have the capacity simultaneously to offer expression to the particular identities of communities and groups…and to capture commonalities and universalities that tie communities and groups together," (p.15). Again, social capital goes hand in hand with this instrumental value of the arts as it is transformative to other forms of human activity, such as joint actions and collaboration.

In terms of how social capital works, its mechanism is based on networks and supportive ties (Wellman & Frank, 1996). Similarly, Putnam (2000) describes social capital as connections in *Bowling Alone: The Collapse and Revival of American Community*:

> social capital refers to connections among individuals –social networks and the norms of reciprocity and trustworthiness that arise from them. In that sense social capital is closely related to what some have called "civic virtue." The difference is that "social capital" calls attention to the fact that civic virtue is most powerful when embedded in a sense network of reciprocal social relations (p. 19).

Here, the notion of social capital is consonant with the communitarian theme that extensive engagement at the community level brings social benefits.

Considering the fact that community-based art projects provide an opportunity to express people's creativity and share their feelings with one another, networks and emotional ties are created during the process. For example, in 1999, the Scottish Executive and the Scottish Arts Council commissioned a study focused on the social role of the arts. This study, *Art and Community Development*: *The Role the Arts has in Regenerating Communities* (2000) included a review of the current literature followed by an examination of four different community-based art programs. The study discovered that network building was one of the major achievements of the programs by encouraging social connections through facilities, organizations, and clubs (Kay, 2000).

Similar to this study, Matarasso (1997), who collected the data from over sixty case studies with the sample number of 512, found that 91% of participants have made

new friends through participating in community-based art programs. In her essay, *A Theoretical Approach to Working with Conflict through the Arts*, Speiser (2005) also emphasizes the merit of community-based art programs and maintains that they are "a means of individual expression, helping people to experience their uniqueness, their history, their problems and desires, and to acknowledge these same elements in other people," (p.102). Therefore, community-based arts offer an opportunity for not only establishing expanded networks but also generating supportive ties among people during their art-making experiences.

Mechanism of Social Capital: Support Comes from Ties and Networks

It becomes clear that social capital comes from human interaction and networking (i.e. ties). However, when we need to get some help from others, we usually do not expect someone will lend a hand just because they are acquaintances. For this reason, we analyze our relationships with different kinds of network members to discover which relationships might offer the right kind of support.

Mark Granovetter (1982) explains that a group or organization with weak ties provides more diverse information; whereas strong, intimate ties provide more emotional support and companionship (Wellman, 1979; Wellman & Wortley, 1990). The reviewed literature suggests that community-based art yields strong, intimate and compassionate ties among the participants and service providers, surpassing a mere form of information exchange.[3] Yet, it is uncertain how weak ties turn into intimate ties

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[3] Interestingly, the YWCA Women's Residency as an organization also showed signs of weak ties at the

through participating in the arts that yield trust and collective actions among people who share no common interests. In other words, the compositional and structural characteristics of ties or networks, which are produced by community-based art programs, must be taken into account to better understand the mechanisms or the relation between the arts and social capital.

To better examine this, some hypotheses that illustrate the mechanisms of social capital are described in simple sentences based on the reviewed literature:

- *The more the level of participation, the greater the social capital.*
- *The more the trustworthiness based on shared norms and values, the greater the social capital.*
- *The more the networking, the greater the social capital.*
- *The more the mentoring and mutual support in an organization, the greater its social capital.*
- *The greater the social capital, the more prevalent the norm of reciprocity (i.e. bonding, respect, compromise, compassion, understanding, etc).*
- *The greater the social capital, the higher the priority of the norm of embracement and tolerance.*
- *The greater the social capital, the easier to mobilize various forms of support (i.e. physical and economical) for problem solutions.*

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earlier stage of the study. The weak ties were not only observed among the residents of the YWCA Women's Residency, but also between the residents and the staff members.

In this study, as mentioned earlier in *Chapter One*, the process of artmaking that was done throughout fourteen weeks, and the women's exhibit, *the Window of Hope: Come & Share the View*, were utilized as a research instrument for producing social capital as a means (1) to initiate and to increase the level of participation, networking, and mutual support; and (2) to yield the norms of reciprocity among the research participants in all three levels. In other words, participation in the arts –whether it is a form of art making or art appreciation, was taken as a catalyst for producing social capital to test the aforementioned hypotheses in social capital formation. The underlying assumptions that (1) community-based art increases the volume of social capital through art participation, and (2) this increase leads to a higher degree of civic engagement in raising awareness of the issues of domestic violence, are based on the common links between social capital theory and community-based art practice.

The aforementioned hypotheses of social capital outline how art –particularly community-based art-- can create social capital that is beneficial for survivors of domestic violence to reduce their social isolation. Yet, it does not clearly specify which associational activities translate into healing, social support, and social health as the outcome of social capital formation. The next section addresses how three levels of the participation groups form different types of social capital that lead to disparate outcomes. In other words, it covers different types of social capital that are based on each actor's nature for they comprise the three levels of actors in this study: the personal, organizational, and community levels.

Bonding, Bridging, and Linking Social Capital

As Putnam (1993; 2000) points out, social capital expands through networks where people are engaged in informal, social activities and membership of groups and associations. Because of this, social capital has been located at the levels of individuals, informal and formal social groups, organization, communities, ethnic groups and even nations (Bankston & Zhou, 2002; Coleman, 1988; Portes, 1998; Putnam, 1995). Michael Woolcock, a social scientist affiliated with the World Bank and Harvard University, has distinguished different types of social capital based on each actor's nature that forms the networks. According to Woolock (2001), the typology of social capital is explained as bonding, bridging, and linking social capital:

- Bonding social capital denotes ties between people in similar situations, such as immediate family, close friends and neighbors.

- Bridging social capital encompasses more distant ties, such as loose friendships and workmates.

- Linking social capital reaches out to unlike people in dissimilar situations, such as those who are entirely outside of the community, thus enabling members to leverage a far wider range of resources than are available in the community. (p.13-14)

This typology of social capital is useful to understand the relations of the actors of this study, and how different types of social capital are produced based on their respective circumstances. For instance, this study looks at the outcomes of social capital that are stemmed from the domestic violence survivors' artmaking and their exhibit in

three levels: the personal level (i.e. domestic violence survivors who are the residents of

the YWCA Women's Residency), the organizational level (i.e. the staff of the YWCA

Women's Residency and Fresh A.I.R. Gallery), and the community level (i.e. the general

audience who came to the exhibit). Accordingly, bonding social capital can be seen as

the network that is formulated in the personal level because all the female participants

shared a similar condition –they were not only the tenants of the YWCA Women's

Residency, but also survivors of domestic violence, which places them into the category

of bonding social capital (Figure 2.1).

Bonding Social Capital

- **Conceptual Actors:**
  People in similar situations

- **Contextual Actors:**
  Survivors of Domestic Violence
  (i.e., Workshop Participants)

- **Contextual Location:**
  Personal Level

Bridging Social Capital

- **Conceptual Actors:**
  More distant ties than that of
  people in similar situations

- **Contextual Actors:**
  Staff of YWCA/
  Staff of Fresh A.I.R.

- **Contextual Location:**
  Organizational Level

Linking Social Capital

- **Conceptual Actors:**
  People in dissimilar situations

- **Contextual Actors:**
  General Audience who came to
  the exhibit

- **Contextual Location:**
  Community Level

Figure 2.1: Typology of Social Capital based on the Relations of Actors

In the case of the organizational level, whether they are associated with the YWCA Women's Residency or the Fresh A.I.R. gallery, the staff members already were aware the existence of each other's agency. For example, the staff members of the Fresh A.I.R. gallery were aware that the YWCA Women's Residency works for homeless women and the staff members of the YWCA Women's Residency were familiar with the fact that the gallery supports individual artists affected by mental illness and/or substance abuse disorders. Thus, even before the women's exhibit, the two organizations shared weak ties, even though its degree was very minimal. In addition, the YWCA and the Fresh A.I.R. Gallery take part in similar interests, norms, and values serving socially disadvantaged groups as community partner agencies in Columbus, Ohio. The tie between the YWCA and A Window Between Worlds (AWBW), on the other hand, was a great example of information exchange between organizations. For example, AWBW invited one of the staff members of the YWCA to their bi-annual Women's Window training program, so that the YWCA could continue to provide the service to their clients after the completion of this study. As an exchange, the YWCA staff member was obliged to report a monthly progress of their art program, so that the AWBW can continue to collect the data for their funders. Due to this relation of the actors, the organizational level can be situated within the category, bridging social capital (Figure 2.1).

Finally, linking social capital, which includes people who are in dissimilar situations with various interests, well represents the demographics of the general audience who came to the exhibit. This lack of associational commonality was reflected in their various backgrounds in education, age, race, cultural activities, and affiliations,

as identified through the close/open-ended survey that was conducted during the women's art exhibit (Figure 2.1).

Similar to Woolock (2001), Nan Lin (2002), who authored a number of books on social capital theory, sees a substantial and thriving literature in the field of social capital on the effects on mental health and the well-being of individuals, including the development in social resources and social health based on the scale of associated actors such as individuals, groups, and society. With regard to this approach, Kilby (2002) states that social capital exists simultaneously within levels or scales as one feels belonging to family, community, profession, country and/or other forms of association. Adler and Kwon (2002) support this, stating that the sources of social capital reside in the social structure within which the actor is located. Thus, social capital can be thought of as having an individual and an aggregate constituency (Buys & Bow, 2002; Newton 1997; Slangen et al., 2003). That is, social capital belongs to the group and can be used by the group or by individuals within the group (Kilpatrick et al., 1998; Sander, 2002).

This study is designed to investigate a case with social capital of all three kinds of relationships: bonding, bridging, and linking. Furthermore, the study is aims to understand the process of social capital formation through one's art experience, and how this process is synergistically affiliated and empowers a group of people who are extremely lacking in social capital, namely domestic violence survivors. The foregoing discussions in Chapter Four, Five, and Six are the continuum of this relation between art and social capital based on the sets of evidence that have forged the various outcomes of social capital delivered by these different types. In order to have a better understanding

about these outcomes that are resulted by the women's art, the next section focuses on the social impacts of community-based art and what can be inferred for cultural policy as well as social capital studies.

3.2. Social Capital and its Relation to Cultural Policy

Due to its immense scope, most of the analyses of cultural policy depend on the way one defines culture. According to Miller and Yúdice (2002), "culture is connected to policy in two registers: the aesthetic and the anthropological" (p.1). Likewise, cultural policy refers to the institutional supports that channel these two registers– i.e. aesthetic creativity and collective ways of life (Miller & Yúdice, 2002). Consequently, cultural policy does not mean solely spending money for particular aesthetic activities, but much more is involved. Sometimes the cultural policy is embedded in decisions about other issues in which culture is inextricable, such as education, health, environment, community building or economic development (Wyszomirski, 1995; 2002; 2008).

This section is intended to shed light on the relations between social capital and cultural policy, particularly on issues like personal well-being, social support, social inclusion and justice, for they are the outcomes of all three types of social capital. In particular, this section reviews the current findings of community-based art that can be used as references for informing the mechanism of the relation between social capital and the arts.

Cultural Policy Discourse in the Public Spheres

In his recent publication, *Rethinking Cultural Policy*, McGuigan (2004) argues for the need to reinvent the intrinsic role of cultural policy in today's market-oriented society. He begins with the hegemonic idea, neo-liberalism[4] that defines and controls the current socio-political reality of contemporary society. According to McGuigan (2004), due to this prevalent ideology, today's cultural policy, reified by governments, has become a mere economic instrumental tool. He believes that this paradigm does not serve the fundamental role of cultural policy and hopes to evoke alternative thoughts and ideas that can offer a more desirable direction for the public interests overall.

As McGuigan (2004) maintains, "this book is critical of the relation between neo-liberalism and cultural policy," (p.3). His stated goal for this volume is to persuade his reader to view cultural policy as a part of public policy that engages social and cultural justice. To prove his point, McGuigan contrasts, compares, and criticizes the neo-liberal approach, its derivative social problems in cultural life, and its opposing ideas along with their rationales and practices. At the same time, he complies with the idea that cultural policy and its corresponding research must be pragmatic rather than a mere form of theoretical creation because of its sociopolitical nature. He clearly and repeatedly identifies neo-liberal globalization as the most powerful force that influences public cultural life and the current streams of cultural policy.

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[4] The revival of nineteenth-century laissez-faire (free-trade) economics toward the end of the twentieth century, concerned with liberating market forces from state control and promoted around the world by the IMF, World Bank, and WTO; in effect, the victory of capitalism over socialism (McGuigan, 2004, p.146).

To trace back the current streams of cultural policy, McGuigan (2004) specifically focuses on the West European cases of how governments have attempted to use the arts as a sociopolitical tool: from the 1930s promoting artistic excellence; to World War II and the Cold War for the use of national propaganda; and to the present, cultural democracy populism. Further, he distinguishes three particular areas of the discourse in the field of current cultural policies: state, market, and civil/communicative. In particular, he investigates how the focus of the British government's cultural policy went from "the welfare state model" (p.39) during the 1945 Labour government to today's "entrepreneurial governments" (p.47) model. McGuigan also points out that this current market-oriented emphasis of British government is not the only case, but one of many cases, that can be found in most countries including the United States. For that reason, he sees the third sector, civil-society movements and campaigning organizations, as attempting to rebalance the cultural equilibrium by challenging the prevalent capitalistic approach of both parties: states and markets.

Albeit to McGuigan's point, Miller and Yúdice (2002) ponder the issue from a completely opposite perspective. To them, whether it is economic growth or social cohesion, the primary concern of cultural policy, which should be about art practices or meanings, is totally lost because of the current utilitarian approach to the arts. For example, the authors assert that "the arts become part of social-service rationales or economic development plans for communities, thus justifying subvention by corporations and foundations" (Miller & Yúdice, 2002, p.63). As a result, Miller and Yúdice (2002) maintains:

Many civil-society activists in the U.S. and around the world who were once very critical of capital are now spearheading these partnerships… this marriage of progressives and capital was written into law in 1997 when Congress allowed the NEA[5] for the first time to solicit funding from the corporate sector (pp. 65-67).

Yet, it is unclear that Miller and Yúdice's notion on the current cultural policy is valid since most cultural policy debates are still trapped in the two dichotomous frame: *intrinsic vs. instrumental values* of the arts. Likewise, McNelly and Shockley (2006) point out that discussions of arts policy in the U.S. have turned on two central principles, *excellence and access*, which are the essentially same debate driven by the *intrinsic vs. instrumental* dichotomy. In *Chapter Seven* and *Chapter Eight*, I will elaborate more on these divided views on the arts and cultural policy debates. I discuss this topic in the data analysis chapters because the gathered data from all three levels indicate the two principles are in fact not conflicting issues, but organically and intrinsically intertwined agents, which nourish and complete each other.

Turning back to community-based art, what is certain in current cultural policy in the U.S. is that many are still dependent on artists volunteering all or part of their time, because community-based arts programs are not a funding priority in most cases (Cleveland, 1992). Wyszomirski (2000) finds this root of the phenomenon within governance. In the realm of American cultural policy, the relationship between grassroots enterprises and federal/state/local governments is intertwined and tends to be

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[5] National Endowment for the Arts

more implicit than explicit; thus it is frequently invisible (Wyszomirski, 2000). In this sense, policy making needs to be understood in a broader framework of social change and action that involves grassroots civic participation and not just government legislation (Atlas, 2002), which is still challenging for they are lacking in legitimate research reports and documents. Due to this condition, as Schuster (2002) points out, some confuse cultural policy research with art advocacy, and fail to articulate the boundary between the two.

Placing Community-based Art in Cultural Policy Discourse

To a certain degree, it is true that, by making community-based art financially accountable to established institutions, "some of the challenge and political content of community-based art will be dissipated" (Kelly, 1984, p. 84). It is a dilemma, as argued by McGuigan (2004), between realizing social inclusion and financial security in programming community-based art projects in a current market-driven setting. To minimize the risk of falling into this pitfall, Clinton and Glen (1993) argue that community-based art needs an element of independence: it must avoid becoming over-dependent on any one funding source if it is to retain its ability to help excluded groups articulate their interests. However, it is questionable how many community-based art initiatives may have this option in reality. As an alternative, the clarification of the objectives of participatory arts projects needs to be established before a partnership of sorts is created in order to minimize the conflict among other stakeholders, including funding agencies, institutions, public sector agencies and many more (Matarasso, 1997).

Besides funding issues, in the context of cultural policy, community-based art still implies grassroots movements rather than governmental legislations on the arts. In *Methods and Themes in Community Practice*, Andrew Glen (1993) introduces three approaches to community practice: (1) community development; (2) community action; and (3) community services approach. By employing these terms, he attempts to provide three distinctive models that explain how community practice operates. Glen (1993) continues that both community development and community action operate at the grassroots level, with community development being concerned to promote self-help, and community action actively embracing campaigns. A community service approach is more concerned with promoting, developing and maintaining community oriented organizations primarily within the statutory and voluntary sectors.

Most of community-based art programs fit in the realm of community services approach because these programs are usually provided through public agencies, non-profit, or charitable organizations. However, these terms can be used interchangeably based on the condition of community practice and planning. Glen (1993) also admits that, in reality, the three approaches are not as methodologically distinct as might be thought from his consideration. Regardless of the relative invisibility in government legislations and the blurriness in the methodological distinctiveness on the recognized approaches in community practice, community-based art projects are mostly geared toward producing social capital in a way that builds shared norms and values that are supposed to be beneficial to their communities. This expected outcome of community-

based art has been studied under the realm of the social impacts of the arts, which is often used as a synonym for the instrumental value of the arts.

Impacts of Community-based Art and its Implications for Cultural Policy

Matarasso (1997) produced a rigorous report regarding the social impact of participation in the arts, based on case studies and reports about community-based art programs executed in Batley, Bolton, Hounslow, London, Nottingham, Portsmouth, Northern Scotland, Derry, Helsinki, and New York. As he described in his report, this study was primarily targeted to policy makers in the arts and social fields in the hope that arts practitioners and the academic community would also find it useful (Matarasso, 1996). In order to fulfill this purpose, Matarasso focused on providing empirical evidence of community-based arts demonstrate that art can be utilized for improving social health at various levels. His argument also resonates with the instrumentalists' belief that art can be used as social medicine; therefore, it lends a hand to social changes and justice (Jenson, 2002).

Based on interviews, surveys, and observations of some sixty community-based art projects, Matarasso (1997) proposed six areas of the social impact of participation in the arts. Those areas are: (1) personal development; (2) social cohesion; (3) community empowerment and self-determination; (4) local image and identity; (5) imagination and vision; and (6) health and well-being. Figure 2.2 is a condensed version of his findings based on these six areas of social contribution of the arts.
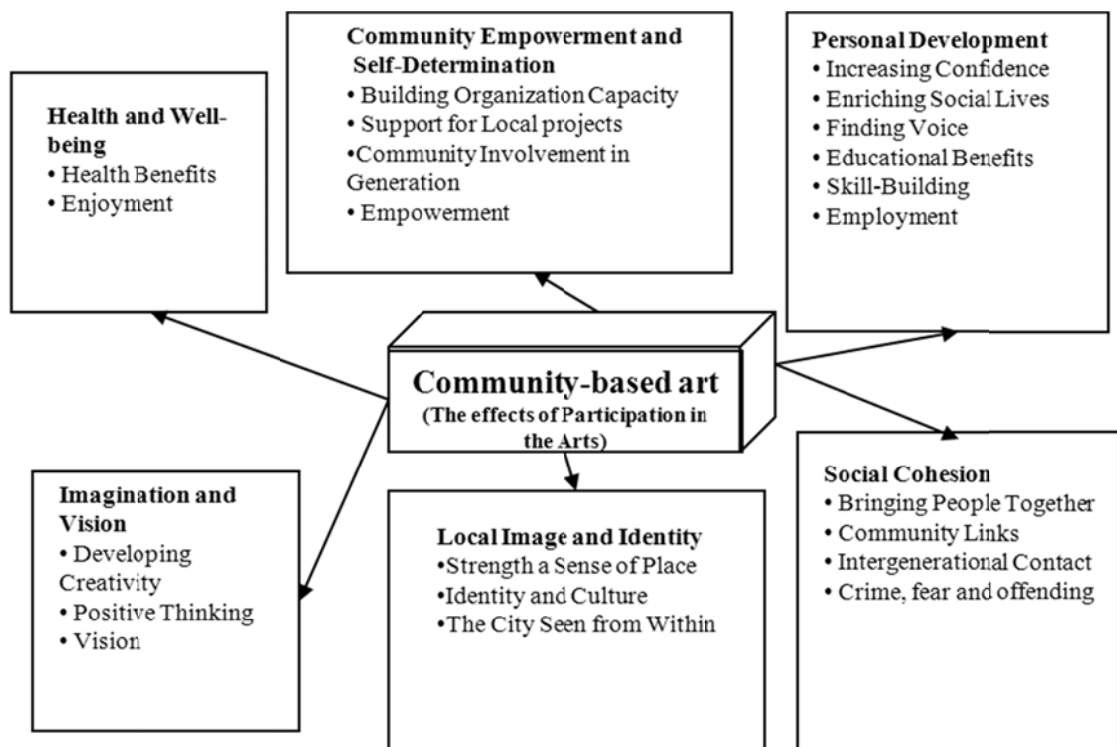
Figure 2.2: Community-based Arts and Areas of Impacts (Matarasso, 1997)

Since ancient times, it has been widely thought that participating in the arts

could have transformative effects on individual lives. For example, Aristotle, who

believed in the merit of an individual work of art, claimed that art is a creative process of

selection, translation, and transformation from one media to another (Richter, 1989).

According to Aristotle, art attempts to imitate human action, not specific individuals, and

as a result, each person "learns his lessons through imitation and we observe that all men

find pleasure in imitations" (as cited in Richter, 1989, p. 44). As Aristotle notes, this self-

referential function of art-making processes explains why the arts have a significant relation with personal development and growth.

Although not every individual may appreciate participating in the arts, Matarasso (1997) found approximately 80% of 512 participants felt more confident about themselves as a result of their involvement in the arts. In addition, 37% of participants said that, due to the recovery of their confidence and sense of self-worth, they had decided to take up new educational or training opportunities for the future. Incidentally, restoring one's self-esteem and self-worth are also significant in the context of domestic violence. For example, Hague et al (2003), the authors of *Is anyone listening?: Accountability and women survivors of domestic violence,* note retaining self-worth and confidence is one of the most essential steps in the healing process of the victims. Among Matarasso's list, social cohesion is also fundamentally linked to the context of this issue, because the community's caring responses are critical for domestic violence survivors to gain their sense of belonging and safety.

These arts programs can also arouse public awareness of domestic violence and educate the general public about its detrimental impacts on individuals' lives and society. The other areas – (1) Health and Wellbeing; (2) Local Images and Identity; (3) Imaginations and Vision; and (4) Community Empowerment, are also salient contributors for public good and social health. What is noteworthy to mention here is that all of these six areas are under-developed areas, especially for culturally-and-financially-impoverished communities as Blau (1985) pointed out in her article *Social Inequality and the Arts*. For the reasons stated above, community-based art programs

have become an accepted part of culture, education, and public policy as a new way to deliver services within other policy arenas (Glen et al., 1993).

Despite the existence of cultural, financial, and educational imbalances among various communities, it is critical to note that society is an organic entity. In other words, society is an aggregated form of communities. Therefore, a society and its members influence each other reciprocally whether the dynamic flows from top to bottom or bottom to top. In this regard, Matarasso's six areas of impacts in community-based art can be reallocated based on the needs of its beneficiaries in order to establish a more customized application. As demonstrated in Table 2.2, three beneficiaries of community-based art (i.e. individuals, organizations, and communities) were identified and the relevant impacts were reallocated based on their placement. Along with the six areas of the impacts of participation in the arts, Matarasso provided a list of fifty other identified findings as a result of interviews and observations from participants. Among them, nineteen impacts seemed particularly relevant to the subject of this study. Table 2.2 is a combination of Figure 2.2 and those selected nineteen impacts allocated based on the three levels that are relevant to cultural policy implications.

Personal Level	Organizational Level	Community Level
• Increase people's self-confidence and sense of self-worth.	• Build community organizational capacity	• Extend involvement in social activity
• Provide a forum to explore personal rights and responsibilities.	•Transform the responsiveness of public service organizations.	• Develop community networks and sociability.
• Reduce isolation by helping people to make friends.	• Reinvent conventional service delivery.	• Help validate the contribution of a whole community
• Help offenders and victims address issues of crime.	• Help community groups raise their vision beyond the immediate	•Facilitate effective public consultation and participation
• Help people extend control over their own lives.		• Provide reasons for people to develop community activities.
• Help people feel a sense of belonging and involvement.		• Improve perceptions of marginalized groups.
•Allow people to explore their values, meanings and dreams.		
• Have a positive impact on how people feel.		
• Provide a unique and deep source of enjoyment.		

Table 2.2: Participating in the Arts and its Social Impacts on Three Beneficiaries

Similar to Matarasso's finding, *2006 Annual report*, published by A Window Between Worlds (AWBW)[6] identifies similar benefits from art-making experiences.

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[6]A Window Between Worlds (AWBW) is a nonprofit organization that uses art to empower victims of domestic violence. Since 1991, AWBW has provided creative expression as a healing tool for over 40,000 battered women and their children in crisis shelters, transitional homes, and outreach centers throughout the United States. Based on their clientele, they have two distinctive programs: Children's Window

However, unlike Matarasso's study, AWBW's participants were solely composed of women and children victims of domestic violence. This report was based on their clients' responses and the feedback from certified leaders who conducted their art workshops. The purpose of this annual report was to share their own findings about the impact of their programs called *Women's Windows* and *Children's Windows*. Women's Windows Program and Children's Windows Program offer over 100 art workshops that are specifically designed for women and children who have suffered from domestic violence.

AWBW found that, through creative expression, battered women and children have gained a sense of renewal and power (2006 Annual report, AWBW)**.** For example, 96% of participants responded that the workshops helped them to feel more positive about themselves and their futures, and 93% of participants reported that the workshops were useful to their progress in breaking free from domestic violence (2006 Annual Report, AWBW). The data of AWBW's 2006 Annual Report was collected from seventy-four agencies across the nation where Women's Windows Program had been actively implemented. The information was gathered from 3,555 individual self-evaluation sheets completed by participants following their workshop experience. The numeric figures below are the results of that survey:

- 96% of the workshops helped women to find that courage to make healthy decisions for the future.
- 96% of the workshops resulted in participants feeling more positive about themselves and their futures.

Program and Women's Window Program for those who have suffered from domestic violence. (www.awbw.org)

- 97% of the workshops enabled women to express thoughts and feelings more easily.
- 96% of the workshops helped women to deal constructively with feelings, such as releasing anger and pain.
- 96% of the workshops helped women develop a stronger sense of themselves and where they want to go in their lives.
  (based on AWBW 2006 Annual Report)

AWBW's findings are evidently similar to that of Matarasso's, in terms of the positive impacts that community-based art bear at the personal level. The common themes that appear between the two reports are (1) healthy decisions; (2) future outlook; (3) self-expression; and (4) dealing with (negative) feelings.

As mentioned earlier in this dissertation, the women's artmaking process was mainly used to understand the relation between social capital formation (more specifically, intimate ties or bonding social capital) and participation in the arts, and to investigate the outcomes of the formation of social capital on the personal level. In this light, the *Women's Window* program was employed as a research tool to accommodate the artmaking process of the workshop participants (i.e. domestic violence survivors) for fourteen weeks.[7] Because of this interconnection, AWBW's evaluation report is reviewed here to better anticipate the possible benefits of the art workshops. In order to earn a holistic view in regards to these benefits, AWBW and Matarasso's findings on the impacts of (active) participation in the arts are combined and identified (Figure 2.3).

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[7] In March 2008, I earned a certificate to implement Women's Windows programs in domestic violence agencies and shelters.

Figure 2.3: Anticipated Benefits of Participating in the Arts on Personal Level

This analytical framework was used as a guide for designing the research instruments (i.e. grounded survey and interview questionnaire) to better understand how the women make sense of their own artmaking process and creations as well as an instrument to

measure the outcome of bonding social capital in the personal levels as addressed in *Chapter Three: Methodology and Methods*.

As a ripple effect, it can be expected that an organization may earn distinctive benefits from community-based art projects such as Women's Windows Program through the social capital formation of their clients, and this will likely translate into their community for positive impacts. Figure 2.4 hypothetically illustrates these cyclical impacts on individual, organizational, and community levels based on each level's expected outcomes.

Social Support

* Builds organizational capacity to better understand & serve their clients

* Offers creative conventional intervention-service delivery

* Provides a powerful face for an organization to the public

Social Health

·Helps validate the contribution of a community.

·Provides reasons (common concerns) for people to develop community activism.

·Improves perceptions of marginalized group

Membership
Trust

Organization (YWCA)

Domestic Violence Survivors (YWCA residents)

Social Impacts of Community-based Art

Norms (Authorities) Support

Sharing stories Compassion

Community (Columbus, OH)

Personal Well-being (Empowerment & Consolation)

·Provides a forum for women to explore personal rights and responsibilities.

·Helps women feel a sense of belonging and involvement.

·Allows women to explore their values, meanings, hopes, and dreams.

·Helps women extend control over their own lives.

·Increases confidence for their decision and future

·Helps women to address their issues more easily.

·Helps women to transcend negative feelings toward self

·Enables women to embrace their past

·Provides a unique, deep source of enjoyment

Figure 2.4: Cyclical Relations between Beneficiaries in Participatory Arts Programs

Figure 2.4 also summarizes the concepts covered thus far in regards to McMillan's (1996) four elements of 'sense of community,' social capital, and each level's anticipated outcomes, as well as the instrumental perspective of (community-based) art that are fundamentally related to the context of this study.

Chapter Summary

This chapter was designed to reflect the theoretical triangulation of this study. In *Part One: Practical Framework,* major consequences and psychological theories about domestic violence were reviewed as a way to better understand the workshop participants of this study. It also introduced some identified psychological/social challenges that domestic violence survivors face after escaping from their abusers.

Part Two: Conceptual Framework focused on scholarly discussions on the social role of the arts. In particular, this section focused on the literature on the various social impacts of community-based arts as well as the public participation in the arts. In addition, McMillan's four elements of sense of community and the instrumental aspects of the arts were discussed as a means to alleviate the challenges and struggles of domestic violence survivors.

Part Three: Analytical Framework was designed to acquire a better understanding of the future findings and to synthesize the frameworks with the methodology and its research methods. Beginning with the various concepts of social capital, *Part Three* is structured into two large topics: (1) the relation between social capital and community-based art; and (2) the relation between social capital and cultural policy. The reviewed literature strongly suggests that participation in the arts not only helps the recovery process of domestic violence survivors, but also benefits their partner agencies and communities by promoting social capital formation on the individual, organizational, and community levels.

CHAPTER 3
METHODOLOGY AND RESEARCH DESIGN

Introduction

Can a scholarly work change habitual ways of thinking? I believe the answer to this question is *yes* –at least when it comes to the topic of this study, domestic violence. A feminist understanding of domestic violence has empowered victims to breach the barriers of privacy, to support one another, and to take collective action. Without the feminist movement, domestic violence would be still regarded as family or relationship distress, not as an epidemic social problem.

In this chapter, I have particularly put an emphasis on the relation between theory and practice. Action research, the methodology of this study, aims for change, and that change comes from turning theory into practice. To effectively turn the reviewed theories into practices through the two major actions of this study (i.e., the women's artmaking and the exhibit), this chapter explains how and why the selected approach, such as its methodology, research design, methods, research instruments, the curriculum of the art workshops, and reflexivity, is adapted and developed for improving the rigor and validity of this dissertation study.

The transformative factor of action research often contradicts traditional research methodologies that tend to create distance and promote passive observation by

researchers. As opposed to traditional notions of researchers as experts, action researchers are facilitators of a community engagement process with the goal to create change. In particular, action research transcends the quantitative-qualitative dichotomy of research methods, instead focusing on the purposes and outcomes of research beyond narration and numbers toward the goal to make a real difference in participants' lives.

Accordingly, The research methods of this study include both qualitative and quantitative method techniques: participant observations, ethnographic field notes, informal interviews, in-depth pre-and-post-exhibit interviews with the workshop participants (i.e., the women) and with the staff member of the partner agencies, a grounded survey for workshop participants, a close-ended and open-ended survey for the exhibit audience, and visual document analysis on the women's art. Also, I would like to note that the two terms *community action research* and *action research* used interchangeably in this study, although some scholars use the former, community action research, to emphasize a larger setting than that of the latter, action research, where usually perceived as teachers' research a smaller class-room setting.

Philosophy of Action Research

Knowledge is always gained through action and for action.
Tobert, W. R. (1981)

Action research is one 'way of knowing' among various modes in qualitative research. One of the distinctive features in action research is its speculations on the relationship between theory and practice. According to Gustavsen (2001), action research has stemmed from the idea that "theory alone has little power to create changes and that there is a need for a more complex interplay between theory and practice" (p.17). In regards to his statement, one may raise the question of what it means to create ***changes*** through a more complex interplay between theory and practice. I will begin with the paradigm talks that appear in the modes of research inquiry in the field of social science to trace back how this underlying notion of action research has formulated and developed.

1. 1. Situating Action Research in Research Paradigms

The concept of research paradigms grew out of work by Thomas Kuhn, who published *The Structure of Scientific Revolutions* in 1962. Kuhn was a heavily trained theoretical physicist, but also had a strong interest in philosophy (Loving, 1997). In his book, Kuhn describes how "science was often an ideological battleground where ideas and explanations competed and those that 'won' were often those of the scientists with

the most power (economically, politically, and socially)" (Kuhn, 1962 quoted in Glesne, 2006, p. 7).

Before his publication, positivist research paradigm, or quantitative inquiry in natural science, was the dominant form of research in academia (Bentz & Shapiro, 1998). The fundamental assumption then was that the truth, or the knowledge, is out there, and waits to be discovered. Epistemologically, positivists assert that we can discover a 'true' reality through 'objective' research methods (e.g. random sampling, closed-ended survey, experimental research design, etc.). The positivist paradigm, therefore, tends to show a linear research process: first, laying out their hypothesis based on existing theories, and then testing to prove the assumptions (Denzin, 2008). In regards to this tradition, Kuhn and other scholars argued "data and observations are theory-led, that theory is paradigm-led, and that paradigms are historically and culturally located" (Usher, 1996, p. 16).

Under this criticism, the positivist research paradigm has evolved and transformed into a new paradigm. Shifting to a new ontological and epistemological perspective[1] also created new ways of doing and conducting the research. For example, social constructivists, as opposed to the positivist idea, maintain that our reality is

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[1] Ontology is "the concern about whether the world exists, and if so, in what forms" (Potter, 1996, p.36). Some explain ontology as "theory about the nature of being, of reality, of what exist' (Glesne, 2006, p.6). It is how a researcher perceives the world and reality. Epistemology is the philosophical word used to describe the nature of knowledge or how we know what we know. A researcher's epistemology is heavily influenced by her/his ontological belief, because one's view on reality leads one to have different ideas about how to obtain knowledge. In terms of ontological and epistemological beliefs, positivists and postpositivists hold very different assumptions and views. For example, positivists believe that "a fixed reality exists external to people that can be measured and apprehended to some degree of accuracy" (Glesne, 2006, p.6). On the other hand, postpositivist (i.e. qualitative researchers) believe that "reality is socially constructed, complex, and ever changing" (Glesne, 2006, p.6). These different belief systems concerning ontology and epistemology are also reflected in research paradigms, and affects how and why one conducts her/his research and what methods she/he use to do so.

socially constructed; thus, there is no one absolute true reality but many realities that coexist at the same time (Howe, 2004). Most qualitative researchers adhere to the ontological belief that reality is a social construction that we can only understand particular individuals' realities symbolically, especially via language (Crotty 1998; Higgs, 2001; Glesne 2006). Due this reason, observations and interviews have been viewed as the most constructive methods in qualitative research for understanding a reality –in other words, a partial truth. Some social constructivists also refer to themselves as interpretivists because of this nature of their studies. Accordingly, ethnography and phenomenology are examples that represent the social constructivist paradigm.

The critical research paradigm emerged from the social constructivist's view that many valid realities exist, and these realities are socially constructed. However, critical theorists consider reality to be heavily influenced by social and political systems like gender, race, class, culture, politics, and economy. Based on this ontological belief, critical theorists' motivation for doing the research stems from an attempt to **change** participants and society, the status quo; and some of them have been viewed as social advocacy projects (Lincoln & Guba, 2000, p. 168). Fundamentally, as Greens and Stinson (1999) note, "critical theory generally calls for individual freedom and social and economic justice…it rejects inequality, the oppression, disenfranchised groups, the silencing of marginalized voices, and authoritarian social structure" (p. 98).

As one can assume, the critical theorist paradigm includes feminism, critical race theory, Marxism, and queer theory, because the intention for researching the people

or the phenomena in this paradigm is to *change* the status quo (i.e. inequity or injustice), in addition to *understand* it. Action research also falls within this paradigm because the primary purpose of conducting the research is "to find effective solutions to problems they confront in their everyday lives" (Stringer, 2007, p.1). However, in order to bring changes or solutions through the research, understanding is the precondition of all. Because of this, critical theorists heavily rely on social constructivists' research methods, although their intention for doing the research may differ from that of social constructivists and some may even use mixed methods in their research designs (Glesne, 2006).

Lather (1992) adds the deconstructivist paradigm as a fourth category in the social science research paradigm, but I would not attempt to explore deconstructivist ideas further in this chapter because action research stays within the critical theory paradigm. These four major research paradigms (i.e. positivism, social constructivism, critical theory, and deconstructivism) also can be distinguished based on the motivation of the researcher (Lather, 1992). Those motivations are: 'to predict,' 'to understand,' 'to emancipate,' and 'to deconstruct' (Lather, 1992). Table 3.1 displays the four research paradigms and their related modes of inquiry based on their respective motivations that reside in the realm of Western social science.

Predict	Understanding	Emancipate	Deconstruct
Positivist	Interpretive	Critical	Poststructural
	Naturalistic	Neo-Marxist	Postmodern
	Constructivist	Feminist	Queer Theory
	Phenomenological	Praxis-oriented	Postparadigmatic
		(Action Research)	Diaspora
			(John Caputo)
	Hermeneutic	Critical Race Theory	Post-colonial
	Symbolic Interactionism	Queer Theory	
	Ethnography	Critical Ethnography	

Table 3.1: Paradigms of Inquiry in Current Social Science (Lather, 2004)

Based on the previous discussions, action research is characterized as praxis-oriented and critical. Lather (1992) describes how "critical inquiry…takes into account how our lives are mediated by systems of inequity such as classicism, racism, and sexism" (p. 87). In this regard, May (1993) also sees that 'critical' action research is informed by theories such as neo-Marxism and feminism, because reform is typically directed toward "full, active democratic participation to change inequitable structures, policies, and practices that oppress groups in a particular context by gender, race, ethnicity, economic or social status, and/or age" (p. 120). In reference to Lather (1992) and May's (1993) accounts, I

relate my study to action research, or praxis-oriented research, which coincides with the 'emancipatory' paradigm. Although the certain phases of my research were belong to the social constructivist paradigm to better understand the feelings, thoughts, and needs of the women (i.e., the workshop participants, domestic violence survivors), *change* is the motivation that drove to conduct this study.[2]

1.2. Action Research

Habermas (1973) perceives theory and practice as separate activities. In his perception, developing theory aims to reflect the meta-idea, or the most adequate interpretation of phenomena; whereas, the aim for developing practice is to achieve success in the real world. Thus, according to Habermas (1973), theory and practice are inherently different.

The proponents of action research oppose this notion of theory and practice. For example, Reason and Bradbury (2001) argue that "action research is about working towards practical outcomes, and also about creating new forms of understanding, since action without reflection and understanding is blind, just as theory without action is meaningless" (p. 2). They also criticize the current institutions of normal science and academia for merely focusing on the *knowledge making* process, without speculating on *the purpose of knowledge making* (Reason & Bradbury, 2001). The purpose of research,

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[2] I would rather use the term *change* instead of *emancipate*, because I also *learned* a great deal from my informants (i.e. the research participants) while I was observing, interacting, and interviewing them. Although I understand Lather's (2004) notion of 'emancipate,' which may also indicate reciprocal dynamics between the researcher and the researched, I feel more comfortable employing the term *change* for describing the purpose of my research. More elaborative explanation on this issue is addressed later in this chapter, *Positioning Self as Researcher and Reflexivity*.

in Reason and Bradbury's words, is "to liberate the human body, mind, and spirit in the search for a better, freer world" (p. 2).

Unlike the current canon of action research, which strongly reflects critical theory in its concerns with injustice and inequity within our society, action research initially grew out of Kurt Lewin's work in the 1940s based on the logical positivist paradigm (Bryant, 1996). It was used particularly in industry research as a way to make businesses more efficient by drawing a clear separation between the researcher and the researched (Bryant, 1996). Later, action research has been revived in the fields of education, feminist studies, ethnographic studies, social work studies, and many other fields as a means to improve or change the social settings through a form of human interaction (Stringer, 2007).

From my perspective, this 'revived' action research is significant in terms of employing "radical epistemology" (Heron & Reason, 2001, p. 183). Epistemology is a theory of how we know that what we know now. A radical epistemology extends "beyond the primarily theoretical, propositional knowledge of academia" (Heron & Reason, 2001, p. 183). According to Heron and Reason (2001) this radical epistemology involves four different ways of knowing:

- *Experiential knowing* is through direct face-to-face encounter with a person, place or thing; it is knowing through the immediacy of perceiving, through empathy and resonance.
- *Presentational knowing* emerges from experiential knowing, and provides the first form of expressing meaning and significance through drawing on expressive forms of imagery through movement, dance, sound, music, drawing, painting, sculpture, poetry, story, drama, and so on.

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- ***Propositional knowing*** 'about' something, is knowing through ideas and theories, expressed in informative statements.
- ***Practical knowing*** is knowing 'how to' do something and is expressed in a skill, knack, or competence. (Heron & Reason, 2001, p. 183)

Heron and Reason (2001) suggest that in action research 'knowing' will become more valid if these four ways of knowing are assembled with each other, since action research is based on the notions of interaction, understanding, and transformation –in addition to theory-building.

What is noteworthy in Heron and Reason's (2001) explanation on a radical epistemology is that it offers a basis for differentiating this research study from a case study, although many similar characteristics can be found between the two. In particular, *presentational knowing* directly relates to its employed research methods and design of the art workshops of this research. *Experiential knowing* may represent only the partial knowledge that can be acquired through the immediate interactions or traditional types of research methods such as participant observations, interviews, and surveys. On the other hand, when applied to the context of this study, *presentational knowing* provides a deeper understanding about the psychological and social challenges of the workshop participants as female domestic violence survivors through their own window, such as their own drawings, paintings, and writings. In that sense, *propositional knowing,* scholarly discussions based on theories and statistical data, may only reveal partial knowledge. For example, the entire learning experience that has stemmed from the research process itself, such as know-how for leading the art workshops, ways to engage with research participants as a researcher for gathering meaningful and honest data, the

curatorial experience earned by displaying the women's art works at a local gallery, and other small but important acquired knowledge all contribute to *practical knowing*.

Despite of the usefulness in these four types of 'knowing' that can be cultivated through radical epistemology, it was impossible to report all the types of knowing that I earned throughout the research process. In order to cope effectively with this 'messiness' in qualitative research, I strategically employed radical epistemology in terms of analyzing and reporting the collected data. For reporting *Experiential knowing*, I relied on the data that I gathered mostly from the informal interviews and my research field notes, and the audio records from the art workshops. For *Presentational knowing* that values one's creative expression for knowledge making, I solely relied on the workshop participants' art and their interpretations. For example, visual document analysis was executed not based on a hierarchical setting reflecting a researcher-and-researched relationship, but was done based on a collaborative setting by making art with the women as participant and letting them do their own analysis of their own drawings, paintings, writings, and collage. To do this effectively, not only I made art with the women, but also took part in 'closing circle,' one of the critical moments of each art workshop for sharing each other's creation, behind story, feelings, and exchanging their thoughts. Based on this earned presentational knowing, I created the formal interview questions for the women and the staff and revised the survey questions for the women and the audience that can eventually inform the employed theories of this study for *propositional knowing* creation. The earned propositional knowing from this process is presented in *Chapter Four* through *Chapter Seven* as a data analysis form.

Part II
The Setting of the Study

One of the purposes of drafting this chapter, *Methodology, Research Design, and Methods*, is to introduce layouts for the next chapters in the data analyses. As one of these layouts, *Part Two* introduces the setting of this study, research design, and my subjectivity as the researcher of this dissertation study.

2.1. Description of Research Setting

In qualitative inquiry, case study often appears to be used to refer to "almost anything" (Glesne, 2006, p. 13), because examples of case studies vary from involving a small group of people to a larger population for evaluating a national program or policy. For this reason, Stake (2000) discerns three types of case studies: (1) intrinsic case study, (2) instrumental case study, and (3) collective case study.

An intrinsic case study contributes to better understanding of a particular case, such as a case of a specific woman who has endured verbal and physical abuse for years. An instrumental case study refers to when a particular case is studied to "provide insight into an issue or to redraw a generalization" (Stake, 2000, p. 437) such as focusing on the mental health of domestic violence survivors by providing insight into how consistent, long-term verbal abuse can erode one's sense of self-worthiness. When the instrumental case study involves looking at several cases –for example, several women who experienced domestic violence for various durations, frequencies, and severity, it

becomes a "collective case study" (Stake, 2000, p. 437), and allows a researcher to "investigate a phenomenon, population, or general condition" (Stake, 2000, p. 437). Hence, in reference to Stake's categorization, the design of this study is similar to a collective case study because the study involves a group of women, staff, and citizens to see what changes has been yielded among them when the issues of domestic violence are revisited, readdressed, and reinvestigated through art.

2.2. Research Design and Structure

This study is designed to investigate the instrumental functions of art as a means to produce social capital for personal well-being, social support, and social justice. In addition, it discusses about implications for cultural policy as the outcomes of this study highlight the unique role of the arts in making differences in people's lives and communities. The main objectives of this study is to conduct an art-based, community action research study as a means (1) to support the recovery process of survivors of domestic violence and (2) to produce social capital among members of the community to initiate civic discussions on the consequences of domestic violence. The art works produced by the workshop participants of this study (i.e., domestic violence survivors) were exhibited at the Fresh A.I.R. Gallery, located in downtown Columbus. The exhibit was open to the public for five days from August 24th to August 28th, 2009.

The female survivors of domestic violence who participated in this study were the residents of the YWCA Women's Residency, one of the largest transitional housing facilities for homeless and low income women in Central Ohio. According to the

housing director of the YWCA Women's Residency, more than 85% of the residents who were living at the facility had been exposed to domestic violence and this number had drastically increased during the past two years (M, personal communication, November 3, 2008). From April 2009, I began to offer a weekly art workshop at the YWCA Women's Residency for fourteen weeks to the women who had been abused by their loved ones. During this phase of the research, the *Women's Window* program was used as a primary tool to enable the women to open up and to interact with me and with one another.

The study was framed within art-based, action research methodology, while both quantitative and qualitative methods were employed. The collected data were analyzed in three different levels:

(1) Personal level (n=16):
The workshop participants (i.e. the women, domestic violence survivors)

(2) Organizational level (n=6):
The staff of the community partner agencies
(i.e. the YWCA Women's Residency and the Fresh A.I.R. Gallery)

(3) Community level (n=74):
The general public
(i.e. the audience who participated in the exhibit survey)

In order to enhance its rigor and validity, the study is designed based on the triangulation model in its data sources, research methods, and theories:

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(1) Data source triangulation:
    a. Personal level (n=16)
    b. Organizational level (n=6)
    c. Community level (n=74)

(2) Research methods triangulation:
    a. Participant observation
    b. Visual document analysis of the women's art works
    c. Grounded-survey for the workshop participants
    d. Formal and informal interviews (Pre-and-post exhibit interviews)
    e. Closed and open-ended survey for the exhibit audience

(3) Theoretical triangulation:
    a. Psychological theories about domestic violence
    b. Participatory theory in community-based arts
    c. Social capital theory and the formation of a sense of community
    d. Critical cultural policy studies

Figure 3.1 provides a conceptual graphic that illustrates how the three levels of each data

source (i.e., subject), research methods, and theories are allocated to the triangulation

model based on the research design of this dissertation study.

• **The personal Level (n=16):**
The women (The art workshops participants)

• **The organizational Level (n=6):**
Staff of YWCA & Fresh A.I.R. Gallery

• **The Community Level (n=74):**
The audience (The exhibit survey participants)

Multiple Data Source Triangulation
(The Levels of Informants)

Research
Triangulation

Research Methods
Triangulation

Theoretical
Triangulation

•Participant Observations

•Visual Document Analysis
(The Women's Art)

•Grounded Survey
for the women

•Formal & Informal
Interviews

•Closed &Open-ended
Survey for the audience

•Social Capital Theory
(Sense of Community)

•Sociological
Perspective on the Arts

•Psychological
Perspectives on the
Women Participants

Figure 3.1: An Overview of Research Design based on Triangulation Model

2.3. Positioning Self as Researcher and Reflexivity

In Dictionary of Qualitative Inquiry, Thomas Schwandt (2007) defines subjectivity from an epistemological perspective in three ways: "(1) the personal view of an individual, (2) an unwarranted or unsupported claim, or (3) a biased or prejudiced account" (p. 242). In short, it indicates a researcher's side and personal views. According to Glesne (2006), subjectivity has been considered something to avoid, and has not traditionally been a topic for discussion in a research project. However, Glesne (2006) emphasizes on the importance of acknowledging a researcher's subjectivity for monitoring proposes. In her words:

> …recognizing that subjectivity is always a part of research…subjectivity, once recognized, can be monitored for more trustworthy research, and subjectivity, in itself, can contribute to research…A reflective section on who you are as researcher and the lenses through which you view your work is now an expected part of qualitative research studies (Glesne, 2006, p.121-124).

This monitoring process of one's subjectivity refers to as *reflexivity*. Reflexivity is, however, not about researcher's life story, but about the intersection with researcher's life and the topic (Denzin, 1997). Moreover, reflexivity is critical reflection on researcher's biases and presumptions, so that she can be attentive to possible errors such as distorting or misinterpreting the data.

When I tell people about my dissertation study topic, I usually get this question: *why domestic violence?* I am no longer concerned about answering this question as I used to. Instead, I began to concern about people's reactions to my answers. The people

who asked the question suddenly became either apologetic or perplexed by the fact that I chose the topic because of my past abusive relationship. I admit that a certain level of shame and embarrassment used to make me reluctant to speak about it (sometimes, I still do), even though I know what happened to me was not my fault. Nonetheless, it is interesting to see, even after I overcame that severe shamefulness; the taboo and stigma are still there. I still see them in people's eyes and faces, when the words, *domestic violence*, came out from my mouth.

The recovery process was not an easy task for me. My abuser stalked me about a year on and off; and I always felt an incessant need to look behind my shoulder, having him return and attempting to beg me, threaten me, or hurt me. My experience in an abusive relationship was complicated by the fact that I was thousands of miles away from Seoul, Korea where my family and friends are. This also discouraged me from contacting any agencies in the U.S. for asking help; and finally when I did for filing a restraining order against him the paper work that I had to go through made me feel too disgusted and too upset toward myself. With little insight into how to deal with the emotional aftermath, I turned to books about domestic violence–after all, I was a PhD student surrounded by thousands of books and articles. I guess at the beginning I just wanted to understand why this kind of violence happens between people who are supposed to care about and trust each other: too many answers, no one definite answer that can put me into peace. Instead, I turned to books about domestic violence survivors and their stories, and found one theme. To completely heal, the survivors seemed to do something for other victims and share their stories with their communities so that they

could 'transcend' the negative thoughts, feelings, and horrors they 'learned' from their past relationships. For example, Herman (1992) found that the women who made the best recoveries were those who joined with others in social action. By doing so, survivors create "their own living monument" (Herman, 1992, p.73) through the actions that they take.

Why domestic violence? I chose this topic not only to pursue my academic career as a doctoral student but also as a healing process for myself. However, I do not think my subjectivity, being a domestic violence survivor, attributed to erroneous bias to distort, manipulate, or mislead the collected data. Actually, it helped me to get deeper insight toward the women in terms of how I can relate to and develop the rapport with them. However, I do admit that I have a strong feeling against domestic violence; but who else wouldn't? What I learned from my personal experience is that I used to carry the stereotypical ideas about the batterer and the battered. For me, it was a painfully enlightening moment to learn about the true face of domestic violence, that there is no typical batter or battered; not to mention the horror that I learned. However, this deeply influenced me to come up with the design of this dissertation study. I had to take a different path from art therapy. I had to make art with fellow domestic violence survivors and open an art show in order to break that silence, preconception, and loneliness of being domestic violence survivors. I also admit that, at times, I felt selfish because I sometimes felt that I was serving my own interest using the mask of an action researcher.

In *Chapter Four*, I partially disclose my feeling toward those dark times through the art works that I made with the women, which I thought they were important to

communicate with the audience participants of this study. However, I have absolutely no intent to make my readers sympathize with what I did for my dissertation study. The reason for this section, revealing my subjectivity as the researcher of this study, is to inform my readers why I chose this topic, how my motivation to this study is directly linked toward my research questions, the overall approach to the topic, my relation to and feeling toward to the women, the selections of art workshops, curating the women's art works at the gallery, the analysis process of the collected data, and the expectations on the outcomes of this study.

I did my best to be objective as possible, but "the way we see things, is affected by what we know or what we believe" (Berger, Blomberg, Dibb, & Hollis, 1972, p. 7), and seeing comes before understanding. For monitoring my subjectivity, I employed several techniques: (1) member checks, (2) thick description, and (3) an audit trail. All of the above, I used small member checks the most. I always asked again by rephrasing interviewee's answers so that I can reduce the risks of misinterpreting their remarks. Also, the method and theoretical triangulations are used to achieve the rigor and the validity of the study. As Gustavsen (2001) suggests that "If our purpose is to build social relationships that can embody a principle of equality for all participants, the choice that offers itself is *democracy* … If there is a need for a 'foundation,' democracy is, as foundations go, as good as any philosophical or scientism one." (p.24-25). In respect to his account, I tried to democratize the employed theories, methods, and research instruments. The next section provides an overview on how these introduced ideas turned into the research instruments, plans, and strategies of this dissertation study.

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Part III
Research Methods and Data Collection

Part Three provides the rationales founded in action research methodology for

selecting the multiple data source (the personal, organizational, and community levels)

research methods, data collection instruments, and data collection phases of this study.

In particular, based on the previous discussion on the research design triangulation, each

section regarding the three levels that define the research participants and the research

methods are discusses in detail. Along with this, the critical phases in collecting the data

of this study are illustrated in brief manner related to the two major actions of this study:

the women's artmaking and the exhibit.

3.1. Multiple Data Source Triangulation: Informants of the Study

Stakes (2005) notes that "the inclusion of perspectives from diverse sources

enables the inquirer to clarify meaning by identifying different ways the phenomena are

being perceived" (quoted in Stringer, 2007, p. 58). The source of data in this study is

human subjects, in positivist's term; some qualitative researchers use the term

'stakeholders.' Although these two terms all indicate 'humans' who are involved with

one's research process in social science, their underlying assumptions (i.e., positivist and

postpositivist) are significantly different. Spradley (1979) pin points this difference by

employing the term 'informant.' In *The Ethnographic Interview*, he defines informants

as "a source of information" (p. 25) who ultimately become teachers for researchers. In

other words, researchers depend on the language of the informant in qualitative research (i.e. ethnographic studies); whereas, 'human subject' does not define what it is important for the investigator to find out (Spradley, 1979).

My study is not an ethnographic study; it is an action research study that seeks for solutions and improvements. As the primary investigator of this study, I want not only to *understand* the phenomena, but also to *change* the status quo. I assume this is why Stringer (2007) describes action research, in its most effective forms, as phenomenological, interpretive, and hermeneutic. Lather (1986) also points out the importance of ethnographic approaches in qualitative research studies. She argues that, whether a postpositivist inquirer may cling to the idea of social constructivism, critical theory or deconstructivism, s/he must 'understand' the people or the phenomena first to 'change' or 'deconstruct' the status quo (Lather, 1986).

Personal Level (n=16):

**The Workshop Participants
(i.e. , the women)**

**Informant
Triangulation**

**Organizational Level
(n=6):**

**Community Level
(n=74):**

**YWCA Women's Residency
Fresh A.I.R. Gallery
(i.e., Staff Member)**

**The Audience
(i.e., Exhibit Survey
Participants)**
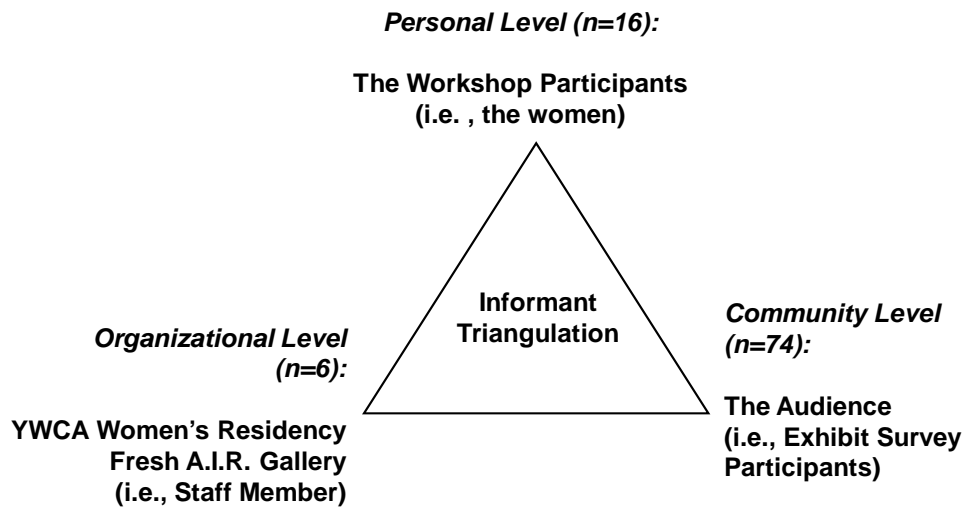
Figure 3.2: Multiple Data Source Triangulation: Informants of the Study

Based on this ethnographic idea of 'understanding,' I employ the term *informant*, instead

of *human subject*, because the research participants, the informants, ultimately shaped,

directed, and completed this study. Figure 3.2 shows the multiple data sources

triangulation, or informant triangulation, describes the three different groups of

informants of this study: (1) the women (i.e., the workshop participants), (2) YWCA

Women's Residency and the Fresh A.I.R. Gallery Staff, and (3) the general public who

attended the women's exhibit. The gathered data from these three sets of the informants

were categorized again as the personal, organizational and community levels to exam the

impacts on each level that were yielded by the women's artmaking and the exhibit.

The Women, the Workshop Participants

Among the three, the foremost informants are the participants who attended the art workshop, the women. They were the eyes and voices of this study and I was their hands to record what they saw and spoke. Throughout the two major courses of the actions of this study, the women's artmaking and the exhibit, we became friends who care, rather than researcher-researched, therapist-client, or teacher-student. Beside of their shared identity as domestic violence survivors, all of them were the residents of the YWCA Women's Residency, the transitional housing facility for the homeless or low-income women in Columbus, Ohio. The women who participated in the art workshops at least once during the fourteen weeks of artmaking period were sixteen. As the workshop participants, the women took part in (1) the art workshops, (2) three sets of in-depth interviews (two sets of pre-exhibit and one set of post-exhibit interviews), (3) visual document analysis, and (4) the grounded survey that was designed to understand the impact of their artmaking experience on the personal level.

In terms of understanding the general characteristic of the residents of the YWCA Women's Residency, I interviewed J and M, two of the staff members of the organization, before launching the workshop. According to J, the YWCA Women's Residency has 102 rooms, and all the rooms were fully occupied at the time of the interview. In terms of the background of the residents: (1) some are from Ohio, some are not, (2) their ages range from 23 to 67, (3) most are literate and received elementary or even higher education, (4) some are mentally ill, (5) some had or have issues with alcohol and drug abuse (drinking is allowed inside of their rooms, although drugs are not permitted), and (6)

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they may be married, separated, or single. (J, personal communication, October 9, 2008).

Despite their various backgrounds, the residents usually share the following characteristics: (1) all of them are very poor and live without children (whether they have one or not), (2) they are either a Caucasian or an African American (no Asian, Latina, or American-Indian), (3) most of them had domestic violence experiences (more than 85% had domestic violence experiences, and this rate has significantly increased during the last two years), and (4) all of them are trying to improve their lives –that is the reason why they came to the YWCA Women's Residency (M, personal communication, November 3, 2008).

Before launching the art workshops, the snowball sampling strategy (Heriott & Firestone, 1983) was mainly implemented for recruiting the workshop participants. This technique is based on a referral system –a researcher asks informants to refer others who might be appropriate to participate in her research. In addition to this technique, I also sent out an invitation letter to every resident of the YWCA Women's Residency for their rights to make an informed choice in terms of participating in the art workshops. In the letter, I clearly explained that (1) the workshops are designed for domestic violence survivors for their recovery process, (2) the workshops are part of the research project, (3) one must sign a contract for disclosing the gathered information in and outside of the workshops, (4) one will be asked to participate in three sets of formal interviews during the course of the entire research period, and (5) one will be asked to complete a survey right after each art workshop. I also put some posters on the information board at the facility to inform the residents about the art workshops and the research.

The Staff of YWCA Women's Residency and the Fresh A.I.R. Gallery

I could gain an access to this facility through Dr. Mo-Yee Lee, Professor of the Department of Social Work at the Ohio State University, who also served as a member of my dissertation committee. Having Dr. Lee as a gate keeper was very fortunate; I could gain an easy access and trust from the staff members in a fairly short amount time, which was a rare case for most foreign student researchers. Unlike I gained the access to the YWCA Women's Residency through Gate Keeper, Dr. Mo-Yee Lee in this case, I learned about the gallery from one of my colleagues and she introduced K via email. Later, K suggested me to visit the gallery and I was able to introduce about the women's art and the research project to S, K, and Y in person. I brought a brief proposal that explains about the women and their artmaking process, and after waiting two months, they successfully convinced their CEO and I was able to use the venue for the exhibit for free. It was one of the many magical moments that happened during the process of this research project.

Different from the YWCA Women's Residency as I introduced earlier, the Fresh A.I.R. Gallery is relatively a small organization that is associated with its umbrella organization South East, Inc. The South East, Inc is a comprehensive provider of mental health, chemical dependency, healthcare, and homeless services assisting diverse populations in Columbus, Ohio. Both the Fresh A.I.R. Gallery and the South Inc. are housed in the same building, located in downtown Columbus.

For this particular group of informants, I mainly worked with six staff members, J, M, and E at the YWCA Women's Residency; and Y, K, and S at the Fresh A.I.R.

Gallery. Throughout the research period, we were collaborators rather than researcher and researched, but, unlike the relationship between me and the women, we were connected with relatively weak ties. It was hard to build such strong rapport with the staff members, because we did not have time to develop the mutual friendship like the women and I had. For collecting the data on the organizational level from this particular informant group, formal interviews and participant observation techniques were used.

In regards to the organizational level, I investigated on what impact the women's artmaking and the exhibit brought into these partner agencies. By working closely with these six individuals who associated with the YWCA Women's Residency and the Fresh A.I.R. Gallery, I was able to understand the dynamics on the produced social capital in its larger setting, the community.

The Audience, the General Public

The third informant group of this study is the general public who attended the art exhibit, *Window of Hope: Come & Share the View,* which was held at the Fresh A.I.R. Gallery for five days from August 24th to August 28th, 2009. For this particular group of informants, I formed a fairly traditional researcher-and-researched relationship, because there was no interactive time to develop such relationship into personal friendship or partnership as the collaborators of this study. However, this informant group brought interesting layers of information for the community level analysis through the close-ended and open-ended survey that was conducted during the exhibit. In total, 74 audience members participated in this survey.

3.2. Research Method Triangulation: Data Collection Techniques

In *Dictionary of Qualitative Inquiry*, Schwandt (2007) defines method as "a procedure, tool, or technique used…to generate data, analyze data, or both." This section focuses on the research methods in terms of what tools and techniques that I employed to collect the data from the informant groups that I introduced in the previous section. In the words of Glesne (2006), "methodologies ask different questions about the nature of the world and require different procedures to find types of different data" (p. 8). This statement goes back to the previous discussions in the earlier chapter about ontology (nature of reality/ world) and epistemology (nature of knowledge) within the research paradigm talks. Because quantitative and qualitative inquiries are based on very different ideas in terms of reality and how we understand it, Glesne (2006) argues that these ideas cannot be combined. On the other hand, she continues, it is possible to combine quantitative and qualitative research methods.

Visual Document
Analysis
(Women's Art Works)

Grounded
Survey

Close-ended
& Open-ended
Survey

Research
Methods
Triangulation

Participant
Observation

Formal &
Informal
Interviews
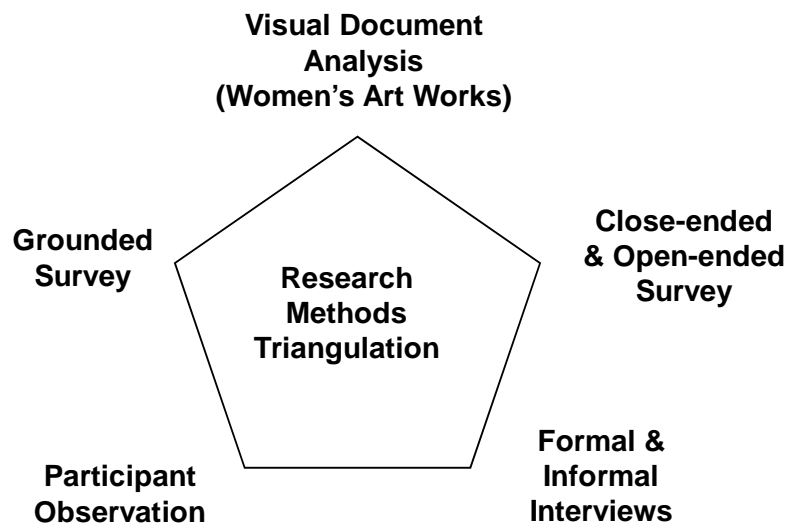
Figure 3.3: Multiple Research Methods Pentagon: Data Collection Techniques

Strictly speaking, in qualitative inquiry, there are three research methods: (1) interview,

(2) observation, and (3) document analysis (Lather, 1986; Glesne, 2006; Stringer, 2007).

Together, they form a research method triangulation. This research involved a wide array

of ethnographic techniques, including participant observations, formal and informal

interviews, visual document analysis and multiple case studies of the fourteen art

workshop and the exhibit. Surveys, one of research methods in quantitative researches,

were also used in this study as part of the research method triangulation. This strategy is

placed within a mixed method approach, but the surveys are designed to reflect some

characteristics in qualitative research methods (see Figure 3.3).

Participant Observation

To capture the women's discussions, collaboration, and artmaking processes, each art workshop was recorded and later transcribed into a digital format. To provide layers of context for the art workshop as an individual case study, the data were later supplemented through formal and informal interviews, as well as visual documents (i.e. the women's art work) analysis. However, I would like to note to readers that the whole process was solely voluntary. The workshops were intended to give an opportunity for each woman to express as much as she could of whatever feelings came up for her. I also made clear to the women that the product of artmaking is not important; instead, what is important is only that they use the time to experience their feelings and to put them into their art work. To do this effectively, I made art with them as a participant of the workshops, not as their teacher or leader of artmaking process. Indeed, as the leader of the art workshops, I gave them directions and explained the theme of each art workshop, but I never failed to make art with them so that I can enter the discussion as a participant who actually took part in the activity. In doing so, the women and I could have much more profound visual document analysis that we created during the each workshop as a team.

Grounded Survey and the Workshop Participants

In qualitative research, a grounded survey, like a close-ended and open-ended survey instrument, is used to supplement data from formal and informal interviews (Mossholder, Settoon, Harris, & Armenakis, 1995). In addition, a grounded survey can

provide some valuable information about the participants' background (e.g. age, cultural background, language, marital status, and duration of living in the YWCA Women's Residency). In this study, the grounded survey was used for understanding the impact of the women's artmaking in the personal level. The questions of the survey were created based on the theoretical assumptions on the base of esteem and Solution-Focused Treatment therapy (see Appendix I). Except two questions, (1) *About how many workshop sessions did you attend?* And (2) *Could you describe your thought or feeling during the workshop?*; all the rest of the fifteen questions were closed-ended that are based on the Likert scale from scale one (never/ strongly disagree) to five (always/ strongly agree). The list of the questions is as below:

1) Do you feel comfortable being around by the people at the Y (YWCA)?

2) Is this your first art workshop? If so, please go to Q 2-A.

If not, please go to Q 2-B.

2-A) Do you think this workshop will help you to adjust to the Y more smoothly?

2-B) Do you think this workshop has helped you to adjust to the Y more smoothly?

3) This workshop helped me to make new friends.

4) This workshop helped me to have a more positive mood.

5) This workshop helped me to develop a stronger sense of myself.

6) This workshop helped me to view myself more positively.

7) This workshop helped me to better take care of my body and mind.

8) This workshop helped me to release my anger and pain.

9) This workshop enabled me to talk about my thoughts and feelings about the abuse more easily.

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10) This workshop helped me to have a better understanding about the effects that abuse has had on my life.

11) This workshop helped me to gain confidence to break with the past and start a new life.

12) This workshop helped me to trust my ability to solve difficult problems.

13) This workshop helped me to clarify my present needs and future goals.

14) My workshop leader took me seriously and treated me with respect.

15) I would recommend this program to other survivors of violence.

The detailed explanation on this theoretical tie to the grounded survey is addressed in *Chapter Four*. Anyhow, as the term 'grounded' implies, the purpose of doing the survey was not to quantify the outcomes of each art workshop, but to better understand the participants' perception of their artmaking process.

Visual Document Analysis

At the end of each art workshops, the women had a time to share their feelings and thoughts about their creations. Explaining what her art is about to other women is itself an interpretation and analysis –making meaning out of her own visual document. Because art is connected to life and to issues of representation (Barrett, 2003), the interpreting session offered rich information about the women in terms of their thought, dreams, hopes, and feelings. In particular, I put extra attention to the women's feelings about their art works. bell hooks (1992), who believes that the need for marginalized people to depict their own lives is imperative, also emphasizes standpoint theory based

on feelings. According to hooks (1992):

> …for black people, the pain of learning that we cannot control our images, how we see ourselves (if our vision is not decolonized), or how we are seen is so intense that it rends us. It rips and tears at the seams of our efforts to construct self and identity. Often it leaves us ravaged by repressed rage, feeling weary, dispirited, and sometimes just plain old brokenhearted. These are the gaps in our psyche that are the spaces where mindless complicity, self-destructive rage, hatred, and paralyzing despair enter…We would consider crucial both the kind of images we produce and the way we critically write and talk about images. And most important, we would rise to the challenge to speak that which has not been spoken (p. 3-4).

Likewise, speaking from their own standpoints was also important for the women to take a further step from 'healing' to 'healed;' and 'empowering' to 'empowered.' Consequently, this collaborative analysis process of the visual documents considered as one of the most valuable data for this study, and the most important activities for the women as well. *The Critical Tale*, which is part of *Chapter Four*, is the voice of the women's analysis on their own art that I have collected in and outside of the workshops. Some of them are strikingly honest, sad, and joyful; and all of the words address their standpoint as a strong woman.

In-depth Interview (Formal Interview)

As I explained in the previous discussion, an action research study falls into the category of the emancipatory paradigm, or critical theory, in social science research studies. Based on this belief, I tried to create the formal interview questions for both the workshop participants and the staff members as a way to provide a learning moment for

them and myself. As Lather put, an emancipatory study must confront the need for methods that are "at least non-alienating, at best empowering" (Lather, 1986, p. 75). Based on her account, I designed each interview question as a way to create knowledge together with interviewees, not as a mere tool to gather the data. In order to do so, I particularly tried to employ their *dialect* (Spradley, 1979) not mine, and asked questions which can help the women and the staff as well as myself to (re)discover our true selves and find solutions that were reflected in the women's art (see Appendix II & III). For properly investigating the organizational level, the in-depth interviews for the staff members were conducted after exhibit within one to two weeks. The interview questions for the staff members of the YWCA Women's Residency and the Fresh A.I.R. Gallery are listed below.

YWCA Staff Interview Questions
Grand Tour Question
1. *Could you describe your job at the organization?*
2. *How long have you been working for the organization and why?*
3. *How would you describe your relationship with the residents?*

The Process
1. *How would you describe your overall experience about this whole process?*
2. *What was your expectation before the exhibition?*
3. *Did you observe any changes of the women who participated in the workshop?*
4. *Could you give specific examples of how certain people changed in what ways?*
5. *Has the whole process, I mean the workshops and the exhibit, changed your idea about the ladies at the Y?*

The Exhibit

1. *What thought did occur to you while viewing the ladies' artwork?*

2. *What was your favorite work?*

3. *Did the exhibit leave any impact on you?*

4. *Did the exhibit leave an impact on the Y?*

The Evaluation

1. *What feedback, both positive and negative, did you receive regarding this project from the residents?*

2. *What feedback, also both positive and negative did you receive regarding this project from the staff?*

3. *What was the most rewarding thing for you in this project?*

4. *What was the most challenging thing for you in this collaborative project?*

5. *Do you think that you learned something out of this experience?*

6. *What benefits do you foresee from the future art program at the Y?*

7. *Are there things about the program that you would like to change?*

8. *How would you like to develop the program to better serve the Y?*

9. *What do you know that you didn't know before?*

10. *Is there anything that you would like to add about this research process as a staff member of the Y?*

Fresh A.I.R. Gallery Staff Interview Questions

Grand Tour Question

1. *Could you describe your job at the organization?*

2. *How long have you been working for the organization and why?*

The Exhibit

1. *Based on what you do at the organization, did you have your own expectation/ assumption before the exhibit?*

2. *Did your assumptions (expectations) have changed after the exhibit? If so, why? If not, why not?*

3. *Based on the labels of the ladies at the Y and the Y itself, has the exhibit changed your idea about them and the organization?*

4. *Do you think this research project leave an impact to the Fresh AIR? If so, why? If not, why not?*

5. *How would you describe your experience of the exhibit?*

6. *Having said that, did the exhibit leave any impact on you? If so, could you elaborate?*

7. *What feedback (both positive and negative) did you receive regarding this exhibit from other staff at the South East or Fresh AIR?*

8. *What feedback (both positive and negative) did you receive regarding this exhibit from other relevant people (supporters) of the gallery?*

The Evaluation

1. *What was the most rewarding thing for you (and perhaps to the gallery) in this collaborative project?*

2. *What was the most challenging thing for you in this collaborative project?*

3. *Is there anything that you learned through this experience?*

4. *Are there things about the exhibit that you would like to change?*

5. *Would you like to collaborate with OSU in the future for similar research like this one? If so, why? If not, why not?*

6. *Is there anything that you do you know now because of the exhibit?*

7. *Is there anything that you would like to add about this research process as a staff member who represents the fresh AIR?*

For the women, I focused on their emotional changes that might be brought by their artmaking process and the exhibit. Jaggar (1989) suggests that emotions are social construction and by "forming our emotional constitution in particular ways, our society helps to ensure its own perception" (p. 134). Thus, examining the reasons behind certain emotions can provide us better sense of who we are and what we have achieved through our own actions. To do this effectively, the in-depth interview questions for the staff were held after the exhibit. For the women the in-depth question had two fold: *pre-exhibit* and *post-exhibit*. I wanted them to invest their emotion on their artmaking and the exhibit separately. To address this concern, two set of the formal interviews with the women were held before the exhibit, solely focused on their artmaking process; and the last set, the third interview was scheduled after the exhibit while their memory was fresh.

The list of the interview questions for the women is as below:

Grand Tour Question for the Workshop Participants

1. *Could you describe how you felt on the very first day of the workshop?*
2. *How do you now feel about the art workshop?*
3. *What made you to decide to participate in this workshop? What were your expectations?*
4. *What was your understanding about artmaking before you participated in the workshop? And how it is now?*
5. *What did you find most challenging about artmaking in the early stage?*
6. *What do you like about the artmaking experience? Has it been helpful or challenging, and in what ways?*

Pre-Exhibit Questions for the Workshop Participants

1. Have you been able to make better choices in regard to your own needs, values, or interests after you begin to attend the workshops? If so, could you please give some examples?

2. What do you feel you have learned so far in you artmaking experiences?

3. Have you noticed any changes in the way you interact with others after you began to attend the workshop? If so, in what ways? Could you please give some examples?

4. Have you noticed any changes in the way you feel about yourself here at the Y since you participated in the art workshop? If so, in what ways?

5. Have you been less judgmental about yourself, others, circumstances and situations in your life? If so, how?

6. What was your favorite work? And how does it reflect who you are?

7. Are you more observant of what is going on around you? If so, how?

8. Are you more aware of your thoughts? If so, could you explain?

9. Are you more able to live in the present and stay focused than before attending the workshop? If so, could you elaborate?

10. What was your most favorite artwork and art workshop among the others? Could you explain why?

11. When you shared your artwork with others during the workshops, how did it make you feel? Could you describe it?

12. Has the workshop helped you when you feel bad, down, sad, angry, or any other negative emotions? If so, in what ways?

13. While you explained about your artwork to others during the workshops, did you learn something new about yourself?

14. Has the workshop changed your ideas or feelings about your experiences that brought you to the Y?

Post-Exhibit Questions for the Workshop Participants

1. *Are you willing to continue artmaking? If, so why? If not, why not?*

2. *How would you describe your experience displaying your art work(s) in a public place?*

3. *Did the exhibition leave any impacts on you? If so, why? If not, why not?*

4. *Did the exhibition make you feel differently about yourself? If, so why? If not, why not?*

5. *If others ask about your artmaking experience, what would you say to them? (i.e. benefits, concerns, problems)*

6. *Anything else you would like me to know about your artmaking experience or how it has affected you?*

7. *Are there things about the workshops that you would like to change?*

All the interviews were also digitally recorded, later transcribed, and coded based on the emerging themes. Also, as Stringer (2007) suggests, every interview session took place after a reasonable degree of rapport was established for both the women and the staff.

Close-ended & Open-ended Survey for the Audience Members

Although the close-ended and open-ended survey for the audience may not offer the same richness of in-depth interviews, it can provide a meaningful layer of information in qualitative research. For example, an open-ended survey has the advantage of "allowing respondents to answer in their own frames of reference, implicitly reducing the priming influences of researcher-suggested alternatives" (Allen & Portkay, 1983; Salancik, 1979).

The exhibit survey has fourteen questions in total; among them, eight are closed-ended and six are open-ended questions. The closed-ended questions are based on either multiple choices or the Likert scale choice (see Appendix V). The list of the questions is as below:

Closed-ended Survey Questions for the Audience

1. How often do you visit cultural institutions/events?

2. From what source did you learn about the exhibit?

3. What was your primary reason for coming to the exhibit?

4. Have you ever known someone who was a victim of domestic violence?

5. How clear was this exhibit in conveying its major theme?

6. Were you able to be "transported" into another world, becoming immersed in the train of thought of the artists?

7. Would you like to see more exhibits of this kind (i.e. community-based art)?

8. Do you think the exhibit was successful in terms of raising awareness on domestic violence?

Open-ended Questions for the Audience

1. What was the best part of the exhibit and why? Please elaborate

2. Did the show leave impacts on you? If so, why? If not, why not?

3. What do you know now that you didn't know before?

4. Who do you think the curator intended their audience to be? What makes you think so?

5. How do you think the show could have been better?

6. Do you have any other reflections on this experience?

As noted earlier, I had a very limited interaction time with the informant on the community level, the audience who attended the women's exhibit. To minimize this concern, I tried my best to design the questions that the audience wanted to elaborate on their answers in detail. Also, I cautiously arranged the order of the close-ended questions before the open-ended, so that the audience can smoothly move from one topic to another like having a comfortable conversation.

3.3. Procedure: The Critical Timeframe for Data Collection

I have extensively collected the data from February 2009 to November 2009 at the chosen site, the YWCA Women's Residency in Columbus, Ohio and partially at the Fresh A.I.R. Gallery for the staff's formal interviews. In terms of the data collection, these ten months were the most critical time period of my study, because the two major actions of this study (i.e., the fourteen art workshops and the exhibition) including (a) the participant observation, (b) the grounded survey for the women (i.e., the workshop participants), (c) visual document (i.e., the women's art) analysis, (d) formal and informal interviews with the women, the staff, and the audience, and (e) the close-ended and open-ended survey for the audience survey occurred during this time-period. Although I went back and forth to the YWCA Women's Residency before and after this time period to keep personal connection with the women and the staff, the major body of the data is gathered from February 2009 to November 2009.

Figure 3.4 illustrate how the data was collected and analyzed based on the different phases of the actions during the field work of this study. Phase One to Phase

Five encapsulate the essence of the actions that I took with the research participants of all the three levels, in terms of generating and collecting the data, which later analyzed in *Chapter Four* through *Chapter Seven* (see Figure 3.4).
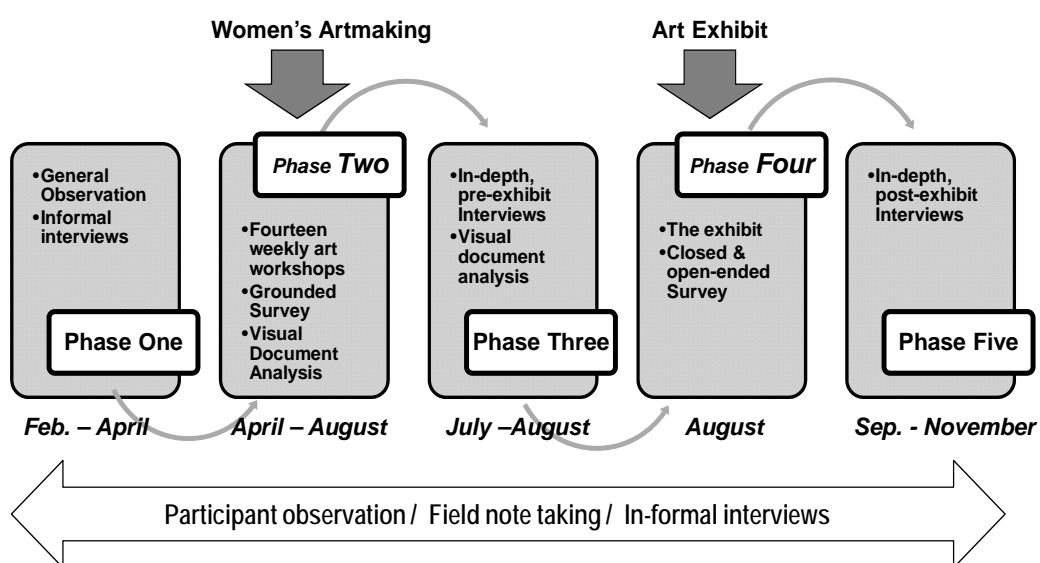
Figure 3.4: Critical Data Collection Phases

Phase One: The General Observation Period (February to April, 2009)

Instead of offering the art workshops, I decided to begin with the general observation about the site and the residents. During Phase One, I made my visits to the YWCA Women's Residency as frequently as possible to meet with the women residents. This helped me to introduce myself to the women and allowed me to have some time to

advertise my art workshops through word of mouth, letters, and posters. Since I was not

allowed to freely step into the residents' places, I mostly stayed at the activity room at

the second floor of the building. At there, I watched a television with the residents for

weeks. At first, they were looking at me suspiciously, because I was an Asian (the

women never had an Asian staff or residents), young, alone, and constantly writing

something (Aida, personal communication, March 09, 2009). However, I eventually

made a friend, Aida, and she introduced me to couple of other residents at the YWCA

Women's Residency. Because of this period, both myself and the women, felt fairly

comfortable to each other, even before the very first art workshop, which held on April

24th, 2009 at 3:30pm at the Green Room on the second floor of the YWCA Women's

Residency.

Phase Two: The Art Workshop Period (April to August, 2009)

Phase Two was the longest research period. After the general observation, the

fourteen art workshops were offered every Friday at 3:30pm at the Green Room of the

second floor of the YWCA Women's Residency from April 24th, 2009 to August 7th,

2009. During this period, participant observation, informal interviews, and grounded

surveys, as well as documenting and analyzing the collected data took place

simultaneously. As shown in Figure 3.4, this research phase was strictly based on the

spiral process of action research, but also functioned as a set of cumulated fourteen case

studies of each art workshop. Stringer (2007) describes action research as "a continually

recycling set of activities –look, think, and act" (p. 8). Kemmins and McTaggart (1999)

also explain action research as a spiral of activity: plan, act, observe, and reflect. Probably the most simplistic way to describe this phase is a continuum of data collection and analysis. The fourteen art workshops at least fourteen sets of case study for collecting and analyzing the data, and it will constitute the fourteen sets of spiral activities: look (gather data, define and describe), think (analyze and theorize), and act (plan and evaluate) (see Figure 3.5).

```
                    Research Phase Two
               Based on Action Research Methodology
```

Collaborating   **Understanding**

```
Art Workshops #1 ~14
     < LOOK >
•Gathering Data
•Define
•Describe
```

```
•Participant        •Field        •Informal
 Observation         Notes         Interviews
                                  •Grounded
                                   Survey
```

```
  < THINK >
•Analyze
•Theorize
```

```
  < ACT >
•Plan
•Evaluation
```

```
Documenting and
Analyzing the Data
```

```
Visual and Written Narratives
      of the Women
```
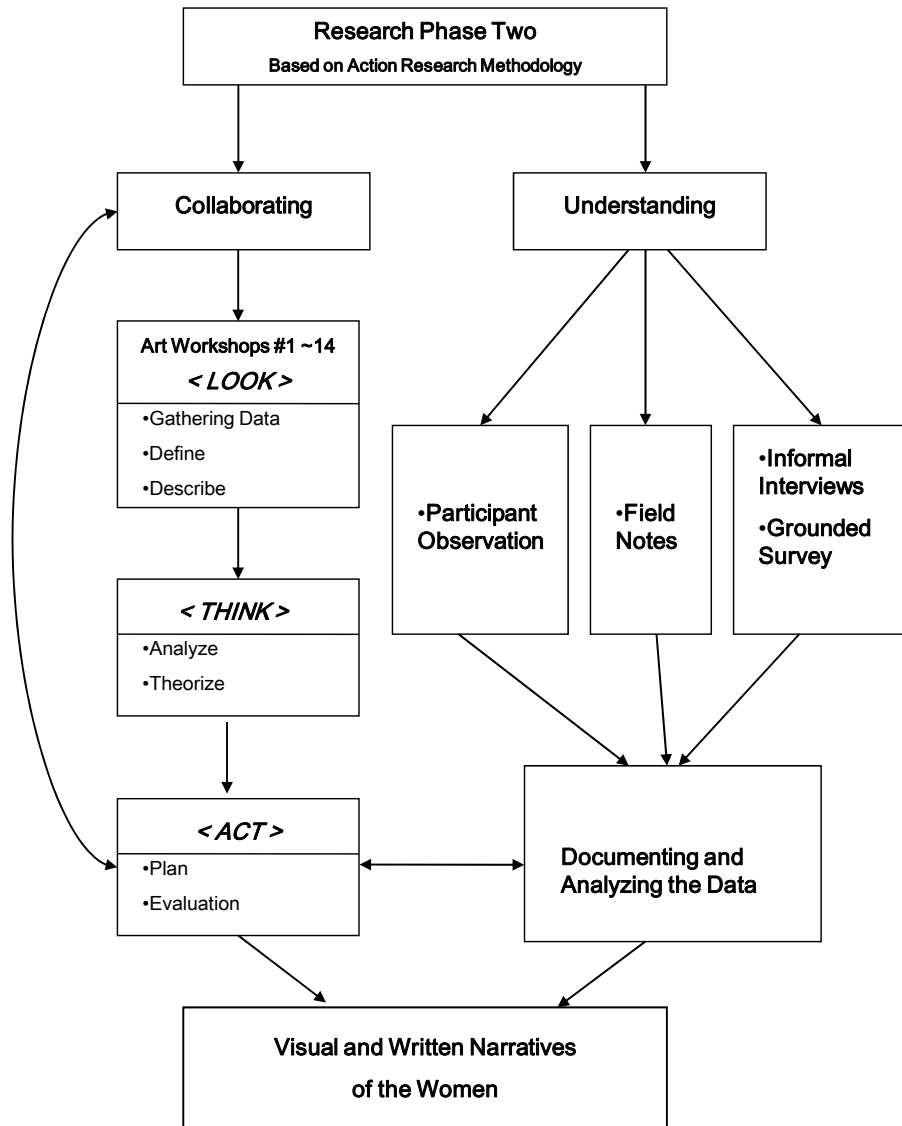
Figure 3.5: Research Phase Two: The Art Workshop Period

Also, this phase was one of the most critical phases in this study, because of the

women's artmaking and their visual document analysis. The data that were collected

during this time are mostly presented in *Chapter Four: Data Analysis on Personal Level*.

Phase Three: Exhibit Preparation Period (July –August, 2009)

During this phase, I and the women worked intensively for preparing the exhibit,

Window of Hope: Come & Share the View. For the women the in-depth questions had

two parts: pre-exhibit and post-exhibit. During this period, the two sets of in-depth

interviews with the women were held exclusively to present their voice that goes with

their art effectively at the exhibit. To do this, during this phase, member checks were

used based on the analyzed data that I already gathered during *Phase Two: The*

Workshop Period. Member checks allow the researcher to establish trustworthiness

through 'checking' her interpretation of the data with the participants (Lincoln & Guba,

1985). Some researchers do not use this technique –for example, Belenky, Clinchy,

Goldberger, and Tarule (1986) who did an ethnographic study on understanding the

silent women and their ways of knowing, never used this technique. The women who

participated in their study were never asked to 'check' what was written about them

before the publication of Belenky et al's book, *Women's Ways of Learning* (1986).

In community-based action research, however, collaborating through forms of

talking and writing is salient to establishing an authentic voice and outcomes (Stringer,

2007). Moreover, these checks increase the levels of collaboration and trust between the

researcher and researched (Lather, 1986). For those reason and to present the voice of

the women correctly, I used this technique during *Phase Four: Exhibit Preparation Period.* Also aforementioned, I wanted them have a chance to invest their emotion on their artmaking and the exhibit separately. Thus, during this phase, the women were exclusively asked regarding their artmaking and their emotions that stemmed from that process. The total number of the women I interviewed with was eleven, and I met with these women individually for two sets of the formal interview. Each interview lasted about 60-90 minutes. Like the art workshops, the interviews were digitally recorded, later transcribed, and coded based on the emerging themes.

Phase Four: The Exhibit (August, 2009)

The exhibit was held at the Fresh A.I. R. Gallery for five days from August 24th to 28th, 2009. The exhibition was not only intended for opening a civic forum for addressing the issues in domestic violence, but also for honoring the women participants of this study. Although it was the shortest phase among the others, I observed the most powerful and emotional reactions among the women and the staff. The sense of rewarding, honoring, and connectedness were observed in all the three levels, and the collected data were dense and inspirational in terms of what I had to hear about the women and the exhibit. Also, during this phase, the audience survey –the closed-ended and open-ended survey—was conducted. Along with this, I was able to gather some valuable data through the audience's email, comments, and brief conversations at the gallery.

Phase Five: Member-check Period after the Exhibit (Sep.-November, 2009)

In Phase Five, I have conducted six in-depth, formal interviews with the staff members of the YWCA Women's Residency and the Fresh A.I.R. Gallery to understand how they see the exhibit as the actor of the organizational level. Each interview lasted about 60-90 minutes, and I met with them individually for the formal interview. In addition to that, I also conducted the in-depth post-exhibit interviews with the women to understand how the women felt and considered their art experience. The women who participated in the post-exhibit interviews were fifteen: even the women who did not participate in the pre-exhibit interviews volunteered to be part of this process, because they wanted to say something about their extraordinary experiences.

In conventional inquiry (i.e. positivists' inquiry), internal validity refers to the extent to which the findings accurately describe reality. Lincoln and Guba (1985) state that "the determination of such isomorphism is in principle impossible" (p. 294), because one would have to know the 'precise nature of that reality" and, if one knew this already, there would be no need to test it (p. 295). Epistemologically, the qualitative researcher assumes the presence of multiple realities and attempts to represent these multiple realities adequately. Thus, there are not "outliers" in qualitative research (Lincoln & Guba, 2000). Embracing all the variabilities makes the work of qualitative researcher have more credibility and establishes scientific rigor –validity.

Having this in mind, I intentionally excavate the research participants' negative feeling or experiences if there are any, during the interviews sessions. Like all other interview sessions, they were digitally recorded, later transcribed, and coded based on

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the emerging themes. In particular, as the last phase of the data collection period of this study, I tried to make a sense of the stories that my participants shared with me throughout the process. In regards to presenting the data in qualitative research, Charmaz (2003) writes, "I try to pull my readers in so they might sense and situate the feeling of the speaker in the story" (p. 280). Offering the reader an understanding of the context of a situation of an individual or a group can be far more useful than the results of a statistical survey. For example, the stories of traumatized people like war veterans, rape victims, and people who had gone through natural disasters may better inform the reader about realities than statistics documents or surveys. This includes stories of domestic violence survivors and I, too, tried to pull my readers into these women's stories throughout in the data analysis chapters.

Part IV
The Structure and Curriculum of Art Workshops

The entire curriculum of *Women's Window Program* touches various themes in the context of domestic violence such as handling emotional difficulties, dreams and wishes, living in the shelter, and safety. A Window Between Worlds (AWBW), the organization that I received the training from, offers over 200 workshops designs to their certified leaders. New workshops ideas and designs are continuously introduced at AWBW's website (www.awbw.org) through active on-line discussions among Women's Window leaders and the staff of AWBW. Among these workshops designs, I have selected nine art workshop ideas and later expanded to fourteen by adding my own ideas that suited best for the women's needs and my theoretical perspective. In this section, I introduce the structure and curriculum of the workshops, which functioned as the most critical tool to produce the data in terms of the women's artmaking and the exhibit, *Window of Hope: Come & Share the View.*

4.1. The Structure of the Art Workshops

Every woman living at the YWCA Women's Residency, Columbus, Ohio was invited to attend the workshops through invitation letters, posters, and snowball sampling process. Through these recruiting processes, I explicitly emphasized that these workshops are part of a research process for domestic violence survivors, so that the women could make an informed choice. However, the number of participants per

workshop was limited to fifteen, in order to assure the women's quality time for their

artmaking process. Each workshop lasts about one to one and a half hours. Themes and

objectives may vary, but the structure of workshops will stay the same in order to

accommodate the level of participants' comfortableness. The basic structure of

workshops consists of five major activities:

1. *Introduction and Warm up* (5 min):
Introduce the objective and the theme of the workshop and explain the
artmaking process; provide demonstrations if necessary.

2. *Opening Circle* (5-10 min): Ask each participant to share her name,
feeling, or any small things that she would like to share with the group.

3. *Relaxation* (5 min): Put on relaxing music silently in the background
and begin to lead the participants through relaxation; and help them to
brain storm what objects they will produce in today's workshop

4. *Creation* (30-40 min): Encourage participants' artmaking processes.

5. *Closing Circles* (20-30 min): Have the participants share their creations
and thought-processes during their artmaking processes

4.2. Curriculum of Art Workshops

One of the intentions of this study is to help the recovery process of domestic

violence survivors by sharing their own stories and thoughts through the artmaking

process. Therefore, in some sense, this study implies the therapeutic functions of the arts in terms of offering damaged individuals to participate in creative activities, although the purpose of this research is to make further implications than just healing. In order to better address the therapeutic implications of each art workshop, I have adapted the concept of solution-focused treatment framework (Lee, 2007) which is a relatively new approach to treat victims of domestic violence.

Solution-Focused Approach

Solution-focused treatment stems from a social constructivist's view that each individual has a unique sense of his or her own sense of reality that fundamentally affects one's views, beliefs, assumptions, and worldviews (Lee, 2007). Lee begins with some problems that appear in the current intervention programs for domestic violence victims and survivor. The culprit of the mainstream programs originates from its assumption that battered women are a homogenous group, and provide them a homogeneous solution. The predominant treatment paradigm is "to separate the spouses (or partners); remove the woman from the abusive union and empower her through therapy, education, and advocacy; and legally punish the abusers and re-socialize them through psycho-educational groups" (Lee, 2007, p. 2). According to Lee (2007), treating victims without considering their unique, individual experiences and situations have not yield much success in terms of empowering and healing the clients.

Other studies also support this idea that the predominant program may not be successful as it should be. For example, both Johnson (1992) and Robertiello (2006)

found out many went back to their abusers after a few months in the shelter, or met up with new abusive partners after getting out of an abusive relationship. Humphries (2002) also points out that the current, predominant treatment paradigm can sometimes overwhelm the victims by forcing them to have a linear process of ending the violence even if the victim does not feels (emotionally, culturally, or finically) ready to leave her abuser or file legal charges against him. This paradigm may impose more guilt on the woman for not following professionals' advice and falling short of others' expectations. Thus, it may lead her to become more isolated and frustrated (Berg & De Jong, 1996).

Solution-focused therapy is based on each individual's hidden strengths and competencies by "engaging in solution-talk over problem-talk" (Lee, 2007, p. 3). As a same token, this approach does not make "any assumptions about what is best for clients, nor does it educate them as to what is the right way" (Lee, 2007, p.4). The major emphasis of solution-focused therapy is the future, not the problematic present, and offers DV victims a chance to rediscover their resources to end their violent relationship when and how based on their will and power (Lee, 2007). This starting point, treating victims not as victims but as 'knower' of her situation, and ultimate 'victor,' is very similar to the art workshop that I planned to offer. For example, the fourteen art workshops mainly focus on discovering the woman's dreams and hopes, as well as, her strengths and competencies, instead of focusing on her past and current abusive relationships.

Art Workshops based on Solution-Focused Questions

In her article, *Discovering Strengths and Competencies in Female Domestic Violence Survivors: An Application of Roberts' Continuum of the Duration and Severity of Woman Battering*, Lee (2007) proposes six types of questions: (1) exception questions, (2) outcome questions, (3) miracle questions, (4) coping questions, and)5) scaling questions, and (6) relationship questions. Among them, the four types of the questions are deeply relevant to the art workshops. They are: exception questions, outcome questions, miracle questions, and coping questions. I found that it is useful to put the outcome questions and the miracle questions into the same category, because some art workshops aim to yield multiple results that can fall into the both categories.

a. Exception Questions

According to Lee (2007), exception questions focus on the times when "the client is better able to protect herself and to resist, avoid, escape, and fight against violence" (p. 4). The examples of questions are: *"How did you decide to call the police instead of letting him continue to hit you?" "When was the last time that you might have gone back to Bill but you didn't?" "What have been helpful to remind you not to go back to that relationship again?"* These questions acknowledges that the victim always had and has the will to improve her situation, and asks her what actions she has taken in order to stand up for herself. The similarities between these questions and the art workshops can be found in focusing on women's capability to make better decisions for her future.

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Funeral of I can't   The objective of this workshop is to help each woman realize

how much strength it took to leave her abuser and come into the shelter and to affirm

that she took the power with her when she left. To say goodbye to her 'I Cant's' –the

fears she faces as she thinks about building a new life (e.g., I can't drive, I can't get a job,

I can't find a place to live, etc.) is the main objective of this workshop.

The women are asked to write the list of their 'I Cant's,' and shred it into a

machine. With markers, paint, glue, glitter, and paint brushes, each woman is encouraged

the way she wants to bury her 'I Cant's.' Through her creative expression, she may feel

something different about her lists of 'I Cant's.' At the closing circle, each woman shares

her thought on how she felt burying her 'I Cant's,' and why she chose the method of

burial she adapted in her art work.

Journey Butterflies   This workshop is designed to provide a creative opportunity to

explore the women's journey toward growth and transformation by using the butterfly as

a powerful symbol for our hopes, dreams and freedom. It involves writings and the

women were asked to write their own answers to the following questions:

> *Can you share something beautiful about yourself?*
> *What is something that you want to change in your life?*
> *If your butterfly could fly anywhere, where would it go and why?*
> *What colors does your butterfly have?*
> *What is your favorite flower?*

The point of doing this activity is to use the symbolic meaning of butterflies.

Butterflies are very special and beautiful creatures, even though they do not start out that

way. Traditionally, they represent new life, hopes, dreams and freedom. In this workshop, butterflies are used as a symbol of the inside of the women's soul ready to take flight. By creating their own journey butterflies, they may feel empowered by recognizing that they are in transitional stage and may regain their sense of self-esteem and identity.

The Story Tree   This workshop provides participants a creative opportunity to explore their stories of survival, change and growth. Using the tree as a symbol of life, participants can express uncover and express the stories of their life. This workshop involves heavy writings; I use 'heavy writings' because the workshop involves many questions to encourage participants' creativity and intuition. However, they do not need to answer all of these questions. They may select one or two, or even three as tool to explore their past, present, and future.

> *What kind of tree are you, or what kind of tree do you want to be?*
> *What nurtures your tree?*
> *How does your tree adapt to changes?*
> *What kind of seeds is your tree housing?*
> *Who provides your tree with light, water, nutrients, and caring?*
> *How would you describe the fruit you offer?*
> *Where do your roots extend?*
> *Where or what is the core of your tree?*
> *What is your tree made of?*
> *What is your trees story?*
> *What kind of transformations has your tree gone or will go through?*
> *How does your tree find strength?*
> *What colors fill the individual shapes of your trees?*
> *Does your tree talk? What does it tell you?*

This workshop can be done through various art materials such as water colors, crayons, pastel, glittery inks, and many others. With the above questions, the brainstorming session may also help women to envision their own three. As the workshop comes to an end, I will ask participant to acknowledge the different feelings and thoughts that were presented throughout the creative process.

b. Outcome Questions & Miracle Questions

According to Lee (2007), outcome questions are commonly used to assist the women define their goals. Miracle questions enable women to think in terms of "small, observable, and concrete behaviors so they can notice any small positive changes that make a difference in their situation" (Lee, 2007, p. 5). Examples of Miracle questions are: *"What do you think has to be different for a small part of the miracle to start happening?"* or *"Six months down the road, what do you want yourself to be like?"* Most of the art workshops are closely relevant to these two categories, since the shared goal of these workshops is to promote the healthy future outlook and healthy decision making process, beside of raising their consciousness on sense of identity and self-worth.

Miniature Mask-Making   This workshop consists of guiding the women to create two masks out of Super Sculpey (colored clay): one representing the present, and one representing the future. This workshop is designed to help the women rediscover their strong emotions and profound reflections on their present and future, instead of being captured in their past.

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Life Clocks –You Decide   In this workshop, the women are asked to draw the face of a clock. Instead of numbers, however, they can decorate the face of the clock to represent how they want to be living their lives. This workshop gives the women as a chance to decide how they want to fill their time, whether it is a twenty-four hour time, the next four weeks, or the next twelve months.

Watercolor Windows   This workshop offers the women an opportunity to notice their inner and outer worlds, and to express their sense of self-transformation. The women will be asked to create the shape on three pages with water, and then adding color. The three pages can represent whatever she wants them to represent; they can represent how she feels on the inside, and how the world feels around her; they can represent her transformation and healing; they can represent her different states of mind; they can represent her past, her present and her future. The simplicity of this project may allow it to work successfully within a short time frame and with participants who may never have used watercolor before. Participants may discover how beautiful and rewarding watercolor can be as a form of self-expression.

Spirit Candles   The Spirit Candles workshop gives participants the opportunity to search for the strength and energy or light that nurtures and guides their spirit as they prepare for new beginnings. During the workshop, the participants will decorate candles by collaging onto them their biggest dreams and deepest hopes.

c. Coping Questions

Coping questions help the women to recognize their inner struggles and challenge (Lee, 2007). Coping questions ask the women to talk about "how they manage to survive and cope with the problem" (Lee, 2007, p. 5). Lee (2007) also notes that coping questions are a very useful tool to support the victim's decision to become more independent and confident (Lee, 2007). The examples of coping questions are: *"Life in a shelter is never easy. How do you cope with the changes?" "How do you cope with…(changes) and still hold on to your decision to leave Bill and be on your own?"* Among the art workshops, I have two workshops that are related to the coping-question techniques.

The Monster in Me   This workshop is to provide participants with the opportunity to reflect on their own personal experiences with domestic violence, explore difficult emotions in a safe and fun way, and give voice to the feelings that may be hidden inside by creating artwork that represents the "monster" within. Because this workshop touches the hidden side of the participants, it is important to make sure that everyone feels safe and respected in the room. At the closing circle, each woman will have an opportunity to share her monster. To help their brainstorming, the guiding questions are provided such as: *"What does your monster feel like? What is it thinking?"* The women were also asked to think about what their monster needs and to feel better: *"Does it need to be loved? Does it need to be understood?"*

Thought-stoppers   This workshop is to provide each participant with positive images to focus on when she is overwhelmed with negative thoughts or feelings. These "thought-stoppers" can be any image that reflects a personal sense of peace, relaxation or calmness. The framed images are gentle reminders that these women have the ability to redirect negative thoughts to positive thoughts with visualization. This workshop is intended to help participant to learn how to control their mind and to remember to look and focus on her positive images whenever those negative thoughts or feelings might appear.

Chapter Summary

Researchers have long debated the relative value of theory and practice (Habermas, 1973; Gustavsen, 2001; Patton, 1990). What should the relationship between theory and practice look like in action research study? Gustavsen (2001) suggests that "If our purpose is to build social relationships that can embody a principle of equality for all participants, the choice that offers itself is *democracy* … If there is a need for a 'foundation,' democracy is, as foundations go, as good as any philosophical or scientism one." (p.24-25). That is to say, theory should not dictate, but function as an agent to guide us from misinterpreting or abusing the data based on pure subjectivities like individual feelings and preferences; instead of limiting ourselves into theory. I want my study is not theory-driven, but theory-informed; I do not want to omit my informants' feedback just to fit into the *one* theory that I am heavily rely onto. Instead, I want to able to interpret the data from "standpoint perspectives" (Stringer, 2007, p. 205) based on the multiple theoretical perspectives. With this notion in mind, I designed my research process based on theoretical triangulation to generate more democratic interpretations and analyses of the data, and not to be dictated by one single theory.

Both in the social constructivist and the critical theorist paradigms, the scientific values of validity, reliability, objectivity, and generalizability do not apply in the same way as they do for positivist paradigm or experimental research design. In qualitative inquiry, what values do apply is "the topic of this text –values such as rapport, reflexivity, and trustworthiness" (Glesne, 2006, p.7), because the real meaning are lost from the controls and linear procedures set by a researcher. While I respect the positivist research

paradigm and understand why its research designs and models seem more conventional than that of postpositivist, I think it is important for us to continue questioning about not only what knowledge are we going to generate, but also why we need to generate that knowledge.

CHAPTER 4
DATA ANALYSIS ON PERSONAL LEVEL

Introduction

This study is founded on the belief that art can function as an effective catalyst for producing social capital that contribute to the vitality of community bonds: particularly, the bond between survivors of domestic violence and the community. *Why survivors of domestic violence and community?* Because the response of the community is one of the greatest factors in determining the success of the recovery process of the survivor, and restoring her sense of order and justice (Herman, 1997). In order to investigate the relationship between creativity, healing, and restoring social justice within the context of human interactions through women's artmaking process, this chapter attempts to answer the set of sub-research questions as a way to investigate the impact of the women's art experience at the personal level:

1. *How do the women make sense of their own art works and artmaking processes?*
2. *How do the women make sense of their exhibit?*
3. *Is there evidence that the artmaking process and the exhibit have produced social capital among the workshop participants?*

4. *Is there evidence that the artmaking process and the exhibit have contributed to the women's personal well-being and transformation? If so, how do the women perceive themselves differently and what kinds of benefits of the arts they have gained from the courses of these actions?*

Overall, this chapter mainly focuses on the analysis of the collected data at the personal level and some implications on organizational level that are produced through the women's art-making process and the exhibit.

As covered in *Chapter Three: Methodology, Research Design, and Methods*, I have built the data from five different channels for understanding the impacts of the women's art experience at the personal level: (1) the transcripts of the workshops, (2) the grounded survey for the workshop participants, (3) visual document analysis on the women's art works, (4) formal and informal interviews, and (5) my field notes from participant observation in and outside of the workshops. To accurately report the gathered data from these channels, this chapter is written in two different styles: a scientific (realist) tale and a critical (confessional) tale. The scientific tale tends to use "an authoritative formal objective language" (Foley, 1986, p. 111), and this is done intentionally by the author as a form of conventional academic writing. However, as Lather (1999) notes, the realist tale tends to shy away from the reader by "banishing of self-criticism and doubt on the part of an author" (Lather, 1999, p.133). As a researcher, I also faced these unbalanced, conflicting characteristics in reporting the data from the personal level. To address this concern, the chapter is divided into two parts: the scientific and critical tale.

Also, I used two different ways for analyzing the collected data from the personal level: deductive and inductive reasoning. According Fook (2002), "deductive methods involve the application of pre-existing frameworks to the data, whereas inductive approaches involve a development of theory from the data itself" (p.88); he continues, deductive methods are useful where "the theory being developed is a hypothesis, or a single idea, that is being tested" (p.89). In the scientific tale, I use deductive approach in analyzing the data by employing two a-priori models. These a-priori models are created based on the theories covered in *Chapter Two: Literature Review*. Next, I turn to a critical tale where the analysis involves a more inductive thinking and approach for emerging themes.

Part I
Scientific Tale

The purpose of this section is to synthesize the research instruments, particularly on the in-depth interviews and the grounded-survey for the workshop participants, with the reviewed theories for the deductive data analysis at the personal level. It also explains how and why the introduced concepts and theories are correlated, and how the research methods and instruments are designed to reflect these ideas as a means to investigate the impacts of the art workshop on the women at the personal level.

In order to draw a valid answer from the collected data, I propose two a-priori models for the deductive data analysis. These a-priori models are founded on the belief that the art workshops generate bonding social capital that leads the personal well-being of the women through two ways: empowerment and catharsis.

1.1. Women's Artmaking as Empowerment

As defined by Coopersmith (1967), self-esteem is "evaluative attitudes toward the self" (p. 2) and it poses significant influences on one's personal and social development. Numerous studies report that domestic violence survivors suffer from low self-esteem; and some use alcohol and drugs to numb their negative feelings toward themselves (Walker, 2000; Robertiello 2006). In addition, victims, who experienced extreme forms of physical and verbal assaults by intimate others, feel that part of them is dead and can never be restored (Herman, 1992). As covered in *Chapter Two: Literature*

Review, these cognitive symptoms of victims also resonate with the second set of

Battered Women Syndrome (i.e. avoiding responses and numbing of feelings), a theory

that Walker (2000) came up with in the late 1970's to explain the psychological damage

of domestic violence. Recovery, therefore, begins with restoring the psychological losses

of self from the trauma and humiliation.

Self-esteem and Empowerment

In 1967, Coopersmith published the book, *The Antecedents of Self-esteem*, as a

fruit of his extensive experimental research. Through this research, he tried to find an

answer to the question: "What are the conditions that lead an individual to value himself

and to regard himself as an object of worth?" (Coopersmith, 1967, p. vii). This was done

in order to understand the specific behaviors to which self-esteem is related or *in what*

way it is an effective, contributing determinant of one's perception on self.

In conclusion, Coopersmith (1967) provides four major bases of esteem: (1)

competence, (2) *significance*, (3) *virtue*, and (4) *power*. That is, "persons come to

evaluate themselves according to how proficient they are in performing tasks, how loved

and accepted they are by others, how well they meet ethical or religious standards[1], and

how much power they exert" (Coopersmith, 1967, p. 262). On one hand, these

categories show how self-esteem is closely related to one's personal satisfaction. On the

other hand, they provide a firm ground that self-esteem and empowerment are directly

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[1] I believe that cultural standard must be included in the category of *virtue*, because more than often our perceptions of self are dictated by our cultural upbringings and notions. I personally think one's cultural standards can yield even more potent influences under certain circumstances than his/her ethical and religious standards.

linked to each other because a sense of empowerment is also "being able to do" (Chamberlin, 1997).

Often times, however, the line between self-esteem and empowerment gets fuzzy because both of the terms are extremely abstract and flexible, and take on various meanings. Regardless of this fuzziness, the key elements of empowerment are closely linked to Coopersmith's bases of self-esteem as Chamberlin (1997) identifies the key components of empowerment as (a) *learning to redefine who we are and what we can do* (which implies the notion of **competence**), (b) *not feeling alone; feeling part of a group or community* (which indicates the notion of **significance**), (c) *increasing one's positive self-image and overcoming stigma* (which is related to the notion of **virtue**) (d) *having decision-making power/ A feeling that the individual can make a difference* (which points the notion of **power**) along with other components such as *having access to information and resources*, *effecting change in one's life and one's community,* and *coming out of the closet.* Similar to Coopersmith's bases of self-esteem, the components of empowerment, which are unfolded by Chamberlin (1997), pivot around the notion of a positive sense of self. From this perspective, renewing sense of self (i.e. self-esteem) is closely linked to empowerment because the threads of connection run through these two.

Developing A-priori Model: Art Making as Empowerment

Offering women a forum to rediscover their selves is a constant theme that flows throughout all the art workshops that I have chosen. Here, rediscovering sense of their selves includes finding their inner-strength, personal rights, dreams, and hopes, as

well as reconciling and embracing their past as part of who they are. This also ties into the idea of the solution-focused treatment (Lee, 2007), which focuses and relies on the clients' insights for solving their own problems, instead of offering them a professionals' version of solutions. I found that Coopersmith's four bases of esteem (1967) particularly helpful because they offer some clear notions of what could be perceived as signs of improved self-esteem. To better understand the personal transformation of the participants of my study, I applied Coopersmith's notion of self-esteem to the analytical framework of this study. This was done because the bases of self-esteem not only overlap with some identified impacts of community-based art on a personal level (Matarasso, 1997) as the outcomes of the bonding social capital, but also closely relate to the principles of the solution-focused treatment for domestic violence survivors which set the standard for selecting the curriculum of the fourteen art workshops (Lee, 2007; De Jong & Berg 2008).

According to Coopersmith (1967), self-esteem can be perceived through one's expression – thus, one's self-esteem can be perceived through her or his own attitude of approval or disapproval, and her/his belief about self to be capable, significant, successful, and worthy. Similar to Coopersmith's definition, Greenwald and Banaji (1995) see self-esteem as "the introspectively unidentified (or inaccurately identified) effect of the self-attitude on evaluation of self-associated and self-dissociated objects" (p. 11). In short, self-esteem is a *personal judgment* of worthiness that is expressed in the attitudes the individual holds toward her/himself. For example, people with low self-esteem suffer from feelings of inadequacy and unworthiness, but these negative feelings

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(i.e. low self-esteem) may be derived from different reasons: some may feel this way because of not receiving or giving love, lacking in social skills to interact with one another, failing in achieving goals, not meeting one's expectation – or due to past (or current) traumatic experiences and humiliations of emotional, physical abuse by their intimate others. Whether self-esteem might be an accurate or inaccurate identification of self as Coopersmith, Greenwald, and Banaji define it, all found that people who have high self-esteem are generally happier and more effective in meeting environmental demands than are people with low self-esteem. Thus, the women's positive and attentive reactions, interactions, feelings, emotions, remarks, behaviors, facial expressions, and gestures during the workshop, as well as the positive interpretations about her artworks and her comments to others are possible signs of some degree of self-esteem.

Figure 4.1 indicates how the bases of self-esteem are linked to the previous analytical framework with regard to the impacts of community-based art on a personal level as the outcome of bonding social capital. In order to make Figure 4.1 as concise as possible, I have dropped some of the impacts that may indicate similar outcomes in a broad sense. As I elaborated above, I consider self-esteem as catalytic and essential component to empower the women, and due to this reason, I put empowerment and self-esteem in the same box.

Theory ⟷ **Practice**

Selected Foundations ⟹

Self-esteem ⟷ **EMPOWERMENT**

	Competence (Proficiency in performing tasks)	**Significance** (Loved and accepted by others)	**Virtue** (Ethical, religious, and cultural standards)	**Power** (Ability to exert)
Bases of Esteem (Coppersmith, 1967)				
Personal Impacts of Community Art (Matarrasso, 1997) _Outcomes of Bonding Social Capital_	▸Provides a forum for women to explore personal rights and responsibilities.	▸ Reduces isolation by helping women to make friends. ▸ Helps women feel a sense of belonging and involvement	▸ Allows women to explore their values, meanings and dreams.	▸ Helps women extend control over their own lives. ▸ Increases confidence for their decision and future
Solution-focused Treatment (Lee, 2002)	Exception Questions	Relationship Questions	Miracle Questions	Coping Questions
Selections of Art Workshops	•Funeral of I Can'ts •Journey Butterflies	•Community Tress •Healing Hands, Helping Hands	•Miniature Mask Making •Water-color Windows •Dream Collage	•Monster in Me •Life Clock –You Decide •Thought Stopper

Figure 4.1: Women's Art Making and the Course of Empowerment

Figure 4.1 also provides an example of how the selected theories can be adopted into the practice as an action research study; in particular, it depicts how the premise of self-esteem and empowerment are related to the art workshops. In addition, as addressed in *Chapter 3: Methodology, Research Design*, *and Methods*, the curriculums of the art workshops were selected based on the Solution-focused Treatment Approach to better inform the expected outcomes of the 'practice' of this research process. Hence, Figure 4.1 functions as the blueprint of the a-priori model on empowerment by depicting the linkage between the introduced theories, notions, and practices, and how they are woven together to yield the same goal (i.e. improving a sense of self).

In this analytical framework, Coopersmith's four bases of esteem are employed as major indicators for measuring the women's empowerment process. The questions of Solution-Focused Treatment or the art workshop themselves, however, are not the subcategories of bases of esteem, but a form of practice. Also, *Exception Questions, Relationship Questions, Miracle Questions*, and *Coping Questions* are all connected together to indicate the nature of their interrelated relationship. In summation, the figure shows how the indicators of the bases for esteem are linked to the reviewed theories on the relations between the impacts of community-based arts and bonding social capital.

Logics behind Grounded Survey and Interview Questions

As Lin (2002) notes, social capital is a powerful source on the effects on mental health among other transformable dimensions such as social support and social network. In order to find evidence of social capital effects on mental health that arises at the

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personal level through the women's art-making process, figure 4.1 is used as the

foundation of a-priori model to re-categorize the grounded survey items and the formal

interview questions for measuring the impacts of the workshops. The categorization of

these questions were based on the four bases of esteem as illustrated in Figure 4.1: (a)

competence as persons come to evaluate themselves according to how proficient they

are in performing tasks, (b) **significance** as persons come to evaluate themselves

according to how loved and accepted they are by others, (c) **virtue** as persons come to

evaluate themselves according to how well they meet ethical or religious standards, and

(d) **power** as persons come to evaluate themselves according to how much power they

exert.

As introduced in *Chapter Three*, The grounded survey consists with open-ended

questions and Likert scale questions (scale from 1 to 5)[2]; and has two sections: (1) one

for gathering the background information about the participants (six questions), and (2)

the other for understanding the impacts of each art workshop (one open-ended question

and fifteen Likert scaled items). Among fifteen Likert scaled items, ten focus on the

bases of esteem as a research instrument to measure the impacts on the workshop

participants (to view the full survey questions, see Appendix I).

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[2]   1=rarely; 2=sometimes; 3=neutral; 4=often; 5= Always, or
          1=strongly disagree; 2=disagree; 3=neutral; 4=agree; 5= strongly agree

Artmaking as Empowerment
Base of Esteem I: Competence
1) This workshop helped me to better take care of my body and mind.
2) This workshop helped me to trust my ability to solve difficult problems.
3) This workshop helped me to clarify my present needs and future goals.
Base of Esteem II: Significance
1) I feel comfortable being around the people at the Y.
2) I think this workshop will help me to adjust to the Y more smoothly.
3) This workshop helped me to make new friends.
Base of Esteem III: Virtue
1) This workshop helped me to develop a stronger sense of who I am.
2) This workshop helped me to view myself more positive.
Base of Esteem IV: Power
1) This workshop helped me to have a better understanding about the effects that abuse had on my mind.
2) This workshop helped me to gain confidence to start a new life.

Table 4.1: Grounded Survey: Artmaking as Empowerment

As shown in Table 4.1, for the data analysis purpose, the survey items for the workshop participants are reorganized based on the conceptual framework of the base of esteem (i.e., A-priori model for Art as Empowerment). Accordingly, the collected data were resorted based on this a-prior model framework and analyzed to understand the impacts of the arts workshops at the personal level. Table 4.1 shows which survey item falls into which component of base of esteem as the source of empowerment.

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Similar to Table 4.1, Table 4.2 shows how the in-depth interview questions are categorized based on the a-priori model on empowerment, not based on pre and post exhibit. I asked all the questions to some women over the courses of time, but also used only the segments of the questions that seemed important to ask to a certain individual (to view the full list of the questions for formal interview, see Appendix II)

Artmaking as Empowerment
Base of Esteem I: Competence
1. Have you been able to make better choices in regard to your own needs, values, or interests after you begin to attend the workshops? If so, could you please give some examples? 2. What do you feel you have learned so far in you art-making experiences?
Base of Esteem II: Significance
1. Have you noticed any changes in the way you interact with others after you began to attend the workshop? If so, in what ways? Could you please give some examples? 2. Have you noticed any changes in the way you feel about yourself here at the Y since you participated in the art workshop?
Base of Esteem III: Virtue
1. Have you been less judgmental about yourself, others, circumstances and situations in your life? If so, how? 2. What was your favorite work? And how does it reflect who you are?
Base of Esteem IV: Power
1. Are you more observant of what is going on around you? If so, how? 2. Are you more aware of your thoughts? If so, could you explain? 3. Are you more able to live in the present and stay focused than before attending the workshop? If so, could you elaborate?

Table 4.2: Formal Interview Questions: Artmaking as Empowerment

1.2. Women's Artmaking as Catharsis

In the context of domestic violence, empowerment involves "helping people, both individually and collectively, to gain the power needed to change their life circumstances and to gain control over how they live their lives" (sheafor & Horejsi, 2007 as cited in De Jong and Berg, 2008, p. 250). However, improving sense of self or empowerment is part of recovery, not the recovery itself. Moreover, Herman (1997), who has conducted a series of clinical studies for victims of domestic violence, states that the core experiences of domestic violence lie in disempowerment and disconnection from others. Based on this perspective, she explains that recovery unfolds in three stages: (1) establishing safety (from constant verbal and physical abuses), (2) remembrance and mourning (i.e. the survivor tells the story of the trauma), (3) reconnection (with ordinary life). As Herman notes, not only physical safety, but also emotionally safety plays a significant role in the courses of the recovery where the survivor can freely express her anger, frustration, sorrow, hate, regret, confusion, and/or even lingering attachment.

In this regard, artmaking helps the women to situate themselves into the "remembrance and mourning" stage of recovery far easier than verbalize about their traumatic experiences and feelings of loss; because art safely lets one to express his or her suppressed ideas and feelings through symbolic signs, lines, figures, and colors (Belfiore & Bennett, 2008). To these women, artmaking is thus a way of telling their own stories, and revealing their true feelings and thoughts. For example, Wynters (2005), who conducted an educational theatre arts project for women prisoners, writes;

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> Sharing personal stories in this way is both relational and communal. It acknowledges private truths in a public way, allowing the healing power of witnessing to organically emerge. Our desire is not to solve or fix but rather to be deeply heard, through a sacred listening. Perhaps our collectively creating space for vision, imagination, spontaneity, and creativity in this particular relationship may have nurtured and given birth to something in all of us that plants the seeds for inner freedom (Wynters, 2005, p. 225).

This unique power of the art enables us to open up, transcend boundaries, and sublimate the negative images of our past into something meaningful. This nature of art also allowed the women to relax and feel emotionally and psychologically safe during the workshop. In order to provide evidence on this perspective, the a-priori model on art as catharsis is used to analyze the women's survey responses and remarks.

Developing A-priori Model: Artmaking as Catharsis

According to Herman (1997), acquiring emotional safety for victim is crucial because they need time for remembrance, mourning, and transcending their traumatic experiences for the recovery process. Figure 4.2 explains how art functions as catharsis for domestic violence survivors. In particular, emotional and spiritual safety is an important area to focus, because the participants of this study have already acquired a certain degree of physical "safety" due to their shelter-living environment.

Catharsis
(Remembrance, Mourning, and Transcending)

Personal Impacts of Community Art (Matarrasso, 1997)

Help women to **address their issues** more easily

Enable women to **embrace their past**

Help women to **transcend negative feelings** such as anger and pain

Provide unique, Deep source of **enjoyment**

Selections of Art Workshops

- Funeral of I Can'ts
- Journey Butterflies

- Community Tree
- Healing Hands, Helping Hands

- Miniature Mask-making
- Water-color Windows
- Dream Collage

- The Monster in Me
- Life Clock –You Decide
- Thought Stopper

Figure 4.2: Women's Art Making and the Course of Catharsis

Figure 4.2 summarize some therapeutic components of the art workshops, especially for creating an emotionally safe place for remembrance, mourning and transcending process of the survivor. These characteristics of the art workshop emotionally can console the participants' wounded souls, and help them to express and transcend thoughts and feelings through shapes, colors, and symbols (Belfiore & Barnett, 2008).

Logics behind Grounded Survey and Interview Questions II

Based on the figure 2.4, Artmaking as Catharsis, the grounded survey and interview questions were allocated to four categories: (1) Providing pure enjoyment, (2) Opening up& sharing issues, (3) Transcending negative feelings, and (4) Embracing the past. Table 4.3 and 4.4 introduce the items of the grounded survey and formal interview questions that are designed for understanding these therapeutic components of the workshop. There are five items in the grounded survey, and five questions in the in-depth interview based on the category of art as catharsis (See Table 4.3 and 4.4).

Artmaking as Catharsis
Providing pure Enjoyment
This workshop helped me to have a more positive mood.
Opening up & Sharing Issues
This workshop enabled me to talk about my thoughts and feelings about the abuse more easily.
Transcending Negative Feelings
This workshop helped me to release my anger and pain.
Embracing the past
1) This workshop helped me to develop a stronger sense of who I am. 2) This workshop helped me to have a better understanding about the effects that abuse had on my mind.

Table 4.3: Grounded Survey: Artmaking as Catharsis

Artmaking as Catharsis
Providing pure Enjoyment
What was your most favorite artwork and art workshop among the others?
Opening up & Sharing Issues
When you shared your artwork with others during the workshops, how did it make you feel? Could you describe it?
Transcending Negative Feelings
Has the workshop helped you when you feel bad, down, sad, angry, or any other negative emotions?
Embracing the past
1) Has the workshop helped you when you feel bad, down, sad, angry, or any other negative emotions? If so, in what ways?   2) Has the workshop changed your ideas or feeling about your experiences that brough you to the Y?

Table 4.4: Formal Interview Questions: Artmaking as Catharsis

The grounded survey and formal interviews were two main research tools to investigate the women's perceptions on art-making and its impact on their mental health, and to see if any changes have been made on their thoughts, feelings, or emotions about themselves and their environment. The next section reports the findings from the result of the grounded survey.

1.3. The Findings: Women's Grounded Survey (Week One from Week Nine)

The total number of individuals who participated in the art workshops were

sixteen (n=16). Among them, six women were the regular attendees (more than seven

attendances), eight were on-and-off (more than two but less than six), and two never

came back (one time attendance). The average number of the participants for each

workshop was six. I conducted the grounded survey after each workshop from Week

One to Week Nine in order to see the pattern of the women's cognitive growth, the

perception of themselves, and healing. Hence, most of the workshop participated in the

survey more than once, except two participants who never showed up again. The total

number of the collected survey responses is 46; there were 13 unexpected dropouts (who

left during the workshops due to sickness and/or for other reasons), and two refused to

participate in the survey. This grounded survey was conducted from Week One to Week

Nine and dropped after then, due to the growing relationship and strong bonding social

capital between me and the women. The women associated the grounded survey a sort of

a score sheet for the workshop, and some even said "You are an A plus teacher. I will

give you five out of five!" (I. Kim, field notes, July 9th, 2009). As the workshops headed

to Week Eight, the participants became quite regular, and for that reason, I could predict

the result of this weekly grounded survey from the workshop participants. Hence, the

data analysis on the grounded survey reflects from Week One to Week Nine, instead of

the entire workshop phase in this study.

The general demographic characteristics of the workshop participants (n=16) are

as follow: (1) 44 % were African-American (n=7) and 56% were Caucasian (n=9); (2)

all participants replied their first language is English, (3) 13% were in their 20s (n=2), 6% in their 30s (n=1), 31% in their 40s (n=5), 38% in their 50s (n=6), and 12% in their 60s (n=2) (see Figure 4.3).
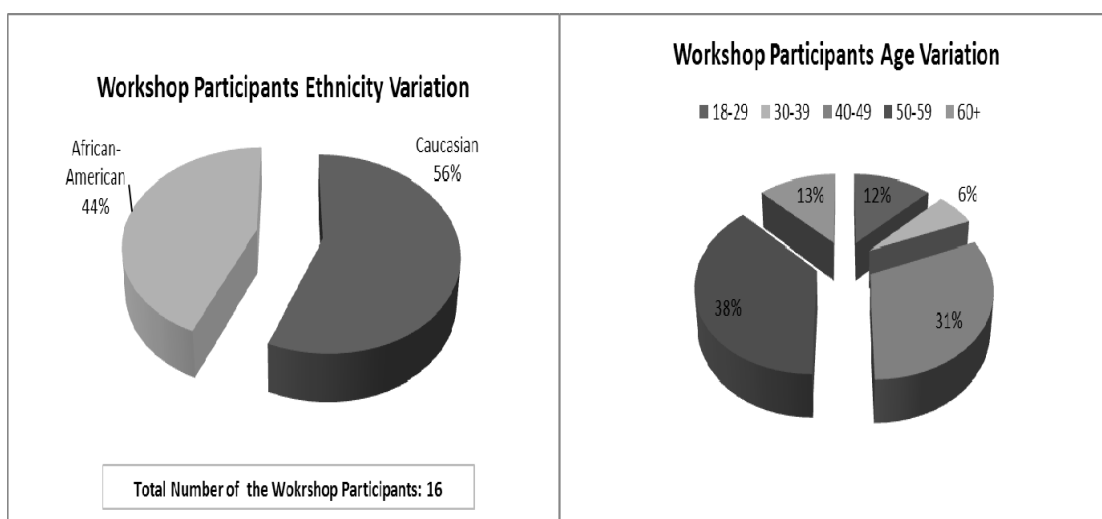
Figure 4.3: The Workshop Participants' Race and Age

Also, all of the women replied that they are single or separated, except one. Among them, only four women replied that they have been at the facility less than 6 months (25%) and the rest of them stayed at the facility more than 6 months (19 %) or even a year (56%) (see Figure 4.4).

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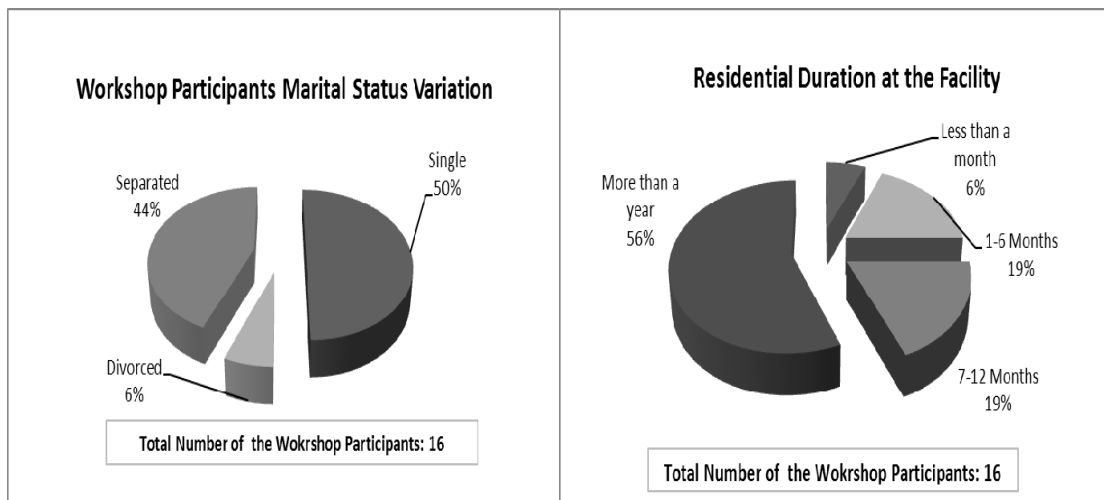
Figure 4.4: The Workshop Participants' Marital Status and Residential Duration

For measuring the impact of the workshops, the grounded survey, which consist of the fifteen Likert scaled items and one open-ended question, was given to each participant. As covered in the previous discussion, the two a-priori models were used for analyzing the data by employing the two components, empowerment and catharsis, which proven to be essential for the recovery process of domestic violence survivors.

In the survey, the opened-ended question, *Could you describe what thoughts or feelings were brought for by the activities presented in this workshop?,* was given to the participants to better understand the impacts of the workshops. Also, the open-ended question was designed to grasp emerging themes through the words of the participants. Interestingly enough, most of the women's responses fall into the categories of either the empowerment model or the catharsis model. The list below is the women's answers to the open-ended questions that are analyzed based on these the empowerment and catharsis models:

▪ Art as Empowerment: Participants' Answers to Open-ended Question

Could you describe what thoughts or feelings were brought for by the activities presented in this workshop?

♦ *Competence*

A feeling of life. It moves me forward with potential for new things.

It always helps me a lot.

We can't ever change what has happened to us, but we can choose how to feel about it—It's our rights, its our choice.

♦ *Significance*

I feel good about myself

I feel very good about this art class -it makes me feel good about myself.

Art makes me feel real good like I can do anything I set my mind too.

♦ *Virtue*

It gives me a chance to take time and think about my life

Acceptance of parts of self that is not always so pleasant to look at

Good, happy, sad -the true feeling

♦ *Power*

Positive thoughts

Freedom

Awareness of emotions

▪ Art as Catharsis: Participants' Answer to Open-ended Question

Could you describe what thoughts or feelings were brought for by the activities presented in this workshop?

♦ *Providing Pure Enjoyment*

It gives me a feeling of happiness

A feeling of joy

Very happy

Fun

Happy and feeling wonderful

I was already having a very good day after over a week of not so stressful days. I felt even happier to be able to express it.

Feel good

Happy

I feel great. Being in this class is very good for me. And it relaxes me.

I am very happy -more and more relaxed. Love it.

♦ *Opening up & Sharing Issues*

I like the fact that I can express myself with art.

Warm

True feeling

I feel like I can express myself with art in a unique relaxing way.

♦ *Transcending Negative Feelings*

It always helps me a lot.

I feel a whole lot better because I could release some feelings.

I feel appreciation for the beauty of life.

A feeling of peace and hope

Comfort, peace, joy - I had a quality time.

I feel calm and at peace within myself

♦ *Embracing the past*
Healing
It gives me the piece of my life back.
I feel calm and at peace within myself.

The themes here somewhat vary between the positive self and emotions, but most responses evidently indicate that the women felt "better" somehow after the each workshop. Especially, the women's responses were inclined to emphasize one of indicators, *Providing Pure Enjoyment*, which falls into the 'Art as Catharsis' category. This also implies the workshop participants have gained positive moods as the benefits of participating in the arts, which is one the intrinsic value of the arts, *Pleasure.* This finding becomes even more evident among the responses on the Likert scaled items of the survey.

As noted earlier, the number of frequency that the women participated in the grounded survey is 74. It is relatively small number for a quantitative data analysis; however it does show some interesting patterns in reference to the women's sense of empowerment and catharsis through their artmaking process. The measurement strategy is also based on the two a-priori models based on the benefits of the artmaking in two categories: empowerment and catharsis. The se Likert scaled items are addressed again to help the flow of the discussion.

▪ Art as Empowerment: Items of the Grounded Survey for Workshop Participants

Competence

1) This workshop helped me to better take care of my body and mind.

2) This workshop helped me to trust my ability to solve difficult problems.

3) This workshop helped me to clarify my present needs and future goals.

Significance

1) I feel comfortable being around the people at the Y.

2) I think this workshop will help me to adjust to the Y more smoothly.

3) This workshop helped me to make new friends.

Virtue

1) This workshop helped me to develop a stronger sense of who I am.

2) This workshop helped me to view myself more positive.

Power

1) This workshop helped me to have a better understanding about the effects that abuse had on my mind.

2) This workshop helped me to gain confidence to start a new life.

▪ Art as Catharsis: Items of the Grounded Survey for Workshop Participants

Providing pure Enjoyment

1) This workshop helped me to have a more positive mood.

Opening up & Sharing Issues

2) This workshop enabled me to talk about my thoughts and feelings about the abuse more easily.

Transcending Negative Feelings

1) This workshop helped me to release my anger and pain.

Embracing the past

1) This workshop helped me to develop a stronger sense of who I am.

2) This workshop helped me to have a better understanding about the effects that abuse had on my mind.

From each participant's survey response, I have calculated the average figure based on

the each week's result, and recalculated based on the each indicator of the two a-priori

models: art as empowerment and art as catharsis. Also, in order to see the patters of the

women's progress, I re-sorted the collected survey, not based on the timeline like Week

1, Week 2, or Week 3; but based on the number of the workshops that each participant

attended. For example, T (Treatment)1 indicates the survey response of the workshop

participants who attended the workshop first time –in this case, whether she began to

participated in the workshop on Week 1 or Week 5 is not important. What matters here is

the participant's number of the workshop experience. Thus, T1 is the survey responses of

their first art workshop regardless of which week of the workshop that they attended. T2

is the survey responses of the people who participated in the workshop twice.

From week one to week nine, the total number of the collected survey was 46.

Among these responses, the maximum number of the workshop that one had turned out

to be six. As Table 4.5 illustrate, the number of the participants who attended the

workshops regularly (more than five workshops) were five.

T1	T2	T3	T4	T5	T6	TOTAL
15	8	7	6	5	5	46

Table 4.5:
Grounded Survey Responses based on the Number of Attended Workshops

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In short, T1 stands for first workshop experience, T2 stands for their second, and T6 is their sixth. Since the grounded survey was dropped from Week Nine, the numbers of workshop attendance here in this data analysis are far lower than the actual number of the women's attendance. Table 4.6 and 4.7 illustrate the result of the analysis based on their accumulated workshop experiences.

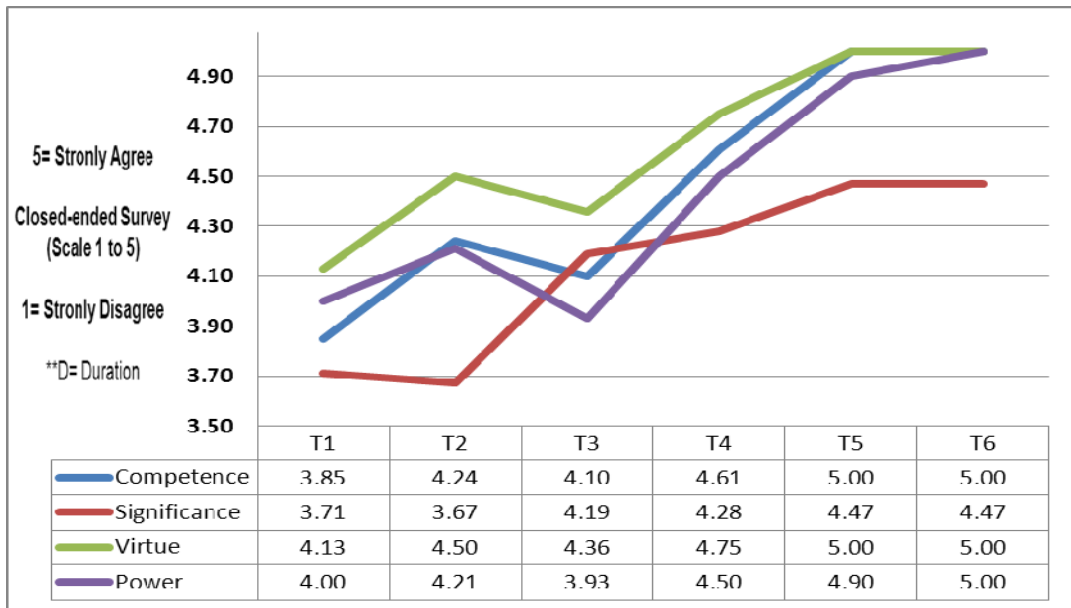|		Competence	Significance	Virtue	Power
T1	**Mean**	**3.85**	**3.71**	**4.13**	**4.00**
	95% Upper Limit	4.32	4.13	4.52	4.44
	95% Lower Limit	3.39	3.28	3.73	3.56
	Standard Deviation	0.94	0.87	0.81	0.89
T2	**Mean**	**4.24**	**3.67**	**4.50**	**4.21**
	95% Upper Limit	4.84	4.29	5.14	4.95
	95% Lower Limit	3.64	3.05	3.86	3.48
	Standard Deviation	0.81	0.84	0.87	0.99
T3	**Mean**	**4.10**	**4.19**	**4.36**	**3.93**
	95% Upper Limit	4.77	4.79	4.99	4.68
	95% Lower Limit	3.42	3.59	3.73	3.17
	Standard Deviation	0.92	0.81	0.85	1.02
T4	**Mean**	**4.61**	**4.28**	**4.75**	**4.50**
	95% Upper Limit	4.97	4.48	5.08	4.94
	95% Lower Limit	4.26	4.08	4.42	4.06
	Standard Deviation	**0.44**	**0.25**	**0.42**	**0.55**
T5	**Mean**	**5.00**	**4.47**	**5.00**	**4.90**
	95% Upper Limit	5.00	4.80	5.00	5.10
	95% Lower Limit	5.00	4.13	5.00	4.70
	Standard Deviation	**0.00**	**0.38**	**0.00**	**0.22**
T6	**Mean**	**5.00**	**4.47**	**5.00**	**5.00**
	95% Upper Limit	5.00	4.80	5.00	5.00
	95% Lower Limit	5.00	4.13	5.00	5.00
	Standard Deviation	**0.00**	**0.38**	**0.00**	**0.00**

Table 4.6: Grounded Survey Result I: Measuring Art as Empowerment

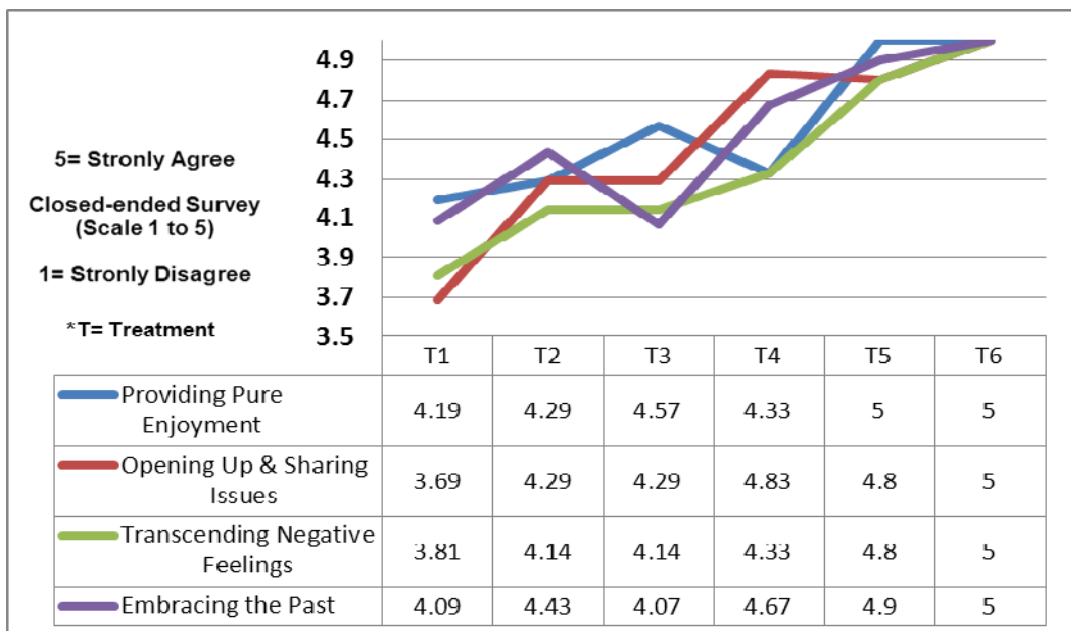|		Providing Pure Enjoyment	Opening Up Sharing Issues	Transcending Negative Feelings	Embracing the Past
T1	**Mean**	**4.19**	**3.69**	**3.81**	**4.09**
	95% Upper Limit	4.60	4.27	4.38	4.49
	95% Lower Limit	3.78	3.10	3.24	3.70
	Standard Deviation	0.83	1.20	1.17	0.80
T2	**Mean**	**4.29**	**4.29**	**4.14**	**4.43**
	95% Upper Limit	4.99	4.99	4.93	5.01
	95% Lower Limit	3.58	3.58	3.35	3.85
	Standard Deviation	0.95	0.95	1.07	0.79
T3	**Mean**	**4.57**	**4.29**	**4.14**	**4.07**
	95% Upper Limit	5.15	4.99	4.93	4.76
	95% Lower Limit	3.99	3.58	3.35	3.38
	Standard Deviation	0.79	0.95	1.07	0.93
T4	**Mean**	**4.33**	**4.83**	**4.33**	**4.67**
	95% Upper Limit	4.99	5.00	4.99	5.08
	95% Lower Limit	3.68	4.51	3.68	4.25
	Standard Deviation	0.82	**0.41**	0.82	0.52
T5	**Mean**	**5.00**	**4.80**	**4.80**	**4.90**
	95% Upper Limit	5.00	5.19	5.00	5.00
	95% Lower Limit	5.00	4.41	4.41	4.70
	Standard Deviation	**0.00**	**0.45**	**0.45**	**0.22**
T6	**Mean**	**5.00**	**5.00**	**5.00**	**5.00**
	95% Upper Limit	5.00	5.00	5.00	5.00
	95% Lower Limit	5.00	5.00	5.00	5.00
	Standard Deviation	**0.00**	**0.00**	**0.00**	**0.00**

Table 4.7: Grounded Survey Result II: Measuring Art as Catharsis

Based on the two a-priori model and the analyzed data, Figure 4.5 and 4.6 demonstrates the women's cognitive growth and healing process based on the indicators of the two a-priori models. Also, according to the numbers of Table 4.6 and 4.7, the standard deviations and the upper limits as well as lower limits show significant conformity as the women's workshop experiences accumulated. For example, T5 and T6 show less than 0.5 on the each items' standard deviation. Considering the each increment for every item is one, the numbers in T5 and T6 reflect a strong unison in the women's opinion.

Also, one of the purposes of the survey was to see the patterns of the progress of the workshop participants in their empowerment and healing (i.e., catharsis). Figure 4.5 and 4.6 illustrate the patterns on the progress in the women's perception on themselves based on the four bases of esteem, and the healing process through art making and expressing their feelings through art. Figure 4.5 and 4.6 give a clear picture on how the improvement has progressed from T1 to T6.

	T1	T2	T3	T4	T5	T6
Competence	3.85	4.24	4.10	4.61	5.00	5.00
Significance	3.71	3.67	4.19	4.28	4.47	4.47
Virtue	4.13	4.50	4.36	4.75	5.00	5.00
Power	4.00	4.21	3.93	4.50	4.90	5.00

Figure 4.5: Grounded Survey Result I: Measuring Art as Empowerment

	T1	T2	T3	T4	T5	T6
Providing Pure Enjoyment	4.19	4.29	4.57	4.33	5	5
Opening Up & Sharing Issues	3.69	4.29	4.29	4.83	4.8	5
Transcending Negative Feelings	3.81	4.14	4.14	4.33	4.8	5
Embracing the Past	4.09	4.43	4.07	4.67	4.9	5

Figure 4.6: Grounded Survey Result II: Measuring Art as Catharsis

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The patterns show clearly that the women had gained two major benefits from the art workshops: empowerment and catharsis. As the figures indicate, most of the responses were scaled high, but the women found more agreeable with the hypothesis that art as catharsis than improving self-esteem or being empowered. This becomes evident when the survey results are compared and contrasted based on the two foundational components (i.e., empowerment and catharsis) of the art workshops (see Figure 4.7and Table 4.8).

	T1	T2	T3	T4	T5	T6
Empowerment	3.92	4.15	4.14	4.53	4.84	4.87
Catharsis	3.95	4.29	4.27	4.54	4.88	5

5= Stronly Agree

Closed-ended Survey (Scale 1 to 5)

1= Stronly Disagree

*T= Treatment
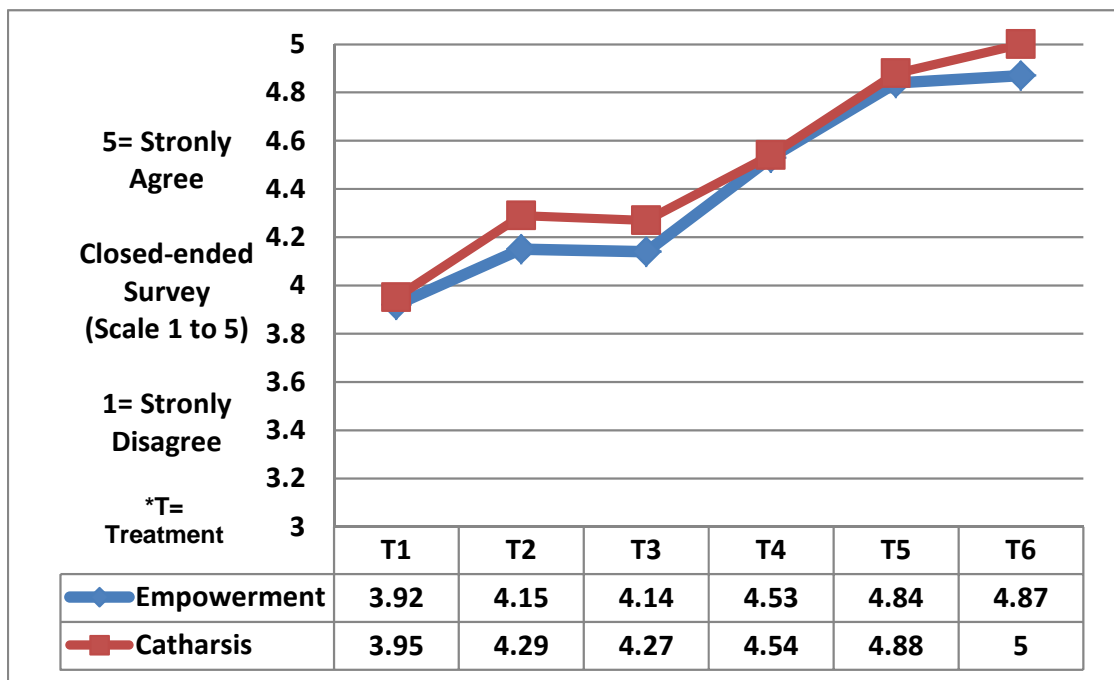
Figure 4.7:
Grounded Survey Result Summary: Art as Empowerment and Catharsis

		Empowerment	Catharsis
T1	**Mean**	**3.92**	**3.95**
	95% Upper Limit	4.31	4.39
	95% Lower Limit	3.53	3.50
	SD	0.80	0.92
T2	**Mean**	**4.15**	**4.29**
	95% Upper Limit	4.73	4.97
	95% Lower Limit	3.58	3.61
	SD	0.78	0.92
T3	**Mean**	**4.14**	**4.27**
	95% Upper Limit	4.72	4.88
	95% Lower Limit	3.57	3.65
	SD	0.78	0.83
T4	**Mean**	**4.53**	**4.54**
	95% Upper Limit	4.84	4.91
	95% Lower Limit	4.23	4.17
	SD	0.38	0.46
T5	**Mean**	**4.84**	**4.88**
	95% Upper Limit	4.92	5.00
	95% Lower Limit	4.76	4.63
	SD	0.10	0.28
T6	**Mean**	**4.87**	**5.00**
	95% Upper Limit	4.95	5.00
	95% Lower Limit	4.78	5.00
	SD	0.10	0.00

Table 4.8: Grounded Survey Result Summary: Art as Empowerment and Catharsis

In summation, the survey results strongly support the theories of the two a-priori models in empowerment and catharsis. In other words, healing and empowerment make the two major themes of the personal level data analysis.

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Part II
Critical Tale

</div>

As I proposed in *Chapter 3: Methodology, Research Design, and Methods*, the multiple methods were used to understand the impacts of the women's art experience at the personal level. *Part II: Critical Tale* consists with the data from the transcripts from the workshops, formal and informal interviews, the women's visual document analysis, and my field notes during the research *Phase One: General Observation* from *Phase Three: The Exhibit Preparation Period*. Also, the analysis was done in an inductive way, instead of using a deductive reasoning showed in *Part One: Scientific Tale.*

2.1. Before the Exhibit: In-depth Interviews with the Women

Because the next section, *The Exhibit: Visual Document Analysis*, is heavily constructed based on the women's remarks, which collected during the pre-exhibit in-depth interviews and conversations in and outside of the workshops; this section focuses on the women's point of views on their artmaking that are not addressed somehow in the previous section, *Scientific Tale,* and the following section, *The Exhibit: Visual Document Analysis.*

While I was rereading my reflexive field notes, I was surprised at myself. In the notes, self-doubts and self-criticism were constant themes, which appeared too often and persistent to ignore. For example, I even started doubting the results of the grounded survey, because I could tell who filled out the survey and who wrote such comment (and

there are always people who give you a full credit for what you did, and who do not) from the women's handwritings and demographic information that were provided in the survey. As I and the women became closer, they started to come early just to have small talk with me, or stayed after the workshops helping me to wrap up art supplies and clean the room. Usually, the women updated me about what happened to her during couple of past days and new gossips around the YWCA Women's Residency. Because of this growing relationship, I became too well-informed to keep myself as "The Distant One" (Maanan, 1988 as cited in Lather, 1999, p.134) from the research scene, and to maintain the authoritative and objective voice. For this reason, writing a critical tale gave me a room to breathe and confess my ordeals and self-doubts to the readers, even though two different tales came out from the very same data.

How did I gain this trust from the women? I do not think I did something magical to earn their trust; but I sincerely showed my interest to them as a fellow human being, not as a researcher. And the artmaking process helped us connect deeply in a short amount of time. Margie adds her insight on to this thought while I was interviewing her:

> *… No one ever asked me. How do you feel? I was just an abused woman, and that was it. No one attempted to ask, how I felt about being abused. That's why I felt this workshop was so good. It really gave these women a chance to say how they felt, what they went through, and that's very powerful… You know, we might be ended up in an abusive relationship, but we all got there through our own journeys. We stayed whatever reasons that we had that time, so we all have something to say* (Margie, personal communication, August 1, 2009).

Margie's remark shows how she, an African American woman with five kids and eleven grandchildren, formerly homeless and a drug addict, and domestic violence survivor, felt about her surroundings, her community. *No one asked her how she felt.*

Probably, this is why the women tend to focus on artmaking as a lesson for *learning about themselves and their true feelings* while I was interviewing them. This also upholds the results of the grounded survey that the women showed a more conformity on the second a-priori model, art as catharsis. Dana, a middle-aged white woman who was originally from Tuscan, Arizona, lost her job and house because of her past drug habit, talked about how drug and violence eroded her life.

> *I was always codependent in my relationships but I didn't realize that until getting myself together. And I was depending on my drugs... just everything was circled around me...Being able to come in and start a [art] project made me to see myself better – I mean sometimes I don't give myself enough credits for what I really am. And this workshop helped me to feel better about myself* (Lisa, personal communication, May 23, 2009).

Likewise, the women elaborated on the benefits for having a quality time for reflecting upon themselves and their relationships with other fellow residents through their art and artmaking process. This meaning making process, sharing their art works and exchanging their thoughts; functioned as a catalyst for bonding social capital for healing, empowerment, and friendship –which are all essential for personal-welling. For example, some said during the interviews:

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I enjoyed so much and I opened up while I was doing that, and it made me see a lot more of what I am able to create within myself. It wasn't about competing with other people... it allows me to see what comes out from myself through my hands (Eve, Personal communication, June16, 2009).

When I come here [the workshop] I feel really good. I feel like I am doing something good for myself, like I fallowing the goals I need (Lisa, Personal communication, June18, 2009).

I was so used to think that I can't do that and I can't do this, but I am not that bitter anymore. It makes me feel that I am doing something for myself, and I like that (Angela, personal communication, June 6, 2009).

It allows me to express myself. If I am hurt I can express through my art, or if I am happy I can express through my art. The pain that I went through I can express the pain I went through. And it is my own creation, my own pain, and you may not understand my art, but I do. I do, so it is special (Aida, personal communication, July 27, 2009).

[I gained the] Knowledge of myself. Because some of things that I had...I never talked about it or kept hidden...And to here other people give me feedback is real good. Sometimes we have this over-the-top image of ourselves...like a mask, but through this experience, I am learning to know who I am (Tara, personal communication, May 3, 2009).

Also, during the in-depth interviews with the women, I learned that the group activity that we did in Closing Circle as a form of visual document analysis in each art workshop,

produced a significant outcome, which was not revealed in the grounded survey:

Tolerance and Respect toward their fellow residents. Making art together, sharing their

creations, listening to one another, explaining their art to others, and offering or

receiving praises on each other's art made them to have a better perspective and achieve

deeper understanding for each other. And these activities ultimately led to a sense of

respect. Aida, who lost her daughter to domestic violence and about to have her own

apartment outside of the YWCA' Women's Residency, once said during the interview:

> *I learned to be more tolerant of people -to know that we all got issues.*
> *And I learned to be more respectful to others. I used to be…you know,*
> *if I said 'good morning' and you didn't say 'good morning' back, I*
> *would say 'hey! Wait a minute!' But I learned to think 'maybe she is*
> *having a bad day.' I learned that we all have issues and stories to tell.*
> *And I learn that when we share with each other then we can trust each*
> *other* (Aida, personal communication, July 27, 2009).

Likewise, other workshop participants were also valued this sharing, understanding, and

the moment for connection. For example, Tiffany, who was the youngest among the

group, and had moved into the facility because of her boyfriend's repeated emotional

and physical abuse, saw the value of the arts in communication:

> *…even though some people sometimes can say a word or don't have*
> *a lot of words to say, art can being a thousand words to a thousand*
> *different people at the same time, even though we might not have a lot*
> *of words to say to each other on a daily basis* (Dana, personal
> communication, June 30, 2009).

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Eve, who was a drug addict and hospitalized several times by her ex-boyfriends and ex-husband, added on the joy of communicating with others through art.

> *…I was waiting to see what next resident's work was look like, because we were all on the same page at the same time. But everyone expressed differently through the art we were doing, so I was always in an ah! To see what my neighbors' art look like. And then I got excited to share my art, but willing to wait till my turn to show them* (Eve, personal communication, July 19, 2009).

In most of cases, the women's interviews recapped the themes that were founded in the survey results. In the next section, which is based on the excerpts from the exhibit, the women's personal stories and remarks are revealed more in detail with their artworks. Overall, what Margie said about the workshop well summarizes what the women valued the most out of their art making experience.

> *This is like…freedom. We get to express ourselves. Tell how we really feel, because we were so used to hold on to, hide away from our feelings. It is real freedom. And like I said, I am glad that I came because some things I done, especially with writings, it opens you up, and because you opened it up, you can leave that behind. You know, unless we got it all out…as long as we hold on to it, we will never be free. It will always hold us back or hinders…or some kinds of ways. But once we make upon our mind to let it go, you are free.* (Margie, personal communication, August 1, 2009)

In short, the women felt that the art workshop emotionally consoled them and helped them to learn about themselves and others. Transcending negative feelings and thoughts about them and others are probably the most important theme that emerged during the pre-exhibit interview sessions. And as Tara, who were abused by her parents for a long time due to her handicap, said,

> *I look forward to it! I look forward to it! It is such...it is like...OK...I don't know how my week went, but when I come to the workshop, it is like a breath of fresh air. I love to come in here. I love the women in the group and I get to express myself. And we do some wonderful things!* (Tara, personal communication, June 16, 2009)

I, as a researcher, too enjoyed making art with them. And, indeed, we did some wonderful things together. The next section is about those wonderful things, the women's art and stories, myself included.

2.2. The Exhibit: Visual Document Analysis

The next section is the excerpts from the exhibit. Each artist statement is either from the women's remark during the workshops or the two sets of the in-depth interviews. The section has some of the women's writing as well. In addition, I employed two separate voices: one, myself as the talker of the show, and two, the women who participated in the workshops. The order of the art works in this section is not based on the workshops, but based on the actual exhibit, *Window of Hope: Come and*

Share the View. As the curator of this exhibit, I intentionally placed each art piece in order to maximize the audience's experience as a window to see another world and to become immersed in the artists' train of thoughts. Also, I would like to note that each art work is unique but leads to one story to another, thus altogether becomes one collective story of the women.

Exhibit 4.1: Front of the Exhibit Flyer, *Window of Hope: Come & Share the View*

Art can serve as a powerful vehicle toward communication and healing
when words and discussions fall short.

Window of Hope Come and share the view Coordinated by InSul Kim. Fresh A.I.R. Gallery

August 24 – August 28, 2009

131 N. High St Columbus, OH 43215
Gallery Hours: M-F 8am-5:30pm
(614) 744-8110

Opening Reception Monday, August 24, 5:30 – 7:00pm.

Revealing one's experience in sexual and domestic life often invites public humiliation, ridicule, and disbelief. Women are silenced by fear and shame, and the silence of women gives license to every form of sexual and domestic exploitation. These extraordinary sixteen women living at the YWCA Columbus Women's Residency are the voice of survivors who refuse to remain silent. This exhibit is a window for sharing the images of their hope, survival and strength.

This project was funded by the Critical Difference for Women: Professional Development Grant and, in part, by the Barnett Dissertation Fellowship.

Special thanks to Carrie Wolfe for her friendship and tremendous support to make this project come to life; and to Christina Morrell, Kimberly Glover, and WoonJo Chang whose hard work and creativity made the beautiful design possible. I am grateful to my dissertation committee members Dr. Margaret J. Wyszomirski, Dr. Karen Hutzel, Dr. Patricia Stuhr, and Dr. Mo-Yee Lee, and a great mentor Dr. Patti Lather for their encouragement to develop a vision for this research project. Finally, my deepest thank to all the artists who took this journey with me, and generously shared their stories and expressions for this project. This exhibit is dedicated to them and to all survivors of domestic violence.

Partner Agencies:
The Fresh A.I.R. Gallery: *southeastinc.com*
The YWCA Women's Residency Columbus Ohio: *ywcacolumbus.org*
A Window Between Worlds: *awbw.org*
The Department of Art Education, The Ohio State University: *arted.osu.edu*

Feedback/comments, contact InSul Kim: kim.**1915**@osu.edu

Exhibit 4.2: Back of the Exhibit Flyer, *Window of Hope: Come & Share the View*

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About Community Story Tree

Through images of roots, bark, branches, leaves, fruits, and sky 16 individuals collaborated to create this special tree embodying our community commitment against domestic violence.

Each artist used this creative opportunity to explore the issue of domestic violence in any way that was most meaningful to her. Some participants delved into their past to share their personal stories of pain and triumph. Some reflected on the wishes, hopes, and dreams they have for the future.

As each tile became a window to open dialogue and communication, we wish to provide a safe way for viewers to reflect on and share their own experiences with domestic violence while learning that they are not alone and that there is the possibility for a violence-free future.

Exhibit 4.3: *Community Story Tree*

(Size: Individual Canvas 16x16 inch)

Food for Thought

During one of the workshops, I asked the artists how they view community. Here are some of the words that come up with.

Community is . . .

A wealth of many things for good and bad

Giving back to others, being involved

Loving, caring, sharing, and giving

Wonderful

Working, sharing, keeping the focus of coming together

Sometimes unable to see someone else's pain

A place to live

To me, community is the word for sense of belonging.

How do you view community? What does it mean to you?

Meet the Talker

I choose the topic, domestic violence, not only to pursue my career as a doctoral student for my dissertation study, but also as a healing process for myself.

One of the consequences of domestic violence is the shaming of victims. The very label, victim, can produce feelings of shame.

According to feminist psychiatrist, Judith Jordan, "A powerful social function of shaming people is to silence them. This is an insidious, pervasive mode of oppression, in many ways more effective than physical oppression" (Jordan, 1989).

I am honored to introduce the seventeen remarkable survivors of domestic violence who refuse to remain silent. They inspired me, cheered me, and guided me throughout the whole process.

Most of the artists' statements are based on the personal interviews with the artists and the collected conversations from in and out of the fourteen art workshops at the YWCA Columbus Women's Residence.

I tried very hard to preserve the artists' own voice and bring them intact. To do so, I separate my voice and the artist voices. *"Note from InSul"* is the cue when I take the turn using my voice as a researcher, workshop leader, and coordinator of this project.

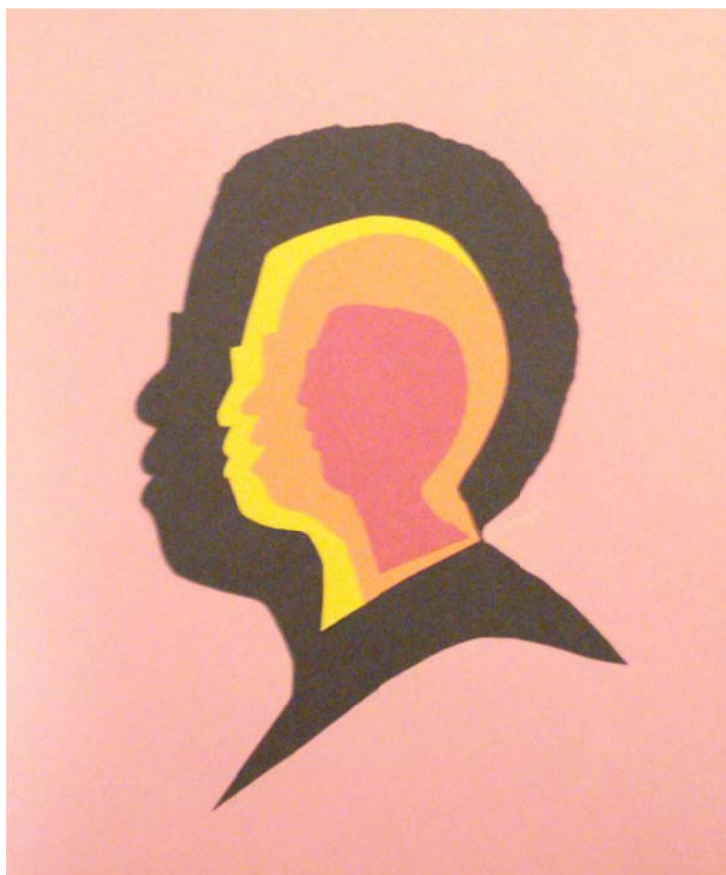**Exhibit 4.4:** *The Talker, Silhouette of Survivor* **by InSul Kim**

Although the art workshop began in April, my first visit to the Y happened in September 2008. Since then, I went to the Y on and off just to have a better understanding about the ladies at the Y.

Usually, I sat down at the activity room, watching TV with whoever happened to be there. Aida is the one who became my first friend at the Y.
I still remember our first conversation on that day about her diet, accomplishments, and family.

It was a very special day for me as a researcher.

Exhibit 4.5: *Silhouette of Survivor* **by Aida S.**

Knowing the bad filling I have had inside, was like a ugly dream. When I first started smoking, crack cocaine. I know that made me and a lot of other friends and family members ruined Now and then I still fill bad at the drug addiction I have, today I take full responsibility for all of bothe wrong action I have done. I hurt my self and my family so much, I have ask my family to forgive me. And now the Lord is helping me to forgive myself. No more will I let those drugs hurt me or though me to others. Good Bye My know good drug. Hello Life.

Linda
Smith

Exhibit 4.6: *Letter to Abuser* **by Aida S.**

Exhibit 4.7: *Surrender and Uneasiness* **by Aida S.**

Uneasiness: Mask of the Past

This is my face of uneasiness: nose is not right, eyes are not right – one up side and down, the other set up down. This mask speaks of uneasy feeling of me and my daughter. My daughter was brutally murdered by her ex-boyfriend. The thought of what I could have done for her and the thought on how he could murder her as oppose he said he love her all lead to uneasy feeling.

Surrender: Mask of the Future

When you surrender to God, you take a load off your shoulders.
This is my surrendering face.
I surrender my uneasy feeling to whom I would like to call God.
No one wants that end, the death. It is blessing whoever is still alive,
because it means that you still have a chance, to heal and to hope.

Exhibit 4.8: *Happiness and Betrayal* **by Margie N.**

Betrayal: Mask of Past

When I was very young, my uncle sexually molested me.

I still have very vivid memories what he did to me.

This is the face of betrayal: Red eyes, big nose, pointing upward.

He usually comes to you with someone you seen before, family members,

loved ones, or friends, or perhaps he can be a total stranger.

Happiness: The Future Mask

I want to live in a better place with my balloons, my teddy bear…

My love all over the place, and my ice cream corn!

To me, all those things represent happiness in my life.

And hopefully somebody else's too!

Exhibit 4.9: *Happiness and Fear* **by Tiffany M.**

Fear: Mask of the Past

This is the face of fear: red and black eyes,

the purple and blue under his eyes,

and a mean mouth.

That's what fear looks like.

Happiness: Mask of the Future

Happiness invites smiling faces.

Exhibit 4.10: *Hope and Depression* **by Tara C.**

Hope: Mask of the Future

This is a sign of hope.

The flower on its center symbolizes the hope that I hold on to.

Depression: Mask of the Past
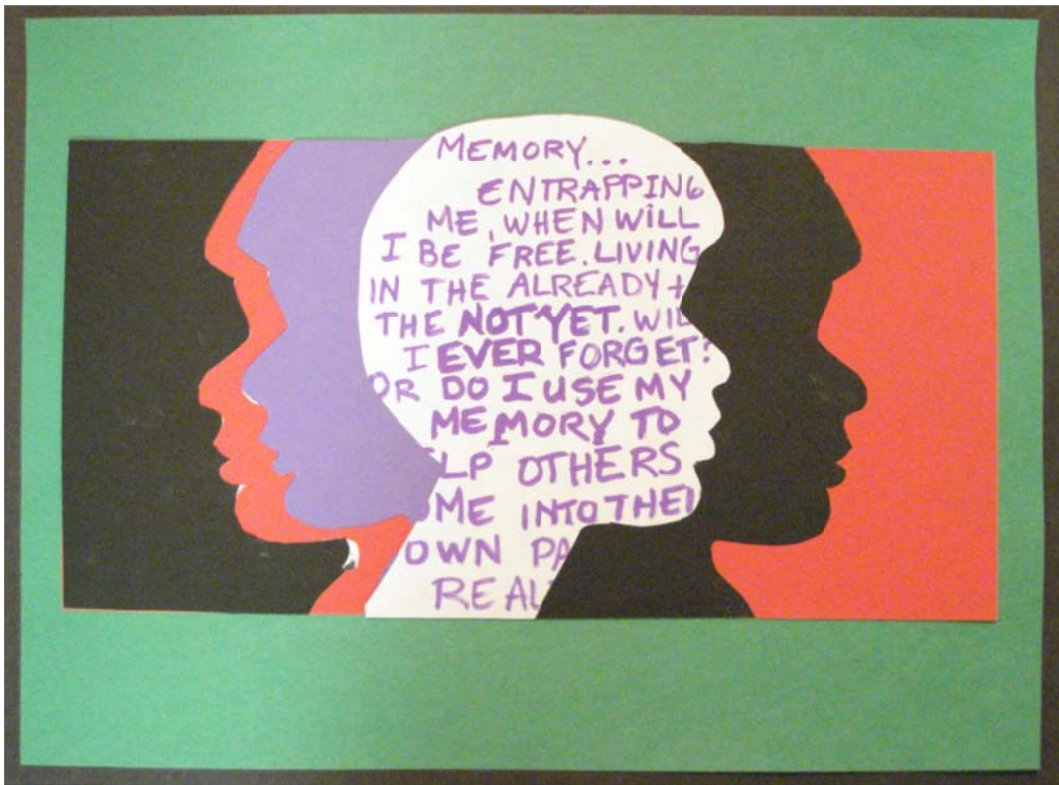
This is the face of my depression.

Exhibit 4.11: *Silhouette of Survivor* **by Kelly W.**

Exhibit 4.12: *Letter to Abuser* by Kelly W.

Exhibit 4.13: *Hope* by Cathy M.

Hope is a feeling
that is born in the face of trial.

Trying to take something
as dark as sexual abuse
to turn that into
a beacon of hope is a long road.

But restoration is possible.

And the strength
that I have seen
in so many broken lives is
a great encouragement to
continue; putting the pieces of
my past
back together,
face the monsters,
and heal the wounds
that I've kept hidden for so long.

Exhibit 4.14: *Letter to Abuser* **by Eve R.**

My Life

By Eva R.

My life started all over again for the better after I gave my heart, mind, and soul to God.
I used to drink, smoke. And do drugs; I was homeless.
I am not ashamed to say that I dated men who beat me.

Through the course of my life, I have lost so many people – my mom, my dad, aunt, uncle, and friends. My children were taken away from me also.
With drinking and drug use, I lost a lot of time. The thought of my children kept me alive. I was just surviving and living from day to day.

Now, by the grace of God, I am me again. I am learning to live again, a clean and sober life. I have contact with my children and grandchildren. I have a place of my own. I am finally working on getting my GED, and I have two jobs. I am in church too.
I can truly live now.

I am still dealing with some things, but God has put so many food and wonderful people in my life to help me on my journey to do His will. I hope to have my own business one day. Hopefully, I can help people who are going through what I have been through

This is my story. I hope someone can get some hope from it.
We can start over for the better. We can live again. We can love again. We can be loved without being hurt. I am a beautiful woman. I can do for myself with God's help.
And you can too. Just let go and let GOD. Keep the faith.

Exhibit 4.15: *Silhouette of Survivor* **by Eve R.**

Exhibit 4.16: *Flower I* **by Eve R.**

Flowers make me feel alive.
The colors give me energy.

Now
I am like a flower.

Exhibit 4.17: *Flower II* **by Eve R.**

Now I am like a flower.

Starting a new life,
being strong.

Looking beautiful
for all to see.
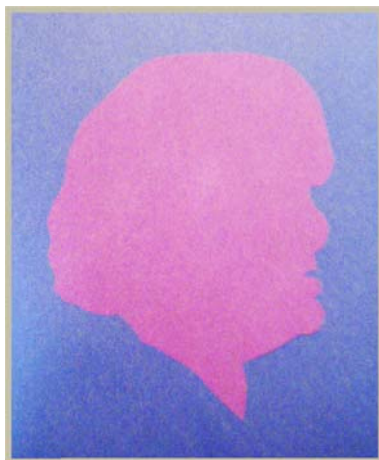
Exhibit 4.18: *Silhouette of Survivor* **by Dana C.**

Exhibit 4.19: *Monster in Me, Depression* **by Dana C.**

My monster is depression.
Whenever I feel down, it makes me to turn to my bed.
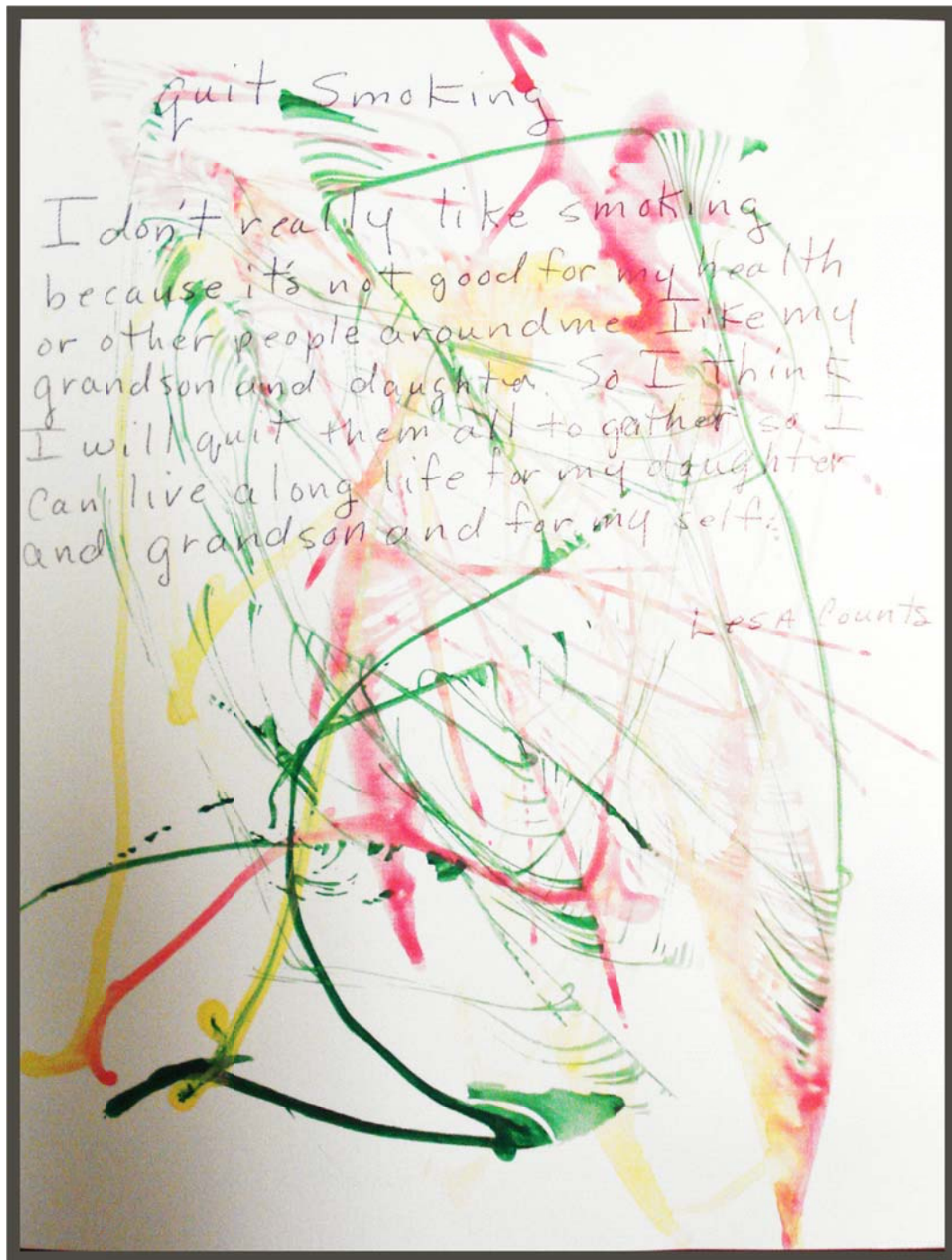
Exhibit 4.20: *Letter to Abuser* by Dana C.

My Biography

By Leah R.

I started painting as a release, a release of my emotions that were inside of me
that I had no way of expressing otherwise to the outside world.

Maybe I also saw the world in a weird way.
I use to be a photographer and as a child would always lie in the grass in the backyard of my house and make pictures in my mind of the clouds in the sky, of staves in the sidewalk, patterns in floors, and many other things.

I was born in Chicago, Illinois, in 1962.
I had a good life, but I did have challenges later in my life with Bipolar and Epilepsy.
I ended up homeless a few times and had many hospitalizations because of my illnesses.

Painting to me became a constitutive way of dealing with life instead of negative ways.

It gave me hope also that one day I would find peace in myself.

Exhibit 4.21: *The Sadness, Self-Portrait* **by Leah R.**

This painting is about pain and sadness – me in pain and sadness.
I once wrote a poem, and this painting reminds me that poem.

"Darkness comes upon us.
Confusion is there.
So all we can do is to stare.

Yet no one is there.

Yell out!
Yell out!
Yell out!

Yet no one is there
So all we can do is to stare."

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Exhibit 4.22: *Reaching* **by Leah R.**

This painting is about reaching out for help.
Yet, the face and the body are only half shown.

This person in the painting could be me, myself.
Yet, no one can see the half of who I am,
the true side of myself.

Exhibit 4.23: *Screamer* **by Leah R.**

The story behind *Screamer*:

This is a portrait of a young woman.

When I was in a mental hospital, I heard a lot of screams.
This particular painting is about a woman who was one of those screamers.

I felt so bad for her because she just kept screaming and screaming.
She was young, and that made me sad too.
Just having a thought of what made her to act that way was so sad,
and it was a sad place.

The day I left the hospital, I could hear her screaming even outside of the building.
I never had a chance to talk to her,
but somehow she left an imprint on my mind.

Note from InSul:
When I visited Betty's room, I was stunned.
The entire wall of the room was covered with her art pieces.
Humongous, flamboyant, and bold –mostly done with colored markers on cardboards.

Hard to believe she was a self-taught artist, who inspired by an art-kit for a nine-year old which came as a gift from her friend.

Her themes are women; very beautiful women.
But most of the women in her paintings have blank faces.

I asked Betty why.

My Story

The memory of that night is still vivid to me, although it has been a long time ago. My mom was a very beautiful woman; I can still picture her elegant movements, warm smiles, and kind eyes.

Back then, when I was a kid, my mom was living with a very violent man.

One night, she had been beaten in her face again, and wanted me to leave with her immediately. I was terrified, but refused to leave with her –I was too scared to leave my young brother behind. She ran outside of the house, but had to come back because of me. She worried if I am going to be bitten too.

My mom couldn't flee because of me.

When the abuser saw her that she had returned, he bit her to death. He bit her so bad; the half of her face was deformed. Even though I was just a child back then, my decision still haunts me, makes me feel guilty.

My mother recovered, became stronger, and more beautiful than before. Somehow, all the women in my paintings are my own reflections of the beautiful woman: my mom.

But still, for some reasons, I cannot draw women's faces. That is why all the women in my paintings have blank faces.

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Exhibit 4.24: *Self-portrait* by Betty O.

I mostly stay in my room, because it feels safe.
I am hiding behind the door, trying to get away from all the negative feelings I face

Terrified…Isolated…Offended…

Exhibit 4.25: *The Watcher* **by Betty O.**

Domestic violence bleeds the colors out…

Exhibit 4.26: *Masks* **by Betty O.**

In my painting,
somebody is
always watching.

But,
they are always hiding
their faces
under masks.

Many faces
Many masks.

Exhibit 4.27: *Tears* **by Betty O.**

Domestic violence killed me emotionally
until I found art can give me a voice to ask for help.
At last, I found my emotional freedom to cry.

Note from InSul:
Butterflies are very special and beautiful creatures,
even though they don't start out that way. Like each one of us, they grow and change.

These butterflies are the symbols of the artists' souls ready to take flight.
They also symbolize the artists' strengths and transformations:
Coming out of their cocoons of silence.

Exhibit 4.28: *Journey Butterflies*

*I met many wonderful people during my time at the Y. One of them was Jina,
the leader of the YWCA gardening club.*

*One day, we had a combined workshop, Art and Gardening. The artists painted pots, put
soil, planted and watered the plants, and wrote the words that they wanted to see
growing inside of their hearts.*

Exhibit 4.29: *The Life Garden*

My Biography

by Angela B.

As I grew older, I realized art also offered other benefits.
By immersing myself completely into artmaking, I called on problem-solving skills to fix problems with no emotional issued attached. By actually using perspective and composition skills to create a good foundation, by mixing colors in the right ratio, by considering the effects of light and shade, I have to make logical decisions.
It all has to work together for a good final product.

While attending High School I decided on art as my career choice, but it wasn't possible.
So many things got in the way.
I settled for another, more practical choices to earn a living.
As time went on, I lost most of the artistic skills I had worked so hard to nurture.
That left a big empty place that nothing else has really filled since.

It wasn't until recently, when I was looking for an outlet for a lot of frustration and a way to problem-solve, that I felt the hope of being able to do something artistic, with InSul about domestic violence. I could work through some of my unresolved issues and get involved in art again. Art has been there for me during some of the most difficult times of my life, it has at times felt like my only lifeline.

I feel more at peace when I am making art.
I feel more hopeful, more rejuvenated, more capable of dealing with my life these days.

Exhibit 4.30: *Silhouette of Survivor* **by Angela B.**

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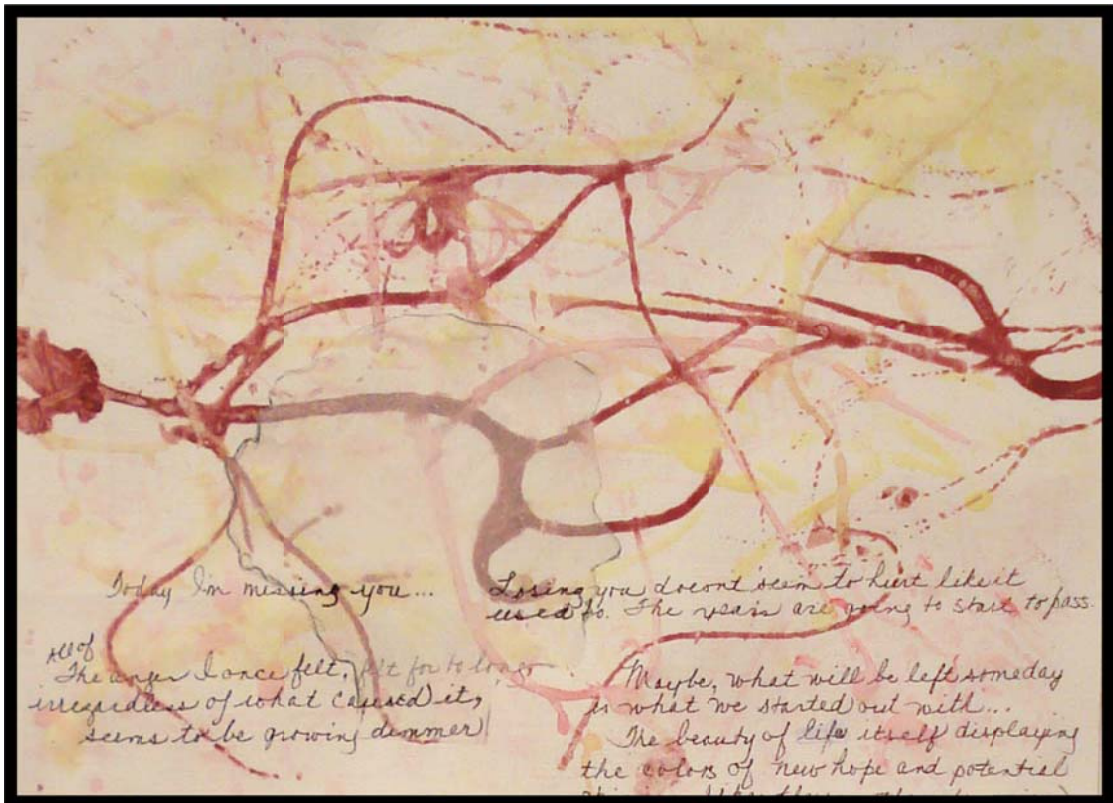
Exhibit 4.31: *Letter to Abuser* **by Angela B.**

Exhibit 4.32: *The Monster in Me, Depression* **by Angela B.**

My monster is me,
Me being depressed.

Whenever I feel depressed,
I just sit down…for a long time.

I sit because I can't do anything.
I feel my organs are all tide up.

Sometimes,
Even breathing becomes
too hard to keep.

Exhibit 4.33: *Monster in Me, Anger* **by InSul Kim, The Talker**

Note from InSul:
About the Monster in Me, Anger

I didn't realize I had this much anger inside of me before I let out my "Monster in Me."
She is a very angry and sad monster.
I think she wasn't a monster at the beginning.
She was always giggling, happy, and curious – loving to learn what's around her.

My abuser couldn't harm my self-esteem by saying that I am stupid or unintelligent.
After all, I was a PhD student.
Instead, he disdained my belief in higher education; saying that I am forcing myself
to become one of those hysterical-looking, sad, single female professors.
He wanted me to drop out from the university, marry him,
and be a house-wife who devotes her life to her family.

Nothing is wrong being a house-wife but my own belief being devalued by the person,
who I thought I love, was very confusing.

The argument always provoked him and to avoid a violent confrontation,
I sometimes chose to tell what he wanted to hear.
That made me so angry, very angry.
I felt like I was humiliating myself.

Because of all that anger, she turned herself into a monster.

She is healing now and is almost recovered.

Exhibit 4.34: *Monster in Me, Her Name is Savanna* by *Margie N.*

I learned that the ugly side of us
also adds a meaning to who we are now.

This is my monster, hate, and her name is Savanna.

The crack on the brown spot is in fact the monster.
All around my hope, love, and strength,
the monster has become part of them.

It is like a stain-glass:
A piece of colorful glasses that sustains for each other.

Exhibit 4.35: *Silhouette of Survivor* **by Lisa W.**

I Am writing this letter to my abuser. My Abuser was crack cocaine, it took over me totally, because I had no control over it. To this day I see myself physically And mentally, A whole new world out there. Spiritually I keep faith and hope, in me, and other women out there. This message is to pass on to encourage women there is A new and shining light ahead, behind the deep dark tunnel.

Exhibit 4.36: *Letter to Abuser* **by Lisa W.**

Exhibit 4.37: *Silhouette of Survivor* **by Margie N**.

My Story
by Margie N.

Since I have joined the YWCA Columbus Women's Residency, I have had so many accomplishments. I work in the community helping other homeless women who have been in the same situation and want to get out. I will be taking my official GED test this month. After I receive my diploma, I plan to go back to college to pursue my degree.

This is my story.
I hope it helps another woman know that she can succeed
no matter what she has been through.

I loved you in a place that had no space or time, you hurt me for no reason or rhyme, the hurt went so deep that it had no stems or roots to it.

I use to think that I change you, it took me years to realize that the only person that I change was myself.

The day I left was one of the hardest days of my life. But the strength that it took to stay with you, was the same strength it took to walk away.
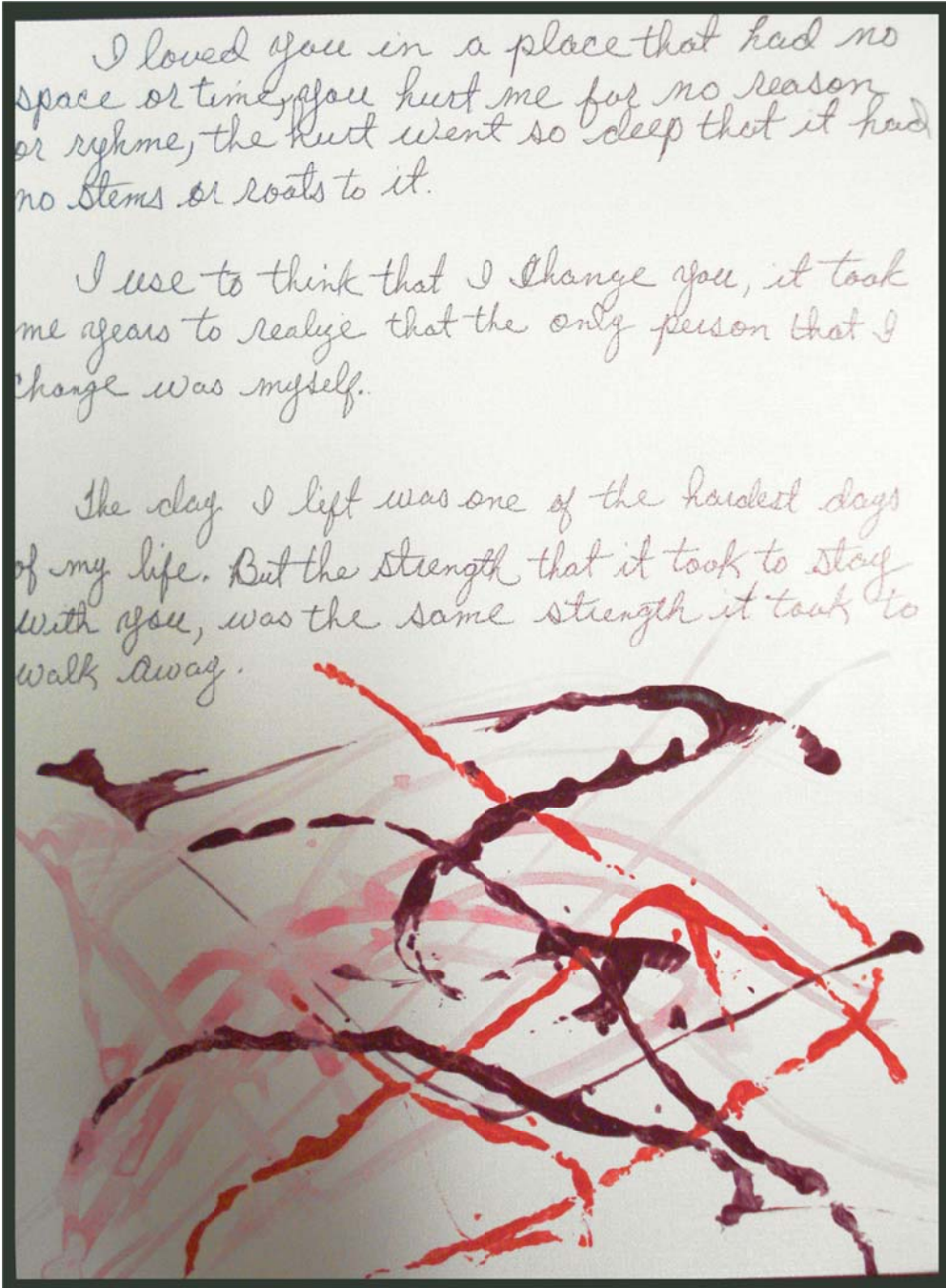
Exhibit 4.38: *Letter to Abuser* **by Margie N.**

Exhibit 4.39: *Story Tree* **by Angela B.**

About My Story Tree
by Angela B.

My roots are my past. They extend from every experience that I still remember.
I have many memories. Some memories stand out more than others.
Some bring me great joy, while others are excruciatingly painful.

A strong memory has the emotional power to transport us back to the very moment that
they happened. Memories offer me another resource to make my own choices about
what happens in my future.
Every memory offers yet another chance to learn.

My roots are everywhere I have been, every emotion I have felt.
They are who I am. Hopefully, they will help me choose wisely.

Exhibit 4.40: *Story Tree* **by Aida S.**

Exhibit 4.41: *Story Tree* **by Eve R**.

Note from InSul:

The following two paintings are the paintings of my mom.
Seoul is thousands of miles away from Columbus. It takes seventeen hours to fly.
My mom had to make this long trip twice in the year of 2007: one in April and one in June just to be near me for what I was going through.

Back then, I was emotionally unstable. Because I refused to do anything but stay in my room, she had to spend most of her time alone in the living room of my small apartment. Like every daughter, I didn't want her to see me crying.

One day, she knocked on my door and gave me these two paintings.
It was painted on cardboard boxes that she found somewhere in the living room.

I burst into tears while she explained me what the paintings were about.

Exhibit 4.42: *Birds and Hugging Tree* **by Mom**

The bird is my daughter.
She is curious, playful, and strong.

The tree is me, mom.
Always willing to offer a room for the bird to sit and rest on her branch.

But birds are meant to fly.
I would delight to see the bird to soar,
even if that means I can't be close to her since I am a tree.

It is a hugging tree.
Always ready to make room for the bird
to console her,
to protect her,
and to give her love.

Exhibit 4.43: *Healing Hands, Helping Hands*

Hands of the artists and the people

who worked together and helped the exhibit become alive.
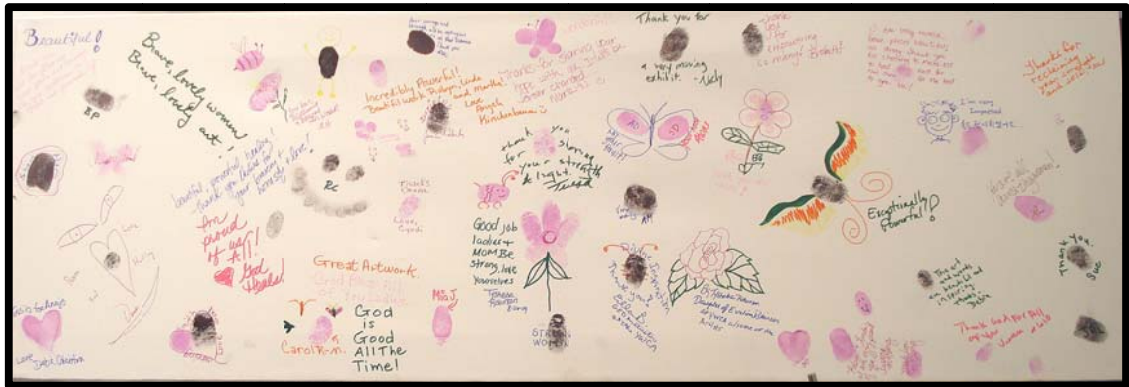
Exhibit 4.44: *Healing Hands, Helping Hands II*

Thumb prints and remarks from the audience to the artists.

2.3. After the Exhibit: In-depth Interviews with the Women

Because the post-exhibit impacts on the women are revisited in *Chapter Six: Data Analysis on Community Level* and *Chapter Seven: Implications for Cultural Policy*, this section solely focuses on the women's remarks on their transformations and learning at the personal level. The most evident theme that emerged from the art workshops and the pre-exhibit in-depth interviews with the women was the release, the joy of expressing themselves through art. On the other hand, the strongest theme that emerged during the post-exhibit interviews sessions with the women was empowerment. This also supports Herman's (1997) point on the important role of the community for the recovery process of the survivors in terms of restoring her sense of the order and justice.

Consider what Leah, Betty, Tiffany, Eve, and Dana said about their experience during their post-exhibit interview session:

> *It was hard to believe, but believed it now. The experience was one thing, but interacting with the people at the gallery...I couldn't believe it. Somebody stopped, somebody read it, and somebody took something in a very positive way...It was such a positive experience for me, so that's how I felt amazed. I was amazed.* (Leah, personal communication, September 3, 2009)

> *I was just amazed. There were so many people who gained strength from what we did. And as I just walked around, like I said, here goes my chills again....oh, I can't continue. I am just proud to be there and just very warming to my heart* (Betty, personal communication, September 3, 2009).

I felt so good! I felt wonderful! I enjoyed the gallery, I enjoyed the people, I enjoyed speaking. I enjoyed everything. I think it would be nothing quite like that, never again. It was beautiful (Tiffany, personal communication, September 15, 2009).

It was unbelievable. It was like a dream. It was so unreal. I thought I was in heaven for that week. I just never imagined doing something like that (Eve, personal communication, September 15, 2009).

I met a lot of interesting, nice people and I was enjoying that. I got to see how I can relate to others out there in open public, I did very well and I enjoyed talking them and showing them. I think everyone there and all of the ladies here from the Y understood where we coming from. I felt so good because domestic abuse was hidden no more. It was out and exposed. And hope, you know, there was more than hope. There was opening, there was light in the dark tunnel that you don't need to go back (Lisa, personal communication, September 2, 2009).

Also, aforementioned, as the outcome of the exhibit, the women felt empowered.

Probably, the word 'confidence' was the one of the most frequent words that I heard

during the post-exhibit interview sessions with the women. For example,

I learned self-confidence. I learned be little stronger and I recognize now through the feedback that I do have artistic abilities (Angela, personal communication, September 10, 2009).

I felt more confident and a sense of accomplishment. I am just looking forward to do it, again and again (Tara, personal communication, September 2, 2009).

I got more confidence on me. Like I never thought I can do art or express my feelings through art, but I can. That gave me a sense of confidence. I can stand up to be this women that's been held down so long, now I can go out and interact with people, say what's on my mind and don't have to be timid (Margie, personal communication, September 15, 2009).

Thus, the exhibit impact on the personal level can be summed up in two ways, empowerment and personal well-being through a newly constructed, positive sense of belonging. At the gallery, they were no longer labeled as former homeless, drug addicts, or battered women; nor were the residents of the YWCA Women's Residency. They were emerging artists, and this new label empowered them tremendously. In this regard, what Tara, Betty, and Margie said during the interviews is particularly noteworthy for us to contemplate what it means to be accepted as a healthy member of community, which most of us take for granted.

It [the exhibit] gave us an opportunity to find our own voice…I mean, I feel healthier, emotionally. It is like, I pealed a layer off that I didn't know that I was there, but now I have done it, I want to have more of it. I want to see how far it can go (Tara, personal communication, September 2, 2009).

It showed me how much I can do with myself, how far I can go and how accomplished I felt within myself. I felt so good because I felt I was giving back to others (Betty, personal communication, September 3, 2009).

I learned how important it is to do in a group with other women in the same cause, and how it feels good to do that (Margie, personal communication, September 15, 2009).

In terms of how women interacted with the audience and the connection that we – I, the women, the staff, and the audience, had on the opening reception night at the Fresh A.I.R. Gallery was something magical. The broader impacts of the women's art making and the exhibit is introduced in *Chapter Seven: Data Analysis on Community Level* much more in-depth along with the audiences' responses to the exhibit, *Windows of Hope: Come & Share the View*.

Chapter Summary

In this chapter, the outcomes of the art workshops and the exhibit are address from the women's perspectives. By using both deductive and inductive reasoning, I tried to balance my voice as a researcher, and the women's voice to honor their courage and willingness to share some of the most private stories in their lives. The women elaborated on the benefits of having a quality time for reflecting upon themselves and their relationships with other fellow residents, as well as with the people (i.e., the community) through their art and artmaking process. This meaning making process, sharing their art works and exchanging their thoughts; functioned as a catalyst for bonding social capital for healing, empowerment, and friendship –which are all essential for personal-welling.

CHAPTER 5
DATA ANALYSIS ON ORGANIZATIONAL LEVEL

Introduction

In this chapter, I investigated on what impact the women's artmaking and the exhibit brought into to the partner agencies of this study, the YWCA Women's Residency and the Fresh A.I.R. Gallery. In other words, I attempt to answer the research sub-questions that designed to understand the impacts of the women's art making and the exhibit at the organizational level. The questions read:

1. *How do the staff members of the YWCA Women's Residency and the Fresh A.I.R. Gallery in Columbus, Ohio make sense of the women's artmaking process and the exhibit?*
2. *Is there evidence that the women's artmaking process and the exhibit have produced social capital between the women and the staff?*
3. *Is there evidence that the women's art making process and the exhibit have brought any changes at the YWCA Women's Residency and the Fresh A.I.R. Gallery?*

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In this chapter, I relied on the gathered data from the field notes based on my observation, and the in-depth interviews with the three staff members of the YWCA Women's Residency, J, M, and E; and the three staff members of the Fresh A.I.R. gallery, Y, K, and S.

5.1. The YWCA Women's Residency

The YWCA Women's Residency is located at 4th Street in the downtown Columbus, Ohio, and was established in 1886. As their mission statement, "to create opportunities for women's growth, leadership, and power in order to attain a common vision: peace, justice, freedom, and dignity for all people" implies, the facility focuses on improving women's lives –more specifically, the lives of the women in crisis. The YWCA Women's Residency has operated one of the largest public housing facilities for women in central Ohio for homeless and low-income women. The facility was once a hotel, and now has 102 rooms to accommodate its residents. Every room is assigned individually and a resident usually signs for a one-year contract to occupy a room and pays for a very small amount of money or even nothing based on her situation (M, personal communication, November 3, 2008). Some rooms have attached individual bathrooms and some do not. Some rooms are bigger than the others, but usually have a minimum space for a twin-size bed, a small desk, and a chair. Shared kitchens and bathrooms are located at the end of the hallways in resident floors of the building. In terms of the size, the YWCA Women's Residency is fairly large, and I often had impression that the staff looked extremely busy and pressured.

J and I first met on October 9th, 2008 to discuss the details of the workshops that I was planning to offer. J's title at the YWCA Women's Residency (the Y) is Supportive Services Manger who oversees all the service coordinators, engage specialists, and operate the resource center. E was a relatively new to the Y. She was hired in May, 2009 while I was conducting the art workshops. Unlike J and M who worked for the Y for more than five years, she was a part-time employee as a resource room manager. The reason for having E as my informant was that she originally planned to take over Women's Window program after November, 2009. However, she quit her job shortly after the exhibit.

I met M on November 3rd, 2008, and she is Director of Housing Programs, and her major duty is overseeing the Y's residency programs, grant writings, and managing the budgets of the Y. At the meeting, she shared her experience with the women at the shelter. She has a strong belief in the healing power of the arts, and hopes my study can raise consciousness among her clients about domestic violence. According to M:

> *These women became so hardened from violence…one girl told me*
> *her partner slapped her face few times…she shrugged and said 'It was*
> *just a slapping, not domestic violence.' I wanted to scream at her,*
> *'YES, that is domestic violence'* (M, personal communication,
> November 3, 2008)

M continued that the real problem is that the women could not see that they were having problems. However, unlike M's remark, many women were recognizing the problems

that they were having, including their fellow residents at the Y. During one of the post-exhibit in-depth interviews, Leah, who had stayed in a mental hospital for several months due to Schizophrenia, said:

> *I didn't mean to sound kinda stupid or crazy but in mental hospitals they have art and crafts all the time, because they know that the people in the mental institution need that to express their pain or emotions or what's going on with them...And I think that the Y can use the same thing, not saying that the Y is a mental hospital, but I think that the Y can use the same thing for the women because a lot of these women who come in here are battered and emotionally upset. This is a transitional housing thing so a lot of us are from homelessness, and art can bring a lot of positive things* (Leah, personal communication, November 5, 2009)

As Leah and M's remarks implies, I could observe a gap between the staff and the women at the Y. In regards to this issue, I wrote in my journal on May 24th:

> *I become more understandable about the women's indifference when they hear about other's tragedy during the workshops; because at the Y, among the residents, it is just a common thing. Nothing new, nothing shocking—it's just part of their community. Also, what I become more aware about is...the trust issue between the staff members and the residents. I experienced this already during the last week's workshop. When J appeared, the power dynamic [of the workshop] totally dropped, and the women became silent* (Kim, I. field note, May 24, 2009).

Thus, there was lacking in linking social capital among the two heterogeneous

groups at the Y, the residents and the staff. In terms of the women's artmaking

before the exhibit, I could hardly tell that there were changes in this relationship

because the staff rarely had time to take a look at and appreciate the women's art.

However, the signs of the changes became evident after the exhibit, *Window of*

Hope: Come & Share the View.

5.2. The Staff of the YWCA Women's Residency

The strongest change that I observed after the exhibit was the attitude of the staff

toward the women in general. As I interviewed J, E, and M repeatedly came back to the

subject that how much they were surprised by the women's capability to express, speak,

and behave during the opening reception night of the exhibit. Because they were asked

the same set of the in-depth interview question, the rest of the section is constructed as if

the staff and I were having a dialogue, although the interviews were conducted

separately. All of them, J, E, and M, attended the opening reception of the exhibit. The

interviews were conducted in September 10, 2009 for J, and 15, 2009 for E and M.

InSul: How would you describe your overall experience about the whole process?

> *M: Oh my goodness. Mind-blowing. Absolutely mind-blowing. I think that's the*
> *best way to explain it. I think we've done some great programming here, but*
> *when you came onboard with this program, it really, it took it to another*
> *level…They [the women] were able to come forward and address some of their*

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problems. So, it was really mind-blowing for me and then their public speaking! You know? They went up there and spoke in front of everybody. It was phenomenal.

J: I think the experience has opened a lot of opportunities for the women and the program. In general, the program took us to a place we never thought we can go through, which is having them acknowledged the work, and the art just really seemed to resonate with them... And they were able to go over a lot of complex issues that normal groups or normal activities that we have had in the past were unable to hit.

E: I thought it was very empowering. I thought it was emotional, I think that when you see firsthand what someone's going through in their artwork, it's very moving and it was a great way for me to connect with the residents on a different level and even without talking to them, I'm able to see the pain and everything that they have gone through. And so for me it was just a great reason to think about why I'm working, where I'm working, and why I'm doing what I'm doing.

InSul: What was your expectation or assumption before the exhibition?

J: I thought it was going to be like...kind of like every other workshops that we had, which was just maybe one or two people show up, and they really enjoy the class...but, you know, to them is just a class. But it [the workshops and the exhibit] really became an event! there was a lot of women involved, it was really surprising and a lots of women who wouldn't normally participating in groups participated. So that was surprising to me.

M: I was it would be like a lot of our other programs, you'll do an art workshop and the women will love it and then we'll move on. You see what I mean? And that was it, I didn't feel, I didn't even think it would transform lives and it did. To me, that is mind-blowing.

E: I think it [my assumption] changed a little bit. I think only in a positive way... my assumptions and expectations have only exceeded what I was thinking before because the capabilities are endless and the sky's the limit for what they can do and what it can do for our community.

InSul: Has the whole process, I mean the workshop and the exhibit, changed your idea about the ladies at the Y?

J: It really has. To be honest with you, because um...you know...as staff, we get burned out. We put a 110% in the residents, now we don't see them giving back at all....um...you know...Leah, I just remember, she would always have groups, she would come in, and steal food and then run away. Like that's all she would do. And it was always frustrating for us, because we couldn't get her engaged. Just to hear some of women's stories, it was a good reminder about...you know...even though they walk around and look normal and act normal, they have just have so many different layers that...as boundaries. Those are what's inhibiting. It gave a new perspective on the struggles they were going through, and it changed my interactions with them.

E: I don't, I guess for me the process hasn't really changed. I think a really big benefit of the entire process was the exhibits because it really empowered them and they felt so special and everybody was able to take a second out of their day and focus it on them and the positive things that they're doing. And so in that

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way, I think I thought it would be great and then I saw it and I was like oh, this is really empowering and really allows them to grow.

InSul: What thought did occur to you while viewing the ladies' art?

M: Just how deep set that pain was. I've talked to them and I've spoken to them over the years and you may know that... but when I see, when you look at their work, you can see the depth of it. So, I think that's what I learned from that, just looking at their work and seeing the absolute depth of it and then for them to stand there and then explain it to you.

J: I was really...um...I mean some pieces, in particular, Leah's piece –Screamer. Even now, I just remember the feeling I had one when I saw that. It was just really touched me. I was very impressed with what they were capable of, and when I sat in the group, I was impressed with how they can relate to the concepts back to their artwork and back to their thoughts. I thought it was really fantastic. And I think the artist statements helped to really force the story behind it.

InSul: Did the exhibit leave an impact on the Y?

J: Oh, absolutely. We will continue this program, and I am very excited about. So I think that program in general will have a huge impact. I also think that the impact of teaching the women that they can do anything if they want to…that they have the confidence and the self-esteem. It's been almost like a ripple effect, you know, that sixteen women felt good about themselves and then other women noticed feeling good about themselves, and it motivated other women as well. And they were proud of being part of the Y.

M: Absolutely. It left a huge impact on the Y because that's why we sent E off to get the training and to continue the programming, with your assistance, to hand that over. I think it goes in line with our mission, empowering women...So it left a huge impact on the Y. That's one aspect, the fact that they're going to have the women's art is displayed in the lobby...so there is a structural impact, too, and that the women will always remember you because your tree is there...The women will remember this and I think they'll talk about it. It's going to definitely echo down the halls for a long, long time.

Exhibit 5.1:

Installing *Community Story Tree* at the Lobby of the YWCA after the Exhibit

E: I'm trying to think. The staff that went to the exhibit felt really, what I want to say…I'm trying to think of the right word, humbled, I guess, by the residents and what they've been through and I think it was very positive for them to see. Like I said, being in a profession where you are working with them [the residents] on a limited scale, they work for the Y, but they don't have that direct client relationship…I think that they see what they've been through and are able to connect in a different level and then they remember why they're working for the Y.

InSul : Did you observe any changes of the women who participated in the workshop?

J: Oh, absolutely. I think Leah…I saw a big change in her. The only person really she connected with was M. And that's been a way that ever since I been here, so for the past several years. But she even opened up to me, she opened up to you, she opened up to the rest of the staff, and…um…you know, you just saw her with the happiness on her face, and Betty as well. I almost never heard Betty talks before this, and now she is very outgoing and talkative, and um…I don't feel like they are secluded as they were. Margie, she really surprised me, because she was always been very sarcastic about her experiences with domestic violence, and she is just always made jokes about prostitution and her domestic violence experience, and I thought she was able to really open up, and be honest about the pain associated with it, not as just a joke type of thing.

M: Oh, sure. Let's talk about Margie. For her, being able to speak out about that…It's just, it's huge. Tara, who doesn't participate in things really either and she looked beautiful. All of them looked beautiful at the event. I came there all like, sweating and then I looked at everybody and was like, 'Oh my gosh, you guys look great!' You know? But they were just so proud and I think that's a key thing. One of the things I've noticed with the women is they're taking more pride

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in themselves and they're saying, 'I'm a woman in my own right, you do not have permission to harm me, and you're not going to harm me anymore.'

InSul: What feedback, both positive and negative, did you receive regarding this project from the residents?

J: Shocking I received no negative feedback. I say that just because they complain about everything. So...to not complain is...almost unheard of, it is unheard of actually. I mean, they complain about everything, like what kind of food we have in pantry...just everything. Margie and some of the residents participated in, I mean particularly Angela, they are big complainers. But that they had negative or, even anything other than positive to say about the workshops really says something. They didn't complain about paints or nothing...I mean, I was shocked.

M: Nothing negative, absolutely nothing negative. I think positive...just how moving it was and how good it was and how they love it and how they love you! How they're able to talk more...How it otherwise has impacted the women is just in there, in my daily interactions with them and just seeing happier people. Seeing people that have got a weight of their shoulders or speaking to residents that I forgot what their face looks like because I haven't seen them for years. Seeing them engage in other activities. I had to do the resident counsel once a month with residents downtown...It's my only time to meet with them as a group and they just talk about policy and programming because I've asked them what they'd like to see...They're banged about the art workshop!

E: Positive, you know, it's always interesting; I think that with these residents who have almost had their childhood taken away from them a lot of the times, it was just a great time for them to get that peace of mind back and to be able to just be a kid for a second and not worry about what's going to happen five seconds from now, but to just be in the moment, talking about their feelings and talking about what's happened and you know, just getting back to that basic level of cutting and pasting or coloring or just enjoying life. So I think that was just a really positive thing that I heard. And negative, I want to say 'that it was over'? I don't think I really heard anything negative, I think it was all positive. They were able to let go of a lot of emotions and really express them.

InSul: What was the most challenging thing for you as the staff of the Y in this collaborative project?

J: It was so new, so I think there were communication challenges. Like I didn't know what my role was in it, so I was trying to figure out strategies like just be totally hands off or do I need to…you know. I tried to be really hands off and tried to get only involved little bit, because I know they were little intimidated by this position, just because this is a position that if they were ever to get evacuated it would be my job to do that…so they would feel uncomfortable to talking about drugs or talking about getting in fights.

E: I guess for me, the most challenging thing is that I haven't been a victim of domestic violence, so I think it was hard for me to really, really understand what they've been through. I know I can hear all the stories and I can listen to them and empathize with them and be there for them, but I've never experienced that, so I don't know exactly what they're going through and what their hearts going

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through so I think that was the most challenging aspect for me and it could be a positive and could be a negative, I don't know. Maybe not being there allows me to connect with them on a different level and vice versa.

InSul: Do you think that you learned something out of this experience?

J: Yes, of cause. I just learn more about the residents and more about how to successfully...like challenges I learned about letting a new program come in from a volunteer student and how I would do that in the future. And how capable the residents really are... because sometimes I feel like they get labeled so much and then they almost believe that they themselves can't do it. And this just proved that all were wrong. I mean, I was shocked. They took so much initiatives and got so involved in...you know... got other residents to join, handed out fliers, and spread the words...and that's a lot of initiative for them. And I think that is a good learning experience for the community too. They look normal and there is not a certain type of person that looks homeless or a certain type of person that is homeless. If could be your mothers, sisters, and friends; could happen to any of us, so that a good lesson for the community, definitely.

M: What I think I learned is that you always need to think outside the box and there are so many different things that really help people and sometimes people think it's just counseling or it's just getting them medication...I mean, you see how powerful artwork is and you see these women transforming their lives... so I think that moving forward... you have to start looking at things that really make them happy and if that's going to be artwork or if that's going to be animal therapy or whatever it is, we need to try and accommodate them... give them peace of mind for maybe like three hours of the day.

InSul: How would you like to develop the art program to better serve the Y in the future?

J: I actually see this as being of really powerful tools for even the staff because we have a lot of the staff who have been formerly homeless. I can think of three staff members off the top of my head who been into domestic violence issues in the past six months. So I think for them to have an access to this type of activity maybe not lead by me or E, but by a mutual party. I think that is a good opportunity for the family center staff and the downtown staff, too. I think a lot of our staff is dealing with similar issues that the residents are dealing with.

C: Not a thing. Not a thing. One thing that I would say that I need to focus on is keeping with that personal touch…It's specifically focused towards that therapeutic aspect. Even though it wasn't therapy, it was therapeutic, you know what I mean?

E: I might change some of the workshops, I might do workshops specifically for staff because I think what's really important as well… we do work here and we're so heavily involved with the clients…sometimes we take on a lot of stress and we take on…some of their frustrations and things that they've been through and we don't take care of ourselves and so that's how people burn out really fast. So I think one of the things that I might modify is have workshops for the staff and also empower the staff too, and let them get out their frustrations instead of bottling them up and not releasing them.

InSul: What benefits do you foresee from the future art program at the Y?

J: I hope to continue to build their self-esteem. I really see this is being a tool for us to try to go more therapeutic clinical routes and this of cause the workshop is

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not art therapy, it is therapeutic art. But those types of programs are really needed here for the residents. I also hope that we can consult other organizations or they can send their residents to here, and they can learn different workshops and be able to participate, which I think it is a good opportunity for the women in Central Ohio.

M: More women speaking out. We have an average length of stay of about 12-13 months right now and I think with more women coming in because of domestic violence… if we just continue doing it and seeing women speak out about it, it'll become a culture and people will speak out about it.

E: I think community awareness. I think advocacy for these women and what they've been through and also advocating for them and their abusers and showing their abusers that look where they've come. So to me, that's huge that the Y gets to take part in that. But also gets to boost up all these women who have been told for so long that they can't do something or they'll never be you know, someone and so we're telling them, 'Yes you will' and 'Here you go.' So I think that will impact the community as a whole and all these organizations and people who told them they couldn't.

5.3. The Staff of the Fresh A.I.R. (Artists In Recovery) Gallery

The Fresh A.I.R. Gallery is relatively a small organization that is associated with its umbrella organization South East, Inc. Southeast, Inc. is a comprehensive provider of mental health, chemical dependency, healthcare, and homeless services assisting diverse populations in Columbus, Ohio. The both are located in downtown Columbus. Because of its association, Fresh A.I.R. Gallery exhibits the works of individuals affected by

mental illness and (or) substance abuse disorders. The gallery's mission is "Through art, we educate the community and work to break down the stigma of mental illness and substance abuse by bringing focus to the artistic vision." Unlike the case of the YWCA Women's Residency, I learned about the gallery from one of my colleagues and she introduced K, the manager of the Fresh A.I.R. gallery, via email. Later, K suggested I visit the gallery and I was able to introduce about the women's art and the research project to K, S and Y in person. Y's title at the Southeast Inc. is Executive Assistant and Public Affairs Coordinator and she coordinates all the public relations and efforts at Southeast and the Fresh A.I.R. Gallery is one of its programs. S's title is Grants Manager at Southeast Inc., and her job is to identify funders, write grant proposals, and put together groups of internal staff. After the meeting, I brought a brief proposal that explains about the women and their artmaking process, and after waiting two months, they successfully convinced their CEO and I was able to use the venue for the exhibit with no charge. It was one of the many magical moments that happened during the process of this research project.

I interviewed Y, K, and L on September 18, 2009. I take the same form as I did for the YWCA staff for reporting the data.

InSul: Do you think this research project will leave an impact to the Fresh A.I.R. Gallery?

> *M: A big impact…I think also to the patrons that came through the gallery and experienced Window of Hope. It left an impact on a lot of people…considering that I work here and I'm here every day… people would come in and they would*

be emotionally moved when they experienced walking through the gallery and it would bring them to tears …they were reading the stories and reading your commentary and then reading the artist statements and viewing the artwork and the artwork speaks for itself…it was profound for a lot of individuals that came through the gallery. I think it touched a lot of people in many different ways.

K: *Oh, absolutely. Some of the people that worked at the Fresh A.I.R. said that it was one of the most powerful exhibits they have seen…the difference layers of that show… it was just more than an exhibit. And I think the people that came in got to see the Fresh A.I.R. and the mission of that show…I think it helped the gallery quite a bit. The show definitely opened up many doors of possible future collaborations.*

S: *Oh yeah. I think one of the benefits for us was that you did a good job, I mean, it wasn't a formal collaboration, like between Southeast and the Y, but you did a good job of bringing them partners that put us next to each other for this event. I think that we've done one show that was about domestic and sexual violence, but it wasn't… it was more just the artwork in that show and this was so much more explicit with the women's words and their voices. I mean from an educational perspective, I think you really furthered our mission… I'm also hopeful that another big impact will be the data you come up with and your research; because, as I said before, we don't really have the capacity or the ability to evaluate what we do and so this is a really, like for us, I think the biggest benefit is going to be the fact that you're going to be evaluating what our gallery. That's going to be a real gift to us and that will be really helpful for us. Another impact I'm kind of hoping for is… I'm hoping we can attract more folks who want to do research about our gallery. So I'm kind of hopeful that next year we'll have another doctoral student who wants to do something. Because I think it's a really powerful gallery, so I'm hopeful there.*

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InSul: Is there anything that you learned through this experience?

K: Like I said about the women living at the YWCA, I didn't know that so much about their lives and for them to talk to me individually...but I think just to learn more about my surroundings. Also to hear how art works in women's lives and people's lives. For me and what I know would be just one side of it, but it seems to continuously prove to a positive impact on people. Some of it was really evident like the suffering or the message within, so I think that is a successful piece of art when you can read it. And no matter what the medium it is, you understand what message is.

S: I think the thing that I learned and I really appreciated was the way that you interacted with the women. I mean, primarily you came to this as a researcher, but the way that you brought your personal experience and who you are and the way that you work with the women on such an equal basis. It wasn't like you were running rats through a maze as we alluded to earlier, it was like you really worked with this group of the women as an equal to create something that was totally powerful and you did your research. So it was...at no point did I ever feel like the research was um... kind of the driving force, even though I know you probably wouldn't have done it if this wasn't your dissertation. So that was really a good thing for me to see and to learn that. You know, we tend to be a little protective. I tend to be. I mean I remember when I was working with the rape prevention program at the OSU and someone called up and said, 'Can you get us a gang rape victim who was raped at a fraternity party?" and I'm like, 'No!' So, I have this tendency to maybe be a little protective of women who are survivors and so it just had, you always have that slight, you know... I don't really know you, but you seemed like an okay person. But, there's always that hesitancy... is this person just here for their research? So, the spirit that you came into this project with was really important.

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InSul: Did the exhibit leave any impact on you? If so, could you elaborate?

K: Yes. Like I said, I keep coming back to thinking about the exhibit and these women's stories. Talking to the women one on one also left an impact. I have gone through some relational abuse as well, which I think most women have, and it was…it definitely left an impact on me.

M: I was impressed with it. I was actually surprised by it. The volume of work I was impressed by because it was, there were lots of different installations, you could go around the gallery and really you needed to spend time with each installation piece and I still feel like I didn't spend enough time with each piece. I wish that it was in the gallery longer so I could have really absorbed it more and read things over again. So it affected me in a positive way. And by the artists and their talent, and then also your ability to pull everything together which was pretty cool.

S: This is going to sound totally weird, but one of the men works here, who I think is a great guy, but I don't really know, he was so profoundly affected… thirty to forty year old guy was so affected by this, like, that still amazes me because it's relatively easy to connect, well it's not always, but it's easier to connect with women about why this stuff matters so much and men, it's a lot easier for them to just walk right by it. So that was, that was really bizarre and very empowering.

InSul: What was the most rewarding thing for you (and perhaps to the gallery) in this collaborative project?

K: Probably, the connections socially as well as emotionally that we all received as an outcome of the show. I think that was pretty powerful. And also the attendance and people that got to visit the gallery. I mean, it was also a great exposure for the gallery. It was a wonderful experience that everyone could work together and pulling this together.

M: On the opening night we had record-breaking attendance, and that makes me very happy because it's my job to get people to come in through those doors. I try to do as much marketing and PR as I can for all of the exhibits and this one included... For the Fresh A.I.R. Gallery, the most rewarding part was probably the exposure.

S: I think for me personally it was just talking with the women and having them, like that was just so much fun...God that was so much fun. Talking and hearing their stories and having them explain the artwork to me, and you know, they were really serious and really thoughtful, but like, the amount of pride that came shining through was just, I mean, again, they were just glowing. So that I think was the high point for me. I think the thing for the gallery, again, yet to come, is just going to be your research. That's going to be a really high point for us.

InSul: What was the most challenging thing for you in this collaborative project?

K: It is always challenging to install [art] but you and Kelly seemed to know exactly how you wanted to set up. And also...not knowing what to expect, but I don't think that there was any major challenges. You know, but the unexpectedness is little scary. Personally, I wish I would have been more involved, but that wasn't anyone's fault, for the time sake. Obviously, if everyone has more time, you can do

so much more. It would have been great to able to have more networking. I felt like kind of surface-involved, and to have a catalogue would really help, because than you can have a permanent record. And everyone likes to see their names printed and I think these women would have been wonderful to have them.

M: For me, personally, what was most challenging, and this isn't probably the answer you're looking for, but it was to squeeze your exhibit in between two other exhibits at the Fresh A.I.R. Gallery. That was challenging. But we did it and it worked out just fine, so that's probably all. I really wasn't involved in it at any other level other than kind of just being the host.

S: I think the most challenging thing, and I probably shouldn't even say this, but because of the way that we're structured, like just giving you the answer of 'yes' or 'no' could you use the gallery. Like, when you explained it to me at the other reception, I was like, 'Oh yeah, this fits. It totally makes sense to me,' but because we're so understaffed with this gallery and there's no, like everything's kind of hit or miss, like, I had to work really hard to get us to agree to do this show. And it's like, that was nothing about your show; that was nothing about our collaboration; that was just about our lack of resources. Technically I don't even have a role in the gallery, but I do it because I think it's really cool and really fun and it's the most important recovery work we do.

Chapter Summary

The original thought on the impact of the women's artmaking and the exhibit at the organizational level was bridging social capital that can generate broader identities and reciprocity. Also, McMillan's note on an authority structure, which can be regarded as a channel for communication and power for the community, was expected here at this level. Based on the interviews, I saw more signs of bonding social capital, which was more personal and intimate. As the staff's remarks indicate, they learned about the women deeper and that was the most appreciated aspect for them.. Similar to the audience's perspective, the organizational informants talked about how powerful the women's art was. Through this learning process about the women, their clients in case of the YWCA Women's Residency staff, the staff could relate to the women better and see what the women really went through. Also, they were able to build a more respectful relationship with their clients through the women's artmaking process and the exhibit. This cognitive change of the staff may work as a seed to change the organizational culture by opening up to new possibilities, such as initiating community-based art programs, as well as building a strong partnership and networking through collaborative projects with other public agencies.

CHAPTER 6
DATA ANALYSIS ON COMMUNITY LEVEL

Introduction

This chapter demonstrates how the domestic violence survivors' (i.e., workshop participants') artmaking and the exhibit, *Window of Hope: Come & Share the View*, served as a critical role in building and using social capital in its wider setting, the community.[1] Simultaneously, it attempts to offer valid answers to the sub-research questions that are designed for analyzing community impacts of the women's artmaking and the exhibit as stated below.

1. *How do audiences make sense of these women's art and their artmaking process through the exhibit?*
2. *What are the messages that the women want to send out to the general public through their exhibit?*
3. *What lessons do general audiences think that they learn from the women's art as a form of visual narratives?*
4. *Is there evidence that the exhibit has produced social capital for sustainable development of the community?*

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[1] The exhibit was held at the Fresh A.I.R. Gallery, located in downtown Columbus, Ohio, during August 24th to 28th, 2010.

Followed by participant observation, a survey combined with closed and open-ended questions were used to measure the impact of the exhibit on the audience.[2] In short, this chapter is the final expanded piece of the research process for understanding the community impact of the women's art and exhibit in terms of building *linking social capital* through community-based art.

The chapter is structured into two parts. *Part One* explores a conceptual relation between linking social capital and a sense of social justice as the outcome of the women's exhibit. As Stuhr, et al. (2008) note in *Social Justice through Curriculum: Investigating Issues of Diversity*, a sense of social justice is a critical resource for social health because it allows us to build empathetic, thriving, and caring communities. In line with this, as reviewed in *Chapter Two: Literature Review*, numerous case studies show that community-based arts provide an avenue to a healthier society by bringing people together and encouraging community involvement from various aspects (Blandy, 1993; Cleveland, 1992; Congdon, 2004;Cohen-Cruz, 2002; Humphrey, 1996; Hutzel, 1992; Jenson, 2002; Matarasso, 1997; Phillips, 1997). However, my view on the relation between linking social capital and a sense of social justice –more precisely put, a sense of social justice as an outcome of linking social capital that was produced during the exhibit –is not only based on the reviewed literature, but also on the collected surveys from the audience as supporting evidence. To connect these dots, *Part One* begins with (1) conceptual relation between linking social capital and a sense of social justice, and

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[2] The survey consists with 18 items in total: (1) four check boxes (i.e., age, race, sex, and educational background), (2) eight closed-ended questions (multiple choices), and (3) six open-ended questions to understand the audience's exhibit experience.

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(2) the competing theoretical views on social justice, while I try to situate myself within the pluralistic view on social justice theory through self-reflexivity.

Part Two juxtaposes the concept of linking social capital, the selected theoretical view on social justice, and the signs of linking social capital that were collected during the exhibit from the audience members. In other words, it triangulates the audience responses, linking social capital, and pluralistic social justice theory in order to grasp the community impact of the women's artmaking and exhibit. As concluding remarks, I expose my own reflexive thoughts in terms of how the event influenced me as a researcher as well as a member of the community. I do this by juxtaposing and discussing my own subjectivity, as well as the audience responses along with the women's remarks during the opening reception at the gallery, and civic friendship (i.e., pluralists' notion of social justice) as the outcome of linking social capital.

Part I
Linking Social Capital and a Sense of Social Justice

There is no general agreement on how to measure social capital (Woolcock, 2001). This has resulted in different strategies for different goals and agendas. For example, one may take the sum of society's membership of its groups to measure the degree of social capital. For this study, in regards to measuring produced 'linking social capital,' I looked at the level of agreement of the audience's responses towards the women and their art (i.e., the exhibit). In line with this, linking social capital is considered as a source of social justice that accommodates the community's health in terms of understanding the impacts of the women's art and exhibit on the community level. In other words, the outputs of linking social capital are conceptualized and tied into the notion of social justice. The detailed discussions that uphold this conceptualization between social capital and social justice are introduced in this section.

1.1. Relation between Linking Social Capital and a Sense of Social Justice

As mentioned in the earlier chapters, according to Woolcock (2001), linking social capital is one of three types of social capital among *bonding*, *bridging*, and *linking*.[3] Woolcock (2001) explains, "[linking social capital] reaches out to unlike

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[3] Although it is Putnam (2000) who speaks first of two main components of the concept: bonding social capital and bridging social capital; Woolcock's (2001) notion on different types of social capital are used in this study due to its third component, linking social capital.

people in dissimilar situations …thus enabling members to leverage a far wider range of resources than are available in the community" (p.14). Based on Woolcock's account, linking social capital amplifies certain resources in the community that can impact a wider range of people who may hold an indifferent view on a particular subject, such as domestic violence.

Based on Woolcock's notion on linking social capital, this chapter investigates what impacts the exhibit had on the audience, and conceptualizes how those impacts can be seen as a beneficial resource for the community development. For instance, the major themes that emerged from the audience responses are understanding, empathy, and respect toward the women and their art; more importantly, motivation to act for the sake of troubled individuals in their community, such as domestic violence survivors. Also, the women were able to adjust and improve their own sense of belonging through the exhibit by readdressing their identities as *artists* and domestic violence *survivors*–not as *victims* or *homeless*, which the labels that society had given them. This reconstructed notion toward the women, which conferred by the women's art and exhibit, signifies its outcomes by turning *weak ties* between the audience members and the women into *intimate ties*, pushing the perception from *them* to *us,* and creating a community bond that is more than a mere form of networking.

Theoretically, these outcomes of linking social capital tie into Putnam's (2000) explanation on social capital and civic virtue. He writes:

Social capital refers to connections among individuals –social networks and the norms of reciprocity and trustworthiness that arise from them. In that sense social capital is closely related to what some have called "civic virtue."

Civic virtue, in Barber's (1984) words, transcends the concept of social capital and combines more elements related to democratic and social justice theory (Barber, 1984). In regards to civic virtue, Warren (2000) elaborates:

The list of potential civic virtues is a long one: attentiveness to the common good and concerns for justice; tolerance of the views of others, trustworthiness, willingness to participate, deliberate and listen; respect for the rule of law, and respect for the right of others (p.73).

Based on the explanations given by Putnam (2000), Barber (1984), and Warren (2000), social capital is closely related to a notion of civic virtue and a sense of justice for others in society. This relation is also introduced in Putnam's notion of bonding and bridging social capital. According to Putnam (2000), bridging social capital produces a host of other benefits for individuals, communities, and governments, as well as societies through networks and trustworthiness horizontally among the various members of the community. Whereas bonding social capital that stems from homogeneous groups with strong self-served interest and values (such as The Ku Klux Klan and the Mafia) can sometimes bring negative outcomes like criminal acts, violence, and intolerance.

Thus, civic virtue and a sense of justice for other human fellows (in short, social justice) can be recognized as the outcomes of social capital; more accurately, the outcomes of linking social capital among various heterogeneous groups in society. This

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conceptual relevance between social capital, civic virtue, and social justice explains why some political scientists (Coleman, 1994; Couto, 1999; Lin, 2002; O'Connell, 1994; Woolock, 2001) employ the term social capital as identical to the idea of civil society and trust; although its core concept was originated from the advantage created by a person's location in a structure of relationships (Cohen & Fields, 1999).

Likewise, the signs of earned social capital that were collected during the women's art exhibit were something beyond than a mere expansion of network among people who visited the gallery, even though some of them (including the women, the staff members, and the audience) indeed became acquainted with one another due to the event. This deeper sense of connectedness or *intimate ties* has significantly influenced each actor – the women, the staff, and the audience as well as myself as a researcher, by allowing us to witness and feel something beyond compassion. I can only name that as a sense of justice for others, because the audience, the staff, the women, and I felt motivated to help and stand for others who had to experience abuse in their lives. In other words, the results of the event provided the threads of possible collective actions, which lead to policy implications in regards to the social impacts of the arts.
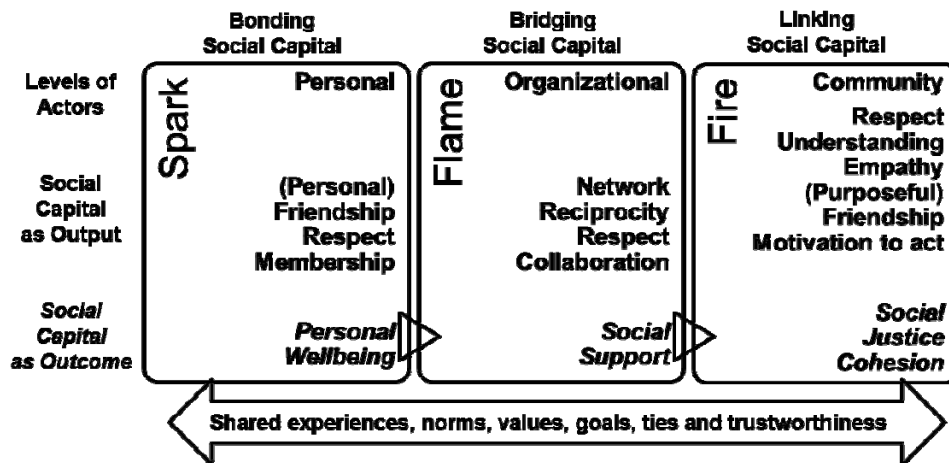
**Figure 6.1: Identified Outputs and Outcomes of Social Capital
(Based on three actors)**

This conceptual relation and relevance is displayed in simple forms at Figure 6.1

based on the identified outputs and outcomes of different types of social capital that

were produced by the women's art making and exhibit. The figure shows how the

outputs of the different types of social capital lead to the different outcomes respectively

based on its three actors (i.e., the women, the staff member, and the audience). This also

allows us to hypothesize what different types of social capital can be produced and

expected through community-based art programs based on its scale and the number of

people involved. As the figure illustrates, the outputs –understanding, respect, and

empathy translate into purposeful friendship for collective action; which ultimately leads

to the outcome, healthy and just society. However, this is not to equate social capital

with social justice. The point is that social capital plays a critical role to produce social

justice. To validate this view, three meta-approaches to the concept of social justice is

introduces in the next section.

1.2. Three Meta-Approaches to the Concept of Social Justice

According to Michael Novak (2000), the term 'social justice' was first used in

1840 by a Sicilian priest, Luigi Taparelli d'Azeglio, and became popularized by Antonio

Rosmini-Serbati. From Utilitarianism to Contractarianism, and from Marxism to

Feminism, in his book, *Geography and Social Justice*, David Smith (1994) introduces

how the concept of social justice has been transformed and reshaped from time to time.

He suggests postmodernism, which has contributed to skepticism concerning truth, also

has affected how one approaches ethics as well as social justice (Smith, 1994). Scholars

holding this skeptical view of social justice–including Friedrich Hayek, who disapproves

of the notion of social justice–criticized how the term merely became "an instrument of

ideological intimidation for the purpose of gaining the power of legal coercion," (as

cited in Novak, 2000, p. 11).

However, I found it difficult to agree with the skeptics entirely. Whereas, in

some degree, their assertions are very legitimate in the real world settings, I always

believed social justice must carry some canonical ideas that every human being should

uphold. Otherwise, I could not explain my feelings toward unjust behaviors or incidents,

even though I had nothing to do with those unjust outcomes. More importantly, the

notion of social justice is fundamentally engaged in every aspect of society, and

consequently in the social sciences and the arts. After all, social justice–a collective

judgment on what is *just* or *fair*–is itself a focal standard of society which lies at the

heart of people's feelings, attitudes, and behaviors in their interaction with others

(Gilbert, Fiske, & Lindzey, 1998). That is to say, social justice research has a significant

relation to social capital research, because the study is rooted in human interaction and

relations. Moreover, studies in social justice and social capital "provide a bridge

between theory and practice" (D. M. Smith, 1994, p. 116) by allowing us to understand

"the dynamics of oppression while situating ourselves as social actors" (Rozas & Miller,

2009, p. 24).

In *The Antinomies of Social Justice,* Thomas Spragen (1993) analyzes scholarly

debates, offering three competing theories on social justice (i.e. hegemonic, skeptical,

and pluralistic) in terms of how scholars have viewed social justice differently based on

their philosophical understandings of what should be regarded as 'just' in society.

Within the context of this study, I found the pluralistic view serves as the most

appropriate and holistic concept that informs the process of the data analysis. I

summarize and analyze these three perspectives on social justice theories by employing

my own subjectivity and epistemology as the researcher of this study.

Hegemonic Theory of Social Justice

In Spragen's (1993) terms, hegemonic theorists of social justice are the idealists among the three. They believe in the possibility of universal principles of social justice, or at least, believe their account is plausible to "all who inhabit the moral universe of Western liberal modernity" (Spragens, 1993, p. 194). Rawls (1999), for example, who viewed social justice as fairness, writes "each person possesses an inviolability founded on justice that even the welfare of society as a whole cannot override" (p.3). Similar to Rawls' account, Smith (1994) notes that "justice as equalization should apply wherever and whenever inequality is an issue, whether geographically, among socio-economic groups, by ethnicity, the more urgent the application of the principle" (Smith, 1994, p. 124). This belief in universal acceptance of social justice (i.e., hegemonic) is the most widely adopted (Spragens, 1993) and optimistic among competing views, and has significantly led to recent policy implications.

For instance, *Social Justice Grantmaking II: Highlights*, published by The Foundation Center in 2009, reported social justice-related funding in the United States has evolved around the discourse based on "rights," such as civil and human rights. The report continues, "human rights" is not yet a dominant framework in the social justice philanthropic field in the U.S.; however, the use of the term has obviously increased over the years. And this trend is certainly intentional, as it may bring more affirmative enhancement such as "global standards and enforcement mechanisms" (*Social Justice Grantmaking II, Highlights*, 2009, p. 9). However, this hegemonic view of social justice

and its central notion of universality often fail to provide enough explanations on real world situations, especially when one's values and standards conflict with one another.

Skeptical Theory of Social Justice

The skeptical theory sees social justice as a civic, social convention. Unlike scholars who hold a hegemonic view of social justice, skeptics believe social justice is a concept that is socially constructed and maintained by a constant bargaining process (Kelsen, 2000). For example, as Kelsen (2000) wrote:

> According to a certain ethical conviction, human life, the life of every human being, is the highest value. Consequently it is, according to this ethical conviction, absolutely forbidden to kill a human being, even in war, and even as capital punishment…However, there is another ethical conviction, according to which the highest value is the interest and honor of the nation. Consequently, everybody is, according to this opinion, morally obliged to sacrifice his own life and to kill other human beings as enemies of the nation in war if the interest or the honor of the nation requires such action, and it is justified to kill human beings as criminals in inflicting capital punishment. It is impossible to decide between these two conflicting judgments of value in a rational scientific way (p. 5).

Moreover, the word 'skeptic,' implying a certain level of cynicism, is portrayed in their description of social justice as "an illusory concept, customarily deployed in a hypocritical fashion to give a cover of fraudulent legitimacy to actions based on self interest…[because] everyone calls 'just' what he or she values most, and people have different values" (Spragens, 1993, p. 195). Thus, based on this perspective, one can only

respond to the question, '*What is justice?*' by conciliating different values and standards with other members of society.

In other words, social justice is the outcome of "pluralist equilibrium" (Spragens, 1993, p.196), among contending interest groups. In this vein, social justice serves as a social order that is based on compromise and tolerance among members of society–usually, among the powerful members of society.

Pluralistic Theory of Social Justice

The pluralistic theory of social justice contests and compromises both the hegemonic and the skeptical views of social justice, referred to as "antinomies of social justice" as Spragens (1993) described it. That is, the pluralists see the importance of justice for promoting a healthy society (hegemonic), but they also perceive it as an insufficient source of social consensus due to various competing values among people (skeptic). Not only that, too often the patterns of suffering are not equally distributed or fairly allocated in real-world situation. That is, "some suffer undeserved deprivation; others, without particular reasons, manage to escape" (Spragens, 1993, p. 206).

Likewise, the line between what is just and unjust becomes mush in the context of domestic violence. Consider Dutton (2006), who notes that witnessing abuse or experiencing abuse can have two broad effects on the child. First, it can lead to the development of "the abusive personality by generating trauma reaction;" and second, it can provide a chance to model physical or verbal aggression leading to "a behavioral repertoire of actions" (p.178). In regards to this theory, the line between a victim and a

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perpetrator becomes blurry and hard to define. Likewise, my workshop participants often informed me during the interviews that their abusers were once victims of domestic violence when they were young.

This has caused me to wonder who deserves social support and who deserves punishment. At the same time, although many people commented that this dissertation study promoted justice in the community, I struggled to see the connection between my work and social justice. This was so because I sometimes felt that I was serving my own self-interest as a researcher who needs to accomplish a task. Due to this complexity imbedded in the nature of my study, I found the pluralistic view is the most useful notion to sum up what we, I myself as a researcher, the staff, the women, and the audience as members of the community, have experienced and attained from the women's art and the exhibit.

What is useful about the pluralistic view is that it does not require one to settle with an absolute, singular definition of social justice. Instead, it attempts to describe a sense of social justice by employing the term, "the bonds of civic friendship" (Spragens, 1993, p. 209), which can be distinguished from personal friendship. In this sense, civic friendship can be viewed as *purposeful* friendship that forms through shared norms, values, interests, or even goals in a larger societal setting. By the same token, these elements have been viewed as indicators of social capital that vitalizes "significance of community ties" (Woolcock & Narayan, 2000, p. 229).

Spragens (1993) maintains that the notion of civic friendship allows us to find a solution **together** as a member of society through social capital, although he never

employs the term itself in his work. However, what he refers to as "the trust, moral respect, and mutual concern that permit people to engage in genuine deliberation" (Spragens, 1993, p. 216) is in fact social capital (in this case, *linking* social capital) that alludes each individual can actively engage with others over certain social issues for negotiating different views on what should be regarded as *just*.

Part II
Juxtapositions

Part Two juxtaposes the concept of linking social capital, the pluralists' view on

social justice, and the data that were collected during the exhibit from the audience

members. As concluding thoughts, I uncover my reflexivity in terms of how the event

influenced me as a researcher as well as a member of the community. I do this by

juxtaposing and discussing my own subjectivity, the audience responses along with the

women's remarks during the opening reception at the gallery, and civic friendship (i.e.,

pluralists' notion of social justice) as the outcome of linking social capital.

2.1. Juxtaposition I: The Exhibit, the Audience, and Social Justice

As noted in Chapter One, this study is about restoring a connection: one between

individual victims of domestic violence and their community through a visual narrative

form, the arts. In the context of domestic violence, the response of the community is one

of the greatest factors in determining the success of the victim's recovery process, and

restoring her sense of order and justice (Herman, 1997). This section explores how the

audience members made sense of the women's art and what they believed that they

learned through the exhibit. Also, it investigates on the produced social capital during

the exhibit as a source of social justice.

The Exhibit, the Audience, and the Women as Emerging Artists

The exhibit, *Window of Hope: Come & Share the View*, was held at the Fresh A.I.R. (Artists In Recovery) Gallery located in downtown Columbus, Ohio. The show ran for five days from August 24th through August 28th 2009 (Monday through Friday), and also had an opening reception on the first day of the show, Monday, August 24th, from 5:30pm to 8pm. The opening reception highlighted the exhibit for both the women and the audience since there was music, food, flowers, and speeches made by the women as emerging artists. Approximately two hundred visitors made it to the opening reception (Kelly G., Fresh A.I.R. Gallery Manger, personal communication, February 2, 2010), which was a surprisingly large number for the gallery.

The success of the opening reception was generally due to the partnership between the two organizations, the YWCA Women's Residency and the Fresh A.I.R. Gallery. In addition, my personal networks affiliated with the Department of Art Education at The Ohio State University contributed in attracting a larger crowd. In terms of publicity, the exhibit was advertised via the fliers (see appendix 2.1.), the local news papers (see appendix 2.2.), and direct-mailing invitations to community partner agencies, domestic violence shelters, and city government officials, including the Mayor of Columbus.

Exhibit 6.1: The Inner View of Fresh A.I.R. Gallery during the Exhibit I

Although many fellow residents from the YWCA came to support the artists during the exhibit, the artists themselves had very few personal guests. This was perhaps because most of them were lacking in their own *bonding* social capital, which stems from ties between people in close relationships, such as immediate family, close friends and neighbors (Woolcock, 2001). Not only were the women lacking in bonding social capital, but they were also lacking in claiming their own ownership, for some of them were reluctant to give a speech in front of the audience as the artists of the exhibit. The base of social capital, the trust toward the community was still lacking to some, and that made them skeptical about being respectfully accepted by the audience as the artists of

the exhibit. However, each one of the artists felt very proud of themselves at the opening reception night, and they were extremely thrilled by the fact that the people came to see their creations (see *Chapter Four*). After the opening reception, all of them felt greatly honored by the fact that the audience was listening to them, interested in and learning about their art works as described in the interviews with the women in *Chapter Four, Data Analysis on Personal Level*.

As the coordinator of the show, I considered the exhibit as an alternative way to present the collected data from the women's artmaking process. The artworks created in the workshops, transcriptions from formal and informal interviews of the women, and even the content of the curriculum were partially presented at the exhibit. The goal was to offer an opportunity for the audience to develop a deeper understanding of who the women are and what message they are trying to convey through their art. In other words, the women's art was employed as a form of storytelling, as a tool to communicate their wounded pasts and difficult journeys, their stories of healing and surviving. Thus, the exhibit became the essence of what we, I myself as a researcher and the women as research participants, did together as a group to inform the findings of this community action research study to the general public.

Exhibit 6.2: The Inner View of Fresh A.I.R. Gallery during the Exhibit II

Namely, the transcribed excerpts from the visual document analyses done by the women in each workshop about their own creations, their remarks during the sessions during formal and informal interviews, and my own field notes were turned into important curatorial elements of the exhibit. I tried my best to leave the women's voices as intact as possible to honor their voices. When I had to use my own voice (as the researcher of the study, the leader of the workshops, or the coordinator of the exhibit) in order to offer \background information about the art pieces, I used blue ink to cue the audience to separate my voice from that of the women's. I also installed each art piece to build one coherent story that states at the entrance with their first experience, and ended at the rear of the gallery for a denouement.

For the closing experience, I wanted to give the audience an opportunity to become a part of the exhibit so that they could transcend their experience from a passive viewer to an active participant of the show. I placed a blank canvas at the corner of the gallery along with some stamp ink pads and color makers, and included a sign that read:

> *Let's Art!!!*
> *Be part of the show by participating in this fun art piece!*
> *It's easy. Just print your thumb on the canvas anywhere you like, and*
> *leave your signature with your comments for the show!*
> *This canvas will be the last piece of Healing Hands, Helping Hands.*

Exhibit 6.3: *Healing Hands, Helping Hands* **III**

(Handprints of the Artists the People who involved in the Study and
Thumbprints of the Audience with their Comments)
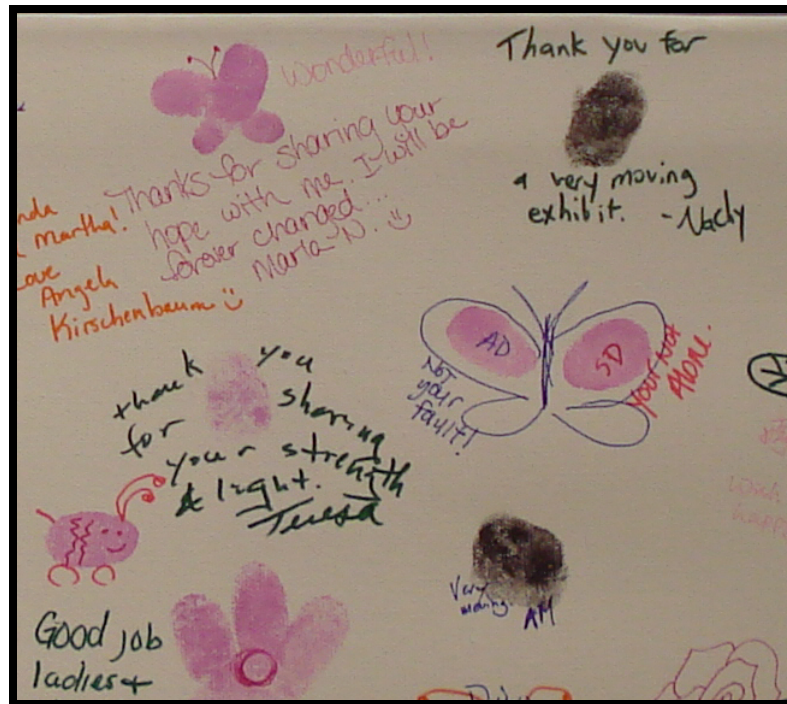
Exhibit 6.4:
Thumbprints of the Audience with their Comments to the Artists

These strategies and the artists' speeches allowed the message of the exhibit to be even more powerful and inspirational. This was evidenced by the audience's many responses in the open-ended questionnaire of the survey where they shared how they deeply appreciated the words for informing the women's art. The audience made sense of the women's art as an extremely powerful tool for bringing their voices forward and sharing the stories in an inspirational and beautiful way. Likewise, they deeply cherished the experience and felt grateful toward the women for allowing them to have time to ponder the issue of domestic violence within the women's art.

The Exhibit, the Audience, and Social Justice as Outcome of Social Capital

The collected data in all three levels –i.e., the personal, organizational, and community levels –strongly indicates that art can be an exceptionally powerful tool for communication and healing, especially when words and discussions fall short. Juxtaposing the notion of civic friendship as social justice from the pluralistic view point and the audience's responses regarding the women's art, I share the findings based on the idea of linking social capital: the formation of understanding, empathy, and respect, as well as civic friendship among the women, the staff, and the audience.

Drawn from the results of the survey, the audience that came to the exhibit showed amazing compassion toward the women, although most of them had no personal relationship (i.e. bonding social capital) with them. In terms of understanding emerging themes at the community level (i.e. the audience), the audience survey was designed with three sections: (1) Demographic questionnaire, (2) Closed-ended questionnaire based on the Likert scale, and (3) Open-ended questionnaire (see Appendix 1.5 for the full content of the survey). During the five-day exhibit, seventy-four answers were collected.

The characteristics of the audience population (n = 74) was quite diverse in terms of age and educational background, but less diverse in terms of sex and race (see Figure 6.1). The age of the audience appeared well balanced and divided into five groups: Twenties (30%), thirties (20%), forties (15%), fifties (22%), and sixties and above (13%). Not as balanced as the age groups, the educational background of the audience turned out to be of fairly higher degrees: High school graduates were only 8%, whereas a

college associate degree (24%), BA degree (24%), and MA degree (31%) scored for the majority of the audience population. Among the audience population, the people who held a PhD or equivalent degree were 7%. In terms of sex and race, female (68%) and white (67%) were the most common features of the general overview of the audience's demographic background (see Figure 6.2).
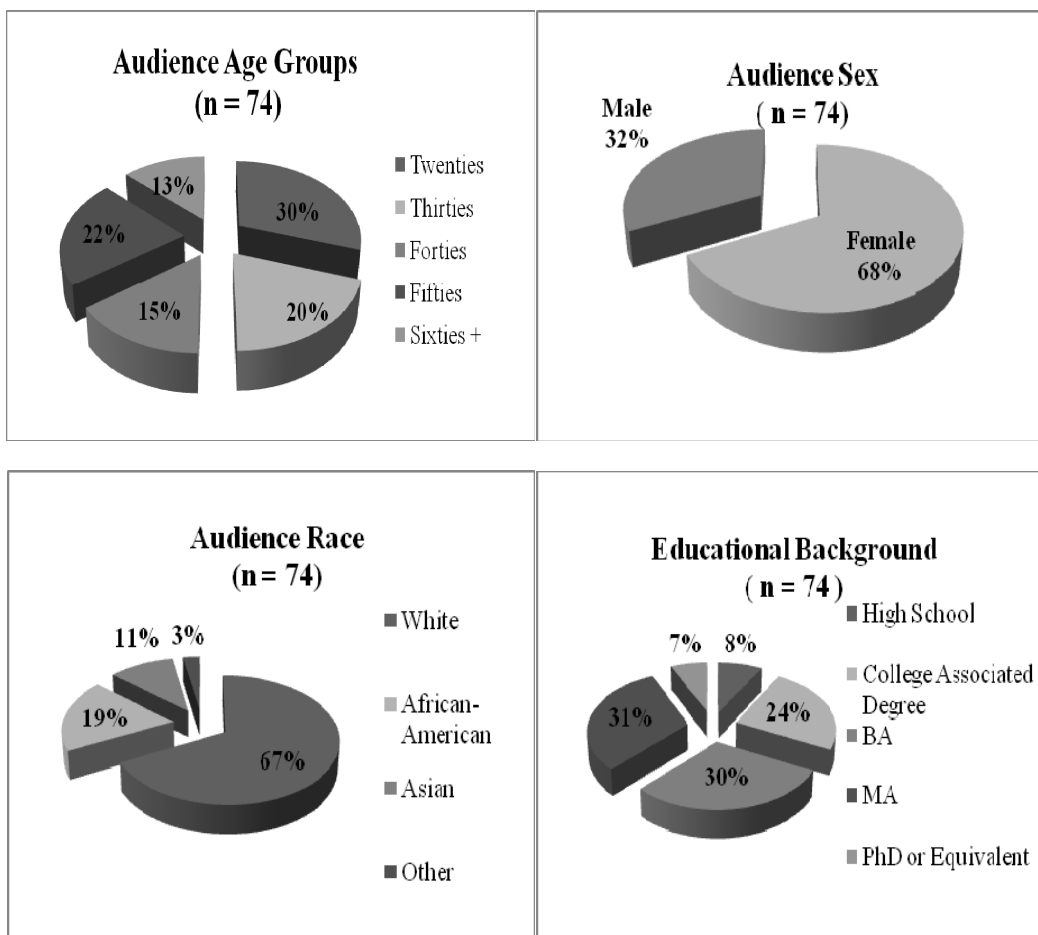
Figure 6.2: Characteristics of Audience Population

Overall, based on the results of the survey, the audience felt that the exhibit was highly successful in terms of conveying the theme of the exhibit (86%), raising awareness of domestic violence (93%), and understanding how the domestic violence survivors felt about their ordeals (99%). In addition, the audience was extremely favorable to the exhibit (i.e., community-based art) since seventy-three people responded they would like to see more art exhibits of this kind (97%) (see Table 6.1).

Likert Scale Question (Audience n=74)	Extremely Clear	Very Clear	Somewhat clear	Somewhat unclear	Not clear at all
How clear was this exhibit in conveying its major theme (i.e. domestic violence)?	**51**	**20**	**3**	0	0
	69%	**27%**	**4%**	0%	0%

Likert Scale Question (Audience n=74)	Extremely Successful	Very Successful	Somewhat Successful	Somewhat unsuccessful	Not successful
Do you think the exhibit was successful in terms of raising awareness on domestic violence?	**37**	**32**	**5**	0	0
	50%	**43%**	**7%**	0%	0%

Likert Scale Question (Audience n=74)	Yes	Somewhat	No
Where you able to "transported" into another world, becoming immersed in the train of thought of the artists?	**54**	**19**	**1**
	73%	**26%**	**1%**

Closed-ended Question (Audience n=74)	Yes	No	No Response
Would you like to see more exhibits of this kind (i.e. community-based art)?	**72**	**1**	**1**
	97 %	**1.5 %**	**1.5%**

Table 6.1: Overall Audience Reaction to Exhibit

Another noteworthy result of the survey was that 85% of the audience (n = 74) replied that they knew at least one person who was a victim of domestic violence (see Table 6.2). Then, how do we know that these figures can be inferred as concrete, scientific evidence for promoting social justice in terms of reducing or at least supporting domestic violence victims? As well, how do we know civic friendship, the pluralist view of social justice, has been produced by building compassion and understanding among members of the community? What if the audience was already favorable to the women and the exhibit, and already aware about the consequences of domestic violence, because 85% of the audience personally knew at least one individual who was victimized by domestic violence?

Likert Scale Question (Audience n=74)	Many (More than three)	Few (One to three)	None
Have you ever known someone who was a victim of domestic violence?	32	31	**11**
	43%	42%	**15%**

Table 6.2: Number of Audience Who Personally Know Domestic Violence Survivors

In order to address these concerns, I have disaggregated the data based on those respondents who replied that they never heard of, nor knew personally anyone who was victimized by domestic violence. Among seventy-four people who participated in the

audience survey, only eleven people (15%) replied that they never knew or heard of

someone who was a domestic violence victim (see Table 6.2.). The results showed the

women's artworks yielded a positive impact on this particular audience group about

instances of domestic violence (see Figure 6.3).
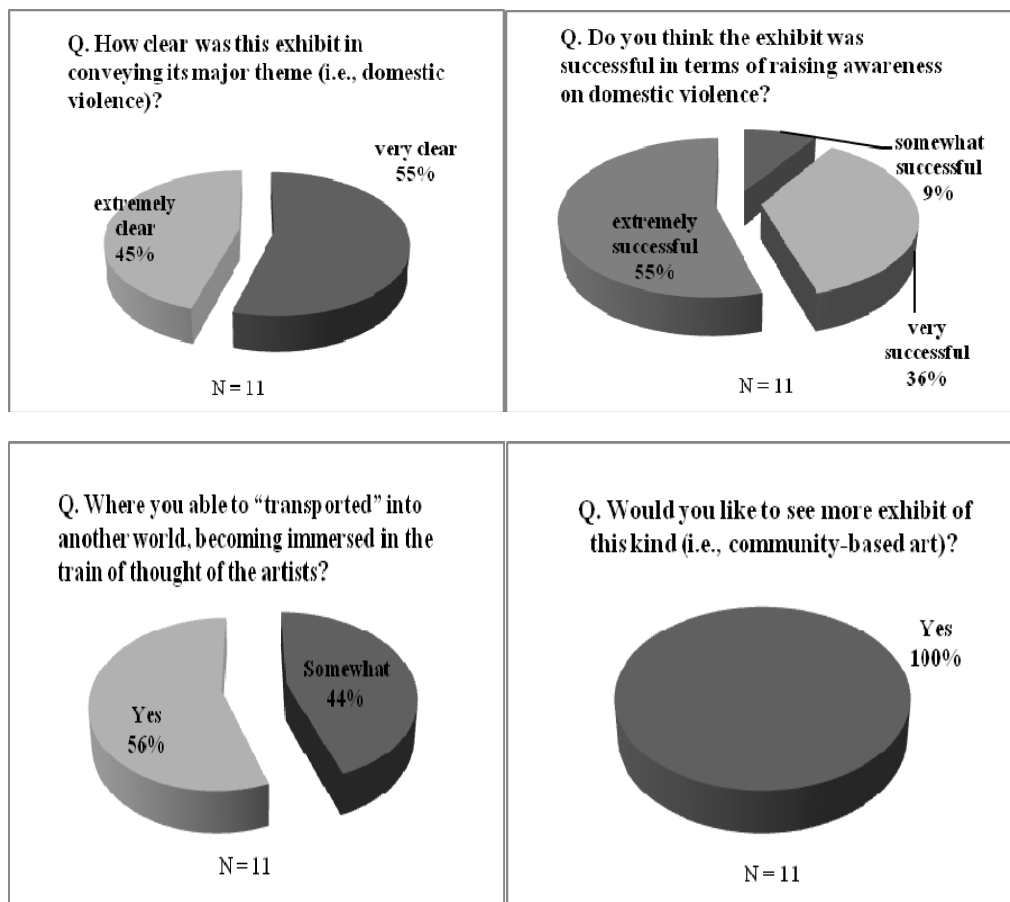
Figure 6.3: Produced Linking Social Capital (N = 11)

The results in Figure 6.3 imply that the women's artwork served as an effective communication tool to (1) convey its major theme (i.e. domestic violence); (2) raise awareness about domestic violence; and (3) understand the ordeals of domestic violence victims (i.e. the women) –even for those who never heard or experienced domestic violence indirectly. In short, the results of the closed-ended survey show some signs of linking social capital as evidence, specifically understanding and empathy toward the women.

On the other hand, the results of the open-ended survey show the signs of linking social capital in terms of respect, compassion, empathy, and understanding, as well as purposeful friendship as motivation to help the women and others who have been wounded from abuse. Some examples of audience responses include:

It brought me to tears, to imagine the horrors these women had survived. It filled me with hope to see that they've been able to face so much of their past, and begin to look toward a better future.

The show left an impact on me. I have not read a lot about domestic violence, but I was aware of the fact that domestic violence might be experienced in diverse ways. And these women's experiences were on the edge. I was really affected by their efforts and I think this exhibition and all the experiences they have gone through this project was a way of their grappling with life.

I was impacted to think about how I can get involved in community-based art.

*It showed me the world that I never have been in. It reminded me how
great my life is.*

*Most times you only hear stories about domestic violence without truly
seeing it. This exhibit beautifully intertwined imagery and prose to lend
a "face" to domestic violence.*

*It has awakened my senses to the fact that women who are in abusive
situations need others to help them to realize and understand that they
do not have to stay in the situation. It has brought the theory to practice
of the powers of the Visual Arts and community service.*

One of the most potent themes among the audience's answers was that the women's art

allowed the audience to open up and to share their very private and personal experiences

–that some of them were also domestic violence survivors.[4] This emerging theme was

something I didn't expect to find from the audience (i.e., community level), but made

one of the strongest themes among the answers: not because of how many people

revealed their past, but because of the manifestation of the power that art has. I thought

this 'sharing' would only emerge on the personal level in a smaller setting, because

revealing one's past is so personal and private. However, the women's art ensured such a

safe place for some audience members to even write down one of their most secretive,

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[4] For the validity purpose, the YWCA residents were excluded from participating in the audience survey,
even though some of them never showed up at the art workshops. This was done so to prevent biased
responses that are affected by personal relationship or a sense of membership. Also, most of them had
experienced domestic violence at some point of their lives before they become the residents of the YWCA
Women's Residency; due to this shared experience, none of them were asked to participate in the survey
during the exhibit.

traumatic experience on a research survey sheet. For me, as a researcher, this was an eye-opening experience in terms of witnessing the power of the arts. For example, on the question *'What do you know that you didn't know before?,'* some responses included:

How powerful art can be.

Learned that I am not alone there. That there is hope in the future.

A friend I attended the opening with shared for the first time that she was the victim of domestic abuse, as well. She felt comfortable telling me in this situation.

I think it made me realize how similar the stories and experiences of the artists are to my own. Even though I have never experienced homelessness and destitute. We all share similar pain.

Furthermore, there were signs of gratitude for educating and enlightening them about domestic violence with deeper respect toward the women. The below responses provide evidence in the new, reconstructed notion toward the women; and more importantly, accepting them as healthy and strong members of the community –not as victims or homeless.

These women are strong and they did well representing others that have experienced domestic violence. Thank you for your bravery and

beautiful art! The pieces represented what words cannot say.
I hope to see more.

I'm very grateful to everyone who put so much time and energy into this project, and into getting it displayed at the gallery. And glad that I was able to view the exhibit, and even better to be able to attend the opening reception, where I could have more of a sense that I was sharing this very intense experience with other members of the community.

The show definitely enlightened me about the issues of domestic violence. Unlike other tactics that are used to talk about such a serious issue, this exhibit definitely provided an optimistic point of view and "hope" as it relates to the issue.

The artists were so proud of their work. As a society we focus so often on the young, the rich, the beautiful. It was so uplifting to see the sense of pride and accomplishment as the women showed me their work –and their worth in the world.

Many of the artists were very brave in putting their inner feelings on display for the public and showing that it isn't only male/female domestic abuse that impacts lives. I was impacted by how far the artists had come in their lives to be able and willing to share such a private piece of their lives, BRAVO!!!

Some of the audience also felt that they not only actually learned, but were also motivated to **act**. I found this emerging theme the most inspirational, because in a true sense, that–motivation to act–is the beginning of social transformation. As well, it was

proof of how art can function as a social glue (Wyszomirski, 1993) that fosters a sense

of obligation that prevails over purely selfish, private, egotistic choices. Thus, the

following comments are the signs of the pluralists' sense of social justice as the

outcome of linking social capital that was created through women's art and exhibit.

The show made me more aware of the violence/ abuse that is out there.
I feel inspired to reach out and help. This was a great cause.

I am committed to educating men about the proper management of feelings;
raising my daughter to not tolerate abuse or mistreatment; turning into
the pain of the domestic survivors I will help.

I will continue to convey the message of compassion, understanding and
acceptance to those that share with me similar experiences as shared in
this exhibit.

There are lots of hopes to be bloomed. I want to help.

Very powerful, inspiring, and strong. It makes me want to do something
similar for women in need.

Exhibit 6.5: Journey Butterflies

The audience remarks deeply inspired me as a researcher, coordinator of the
exhibit, and leader of the art workshops for the women. The experience, especially with
the audience (i.e. community members), also largely affected me in terms of becoming a
strong believer in art-based community action research and made me ponder the role of
intellectuals in society. However, the most change I noticed was in my own attitude
toward the community, Columbus, Ohio, where I had never felt that I was a part of the
community. This was due to my position as an international student who was always
categorized an 'alien.' This exhibit and the journey I took with the women largely
influenced my own subjectivity not only as a researcher, but also as an individual and
community member.

2.2. Juxtaposition II: Juxtaposing Self-Reflexivity and the Community Response

The pluralists' view of social justice as civic friendship empowered and enlightened me as a researcher for two reasons. The first reason is for the theoretical and methodological background of my study. I used action research methodology and social capital theory as the meta-theory of my dissertation. In my opinion, the pluralists' sense of social justice (i.e., civic friendship) is the outcome of linking social capital. As Cohen (1999) elaborates, social capital is essential to a healthy civil society and "civil society exists at the intersection where the various elements of society come together to protect and nurture the individual and where the individual operates to provide these same protections and liberating opportunities for others" (O'Connell, 1994, p. 24).

Similarly, action research is well known for applying 'radical epistemology' (Reason & Bradbury, 2001) or 'standpoint perspectives' (Stringer, 2007) in order "to give a voice to people and …to provide a place for the perspectives of people who have previously been marginalized from opportunities to develop and operate policies, programs, and services [as well as in a typical research process]" (p. 206-207). This underlying goal of community action research methodology reflects the concept of 'civic friendship' as well as 'linking social capital' for reaching a wider range for defining mutual goals and solutions.

The second reason is for my subjectivity as a researcher as well as an individual who was rewarded by taking a remarkable journey with sixteen extraordinary women, my research participants. In a large sense, the beginning of our journey was dictated by our own self-interests, but it grew to be a learning process about each other and about

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the community; thus, we were able to use our collective self-interests to address a much larger social issue through our developed civic friendship.

Each of these theories (i.e., hegemonic, skeptic, and pluralistic) views 'self-interest' as an important element in studying social justice. Self-interest is directly related to one's values and beliefs, thus to one's view on what is just in society. Similar to this antimony, as Spragens (1993) described it, for a long time I was unsure if I could adopt the term 'social justice' in my study simply because I selected the topic of domestic violence for my dissertation. I chose this topic not only to pursue my career as a doctoral student but also to heal from my past violent relationship. My experience in an abusive relationship was complicated by the fact that I was thousands of miles away from my family and friends. With little insight into how to deal with the emotional aftermath, I turned to books about domestic violence–after all, I was a PhD student surrounded by books and articles. I guess I wanted to understand why this kind of violence happens between people who are supposed to care about and trust each other.

I went through an immense volume of books about domestic violence survivors and their stories, and found one theme. To completely heal, the survivors seemed to do something for other victims and share their stories with other community members so that they could 'transcend' the negative thoughts, feelings, and horrors they 'learned' from their past relationships. That was why I chose this to make art together with other domestic violence victims and open an art show to share our stories with others.

During the workshops and exhibit, many people, including the participants, staff, and audience, thanked me with many encouraging words, making me blush as they told me how this research project changed and transformed them deep inside. Some audience members wrote their personal thank-you notes to me by using email and cards. Others wanted to donate money, buy the women's artworks that were displayed, and bring some food for the opening reception of the exhibit. In particular, one audience member's response to the question *'What do you know that you didn't know before?'* made me contemplate about myself as a researcher, the motivation that led me to conduct this study, and what it means to become a member of a community.

> *There is a young woman who is willing to invest her time and energy into helping the women residents. That she has made a difference in these women's lives...I hope this program continues to spread across this country, and the world.*

Did I make the difference this person wrote about? I had to ask myself. To be honest, I feel that I am the one who was transformed and who benefited most from the process. That feeling held me back from adopting the term 'social justice' in my study, because I knew what motivated me to conduct this action research was, for me, promoting my own interest–to heal from my own ordeals.

However, I realized that we grew together: the women, the staff, the audience, and me. On the opening night of the exhibit, I asked the women to give a public speech

in front of the audience and several agreed to do so.[5] What was stunning about their

speeches was that although I never told them what to say or speak about, they spoke

about the importance of building civic friendship for others who suffer from domestic

violence. Some of their comments included:

> *From me to you all, my daughter, she went to the end of the road for*
> *domestic violence and was murdered. So today, I say to each and every*
> *one of you, do not stay where you are, and that fear, that sadness, and*
> *that pain; but rejoice that you have hope to help someone else making it*
> *through their time of pain.*

> *I want to thank God first of all because if it wasn't for him I wouldn't be*
> *alive today … Being back into my art, I do feel like a tree, a beautiful rose,*
> *growing again … I want all the women to know there is hope beyond abuse.*
> *There is a life beyond abuse. We can live again, we can love, and we can*
> *be loved.*

> *Unless you've been through abuse you can never imagine what it feels like…*
> *We laughed together, we cried together, and we listened to each other's stories*
> *… And we never failed to encourage each other … I learned that hope is*
> *attainable. And I hope you can live with your own voice and my voice,*
> *saying that abuse in any form is not acceptable.*

Their speeches were inspirational, emotional, and educational. The whole experience

somehow altered us and made us more aware of others' pain and feelings, to go beyond

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[5] To listen to the women's speech, visit: http://www.youtube.com/watch?v=dyg9S25B7Ro

our own self-interests. That moment represented to me what social justice looks like: the process of becoming more compassionate and understanding.

Exhibit 6.6: The Inner View of Fresh A.I.R. Gallery during the Exhibit III

Promoting competence, self-efficacy, and coherence between the individual and society are the strongest emerging themes that I found in this community-based art project and the people that I encountered during my data collection phase. In this vein, policy making needs to be understood in a broader framework of social justice, and

action that involves grassroots civic participation and not just government legislation. As the data indicate, community-based arts can demonstrate important qualities in the public policy arena. Yet, the instrumental functions of the arts have not been fully discussed in the field of cultural policy as a means of promoting social change and justice, particularly in embracing socially marginalized people in the community. I hope, in return for my research participants' trust and support, my voice as a researcher as well as the women's and other community members' voices can bring new ideas into the policy making process and in the field of cultural policy studies.

Chapter Summary

By juxtaposing the emerging themes from the audience responses and the women's remark along with my own reflexivity as a researcher and a sense of social justice as the outcome of linking social capital, I was able to conclude that the social transformation of our society depends on our willingness to invest in social capital. Especially when it comes to socially marginalized who carry negative labels due to their social status or conditions, the response of the community becomes a foundation for building a sense of community for them to feel a part of that community, and to feel proud of being in that community as a member. This exhibit is just an example of how art can be used as a catalyst to create social capital among people who seldom know each other and share no particular interests for their wellbeing. For the women, the exhibit offered an open and receptive space for expressing and sharing their views and stories in a respectful, non-invasive environment. Additionally, the exhibit offered the audience a new way of looking at survivors of domestic violence and motivated them to act by reaching out their hands to the women.

The audience truly appreciated their experiences not only to get to know about the women and their inner strength, but also cherished the women's courage and creativity as artists. Therefore, the women's art became a place for the audience to see and understand something new: the exhibit served as an avenue for opening a mutual dialogue between the women and the audience. In this vein, the gallery was not a mere place for displaying art, such as paintings, sculptures, or photographs; but as a think-tank to discuss the social issues and problems as a way to participate in a civic forum.

CHAPTER 7
IMPLICATIONS FOR CULTURAL POLICY

Introduction

This chapter focuses on the implications for cultural policy based on the findings of this study. The previous chapters, Chapter Four, Five, and Six, introduced the outcomes and findings that stemmed from the two major actions of this study; the women's artmaking and the exhibit. The participants of this study were framed into the three sets of subjects as the triangulated data source: (1) the personal level (i.e., the women/ workshop participation), (2) the organizational level (i.e., the staff of the YWCA Women's Residency and the Fresh A.I.R. Gallery), and (3) the community level (i.e., the general audience who came to the exhibit)[1].

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[1] In total, ninety six people participated in this research (N=96). The personal level group consisted of sixteen women (n=16) who are survivors of domestic violence and residents of the YWCA Women's Residency. The organizational level group (n=6) consisted of the six staff members in two non-profit organizations, located in downtown Columbus: the YWCA Women's Residency (n=3), public housing for single women over age eighteen; and the Fresh A.I.R. Gallery (n=3), part of Southeast, Inc., a comprehensive provider of mental health, chemical dependency, healthcare, and homeless services. The community level (n=74) consisted of the people who visited the gallery during the exhibit, *Window of Hope: Come & Share the View* (08/24/09 -08/28/09), where the women's art was displayed.

In particular, this chapter attempts to answer the concluding sub-question of this study:

Is there evidence that these women's artmaking processes brought changes on the personal, organizational, and community levels?
If so, what implications can be made for cultural policy based on the obtained evidence?

In order to address answers to above questions, the chapter is structured in three parts. (1) *Part One* begins with the scope of cultural policy and how scholarly and political discussions have been evolved around this topic. (2) *Part Two* summarizes the outcomes and the findings of this study that are relevant to the scope of cultural policy and its implications. (3) Finally, drawing these strands together, *Part Three* discusses the broader implications of this study in policy science by examining a common denominator between action research methodology and post-positivist social science. This is done because action research, the methodology of this study, largely influenced its outcomes in producing social capital, especially on building trust and bonding on all of its three levels.

Part I
Scope of Cultural Policy

This section introduces (1) the basic concepts of culture, policy, and cultural policy, (2) the issues that have appeared in U.S. cultural policy discourse, and (3) the principle ideas that have set the paradigm of cultural policy formation. The section is developed to frame the cultural policy implications of this study that are conferred by the evidence from the women's artmaking and the exhibit.

1. 1. Conceptualizing Culture, Policy, and Cultural Policy

In order to draw a scope of cultural policy, one may begin to search how *culture* is defined and understood in society. Unfortunately, one will soon find the term 'culture' is only possible to define by limiting the area of one's discussion due to its indefinite meanings and numerous interpretations. For example, in *Culture: A Critical Review of Concepts and Definitions* (1952), Kroeber and Kluckhohn introduce one-hundred-and-sixty-four definitions of culture based on its origins, history, and present usage in the West. The authors also emphasize that the concepts and definitions of culture is continuously expanding since the term is not fixed, but rather endlessly redefined by society (Kroeber & Kluckhohn, 1952). In the United States, culture and civilization were often used interchangeably, but this tendency has been gradually dropped by social scientists since the 1920s (Kroeber & Kluckhohn, 1952).

Despite these copious definitions of culture, according to Miller and Yudice

(2002), the term 'culture' is related to policy in two basic orientations: "the aesthetic and the anthropological (p.1)." One of the anthropological definitions of culture is "the meanings which people create, and which create people as members of societies" (Hannerz, 1992, p.3). Therefore, it can be seen as a set of shared values, goals, and characteristics, as well as an accumulated pattern of knowledge, belief, and practices, which characterizes a group, an institution, or a society. On the other hand, the aesthetic side of culture that is connected to policy mostly refers to the excellence in the fine arts and humanities such as literature, music, and dance that are commonly perceived as artistic products.

In regards to the term *policy*, Ripley and Franklin (1991) view it as "what the government says and does about matters it wishes to affect" (p.1). Similar to this, Dye (2005) suggests that policy is "whatever governments choose to do or not to do" (p.1). According to James Anderson (1990), however, it is essential to note that policy involves purposive behavior of a government with a specific goal, rather than what is only proposed or intended by the government. He defines some distinctive features of policy as below:

1) Policy involves purposive actions.
2) It consists of courses or patterns of action taken over time by government officials.
3) It emerges in response to policy demand or those claims for action (or inaction) by actors such as private citizens, group representatives, and other public officials.
4) It involves what the governments actually do –not what they intend to do; or what they say they are going to do.

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5) It is based on law and is authoritative; nonetheless, authoritativeness is not a sufficient condition for effective policy (Anderson, 1990, p.6-8).

Based on these features along with the generic definitions, one can regard policy as the purposive action of the government in response to its constituencies' demands that takes some formal authoritative form. This basic distinction of policy can be also found in the realm of the arts and culture. In the case of the United States, examples can be found from Congressional debates on arts funding (Strom &Cook, 2004); seminal official reports commissioned by various presidents (Wyszomirski, 2004); the attack of the Republican majority against the National Endowment for the Arts (NEA) in 1995 as part of the culture wars (McNeely & Shockley, 2006); and the argument formed by arts advocates for the economic and social values of the arts in an effort for keeping the public support for the arts and the NEA (Jenson, 2002).

Hypothetically speaking, based on the previous discussions on culture and policy, *cultural policy* is governmental action with a set of goals and objectivities that have reference to aesthetic activity, civic identity, and public life. In terms of cultural policy discourse in the United States; however, culture has been frequently referred to as the arts (Mulcahy, 2006); more specifically, nonprofit professional arts (Wyszomirski, 2004) such as the visual arts, the performing arts, literature, and heritage preservation. Nonetheless, according to Wyszomirski (1995; 2004), the scope of cultural policy in the United States not only is limited to the government's involvements in nonprofit professional arts, but also encompasses much broader areas and responsibilities in public spheres. This is so because in the U.S., there is "no single, definitive cultural policy

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directed toward achieving a singular goal;" thus, it should be understood as "the sum of the decisions, actions, and inactions of both public and private actors" concerning the arts and culture (Wyszomirski, 2008, p. 42). With regard to the expected role of cultural policy, Mulcahy (2006) maintains that cultural policy should be and is about creating public commitments for realizing political democracy and socioeconomic pluralism through various factors of the humanities, historic preservations, public broadcasting, and arts education that can build a sense of communal continuity while continuing to support an aesthetic discourse and artistic creativity. But how have these goals recognized and translated into political rhetoric as governments' responsibility? The following section seeks for an answer to this question by exploring the scope of political discourse in cultural policy in the United States.

1.2 The Scope of Political Discourse in Cultural Policy

In terms of understanding the politics of policy formation, the reoccurring use of a certain language in government reports is particularly noteworthy to understand what the government intends to do or not to do. By doing so, as Taylor (2003) notes, "we can learn a great deal about a society from the words that crop up again and again in government documents, that are de rigueur in the top circles, and that mark whether you are an insider or an outsider"(p.1). In this regard, Wyszomirski's (2004) work, *Public Support for the Arts to Cultural Policy,* offers a significant insight into the scope of the political discourse of U.S. cultural policy through the analysis of four presidential reports on the arts and culture, ranging from 1953 to 1997. The four analyzed reports are:

(1) the 1953 Report of the Commission of Fine Arts (CFA) on "Art and Government" requested by President Harry Truman; (2) the 1963 report to President John F. Kennedy by August Heckscher on "The Arts and the National Government"; (3) the 1981 report of the Presidential Task Force on the Arts and Humanities delivered to President Ronald Reagan; and (4) the 1997 report from the President's Committee on the Arts and Humanities on "Creative America" that went to President Bill Clinton.

In this work, Wyszomirski (2004) begins with the remarkable growth and diversification of arts programs and organizations in the U.S. from the 1960s, which continued until the eruption of the cultural wars in the early 1990s. Followed by this growth and diversification, the perception of art policy has evolved to cultural policy as "the idea of what constitutes art [also] broadened over time" (Wyszomirski, 2004, p.475). Wyszomirski (2004) also explains why there were some levels of reluctance in employing cultural policy in government reports in the United States, despite this expanding perception of the arts and culture during this time period; however, I will not address them since they have little to do with the focus of this chapter.

In the article, Wyszomirski (2004) identifies the emphasized themes in each report and introduces twenty-three issues in total. As a result, she provides the multiple facets of the outcomes of the analysis (see Table 7.1). The analysis offers the major themes in U.S. cultural policy discourse by displaying (1) what themes and issues were observed as the governmental responsibilities/priorities in the field of arts and culture, (2) what themes and issues reoccurred and were emphasized, and (3) how these themes and issues were shifted from time to time.

Policy Issues	Presidentially Requested Reports*			
	1953	1963	1981	1997
Public funding for the arts	X	X	X	X
Commissioning and high artistic standards	X	X		
Art and education	X	X		X
Preservation of cultural heritage	X	X		X
Improve availability of/participation in the arts	X			X
International cultural exchanges	X	X		X
Coordination of federal arts, culture, heritage, humanities activities	X	X	X	
Structure of federal cultural administration	X	X	X	
Private/expert decision-making role	X	X	X	
Recognition/support for individual artists/scholars		X	X	X
Role of/public stimulation of private philanthropy		X	X	X
Tax policy and the arts		X	X	
Public–private partnerships			X	X
Intergovernmental activities			X	
Arts and urban/community development		X		
Information, research, and training re the arts		X		X
Copyright		X		
Media, communications, public TV	X	X		X
Relation of nonprofit, commercial, and amateur				X
Recognition for private supporters of arts			X	X
Other indirect support for the arts		X		
Role of libraries and universities				X
Effects of technology				X

Table 7.1: An Evolving Cultural Policy Issue Agenda I
(Wyszomirski, 2004, p. 481) **[2]**

[2] Reports referenced:
(1) Commission on Fine Arts. (1953). Art and government: Report to the President on activities of the federal government in the field of art. Washington DC: US Government Printing Office.
(2) Heckscher, A. (1963). The arts and the national government: Report to the President. Washington, DC: US Government Printing Office.
(3) Presidential Task Force on the Arts and Humanities. (1981). Report to the President. Washington, DC: US Government Printing Office.
(4) President's Committee on the Arts and the Humanities. (1997). Creative America: A report to the President. Washington, DC: Author.

Based on the focused issues that are presented in Table 7.1, the political

discourse in U.S. cultural policy can be categorized into three umbrella themes:

1. Support for non-profit arts and heritage preservation
2. Governance in the creative sector and its intermediaries
3. Public access and education

In reference to these three umbrella themes, Figure 7.1 shows an alternative version of

Wyszomirski's (2004) analysis. This derivative figure depicts (1) which policy issue falls

into which umbrella category, (2) how these policy issues are organically related, and (3)

which category has received additional attention by displaying more diverse policy

issues under the government's radar. Also, using the same logic that was employed in

Table 7.1, the policy issues are listed based on the frequency of the reoccurring rates in

the four government reports (see Figure 7.1).

- International cultural exchanges
- Coordination of federal arts, culture, heritage, humanities activities
- Structure of federal cultural administration
- Private/expert decision-making role
- Role of/public stimulation of private philanthropy
- Tax policy and the arts
- Public–private partnerships
- Intergovernmental activities
- Copyright
- Relation of nonprofit, commercial, and amateur
- Media, communications, and public TV
- Effects of technology

- Public funding for the arts
- Preservation of cultural heritage
- Recognition/support for individual artists/scholars
- Commissioning and high artistic standards
- Recognition for private supporters of arts
- Other indirect support for the arts

Governance in creative sector and its intermediaries

Support for non-profit arts and heritage preservation

Public access and education

- Art and education
- Improve availability of/participation in the arts
- Arts and urban/community development
- Information, research, and training in the arts
- Role of libraries and universities

Figure 7.1: The Scope of Cultural Policy Discourse in the U. S. (1953-1997)

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As Wyszomirski (2004) points out, the scope of cultural policy was fairly

narrow in the 1953 and the 1963 reports with regard to what policy issues were defined

by government authorities. For example, the grey section, 'support for non-profit arts

and heritage preservation,' in Figure 7.1 used to be the focused issues of the 1953 and

1963 reports. It also represents the characteristics of so-called arts policy rather than that

of cultural policy due to its relatively limited scope. Nonetheless, the issues in the grey

section are the most persistent and stable issues among other identified policy issues in

the four reports (see Table 7.1). Thus, in terms of the scope of cultural policy from the

1950s to the late 1990s, the support for non-profit arts and heritage preservation seems

the most focused area in U.S. cultural policy formation, although some policy issues in

this category, such as 'commissioning and high artistic standards,' did not appear in both

the 1981 and 1997 reports.[3]

Other policy issues that fall into the two remaining categories, (1) governance in

the creative sector and its intermediaries and (2) public access and education, come later

mostly with Heckscher's 1963 report which was prepared for President John F. Kennedy.

Some policy issues are relatively new; for example, 'the role of libraries and universities'

and 'effects of technology' were first appeared in the 1997 *President's Committee on the*

Arts and the Humanities report. In this vein, akin to the term 'culture,' the scope of

cultural policy in political discourse has been continuously expanded and redefined by

government officials over time. Nevertheless, the expansion in the scope of cultural

[3] This also reflects the aftermath of the culture wars. For example, the Helms Amendment prohibited the use of National Endowment for the Arts (NEA) funds for 'obscene' or 'indecent' materials, descriptions that had often been applied to Mapplethorpe and Serranos' photographs (Jenson, 1995).

policy discourse should be taken differently than that of the term culture itself. The former is often triggered by new perspectives and knowledge with intended goals; whereas the latter, the definition of culture, is organically redefined by society. In other words, the expansion of the scope of political discourse in cultural policy should be examined as a response toward societal and policy demands (i.e., community revitalization, healthcare, aging population, economic benefits, and etc.).

However, in the case of the United States, the culture wars ignited anti vs. pro cultural policy debates in Congress and resulted in a high degree of interest group mobilization (Wyszomirski, 1995), and the programming restructuration of NEA (McNeely & Shockley, 2006). According to Strom and Cook (2004), during this period (i.e., the culture wars period, 1989-1995), the average number of anti vs. pro arguments in Congress was marked as "111 times per year, and the ratio of positive to anti-arguments was 2.4 to 1," which yielded far more debates and anti-arguments toward the government's support for the arts compared twenty years ago (p. 518). The numbers were the result of content analysis on Congressional debate regarding arts funding from 1965 to 2000. As another facet of the analysis, Strom and Cook (2004) identified the seven themes of the anti-arguments that were infused in political discourse in U.S. cultural policy making during the cultural wars period (see Figure 7.2). These themes also appeared in the early era starting from the mid-1960s; nevertheless, the number of debates and the ratio of anti-argument to positive were fairly low (Strom & Cook, 2004).

HARM	• Government involvement will discourage private philanthropy • Government involvement will lead to censorship • Government involvement will stifle creativity
BUDGET	• Government can't afford new commitments • Government has more important fiscal priorities • Don't want to encourage growth of government
UNAMERICAN	• Little history of public support for the arts in this country • Arts support not mentioned in the Constitution • Arts funding shouldn't be a governmental responsibilities
BAD ART	• Can't define "art" or "good art" so government shouldn't be endorsing one artist over another • Criticism of specific recipients
ELITE	• Only a mall elite consume arts, so support for the arts aids the wealthy, or aids a very small segment of the population
NO NEED	• Private support should be sufficient to keep arts going • Artists in the past flourished without federal support • The quality of arts and culture hasn't improved since federal funding began
OTHER	• Arts funding poorly distributed throughout country • Federal support for certain artists gives then an unfair advantage

Figure 7.2: Political Discourse against Arts Funding during the Culture Wars Period (Strom & Cook, 2004, p.511)

According to Strom and Cook (2004), the culture wars triggered hostile views on the government's funding for the arts; and as a result, arts supporters were forced to seek their rationale in supporting the arts in "ways that would be least damaging to the future of cultural support" (p.519). The most feasible and enticing way to persuade arts

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opponents was revitalizing local economies through the arts, rather than supporting

individual artists, art educators, or large cultural institutions. In regards to this political

discourse formation, Strom and Cook (2004) point out:

> …an emphasis on the social and economic benefits of arts program
> became an important discursive vehicle for reframing a debate on public
> support for culture. Arts advocates, particularly those most closely
> connected with policymaking arenas saw the value in promoting culture
> as a community good, providing solutions to a host of economic and
> social problem…This strategy has not been universally embraced by arts
> advocates: some believe that an overemphasis on the subsidiary benefits
> of the arts detracts from their more compelling intrinsic benefit. (p. 520).

The culture wars period indeed increased the government's interest on the instrumental

values of the arts, but this doesn't mean that the government was unaware of the concept

of art as a public good. As noted in Wyszomirski's work (2004) *Public Support for the*

Arts to Cultural Policy, the political discourse on the economic and social benefits of the

art had already begun in the 1960s (see Table 7.1). Therefore, as the title of Strom and

Cook's (2004) article, *Old Pictures in New Frames: Issue Definition and Federal Arts*

Policy implies, the two current streams of thoughts in cultural policy, *the intrinsic vs.*

instrumental values of the arts were not new after all.

1. 3. The Two Central Principles: Excellence and Access

In *Deconstructing U.S. Arts Policy: A Dialectical Exposition of the Excellence-Access Debate*, McNeely and Shockley (2006) explicitly focus on how the two principles, *excellence and access*, have dictated cultural policy motivations and decisions. Since the discussion of this chapter concentrates on the policy implications of the women's artmaking and exhibit, I am inclined to address more on how the notion of excellence and access are translated into policy discussions, rather than how the art world perceive it through formalism and aesthetic philosophy.

Nevertheless, it is noteworthy to consider the dichotomous debate between excellence and access in cultural policy discourse in light of the institutional theory of art. The institutional theory of art was initially coined by Danto (1924) and developed by Dickie (1974) in his book *Art and the Aesthetic*. To quote Dickie, "a work of art in the classificatory sense is (1) an artifact and (2) a set of the aspects of which has had conferred upon it the status of candidate for appreciation by some person or persons acting on behalf of a certain social institution (i.e., the art world)" (p. 2). In particular, Dickie (1974) views 'art' as a categorical term for a mere classification; and this classification is bestowed upon the object by members of the art world based on their experiencing the qualities of that object.

Similar to Danto, McNeely and Shockley (2006) firmly believe that art is a social construction. Like the arts, in a relation to policy rhetoric, *excellence* becomes a congregated agreement among the people who have knowledge on the subject matter, the arts. In this vein, excellence in the arts becomes "the form and content of specific

artworks by specific artists" (McNeely &Shockley, 2006, p. 46) that is determined by

the group of art experts. As an example, McNeely and Shockley continue:

> …in practice, NEA grant-giving traditionally rested on determinations of
> excellence in the arts by 'experts' peer panels, invoking notions of legitimacy,
> specialized knowledge, and critical acumen and discernment…Peer-panel
> recommendations effectively embodied formal considerations of aesthetic
> value and artistic excellence in NEA practice (p.48).

In this sense, excellence in the arts is a constructed notion of, or a consensual idea

among 'experts' who hold power to regard (or disregard) the aesthetic value of a certain

artwork. Nonetheless, how aesthetic value is defined and by whom, and the entire

selection process involved in the collection, preservation, and exhibition of art is rarely

discussed in the political dimension (Blandy & Congdon, 1987).

Be that as it may, I do not think that the significant role played by a group of art

experts in collecting, preserving, and exhibiting art is necessarily problematic. At least

from the perspective of institutionalism, leaving the decisions to those experts –not to

government officials, NGOs, or interest groups, seems better for the ecology of the arts.

This view is equivalent to when we decide to go and see a doctor; when we are sick, we

ask for his/her opinion for a diagnosis. When the doctor prescribes a pill, we go to a

pharmacy, purchase the pill, and swallow it believing in the doctor that the pill will cure

us. Likewise, a set of socially constructed beliefs that art experts have keen perception

and knowledge on excellence in the arts has led to a system, such as peer-panel

recommendation, by believing in their recommendations and decisions. Accordingly, we trust their decision that they will lead us to the better taste of the arts. From this perspective, at least in policy discussions, excellence in the arts can be viewed as a form of cultural (public) goods that need to be developed and distributed for the public interest.

What becomes problematic is then, when promoting excellence in the arts becomes the only concern in cultural policy, because the system may take away the individual freedom of aesthetic choices. In other words, non-art-experts, namely the public, may end up with no choice but two: either to become consumers of art works, which are prescribed by the art experts, or non-consumers of the arts. Due to this problem, art museums used to receive criticism that they are not "a democratic institution in the sense of allowing for equal representation when one looks the universe of possible aesthetic choices" (Humblen, 1987, p.14). In addition, this excellence-art-only system takes away one's aesthetic intelligence and eagerness to engage into art-related discussions. In other words, it teaches the general public (i.e., non-art-experts) how *not* to think critically about the arts, but merely follow the constructed notion of excellence in the arts, presented by a group of art experts. This often invites an intellectual and emotional distance related to any forms of art-related activities. For example, during my fieldwork, "*I am an ignorant when it comes to art," "art is not my thing,"* or "*I am bad in art, I know that because my teacher told me so*" were probably one of the most frequent remarks of the women when they asked to come to participate in the art workshops. (I. Kim, field notes, March 5, 2009).

Correspondingly, *access* has been instigated as a supporting system that maintains the public's demand on professional non-profit arts. That is, the conventional meaning of access to the arts typically has "referred (at least explicitly) to nothing more than enabling people to view or otherwise experience disembodied 'art' –i.e., of enabling audiences to physically encounter artwork" (McNeely & Shockley, 2006). Thus, the term *access* employed to indicate literally expanding the public exposure to 'good' art (i.e., excellence). Moreover, this notion of access is too often tied into the notion of audience development as a means to cultivate the desirable taste of the public, so that they can learn how to appreciate 'excellent' artworks chosen by art experts and institutions. Thus, in a true sense, excellence and access is not dichotomous at all.

Some scholars point out that the culture wars offered a breaking point of this paradigm that was dictated by excellence and access (Phillips, 1997). In some sense, this is true –the art world needed the public support as their constituency when the attack against the NEA existence became severe (Jenson, 2002). The Congressional debates on the existence of the NEA and the public support for the arts have led to the emphasis on the instrumental benefits to appeal to the 'usefulness' of the arts in Congress. Also, the economic benefits of the arts in particular have been emphasized as a new, innovative principle in cultural policy discourse to defuse the hostility toward the NEA. Despite this change in cultural policy discourse, McNeely and Shockley (2006) point out "excellence and access are special instances of a broader conception of intrinsic versus instrumental perspectives on the arts" (p.49). This claim becomes even more valid, when it comes to the public's role in the arts in the past and current principles: from excellence and access

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to intrinsic vs. instrumental. Regardless of this shift, the view on the public's role in the ecology of the arts has been still remained as a mere consumer of art productions, instead of being placed as an active participant in cultural policy formation.

For example, consider the economic impact of the arts. Among the other instrumental benefits of the arts, the economic impact was the one that emphasized the most. The idea behind its principle is similar to that of excellence and access in terms of placing the public in the art-consumption continuum, rather than focusing on what art can do for individuals. Thus, as criticized by many scholars (Blandy1993; Cleveland, 1992; Congdon, 2004; Jackson, 2008; Matarasso, 1997; McNeely & Shockley, 2006), most of the discussions on the instrumental values of the arts have evolved around how to develop cultural industries or cultural districts to attract local crowds and tourists (i.e., access/ exposure) as a way to boost community incomes and to encourage the financial independence of arts organizations. In this light, the notion of the instrumental values of the arts is indeed special instances of a limited reflection of access (McNeely & Shockley, 2006).

Accordingly, the intrinsic benefits of the arts have been frequently employed as the supplemental term to refer to excellence in the arts. However, due to the economic emphasis on the arts, the intrinsic values of the arts have been geared toward the middle classes who can afford art as a luxury. On the other hand, community-based arts, such as prison arts or teens-at-risk arts programs, have been viewed as a mere tool (i.e., not as 'real' art) for the poor and disadvantaged. For instance, this perception of community-based arts is well reflected in the NEA's annual grantee selection under the effort to

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support domestic violence survivors (see Table 7.2). All the art organizations that are

listed in Table 7.2 received the NEA's annual grants and all of their programs were

related the topic of domestic violence.[4] The interesting aspects of the NEA's selection

are found in (1) the number of the grantee organizations that are associated with the

values of the arts in terms of excellence and access, and (2) how the grantees' categories

have been shifted over time.

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[4] Based on the gathered information from the NEA website (www.nea.gov), there was no awarded organization/program related to the topic of domestic violence before 2002.

Year	Categorization	Grantee Organization	Amount
2002	*Positive Alternatives for Youth*	Cityfolk, Inc. (Dayton, OH)	$10,000
2003	*Arts Learning*	L.A.Commission on Assaults Against Women (Los Angeles, CA)	$45,000
2005	*Artistic Excellence* in Theater	About Face Theatre Collective Chicago, IL	$7,000
2005 2006 2007	*Artistic Excellence* in music	Music For All Seasons, Inc. Scotch Plains, NJ	$10,000
2005	*Artistic Excellence* in Theater	Signature Theatre Company, Inc. New York, NY	$25,000
2006	*American Masterpieces*: Musical Theater	Cumberland County Playhouse, Inc. Crossville, TN	$30,000
2007	*American Masterpieces*: Musical Theater	Springer Opera House Arts Association, Inc. Columbus, GA	$30,000
2007	*The Big Read*: Literature	RI Coalition Against Domestic Violence Warwick, RI	**TBA**

Table 7.2: The NEA's Grantee Selections in Domestic Violence Related Programs
(Source: NEA official website www.nea.gov)

As shown in Table 7.2, the categories begin with *Positive Alternatives for Youth* and *Arts Learning*, which are closely related to the social impacts of the arts. The proposed programs of these two organizations were all community-based arts programs that were designed for domestic violence survivors' art experiences. Considering the cultural wars period was fading in the late 1990s, the years that these categories earned attention from the NEA seems natural. Nonetheless, this tendency has been altered from 2005 (see Table 7.2). The categories of the six grantee organizations are all clearly related to excellence in the arts based on their naming systems: *Artistic Excellence* and *American's Masterpieces*. Based on this layout, it reflects what the NEA prefers to promote and what values of the arts they prefer as an independent agency of the federal government. Although this data set is limited to the awarded programs that are only related to the topic of domestic violence, it offers evidence that intrinsic is mainly associated with excellence in the arts as McNeely and Shockley (2006) point out. *Thus, there was in fact no paradigm shift in the realm of cultural policy, but shifts within that old paradigm concerning the excellence and access with the fairly-new-but-overemphasized idea, the economic impacts of the arts.*

In addition, the discourse in cultural policy in the benefits of the arts has been polarized by employing 'versus' in between the two benefits of the arts: intrinsic (excellence) vs. instrumental (access). Far from this tendency, based on the outcomes of this study, I found that the two principles are not separate entities, but rather informing and nourishing agents that are organically and intrinsically intertwined. Having this in mind, I argue that the implications for cultural policy should be based on cultural

relevance by treating the intrinsic *and* instrumental values of the arts as a whole. I

advance this claim based on the outcomes and findings that came out from this study as

supporting evidence. In the following section, *Part Two*, I will provide the evidence why

the current discourse on the *intrinsic versus instrumental* values of the arts (i.e.,

emphasizing only one side of the benefits of the arts) is not desirable as the meta-

principles for cultural policy formation.

Part II
The Implications for Cultural Policy

As introduced in the previous discussions, the issues that appeared in cultural policy rhetoric are diverse (Wyszomirski, 1995; 2004; 2008). Nonetheless, these various issues in cultural policy discourse have been framed into "a false dichotomy" (Cherbo, 2007, p.170) by separating the benefits of the arts into two binaries: *intrinsic vs. instrumental*. This section argues that such dichotomous perception on the arts should be resigned in cultural policy discussions, and must be superseded by a new, holistic paradigm. I base this claim as a researcher who performed an empirical study, which designed to understand human experience in participating in the arts and its benefits in the context of domestic violence.

2.1. Evidence I: Calls for a Paradigm Shift in Cultural Policy Formation

The idea of "a false dichotomy" (Cherbo, 2007, p.170) as a criticism of the two principles (whether they are termed as excellence and access, or intrinsic and instrumental) in cultural policy formation is not a new idea at all. In fact, this has been addressed by a number of scholars (Blandy1993; Cleveland, 1992; Congdon, 2004; Dissanayake, 2008; Hutzel, 1992; Jackson, 2008; Matarasso, 1997; McNeely & Shockley, 2006; Mulcahy, 2006; Phillips, 1997), and covered by one of the RAND Corporation reports, *Gift of Muse: Reframing the Debate about the Benefits of the Arts* (McCarthy et al. 2004).

This call for the change is, however, not initiated from top to bottom, but bottom to top. Consider the term 'access;' this used to be referred to as expanding the public's physical exposure to professional arts (Mulcahy, 2006). To achieve this goal, the government's action was translated into building mega-cultural centers, installing art pieces in public spaces, and supporting art exchange/traveling programs. This top-down approach aroused criticism for what is termed cultural elitism, as Langsted (1990) put:

> The problem with this policy was that, fundamentally, it intended to create larger audiences for performances whose content was based on the experience of society's privileged groups. In sum, it has been taken for granted that the cultural needs of all society's members were alike (p.17).

On the other hand, the instrumental values of the arts (such as the positive impacts on economic growth and student learning) were actively promoted during and after the culture wars in a way to emphasize the usefulness of the arts by art advocates to keep the NEA and public funding for the arts (McCarthy et al. 2007). However, this one-way approach has aroused concerns among art practitioners, art educators, and intellectuals who value the intrinsic nature of the arts as a public dialogue. As a result, the relatively new concept, cultural democracy, has surfaced to deny both cultural elitisms and the overemphasis on the instrumental benefits of the arts. Cultural democracy, however, should not be equated with the democratization of culture since they are inherently different. According to Mulcahy (2006), the goal of cultural democracy is "to provide for a more participatory approach in the definition and provision of cultural opportunities" (p. 324); on the other hand, the objective of democratization of culture is

to provide broad public access to professional non-profits arts.

As a proponent of cultural democracy, I suggest that we need a cultural policy paradigm shift, not shifts within the old paradigm, by embracing the intrinsic *and* instrumental values of the arts as an interdependent entity that are bound with cultural relevance. Cultural relevance is used here to refer to as "unconscious structuring processes" (Flower, 1981, p. 103); that allow us to "construct knowledge and make meaning in powerful and unconscious ways through symbol, music, art, and metaphor, and ritual." (Tisdell & Tolliver, 2001, p.13). In other words, cultural relevance is our natural ability to appreciate and interpret art (i.e., meaning making) that we are born with. Parallel to cultural relevance, anthropologist, Ellen Dissanayake (2006) employs the term, "homo aestheticus" (p. 61) to indicate we are the kind of species that are born to use artful nature. Based on this human condition, "the arts are best understood not as life-enhancing (which implies that they are optional, a sort of icing on the cake) but as life-sustaining (that is, they are the leavening agent that ensures that the cake will rise and assume its best texture and fullest flavor)" (Dissanayake, 2006, p. 74).

This unconscious structuring process (i.e., cultural relevance) cannot be understood without the intrinsic value that the arts offer to us. Because of this distinctive nature of the arts, art can evoke an incommensurable feeling within us that can never be explained exactly. The process of cultural relevance becomes even more evident when we are introduced to the context of a specific art work. For example, consider one of the paintings by Vincent van Gogh "The Self-portrait with Bandaged Ear" (1889). The painting itself evokes certain feelings in us, but we can relate even deeper to Van Gogh's

agony, loneliness, and frustration when we learn that the bandage that he wore in the painting was due to a psycho attack that made him to cut his own ear off. We appreciate artists' stories and what inspired and motivated their works, because they facilitate our unconscious structuring processes (i.e. cultural relevance). Therefore, cultural relevance can be viewed as a mechanism that explains human cognitive processes how we, as *homo aestheticus*, unconsciously translate the intrinsic nature of the arts into its instrumental nature (or vice versa).

This important cognitive relation between cultural relevance and the nature of the arts is also manifested from the gathered data of this study. As introduced in *Chapter Six*, the women's exhibit, *Window of Hope: Come & Share the View*, resulted in a huge success. I employed the term 'success' because (1) among 74 audience survey participants, 73 replied 'yes' to the question (Exhibit Survey Q7), "*Would you like to see more exhibits of this kind?*"; (2) Only one respondent said 'no' to the question (Exhibit Survey Q6) "*Where you able to 'transported' into another world, becoming immersed in the train of thought of the artists?*"; and (3) 96% of the audience participants rated the exhibit extremely successful or very successful to the question (Exhibit Survey Q5) "*How clear was this exhibit in conveying its major theme (i.e. domestic violence)?*

Regarding this success, the audience's answers on one of the open-ended questions (Exhibit Survey Q9),"*What was the best part of the exhibit and why?*," shed particularly interesting light on the relation between cultural relevance and the benefits of the arts. Consider an email that I received from one of the audience members during the exhibit:

I wanted to take the time to write a small note about the current exhibit. I wanted to say thanks for probably the best exhibit I have been able to see since being employed by Southeast for over 3 years now. I would be remiss if I didn't say I found the exhibit to be emotionally powerful as well as hope filled. I found myself moved to the point of tears … and do not have a problem saying that it was more than informative, it was inspirational. Thank you for providing a venue for these artists to share their journey with us. (J.K., e-mail, August 25, 2009).

Similar to what he wrote, *powerful* is the word that can sum up the audience's responses toward the women's art (I, Kim, field notes, August 29, 2009). The reason that the exhibit touched the audience's heart so deeply was due to this natural ability to process art into meanings, which is referred to as cultural relevance. In his essay *What is Art?*, Tolstoy notes that artistic activity is the communication of feeling –the process of meaning making. This aspect of art is viewed as its intrinsic value as Taylor (1989) puts, art is "a bit of 'frozen' potential communication (as cited in McCarthy, 2004, p.xv). Nonetheless, the audience members knew that the women were not professional artists and never had formal training.

Then what is it that made this exhibit so special to the audience? As I illustrated in the story of Van Gogh and his painting, the context, the stories of the women, that were provided with the women's art made such a powerful connection with the audience by naturally introducing them to intrinsic meanings that everyone can relate to –life, love, frustration, pain, anger, sorrow, resentment, solitude, forgiveness, and hope that reside in each one of us.

For example, the question "*What was the best part of the exhibit and why?"*(Exhibit Survey Q9) yielded a unison response toward the women's art and their

stories that went along with it. Some selected comments of the audience are:[5]

> *The link between the artist statements and the art. I find very powerful and always make it more 'human.'*

> *I loved the perspective of each person in their own words and interpretations.*

> *Reading what the artist had to say. Knowing what they were/are going through and the story behind art works. It is very powerful, several times I found myself choking down tears.*

> *The power of the women's artwork. It seemed clear to me that they were communicating from a truly honest and deeply personal place... I thank them for their willingness to share so much of themselves, and to reveal parts of their healing process to us.*

Also many point out that their favorite art pieces were *The Letter to Abuser*, in which the women wrote a letter to their abuser and transcended into an art form through watercolor paints and threads. The audience thought it was one of the most powerful artworks among the others and made them to rethink about domestic violence.

Interestingly, in the case of the community level, the murkiness between the intrinsic and instrumental benefits of the arts began to emerge when the audience was

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[5] The audience's responses, which were already used in *Chapter 6: Data Analysis on Community Level* as evidence, were not provided here in this chapter to prevent repetitiveness in the use of the data.

asked to reflect upon the impacts of the exhibit on them.[6] As discussed earlier in *Chapter Six*, the women's exhibit has broad impacts on the personal, organizational, and community level. Those impacts were categorized into the outcomes of bonding, bridging, and linking social capital as a source of personal well-being, social support, and social cohesion and justice. Here are some selected responses from the audience survey participants that are classified as the instrumental benefits of the arts. They are (1) Healing and Empowerment, (2) Education and Enlightenment, (3) Social Bond and Empathy, and (4) Social Cohesion and Social Justice:[7]

(1) Healing and Empowerment (Personal Well-being)

> *…makes me happy that art can help heal. Art is too often seen as a luxury and it should be a need like breathing.*

> *It reminded me that when we affirm people, in this case through display of their art, that it has an incredibly strong impact on their self-esteem and self-image and being in themselves.*

> *I was able to understand the depths, implications, and pain of domestic violence in a new way. The show also gave me hope for my own family to have healing and reconciliation.*

> *Anyone could have benefited from this. However, it would have been very encouraging and strengthening to victims/survivors. It made you feel a sense of empowerment.*

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[6] The question (Exhibit Survey Q10) reads, *"Did the show leave any impacts on you? If so why? If not why not?"*

(2) Education and Enlightenment (New Perspective)

This show definitely enlightened me about the issues of domestic violence. Unlike other tactics that are used to talk about such a serious issue, this exhibit definitely provided an optimistic point of view and "hope" as it relates to the issue.

I see the show as very empowering, insightful and enlightening. The only problem is that the time is too short.

Domestic violence might be experienced regardless of the education level of women and healing process is never an easy process.

I was with a couple of guys who were at the opening –we all commented on the power of the works & how touching the exhibit was. This was a first in my experience.

(3) Social Bond and Empathy (Social Support)

I was very moved and saw the exhibit not only as advances for the women but an amazing example of the public value of the arts.

It caused me to reflect on my own personal relationships and experiences and have a greater understanding of those who have been impacted by domestic violence.

I'm very grateful to everyone who put so much time and energy into this project, and into getting it displayed at the Gallery. And glad that I was able to view the exhibit, and even better to be able to attend the opening reception, where I could have more of a sense that I was sharing this very intense experience with other members of the community.

(4) Social Cohesion and Social Justice

> *People from different background should have equal right to be appreciated.*

> *My reflection is that, if more of us take up the challenge and step up to the cause the way the researcher did; then we will be helping disadvantaged women to realize their potential and empower them to help themselves and not be dependent on others especially men who have been abusive.*

> *…perhaps this exhibit is to educate people in the community who seem far removed from the issue or who might know someone going through domestic violence and don't know what to do about it (including them).*

> *I believe the coordinator/researcher intended the audience to realize that they can make a difference in the lives of women who have been or are being abused.*

What these gathered data tell us is that the intrinsic values of the arts, which was conferred by and intensified through cultural relevance, bore the instrumental values of the arts, such as healing, empowerment, educational, and social impacts. In other words, these so-called instrumental (as well as intrinsic) benefits of the arts are in fact produced through our very human nature of "unconscious structuring processes" (Flower, 1981, p. 103), referred to as cultural relevance. In so doing, as Tisdell and Tolliver (2001) put, we experience transformative spiritual learning via symbolic figures (i.e., art) that eventually lead us to critical engagement with social issues such as race, gender, class stratification, war, and even domestic violence.
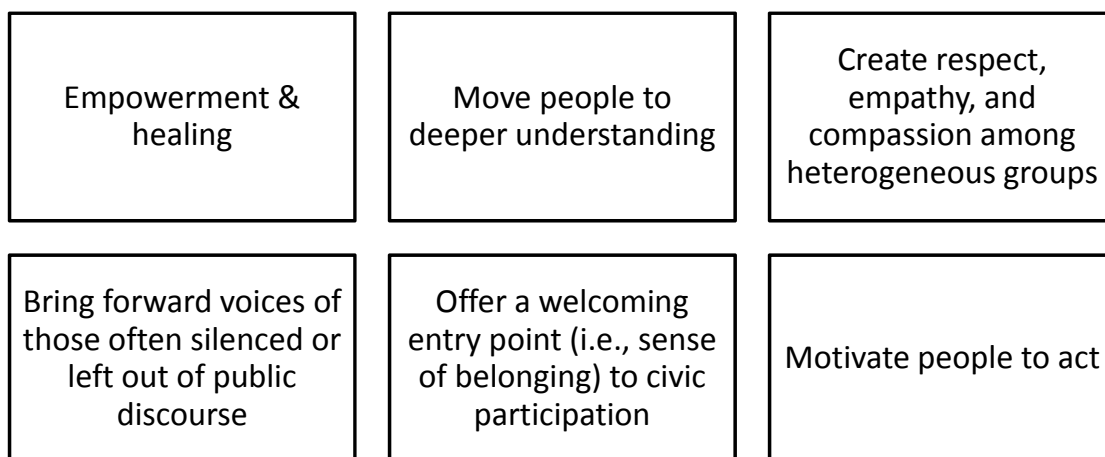
As Cherbo (2007) maintains, the binary thought on the intrinsic vs. instrumental values of the arts is thus a false dichotomy, because it is "the intrinsic nature of art is that makes it so valuable instrumentally" (p. 37). I could not agree more with her statement. The important question is then, what are the implications can be made for future cultural policy formation? As McCarthy et al (2004) points out, cultural policy should be about "spreading the benefits of the arts by introducing greater numbers of American to engage arts experience" (p. xvii). I will make the implications for cultural policy based on McCarthy et al (2004)'s proposal by synthesizing the outcomes of this study with the benefits of the arts that stemmed from all the three levels: personal, organizational, and community.

2.2. Evidence II: Synthesizing the Outcomes with the Benefits of the Arts

In the previous section, I focused on the relation between the intrinsic and instrumental value of the arts, and the cultural relevance that defines their interdependent relation. I also made a claim based on supporting evidence: *it is the intrinsic values of the arts that bear the instrumental benefits, and these processes are initiated and intensified through cultural relevance*. With this in mind, in this section, I will focus on the implications for cultural policy based on the changes that were brought by the women's artmaking and the exhibit in all the three levels: the personal, organizational and community levels.

Overall, I found six major themes based on the changes that were brought by the women's artmaking and the exhibit (see Figure 7.3). As mentioned in the previous

chapters, social capital theory is employed as the meta-theory for the analysis of all the

collected data in this study; therefore, these six themes can also be regarded as the

outcomes of the produced social capital through the collaboration with the research

participants of this study. Yet, it is important to note that the six themes shown in Figure

7.3 are more closely related to the research participants' art experience, rather than the

produced social capital itself within this study (see Figure 7.3)

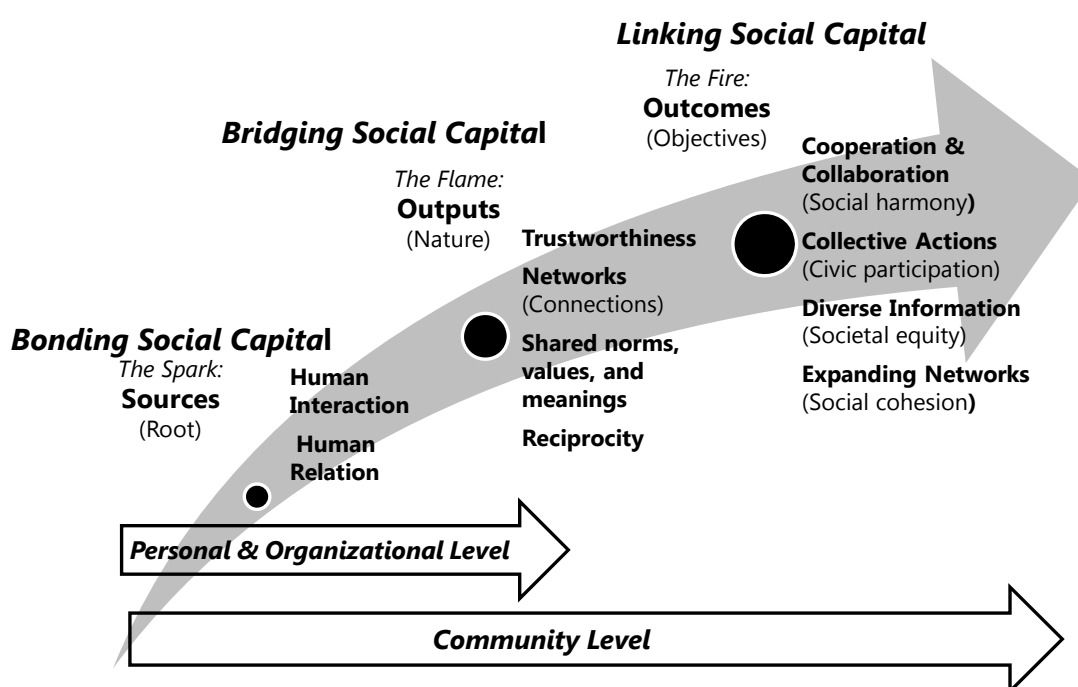|		
Empowerment & healing	Move people to deeper understanding	Create respect, empathy, and compassion among heterogeneous groups
Bring forward voices of those often silenced or left out of public discourse	Offer a welcoming entry point (i.e., sense of belonging) to civic participation	Motivate people to act

Figure 7.3: Six Themes found in Participants' Art Experience in all Three Levels

Figure 7.3 explains the changes that were made by the women's artmaking as

well as all the research participants' involvement in the exhibit. On the other hand, social

capital theory translates its produced outputs and outcomes based on the progression

observed in human interactions and the scale of the actors involved. This analytical

tendency in social capital theory is illustrated in Figure 7.4 to depict how the theory-

specific terms can lead to slightly different interpretations in regards to the outcomes of this study, even though some of the outcomes that are illustrated in Figure 7.3 and 7.4 are inherently identical.

Linking Social Capital

The Fire:
Outcomes
(Objectives)

Cooperation & Collaboration
(Social harmony)

Bridging Social Capital

The Flame:
Outputs
(Nature)

Trustworthiness

Networks
(Connections)

Collective Actions
(Civic participation)

Diverse Information
(Societal equity)

Bonding Social Capital

The Spark:
Sources
(Root)

Human Interaction

Human Relation

Shared norms, values, and meanings

Reciprocity

Expanding Networks
(Social cohesion)

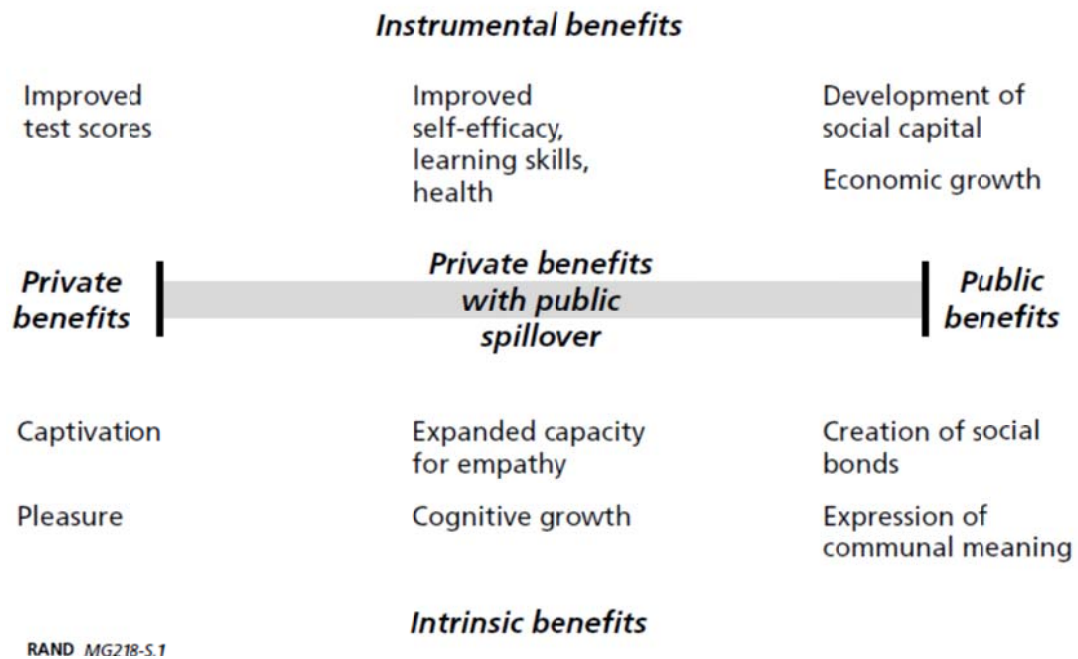*Personal & Organizational Level*

Community Level

Figure 7.4: Mechanism of Social Capital and its Outputs and Outcomes

In this section, however, instead of using the typology in social capital theory, the six themes that are listed in Figure 7.3 are employed to make the implications for cultural policy. This is done so as to put more emphasis on the research participants' art

experience and the benefits of the arts, rather than the produced social capital itself.

To be able to make valid implications for cultural policy, a framework and a set of normative categories for the benefits of the arts are first needed. To do this, I chose to use the RAND Corporation report, *Gift of the Muse: Reframing the Debate about the Benefits of the Arts* (McCarthy et al, 2004). I found this report particularly useful for two reasons: (1) the report recognizes the fluidity and interdependent nature of the intrinsic and instrumental benefits of the arts, and (2) it has focused on people's *arts experience* (instead of art forms or art organizations) that translate into the private and public values of the arts (see figure 7.5).

Instrumental benefits

Improved test scores	Improved self-efficacy, learning skills, health	Development of social capital Economic growth
Private benefits	**Private benefits with public spillover**	**Public benefits**
Captivation	Expanded capacity for empathy	Creation of social bonds
Pleasure	Cognitive growth	Expression of communal meaning

Intrinsic benefits

RAND *MG218-S.1*

Figure 7.5: The RAND Report Framework on the Benefits of the Arts
(McCarthy et al, 2004, p. xii)

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The framework of the RAND reports has the two continuums: (1) the intrinsic and instrumental benefits of the arts, and (2) the private and public benefits of the arts. In the framework, a private-and-public spillover effect is located in between the intrinsic and instrumental benefits of the arts continuum to depict how these benefits reward both the private and public spheres (see Figure 7.5). A brief summary on each normative category that is addressed in the RAND report's framework is introduced in Table 7.3 to clarify what they stand for.

Types of Benefits	Brief Explanations on the Benefits of the Arts
Intrinsic benefits of the arts	
Pleasure	▪ Joy of communicating through creative works for both creators and appreciators. ▪ This particular enjoyment comes from with a certain activity (achievement) rather than from the direct pursuit of pleasure.
Captivity	▪ The initial response of absorption to a work of art. ▪ An entry to experience new ways of seeing and experiencing the world through art.
Expanded capacity for empathy	▪ Art is used as new references. ▪ Art experiences that allow us to become more receptive to unfamiliar people, attitude, and culture.
Cognitive Growth	▪ A direct connection between wonder and learning. ▪ Appreciator's active involvement in the creation of art's meaning.
Creation of social bonds	▪ Similar to social capital; arise from shared responses to a work of art (or art-related events). ▪ Allow private feelings to be jointly expressed and reinforce a sense of belongings (that we are not alone).
Expression of Communal Meaning	▪ Art that changes our attitude by introducing new voices. ▪ Bring forward social change.
Instrumental benefits of the arts	
Improved test score	▪ Develop traditional academic skills. ▪ Improve academic performance.
Improved self-efficacy, learning skills & health	▪ Improve mental and physical health by enhancing quality of life. ▪ Develop life skills –critical thinking, self-discipline, and self-efficacy.
Development of social capital	▪ Promote social interaction among community members, creating a sense of community identity ▪ Empowerment of communities to organize for collective action
Economic growth	▪ Employment, tax revenues, and spending. ▪ Attraction of high-quality workforce.

Table 7.3: A Brief Summary on the Benefits of the Arts (McCarthy et al, 2004)

As presented in Table 7.3, ten normative categories are employed to demonstrate the

benefits of the arts in the RAND report's framework. Except the categories of *Improved*

Test score and *Economic growth*, I found that the other eight categories are closely

related to the six themes (see Figure 7.3), or also can be referred to as the outcomes of

this study. Those eight categories of the RAND report are *Captivity, Pleasure, Improved*

self-efficacy and (mental) health, Cognitive growth, Development of social capital,

Expanded capacity for empathy, and *Creation of social bond* (McCarthy et al, 2004).

The next table, Table 7.4, illustrates the synthesis of (1) the six themes, or the

outcomes of this study in all three levels, (2) the types of social capital that were

produced in each level, and (3) the eight normative categories of the RAND report's

framework. Pleasure and Captivity are not confined into one area because their

fundamental benefits bear the rest of the other benefits (see Table 7.4). I have also

placed *cultural relevance* between Pleasure and Captivity to emphasize their role in an

individual's art experience. The second column of the table explains which outcome of

this study falls into which normative categories of the RAND reports. This is done to

synthesize the outcome of this study with the RAND report's normative categories, so

that I can later use the RAND report's framework for making cultural policy

implications based on the outcomes of this study. Lastly, the third column shows the

different types of social capital (i.e., bonding, bridging, and linking) that are generated in

each level, and which produced social capital is related to each outcome and category

(see Table 7.4).

The RAND Categories (The Benefits of the Arts)	The Outcomes of the Study (Women's Artmaking and Exhibit)	Types of Social Capital
Improved self-efficacy and (mental) health	Empowerment & healing	Bonding **Personal Level**
Expanded capacity for empathy	Move people to deeper understanding	Bridging **Organizational Level**
Cognitive growth	Bring forward voices of those often silenced or left out of public discourse	Bridging
Development of social capital	Create respect, empathy, and compassion among heterogeneous groups	Bridging
Create of social bonds	Offer a welcoming entry point (i.e., sense of belonging) to civic participation	Linking
Expression of communal meaning	Motivate people to act	Linking **Community Level**

(Left column vertical axis labeled: Pleasure ↑, <<< cultural Relevance >>>, Captivity ↓)

Table 7.4: Synthesis: Benefits of the Arts, Outcomes, and Types of Social Capital

In short, Table 7.4 illustrates how the outcomes of this study, the produced social capital, and the eight categories of the benefits of the arts introduced in the RAND report are connected together.

As the researcher of this study, however, I feel obliged to mention an economic outcome that emerged on the community level, which I have not introduced in the previous chapters. An economic outcome was not expected in this study, because we (I, the women, and the staff of the YWCA Women's Residency and Fresh A.I.R. Gallery) never solicited any form of contribution from the audience except the chance to participate in the exhibit survey during the show. Raising funds was not one of the goals of this research project. Nonetheless, after the exhibit, several audience members emailed me or left a note at the gallery asking if they could purchase some of the women's artworks. However, except for one piece, *The Screamer* by Leah, the profit of the sales was not highly significant.[8] Therefore, the sales can be viewed differently based on one's perspective on whether to perceive it as an economic outcome or not.

From my perspective, the outcome of these sales is more closely associated with two of the intrinsic benefits of the arts: *Pleasure* and *Expanded capacity for empathy*. For the women, by having the enjoyment of sharing their creation with others, they earned Pleasure. For the buyers, by expressing their feelings that they wanted to help the women, they gained Expanded Capacity for Empathy. In particular, one of the intrinsic benefits of the arts, Pleasure, which stemmed from these incidents, was extremely meaningful for the women, mainly because the women were lacking in all three types of social capital: bonding, bridging, and linking. In other words, the sense of being accepted and respected was very significant to them. For example, during the after-

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[8] The colored shrinky-dink butterflies (Workshop: Journey Butterflies), and the painted pots (Co-workshop with Jenny, a leader of the YWCA Gardening Club: The Life Garden) were all sold out. All the earned income from the sales went directly to the women right after I collected the money from the buyers.

exhibit-interview session with Leah, who made the greatest income among the others (her painting was sold for two-hundred-fifty dollars), she elaborated on the intrinsic value of the arts, Pleasure, more than anything else for being accepted and appreciated by others. She said:

> *…It gave me a better self-esteem. It assured me that I was a somebody, not a nobody. I felt like an artist. I felt like I did something really good and creative. Like, say if I will die tomorrow, let's hope not, but I felt like I contributed to the world somehow. That's how I feel. So I feel like I did something.* (Leah, personal communication, September 5, 2009).

In a similar fashion, I have frequently noticed that different benefits of the arts emerged simultaneously during the art workshops and the exhibit. For instance, both the audience and the staff members mentioned that they felt a sense of empowerment (i.e., Self-efficacy) during the show like the women did; while they also had feelings of empathy (i.e, Expanded capacity for empathy) and connectedness (i.e., social bond). During the workshops, the women often expressed that they had a sense of joy for creating art (i.e., pleasure), but also had feelings for transcending negative thoughts (i.e., mental health) and respect toward their fellow residents by sharing their art and listening to their stories (i.e., Cognitive growth).

To better address these fluidity and transferability of the intrinsic and instrumental benefits of the arts, I modified the original RAND report's framework into a four-part framework (see Figure 7.6). Similar to the figure in the RAND report, this modified framework has the two continua with regard to the benefits of the arts: (1)

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intrinsic and instrumental, and (2) private and public. In this new framework, the

horizontal axis indicates intrinsic and instrumental continuum (x = intrinsic/

instrumental), and the vertical axis indicates private and public continuum (y= private/

public). Accordingly, the eight normative categories of the benefits of the arts are

relocated at one of the four parts of the framework, based on how they related to the

intrinsic, instrumental, public, and private values of the arts.
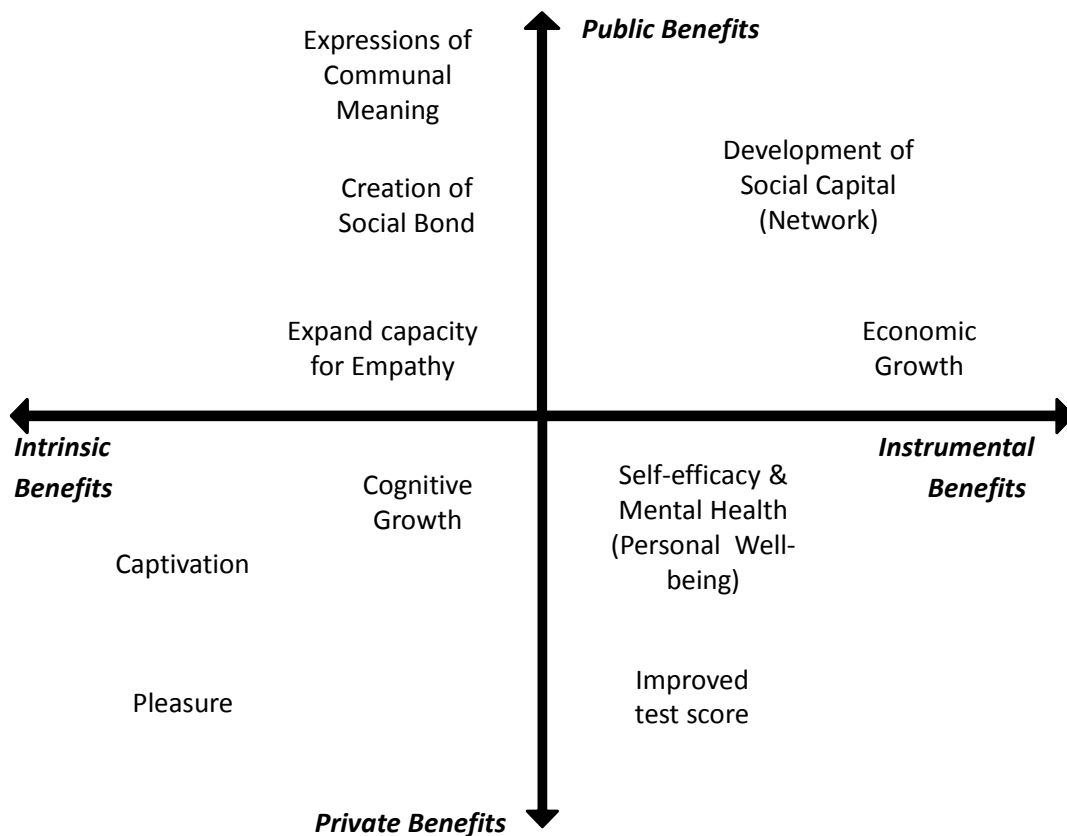
Figure 7.6: A Modified Framework on the Benefits of the Arts

As discussed, Figure 7.6 is particularly designed to better illustrate the level of an individual's involvement in art experience and its relation to the four areas of intrinsic, instrumental, private, and public benefits of the arts. For example, *Expand capacity for empathy, Creation of social bond*, and *Expression of communal meanings* are placed in nearly even terms on the intrinsic-benefit axis; but placed hierarchically different on the public-benefit axis due to their uneven levels of contribution to the public spheres. This modified framework is also useful to analyze and understand better the outcomes and effectiveness of an art-based community project, which is designed to create social capital and social bond, such as a study like this one.

The next figure, Figure 7.7 illustrates a conceptual graphic when the outcomes of this study are applied to the new framework after they have been synthesized with the normative categories of the RAND's report (refer to Table 7.4). As shown in Figure 7.7, the synthesized outcomes of the women's artmaking and the exhibit are placed into the modified framework, and the impact of each outcome is expressed by the size of dotted circles. Also, the overlapping areas of each outcome demonstrate how they are closely related to one another like a chain, and the arrows were placed to help readers to see how one's art experience flows into, or transfer to other types of the benefits. Again, as I emphasized in the previous section, the outcomes of this study, or the produced benefits of the arts (whether they are intrinsic or instrumental) are all interrelated and interdependent to one another, and originated from the inception point: *Pleasure* and *Captivity*.
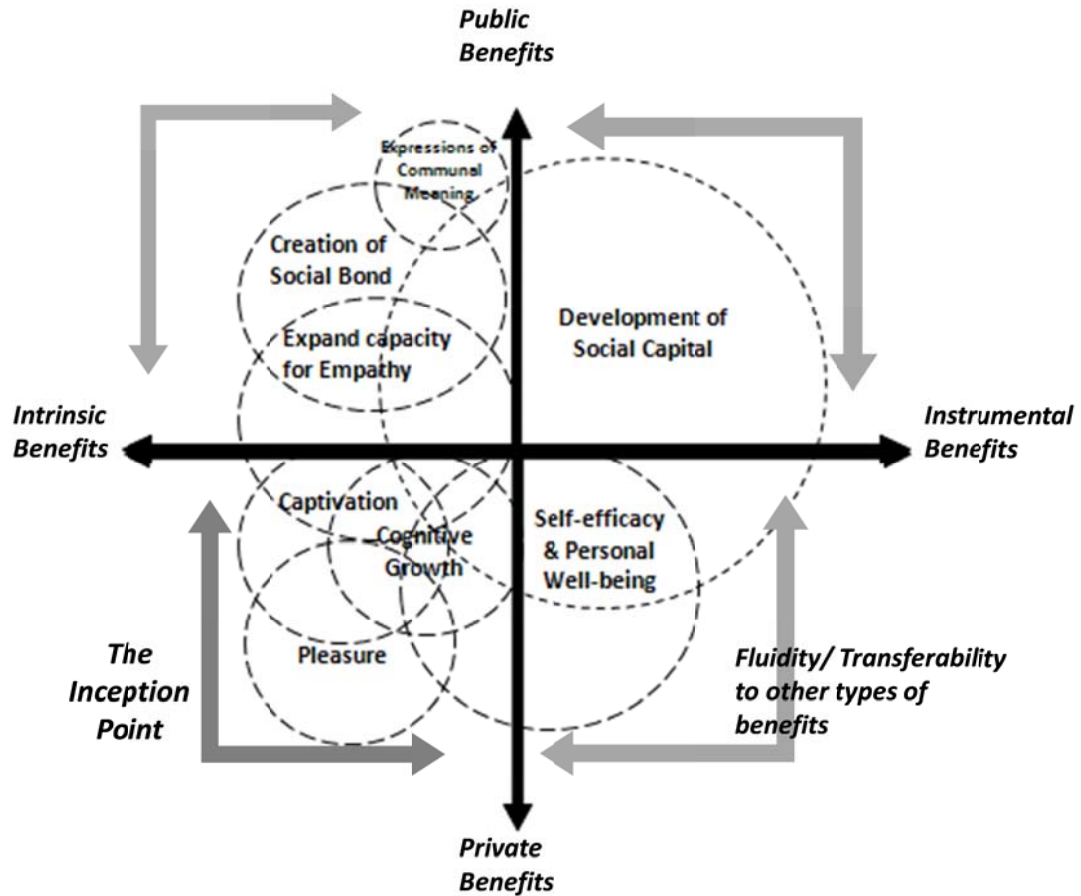
**Figure 7.7: The Outcomes of Women's Artmaking and Exhibit
on Modified Framework**

I was able to draw a very important finding from this fluidity and transferability of the benefits of the arts that were produced through the women's art and the exhibit. The major contributors for this dynamics within the benefits of the arts were the partner agencies of this study. Although their roles were less discussed here in this chapter since

the staff members of the both partner agencies, the YWCA Women's Residency and the

Fresh A.I.R. Gallery, were classified as art appreciators, the agencies themselves played

critical roles in terms of producing the dynamics for the outcomes of this study (i.e., the

produced benefits of the arts). That is, the partner agencies acted as the reciprocity rings

in the setting of the study: whereas, I played the role of the ringmaster, where I often

found being in the middle of the web of the networks among the collaborators (i.e.,

research participants in all three levels).

In theory, the reciprocity rings enable groups to come together either face-to-

face or virtually (Barker, 2007). This is akin to the role of an authority structure, which

recognized by McMillan (1996) who theorized how a sense of community is formed and

developed. As covered in *Chapter Two: Literature Review*, there are four crucial

elements in achieving Sense of Community: *Spirit, Trust, Trade*, and *Arts (*McMillan,

1996). According to McMillan, if *Spirit* (i.e., membership –the basic source of trust and

bonding social capital) is a spark, an authority structure (i.e., agencies) can turn that

spark into a fire by providing a channel for communication and power among the

members of a community. These communication and power create *Trust* that enables

both the community and community members to process information and decision

makings; thus, an authority structure plays a critical role in terms of offering a bridge for

connecting the two.

In the context of this study, the women (i.e., community members who are

lacking in all types of capital including social) employed visual narrative form, art, to

initiate communication with the audience (i.e., community). However, without the venue

(i.e., a gallery space), this impact on the community's art experience could have been seriously undermined. Through the help of one of the community's authority structures, the Fresh A.I.R. Gallery, the women's exhibit were able to earn a form of 'Trust' from the general population in Columbus, Ohio, that the show was worthy to visit, because of the social capital (i.e., shared norms and values) that the Fresh A.I.R. Gallery already had as their asset. For conducting the art workshops, the YWCA Women's Residence provided a room for me and the women to meet regularly and to create art together. In addition to that, both agencies helped to attract a large, diverse audience for the women's exhibit by advertising it through their own channels. On the other hand, the Ohio State University, which I am associated with, took part for bringing another interesting layer into the audience group by bringing local intellectuals and artists, and acted as a sponsor by providing a financial support for women's art supplies, and printing 2,000 flyers and banners for the show. As well, the local newspapers, Columbus Dispatch and The Other Paper, provided an alternative channel to inform the members of the community by covering the stories of the women and the exhibit.[9]

Due to these collaborations and supports from the local agencies, the diverse groups of the audience were able to come and participate in this art experience as a community. For example, as the results of the two exhibit survey questions (see Figure 7.8 –Exhibit Survey Q2 and Q3) show, the audience members learned about the exhibit from various sources and came to the show for diverse reasons. More than 50% the audience replied that they learned about the exhibit from more than one source among

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[9] The exhibit was coverage by Columbus Dispatch on August 19, 2009, and The Other Paper on August 20, 2009.

email invitation, flyers, local newspaper, and social network site, such as Facebook and Twitters. For the primary reason for coming to the exhibit, more than 50% of the audience answered that they came to support the women (31%) and to support the YWCA and the Fresh A.I.R. Gallery (25%). In this light, the authority structures (i.e., the YWCA Women's Residency, the Fresh A.I.R. Gallery, Local News Papers, and the Ohio State University) played essential roles as the reciprocity rings by enabling various groups come to the exhibit; thus, making their art experience more dynamic and diverse.
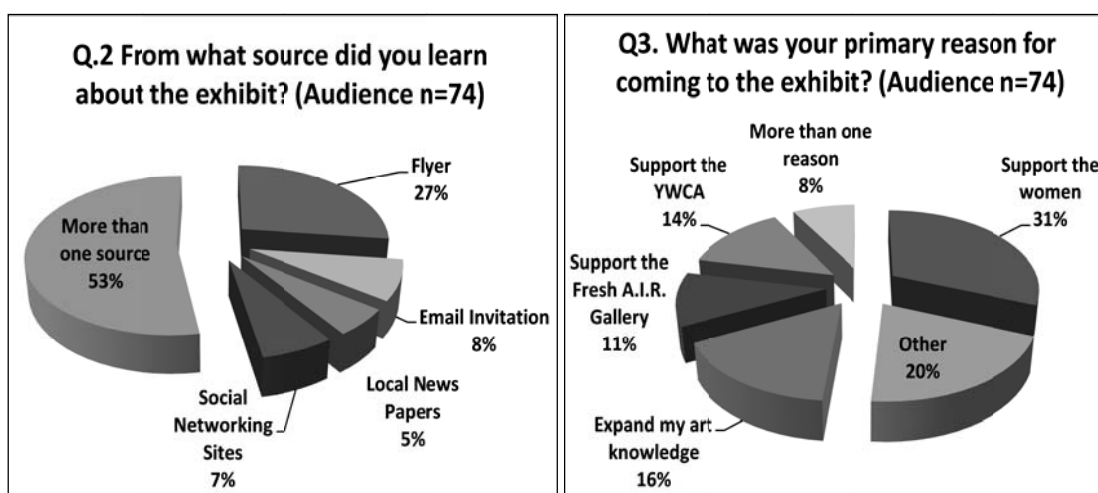
Figure 7.8: Audience Response: Sources and Reasons for Visiting the Gallery

This becomes even more evident when we examine the role of community partners through the lens of social capital theory. Figure 7.9 is a conceptual graph illustrating how the research participants' involvement in the art experience on the

personal, organizational, and community levels has led to the different types of social

capital formation (i.e., bonding, bridging, and linking); and how that has ultimately led

to the different outcomes of the study. It simply depicts, from a social capital theory

perspective, what occurred during the course of the two major actions of this study (i.e.,

the women's artmaking and the exhibit) based on the number of the people involved in

the women's artmaking and the exhibit in terms of the personal, organizational, and

community levels.
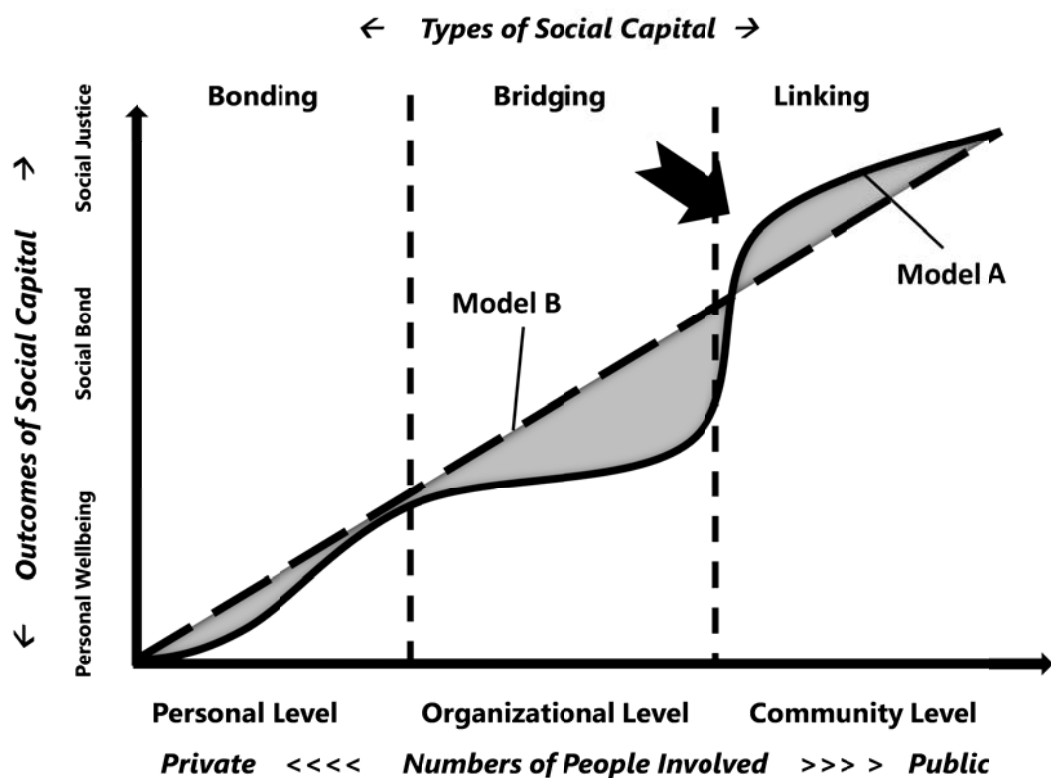
Figure 7.9: The relationship Between Social Capital and the Level of Involvement

At the beginning stage of this study, I expected Model B would be the closet portrayal of the process and the outcome of the art workshops and the exhibit. This assumption was solely based on social capital theories. That is, more the level of participation and people involved; the greater the social capital. And this was expected as a constant, linear increase. However, this assumption turned out not quite as I expected. Instead, Model A portrays what happened in a much more accurate manner. Even after months I spent my time making art with the women at the YWCA Women's Residency, the expected outcomes in bridging social capital on the organizational levels were not that significant. For instance, the women were definitely enjoying their artmaking and often expressed sincerely how the workshops helped them to heal and recover from the trauma (and made them happy), but the social capital within the organization level seemed still lacking. During the workshop phase (before the exhibit), I observed the staff members and the women at the YWCA were loosely connected with weak ties (i.e., information changes) rather than intimate ties (i.e., empathy, trust, and respect).

As shown in Figure 7.9, personal well-being as the outcome of bonding social capital shows a great sign of progress, but the influence of the art workshops on the organizational level was not very significant in terms of producing bridging social capital that can hold the women and the staff together with mutual and deeper respect and trust. Also, the staff of the YWCA was supportive of the art workshops and me, but they saw the art workshops more as a therapeutic tool for their clients rather than the asset of the organization itself before the women's exhibit. In retrospect, it was really

hard to discern what direct organizational impact was made by the art workshops, because before the exhibit we, I and the women, were making art in a small space called, the Green Room on the second floor of the YWCA Women's Residency, and the staff members were rarely involved in artmaking process. As most non-profit intervention organizations do, the staff at the YWCA was overloaded with daily tasks, and providing the women a room for weekly art workshops was all I could ask for.

However, as portrayed in Model B (see Figure 7.9), the women's exhibit, demonstrated as the arrow, functioned as a critical juncture when the research phase moved into the community level. The collaboration process with Fresh A.I.R. Gallery, the excitement for the women's exhibit within the organization, the attention from the local media, and most importantly the shared goal (i.e., spreading words about the exhibit) between the residents and the staff of the YWCA Women's Residency quickly translated into a rapid development of bridging social capital. The arrow on Figure 7.9 points out this surge, indicating the opening night of the show, when the women emerged as artists at the gallery and the staff finally had the time to appreciate the women's art. Therefore, the exhibit functioned as a critical point for the research participants in all three levels in terms of experiencing the benefits of the arts: most noticeably through *Captivity* and *Pleasure* as the inception point for all.

Correspondingly, as Figure 7.9 illustrates, social capital show a rapid increase, with community level as the starting point: from bonding and bridging social capital for personal wellbeing and social bond to linking social capital for a source of social justice. However, it is important to note that this increase was not simply due to the numeric

figure of the people who showed up at the gallery. It was due to the benefits of the arts

conferred by Captivity to Cognitive growth, which evolved to Expanded capacity for

empathy and Development of social capital and Social bond, and even to Expression of

communal meanings. *Thus, the women's art functioned as a catalyst for all the produced*

social capital through the very intrinsic benefits of the arts, which intensified through

cultural relevance that spoke to the audience.

  With regards to this phenomenon, McCarthy et al (2004) offer a particularly

insightful explanation:

> …once an individual understands how to become engaged in an arts
> experience—what to notice, how to make sense of it—the rewards of
> the experience are both immediate and cumulative…An individual
> and or community might build social ties over time and then leap up
> to higher levels of individual and community benefit, crossing
> thresholds… Once this learning process starts, even small incremental
> changes in the individual's level of involvement can bring higher
> levels of benefits (p. 64-65).

As mentioned in *Chapter Two: Literature Review*, sociologist Hoynes (2003) maintained

that there is needs for a much more articulated conceptual framework that explains how

and why the arts contribute to social health and deepen one's understanding on the

quality of life. In regards to this, based on the analysis thus far, I conclude that it is the

intrinsic benefits of the arts, which speak to our cognitive and emotional nature, redefine

and replace the compositional and structural characteristics of weak ties into intimate

ties among indifferent, heterogeneous groups; and that change (i.e., intimate ties),

brought by the arts, leads us to compassionate and caring society.

3.3. Cultural Policy Recommendations based on the Evidence Analysis

In respect to the social contribution of the arts and its implications, I have provided the sets of the evidence that stemmed from this study regarding the benefits of the arts and their relation to the produced social capital among the research participants in all three levels: the personal, organizational, and community. Also, through the analysis of the outcomes, I have articulated why the intrinsic vs. instrumental dichotomy is a false binary thought. Instead of this, the new paradigm that acknowledges the causal relation of the intrinsic and instrumental benefits of the arts—that it is the intrinsic values of the arts that bear the instrumental benefits—was introduced with the notion of cultural relevance, our natural ability to enjoy and appreciate the arts. Based on the key policy implications that I have addressed thus far, I offer five recommendations for cultural policy that focuses on enhancing cultural democracy and spreading the benefits of the arts to the general public for their engaging arts experience.

First, cultural relevance needs to be developed as a way to condense the gap between the public and private interests of the arts to realize cultural democracy; and art education is the key to achieve this goal. As discussed, in the modified frame work in Figure 7.6, the four dimensional areas of the benefits of the arts were identified. To spread the diverse benefits of the arts to greater numbers of the public, it is important to design cultural policy that compresses the gap between the private and public spheres through cultural relevance. For example, if cultural policy promotes only one side of the spheres, either public or private, it will result either in populism or elitisms of the arts as shown in Figure 7.10.
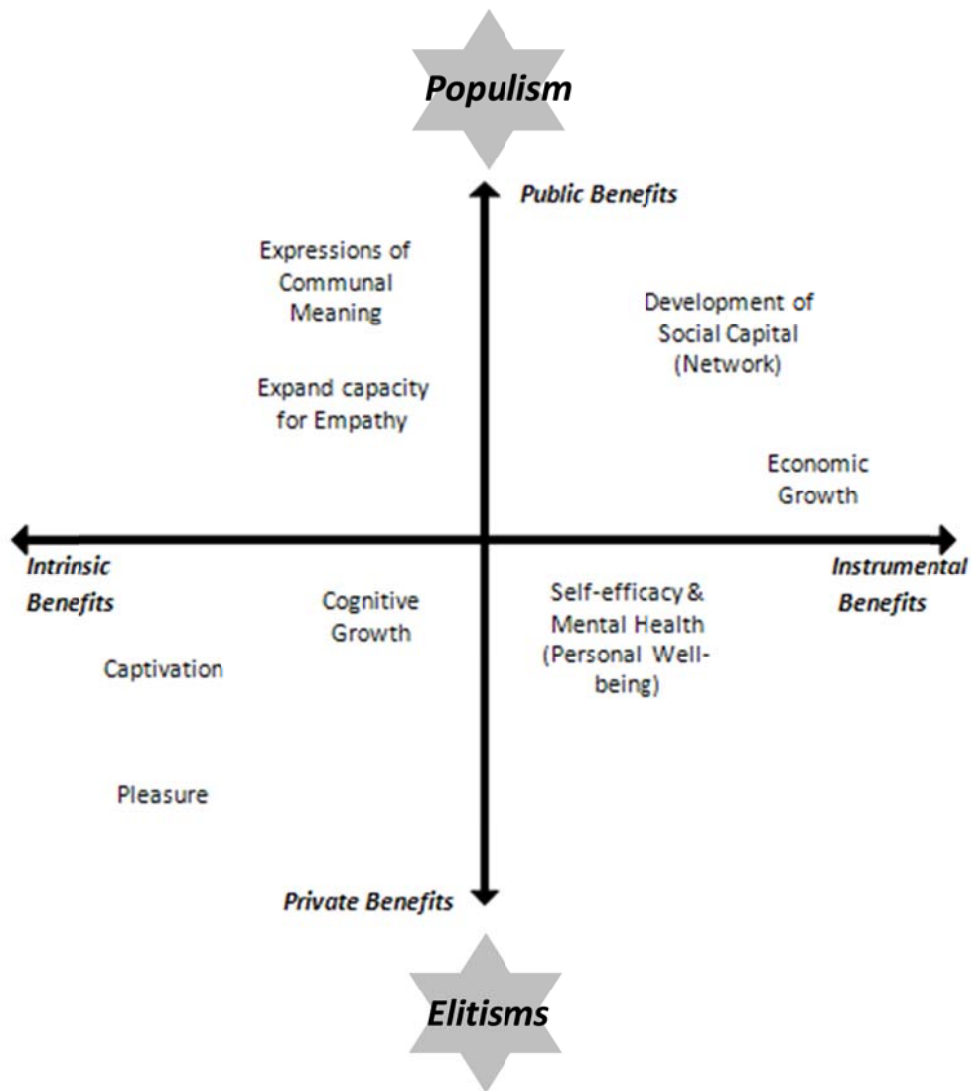
Figure 7.10: Populism and Elitisms as A Result of Binary Cultural Policy Design

Cultural elitisms also can be the product of the excellence-and-access policy design that

focuses on the physical exposure of the public to the excellent artworks as a means to

promote the democratization of culture, instead of cultural democracy. Also, the current

policy emphasis on the instrumental benefits of the arts, especially on economic growth, coerces us to march toward populism by reinforcing the dichotomous notion on the intrinsic and instrumental values of the art. The problem of populism is that it can lead the general public, including government officials, to a false belief that the intrinsic values of the arts are useless for a society; therefore, there is no need for the public to invest in the intrinsic values of the arts. This not only can create limited access to the intrinsic benefits of the arts for the general public, but also decrease other benefits including the instrumental because they are produced through the very fundamental values of the arts, the intrinsic.

In order to promote cultural democracy by spreading both intrinsic and instrumental benefits of the arts to greater numbers of people, cultural policy design must aim to condensing the gap between the private and public interests of the arts through developing cultural relevance that engages people in meaningful art experiences. This can be done through promoting art education, because it offers the public (i.e., non-art experts) a tool to better appreciate art and to nurture their aesthetic intelligence. Although cultural relevance is our natural ability to appreciate art, art education elevates this ability to a sophisticated level by allowing us to articulate our art experiences through our own terms, and raise our awareness of being the beneficiaries of the arts.
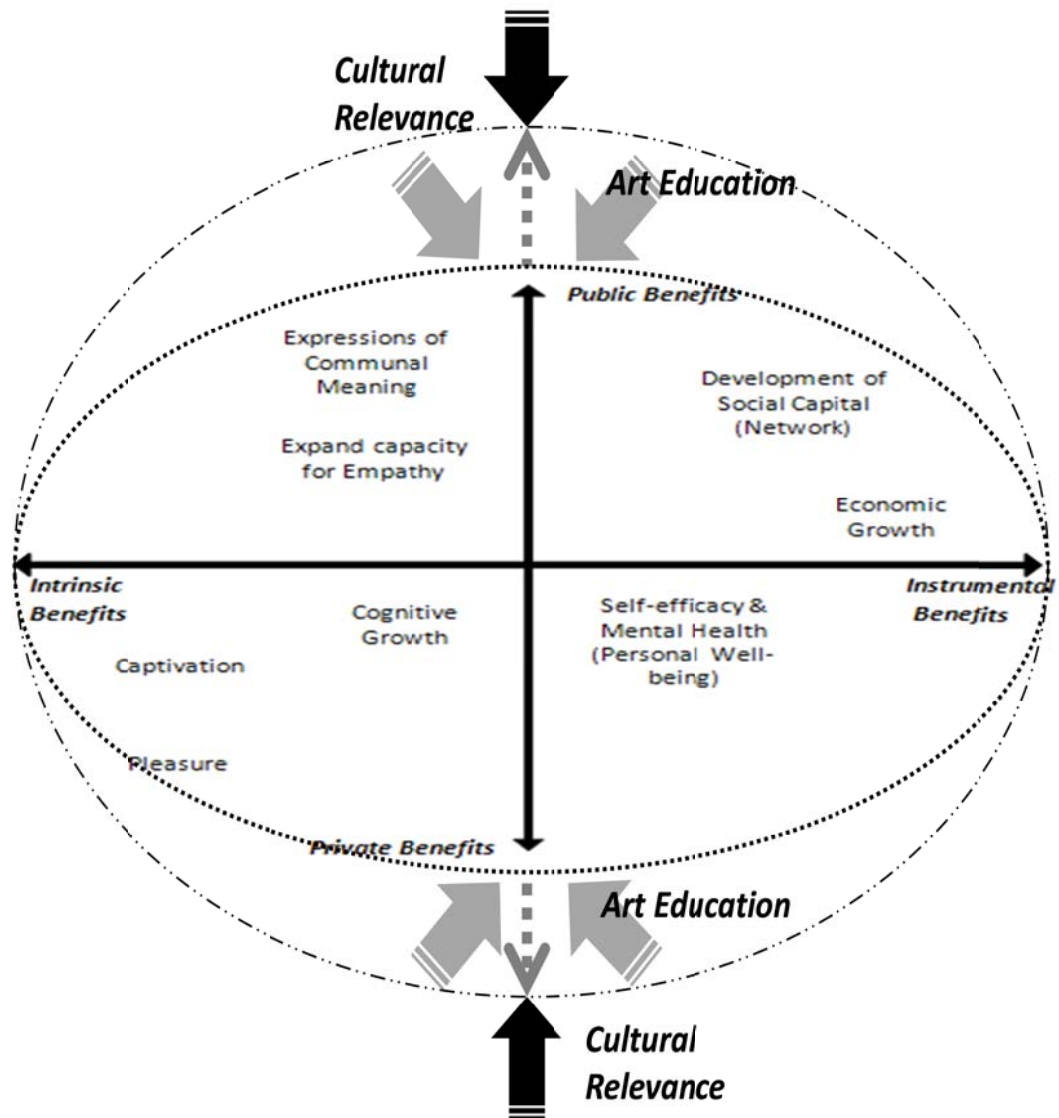
**Figure 7.11: The Importance of Cultural Relevance and Art Education
in Cultural Policy Design and Formation**

Based on this implication, Figure 7.10 conceptually depicts how cultural relevance and art education can inform cultural policy design and formation to promote cultural democracy and to condense the gap between the private and public interest of the arts.

Second, cultural policy should provide assistance to both amateur and professional artists, as a means to support a healthy cultural ecology system. As the evidence implied, the women's art played as an important avenue for broad-based public art participation. Despite the women's social status and no background in the arts, the Fresh A.I.R. gallery took this project seriously and accommodated the exhibit on the venue. In doing so, the gallery has expanded the public's connection to art by presenting the gallery as an active civic cultural space. Meanwhile, Kelly and Jamie, two local artists who were art students at the Ohio State University back then, willingly invested their effort and time to support women by sharing their professional art knowledge and insight in and outside of the gallery. From a policy point of view, these collaborations should be supported and encouraged through a stabilized system; because they have create the flow of art knowledge and interests that sustain a healthy cultural ecology system like the blood circulation of our body system.

Third, in order to increase art constituency, cultural policy should foster and develop networking among various local community partner agencies including profit and non-profit art organizations, local media institutions, and research institution like universities. This recommendation also ties back the previous recommendation; but weighs more on social capital formation for networking among the local agencies as authority structures to work as a channel for information exchange and decision making

among members of the community. Also, as discussed, local agencies function as the reciprocity rings that bring diverse resources, expert knowledge, and various passages that enable groups to come together. From the government perspective, fostering this network system is another way to increase art constituency due to these benefits that the reciprocity rings bring into the dynamic in producing the benefits of the arts. In particular, the role of research institutions like universities should be taken seriously because of their credentials to inform policy makers through scholarly analyses regarding the outcomes and obstacles of the art-related projects and programs.

Fourth, community-based art programs should be regarded as an essential part of cultural policy design by ensuring the government's support for their financial sustainability; this is so, because of their critical role in enhancing the social contributions of the arts through the "manifestation of enlightened self-interest" (Wyszomirski, personal communication, November 19, 2010). Like any arts-related programs, community-based art needs an element of financial independence, and it must avoid becoming over-dependent on any one funding source. In reality, however, many are still dependent on artists volunteering all or part of their time, because they are not a funding priority in most cases (Cleveland, 1992). This also goes back to the second recommendation for supporting amateur artists as an alternative way to support professional artists by fostering their relations not solely dependent on the professional artists' volunteerism, but as a vocational relationship that is supported by the government.

Also, community-based arts programs that aim to create social bond play a critical role in enhancing the social contributions of the arts by drawing people into the experiences of others who are vastly different from them and provides a new reference to the world (McCarthy et al, 2004). As the result of participants' cognitive growth through this engaging art experience, the "manifestation of enlightened self-interest" (Wyszomirski, personal communication, November 19, 2010) occurs and that becomes a critical resource for social health and deepens one's understanding on the quality of life. Interestingly enough, this contribution of community-based arts programs are more recognized and accepted from outside of the arts world. For example, *A Window Between Worlds*, which is the host organization that provides biannual training for their Women's Window Program, receives their financial supports mostly from individual donors and private charitable foundations for children and mothers (AWBW, 2006 annual report). Conservative cultural policy strongly favors the large, established fine arts institutions as a way to promote excellence and access. Based on the new paradigm, however, it points to a new direction to support cultural democracy by embracing formalist and conceptualist perspectives, and individual and social goals together. By supporting community-based arts programs, the government can encourage cultural democracy in communities as well as the arts world, and reinforce the meaning of embracing the intrinsic and instrumental values of the arts in one's everyday life.

Fifth, when one designs cultural policy for implementing community-based arts programs, solutions to identified problems and expected benefits of the arts must be defined with stakeholders through intensive fieldwork. This recommendation is not only

geared toward cultural policy design when one plans to implement a new program, but also toward a general approach to policy science. This suggestion is also profoundly influenced by the methodology of this study, Action Research, for preserving and respecting the voices of others (i.e., research participants). Action research is also well known for applying 'radical epistemology' (Reason & Bradbury, 2006) in order to recognize and honor voices of people who are (generally) socially marginalized from opportunities to develop and operate policies, programs, and services as well as from conventional research processes.

This philosophical anchor of action research also goes along with the notion of cultural democracy and cultural relevance. In Bersson's words (1987), modern art experience should be about:

>...[more than mere] pleasure, therapy, and escape. Understanding art experience in relation to its social context, and pursuing it with socially humanistic conscience, could lead to experience that might be individually meaningful and, at the same time, socially progressive" (p.87).

I believe not every art piece should carry a social agenda. However, as Bersson points out, we can make art experience both individually and socially meaningful by reflecting people's voice into cultural policy design and formation, especially when it comes to implementing community-based arts projects. As defined by Ewell (2002), community-based art is about "employing creative and artistic means to further humankind's search for a society that is meaningful and inclusive" (¶. 1). Based on these premises,

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community-based arts programs must reflect the voice of the people. And if this distinctiveness is not reflected in the process of its implementation, it is no different than the democratization of culture, which aims for a mere exposure of selected artworks to a large crowd.

Cultural policy makers must alter their views on community-based arts programs: it should not be viewed as a mere form of community service tool for the poor, the homeless, or the victims, but as a policy informing tool to better understand the people who they serve, what these people appreciate most from engaging art experience, and how these people perceive the benefits of the arts through their own terms. As already addressed in *Chapter Two,* community-based arts are still considered as grassroots movement or community practices for community development, community action, or community service (Glen, 1993). I strongly believe this old notion of community-based arts must be resigned with the old dichotomy between the intrinsic vs. instrumental.

I also understand that altering this current view on community-based arts is largely dependent on the role of the researchers in the field of cultural policy studies. The biggest challenge in cultural policy formation is, as many point out, there is not enough empirical/scientific research to attract the interest of the policy community, so that they can thoroughly recognize the important values of community-based arts—or at least, the social benefits of the arts for people in general. To overcome this challenge, the fifth recommendation on cultural policy is made to call researchers' attention in the field of cultural policy to valuing the voice of beneficiaries of art programs, especially

community-based arts programs, are critical not only to make a meaningful scholarly

contribution, but also to persuade policy makers that art matters in society.

Chapter Summary

In this chapter, based on the evidence of this study, I made a claim that it is the intrinsic values of the arts that bear the instrumental benefits, and these processes are initiated and intensified through cultural relevance. In reference to this claim, I have articulated how and why the arts contribute to society based on the outcomes of this study that stemmed from all three levels: the personal, organizational, and community.

Using the RAND report's (McCarthy et al, 2004) normative categories of the benefits of the arts, I have provided a new conceptual framework and key implications for cultural policy. The key implications are: (1) a paradigm shift is needed to replace the old paradigm that preaches a false dichotomy; (2) the collaboration with local community partner agencies are the essential factors to develop cultural constituency, social capital, and healthy ecology system for the arts; and (3) the gap between the private and public interests of the arts needs to be condensed through the development of cultural relevance and art education in order to spread the benefits of the arts to greater numbers of people. Based on these implications, I have proposed a new framework for cultural policy design, along with five policy recommendations that promote cultural democracy and the fluidity of the benefits of the arts in the private and public spheres.

CHAPTER 8
REMAINING DISCUSSIONS

Introduction

Informing to the readers how I perceive the reality or truth (i.e., ontology) and how I have come to understand what I know now about the subject matter (i.e., epistemology) as an action research methodologist is important. It is important because it differentiates this study from neopositivist empirical studies, which aim for formulating causal generalization or developing causal models with predictive power (Hofferbert, 1990; Miller, 1993). I also feel obliged to inform my readers how I pose myself as an action research methodologist in the field of cultural policy studies, and how that influenced me to complete this dissertation study. Although this study is constructed by an intensive use of empirical evidence, I have focused on transferability, not generalizability in terms of the possible uses of this study. In other words, it is not my intention to provide a formula, such as 'if we prescribe A; we can expect B to happen,' or other similar types of assertions. Instead of addressing the limitations of this study, as most of conventional dissertations research projects do at the end, I elaborate on why I focused on transferability instead of generalizability in the following sections as the concluding discussion of my study.

8.1. Placing Action Research within Policy Science

Frequently used in qualitative inquiries, transferability is known for an alternative criterion for external validity in quantitative research (Lincoln & Guba, 1985). A detailed and specific research report helps readers to easily situate the findings into their own unique environments and situations. In doing so, readers can contextualize and decide the usefulness of the findings into their own cases respectively. Put another way, a research report that focuses on transferability allows readers to infer and determine how and what would be usable knowledge to apply to serve their own specific needs. To do this effectively, I attempted to inform my readers as much as possible about the entire research process and its outcomes in the previous chapters.

In my study, there were sixteen domestic violence survivors who had participated in the art workshops. The amount of time that I spent with the women and the numerous visits to the YWCA Women's Residency not only taught me about the women and the organizational dynamics of the facility, but also about the messiness of social science and the impossibility of controlling internal and external variables over the treatments (i.e., the art workshops) for conducting an empirical study that involves human subjects. The women are all living, unique individuals: not confined into a laboratory setting. They were also exposed to numerous (negative) external variables such as family loss, violence, drugs and alcohol, financial troubles, health problems, and even a rape.

In regards to the research process, quantitative and qualitative research methods are used selectively, which include the use of sampling techniques and data gathering

procedures, surveys, and interviews, the interpretation of the outcomes, and the analysis of findings. Simultaneously, the philosophical underpinnings of action research are used as a backbone to executing every step of this research. As addressed in *Chapter 3: Research Methodology*, action research falls into the realm of postpositivists, more specifically, critical theorists' ideology. Nonetheless, the use of the term, 'transferability,' is not only due to the camp where action research belongs, but also due to the dispersed scope of the implications for cultural policy that are drawn from the findings as well as the growing critiques of dominant neopositivist methodologies in policy science.

8.2. Postpositivist Policy Science and Action Research

The growing critiques in social science, particularly in policy science, are inherent in neopositivist methodologies that focus on a predictive 'science' of society (Fischer, 1998). The critiques of neopositivist social science claim that these studies have been not only unsuccessful for the 'prediction,' but also failed to provide effective solutions to existing social and economic problems (Baumol, 1991; deLeon, 1988). Still very dominant and widely accepted, neopositivist methodologies are designed to generate a body of empirical generalizations capable of explaining behavior across social and historical contexts, regardless of communities, societies, or cultures, independent of specific times, places, or circumstances (Proctor, 1991). The problem of neopositivist approach in policy science is in its design and goal: that is, it aims to 'predict' causal relations, such as the 'if-then' hypothesis, by relying on only a small or biased group of people that may not fully represent the entire population.

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I also acknowledge that the collected answers from the exhibit survey (n=74) may potentially harbor biased responses, even though I tried my best to collect the data to avoid this pitfall. For example, people who agreed to do the survey may be favorably swayed toward the women, toward their art works, toward the partner agencies, and toward their personal predicaments. In addition, the investigation on the organizational level, conducting participant observation and formal in-depth interviews (n=6), conflicted with a neopositivist idea for *testing*, because the goal of employing such methods was to obtain profound understanding on how the authorities in the organizations were influenced by the women's artmaking or vice versa. The point that I am trying to make is statistical hypothesis testing in empirical studies is not enough proof but to support its probability in the real world. Therefore, considering the nature of the research participants and the subject matters, drawing generalizable data from the findings seems somewhat insensitive in terms of providing valid knowledge to its readers.

Thus, transferability is a far more reliable approach in terms of presenting the findings for this dissertation study. Basically, the argument on generalizability versus transferability and (neo)positivist versus postpositivist arguments can be condensed down by answering one simple question: *how can we make knowledge more usable to better the society?* In terms of policy science, Fischer (1998) proposes a participatory policy analysis, which has the postpositivist tendency in policy analysis that has an emphasis on a democratizing process. He explains:

In this [participatory policy analysis] formulation, the expert serves as "facilitator" of public learning and political empowerment. Rather than providing technical answers designed to bring political discussions to an end, the task of the analysts-as-facilitator is to assist citizens in their efforts to examine their own interest and to make their own decisions. The facilitator seeks to integrate the **process** of evaluation with the empirical requirements of technical analysis. Bringing together the analytical perspective of social science and the competing normative arguments of the relevant participant in the policymaking process, the interaction can be likened to a conversation in which the horizon of both citizens and social scientists are extended through a mutual dialogue. (Fischer, 1998, ¶ 8)

As noted above, a participatory policy analysis is surprisingly similar to the aim of an action research study. One can easily use it interchangeably by switching action research to a participatory policy analysis for its goal and process. For example, Reason and Bradbury (2006) define action research as:

..a participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview…. It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities. (p. 1)

Indeed, "the process," what Fischer (1998) as well as Reason and Bradbury (2006) refer to, includes various layers of experts' or researchers' reflections, decisions, and actions within that analytical or research process. The goal, both for a participatory policy analysis and action research, is to encourage "a conversation with many voices, adjudicated by the procedural standards of a discourse ethics," (Fischer, 1998, ¶ 13).

From my understanding, "discourse ethics" includes a researcher's effort in reporting her findings in more approachable and usable ways for her readers, so that the reader can be empowered through her study by making an informed choice and being able to select what knowledge is usable to serve their specific needs. This is not to argue that focusing on transferability simply makes a better research report than focusing on external validity for its generalizability, but instead it is to argue why a postpositivist approach in policy science is more desirable to move forward to a more democratic and healthier society as well as for defining problems.

> In postpositivist policy science, a researcher acts for constructing
> an interpretation of present political and social reality that serves not only
> the intellectual goal of explaining or comprehending that reality, but also
> the practical goal of enabling constructive action to move the community
> from a flawed present toward an improved future. (Jennings, 1987, p. 127)

The proponents of postpositivist policy science also point out that the current policy-making in the United States is generally decentralized, which reflects one of the characteristics of democracy. For example, various social actors such as lawgivers, activists, community partners, and NGOs are constantly in negotiations and finding resolutions to different facets of complex problems. Others point out that there are abundant synergies between postpositivist policy analysis and deliberative democratic theory for creating more effective and competent citizens, who may also become more effective problem solvers, within the policy process and beyond (Ingram & Smith, 1993).

The big question is *how might it be done?* In his writing, *Post-positivist Policy-analytic Travelogue*, Dryzek (2002) recognizes challenges in teaching postpositivist policy science or a participatory policy analysis for they are both lacking by being so-called 'recipe books' or 'how-to-step-by-step' guides in curriculum settings compared to that of conventional (neo)positivist policy science. He also acknowledges that the point for supporting postpositivist policy science or a participatory policy analysis is probably to "replace the illusion of certainty with recognition of the reality of contention and to avoid simplistic recipes," (Dryzek, 2002, p. 32) that are accumulated by the (neo)positivist ideology. I believe action research methodology can fill this gap, or at least it can provide a more solid and practical guide for a postpositivist policy evaluation and analysis.

Ernie Stringer (2007) defines action research as a collaborative process intended to create change. Action research is also well known for applying 'radical epistemology' (Reason & Bradbury, 2006) in order to recognize and honor voices of people who are (generally) socially marginalized from opportunities to develop and operate policies, programs, and services as well as from conventional research processes. This underlying goal of action research methodology reflects the concept of civic engagement in terms of finding solutions through collaboration and mutual understanding with research participants. This philosophical anchor of action research, collaboration for empowerment, can be used to identify problems and make them surface in a political discourse by engaging political agents into the research process. The process itself is empowering for participants, especially for the socially marginalized like the women

who I worked with; because, in many cases, the mere presence of (neo)positivist policy

analysis serves to reinforce a discourse of disempowerment for those who are not

included in the pool who have the authority to speak up.

For example, I learned that the women most appreciate their artmaking

experience as a way of raising their voices or **uncovering** their voices. While I was

conducting formal and informal interviews with the women, one of the most frequent

remarks that I heard in terms of defining their problems was "no one seems to want to

listen to me." As I noted in *Chapter Four* regarding the personal level analysis, they

appreciated the journey for being (re)accepted as an active member of the community.

They reintroduced one of the epidemic social problems, domestic violence, through

beautiful art forms and became a voice of the women who remained silent. Moreover,

making art, talking about it, and listening to others' stories, as well as displaying their art

in a professional gallery, not only helped them to think more actively and critically about

their own presences, but also empowered them by offering a safe avenue to enter a civic

forum through sharing their art as visual narratives. Witnessing the transformation of the

women made me acknowledge the power of the arts and collaboration guided by action

research methodology. In this regard, action research can serve as an effective

methodological tool to conduct positivist policy science that can serve not only to define

problems, but also to make a real difference in people's lives. *Why do we value the*

research? This may yield different answers, but I think research should be about

changing people's lives for the better; and should be a learning process for researcher

and researched. And I think it is important us to ponder about how we as intellectuals

can promote social and political transformation through our own research projects.

As a recommendation for future studies, I believe there are great needs for researching the relation between the arts and democracy. In the field of arts policy, two central principles, excellence vs. access, have typically been framed as opposing policy motivations, creating a dichotomous view on the arts as cultural and social commodification. However, based on the outcomes of my dissertation study, I found that the two principles are not separate ideas, but rather informing and nourishing agents that are organically and intrinsically intertwined. As policy issues, excellence and access can be framed as fundamental matters of democracy and social justice (McNeely & Shockley, 2006). Therefore, a research project that aims to understand and to articulate social complexities captured in artistic excellence and access at various levels will be a great asset for future researchers in the field of cultural policy studies as well as art education.

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Appendix A:
Grounded Survey for Workshop Participants

GROUNDED SURVEY for WORKSHOP PARTICIPANTS

1) What is your age?
a. 18-29   b. 30-39   c. 40-49   d. 50-59   e. 60+

2) What is your cultural/ethnic background?

3) What is your first language?

5) What is your marital status?
a. Single   b. Married   c. Divorced   d. Separated

7) How long have you been a resident of the Y?
a. less than a month   b. 1 - 6 month(s)   c. 7 - 12 months   d. more than a year

6) About how many workshop sessions did you attend?

8) Could you describe your thought or feeling during the workshop?

PLEASE CIRCLE ONE THAT BEST DESCRIBES YOUR THOUGHTS

1) Do you feel comfortable being around by the people at the Y?
1…………………….2………………………..3…….………………4……………………..5.
Never   Rarely   Sometimes   Often   Always

2) Is this your first art workshop?
If so, please go to Q 2-A. If not, please go to Q 2-B.
2-A) Do you think this workshop will help you to adjust to the Y more smoothly?
1…………………….2………………………..3…….………………4……………………..5.
Never   Rarely   Sometimes   Often   Always

2-B) Do you think this workshop has helped you to adjust to the Y more smoothly?
1…………………….2………………………..3…….………………4……………………..5.
Never   Rarely   Sometimes   Often   Always

3) This workshop helped me to make new friends.
1…………………….2………………………..3…….………………4……………………..5.
Strongly disagree   Strongly agree

4) This workshop helped me to have a more positive mood.
1…………………….2………………………..3…….………………4……………………..5.
Strongly disagree   Strongly agree

5) This workshop helped me to develop a stronger sense of myself.
1…………………….2………………………..3…….………………4……………………..5.
Strongly disagree   Strongly agree

6) This workshop helped me to view myself more positively.
1…………………….2………………………..3…….………………4……………………..5.
Strongly disagree   Strongly agree

7) This workshop helped me to better take care of my body and mind.
1…………………….2………………………..3…….………………4……………………..5.
Strongly disagree   Strongly agree

8) This workshop helped me to release my anger and pain.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

9) This workshop enabled me to talk about my thoughts and feelings about the abuse more easily.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

10) This workshop helped me to have a better understanding about the effects that abuse has had on my life.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

11) This workshop helped me to gain confidence to break with the past and start a new life.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

12) This workshop helped me to trust my ability to solve difficult problems.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

13) This workshop helped me to clarify my present needs and future goals.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

14) My workshop leader took me seriously and treated me with respect.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

15) I would recommend this program to other survivors of violence.
1…………………….2…………………….3……………………4……………………5.
Strongly disagree   Strongly agree

Appendix B:
In-depth Interview Questions for Workshop Participants

● **Grand Tour Question**
1. Could you describe how you felt on the very first day of the workshop?
2. How do you now feel about the art workshop?
3. What made you to decide to participate in this workshop? What were your expectations?
4. What was your understanding about art-making before you participated in the workshop? And how it is now?
5. What did you find most challenging about art-making in the early stage?
6. What do you like about the art-making experience? Has it been helpful or challenging, and in what ways?

● **Pre-Exhibit Interview Questions**

■ *Base of Esteem: Competence*
1. Have you been able to make better choices in regard to your own needs, values, or interests after you begin to attend the workshops? If so, could you please give some examples?
2. What do you feel you have learned so far in you art-making experiences?

■ *Base of Esteem: Significance*
1. Have you noticed any changes in the way you interact with others after you began to attend the workshop? If so, in what ways? Could you please give some examples?
2. Have you noticed any changes in the way you feel about yourself here in the shelter since you participated in the art workshop? If so, in what ways?

■ *Base of Esteem: Virtue*
1. Have you been less judgmental about yourself, others, circumstances and situations in your life? If so, how?
2. What was your favorite work? And how does it reflect who you are?

■ *Base of Esteem: Power*
1. Are you more observant of what is going on around you? If so, how?
2. Are you more aware of your thoughts? If so, could you explain?
3. Are you more able to live in the present and stay focused than before attending the workshop? If so, could you elaborate?

♦ *Art as Catharsis: Providing Pure Enjoyment*
1. What was your most favorite artwork and art workshop among the others? Could you explain why?

♦ *Art as Catharsis: Sharing their Issues more easily*
1. When you shared your artwork with others during the workshops, how did it make you feel? Could you describe it?

♦ *Art as Catharsis: Transcending their Negative Feelings*
1. Has the workshop helped you when you feel bad, down, sad, angry, or any other negative emotions? If so, in what ways?

♦ *Art as Catharsis: Embracing their Past*
1. While you explained about your artwork to others during the workshops, did you learn something new about yourself?
2. Has the workshop changed your ideas or feelings about your experiences before you came to the Y?

● **Post-exhibit Questions**
1. Are you willing to continue art-making? If, so why? If not, why not?
2. What was your least favorite art workshop and artwork? Could you explain why?
3. How would you describe your experience displaying your art work(s) in a public place?
4. Did the exhibition leave any impacts on you? If so, why? If not, why not?
5. Did the exhibition make you feel differently about yourself? If, so why? If not, why not?
6. If others ask about your art-making experience, what would you say to them? (i.e. benefits, concerns, problems)
7. Anything else you would like me to know about your art-making experience or how it has affected you?
8. Are there things about the workshops that you would like to change?

Appendix C:
YWCA Staff In-depth Interview Questions

- **Grand Tour Question**
1. Could you describe your job at the organization?
2. How long have you been working for the organization and why?
3. How would you describe your relationship with the residents?

- **The Process**
1. How would you describe your overall experience about this whole process?
2. What was your expectation before the exhibition?
3. Did you observe any changes of the women who participated in the workshop?
4. Could you give specific examples of how certain people changed in what ways?
5. Has the whole process, I mean the workshops and the exhibit, changed your idea about the ladies at the Y?

- **The Exhibit**
1. What thought did occur to you while viewing the ladies' art?
2. What was your favorite work?
3. Did the exhibit leave any impact on you?
4. Did the exhibit leave an impact on the Y?

- **The Evaluation**
1. What feedback, both positive and negative, did you receive regarding this project from the residents?
2. What feedback, also both positive and negative did you receive regarding this project from the staff?
3. What was the most rewarding thing for you in this project?
4. What was the most challenging thing for you in this collaborative project?
5. Do you think that you learned something out of this experience?
6. What benefits do you foresee from the future art program at the Y?
7. Are there things about the program that you would like to change?
8. How would you like to develop the program to better serve the Y?
9. What do you know that you didn't know before?
10. Is there anything that you would like to add about this research process as a staff member of the Y?

Appendix D:
Fresh A.I.R. Gallery Staff In-depth Interview Questions

- **Grand Tour Question:**
1. Could you describe your job at the organization?
2. How long have you been working for the organization and why?

- **The Exhibit**
1. Based on what you do at the organization, did you have your own expectation/ assumption before the exhibit?
2. Did your assumptions (expectations) have changed after the exhibit? If so, why? If not, why not?
3. Based on the labels of the ladies at the Y and the Y itself, has the exhibit changed your idea about them and the organization?
4. Do you think this research project leave an impact to the Fresh AIR? If so, why? If not, why not?
5. How would you describe your experience of the exhibit?
6. Having said that, did the exhibit leave any impact on you? If so, could you elaborate?
7. What feedback (both positive and negative) did you receive regarding this exhibit from other staff at the South East or Fresh AIR?
8. What feedback (both positive and negative) did you receive regarding this exhibit from other relevant people (supporters) of the gallery?

- **The Evaluation**
1. What was the most rewarding thing for you (and perhaps to the gallery) in this collaborative project?
2. What was the most challenging thing for you in this collaborative project?
3. Is there anything that you learned through this experience?
4. Are there things about the exhibit that you would like to change?
5. Would you like to collaborate with OSU in the future for similar research like this one? If so, why? If not, why not?
6. Is there anything that you do you know now because of the exhibit?
7. Is there anything that you would like to add about this research process as a staff member who represents the fresh AIR?

Appendix E:
Exhibit Survey for the Audience

Window of Hope: Come and Share the View

Cover Page of the Survey

Thank you so much for your participation!!!
Your completion of this survey would be greatly appreciated and valued.

<u>The Purpose of Survey</u>
This cover page is a substitute of a formal consent form for the potential participants of this dissertation study. Your opinion will be considered significantly for evaluating the impacts of this art exhibition.

<u>Participants Rights</u>
Your participation is voluntary: this page contains important information about the study and what to expect if you decide to participate.

You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate. **If you decide to participate, you will be asked to fill out the survey in the next page and return the document to the researcher or to the research assistant**. You may keep this page for further questions and information about the study. Even if you choose to participate in the study, you may discontinue completing the questionnaire at any time without penalty or loss of benefits.

Contacts and Questions:
For questions, concerns, or complaints about the study you may contact
InSul Kim, PhD Candidate
Arts Policy and Administration
Department of Art Education
The Ohio State University
kim.1915@osu.edu/

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.
(This page is yours to keep for the information provided above. Please detach this page when you return your completed survey. Thank you so much for your time and support.)

Age: under 18____   18-29____   30-39____   40-49____   50-59____   60+____
Sex: male_____   female_____
Race: white____African-American____American Indian____ Asian____ Hispanic___ Other_____
Educational background:
Less than high school___ High School____ Some college, technical or Associates degree___
Bachelor's degree___ Master's degree___ Ph.D. or equivalent___
Occupation (optional): _____

1. How often do you visit cultural institutions/events?
1) More than once a month
2) Once per 1-2 months
3) Once per half a year
4) Once per year
5) Do not visit

2. From what source did you learn about the exhibit?
1) Flyer
2) Email
3) Local News Paper
4) Website (including Facebook)
5) Other_____

3. What was your primary reason for coming to the exhibit?
1) Support the women
2) Support the YWCA
3) Support Fresh AIR Gallery
4) Expand my art knowledge
5) Other_____

4. Have you ever known someone who was a victim of domestic violence?
1) Many (More than three)
2) Few (One to three)
3) None

5. How clear was this exhibit in conveying its major theme (i.e. domestic violence)?
1) Extremely clear
2) Very clear
3) Somewhat clear
4) Somewhat unclear
5) Not clear at all

6. Were you able to be "transported" into another world, becoming immersed in the train of thought of the artists?
1) Yes
2) Somewhat
3) No: C*ould you explain why 'no'?*

7. Would you like to see more exhibits of this kind (i.e. community-based art)?
1) Yes
→Could you suggest a topic?

2) No
→Could you explain why?

8. Do you think the exhibit was successful in terms of raising awareness on domestic violence?
1) Extremely successful
2) Very Successful
3) Somewhat successful
4) Somewhat unsuccessful
5) Not successful at all

*** PLEASE PRINT YOUR ANSWERS FOR OPEN-ENDED QUESTION***
9. What was the best part of the exhibit and why? <u>Please elaborate</u>

10. Did the show leave impacts on you? If so, why? If not, why not?

11. What do you know now that you didn't know before?

12. Who do you think the curator intended their audience to be? What makes you think so?

13. How do you think the show could have been better?

14. Do you have any other reflections on this experience?

Thank you so much for participating in this survey. Your responses will be highly valued and be used for analyzing the impact of the exhibit for scholarly purpose. If you have any concerns or questions, please do not hesitate to contact InSul Kim, researcher and coordinator of this exhibit. Again, I deeply appreciate your collaboration.