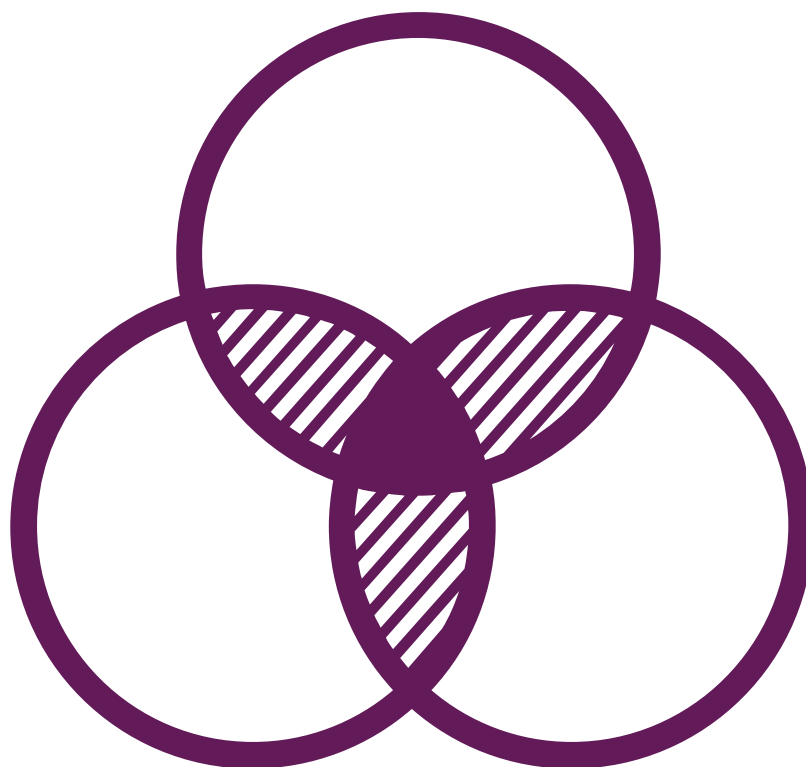




ARTISTS AT THE COMMUNITY DEVELOPMENT TABLE

A PROGRAM OF AMERICANS FOR THE ARTS



MODULE 1 WORKSHEETS

COMMUNITY + CULTURE + EQUITY



1

LESSON ONE

ARTISTS AND COMMUNITY DEVELOPMENT

RESOURCES: READ/VIEW + REFLECT

- Aesthetics Perspectives: Attributes of Excellence in Arts for Change (Animating Democracy) AnimatingDemocracy.org/aesthetic-perspectives
- *Creative Placemaking on Vacant Properties: Lessons Learned from Four Cities* (Center for Community Progress) communityprogress.net/filebin/CenterforCommunityProgress_CreativePlacemakingonVacantProperties_2018FINAL.pdf
- "What is Community Anyway?" (*Stanford Social Innovation Review*) ssir.org/articles/entry/what_is_community_anyway

EXERCISE + REFLECTION

Take time to think critically and deeply about the following questions:

- 1 What communities do you belong to? Chart how these communities intersect in the space below.
- 2 What communities do you **not** belong to? Chart how or if these communities intersect with the communities you listed in question one.

Make a bubble diagram!





3 Define how art and creativity show up in the intersections you show in your chart.

4 How would you define *creative placemaking*? How might that be different than *creative placekeeping*? Identify some instances of both.

Creative Placemaking:

Creative Placekeeping:



2A

LESSON TWO, PART A

THE COMMUNITY AND WHO DEFINES IT

RESOURCES: READ/VIEW + REFLECT

- StoryCorps: [StoryCorps.org](https://www.storycorps.org)
- United States Census Bureau Data. Look up some statistics about the place where you live. For example, how many people in your area work in creative industries? What is the racial and ethnic makeup of your city? Of your surrounding areas? [census.gov/data.html](https://www.census.gov/data.html)

EXERCISE + REFLECTION

Use these activities to examine your community and how it gets defined.

1

Draw by hand a map of the place where you live. Think of this as mapping the territory. On the map identify important places in your community. For example, where do people naturally gather? What are the official and unofficial centers of the community? Where are the resources such as schools, social services, and transit?



2 Now think about who—what communities of people—are in these spaces that you have charted in your map. Who uses the resources that you mapped?

3 Is there information in the census data that reinforces or contradicts your perceptions? Examine how. If you can compare maps from the past with those from the present, what changes do you find?

4 Download the Storycorp App and listen to two stories. Identify who might have information about the formation and histories of the community in which you live. Who are the elected and unelected leaders? You might hear that a person is the unofficial mayor of a neighborhood, for example. Why is that person considered a leader and how did they become that? Make a list here of who might hold these stories. Begin a project to capture the stories of your community in the Storycorp app.



2B

LESSON TWO, PART B

ARTS AND COMMUNITY AT THE TABLE

RESOURCES: READ/VIEW + REFLECT

- Arts + Social Impact Explorer (Americans for the Arts)
AmericansForTheArts.org/socialimpact
- “Bridging Arts and Community”
youtube.com/watch?v=xEkoc5H49uM

EXERCISE + REFLECTION

This is an opportunity to think about where the arts can be found within all sectors of communities. Taking an *arts and* approach can open community concerns to creative solutions.

1

List all the resources you included when you mapped your territory in Lesson 2A. Include places such as schools, libraries, healthcare clinics, faith-based organizations, social services, etc.

2

To help people more deeply understand the arts’ long-term social impact, the Americans for the Arts **Arts + Social Impact Explorer** draws together top-line research, example projects, core research papers, and service/partner organizations around 26 different sectors. Using the community resources you listed above, use the Arts + Social Impact Explorer to match those sectors to the arts. Which ones resonate for your community? Why?



3

LESSON THREE

CULTURE COMPETENCE

RESOURCES: READ/VIEW + REFLECT

- Untold RVA - 5 Things: Social Innovators' Edition | Free Egunfemi | TEDxYouth@RVA
[youtube.com/watch?reload=9&v=WDuga-RFbig&feature=youtu.be](https://www.youtube.com/watch?reload=9&v=WDuga-RFbig&feature=youtu.be)
- Making Sense of Cultural Equity (Create Equity)
createequity.com/2016/08/making-sense-of-cultural-equity
- Principles of Community Engagement (Alternate Roots)
alternateroots.org/arts-activism-tools/principles-of-community-engagement
- What is Equity in the Arts? (2015 Emergence Symposium, Arts & Equity: Leading Social Change)
[youtube.com/watch?v=DUOZj82eASo](https://www.youtube.com/watch?v=DUOZj82eASo)

EXERCISE + REFLECTION

When working with communities which you are invited to, understanding what the community has and who they are is important in deciding who should be at the community development table. Reflect here on what the connections are between *cultural equity* and *cultural competency*.

- 1 Define the differences between *equality* and *equity*. How does equity or lack of equity manifest in the arts in your community?



2

Cultural competency can be defined as the integration and recognition of cultural practices and traditions in community development. This includes understanding and respect for the language of the people and the complex ways in which a community expresses what is or is not important to it. Using this definition, list some ideas, cultural practices, and traditions that are important in your community.

3

What individuals in your community preserve these cultural practices and traditions? Are there organizations and institutions that also preserve or honor these traditions? Are these organizations found within your community?



4

LESSON FOUR

COMMUNICATION

RESOURCES: READ/VIEW + REFLECT

- Clint Smith - “The danger of silence”
[ted.com/talks/clint_smith_the_danger_of_silence?language=en](https://www.ted.com/talks/clint_smith_the_danger_of_silence?language=en)
- Linear vs. Transactional Models of Communication (Communication Studies)
communicationstudies.com/communication-process
- William Ury - “The Power of Listening”
[youtube.com/watch?v=saxfavo1QQo](https://www.youtube.com/watch?v=saxfavo1QQo)

EXERCISE + REFLECTION

Communication and honoring the stories told are essential to successful arts-based community development.

1

In Clint Smith’s and William Ury’s TED Talks, they share with us ways to communicate while also telling stories. Briefly write about a story that stood out for you from these videos. (If you don’t remember, go back and listen again while being conscious of how you are listening.)

Now analyze what attracted you to this story. What about the story resonated for you? How did its telling underline the power of what was told?



2 Reflect on a story you captured in Lesson Two. How was this story communicated to you? List ways in which the storyteller communicated in nonverbal ways.

3 Look at a community with which you are working and think about the stories you know about it. Write one story down and then answer the following questions:

- Whose story is it? Who is telling the story? Who has permission to retell it?
- How or where does the story start? Is it at the beginning or is it in the middle to serve a purpose for a project or change a narrative?
- What happens to the story after it is told? How is it used?
- Is there multiplicity of sources? Does the story underscore our commonality? Are there untold chapters?
- How is complexity handled?
- Who is not there to tell their story?



5

LESSON FIVE

CROSSINGS

RESOURCES: READ/VIEW + REFLECT

- Gentrification: A Timeline (Next City): nextcity.org/gentrificationtimeline
- House of Gold - "What If All Community Development Started with Arts and Culture?" (Next City) nextcity.org/daily/entry/what-if-all-community-development-started-with-local-arts-and-culture
- Urban Bush Women: urbanbushwomen.org/about-ubw

EXERCISE + REFLECTION

Urban Bush Women, an education and community engagement performance ensemble, understands that *"[e]ntering community is a process of becoming aware of the values, leadership, and history of a community; building or engaging community is putting those values into action, often questioning or even challenging existing values; exiting community is ensuring that all who participate feel recognized and can identify what they learned from the experience."*

1

Outline the elements for respectfully entering a community to which you do not belong but with which you wish to work.



2 Outline what engagement might look like in that community. Define the differences between *community outreach* and *engagement*.

3 Outline how a project or program might end in a positive way. For example, will the outcomes be sustained? Who holds the stories? How will it be celebrated or commemorated? Outline the elements of respectfully exiting a community.
