



ARTISTS AT THE COMMUNITY DEVELOPMENT TABLE

A PROGRAM OF AMERICANS FOR THE ARTS



MODULE 3 WORKSHEETS

PARTNERSHIP + COLLABORATION



2 Choose one of the above scenarios. What are the goals for the communities involved and those *seated at the table*?

3 Now consider the capacity of those around the table to reach those goals. What are the roles of the artists? The community members? Others? What assets do each bring to the table?

4 Who else needs to be at the table to meet the goals of your selected scenario?

5 What else do each of those seated at the table need to work together?



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LESSON TWO

PARTNERSHIPS VS. COLLABORATIONS

RESOURCES: READ/VIEW + REFLECT

- Cross-Sector Collaboration (Artplace America)
artplaceamerica.org/questions/cross-sector-collaboration
- “The Need for Cross-Sector Collaboration” (Stanford Social Innovation Review)
ssir.org/articles/entry/the_need_for_cross_sector_collaboration
- “Questions of Practice: Artist Mariam Ghani on Collaboration in Socially Engaged Art” (Pew Center for Arts & Heritage): vimeo.com/287436226

EXERCISE + REFLECTION

Here we will examine the distinction between partnerships and collaborations, as well as look at power dynamics in working together.

1 Outline some differences and some similarities between partnerships and collaborations.

2 In the *Stanford Social Innovation Review* article above, artists are not listed among those who could be cross-sector leaders. How might artists and art be added to that article?



3 What kinds of agreements are needed among those at the table in arts-based community development? What needs to be included to address how a group will work together? What are the assumptions?

4 Reflecting on partnerships and collaborations in which you have participated, identify how the power to make decisions was shared or not shared. How could that have been improved? Did this process of decision-making help or hinder the outcomes?



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LESSON THREE

ENTERING A COMMUNITY

RESOURCES: READ/VIEW + REFLECT

- *Building Arts and Community Partnerships: A Work Kit* (Bob Leonard)
issuu.com/alternateroots/docs/partnerships_work_kit
- Discovering Humility (Doug Borwick): artsjournal.com/engage/2013/11/discovering-humility
- *Working with Artists to Deepen Impact* (PolicyLink)
communitydevelopment.art/strategies/working-with-artists

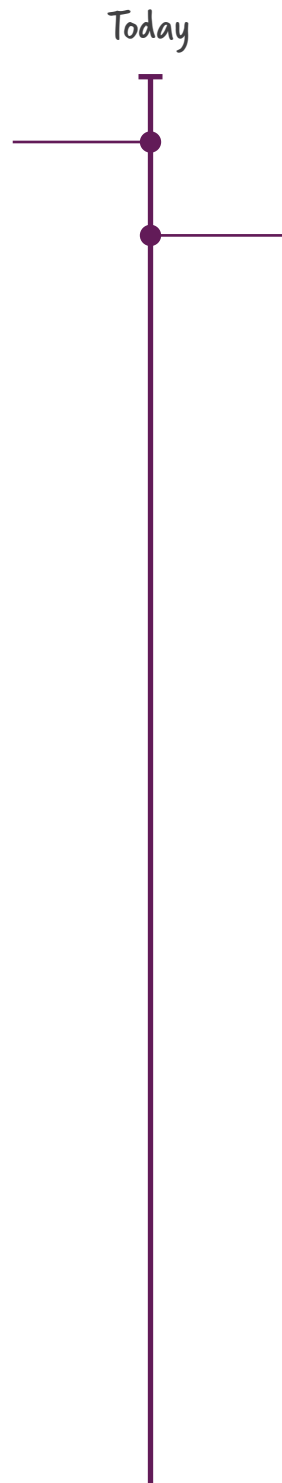
EXERCISE + REFLECTION

1 Go back to the list you made in Module One/Lesson One of the communities to which you belong. How did you become a part of those communities? Were you intrinsically a part of them through your identities? Or did you become part of them? How? Through geography? Profession? Affinity? Were you invited to join any of these communities? How were you invited? What are your relationships with the people who are part of these communities?

2 Refer back to the communities and the community development contexts and scenarios in Lesson Two of this module. How would you approach the communities involved if you are not part of them? What are your biases about these communities? How will you find out what you want to know about these communities? If you are part of these communities, how do you invite others who may add capacity to your work?



- 3** Create a timeline with actions and strategies for either garnering an invitation to work within a community or for inviting others to work within your community.





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LESSON FOUR

ENGAGING

RESOURCES: READ/VIEW + REFLECT

- *Arts and Community Development New Orleans Style* (Erik Takeshita)
AnimatingDemocracy.org/resource/arts-and-community-development-new-orleans-style
- Candy Chang – “Before I die I want to ...”: ted.com/talks/candy_chang_before_i_die_i_want_to
- “Truth Up: 23 Insights, admonitions and ideas about youth arts from the great masters” (William Cleveland): wayback.archive-it.org/2077/20100906203551/http://www.communityarts.net/readingroom/archivefiles/2003/08/truth_up_23_ins.php
- Win-Win Negotiations: Finding Solutions That Work for Everyone (Mind Tools)
mindtools.com/CommSkill/NegotiationSkills.htm

EXERCISE + REFLECTION

1 Define *co-conception* and *co-creation*. Outline the aspects of co-conception and co-creation in the context of arts-based community development.

2 How do artists lead the process of co-conceiving and co-creating with a community? Where do the ideas for arts-based community engagement germinate? How are they implemented? Research how community members at large are engaged in this process.



3 Consider again what kind of roles each member at the community development table plays in reaching mutually desired goals and outcomes. Who is paid? How are they paid? What constitutes their contracts and the boundaries of their work?

4 While good planning, clear language, and transparency go a long way towards successful partnerships and collaborations, projects can be derailed. Think about one of your previous scenarios. Outline strategies and tactics that may have prevented things from going off track.

5 Now outline some strategies for when something does go awry. How does the partnership or collaboration get back on track? Could art be part of that process?



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LESSON FIVE

EXITING

RESOURCES: READ/VIEW + REFLECT

- The Community Houses of Powerhouse Productions (Public Art Review) forecastpublicart.org/the-community-houses-of-power-house-productions
- “A Conversation with John O’Neal” (Junebug Productions): [youtube.com/watch?v=lnwQ4Lr0lqU](https://www.youtube.com/watch?v=lnwQ4Lr0lqU)
- Documenting Ferguson: digital.wustl.edu/ferguson
- “Story Circles as Ongoing and Collaborative Evaluation—Roadside Theater’s ‘Story to Performance’: Assessing the Practices of Public Scholarship” (Imagining America) imaginingamerica.org/wp-content/uploads/2015/09/Story-Circles-as-Ongoing-and-Collaborative-Evaluation—Roadside-Theater’s-Story-to-Performance_.pdf
- Tyree Guyton Turned a Detroit Street into a Museum. Why Is He Taking It Down (*The New York Times Magazine*): nytimes.com/2019/05/09/magazine/tyree-guyton-art-detroit.html

EXERCISE + REFLECTION

Included in understanding the notion of accountability and *who holds the stories* of a community is ethical sharing and archiving in a community. When planning a project or program, how it may end is part of the plan.

- 1 After reading the two articles above regarding artist-led Detroit neighborhood transformations, outline who is involved in each project and where they are in the process of community development. Compare and contrast the trajectories of each project. You may wish to look up further information.



2 After Module One, you may have begun to gather stories from people in your community or of an arts-based community project. How do these stories contribute to your understanding of what happened in a specific place or time? What did you learn and how did you learn it? Did you record the stories in the voice of the storyteller? Did you write down the story? Take photos? What did you observe?

3 Reflect on who holds the stories of a neighborhood. A community. An event. Who has permission to tell those stories? When the stories are told, what is left out? Where do they begin? Is that the actual beginning? Who is left out of the story?

4 Imagine a ritual using art to close or end a project. What kinds of activities and art-making would be meaningful? How would this be designed and implemented? Who would be involved?
