

The Field

Strand One: Literary Arts

Teachers & Writers Collaborative, New York, founded in 1967. Those responsible for shaping T&W's program and philosophy over the years include Herb Kohl, Victor Hernández Cruz, Rosellen Brown, June Jordan, Kenneth Koch, Phillip Lopate, Grace Paley, Muriel Rukeyser, and Anne Sexton,. <http://www.twc.org>

California Poets in the Schools began in 1964 at San Francisco State University as the Pegasus Project placing poets in classrooms in the Bay Area to read poetry to children. The poets soon began teaching children to write poetry. CPITS became a statewide organization in the mid-1970s. <http://www.cpits.org>

Community programs in the 1960s such as Budd Shulberg's Watts Writers (which began in response to Watts Uprising in 1965). Watts Up Café, The Watts Prophets.

Writers in the Schools, Houston program since 1980s, involved nationally mentoring similar writers-in-schools programs, serving as a model for multidisciplinary arts educators, and designing curricula for use in schools.
<http://www.writersintheschools.org>

Strand Two: Government Programs

Europe and much of developing world

- Cultural authorities, values, and practices included in development agencies.
- Town Artist Model – post WWII Europe, New Towns, put own stamp on built towns, live and work in community, at service of community. Not a residency, an integral part of town's planning. Glenrothes, Scotland.
- *Animation Socio-culturelle*

US

- The New Deal – An employment and subsidy program to put people back to work after the Great Depression. From the beginning, included arts initiatives.
- Public Works of Art Project: section of Civil Works Administration. Murals for schools, libraries and other public buildings. George Biddle, student in Mexico of Diego Rivera, advocated idea to FDR.
- 1935 – Works Progress Administration – Federal One (visual art, music, theater, writing).
- Some people, like Hallie Flanagan of the Federal Theater Project, recognized these programs as a necessary and positive part of social change.
- San Francisco Arts Commission (established 1932).

1960s

- The Great Society (which gave us the National Endowment for the Arts in 1965, as well as state art councils).
- Development of local arts agencies.

- The original legislation authorizing the NEA contained provisions for block grants to state arts agencies. Prior to 1965, only four states operated arts funding agencies. With stimulus of NEA block grants, all states founded arts agencies by 1980. This led to formation of more than 3,000 local arts councils (1/4 organized as units of local government, 3/4 formed as nonprofits).
- Nancy Hanks, Director of the National Endowment for the Arts in late 1960s, established a national model to allow local communities to create programs catering to their constituents' needs. This funding enabled the San Francisco Arts Commission to develop the Neighborhood Arts Program.

1970s

- High unemployment during the early 1970s led to the Comprehensive Employment Training Act of 1973 which consolidated and decentralized federal employment programs and provided funds to state and local governments who sponsored employment services (Nixon, Ford). CETA was ended abruptly by Reagan.
- California Arts Council, established 1975 <http://www.cac.ca.gov/> (Currently California dedicates fewer tax dollars per capita to support the arts than any other state or territory of the United States.)

Strand Three: Non-profits

Late 19th Century

The Settlement House Movement, established primarily for needs of the growing immigrant population: Community service, day care, kindergarten, adult education, recreation centers. The most famous is Jane Addams' Hull House in Chicago, 1889.

1930s

The Highlander Center was founded in 1932 to serve as an adult education center for community workers involved in social and economic justice movements. (Not sure it was founded as a nonprofit, though it's one now.) The goal of Highlander was and is to provide education and support to poor and working people fighting economic injustice, poverty, prejudice, and environmental destruction. Since 1966, the Highlander Research and Education Center has administered the We Shall Overcome Fund, which is generated by royalties from the commercial use of the song "We Shall Overcome" – the version we all know was developed at Highlander. <http://www.highlandercenter.org/wsoc.asp>

1960s

Political change of the era

- Civil Rights Movement
- Liberating Education (Friere, Augusto Boal)
- Teatro Campesino
- Black Arts Movement
- Mime Troupe

1970s

Alternate ROOTS was founded in 1976 at the Highlander Center in Tennessee by a group of southeastern performing artists creating original, community based work. <http://www.alternateroots.org>

High Performance magazine, which developed into The Community Arts Network (CAN) – active website recently shut down due to lack of resources, but the material has been archived at: <http://wayback.archive-it.org/2077/20100906194747/http://www.communityarts.net/>

Strand Four: Educators and Universities

Early 20th Century: University Extension Programs

- Questions about how to share educational and cultural resources of universities with larger community.
- National Rural Arts Project of the Agricultural Extension Service.
- Robert La Follette, Gov of Wisconsin – how to truly put in practice the University of Wisconsin’s mission of providing education for everyone? Led to correspondence courses, singing choirs, Grassroots Theater (Robert Gard).
- Alfred Arvold, dramatist at the North Dakota Agricultural College imagined that the community center of the future would be a place where art, science, government, and recreation would all take place.

1930s

- Rachel Davis-Dubois, educator in NY, multicultural ed. Notion of “cultural democracy” as the third-leg: political democracy, economic democracy, and cultural democracy.
- Folk plays.
- Frederick Koch, University of North Carolina (theater about real issues, mix of actors from community).

Strand Five: Funders and Funding Initiatives

(government, private foundations, commercial/corporate, private/individual)

(from John Kreidler’s *Leverage Lost* (<http://www.inmotion.magazine.com/lost.html>))

Pre-Ford (Industrial Rev. to 1957)

Model primarily individual proprietorship, most often for-profit (had to meet the test of the marketplace). “By the... late 1950s, the Am. arts ecosystem was characterized by a significantly reduced and still declining cadre of high art proprietorships, a small but steadily growing group of nonprofit and civic arts organizations, and a booming popular art and entertainment sector...” (There were few foundations as funding sources in this era, primarily Carnegie, Rockefeller, and Mellon)

Ford Era (1957-1990)

- Ford Foundation had a broad vision of arts funding (including establishing new regional nonprofit arts institutions and art service organizations). Saw foundations as catalyst for change, but not perpetual funder. Matching grants that provided “leverage.” A pluralistic system unique in this country’s history and in the world.
- The Ford model led to an expansion recognized numbers of artists and arts organizations, and channeled these toward a nonprofit mode. (In SF Bay Area, there were 20-30 nonprofit arts organizations in late 1950s and by the late 1980s there were 1,000).
- Also corporate arts funding in this era (which hardly existed before).
- Another element during this period was discounted labor. Beginning in the 1960s, there was a large generation of artists willing to work for very little money in order to make art.

Post-Ford (1990 to mid-90s)

“No system can depend on the unlimited growth of resources.” (Kreidler) So there was an inevitable limitation to the leveraged funding model. At the same time, fewer artists were able (or willing) to live on so little money.

January, 2000 150 corporate and foundation grantmakers in education, child development and, the arts gathered at the Getty to explore common ground between programs interested in strengthening educational and developmental opportunities for young people and programs that supported the arts and culture <http://giarts.org/pdf/Learning.pdf> (Participants included the Getty, Geraldine R. Dodge Foundation, MacArthur Foundation, and Chase.)

Wallace Foundation

<http://www.wallacefoundation.org/WF/GrantsPrograms/FocusAreasPrograms/Building+Appreciation/Grants/>

The Nathan Cummings Foundation’s Arts and Culture Program

Recent objectives: 1) The roles that artists and cultural workers play in stimulating social change, and 2) Championing economic justice in both traditional and non-traditional venues. “By addressing art through the lens of social justice, we will continue to affirm artists and arts institutions that value and encourage creativity, innovation and risk-taking while fostering cross-cultural conversations that transcend race, ethnicity, class, age and geography.” <http://www.nathancummings.org/arts/index.html>

The Dana Foundation: “Support innovative professional development programs leading to improved teaching of the performing arts in public schools. We are interested primarily in training for in-school arts specialists and professional artists who teach in the schools. The Foundation’s arts education outreach includes offering free publications, books and articles related to the field, organizing conferences, and providing access to resources in arts learning on this Web site. <http://www.dana.org/artsed.cfm>

Strand Six: Research, Advocacy and Arts Policy

The Arts Education Partnership is a national coalition of arts, education, business, philanthropic, and government organizations that demonstrate and promote the essential role of the arts in the learning and development of every child and in the improvement of America's schools. The Partnership includes over 140 organizations that are national in scope and impact. It also includes state and local partnerships focused on influencing educational policies and practices to promote quality arts education. Partnership organizations affirm the central role of imagination, creativity and the arts in culture and society; the power of the arts to enliven and transform education and schools; and collective action through partnerships as the means to place the arts at the center of learning. <http://www.aep-arts.org/>

Arts Education: Creating Student Success in School, Work and Life: an advocacy tool for communicating the benefits of arts education to policy. In prep for reauthorization of NCLB. National signatories. <http://www.aep-arts.org/PDF%20Files/Unified%20Statement%20with%20cover%2010.13.06.pdf>

Americans for the Arts, <http://www.americansforthearts.org/>
Emerging Leaders :

http://www.americansforthearts.org/services/emerging_leaders/default.asp

Center for Arts Policy, Columbia College, Chicago <http://artspolicy.colum.edu/>

Project Zero <http://www.pz.harvard.edu/>

Project Zero (founded at Harvard Graduate School of Education in 1967). Mission: To understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.

The Literary Network http://www.clmp.org/about/adv_lit.html – an advocacy coalition (13 literary organizations) that supports literature's presence in the public arena. Founded by CLMP (The Council of Literary Magazines and Presses) and Poets & Writers in 1992. LitNet's primary purpose is to advocate for literature's interests within public funding, it also provides support to issues that greatly affect individual writers and literary organizations, such as intellectual property rights, tax laws and freedom of expression.

Gifts of the Muse: Reframing the Debate About the Benefits of the Arts RAND Corp., 2004 To buy – <http://www.rand.org/pubs/monographs/MG218/>
To download–

<http://www.wallacefoundation.org/WF/KnowledgeCenter/KnowledgeTopics/ArtsParticipation/GiftsOfTheMuse.htm>

Current Models, Opportunities, and Vocabulary

Teaching Artist

- Term coined at Lincoln Center in the early 1970s.
- Eric Booth, faculty member at the Julliard School, where he founded the Arts-in-Education Program. Founded *Teaching Artist Journal* (currently out of Center for Art Policy, Columbia College, Chicago, editor. Nick Jaffe)
- Association of Teaching Artists <http://www.teachingartists.com> (all disciplines, New York state, Dale Davis founder and current ED) listserv, annual conference, regional roundtables
- Partners for Arts Education (PAE) <http://www.arts4ed.org>

Action Research

- Kurt Lewin, then a professor at MIT, first coined the term “action research” in 1946.
- Four major action research theories are: Chris Argyris's Action Science, John Heron and Peter Reason's Cooperative Inquiry, Paulo Freire's Participatory Action Research (PAR), William Torbert's Developmental Action Inquiry
- classroom action research:
<http://www.madison.k12.wi.us/sod/car/carhomepage.html>

Community Art Projects

In 1998 Wallace Foundation seeded the field of community arts in higher education, which led to The Community Arts Partnership program. These have elements in common with “service learning” and “civic engagement programs.”

Arts Integration

- *AIMprint: New Relationships in the Arts and Learning*, co-edited by Cynthia Weiss & Amanda Leigh Lichtenstein (Center for Community Arts Partnerships, Columbia College, Chicago)
- CAPE (Chicago Arts Partnerships in Education), <http://www.capeweb.org>
- *Putting the Arts in the Picture: Reframing Education in the 21st Century*, edited by Nick Rabkin and Robin Redmond (Chicago: Columbia College, 2004)
- *Renaissance in the Classroom: Arts Integration and Meaningful Learning* by editors Gail E. Burnaford, Cynthia Weiss, Arnold Aprill (Routledge, March 1, 2001)

“Informal Arts” or “Participatory Arts”

Training and Degree Programs

a few degree programs in the US:

- BA in Community Arts, California College of the Arts
- University of Oregon, Eugene, MA in Community Arts
- Maryland Institute College of Art, Baltimore, MA in Arts Management
- MA in Arts Politics, Tisch School of the Arts, NYU

Training Resources

In Arts Education: California Alliance for Arts Education <http://www.artsed411.org/>

In Community Arts

- Mat Schwarzmann and Keith Knight, *Beginner's Guide to Community-Based Art: Ten Graphic Stories about Artists, Educators & Activists Across the U.S. Ten Graphic Stories about Artists, Educators & Activists Across the U.S.* (Oakland: New Village Press, 2005)/
- Liz Lerman's <http://www.danceexchange.org/>
- Community Word Project (New York) – curriculum developed by Michele Kotler <http://www.communitywordproject.org/>

Some of the issues

National standards

Teaching artist or community cultural development certification (if these come to be, will they be passed on through universities or practitioners?)

Some Possibilities for Subjects

- T&W (explore what's offered on website, and/or read *Journal of a Living Experiment*)
- Explore and report CAN material
- More on Teaching Artists (including Association of Teaching Artists <http://www.teachingartists.com>)
- Explore University Programs (at their websites, articles on CAN website)
- Explore “arts integration” (CAPE site www.capeweb.org and/or read *Putting the Arts in the Picture*)
- More on joining of specific political goals with the arts (Teatro Campesino, Black Arts Movement, Mime Troupe, etc, and/or current examples)
- Explore some of the training resources listed (as well as others you know of or discover)
- Read RAND report (Gift of the Muse) and/or *Putting the Arts in the Picture: Reframing Education in the 21st Century*
- Explore the work of Project Zero <http://www.pz.harvard.edu/>
- and/or The Arts Education Partnership <http://www.aep-arts.org/>
- Explore Action Research