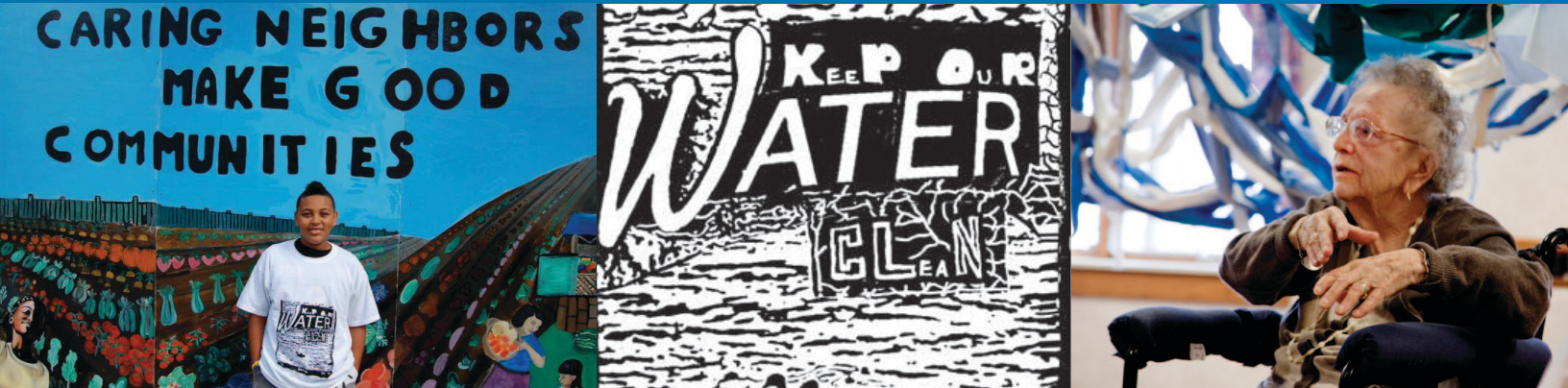


2011 Interactive Workshop

Using the Arts & Humanities in Community Health



HOSTED BY

UWM Center on
Age & Community

UWM Helen Bader School
of Social Welfare

Imagining America

WITH SUPPORT FROM

Helen Bader Foundation

UWM Peck School of
the Arts

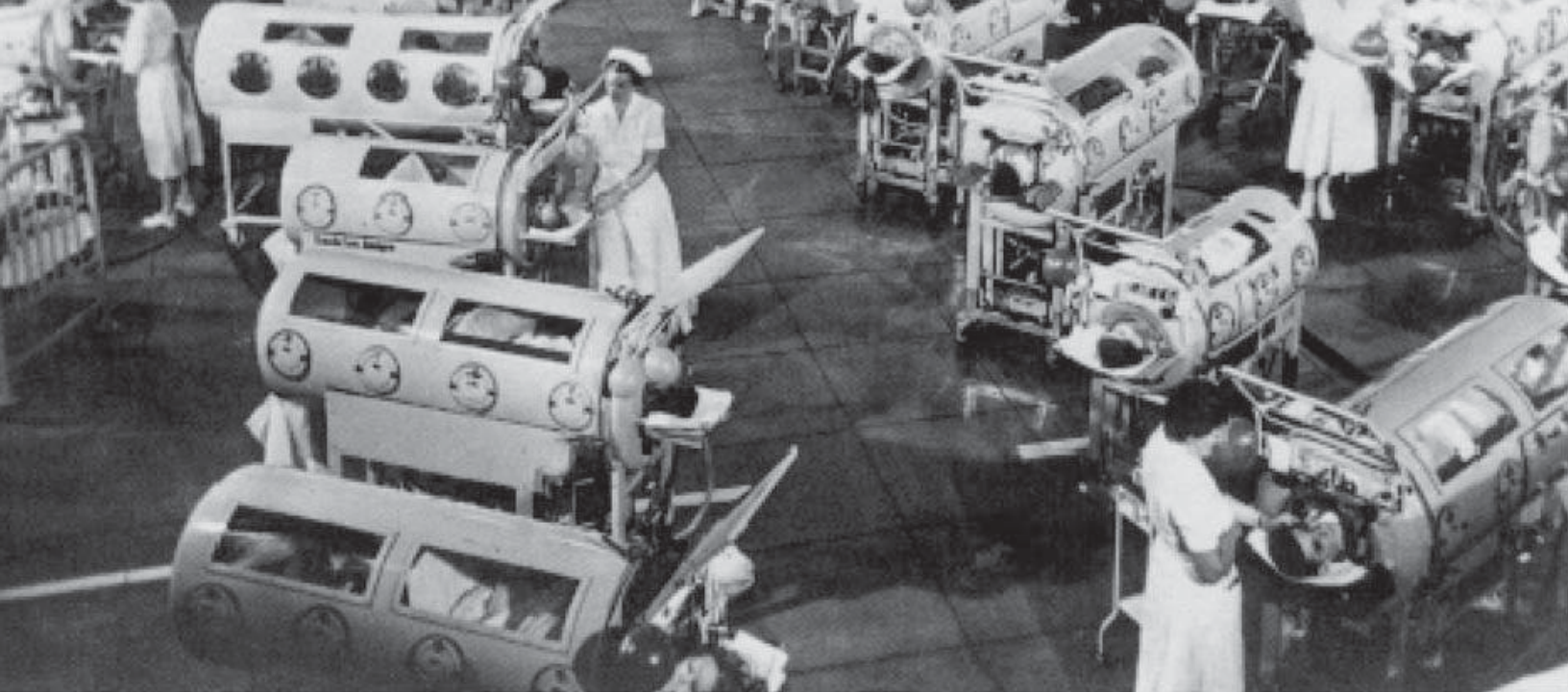
UWM Cultures &
Communities Program

UWM Center for
International Education

PREPARED BY

Angela Fingard

Anne Basting



Introduction

WHY ARE WE HERE?

This white paper represents a summary of a half-day, interactive workshop held on March 18, 2011. The University of Wisconsin-Milwaukee's Center on Age & Community (CAC) and Imagining America invited national and local leaders to UWM to explore model projects and discuss challenges, resources, next steps and future support needed to further community engaged research in the arts and humanities in the field of community health.

This interactive workshop was held in the tradition of the Center on Age & Community's Next Steps Think Tanks which explore critical issues in the field of aging and foster deep thinking on a given question. The workshop was scheduled during the culmination of one of the model projects (The Penelope Project) so that participants and invited guests could witness it first hand after the morning workshop.

Special thanks are due to the Center on Age & Community's Managing Director Sue Braden and her staff for the seamless local arrangements of this complicated endeavor.

Participants



JAN COHEN CRUZ
Co-Host and Director, Imagining America



ANNE BASTING
Co-Host and Director, Center on Age & Community,
Associate Professor of Theatre, UWM



RAOUL DEAL
Senior Lecturer, UWM & Artist-in-Residence for
UWM's Cultures & Communities Program



JACKIE EATON
Doctoral student & Noorda Scholar,
University of Utah



ELINOR FUCHS
Professor, Yale School of Drama



KIRSTEN JACOBS
Education Development Manager, LeadingAge



CATHY JORDAN
Associate Professor of Pediatrics, University of
Minnesota, Director, Children, Youth, & Family
Consortium

GÜLGÜN KAYIM

Assistant Director, Artist Fellowship programs at Bush Foundation,
Interdisciplinary Theater Artist



PAM KORZA
Co-Director, Animating Democracy, National
Board Advisor, Imagining America



YIN WAH KREHER
Doctoral student of Instructional Design,
Development & Evaluation, Syracuse University



ROBBIE MCCAULEY
Professor of Performing Arts, Emerson College,
Co-Founder, Roxbury Repertory



SUSAN H. MCFADDEN
Professor of Psychology,
University of Wisconsin-Oshkosh



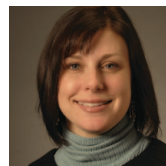
ROBIN MELLO
Associate Professor of Theatre,
UWM

RANDY ROWELL

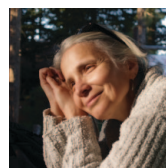
Assistant Professor of Community Health & Policy,
Morgan State University



CARRIE SANDAHL
Associate Professor of Disability & Human
Development, University of Illinois at Chicago



MELISSA SHARP
Regional Vice President, LeadingAge



LUCY WINNER
Professor, Empire State College

Interactive Workshop Events

MODEL PROJECTS

The interactive workshop kicked-off with four presentations of model projects which use arts and humanities to foster community health. These included:

- **THE POLIO PROJECT**

SUSAN H. MCFADDEN Professor of Psychology, University of Wisconsin-Oshkosh

- **THE WATERSHED: ART, ACTIVISM & COMMUNITY ENGAGEMENT PROJECT**

RAOUL DEAL Senior Lecturer, UWM and Artist-in-Residence for UWM's Cultures & Communities Program

- **THE DIABETES PROJECT**

ROBBIE MCCAULEY Professor of Performing Arts, Emerson College, Co-Founder, Roxbury Repertory

- **THE PENELOPE PROJECT**

ANNE BASTING Director, Center on Age & Community, and Associate Professor of Theatre, UWM

BREAKOUT SESSIONS

During the small group breakout sessions, participants were asked to consider the following questions within their groups, which were made up of multi-disciplinary members (arts, health, higher ed, public sector):

- What are some of the benefits and challenges of working across disciplines?
- What questions do we have for working in cross-disciplinary ways?
- What strategies do we have for working in cross-disciplinary ways?

DISCUSSION OF NEXT STEPS

Key facilitators presented the current state of their area of expertise and facilitated large group discussions in these areas:

- **ASSESSMENT**

PAM KORZA Co-Director, Animating Democracy Initiative, and National Board Advisor, Imagining America

- **FUNDING**

GÜLGÜN KAYIM Assistant Director, Artist Fellowship programs at Bush Foundation and interdisciplinary theater artist

- **PARTNERSHIPS**

CATHY JORDAN Associate Professor of Pediatrics, UMN, and Director, Children, Youth, & Family Consortium

- **AESTHETICS**

ELINOR FUCHS Professor, Yale School of Drama

Model Projects

THE POLIO PROJECT

SUSAN H. MCFADDEN, *University of Wisconsin-Oshkosh*



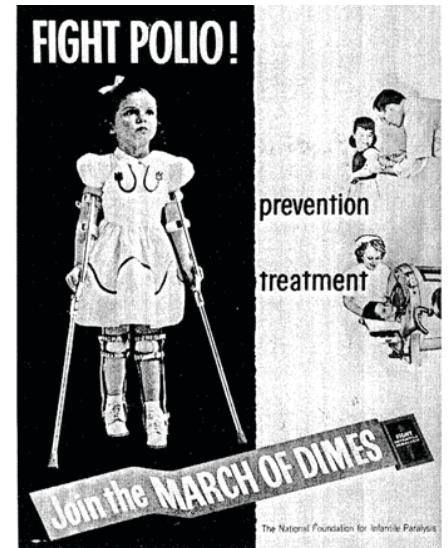
BACKGROUND

Susan H. McFadden, a Professor of Psychology at the University of Wisconsin-Oshkosh, led students from five different disciplines in learning about the polio epidemic's impact on two nearby counties, Winnebago and Outagamie, during the years

1940-1960. The students' different disciplines allowed them to look at this epidemic through a variety of lenses. Psychology students, studying aging, interviewed older adults from these two counties who were impacted by polio in their youth. Nursing students interviewed medical staff who had cared for people with polio in the local community. History students looked at this era to see what might have influenced policy making with regard to getting the vaccine out to people. Film students documented some of the interviews and related work. An archivist at the university gathered information from all around the state regarding how polio had been experienced throughout Wisconsin. Dr. McFadden referred to this cross-disciplinary group as a "liberal arts laboratory."

HIGHLIGHTS

- The cross-disciplinary approach showed students that they could bridge gaps across multiple fields through collaboration.
- The interviews allowed the students to engage in personal conversations with older people, which many of them had not had before. The students connected to a meaningful part of the older people's life that, due to inoculations, was not a part of their experience.
- The project demonstrated that encounters with serious illness in childhood had a lasting effect. The older adults interviewed gave vivid recollections of what it was like to live during that time and how polio influenced their views of medical care, the health care system, and doctors.
- The project team believes there is a strong need for narrative medicine. Narrative medicine is the process of documenting and understanding peoples' stories about health and illness, both present and past.



*March of Dimes poster child, 1955:
Mary Kosloski*

"I think that conversations with grandparents sometimes get scripted and you say the same things all the time. This was an **opportunity to break out** of that and **really connect** with something that had been very meaningful to these older people and had not been a part of these students' world at all."

- SUSAN MCFADDEN

"I think the other important thing was to bring together ... the history students, the psych [students], the nurses, the filmmakers, etc, **to show them that we could bridge those gaps.**"

- SUSAN MCFADDEN

THE WATERSHED: ART, ACTIVISM & COMMUNITY ENGAGEMENT PROJECT

RAOUL DEAL, *University of Wisconsin-Milwaukee*

BACKGROUND

Raoul Deal and Nicolas Lampert developed a three-year, multi-faceted project called Watershed: Art, Activism and Community Engagement which was comprised of three elements. The first was conducting workshops within two different marginalized Milwaukee communities. Workshops at Bruce Guadalupe Middle School and Walnut Way Conservation Corps included discussions with invasive species scientists, viewing of the documentary *Flow* which focuses on water issues, and a trip to Lake Michigan where the students took pictures and made drawings. Then they used all of this information to develop images for their silks screen prints. The second project element was artists' interventions on Milwaukee's waterways and in Milwaukee communities. The artist interventions were conducted by twelve artists invited from around the Midwest. Their projects took place over one to two days. For example, one street artist did mud stencils, another artist interacted with kayakers on the river, and a couple of artists projected videos about domestic water usage. The third project element was a gallery exhibit which included work produced in community workshops and five minute documentaries of the twelve art interventions. The art exhibition also included an educational component comprised of tags which hung on the art and described the issues of water privatization, and weekly presentations by scientists, artists, and community organizations.

HIGHLIGHTS

- While a student was wearing the silk screen t-shirt that he created during a workshop, he was asked by a group of funders what was the most important thing he could do for his neighborhood. He said, "I'm doing it. I'm painting a mural."
- A community partner had an enormous influence on the shape of one of the workshops. She described her interaction with water growing up in that community. Her statement, "access flows through stewardship," shifted the direction of the project.
- A gallery exhibit attendee described the impact of that experience. She said she was unable to purchase soda for a party after reading on one of the tag descriptions that "five to nine liters of clean water are needed to produce one liter of soda."



"Watershed presents art as an interdisciplinary form of activism where visual art, media, film, conversation, lectures, and writing all inform one another and play a key role in **creating a more just and sustainable future.**"

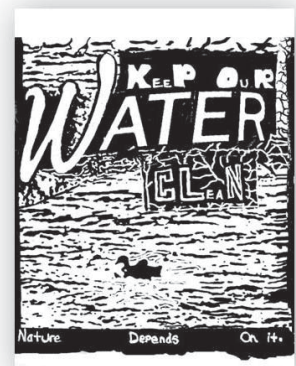
- NICOLAS LAMPERT
& RAOUL DEAL

"In my work as an artist and educator, I frequently think about the following two questions: 'What happens to art **when community matters?**'

-and-

'What happens to communities **when art matters?**'"

- RAOUL DEAL



THE DIABETES PROJECT

ROBBIE MCCAULEY, *Emerson College, Roxbury Repertory*

BACKGROUND

Robbie McCauley, through her personal experience with juvenile diabetes (which she has lived with since her late teens), knows that this topic was a “silencer.” Even though it is now considered an epidemic -- one in five people have diabetes -- many are still reluctant to speak about it.

In reflecting upon her experience as a performance artist, she recognized the impact that storytelling could have in managing difficult topics. She uses a technique called “Story Circles” in which people are encouraged to share stories bolstered by common experiences. She has begun working on a performance piece about diabetes that is informed by stories from the Boston community. That piece is supported by Artist in Context, an organization that puts artists, academics, and other professionals in collaborative situations together.

The Story Circles and the creation of the play *Sugar* is a highly collaborative process. McCauley’s team is looking at the question of how the Story Circles not only impact the performance, but also how they break the silence surrounding advocacy and management of people’s diabetes.

HIGHLIGHTS

- From testimony, it’s clear that the Story Circles are very valuable to participants. Due to the positive response, McCauley’s team is trying to increase Story Circles as a means of dealing with diabetes.
- McCauley’s team is looking at how to measure the impact of Story Circles.



“So I began to make work, telling stories, telling personal stories, finding the aesthetic in that. And after meeting with artists from the American Festival Project, I realized that **my story was part of everyone’s story.** So how could I begin to break down [and talk about]- -some people had begun to become closed to -- ...about race. Suddenly it was impolite at least and criminal at most, to talk about race. So I thought from the stage I could tell stories out of my personal experience about race and people started to come to listen.”

- ROBBIE MCCAULEY

“What I find in this look at my life at work is that, more than likely, we are **always breaking [the walls between disciplines] down.**”

- ROBBIE MCCAULEY

THE PENELOPE PROJECT

ANNE BASTING, *Center on Age & Community, University of Wisconsin-Milwaukee*

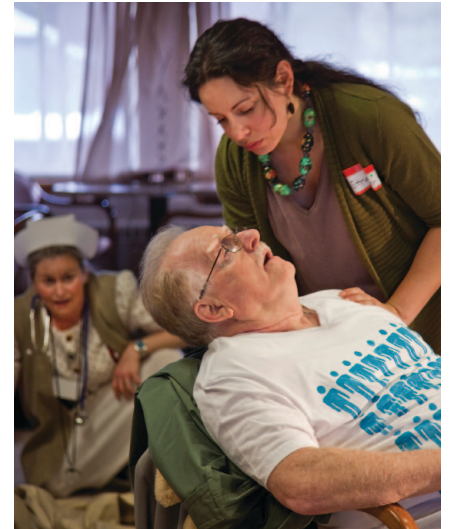
BACKGROUND

Anne Basting is leading a two-year, multi-disciplinary collaboration between the UWM Theatre Department, Luther Manor and Sojourn Theatre. The goal of the Penelope Project is to improve the quality of life for all those who live, work, and visit in a long term care center.

The project is comprised of multiple phases - research and development, data collection, performance, evaluation, and creation of teaching tools. UWM students led eight-weeks of discussion groups with Luther Manor residents, volunteers, and staff, and staff integrated the story of Penelope into their ongoing programming. The culmination of this work was witnessed by invited guests immediately following the workshop. They attended a full-length play, created with Sojourn Theatre and Luther Manor staff and residents, *Finding Penelope*, which was performed as it moved through Luther Manor. The next step of this project is an analysis of data that's been collected through film, focus groups, and surveys. After the evaluation process is complete, teaching tools will be created to assist other long term care facilities to undertake this type of work.

HIGHLIGHTS

- Classics scholar Andrew Porter taught project participants (staff, residents, volunteers, and visitors) how to sing the Greek alphabet and several phrases in ancient Greek.
- The discussion groups used a variety of disciplinary approaches including music, poetry, movement, drawing, storytelling, and acting. One group asked, "What's the best gift you've ever been given?" which generated fascinating conversations.
- Funding for this project came from both social service and arts sources.
- Project participants, primarily residents, created a half-mile of weaving that was hung along the performance route.



"One of the challenges we really identified is that the internal pressure in long term care to provide entertainment is so huge. You get sucked into it and **you have to fight it every step of the way** in order to keep an open invitation to co-create. It's a challenge."

- ANNE BASTING

Breakout Sessions

After listening to the four model projects, participants formed eight small, multi-disciplinary groups to discuss the challenges and benefits of multi-disciplinary work. They were asked to consider:

- What are some of the benefits and challenges of working across disciplines?
- What questions do we have for working in cross-disciplinary ways?
- What strategies do we have for working in cross-disciplinary ways?

The list below summarizes the responses to the breakout sessions:

BENEFITS

- Creates a wealth of resources – educates others
- Helps overcome the separation of disciplines
- Brings out the essence (the “key”) of the individual (music, contribution, etc.) to community
- Stimulates communities
- Interdisciplinary work cross-pollinates to renew “seed stock”
- Helps embed the arts into the community so it can’t die
- Empowers those who contribute
- Empowers people who have been disenfranchised
- Supports other sectors through the value of the arts
- Reveals the mutual benefits of partnering
- Shows art acting both within and outside of traditional infrastructures
- Affirms us when we engage as a community
- People find their voice and are inspired
- People learn about their own and others’ talents and gifts
- Difficult subjects are addressed in creative ways that can solve problems
- “Recasts the place” – i.e., Finding Penelope casts a nursing home as a palace
- Changes the cultural message
- “Enchants” the ordinary

CHALLENGES

- We need to address failure in assessment – it’s part of the conversation
- There are different expectations of assessment in the different disciplines
- We need broad measurement tools
- The goal is to find innovation: did we find it?
- To avoid gate-keeping (vs. collaboration)
- Interdisciplinary does not mean keeping disciplinary identity intact
- Language/terms are often different across disciplines
- Stigma/stereotypes persist
- Getting institutional buy-in to do interdisciplinary projects
- Competition for scarce resources
- Challenges about funding in schools
- The pressure to present art as entertaining vs. art as transforming
- Uncertainty about how to start
- Fear of the unknown
- Stereotyping of ability in oneself & others: “assumption of personal potential”
- Cultural messages create an “inertia” around action
- Funding goes to what’s “proven,” there’s not enough to fund the unknown
- Gaps between “professionals” and “regular people”
- How do we continue the work between families and caregivers?

QUESTIONS

- How can we influence funding on a national level to include interdisciplinary arts/humanities research in the health fields?
- How can we foster the spirit of volunteerism and assign it value beyond monetary amounts?
- How can we ask for acknowledgement of the stories behind the statistics?
- What have you been surprised by that opens connections among diverse disciplines?
- How to create and maintain an art piece without a hierarchy?
- What can we do with what we know?
- How do you sell how art builds strong community (vs. economics)?
- How do you work with us? For people?
- What does it mean to be a gatekeeper of information?

STRATEGIES

- Check your assumptions & boundaries
- Need interdisciplinary teams at the funding table
- Need high levels of buy-in and trust to succeed
- Ask good questions
- Transparency
- Be vulnerable
- Language leads to perception, so create shared language
- Creativity = reflection/intuition/empathy (re-naming it helps everyone identify with it)
- Use movement as a tool to connect people
- Think about sustainability as regards these efforts
- Emphasize process and end result
- Articulate clear goals, even though the outcome is unknown
- Have an ending plan
- Importance of using quantitative research methods to allow emergence of themes
- "If you're in a coalition and you're comfortable, it's not a large enough coalition"

Discussion of Next Steps

Four invited guests posed questions and facilitated large group discussions in the following areas:

- Assessment (Pam Korza)
- Funding (Gülgün Kayim)
- Partnerships (Cathy Jordan)
- Aesthetics (Elinor Fuchs)

What follows is a summary of these discussions.

Assessment

Facilitated by PAM KORZA, Animating Democracy Initiative, Imagining America

Groups conducting assessments can have different purposes for the evaluation:

- Practitioners, arts and community partnerships, operate with a moral imperative to do good and utilize assessment and evaluation as a way to know what difference they're making and how to improve what they're doing so that they can have the strongest possible effect.
- External organizations and funders want to make sure the project is aligned with their goals and worth their time and money. They want to know why they should be funding, partnering with, and supporting the arts.

It is important to use an evaluative approach that collects quantitative and qualitative data. A balance of quantitative evidence, which seems to be the operating norm in the public health field, and of qualitative information, which assists in understanding the human experience and human change, can help tell the whole story. There is no story without the numbers and there are no numbers without the story.

OTHER ITEMS DISCUSSED:

- Partnering with internal and external evaluators
- Some challenges:
 - K-12 schools often resist evaluation – time, cost, privacy
 - Fluidity of “n” (number of subjects)
 - Funding
- Participatory model
- Use of the appropriate time measurement tool:
 - Long term evaluations to determine the long term impact, transformation
 - Micro-evaluations to recognize what has been done in the moment, important in long term care studies & end of life work because participants may not be alive for a long term evaluation

TAKE-A-WAYS:

- Evaluations need to tell the whole story as best as possible. This often includes collecting both quantitative and qualitative data.
- There is a need to look carefully at the notion of objective evaluation, which has been the standard for so long, and think more about participatory evaluation models that include the people who are closer to the ground in a much more integral way.
- There is a need to try to measure the impact beyond a single individual transformation and try to measure the overall institution or community impact.

Funding

Facilitated by GÜLGÜN KAYIM, Artist Fellowship programs at Bush Foundation, Interdisciplinary Theater Artist

Traditional foundation funding models are shifting towards a more integrative approach. They are now talking about active partnership models. Rather than passively waiting for individuals and organizations to submit a grant request, they are actively seeking out the bright spots in the areas they wish to serve. They are partnering with those organizations through funding and collaboration, trying to get the work done together.

When requesting funding for arts projects, it is important to emphasize the project goals with arts as a means to accomplishing them, and the artist as bringer of tools, someone who has different skills to offer the community versus emphasizing the arts project as a goal in and of itself.

OTHER ITEMS DISCUSSED:

- Seed money can be found in unique places and plays a critical role in creating friendships, partnerships, and community connections.
- Maintain and nurture partnerships to preserve funding streams.
- “Trojan horsing it”: Don’t limit your funding search to only organizations which have shared goals. Seek funding from organizations that may have different shared values and, once inside, show them another way.
- Umbrella organizations are helpful in that they can help sell your project/service to community groups who may not typically consider using the arts as a means to accomplishing their goal.
- Traditional foundations are also looking at:
 - how to engage with government in order to change policy
 - how to engage higher education
 - how higher education is developing for the next generation.

TAKE-A-WAYS:

- There is a shift towards foundations’ support being collaborative – not just stand-alone funding.
- It’s important to articulate to funders how the arts can help people think differently about solving community problems.
- A useful paper - Animating Democracy’s “Trend or Tipping Point: Arts & Social Change Grantmaking”
www.giarts.org/sites/default/files/Trend-or-Tipping-Point-Arts-Social-Change-Grantmaking.pdf

Partnerships

Facilitated by CATHY JORDAN, University of Minnesota, Children, Youth, & Family Consortium

Jordan reflected on six themes surrounding partnership that emerged during the discussion of the model projects.

- 1) Bridging the Gaps - The gaps occur because of siloed approaches keeping disciplines apart from one another.
- 2) Expertise - We're all experts who can provide shared & equal contributions.
- 3) Stewardship - "Access Flows to Stewardship" is a good model for partnership.
- 4) Dramaturg - A community partner as "dramaturg," someone who can draw out the social meaning.
- 5) Race, Power & Privilege - Arts provide a way to talk about challenging topics and contribute to the health of the community.
- 6) Democracy Building - "Co-creation vs. entertainment" is similar to "doing for vs. doing with" in building democracy and creating tools for democracy.

OTHER ITEMS DISCUSSED:

- Since an audience may not think in an interdisciplinary way, who is the audience for this work?
- Language usage is important.
- Share and multiply resources with partners (e.g. funding, materials, evaluations).
- Recognize in-kind funding.

TAKE-A-WAYS:

- A free and useful white paper - "Partnerships in Aging and Family Caregiving: Getting Innovation Into Practice" from the UWM Center on Age & Community
cac.obiki.org/products.attachment/313320/ThinkTank_v3_FINAL.pdf
- "Ninety percent of life is just showing up" - Woody Allen. Place yourself strategically in the community and when people start to see you have something to offer then they will start coming to you.
- Artists can serve as a bridge between organizations and disciplines as well as provide occasions for people to circulate amongst different groups.

Aesthetics

Facilitated by ELINOR FUCHS, Yale School of Drama

This session was an open dialogue responding to the question, “How necessary are aesthetic considerations in projects such as these?” The question was posed after a recognition of the values that had been discussed thus far, like collaboration, community, transformation, engagement, improvisation, and process. “If these projects are able to elicit these types of values, what is the role of aesthetics?”

A wide selection of responses follows:

“I don’t think art is art, not in the performing arts, unless it has some kind of moral and ethical component, because, otherwise, really why are we doing it, even as artists?”

– ELINOR FUCHS

“I think your question is so interesting because I think it’s different for different communities. Because, at least for people with disabilities in the arts, there has been no expectation, or low expectation, that we can participate on a professional level as artists. And often the way we participate is not built on the aesthetics that might come from our unique bodies or sensory perceptions or the way our minds work, but according to non-disabled values. And we’ll never meet those expectations because certain art forms evolved with certain bodies and certain sensory apparatuses in mind. So what we are trying to do in our own community is to develop our own aesthetics that are going to be just as interesting and engaging for people, instead of having us try to compete with the same criteria... There is a certain privilege that comes along in thinking we don’t need to be concerned about aesthetics.”

– CARRIE SANDAHL

“I think the role that aesthetics plays is to make the art credible to a wider audience... I think having aesthetics in all of these projects really invites people in.”

– FLANNERY “FLY” STEFFENS, WORKSHOP ATTENDEE

"I do think that aesthetics and morals go hand-in-hand. I am not an artist that thinks form and art, or a knowledge of aesthetics isn't important, but I think it's kind of candy, or extra. That is, you wouldn't have to be informed to understand aesthetics in the art world sense, in order to appreciate what I do, but your understanding of what I do might be enhanced by it."

– **RAOUL DEAL**

"You can't get people to look at something new using an old aesthetic."

– **CARRIE SANDAHL**

"I think for Sojourn Theatre we interface with that question a lot in the projects we take on. We're interested in theatre having both a community engagement angle and for it to be high quality aesthetics so we wouldn't take on a project if we didn't think that it had the possibility to be transcendent art. I think that part of that, and what we have found in [working on the Penelope Project], is creating different frameworks for people to succeed within. But within that, the objective is not necessarily just to feel good, the objective is to work hard. And that the rigor in the process is as much a reward as it is to just feel good. And the product at the end of that is when you create something that is considered high aesthetics, that a wide array of people have contributed to, then there is the reward within that. And I think they get part of what the artist often goes through which is some failure within the process which leads you to success. So the rigor is at the heart of it."

– **MAUREEN TOWEY, WORKSHOP ATTENDEE**

OTHER ITEMS DISCUSSED:

- "Art into life"
- Moral & ethical component of art as core/essential
- Aesthetics can and should be culturally appropriate & matched
- Form and context are inseparable
- Art as a skill (for example, silk screen) + practice

2011 Interactive Workshop

Using the Arts & Humanities in Community Health

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