

**Learning Culture and Change:
A Model for Place-based Community Cultural Development Leadership
Training**

William Cleveland, Wendy Morris, and Erik Takeshita

The “arts teach people to see through each others eyes to respect and understand people who are not like us. That makes us better citizens and makes our democracy work better. Imaginations sparked by the arts are more engaged”

Barack Obama

November 17, 2003, Minneapolis Minnesota. *The dimly illuminated stage is filled by a circle of 18 utilitarian chairs. Amid the muted geometry of chair leg shadows, colored tape and chalk lines trace the route of the previous evening’s performance. A large sheet of butcher paper spans backstage wall. At the very top, a five-inch high hand lettered heading shouts out “**SESSION 1: GETTING TO KNOW OURSELVES.**” A series of questions are scrawled underneath.*

What is Art? -What is Community?

What is Community Development?

What is the History and Ecology of Arts-based Community Development?

Where do I fit in this landscape?

A young woman carrying a backpack approaches the circle tentatively. She scans the wall briefly and takes a seat. Over the course of the next ten minutes, she is joined by other men and women until the stage is filled with the stuttering chatter that often accompanies the awkward dance of new acquaintance. A few minutes later a lull in the murmuring chorus is filled by the piercing sound of a bell. The voices in the circle fade as the cyclic ringing descends on the group like a sonic curtain. After a few seconds, a woman sitting in the stage-left quadrant of the circle breaks the silence. “Welcome everybody, to Intermedia Arts and the Institute for Community Cultural Development.” She leans forward and carefully places a pair of Tibetan temple bells onto the floor next to her chair.” I can’t tell you what an honor it is to be sharing this circle with you this afternoon.”

Bill: Setting the Stage

The long and circuitous journey that led to the ringing of bells opening the Institute for Community Cultural Development began with a phone call some nine years earlier. Dyan Wiley, then with the Arts Extension Service of the University of Massachusetts (AES), wanted to talk about creating a community arts training course for their summer institute for arts administrators. We both agreed that the time had come for this type of training. Spurred by the availability of US Department of Labor (CETA) arts job funding in the late 1970's, the number artists and arts organizations becoming involved in arts-based community development had been growing year after year. By 1994, community arts programming was showing up in communities large and small all over the US.

Unfortunately, this proliferation was also exposing some significant problems throughout the nascent field. --- Namely, that many of the artists and arts organizations involved were unprepared for the extraordinary complexity of the work. Both Dyan and I knew that few of these problems had much to do with the lack of quality artists or the commitment of the project partners. But reports to AES from local arts agencies, and my own research revealed these programs were often hampered by poorly developed partnerships between arts organizations and their community collaborators. Other's were foundering when artists and arts administrators without basic community engagement skills realized, to late, that they in over their heads. In too many instances, the artists and partner organizations involved were being damaged in some significant way and the constituencies being "served" (school kids, seniors, distressed communities, etc,) were being left in the lurch.

So, the time had come to get serious about "community arts training." Because of the complexity and depth of the issues we decided to offer a three-day intensive training program at AES's Annual summer Institute.¹ The curriculum for the Community Arts Partnership Institute was conceived and presented by Dyan Wiley, community arts veterans Bob Leonard and Alice Lovelace and myself in the summer of 1995. The highly experiential, arts-infused program emphasized the history and dynamics of social change, the development of equitable community partnerships and deep reflection about the high level of responsibility inherent to the work.

¹All told, the AES institute planted the seeds for community arts leadership training programs in six US communities. (Mississippi (state-wide) St. Louis, Missouri, San Diego, California, Tulsa, Oklahoma, Minneapolis, Minnesota and Delaware (also state-wide)).

In the fall of 1997, Ann Haubrich, a participant in the second AES institute, contacted me to talk about creating a community arts training program for the St. Louis Regional Arts Council (RAC) where she worked. For some time, RAC had been funding community-based work and that experience had convinced Ann and her boss Jill McGuire that the time had come to start professionalizing the field in St. Louis. I saw the project as an opportunity to create a curriculum that combined what we had been learning about best practices with local context and accountability. To be effective, we decided that RAC's "Community Arts Training" (CAT) program would have to do more than just deliver a basic community arts curriculum to interested arts professionals. CAT's mission would be to create a permanent cross-sector community arts partnership network for the St. Louis region. This meant that it would have to be both ongoing and involve professionals from other community interest areas as full participants. The resulting five month graduate level course utilized a cross-sector faculty and a curriculum that was designed specifically with and for local communities and their citizens. Now in its twelfth year, CAT has produced a permanent cadre of over 150 arts, human service, and community development collaborators who are using the arts to help build healthy communities in the St. Louis area.

In the fall of 2001, Sandy Agustin, then the artistic director of Intermedia Arts in Minneapolis, approached me about the People, Places Connection (PPC), community arts initiative that Intermedia had initiated the previous year. Through PPC, artists had been working with a number of Twin Cities communities to help address specific issues such as gentrification and the creation of a new mid-town greenway. Sandy and Tom Borrup, Intermedia's director, had heard about the St. Louis program and felt something similar would be a perfect adjunct to PPC. They felt an in-depth cross-sector training program could help raise the bar, not only for their own programs, but also those of their community partners. Because I was living in Minneapolis at the time, working with Intermedia offered an opportunity for a much greater depth of learning and involvement. So, I jumped at the chance.

The first critical task in the creation of what would come to be called the Institute for Community Cultural Development (ICCD) was the selection of two additional faculty members. Ideally, we wanted a seasoned community development or human service professional and an artist with significant experience working in community settings. Erik Takeshita and Wendy Morris, my co-authors, more than filled the bill. Erik was, then a Program Officer at the Minneapolis Local

Initiatives Support Corporation², which was also an ICCD co-sponsor. Erik is also a potter and, had been a member of the Minneapolis Arts Commission. Wendy, a dancer, choreographer, activist and teacher, had over 25 years experience working in support of community leadership development and change in the Twin Cities. Beyond their resumes, though, both had shown a life long commitment to creative learning and community building.

The curriculum development process began with a two-day retreat involving Wendy, Erik, Sandy Augstin, Theresa Sweetland, the new Institute coordinator, and myself. Although we assumed we would spending our time “building” the 50 hour curriculum activity by activity, by the end of our first day there was nothing that bore the faintest resemblance to a lesson plan on the large sheet of paper covering my dinning room wall. There was a graphic cacophony of words and arrows and circles in various hands, but no syllabus. What did rise up through our hieroglyphs and the intense discussions that produced them was the essential foundation of the ICCD curriculum—our own partnership. Somehow, we all knew that before we could construct the vessel that would take us on our learning journey we needed to establish our own, shared sense of trust, integrity and belief. In addition to a powerful sense of common purpose, what emerged from that day were the four simple words that would become our curricular compass: our guiding principals. They were: Excellence, Respect, Accountability, and Sustainability. Here is how we described them.

Excellence:

- A responsibility to identify and maintain your own high standards and principals
- A responsibility to provide programs that adhere to the highest standards of practice, materials and design
- A responsibility to support the development and sustenance of high standards and principals in the community

Respect

- An awareness of the positive and negative manifestations of rank, authority and power

² With offices in 30 communities across the country LISC works to help community residents transform distressed neighborhoods into healthy and sustainable communities mainly through the development of affordable housing and economic revitalization.

- An understanding of the interdependence of community issues, sectors, systems and citizens
- Being respectful –outward and inward
- Being aware that you don't know where you are
- Being a both a learner and a master
- An awareness of the value and integrity of your own work.
- A commitment to caring for yourself and your colleagues

Accountability

- Honoring the history and leadership of your own practice
- Honoring the history and leadership of your community and the community in which you work
- Working with a clarity of intention, communication and follow through
- Answering truthfully to those you work with and those you serve
- Committing to community ownership of the processes and products of your work together

Sustainability

- Assuring that the processes and programs that benefit the community continue to be useful to the community
- Assuring that the resources and capacities needed to sustain those benefits are provided.
- The continued support of workers in community development and culture
- An understanding that the value of the work must be integrated and embedded in the life of the community.

The next day we jumped right in to the Institute building process. Over the course of the next ten hours we plotted our five-month path, hour by hour session by session. What materialized could be characterized as part curriculum and part ensemble theater piece. The resulting pedagogy was an amalgam of performance, lecture, discourse, study, demonstration and fieldwork, animated by, the constant rhythm of art making and perpetual inquiry.

We had agreed that ICCD would use the same general schedule established for St. Louis' CAT; five intensive two-days sessions with four week interludes for research and field study. Each

two-day meeting would be framed by an overarching theme and series of questions. Though different in content, each daylong session would have two things in common:

First, the issues being addressed, such as, conflict resolution, community organizing or dealing with rank and privilege would be approached through the lens of the guiding principals. Partnerships for example, would be examined using a continuum that ranged from one-time, to episodic, to sustained. The goal in this instance was to match intended outcomes with the most useful collaborative model.

Second, each individual session would be constructed using a matrix of repeating elements, such as a morning movement exercise, free writing, or an end of the day reflection period, called evening news. These “bones” as they came to be called, provided rhythm and continuity from session to session and across the entire curriculum. Other universal components included stories and cases histories to link students to the rich legacy of community art making and open space left in the curriculum for student led sessions.

Notwithstanding the care and precision of our initial planning, one of the most important and enduring characteristics of the partnership we forged through ICCD was a commitment to a perpetual revisiting of the curriculum. This meant that following each session we would review the day’s activities and “tune” the curriculum in response to what we were learning from the community of Fellows. This kind of commitment would not have been possible if we had not used the retreat to forge a true faculty ensemble, worthy of our task.

Erik: ICCD - Implementation

Replication is always a difficult task. What works well in one place with a particular set of players and in certain situation may or may not work in a different context. As such, it is hazardous to suggest that the Institute for Community and Cultural Development (ICCD) curriculum we’ve developed, honed and used here in Minneapolis for the past several years can be directly replicated anywhere else.

Having said that, we do believe there are some elements of our work that may be instructive to others interested in propagating the notion of arts-based community development and being intentional about wanting to grow the field of practitioners. In this section I will talk about our participant selection process, the role of the faculty and some specific curricular content of ICCD.

We invite others to consider what we have done and adapt it as necessary to fit the needs of your community.

Selecting Participants:

As Bill has discussed, our ICCD journey began in earnest with the establishment of a common set of values, a clear mission and a set of standards/guiding principles. Using these elements as touchstones, each time we conduct ICCD we, in some ways, start over. That is, we create ICCD afresh by selecting a new set of participants, or Fellows who are, namely, community development folks interested in the leveraging the power of the arts and artists interested in community development.

This process starts with a “nomination” process. While participation is open to anyone, we do targeted outreach to folks by asking our alumni and a wide range of community partners to “nominate” people they think could benefit from the 50 hours of intense leadership development ICCD offers. These individuals receive a letter indicating that they have been “nominated” and asking them to consider applying. It is noted that this is a rigorous “Fellowship” with a significant overall cost that has been underwritten by Intermedia Arts and its funding partners.³

Would-be-Fellows are asked to submit a written application outlining their vision, projects that demonstrate the quality of their work, expectations, learning styles, etc. We carefully review these written applications and invite about 25 for an interview. During the interview we inquire further into their definition of “community,” their approach the issues of race and class in their work and their understanding their own learning styles. While we have never adopted explicit “selection criteria” we are looking for folks for whom our core principles of excellence, respect, accountability and sustainability resonate. We also look for people at a certain stage of “readiness” who we think will benefit most from the opportunity for intense reflection and learning about using the arts to benefit communities.

We are also trying to build a “community of learners. From the beginning, we likened this task to trying to build a great band or acting company—getting the right “mix” of people in the room. Specifically we look to include Fellows who:

- Are both well-established in their practice and still early in their career;

³ ICCD’s supporters include the Nathan Cummings Foundation, The Rockefeller Foundation, and the Ford Foundation.

- Represent a wide-range of artistic and community development genres;
- Have diverse backgrounds and perspectives;
- Have a range of different learning styles and ways of knowing.

We are also looking for people who are willing to learn from others and are self-aware enough not to dominate the conversation.

Through this process, we select 15 or 16 Fellows to participate in each “class.” This process of nominations, applications, interviews and selection of Fellows is one element that others trying to replicate the success we’ve had with ICCD may want to consider.

The Role of the Faculty

The participant selection process is obviously an important faculty role, but it is truly, just the beginning. We are very intentional about creating a community of people exploring knowledge together, not a didactic learning environment. As such, the faculty and staff are expected to be participants, fully engaging in all of the activities and exercises. We also see our role as that of facilitator, helping to tease out knowledge living in the group. While there are times when the faculty “teach,” most of the time our role is to act as a tour guide, helping to navigate and interpret the journey, connecting the dots and taking great care to “state the obvious” to amplify what is being discussed or explored.

We take an asset-based approach drawing directly from the skills and information in the room. We readily acknowledge and embrace that many of the participants are themselves “experts” in various topical areas. As each Institute progresses, we make sure we provide space for presentations by the participants themselves.

We also try to recognize and respect the diversity of learning styles that exist within the group. We strive to integrate as many different “ways of knowing” as possible, such as writing, reading, presenting, discussing, moving, drawing, sculpting, etc. We intentionally have a mix of large-group, small group and individual activities. We also try to present material in different ways that may include traditional “lecture”-style of presentations, but also integrates arts-based experiential and emergent learning opportunities,

While we take on the traditional role of timekeepers, we have also designed a dynamic system in which various elements of the curriculum can be adjusted in “real time” based on the needs of the

group. In fact, after the very first ICCD session, we came together and completely redesigned the second day based on feedback from the group. This commitment to being responsive to the needs of the community has become so integrated that entire elements are now re-vamped on the fly. After many years of working together, we now have a good enough understanding of one another that decisions about curricular content or timing are often made with a look or a gesture across the room.

The Framework

My description of the role of the faculty could leave one to assume that ICCD is a totally unstructured and organic journey that is determined by the will of the group. Quite the contrary! This dynamic and responsive learning environment is only possible because of the intense clarity we have regarding our intent, values and guiding principles. Like jazz, ICCD is supported by a framework that provides the structure for each of the sessions within the Institute. We have found that having a clear structure actually allows us to have more flexibility.

Our structure has three parts. In his introduction, Bill spoke briefly about our *bones*. These are regular elements that create a rhythm to each session, a sense of organization and, a predictable structure. Our tendons are another set of regular activities that connect, focus, and integrate the separate activities into overarching themes. The ICCD nervous system is comprised of *rituals* that are used to facilitate the group's work together. Each of these parts of the framework are outlined below.

Bones: Activities that happen each day

- *Movement:* Group dance/movement related exercise to settle, reflect and focus. Also to animate subject matter.
- *Beginning Reflection:* (Morning News) Circle discussion to reflect on assignment or previous day
- *Quick Writes:* Word or topic based on the session's theme elicits a quick three-minute spontaneous writing. All have an opportunity to read.
- *Case Studies:* An in-depth case study provided by a faculty member, guest, or Fellow. Case studies should be representative of core issue or topic related to the session's theme. At minimum, case study presentations should address the same questions. (i.e. the story/history (who, what, where, when, intent) What worked? What didn't work? Lessons learned?) All with, with particular emphasis on the session's theme.

- *Concluding Reflection:* (Evening News) Circle discussion with a focus on the day's events.
- *Assignment:* At least one reading or other relevant activity between each session.
- *Individual Project:* Each person identifies a current or prospective project that will be used in various exercises throughout the Institute.

The repetition of these *bones* is important in order to allow for flexibility but to also respect the need of some to be able to anticipate what's going to happen next.

Tendons: Regular connecting activities that focus and integrate separate activities to overarching themes

- *Beginning:* During Beginning Reflection (Morning News) a faculty member reflects on previous day and reviews the questions that frame the coming session.
- *Curricular:* Each presenter/facilitator links what is coming to previous activity or experience.
- *Ongoing:* Spontaneous cross-reference and/or questions that link various activities to one another and to the day's theme.
- *Concluding:* During Concluding Reflection (Evening News) a Faculty member frames the next day and reiterates the assignment on day-one sessions. A faculty member frames the interlude activities and assignments on day-two sessions.

ICCD is an intense and rigorous learning experience. During the 2-day sessions a great deal is covered in a very short period of time. These tendons provide critical links between different activities to help participants better contextualize and synthesize the experience.

Nervous System/ Rituals: Tools used to facilitate the groups work

- Always convening the group in a circle format.
- The use of a "talking stick" that is crafted and transformed by members of the group between sessions.
- The use of Tibetan bells to convene and end sessions.
- The use of an "awareness wheel" to get "real time" reflection on activities and provide feedback for on-going evaluation.
- Sharing food.

These are ways we provide and create rituals that can be counted on by the community – yet another way we work to create form and stability in an otherwise organic and emergent environment.

The Curriculum

Here are some of the more specific curricular elements of ICCD. We have found that a 50-hour institute divided up over the course of five months works well. Each participant's willingness and ability to participate in all sessions is an important selection criterion. The 50 hours is broken down into five weekend sessions with 4-hours on Friday afternoon/evening and 6 hours on Saturdays.

Each weekend has a general theme: Setting the Table; Understanding the Environment; Authentic and Appropriate Partnerships; Sustainability; and Taking it Home. In addition, each of the two sessions (Friday and Saturday) has its' own theme around which guest speakers, topics and activities are selected, including:

- Session #1: Community Cultural Development: Getting to Know the Field
- Session #2: Getting to Know Ourselves
- Session #3: Diversity of Learning Styles, Conflict Resolution & Motivating Others
- Session #4: Recognizing Rank and Privilege
- Session #5: Organizing and Advocacy
- Session #6: Partnership Strategies
- Session#7: Clarity and Purpose-Articulating Your Message
- Session #8: Evaluation and Public Relations
- Session #9: Taking Stock of the Journey
- Session #10: Graduation

Each of these sessions also has a more detailed series of questions associated with it that helps further define each day. *(These "framing questions" are attached as a separate file)*

In addition, to the "classroom" time, Fellows are given regular reading and reflection assignments. They are also teamed up in "lab teams" to design an arts-based community development project. These labs teams have generated some very interesting and compelling projects, several of which went on to be implemented post-ICCD.

As ICCD has evolved, we have also added several other components. Specifically, we have included an initial evening orientation session before the first gathering to distribute resource binders to all participants and provide an outline of the journey. These orientation sessions have become an important way for people to first meet one another and to begin the formation of a community of learners. We have also started to include optional “film nights” when videos and other materials provided by both faculty and participants are screened and discussed.

The specific curricular elements are offered here to give you a sense of content of the ICCD journey. It is important to note however, that the other elements outlined above such as clarification of mission and guiding principles, process of selecting Fellows, a clear understanding of the role of the faculty and the basic framework of bones, tendons and ritual, are probably the most essential elements to consider in terms of replicating ICCD.

Wendy: ICCD Outcomes

In the first section of this paper Bill evokes ICCD’s “creation story” and in the second section Erik draws a picture of ICCD’s structure and content. My task in this final section is to move us towards meaning by addressing the question, “How is ICCD making a difference?”

As Bill has mentioned, one of ICCD’s guiding principles is *accountability* which we demonstrate by weaving evaluation through our work – from post-session feedback forms to program assessments by an external evaluator, our colleague, Pat Shifferd. From the evaluations we know that Fellows most highly value their enhanced ability to form partnerships and establish networks of colleagues.

“I would tell (and have told) anyone interested in ICCD that it is an amazing experience. More than anything, it helps you define your role within the field of arts-based community development and understand the possibilities that exist within that field...I expected to learn a lot about connecting community to art and art to community, but I have learned many greater things through the relationships I have made so far.” - 2006 ICCD Fellow

Fellows also value their heightened understanding of differences in how others think and learn; increased awareness of power, rank and privilege; and exposure to new venues (we convene each

session at a different site relevant to the work, from a youth arts center to the Minneapolis mayor's office to a 112 year-old immigrant service agency).

From our first conversations Bill, Erik and I used the metaphor of "the virus" to express our desire to "infect" the region with transformative community cultural development practices and practitioners. Seven years after graduating our first cohort we are just beginning to recognize ICCD's longer-term ripples of impact. When I recently "Googled" names of ICCD Fellows, I found article after article from newspaper and radio websites about dynamic community arts projects bubbling-up throughout the region. I was curious: Were these activities evidence of the successful spread of our virus? Which projects grew out of ICCD and which would have happened anyway? Was ICCD impacting *how* the work was being done? Through conversations with alumni, faculty, organizational sponsors, and others in the field I identified some patterns of ICCD's impact.

ICCD alumni work with a diverse range of constituents including urban youth, policy makers, cultural communities, planners, and activists. Fellows work in hospitals, prisons, affordable housing agencies, community centers, schools, and arts organizations at every scale. They create impact in ways that are as diverse as the Fellows themselves: bringing innovative thinking to other fields like health care, urban planning and education; inventing projects, programs, and strategies to advance communities and causes they care about; using creative approaches to develop power and voice in others; establishing new organizations that address needs not being met elsewhere; catalyzing new networks and bringing new constituents into community engagement; stabilizing existing organizations by developing authentic partnerships; and focusing attention on community cultural development as a vital and emerging field.

ICCD influences how Fellows work by changing how they view themselves, their communities, and the field. Mona Smith describes the change in this way:

"ICCD has influenced everything I'm doing, which is connecting this place to my Dakota community and through imagination trying to support and strengthen the community here in Dakota homeland, Maka cokaya kin. ICCD taught me to think about community in a new way, and particularly MY community: that my community, the Dakota community, is not a place with a building but lives in our spirits, heads and hearts and imagination. So that's how I need to build the community, rather than in a standard 'let's-build-a-

building-and-join-together' way because it doesn't work that way with the multi-national Native community that's here. Before ICCD I saw myself as someone who was translating Native stories for media; educating in an artful way, but that's all. Now I see myself, and my role, as a leader through arts."

Mona, who was recently named Community Artist of the Year by the Smithsonian National Museum of the American Indian, also credits ICCD with improving her ability to successfully collaborate with institutions such as the Minnesota Historical Society, now a key sponsor of her work.

The Stories

Although we "graduated" sixty ICCD Fellows, there are exponentially many more than sixty impact stories, because of synergies between alumni, sponsors, site venues, and staff who have been touched by ICCD. Below are 3 examples of ICCD's influence.

Chaka M'Kali and Hope Community: *A non-profit community development corporation integrates the arts as a transformational change strategy.*

Chaka was already a legendary rap artist and accomplished muralist before ICCD. He is now an organizer with Hope Community, a nationally recognized model for neighborhood redevelopment, affordable residential place-making and community engagement. Originally a homeless shelter, after 31 years Hope is a thriving multi-cultural campus with 126 low-income rental units in one of the region's most diverse and economically challenged neighborhoods.

Chaka coordinates arts-based programs at Hope that provide essential opportunities for people in their teens and twenties to develop their vision and voices, and to connect and contribute. He convinced his record label to fund a recording studio at Hope. Chaka describes how ICCD paved the way for arts-infused community organizing:

"I came to Hope Community on fire from everything I'd been learning at ICCD. I wanted to take the ideas and apply them but there was some resistance because the organization didn't understand how art could be used as a vehicle for social change and they didn't want to be an art school or music school. Once I could convince them what it's all about, then I could prove it...ICCD gave it credibility." A few years later, Hope's website

declares, “At Hope Community, we strive to use art as a transformative process that challenges, agitates and articulates the voices of participants in the context of community and leadership.”

ICCD influences Chaka’s work daily:

“I’m more intentional, very strategic... yesterday I met with a single father who’d already been teaching classes in his house based on his experiences going through the courts and wanting to be there for his son. So we talked about how we might partner. I’m excited but I’m not jumping into it. In partnerships you always think “could-a, would-a, should-a” in hindsight. That needs to be in the forefront: What do you both want to achieve? How will we celebrate success? Who’s going to do what? Looking at every aspect of the partnership. If you walk through the overall process someone’s working style will be on the table -- through the questions you ask and their response....Art and organizing are literally almost twins...They’re both about a process.”

Since ICCD, Chaka was nominated for the Salzburg Seminar’s Young Leaders Summit to develop scenarios for global issues such as climate change.

DeAnna Cummings, Roger Cummings and Satoko Muratake at Juxtaposition Arts: An urban, youth-focused visual arts center that is evolving new thinking and action for community development

ICCD Fellows DeAnna, Roger and Satoko lead Juxtaposition Arts, an arts center serving over 600 youth annually in another of the city’s most challenged neighborhoods. DeAnna, Executive Director, co-founded “Juxta” in 1995 with artists Peyton and Roger (her husband and Artistic Director). I spoke with Satoko, Juxtaposition’s Program/Public Arts Manager, about ICCD’s influence on “Juxta.”

Knowledge and Resources: *“For a couple of years, that binder from ICCD was DeAnna’s bible for everything, including how to organize this organization.”*

Networks: *“The people you meet through ICCD have a kind of snow-ball effect -- networking of people and invitations to collaborate.”* Juxtaposition recently collaborated on a screenprinting

workshop with the Minneapolis College of Art and Design (MCAD) through Satoko's ICCD lab partner Natasha Pestich who teaches at MCAD. *"We wanted our students to get exposed to that kind of academic environment and also have MCAD students get to know an organization like ours."*

Case Studies: Inspired by examples of people in other states doing excellent art and serving as community leaders, Juxtaposition's focus now includes public art, community engagement and microbusiness development as well as their longstanding emphasis on arts education.

Tools: When Juxtaposition collaborated with a church, a homeless youth shelter, a community council and others to paint life-saving HIV/Aids prevention messages on sidewalks, values collided: *"The tension was real. Some tools we learned at ICCD were helpful to mediate that type of situation, and help us think strategically about the common threads."*

This year DeAnna is at Harvard University's Kennedy School of Government and Roger at Harvard's Graduate School of Design. According to Satoko, *"The knowledge and networks they gained from ICCD helped prepare [them] for a school like Harvard."*

Lori Green and Maria Ricke from Mosaic On A Stick with Jun-Li Wang from Hamline-Midway Coalition: ICCD Fellows collaborate for commercial neighborhood improvement

Lori and Maria first envisioned Mosaic on a Stick, a mosaic supply shop, community classroom and public art studio, during an ICCD Open Space session in 2004. Jun-Li, a third Fellow and an organizer with the Hamline-Midway Coalition encouraged them to locate "The Stick" in her neighborhood and helped them establish ties to the community. With funds raised by Jun-Li's organization, they organized neighborhood-wide art collaborations that engaged hundreds of community members in the creation of mosaic medallions to adorn concrete planters along the gritty commercial corridor of Snelling Avenue.

According to Jun-Li, the team approached this collaboration with a higher level of intention because of ICCD. Before inviting neighbors to create mosaic pieces, they oriented volunteers to the purposes of their activity: community building, expanding ownership of public space, and creative place-making that would change the look and feel of their shared physical environment.

After this training volunteers brought deeper understanding of purpose to hundreds of additional community participants. The shared experience of ICCD accelerated the speed and ease of making connections. Jun-Li, *“Working together was faster and more efficient – at least as efficient as ‘art’ can be.”*

We started ICCD in an era when interest and resources for civic engagement were limited. But the cultural landscape has shifted: we have a community organizer in the White House and economic stimulus efforts with more potential for arts-based community development. ICCD partnerships like those in the stories above are ideally positioned to act and lead in this new climate.

The sponsors, staff, and faculty who have been closest to ICCD have likewise been profoundly affected. As Education/Community Programs Manager at Intermedia Arts, Theresa Sweetland staffed our first years. *“ICCD has had a tremendous impact on myself, on this organization and other staff members who have been able to participate in it. I went back to get my master’s in community development because of ICCD.”* Now Intermedia’s Executive/Artistic Director, Theresa believes ICCD has been a critical inspiration for the organization to shift focus from emerging artists/emerging art forms to arts-based community development and work that benefits the health of the greater community through creative leadership development and arts-based civic engagement: *“The future of this organization is the work that ICCD is dedicated to, and that change is reflected in our new strategic vision.”*

ICCD raised the bar for Bill, Erik and me as practitioners. Personally, I have no doubt that, without ICCD, I would not currently be teaching and facilitating at cross-sector leadership centers internationally. ICCD was a laboratory for me to develop new, pedagogical approaches to leadership development. I feel grateful and honored to have helped generate the ICCD network: a web of creative, smart, passionate and committed leaders whose leadership inspires my own.

I will close with comments from my two collaborators on this journey:

“My usefulness to the people I work with was dramatically increased by the intense laboratory that ICCD provided. It was a four-year process of constantly synthesizing... I transitioned from a person who felt the importance of ‘making space’ as a practice because it’s the right thing to do, into someone who knows that, as a consultant and

teacher, the most powerful practice is to make space for the people you're working with to solve their own problems."

Bill Cleveland

ICCD has fundamentally affected how I think about and do my work. In the Mayor's Office I used ICCD to workshop Minneapolis Mosaic: A Celebration of the Arts and Cultures and to help with the creation of the 10-Year Strategic Plan for the Arts. The work with ICCD was the basis for my Fellowship at Harvard, led directly to my leading The ARTS at Marks Garage in Honolulu and influences how I approach my building sustainable communities work at the Local Initiatives Support Corporation (LISC). ICCD was the seminal experience that resulted in my emergence at the intersection of art and community development."

Erik Takeshita