PolicyLink

Making Sense of Meaning:
How Creative Documentation Enhances Our Understanding of Community Development

Jeremy Liu

Introduction

The Community Development Investments (CDI) program was launched in 2015 by ArtPlace America to assess and support place-based organizations to sustainably incorporate arts and culture into their core work. This one-time program provided $3 million to each of six community planning and development organizations over three years. The CDI program also offered the organizations significant technical assistance to conceive, execute, and finance creative placemaking projects aimed at achieving their missions more effectively, and bringing about positive outcomes for their communities.

Each of the CDI organizations embraced the opportunity to work with a diverse array of artists and culture bearers. Their processes ranged from a multidisciplinary artists' committee in the Zuni Pueblo of New Mexico, to the Church of Love in Anchorage which provided on-site production and exhibition space to a diverse group of artists. These investments yielded valuable insights and lessons for a wide range of fields of practice, from affordable housing development to public park stewardship, from the social practice of art to youth development, and from community organizing to public health. Experience-based learning is a CDI program goal, and PolicyLink has been documenting the learnings from the program with its participants since 2015.

This brief offers a conceptual framework for artist research, provides a detailed account of what PolicyLink has learned from its own experience utilizing a new practice—working with an artist to conduct creative documentation—and also includes three examples of creative documentation conducted by artists at three of the CDI organizations. During the PolicyLink research process, we repeatedly observed the remarkable power of artists engaged in research and their contributions to multiple ways of knowing. This brief seeks to illuminate that aspect of the artist as researcher by focusing on the different creative documentation roles that artists and cultural practitioners served, and it describes the engagement PolicyLink had with artist researcher Chris Johnson for his creative documentation of the CDI program.

PolicyLink anticipated the diversity of potential artistic and cultural disciplines and was committed to understanding how the practices of these disciplines would relate to the community development processes and goals of each organization. We had initially planned to commission six artist researchers whose practices would match the artistic disciplines and cultural practices of the artists engaged by the CDI organizations. Our intent was to do more than document artistic practice in six diverse community settings—we had three other objectives:

1. To work with artist researchers and experience their knowledge and use of artistic and cultural practices, to complement our understanding of community development,

2. To explore different forms of knowledge creation—how meaning is made from information—and how it can be effective in research, and

3. To mirror the integration of arts and culture that the CDI organizations would be undertaking—sharing similar experiences with them as a "participant observer"[1]—to ensure that PolicyLink would be sensitive to their challenges and learning opportunities.

While collaborating with ArtPlace to develop a research and documentation framework and individualized learning agendas with each organization, we made an adjustment to our original plan. We realized that the ArtPlace CDI resources would support numerous artistic engagements, by multiple artists and cultural practitioners, with each organization. Ultimately, over 100 artists worked with the six organizations during the three-year project. The disciplines of artistic and cultural practices represented in the CDI program included, but were not limited to, theater, dance, music, mural arts, performance art, performing arts, social and civic practice, public art, and photography.

Facing this diversity and the sheer magnitude of artistic and cultural engagements, PolicyLink adjusted our plan to work directly with just one artist researcher for the overall research effort. All six organizations, however, worked with at least one artist or cultural practitioner who undertook some form of creative documentation, and several of these examples are profiled in this brief. Our adaptation to the emergent nature of the organizations' approaches was a lesson on incorporating flexibility into the design of this type of research.

PolicyLink commissioned photographer, video artist, curator, and author Chris Johnson to apply his multimedia talents and creative process to our research and documentation work. Beyond his credentials as an artist—having studied with Ansel Adams and Imogen Cunningham, served as chair of the Photography Program at the California College of Art, and with his artwork included in the collections of the San Francisco Museum of Modern Art and the Smithsonian Institution—we were also drawn to Chris's experience in nonprofits (as president of SF Camerawork), arts funding (as the previous director of the

Mother Jones International Fund for Documentary Photography),
and the public sector (as former chair of the City of Oakland's
Cultural Affairs Commission). Chris's experience in public art
such as his Oakland International Airport's Southwest Airlines
Media Wall (2007), and social and civic practice art projects like
Question Bridge: Black Males (2012), ensured a practical
sensitivity to the broad range of projects that the CDI
organizations would undertake.

The CDI program's documentation includes publications,
videos, and presentations gathered between 2015 and 2020.
The project website (www.communitydevelopment.art)
contains a wealth of materials about the CDI organizations'
experiences, including briefs and webinars assessing their work,
descriptions of the projects undertaken at each site, video
interviews with staff, artists, and residents, and other
information about the growing field of arts, culture, and
equitable development. Each of the briefs[2] examines a specific
facet of our research framework, and together they provide a
holistic introduction to the CDI program and its impact on the
organizations and their constituencies.

This brief may be useful for individuals who are interested in the
value that artists can bring to research goals and processes. For
community development organizations seeking to tackle the
perennial challenge of understanding their impact, this brief
offers lessons about how artist researchers can add meaning to
the measuring. For artists and cultural practitioners, particularly
those interested or engaged in settings beyond the traditional
arts or cultural institution contexts, this brief also serves as an
orientation to qualitative research and documentation.[3]

What Is Creative Documentation?

Creative documentation is the application of artistic and/or cultural practice to the purpose of describing or representing information about a subject in a research context. More than illustrating or simply presenting information in the form of a report, for example, creative documentation produces an artwork or cultural product that is a form of knowledge. Chris Johnson states: "Creative documentation serves as another form of knowledge generation that has the potential to shift power by offering a better understanding of creative and cultural practice in communities."[4] A particularly salient example of creative documentation can be found in the November 2019 issue of the Federal Reserve Bank of San Francisco's *Community Development Innovation Review* entitled "Transforming Community Development through Arts and Culture." It includes a script for a six-act play entitled *Creating Process for Change* documenting the experiences and reflections of the Center for Performance and Civic Practice which provided arts and culture integration support to the CDI organizations.[5]

The field of practice, where artists are situated in a utilitarian setting for the purpose of research or to support research, is extremely diverse and substantial. Artists have been placed in residencies in institutions such as Xerox Corporation,[6] the National Aeronautics and Space Administration,[7] the New York City Department of Sanitation,[8] the Sitka Center for Art and Ecology,[9] a neighborhood laundromat,[10] and yes, even a policy-focused nonprofit organization like PolicyLink.[11]

We used creative documentation to augment our research capacity to understand the experiences of the CDI organizations working with artists and cultural practitioners, and we acknowledged that its inclusion was itself a creative and developmental step for PolicyLink. According to Mika Hannula et al., "Artistic research means that the artist produces an art work and researches the creative process, thus adding to the accumulation of knowledge."[12] We applied this definition to the CDI program by asserting that it was through a creative process that the six CDI organizations would undertake open-ended and experimental work to incorporate arts and cultural strategies.

In an early formulation of how PolicyLink would approach the CDI program, we described creative documentation as pairing "creative and experimental approaches with the qualitative and quantitative research methods PolicyLink will be employing so that we can 'know' through the case studies and analyses and 'feel' through the creative documentation. The use of creative documentation models the integration of arts and culture strategies, but more importantly, it is another means of amplifying the learnings from the overall CDI program. Creative documentation will resonate differently than the usual written case study reports and analyses by presenting the experience and the process of the CDI grantees in a way that is accessible to audiences beyond those primarily involved."[13]

How does an artist researcher conducting creative documentation compare to an artist-in-residence, creative strategists-in-residence, and other types of artist engagement?[14] Artists have utilized research for their own purposes in the content or crafting of their work, for example, learning about their subjects, understanding light or pigment, or even as a form of expression in conceptual art, like Vito Acconci's 1969 *Following Piece*.[15] In this brief, we are focused on artists and cultural practitioners, and their creative practices that are contributing to a research goal beyond their own artistic endeavors. In the case of the ArtPlace CDI program, the goal is to understand arts and cultural strategies in community development.

Some of these creative practices took the form of processes or projects that will be very familiar to people in the community planning and development field, like strategic planning, asset mapping, staff and stakeholder engagement, community planning and outreach, organizing and advocacy, environmental design and design research, facilitation and documentation. There is nothing inherently artistic or creative about interviewing community members or asking questions like, "What has meaning for you?" This was a general theme of our work with Chris Johnson. Qualitative researchers in social sciences, who are not creatives or artists, often adopt this approach.

However, engaging an artist researcher is one way to tap into forms of expression that can elicit meaning in very different ways from typical qualitative research instruments like surveys, focus groups, or observations. This idea builds upon Gardner's theory of multiple intelligences that describes eight ways of processing information.[16] These eight ways of processing information align well with artistic practices and are meaningful to research because, according to Gardner, they allow us to both understand and, "To express what is important but cannot be captured in words."[17]

Types of intelligence and their application to creative documentation

This table compares Gardner's eight multiple intelligences with corresponding applications in artistic practice. It also provides examples of creative documentation projects by artists, designers, and cultural practitioners working with the CDI organizations.

Multiple Intelligence (from *Edutopia* - Multiple Intelligences: What Does the Research Say? [18])	Artistic Application	Creative Documentation Example from ArtPlace CDI Program
1. Verbal-linguistic intelligence refers to an individual's ability to analyze information and produce work that involves oral and written language, such as speeches, books, and emails.	Product Design	*Strawberry Mansion Playing Cards* for the Fairmount Park Conservancy, Philadelphia. Amber Art & Design and Ethnologica used focus groups to create a community-curated list of notable people and places that was turned into a deck of playing cards.
2. Logical-mathematical intelligence describes the ability to develop equations and proofs, make calculations, and solve abstract problems.	Conceptual Art	*First Street North: Interactive Multidimensional Timeline Project* for the Little Tokyo Service Center, Los Angeles. Tina Takemoto used historic telephone book archives to create a visual timeline mural that revealed the forgotten diversity of the Little Tokyo neighborhood post-World War II.
3. Visual-spatial intelligence allows people to comprehend maps and other types of graphical information.	Set Design	*Living Big, Living Small* for the Cook Inlet Housing Authority (CIHA), Anchorage, Alaska. Sheila Wyne used her set design skills to create a 1-to-1 life-sized model of a micro-apartment so that community members could design and experience life in a 279-square-foot home.
4. Musical intelligence enables individuals to produce and make meaning of different types of sound.	Musical Theater	*This Land is Milan* for the Southwest Minnesota Housing Partnership. PlaceBase Productions created a musical with 350 residents of a rural community, marrying Norwegian and Micronesian music to bring people together across the barriers of history, language, and culture that resulted from the rapid and large increase in immigration from Micronesia.
5. Naturalistic intelligence refers to the ability to identify and distinguish among different types of plants, animals, and weather formations found in the natural world.	Murals	*Water Murals* at Ho'n A:wan Community Park for the Zuni Youth Enrichment Project, New Mexico. Members of the artists' committee offer spiritual and cultural guidance to visitors through murals inspired by the Zuni origin story that is strongly tied to the natural landscape of the Colorado Plateau.

Multiple Intelligence (from *Edutopia* - Multiple Intelligences: What Does the Research Say?)	Artistic Application	Creative Documentation Example from ArtPlace CDI Program
6. Bodily-kinesthetic intelligence entails using one's body to create products or solve problems.	Mime	*Mime Spenard* for CIHA. Becky Kendall and Enzina Marrari created a troupe of mimes that enlisted over 100 community members to promote neighborhood businesses facing disruption from a construction project.
7. Interpersonal intelligence reflects an ability to recognize and understand other people's moods, desires, motivations, and intentions.	Performance Art	*Staff Shadowing Performance* for the Jackson Medical Mall Foundation, Mississippi. daniel johnson created a process of shadowing staff and performing their roles literally and artistically to map the creative assets of the organization.
8. Intrapersonal intelligence refers to people's ability to recognize and assess similar characteristics within themselves.	Theater	*Home But Not Less: A Play Built On Alaskan Voices* for CIHA. Merry Ellefson and Shona Strauser collected stories of homelessness in Alaska to create a theater production.

Artist researchers engaged in creative documentation utilize artistic and creative processes for documentation, engaging different intelligences, and the result can lead to new and different research insights. The Multiple Intelligences offer a typology of different practices or processes. Understanding the rigor and qualities of the artist researchers' work is also important. Artistic and creative processes are often open-ended, and methodologies can change and be modified based on a creative vision. This differs from qualitative research methods that apply fixed, and more formal, methods to create a framework for open-ended content. Both types of inquiry can be rigorous. For example, Animating Democracy's "Aesthetic Perspectives: Attributes of Excellence in Arts for Change" is a useful, systematic framework for artist researchers that sets forth 11 attributes of socially and civically engaged artistic and cultural practices operating at the intersection of "artistic engagement and civic engagement, community development, and justice."[19]

How Artist Researchers Work: Examples from a Range of Community Development Settings

The Historic Hatfield House in Fairmount Park was home for the Amber Art & Design Community Catalyst Residency with the Fairmount Park Conservancy. *(Fairmount Park Conservancy)*

Each of the sites worked extensively with artists, including some whose projects took the form of research and documentation. Three such projects, undertaken by artists at the Fairmount Park Conservancy (FPC), Jackson Medical Mall Foundation (JMMF), and Little Tokyo Service Center (LTSC), are profiled here.[20] These examples provide insight into the range of artistic and cultural practices, products, or output, and community development settings for artist researchers.

Amber Art & Design and Ethnologica with the Fairmount Park Conservancy

As part of an extended residency with FPC, Amber Art & Design and Ethnologica created a cultural asset mapping project and public programs residency in Strawberry Mansion. They described their work as "public artists with a focus on engaging the communities we are working in and with," and their approach: "we highly value process in community development, with the belief that neighbor-informed community development comes from building relationships, sharing stories, and investing financial resources over time."[21]

Amber Art & Design and Ethnologica worked closely with FPC to collect oral histories in the Strawberry Mansion neighborhood of Philadelphia. Strawberry Mansion has long been a home to artists, civic leaders, and local influencers but the neighborhood has endured disinvestment for decades. By working as community catalysts with FPC, Amber Art & Design reconnected the Strawberry Mansion community to the neighborhood's historic Hatfield House to solicit the

perspectives of residents and inform new park investments. Based on the oral histories, they created a deck of playing cards celebrating local people and places in Strawberry Mansion as a form of cultural asset mapping.

What is particularly insightful about how this creative practice differs from a typical research and documentation project is described by Beth Uzwiak of Ethnologica when she explained how the cards do not serve as a static map, but as a mapping tool: "Rather than something finite, the cards act as an exchange: a single card can prompt memories, enabling stories to grow and build with each new author."[22]

To create this community asset map and mapping tool, Amber Art & Design and Ethnologica completed 25 in-depth, life history interviews with long-time community members, between 40 and 50 informal interviews, four focus groups in the form of roundtable discussions, and collected additional insights from their interactions with people at events and in the neighborhood's businesses, community centers, and civic meetings. They documented insights from activists, artists, community leaders, elders, gardeners, politicians, educators, youth, and others. Community members edited and approved the list of community assets that were included in the deck of playing cards.

Keir Johnston of Amber Art & Design describes the project as conducting research that focused "on both process, engaging local community members in the authorship of their history and processes of disseminating their information, and product, creating something tangible that could be celebrated and shared beyond the end of our process of engagement."[23] This focus on research and the creation of a product that embodies the process of its creation as well as serving as a tool for a continuous process of discovery, connection, and advocacy is what made this art project a creative documentation.

Amber Art & Design also used the power of metaphor to express and manifest their overarching community organizing goals for engaging in this Community Catalyst Residency with FPC at the historic Hatfield House: "The importance of neighborhood assets and stories, what they mean and the power of their retelling, rests with those who hold the cards," said Uzwiak.[24] The mixed-purpose of the Strawberry Mansion Playing Cards, combining research, art process, and utilitarian product, maximized the impact from one effort, according to Johnston: "Like our events at the Hatfield house, ideally, we wanted to provide an experience that could be shared, educational, and simultaneously advocate the promotion of public use in the park spaces. We wanted our audience to fully understand that our cards were unique and specifically made with their history, culture, landscape, and neighborhood not only serving as an inspiration but also the focal point of our creative process."[25]

Artist Keir Johnston of Amber Art & Design looks on as community members use the Strawberry Mansion playing cards to spark a discussion about the neighborhood and its future. *(Fairmount Park Conservancy)*

daniel johnson of Significant Developments with the Jackson Medical Mall Foundation

Jackson Medical Mall Foundation's journey with artists included one of the most surprising art projects of the entire CDI program. JMMF, like each of the CDI organizations, sought out an advisor who could help them navigate working with artists (for example, see Ashley Hanson with Southwest Minnesota Housing Partnership, traci kato-kiriyama with LTSC, the artist committee with ZYEP, and Amber Art & Design with FPC). Jackson Medical Mall Foundation hired Jackson-based artist daniel johnson, whose firm Significant Developments bills itself as "a strategic advancement agency appropriating the language of capitalist development for use in facilitating groups toward shared and equitable power structures."[26] Significant Developments can be considered an artistic civic practice project, in and of itself, situated as an expressive and functional entity.

As johnson guided JMMF through self-reflection with its staff, tenants, and visitors, he immersed the participants in engagement experiences that uncovered insights and transformed the organization. One immersive experience consisted of johnson shadowing JMMF staff in their day-to-day activities, dressing alike and working alongside staff from a broad range of departments including building maintenance and security, health care, and administration. Reminiscent of Mierle Laderman Ukeles' decades-long artist-in-residence role at New York City's Department of Sanitation where she also extensively shadowed staff, this performance project helped JMMF leadership see their staff as more than employees. Johnson's practice, as a form of social network analysis, uncovered connections to communities around the Mall and ideas for how to engage members of these communities.

According to johnson's website, "Significant Developments builds relationships within the communities unfolding from the heart of your organization; interweaving the ongoing activities of disparate groups—staff, neighbors, members, customers, etc.—to discover the multi-faceted narrative of individual and collective actions driving you forward."[27] The specific intention of johnson's work with JMMF was to produce a plan for creative strategies that identified every staff member as an artist or creator in their own right. It also lifted up the value that every staff member could offer in engaging with the community.

As JMMF transformed from a specialized, property management organization with a health promotion mission into a community development organization utilizing real estate management as a lever, grounded in a social determinants of health framework, johnson's projects became a foundation for the social dimensions of their strategy. His research processes were accessible to staff and community members because they were art, not academic, and also because they took the form of "performed" roles that were resonant with JMMF organizational culture. For example, the strategic plan for creative strategies resonated with the formally structured, nonprofit decision-making system. This practice can be situated in civically engaged art practices that are responsive to the needs of a community or organization, and in the concept of relational aesthetics whereby artists create projects that seek to erase the line between audiences and works of art. In this case, the final report for creative strategies presented the staff members of JMMF, who typically bear the responsibility of implementing consultant recommendations, as the artists and cultural practitioners who would be the most effective agents of engagement with the community.

The Significant Developments website even performs their role as a consulting agency when describing their product: "By understanding the threads and the overarching story playing out in your organization, we are able to deliver a Final Report documenting the aspirations and assumptions at play among community stakeholders, and most importantly, the intersections among them worth leaning in to."[28] According to johnson, "I know that for me in this work, it's often about an explicit effort to shift the groups of people from perceiving themselves as audiences to perceiving themselves as users or participants."[29]

Tina Takemoto with the Little Tokyo Service Center

Little Tokyo Service Center created a formal artist-in-residence program. These artists worked and stayed in a building on the historic First Street North block, just around the corner from parcels of land whose redevelopment fate was the focus of LTSC's advocacy. LTSC launched their inaugural +LAB Artist Residency Program in 2018, utilizing a full-time, three-month immersion in the Little Tokyo neighborhood to inform artworks and projects promoting community engagement.

The inaugural theme was "Community Control and Self-Determination" and each artist-in-residence was co-hosted by a local arts organization, Visual Communications (VC). VC hosted Tina Takemoto, a Bay Area-based artist and researcher who focuses on Japanese American identity, sexuality, and history through experimental film and video. Takemoto explicitly names research as one of their processes: "For me, filmmaking and archival research can provide powerful forms of creative inquiry and community engagement" [30] and community empowerment as a goal. "The theme 'Community Control and Self Determination' resonates with my desire to use archival research and experimental filmmaking as a mode of critical inquiry, creative placemaking, and community empowerment."[31]

The *First Street North: Interactive Multidimensional Timeline Project* that Takemoto created was inspired by an existing, permanent public art project inscribed into the sidewalk on First Street called *Omoide No Shotokyo (Remembering Old Little Tokyo)*, that was created in 1996 by Sheila Levrant de Bretteville for the Community Redevelopment Agency of the City of Los Angeles.[32] According to the CRA/LA website: "*Remembering Old Little Tokyo* celebrates the last intact historic block of the original Little Tokyo" and it uses a timeline of words and dates made of metal, and embedded in the sidewalk, to divide the decades from 1890 through the 1940s. Texts in the timeline in front of each building entrance describe what the building housed.[33]

The *Omoide No Shotokyo* timeline memorializing the first decades of Little Tokyo stopped short of post-WW II social developments. Takemoto utilized historic phone books to uncover more information to expand the timeline. In this project, Takemoto connects Little Tokyo's pre-war era with the less well-known histories of its Bronzeville period, Vietnam War protests, efforts in the 1980s to obtain federal redress for the mass incarceration of Japanese Americans during World War II,

and the contemporary struggle for self-determination and community control over First Street North. This research gleaned important insights that reinforced the case for solidarity that LTSC had been making in its advocacy efforts to control the redevelopment of First Street North's publicly owned parcels. Takemoto discovered, and documented through the creation of an archive, that through the 1950s, Black residents who had moved into the neighborhood and the Japanese American residents who returned from incarceration lived side-by-side in a palimpsest of the Bronzeville and Little Tokyo neighborhoods—more integrated and present than was previously understood or recognized in popular histories of Little Tokyo.[34]

Takemoto looks to the future when she says, "I hope that my project and research can serve as a resource to community activists, artists, and organizations committed to Little Tokyo's legacy and the ongoing fight for sustainability, justice, and self-determination."[35] Takemoto is following this up by continuing their work in Little Tokyo, and with Visual Communications, after the conclusion of the ArtPlace CDI grant. With support from the Mike Kelley Foundation for the Arts, Takemoto will continue to explore the changing landscape of Little Tokyo through their multidisciplinary approach combining research and artistic practice that stretches from the conceptual and abstract, to the practical and impactful.[36]

+Lab Artist-in-Residence Tina Takemoto and her timeline project for the Little Tokyo Service Center and Visual Communications. *(Still image from the Little Tokyo Service Center Creative Documentation Video/Corduroy Media)*
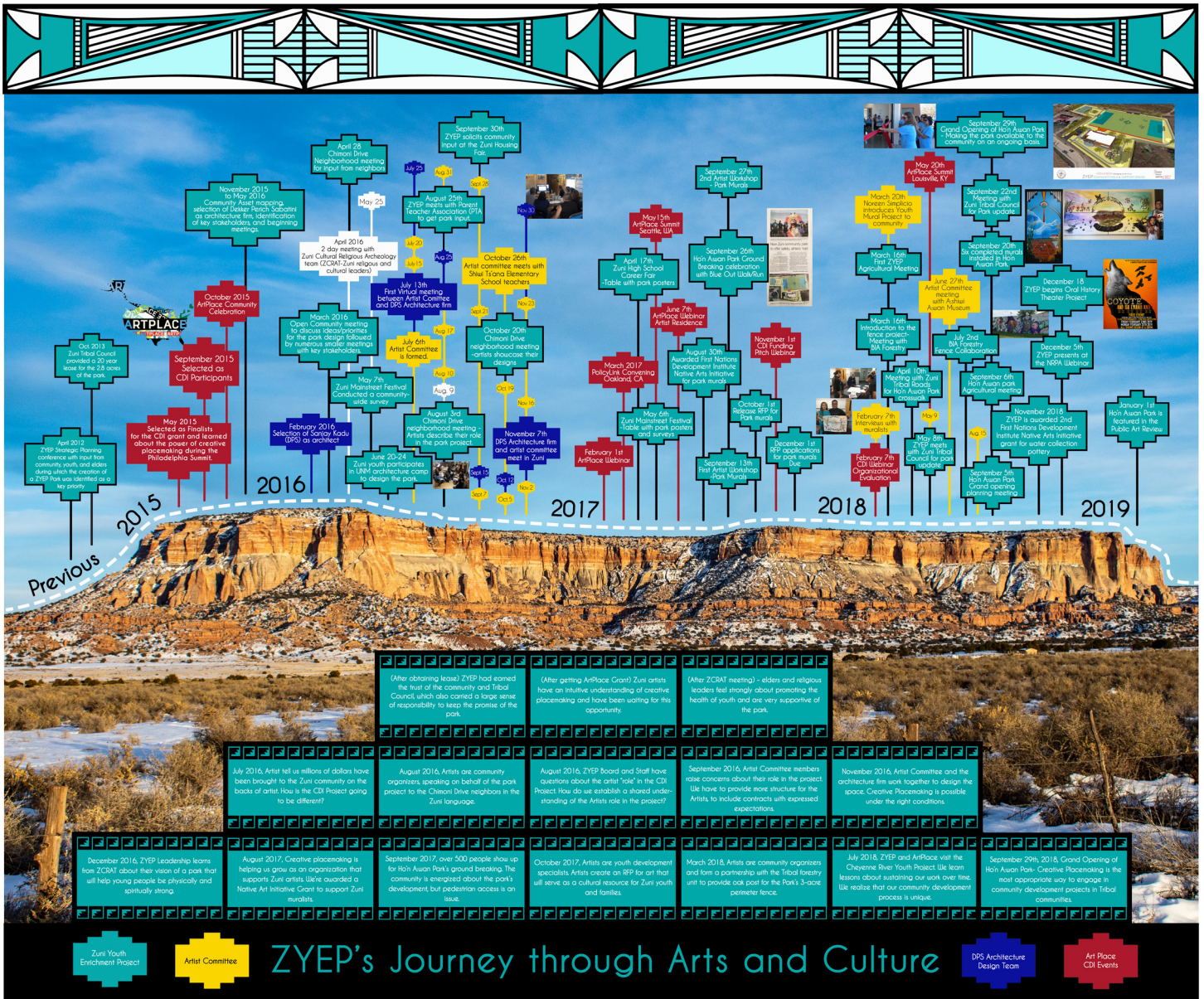
Notable Examples from the Three Other CDI Organizations

There were a number of other creative documentation projects by artist researchers, and these were described in the previous PolicyLink briefs (notably the 2019 publication, *Working with Artists to Deepen Impact*) and on the website, www.communitydevelopment.art.

- "Living Big, Living Small," Cook Inlet Housing Authority's exploration of small space living with set designer Sheila Wyne[37] (a fuller description is included in the *Moving from Engaging to Organizing with Arts and Culture Strategies* brief).

- "Grand Terrace Photo League," created by artist Nik Nerburn working at the Grand Terrace, a large affordable housing complex, to help Southwest Minnesota Housing Partnership better understand the needs of the city of Worthington's residents.[38]

- Zuni potter Noreen Simplicio's pottery shard table, documenting the Zuni creation story through the collective works of 700 local schoolchildren and installed in the community center at the Ho'n A:wan Community Park.[39]

ZYEP staff member and Zuni artist, Shelley Edaakie, created this timeline to document their ArtPlace Community Development Investments journey by creatively incorporating Zuni aesthetics, cultural motifs, and sacred landmarks. *(Zuni Youth Enrichment Project)*

ZYEP's Journey through Arts and Culture

CDI Research and Documentation Case Study:
Chris Johnson as Artist Researcher

The video-based documentation undertaken by Chris Johnson proved to be insightful as a different type of analysis of the Community Development Investments experiences. Those interviews, when combined with documentary footage about the communities and their CDI projects, provided the raw material for a set of seven video productions, one about each site plus an overview, and an archive that can be used in the future. The next section offers a summary of his key findings and is followed by a detailed description and assessment of his process and methods.

Chris Johnson's Observations and Reflections

Chris Johnson's creative documentation efforts spanned four years over which he visited each of the six Community Development Investments organizations twice.[40] Somewhat similar to most iterative research processes, Chris framed his conclusions using questions that emerged during the course of the project as the most meaningful to examine the efficacy and transformative possibilities of creative placemaking in community development:

- Does it result in **meaningful structural changes** in the approaches to business and problem-solving among organizations committed to community development?

- Does it result in **meaningful personal transformation** in the lives of community development stakeholders?

- Are there **meaningful challenges** that result from bringing creative placemaking approaches to community development?

Still image from the ArtPlace CDI Overview Video created by Chris Johnson with Corduroy Media. *(Chris Johnson/Corduroy Media)*

Meaningful Structural Changes

Reflecting on his research, Chris Johnson summarized his observations of meaningful structural changes that he documented in interviews with the six organizations' staff:

> My research revealed that there are two systemic approaches to how creative placemaking is conceptualized before and then after the experience of working with artists:
>
> - **Before** the CDI experience, artists are assumed to be potential problem solvers, or decorators or general adjuncts to the serious work being done by the community development organizations.
> - **After** the CDI experience it is generally understood that artists are most helpful if they are incorporated into the earliest stages of the processes of strategizing and planning of community development projects.[41]

Chris's documentation of staff perspectives before and after the CDI program validates the observations of the 2017 PolicyLink report titled, *Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer,* that emphasized the structural changes in the design process needed to incorporate artists and cultural bearers as early as possible.[42] Chris's interviews uncovered the meaning of these structural changes. For example, interviews with Zuni Youth Enrichment Project and Cook Inlet Housing Authority staff captured the poignancy of Native professionals, adept at operating in either Native and non-Native systems, realizing what had been lost by not bringing their Native cultural values into the non-Native systems. Both Carol Gore of CIHA and Joe Claunch of ZYEP expressed joy in their interviews at the reclaiming of Native values in the approach to their work and their organizations.

Meaningful Personal Transformation

Chris interviewed multiple people associated with each of the six CDI organizations, including staff, community members, and artists or cultural workers. Universally, he encountered a general notion of "openness" that he observed was defined in several specific ways:

> "Openness" is the way that every one of the participants I interviewed summarized this realization, and all of them expressed how meaningful this was for them personally.
>
> [Staff of the community development organizations] approached the CDI processes with no general understanding of what the creative process actually entails and what potentials there were for considering radically new and different approaches to the very human dynamics of the community development challenges they had undertaken. After working with artists, they discovered that there were intuitive, rather than rational potentials and approaches that they had not conceived of or considered.[43]

This finding reinforces the detailed descriptions of specific projects offered by CDI organizations' staff in other PolicyLink briefs, in particular, *How Organizations Evolve When They Embrace Arts and Culture.* Chris reflected that nearly everyone involved in the CDI program, "came away with a deeper appreciation for the role of experimentation and risk taking than before. These are inherent functions of any creative process."[44] Chris's interviews, in particular, enable a nuanced understanding of how the community development organizations' staff came to embrace their own role, as not just supporting, but also directly experimenting and taking risks. The staff of Jackson Medical Mall Foundation and Fairmount Park Conservancy describe with candor the anxieties and frustrations, and the rewards, of taking risks.

Left: Residents of Grand Terrace working with Nik Nerburn on the Photo League project for the Southwest Minnesota Housing Partnership *(Still image from the Southwest Minnesota Housing Partnership Creative Documentation Video/Corduroy Media)*

Meaningful Challenges for Creative Placemaking

At the beginning of his commission, Chris noted that he was not an expert in creative placemaking, but he was excited by the opportunity to learn more by working in-depth with PolicyLink over an extended period of time.

Chris's deep experiences in community art, social and civic practice art-making, and photography informed his observations of the meaningful challenges facing community development, which he has described as not simply logistical or definitional, but rather complex and existential. For example, if challenges are not overcome or managed, they can stop a project or even undo previous progress.

> There are two levels of **meaningful challenges** that CDI creative placemaking projects routinely faced, and how these challenges are conceived and addressed are significant indicators and predictors of the sustainability of creative placemaking efforts:
>
> The first level of [these meaningful] challenges is represented by the **structural, conceptual, strategic, social, economic, and political obstacles that CDI projects routinely faced as resistance to significant community development.** The process of "doing business" in all of the CDI sites entails planning, organizing and implementing organizational resources to effectively face and overcome these obstacles and, creative placemaking proved to be a meaningful asset towards meeting these challenges.[45]

Chris's interviews provide a collection of important personal testimony about the way arts and cultural strategies have helped community development to take place.

> The second and deeper level of [these meaningful] challenges can be characterized in the following way. A general problem that all the CDI organizations face is: **How well do they understand how their goals impact the lives of the Indigenous populations they are committed to serving?** Meeting this challenge entails reaching out to, awakening, and mobilizing the often-nascent community spirits of local populations.[46]

Chris's interviews also provide a tapestry of insights into the contribution of arts and cultural strategies to helping community development achieve greater positive impact.

These observations are echoed in the theory of change described in the brief, *Strengthening and Connecting to the Social Fabric of Communities*. The interviews gathered by Chris provide an opportunity to understand the nuances and interconnectedness of this theory of change with the other dimensions of organizational evolution and personal meaning. Moreover, his reflections also converge with the case-making for arts and culture as an approach by which community development organizations can embrace organizing, as detailed in the brief, *Moving from Engaging to Organizing with Arts and Culture Strategies*. As Chris describes:

> One by-product...is often the emergence of self-realization on the parts of local communities and this can express itself as a desire to generate internal, as opposed to external, resources that could benefit community members. This emergence of self-realization is often expressed in terms of 'Creative Place-Keeping' as opposed to 'Creative Place-Making.'[47]

Little Tokyo Service Center and Jackson Medical Mall Foundation joined the Community Development Investments program with very different experiences with arts and culture, yet in interviews with the late Dean Matsubayashi (LTSC) and Primus Wheeler (JMMF), both CEOs focus on how collaboration with artists helped each organization address meaningful challenges. LTSC advanced their "moral site control" over publicly owned land in the Little Tokyo neighborhood by working with long-time arts and culture partners as community development partners, not just arts and culture providers. JMMF completed their journey to becoming a community development organization by opening up their self-identity to being of the community, not just for the community.

Ultimately, Chris emerged from his four-year residency as a PolicyLink artist researcher with a clear and direct message for the field, "The future of creative placemaking as a genre will depend on how meaningfully practitioners understand and address these [meaningful] challenges."[48]

Past Experience with Creative Documentation: The Question Bridge Project

Chris Johnson's path to working with PolicyLink and the CDI program begins with understanding the framework of his best-known previous endeavor. Question Bridge is a complex and multifaceted transmedia art project that he created to facilitate a dialogue between Black men from diverse backgrounds, and create a platform for them to represent and redefine Black male identity in America.

The project consists of a multichannel digital video installation,[49] a website,[50] and educational curriculum that "provides educators with video and text resources to foster healing in-class dialogs on diversity, identity, and inclusion."[51] Viewing the in-person or online version of Question Bridge generates empathy through access to a richness and depth of insight, by situating the viewer as both observer and interlocutor where one is mentally answering questions, while listening to others' answers, setting up a "mirror" (reflection) and a "window" (insight) simultaneously.

It constructs this two-way mirror, or prism-like experience, by presenting pre-recorded videos of individuals speaking directly at the viewer, while they respond to questions from other individuals who pose poignant questions, also seemingly directly to the viewer. This construction loosens the grip of time on a viewer's perception by putting multiple individuals into "direct" dialogue who are responding to the same question, as if they had experienced simultaneous conversations with multiple people.

Methods for Engagement and Collaboration

Chris Johnson's engagement involved four processes—**Inquiry, Ideation and Adaptation, Engagement and Participation**, and **Reflection**—that were interwoven over three years. A fifth process—**Creation**—to develop a final creative project was completed after the CDI grant period had ended. A critical element of collaboration informed all the processes as well as the in-depth conversations between Chris and PolicyLink that shaped the final creative project.

- **Inquiry**. At the onset, Chris requested several meetings to learn more about the program and to discern our research and documentation needs. He expressed a deep interest in motivations—of ArtPlace, PolicyLink, and the six partner organizations. This inquiry into motivations extended throughout Chris's subsequent research activities, and led to a process of discerning the motivations of individual participants through two sets of interviews with individuals connected to each organization.

- **Ideation and Adaptation.** Over the course of Chris's engagement, a few rounds of idea development and adaptation were implemented. In the initial ideation phase, PolicyLink encouraged Chris to bring his creative ideas to bear during the program, while PolicyLink focused on the qualitative research. After a few rounds of feedback, Chris's creative documentation project focused on personal meaning in the work of incorporating arts and cultural strategies into community development. This focus on personal meaning included: how the CDI organizations' staff, partner groups' staff, and constituents understood the value of arts and cultural processes in relation to the organization's community development goals. This emphasis led to an understanding of participants' diverse personal motivations and perspectives about the values they hoped to embody in the process.

This focus was complementary to the PolicyLink research framework on organizational and community outcomes, and a moment when PolicyLink fully understood the potential of an artist researcher to document a previously overlooked personal meaning, and the tremendous value of clarifying the implications of these projects.

The initial design involved two sets of interviews using questions that Chris had modified specifically for the program. The first round complemented the development of an overarching PolicyLink research framework and learning agendas with each organization. The second round of

interviews took place after the site teams had largely completed their implementation, and incorporated Chris's reflections and perspectives from the first round. He structured the interviews to offer interviewees an opportunity to reflect on the changes in their answers to the same question over time. The Appendix includes a sample of the interview questions.

Ultimately, a final creative project emerged that consists of:

— An assemblage of seven short video "portraits"—one video portrait of each organization, and a seventh with an overview perspective on personal meaning in the integration of arts and cultural strategies into community development,

— A "virtual cohort" of unedited interview videos—a peer-to-peer reference guide that ensures the six organizations will have ongoing access to their shared experience and learnings, and

— A repository of all 1000+ interview videos.

These three tiers of content are interrelated—becoming progressively deeper and less polished from the portraits to the repository, with navigation between a portrait video and a raw, unedited archive video. Each tier has a unique audience: video portraits for the general public, "virtual cohort" videos for community development and creative documentation practitioners, and the repository for researchers. By designing for different audiences and interconnecting the tiers, Chris Johnson enables one to move between understandings, and creates a condition where the same individual can engage in a dialogue between these roles. This process of moving in parallel while sometimes veering toward, and sometimes veering away, from the base research was important for managing the organizations' expectations and providing this arts-based research process the space to explore and evolve.

• **Engagement and Participation.** Chris's engagement was integrated into the PolicyLink research and documentation processes, and into the Community Development Investments activities at each site. He attended two research and documentation convenings of the CDI grantees and observed in-person peer learning and sharing among the six teams. He was the only PolicyLink researcher to visit every site—in four cases, twice—and developed a unique perspective on their differences and similarities.

Chris worked with each organization's CDI program managers to develop a list of interviewees that included staff, board members, and other stakeholders, including residents, patients, and public agency staff or elected officials. He

engaged with a breadth of stakeholders who were similar to the participants in focus groups and interviews that PolicyLink conducted through our six contracted local research correspondents. While there was some overlap of interviewees, Chris's methods and questions were very different from those used by the PolicyLink research team.

By framing his interviews as being based primarily in personal meaning to the interviewee, Chris was able to capture feelings that PolicyLink touched on minimally in our interviews and conversations, because we covered a wider range of subjects. Interestingly, Chris's interview format was more formal than most of the individual and group sessions that PolicyLink conducted. The formal setting of an interview on camera established an intimacy that surveys, interviews, and other tools did not. Even a self-directed video documentation tool—VoiceThread—which PolicyLink deployed to collect thoughts from participants, did not achieve the intimacy of Chris's interviews. For one standard question, Chris asked the interviewees to speak to their peers by looking directly at the camera while responding to the question, "What would you say are the best reasons why other organizations (artists) like yours should consider collaborating with local artists? Look into the lens and talk to them." Perhaps this realization would not be surprising to documentary filmmakers or journalists, but the PolicyLink research and documentation project greatly benefited from the insights that arose from the intimacy generated by a formal interview arrangement, and questions centered on personal meaning.

In a few instances Chris added to his roster of interviewees based on referrals from other interviewees, so there was a more open-ended dynamic in these visits. He also attended events and celebrations, and explored the neighborhoods where the organizations were working, capturing B-roll footage and still photographs. Chris participated as an observer in two research and documentation convenings that PolicyLink held for the six organizations, and conducted interviews in years two through four.

• **Reflection**. As Chris became steeped in the partner organizations' learning journeys, his own understanding of the motivation to incorporate arts and cultural strategies into community development was reflected in the emergence of ideas for his final creative project. Chris drew upon his extensive experience with art, social, and community engagement, such as a collaboration with Suzanne Lacy and Annice Jacoby from 1993–1995. It included *No Blood/No Foul,* a project that "consisted of a performance, policy interventions, collaboration with the city council, media

strategy, video documentary and screening, and direct services to participating youth;"[52] and *The Roof is on Fire,* which "featured 220 public high-school students in unscripted and unedited conversations on family, sexuality, drugs, culture, education, and the future as they sat in 100 cars parked on a rooftop garage with over 1000 Oakland residents listening in."[53]

These projects each utilized nested and interrelated structures of engagement to speak to multiple audiences. Chris's choices about the final creative project, described below, include elements of marketing (seven video "portraits" to promote the use of arts and cultural strategies in community development), research (an archive for future studies), and relational aesthetics[54] (a virtual "cohort" of the six organizations manifested through a collection of videos selected from the archive).

- **Creation**. Chris Johnson collaborated with Corduroy Media on the post-production process of transforming the 1,000+ video clips into a final creative project. He served as the creative director in a process that was similar to the post-production of Question Bridge, which also relied heavily on a collaborative design process, with video editors, to develop the final multichannel video presentation and installation.

Chris designed the final creative project for three different user groups:

— **The general public.** The seven video "portraits" were created with the general public as the audience, acknowledging that these videos will be of particular interest to the community development field at-large, especially those who have some engagement or interest in arts and culture strategies. The videos are hosted publicly on our www.communitydevelopment.art website, and used elsewhere on the family of PolicyLink websites as stories relevant to equitable development. These seven video "portraits"—one video portrait of each organization, and a seventh with an overview perspective, highlight the personal meaning that the integration of arts and cultural strategies into community development has had.

— **Community development practitioners.** A selection of videos from each of the CDI organizations will be used to create an online, interactive reference guide that will include additional metadata and content tags to enable a structured search of the video archive. These "virtual cohort" of unedited interview videos—a peer-to-peer reference guide that ensures the six organizations will have ongoing access to their shared experience and learnings—is designed for the CDI organizations to use as a resource to support continued cross-learning and

organizational evolution. For example, CEO perspectives over the three-year initiative could be useful to support program continuity through executive leadership transitions, or community member reflections could become a reference in the evaluation of future initiatives. This "virtual cohort" is also intended for community development practitioners who are interested or already engaged in integrating arts and culture into their work.

- **Researchers.** The entire collection of 1,000+ video clips created during this process will be archived online. This limited-access archive is intended for researchers engaged in further analysis and scholarship, and it will incorporate metadata and catalog features to facilitate Creative Commons and Open Access Research use and sharing. The interface and interaction design reference the structure of Chris Johnson's Question Bridge project.

This shift toward centering viewers as "users" rather than "audiences" for the Community Development Investments program is one element that distinguishes creative documentation from a traditional art project. It is an explicit manifestation of the CDI initiative's intent, including the research and development effort, to be relevant to the community development field, including individual professionals, community members, organizations and their leadership, and funders and supporters.

"Home But Not Less: A Play Built On Alaskan Voices" by playwright Merry Ellefson and supported by the Cook Inlet Housing Authority at the Church of Love. It is a type of nonfiction production known as "theater of fact" or documentary theater. *(Candace Blas)*

The Challenges and Lessons of the Creative Documentation Project

Creative documentation added tremendous value to the PolicyLink research and documentation team. Chris Johnson's project helped us to value personal meaning and motivation, recognize the human complexity of the CDI program as it evolved at each organization, and created an ongoing tool for building the knowledge base for the integration of arts and culture into community development.

The main challenges for PolicyLink were merging a creative process with the more front-loaded, inflexible procedures of nonprofit management for analysis and policy change. At PolicyLink, the integration of a new practice into our long-standing research capacities and policy focus was developmental. The very phrase that defines the PolicyLink approach, "Lifting Up What Works®," embraces the policies, approaches, and products that demonstrably improve racial, social, and economic equity and advance social justice. In this context embracing a creative process, particularly one that was open-ended and exploratory without a proposed fixed product or deliverable with a proven track record, was unusual. Adapting to working with an artist researcher required an exception to institutional practice. As PolicyLink CDI research director Victor Rubin stated, "Once we realized that Chris's work should be conducted as an artist's commission, as much as a contracted research project, we arranged for the flexibility to have the questions and the array of products evolve through the experience, rather than being predetermined. We agreed from the start on the core concept of how 'personal meaning' changes over time for a diverse set of participants in the program, and let the details flow from there."[55]

In the beginning, the value of Chris's research was an abstract notion, largely based on how our team appreciated the content, structure, and format of Question Bridge: Black Males, and it was embraced because of ArtPlace America's interest in arts-based inquiry as an integral part of the Community Development Investments research and documentation process. When Chris completed his first round of interviews with the CDI organizations, the value of his creative process became tangible. The candor, forthrightness, and storytelling captured by Chris's videos became an important means for understanding each of the CDI organizations and their work.

The benefits were many, including an additional avenue of inquiry distinct from, and complementary to, the core research agenda, that enabled self-reflection and personal perspective-taking through the intimacy of the setting, resulting in an additional cross-site research perspective. Our hope is that this brief inspires and offers guidance about why creative documentation can be invaluable to community development.

We offer the following recommendations for designing and implementing a creative documentation project:

Timing

Incorporating an artist as researcher during the earliest scoping of work for a research project is critical. Artists and other cultural practitioners can offer different processes and ideas from the start, including some that might fit within core budgets instead of being considered as supplemental or nonessential expenses. Similarly, working with potential artists and cultural practitioners to learn how they understand and construct their practice around inquiry and research is an important contribution to program design.

Selection

Before beginning a selection process, an organization should clearly state the core values that they expect in any contractor, because they are an important criteria for creative documentation. At PolicyLink, this means identifying artists who are committed to racial equity and knowing how they understand and construct their practice accordingly. For the community development field, this means learning about how a potential artist researcher has worked with or in communities, their assessment of the community's issues and assets, and their grasp of the pitfalls of unequal power dynamics in a community.

Finding the right artist or cultural practitioner to conduct creative documentation also requires considering the entire scope of the research, and exploring ways that their practice could contribute to different phases of the work, including scoping and planning, data gathering, synthesis and analysis, and presentation. Too often, art is relegated to illustrating findings in a presentation rather than being utilized in more formative and substantial ways in a research process. Instead, investigate whether the research and knowledge needs could be filled by an artist researcher. Is an artist researcher equipped to help balance the exploration of process hypotheses (i.e., How do we expect changes to happen?) with

outcome hypotheses (i.e., What do we expect to change?)? Can an artist researcher provide broad community context for a deeper, qualitative research focus? Do some research avenues feel unproductive due to a lack of information sources, or clear questions to explore, and can an open-ended artist researcher's approach investigate these avenues?

Maintaining flexibility with respect to an artistic or cultural discipline or medium, while focusing on the alignment of values and research needs described above, can help to ensure that a creative documentation project is meaningful.

Contracting

Many artistic or cultural processes may not have the kind of outcome specificity at the outset offered by a typical research or documentation process, which is usually designed to produce a fixed output, such as a report. Utilizing a multiphased contract and budget to promote a staged creative process will enable a creative documentation process to evolve, as the artist researcher's process develops. This means potentially forgoing a specific description of the final output in the initial stages of contracted activities.

PolicyLink used a two-stage process, creating two contracts for Chris Johnson's work, the first for his research process without clarity on what form the final product might take, and a second contract, in year three, for the design and production of a final creative product. The first contract did not include the specific research questions that Chris would use in his interviews. They only emerged after he participated in convenings with the Community Development Investments organizations, and were settled after Chris and PolicyLink staff agreed upon the distinctiveness of his questions when compared with those used in the PolicyLink research framework and organizational learning agendas.

Most community development suffers from a lack of adequate research and documentation, which was a reason for ArtPlace to invest in such an extensive effort through the CDI initiative. An inadequate understanding of the processes, outcomes, and challenges facing community development is a persistent obstacle to more widespread support and resources. Insights from CDI program experiences confirm that having a solid and justifiable reason to work with artists can be a powerful lubricant for the process of adopting new ways of working. Creative documentation also addresses the challenge of presenting community development work in compelling ways to the general public and community members.

For PolicyLink, this meant uncovering deeply held shifts of personal meaning among staff and community members about their work, organizations, and communities, through the video documentation and archives created by Chris Johnson. Without his creative documentation, the resulting understanding of the program's investments would have been limited in ways we would not have understood. For the three CDI organizations profiled in this brief, creative documentation by artist researchers has led to the creation of a more collectivized and accessible knowledge of the community, held by the residents. It has generated vibrant, new, and authentic community park stewardship in the Strawberry Mansion neighborhood of Philadelphia, where early and extensive planning and co-design of a process of asset mapping research was a key lesson. In Los Angeles, a long-time Japanese American community not only claimed a solidarity with other communities of color who have faced and still face gentrification and displacement, they also discovered more intimate, neighbor-to-neighbor connections between Black and Japanese American families in their own history. And the creative documentation by an artist who engaged with all the staff of a community health facility in Jackson, Mississippi, produced a strategic plan and art project. Drawing from *Situationist International* and *Fluxus* art practices,[56] this plan is helping the entire staff at Jackson Medical Mall Foundation to look beyond formal and constraining roles to realize their power and potential to engage communities through arts and cultural strategies.

Looking Ahead

Community development has long maintained that it is a field that encompasses both people- and place-based development, that the needs of people and their places—homes, neighborhoods, towns, and cities—must be addressed in tandem to be effective at enacting and sustaining systemic change. Creative documentation is one way to better understand the paths and progress toward accomplishing these goals. We envision a sector where every community development institution undertakes creative documentation because it makes the meaning of their work legible internally and externally; every community development funder supports the deepening of the field's impact through this approach; and that artists and cultural practitioners who seek to have an impact beyond their walls or disciplines will seek and find opportunities to participate in research about community development.

Appendix:
Chris Johnson's Interview Questions for His CDI Site Visits

Round One Interview Questions:

Preamble: This is about documentation of your personal impressions rather than assessment. The scope of my work includes the process of Creative Placemaking, including all of the stakeholders, context, and outcomes. I'm most interested in the human dimension, how the art and cultural activities and planning is touching the lives of the people involved. I'm particularly interested in what these projects mean to you personally.

Questions:

1. How did you first become aware of the ArtPlace Community Development Investments (CDI) program vision, and what was it that attracted you to it?

2. How would you define the values and qualities that make the CDI program unique?

3. Is the approach that the organization's CDI-funded program taking in this community working?

4. What are the inherent conceptual, political, social, or structural issues that makes doing projects like this challenging?

5. What aspects of this project keep you motivated?

6. Can you think of any specific experiences or encounters that you feel epitomizes what the organization's CDI program means to you?

7. Why do you feel that incorporating art and cultural programming makes sense for the mission of an organization like this one?

8. Have there been any art or cultural events here that were particularly interesting or meaningful to you, and if so why?

9. What specific project did you find to be the most effective?

10. What about the process of incorporating art and cultural activities? Is that working?

11. Are there any other natural growth opportunities that you think the organization should consider taking on?

12. Do you feel that the organization and its mission, either intentional or unintentionally, has had any significant effects on race relations?

13. Can this model be replicated, and should it?

14. Putting realistic constrains aside, how might the project be different if the parts of it that are most relevant to you were emphasized?

15. How do you see yourself or your role changing you over the course of this project?

16. What kind of future would you wish for yourself in terms of personal or professional growth?

Four Examples of Round Two Interview Questions:

Preamble: This is about documentation of your personal impressions rather than assessment. The scope of my work includes the process of Creative Placemaking, including all of the stakeholders, context and outcomes. I'm most interested in the human dimension, how the art and cultural activities and planning is touching the lives of the people involved. I'm particularly interested in what these projects mean to you personally.

Round Two Interview Questions: Fairmount Park Conservancy

1. Could you summarize your impressions of how the ArtPlace grant process worked at FPC?

2. Has the ArtPlace project met your personal expectations for what it could accomplish?

3. Has your sense of why this collaborative project is meaningful changed over the time since I was here?

4. What are the best examples of why the project is meaningful in your view?

5. Are there specific things about the work that you would do differently?

6. What are the key values and/or principles that you feel are exemplified by the project?

7. Will the values gained from the project continue without funding?

8. What would you say are the best reasons why other organizations like FPC should consider collaborating with local artists? Look into the lens and talk to them.

9. Personally transformative?

10. There was an equity concern re: John Coltrane House. Did they accomplish that?

Round Two Interview Questions: Southwest Minnesota Housing Partnership

1. The combination of housing development and cultural activities is an unusual thing. We tend to think of art as being associated with entertainment.

2. It almost seems as if there's a broader definition of "well-being" at work here, is that true from your perspective?

3. Are there key principles or values that make this combination of housing and art important?

4. What in your view are the best examples of the cultural activities (music, art, performance, etc.) that have taken place along with your developments over the years?

5. How has the vision (mission) of the Southwest Minnesota Housing Partnership in the communities you work with changed over the years?

6. Has the CDI-funded project met your personal expectations for what it could accomplish?

7. Has your sense of why the project of collaborating with local artists is meaningful changed over the time since I was here?

8. Are there specific things about the work that you would do differently?

9. Are there plans for the incorporation of cultural programming into your overall vision for the Southwest Minnesota Housing Partnership in ways that are not grant dependent? In other words, are they creating a sustainable model?

10. What would you say are the best reasons why other organizations (artists) like yours should consider collaborating with local artists? Look into the lens and talk to them.

11. Personally transformative?

12. Assumptions or definitions shifting?

Round Two Interview Questions: Cook Inlet Housing Authority

1. Has the ArtPlace project met your personal expectations for what it could accomplish?

2. Has your sense of why this collaborative project is meaningful changed over the time since I was here?

3. Speaking with Tyler and Sezy, the concept of co-designing came up. What is this, and why is it important?

4. What are the best examples of co-designing in your view?

5. Are there specific things about the work that you would do differently?

6. What are the key values and/or principles that you feel are exemplified by the work?

7. Incorporation of the value in ways that is not grant dependent?

8. Are there funding plans for sustaining co-designing artist collaborations into the future?

9. Continue without funding?

10. What would you say are the best reasons why other organizations like yours should consider collaborating with local artists? Look into the lens and talk to them.

11. Personally transformative?

Round Two Interview Questions: Zuni Youth Enrichment Project

1. Remind us of how you first encountered the vision behind the Zuni Youth. Enrichment Project mission for the ArtPlace grant, and why was that important to you?

2. How did it first occur to you that the ArtPlace grant and cultural practices might be good for your work here at Zuni?

3. Is there something unique to this community that made you think that this approach would be effective here?

4. Has this project changed your work?

5. Are there key principles or values or conceptual themes that make this combination of recreational activities and health care and art important?

6. Has your conception of what it means to heal, or being a healer, changed as a result of your work with traditional artists?

7. What in your view are the best examples of the cultural activities (music, art, performance, etc.) that have taken place along with your developments over the years?

8. How has the vision (mission) of the Zuni Youth Enrichment Project changed over the years?

9. Changed the artist?

10. Is the development of the Park still the primary goal of ZYEP?

11. Have other goals or projects emerged as the CDI-funded project has evolved here?

12. Has your personal sense of why this project of collaborating with local artists is meaningful changed over the time since I was here?

13. Has the project met your personal expectations for what it could accomplish?

14. Are there specific things about the work that you would do differently? That would have made it more effective?

15. Are there plans for the incorporation of cultural programming into your overall vision for the Zuni Youth Enrichment Project in ways that are not grant dependent? In other words, are they creating a sustainable model?

16. Will the Artist Council continue to meet?

17. What will their mission and goals be?

18. Are there Funding plans for sustaining artist collaborations into the future? Continue without funding?

19. What would you say are the best reasons why other organizations (artists) like yours should consider collaborating with local artists? Look into the lens and talk to them.

20. Personally transformative?

21. Assumptions and definitions shifting?

Notes

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13   PolicyLink proposal to ArtPlace America to conduct CDI research and documentation, unpublished, 2015.

14   For examples of these other forms of artists' engagement in community development, see the *Working with Artists to Deepen Impact* brief about the ArtPlace CDI program here, https://www.communitydevelopment.art/strategies/working-with-artists.

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40 Ten of the 12 visits were multi-day in-person trips with videos recorded on site. The last two, with Little Tokyo Service Project and Fairmount Park Consevancy, were done via Zoom due to the shelter-in-place restrictions of the COVID-19 pandemic in early 2020.

41 Correspondence between the author and Chris Johnson received June 29, 2020.

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45 Correspondence between the author and Chris Johnson received June 29, 2020.

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47 Correspondence between the author and Chris Johnson received June 29, 2020.

48 Correspondence between the author and Chris Johnson received June 29, 2020.

49 See the physical installation version of Question Bridge: Black Males on display at the Smithsonian National Museum of African American History and Culture in Washington, DC and at the Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC, or in the permanent collections of The Brooklyn Museum, NYPL Schomburg Center for Research in Black Culture, and the International Center for Photography.

50 See the online version of Question Bridge at: http://questionbridge.com/.

51 See the Question Bridge Curricular Modules at: https://showcase.dropbox.com/s/Question-Bridge-Curricular-Modules-Y05lKDxi4ct9AchAmC9OL.

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Author Biography

Jeremy Liu is a Senior Fellow at PolicyLink where he guides a national initiative to integrate arts, culture, and creative placemaking into policy change and equitable development. The initiative includes field building through artists and creative strategists partnering with community development and policy strategists supporting equity-focused arts and culture organizations. He co-authored *Creative Change: Arts, Culture, and Equitable Development*, and co-edited the special issue of the Federal Reserve Bank of San Francisco's journal, *Community Development Innovation Review,* on "Transforming Community Development through Arts and Culture."

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Lifting Up What Works®

Headquarters
1438 Webster Street
Suite 303
Oakland, CA 94612
t 510 663-2333
f 510 663-9684

Communications
75 Broad Street
Suite 701
New York, NY 10004
t 212 629-9570

Washington, DC
1301 K Street, NW
Suite 300 W-414
Washington, DC 20005

policylink.org

Facebook: /PolicyLink
Twitter: @policylink