



Teaching Artistry for Community Building and Healing – A Beginners Guide



This resource has been built as an ITAC Innovator Culminating Project, with the support of an international working group of ITAC members

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About This Resource

As one of the ITAC Innovators 2021/22, Peter Atsu Adalety delivered a Think Tank and subsequently led an international working group about Building and Healing Communities through the Arts.



This resource, having fetched input from Teaching Artists around the world, collectively identifies problems facing communities and how teaching artists, acting as community surgeons, can use additional ideas and methodologies for building and healing communities through the arts.


This resource is a collation of practical how-to approaches and reflections from volunteer TAs, which we hope can inspire and inform other teaching artists.










INTRODUCTION – Our Premise



Globally, we are continually flooded with many problems. The height and weight of these differ from country to country, community to community and person to person. Amidst these, Teaching Artists, acting as **Arts Emergency Surgeons** in communities, find it important and a worthy call to bring about change. They use the arts to generate alternative approaches to long-standing issues which fuel community healing and development.



In our hospitals, we value the special roles played by surgeons because of the **diverse areas of specialization**. These dedicated health practitioners work under one umbrella but vary in special areas. Let us look at some parallels which can be drawn from a publication online; INTRODUCTION TO THE SURGERY, a Textbook for students of Third Faculty of Medicine, Charles University in



Prague (1st Edition 2009 - ISBN: 978-80-254-4657-7).

In the introduction, it states that "The ultimate objects of scientific medicine are to **“prolong human life and to alleviate suffering.”** It continues, "Surgical **procedures are commonly categorized mainly by urgency...**"



Though our work is not considered ‘surgery’ in the traditional sense, the above description vividly applies the work of teaching artists, their **importance, and urgency with approaches**, breathing passion and creating a sense of collectiveness, mental serenity, and progress for communities. In essence, we create interventions which treat those urgent social issues, and prolong community life. This is the premise on which our working group has built the following resource.





INTRODUCTION – Context For This Work, A Note from the Author



The notion of Teaching Artists acting as Arts Emergency Surgeons in communities is one which has captured my imagination, and so I proposed an ITAC Innovator project which aimed to explore this concept, and how those of us doing this work might explain it further.



Having ITAC select my project for funding brought me much joy because it has a direct root in my dedication to community art-reach engagement for over 20 years <https://youtu.be/h5d1HKIS2E>

My goal was to share my experience from a local angle to the global community, and with the contribution of other volunteer Teaching Artists from around the world. It has been a fulfilling moment. This resource is a collation of **practical how-to approaches** from teaching artists for teaching artists on **how to use the arts for community building and healing**. We hope our insights can inspire others.






My project began with an online Think Tank session, attended by ITAC members from around the world, exploring the models of artistic interventions in communities. As the session closed, attendees were invited to join an ongoing working group, where we could explore this topic together in more depth.



As a group, we have gathered our various insights, from across our project delivery work in communities, and distilled them here. In sharing our experiences, I want to clearly state that since creative approaches are not cut in stone, the ideas offered below aim to inspire and open TAs up to some helpful insights with the intent to broaden approaches.

As you journey through this material, I hope you will be caught up in a web of discoveries which will ignite the need to invest more in communities. Thank you.





INTRODUCTION – The Community: What do we mean?

Like the chameleon, the definition of community continues to change from time to time and there have also been opposing standpoints. Watching a TEDx event dated November 27th at Mukilteo Washington, Kathy Coffey's definition of COMMUNITY touches on the root and suffix "**Common** and **Unity**" that seem to sum it all up. A Common Unity brings a sense of **connectedness and belonging**. This is deeply rooted in four ways:

1. Through connection of minds - when one has the **opportunity for dialogue**, discussion, and permission to be curious.
2. Connection of spirit – **broadening one's sense of place**, self and meaning in the world.





3. Connection of citizen - when **one can join and align with another** to exponentially increase one's own potential for impact.

4. Connection of people - reminding one that s/he is **not alone and that others love and care for him/her**.



Kathy amplified the creation of a common unity using the connections of mind, citizen, spirit and people to build a bridge from passion to purpose.

We perfectly agree with her definition of community because this resource is strongly built on that ground. This is the space we seek to create.





Understanding the Work – Key Research and Context






STORMS – The Challenges We Face

All over the world, we have been continually invaded by political clashes, racial horror, extreme climate disasters, domestic violence, drug abuse, ethnic conflict, inadequate emergency services, corruption, lack of access to clean drinking water, child abuse and neglect, crime, lack of funding for schools, and many other problems. The fact remains that still, there is a thick "storm" hanging over our heads. These problems differ in weight and sizes across regions, and from an individual level to group.



As teaching artists with the skills to intervene in challenging contexts, we have a huge responsibility, but passion alone cannot spark change. Community art engagements do come at a cost, both financial and in terms of challenging our personal resilience, so we should be clear on the fact that these storms are not fiction. In as much as we want to build and heal communities, this may also mean confronting some difficult challenges.





The arts have the power to intimately engage community in imaginative ways that create a flexible and safe space for dialogue on communal issues faced.

Unquestionably, it improves and strengthens communities. Our experiences have clearly revealed that arts break barriers among people, build emotional safety, and share commitment.

As defined by the Ontario Arts Council (2002), *“Community Arts is an art process that involves professional artists and **community members in a collaborative creative process resulting in collective experience and public expression.**”*

This, from a grassroot point of view, is exactly true. The community arts come alive when members of the community unite under a creative umbrella and pursue artistic and creative expression through a variety of art forms.

Below we have attempted to gather key pieces of research which help prove this case. (There are further examples in Appendix 2).





IMPACT – Useful Sources Which Prove Our Case

An interesting pdf publication, *How the Arts Impact Communities: An introduction to the literature on arts impact studies prepared by Joshua Guetzkow for the Taking the Measure of Culture Conference* (Princeton University, June 7-8, 2002), digs out some impact of the arts from some angles (page 3).

<https://www.mvgeorgia.org/wp-content/uploads/2015/07/art-and-community.pdf>



It establishes that “Community arts increases the scope of individuals’ social networks, fosters trust between participants and thereby increasing their generalized trust of others, provides an experience of collective efficacy and civic engagement, which spurs participants to further collective action, provides an experience for participants to learn technical and interpersonal skills





important for collective organizing, offers a platform for healing, and art-rich experiences becomes a source of pride for residents (participants and non-participants alike) in their community, increasing their sense of connection to that community. As community members collectively engage in art activities, they get to know each other better and their mutual trust increase.”

Another amazing research piece *The Outcomes of Arts Engagement for Individuals and Communities (Executive Summary)* is worth reading.

<https://www.norc.org/PDFs/The%20Outcomes%20of%20Arts%20Engagement%20for%20Individuals%20and%20Communities/NORC%20Outcomes%20of%20Arts%20Engagement%20-%20Full%20Report.pdf>





The content acknowledges that *“The William Penn Foundation (WPF) commissioned NORC at the University of Chicago to conduct a review and assessment of existing research on the outcomes of arts engagement for individuals and communities. This report encompasses the results of this work and provides a narrative synthesis of academic, policy, and practitioner research and evaluation on the outcomes of arts engagement conducted from 2000-2020. The existing research has been summarized across three broad outcome areas:*

- ***Individual-level outcomes** related to arts engagement, including:*
 - *Mental and physical health and wellbeing outcomes (e.g., promotion of mental and physical wellness, and prevention or treatment of mental or physical illness)*





— *Civic engagement and prosocial outcomes (e.g., voting, volunteering, and civic participation or rehabilitation)*



- ***Social and interpersonal outcomes related to arts engagement, including:***

- *Relationship-focused outcomes (e.g., strengthening existing relationships, forging new relationships, and breaking down divides between disparate groups)*

- *Identity-focused outcomes (e.g., engendering a sense of social inclusion and belonging; and transmitting, reinforcing, or reimagining shared cultural identities)*





- *Community-level outcomes related to arts engagement, including:*

- *People-focused outcomes (e.g., fostering community identity, attachment, pride; community resilience; and public health)*

- *Place-focused outcomes (e.g., supporting community livability and vibrancy, spurring gentrification and displacement, and promoting public safety)*

- *Economic outcomes (e.g., making direct, indirect, and public good contributions to a community's economy, including its property values, tax revenues, business innovation, and tourism)"*





HEALING COMMUNITY THROUGH ARTS





From a health point of view, participation in the arts improves physical and psychological well-being (Baklien 2000; Ball and Keating 2002; Bygren, Konlaan and Johansson 1996; Turner and Senior 2000).

Many findings on the outcome of Arts in Health and Wellbeing continue to grow tall and with evidence across the world. A wonderful resource online (NORC Outcomes of Arts Engagement - Executive Summary pdf) as already mentioned covers more.

<https://www.norc.org/PDFs/The%20Outcomes%20of%20Arts%20Engagement%20for%20Individuals%20and%20Communities/NORC%20Outcomes%20of%20Arts%20Engagement%20-%20Full%20Report.pdf>








We highly recommend that you make time to read that.
It captured interesting findings that:

"When community members participate in arts activities, mental wellbeing is advanced, and cognitive/physiological functioning is also advanced. Arts engagement can aid in managing and treating individuals' mental (depression, anxiety, stress) or physical (neurological, physiological, palliative) health conditions."



Research of advanced maturity has found that arts engagement can be positively linked to individuals' personal development ("eudemonic" wellbeing) through processes of enabling self-expression and self-reflection in addition to learning new things about oneself and the world (McCarthy et al. 2005; Carnwath and Brown 2014; Crossick and Kaszynska 2016).





“Therapeutic health benefits for both physical and mental health are probably gained and mediated through social interactions with others and development of skills, learning and other competencies, both of which bolster confidence, self-esteem and self-efficacy” (Taylor et al. 2015, 69)”



Having such findings at our disposal, we are informed, equipped and motivated to commit more to our field. Drama, Music, visual art, dance/movement, expressive writing and other forms of arts-based experiences have been hugely beneficial to participants.

Participatory arts and crafts activities in community and healthcare settings also provide opportunities for people to engage with each other and their own creativity, directly improving their sense of well-being.



There is a lot of evidence out there that without a doubt, showcases the impact of arts in communities.



This is what fuels us on to keep doing what we do because from our personal experiences as TAs, we all have and continue to experience this gift.



Image By Natasha Mayers





BUILDING COMMUNITY THROUGH ARTS

Experience, research and practice have opened us to the power of togetherness. We recognize that the willful involvement of community members in the arts creates a sense of belonging to them. Lowe's |(2000) findings stated that working together on arts project can offer people an experience of community life that inspire(s) feelings of belonging and unity (p.366).



In the areas of building (development), the arts revitalize neighborhoods and promote economic prosperity (Costello 1998; SCDCAC 2001; Stanziola 1999; Walesh 2001). **Still, it is one thing knowing the impact of community arts and it is another knowing how to approach it.** As we share our experiences with you, we want you to know that the following approaches do not follow any specific order.

They are to be explored at one's own convenience.





International
Teaching
Artist
Collaborative

Approaches To Getting Started





APPROACHES

In this section, we have collated some practical advice, based on our collective experience, for Teaching Artists looking to undertake community impact work of their own.



We suggest advice and considerations for how to plan your work and set a positive group culture, outline possible challenges, suggest structures for your approach and offer a few practical activities you may find helpful.

These are our suggestions, which we offer as inspiration to others.





APPROACHES - Advice & Considerations for Teaching Artists

Where to begin for community impact?....

HISTORY CHECK

Before beginning any project, invest quality time to seek information on past arts activities/events which have taken place in your community/region. Knowing the past will definitely inform how to weave the future. You can learn a lot from past successes and failures. Ask people about the struggles of the community, from personal to community angles and keep sources of data private (you might use audio interview and interview sheets to gather data). A good survey will help you know what is most important to address in your context and this will open you up to many considerations. Moreso, you are sure to identify the problems faced by the community and what art form(s) to use to address them.





SCAN AND SPOT COMMUNITY TREASURES

The spaces where art rich experiences are created are not limited to professional venues such as theatres, museums, and galleries. They can be equally rich when experienced in less formal settings such as local community and recreation centers, businesses, libraries, clubs, parks, schools, found spaces and other local gathering places. Move around the community and spot community assets. You can also ask around for easy directions. Community Arts can take place anywhere, but many factors should be considered to assure accessibility, security, convenience, and more.



Since you want to engage the community in the arts, do well to avoid all unnecessary financial burdens linked to finding 'prestigious' spaces, especially if you have no seed funding. You can use a found space and still effectively engage. It's all about creativity.





Naturally, with consistency and strategic planning and experimentation, this will grow and will catch the attention for support from community members and external parties. The most important thing is to start small and allow time for growth. You can also partner with less formal spaces and still make an impact.

HANDSHAKES

Connecting with the various Directors or Managers of cultural assets can be very helpful because building a good relationship with them will have a positive influence on your yet-to-be-held art-rich activities. Extending your relationship with faith-based organizations can also be a plus.





Furthermore, identifying and developing relationships with local businesses who might love to offer in-kind donations and exploring and establishing partnerships are some key considerations to lessen your burden.



"ON YOUR MARKS..."

Many may identify with this; a command given to runners at the beginning of a race in order to **get them into the correct position to start**. Preparation/planning is very important to the impact process. It is a journey, an adventure that hugely hinges on critical thinking and a chain of carefully sieved decisions that must be made before taking off.





The planning phase, we suggest, should be collectively done because this is an opportunity for members of your working group or community to give input and feel a sense of ownership and responsibility. As a team, you will be able to put many things in place and feeding on one another's expertise, planning becomes flexible and more strategic. As the facilitator, never play the lead. Make room for flexibility and use your leadership skills to weave ideas placed on the table. It is your responsibility to provide orientation for your team - letting them understand that they have the freedom to offer input but not all suggestions will make their way into the planning process.

This is where you **DEFINE the project**, creating **project ideas**, **timeline**, and **budget**. This will open you and your team to what you need and want, who and where to go to for support.





It is of course possible that you can create community arts impact with no financial support whatsoever, purely by gathering in-kind donations and connections. It all depends on the approach you choose, and how creative or strategic you and your team decide to be during the brainstorming process.



TIME

With regards to timeline, yes, it is good you set time targets and milestones, but be flexible with them and allow the process to unfold naturally. There may be the need to replan and be responsive, and that should not be a blow to your plans. It is unhealthy to rush things.





HOES AND CUTLASSES

Consider your **resources**, know what you have so you can strategically plan the activity(s)/program within your limit. Don't design a program when you know you cannot fetch adequate resources to deliver it. Participants may not take you seriously and that can damage your image and, to a large extent, cause a drop-off in participation.



As an example from our community, one TA wanted to bring community members together through the showing of movies. His agenda was to address some sensitive community issues by sparking dialogue through collective viewings but, realizing that he and his team couldn't afford a projector as well as meet other technical demands, he used playback theatre instead to begin with. This was his starting point.





As time grew with his persistence, the community participation grew too, and the community members set out to raise funds through their connections and other related fund-raising strategies. Together, they got a projector, and even received some technical support. So, it's all about accepting the reality of time and making use of the moment.

LAWS, REGULATIONS AND LEGAL ASSISTANCE

Every local area is a different context and one should try to **identify its tune and play to it to avoid noise**. Before beginning any work, seek legal counseling to gain an overview of the legal status and commercial general liability coverage required for public art projects in your context. It is important to remember to consider any regulations you must adhere to.





SCREAM



Make sure you get loud about your upcoming projects in order to maximize engagement. Move to the streets, restaurants, homes, bus stations, train stations, and vantage points in your community and spread hand-outs and posters responsibly. Use word of mouth to tell people about the upcoming art-rich experience. You can equally use flashmobs to push this. Social media is another valuable platform which can be effective.

You can also connect with influential community leaders to gain introduction/recommendation letters which may help you to meet other cultural bearers, corporate organizations, schools, and many other institutions. Your team members can be instrumental in this.





GOLD HUNTING

Find ways to raise money through grants and/or fundraising in the neighborhood. There are no laid down rules on this. What might work for others may not work for you, so we advise you invest time in finding your way through.



BAIT

It is of great benefit, and strategically helpful, to offer a special invitation to local businesses. Having the local government, organizations, and personalities with great influence present during community art engagements, is an opportunity to make them experience and appreciate the worthy project and consider the possibility of supporting it.





TRACKING THE MINUSES



Critically spot potential obstacles which may be a threat to your progress. Pinpoint what is stopping you and your team from smoothly sailing. Together with your working group, you can rely on one another's suggestions and external consultation to break the walls. Don't be afraid to name and discuss your hurdles.

BE A CAMELEON

Be ready to adapt to all odd situations. They can open you up to unlearning opportunities and the potential discovery of amazing approaches and insights.





THE ANT PHILOSOPHY

‘The ant philosophy’ is a mental model that inspires perseverance. Ants never quit! They are tiny but to dismiss their abilities is a big mistake.


In this field, and when dealing with complex systemic issues, it is easy to feel too small to be impactful, but collectively there is power in our work. As a team, you must understand that many obstacles will threaten your movement but like the ants, you must keep moving. Together our power far exceeds our size.





Common Challenges for Teaching Artists


Some common problems, from our experience, which may show up when beginning this work are:



Lack of funding opportunities - You may not be financially sound to drive a project and that can be very frustrating, but it is not too big to hold you down. Trust yourself and your working group to map your way out.

Lack of resources - Improvise and make do with what you have until the situation changes.

Language barrier - It is important you know what language is common for communication. Do your best to see if you can identify members of your working group or community participants who need language translation support.





The Red Box - It is very important you deepen your relationship with every member of your team because they all have different temperaments. This will help you in conflict resolution.

One approach our group utilized was to provide a RED BOX where people could drop letters (with no names) expressing any grievances. This can help you and your team quickly address some wrestling issues to prevent people from storing any unhealthy emotions.




Difficulties interacting with local government officials - Sometimes, such artistic integration may not yet be a practice within your system and so, the kind of support the TA gets may not be what we aspire to receive, but it's always a learning curve. It is important to know that there is always a way out because you are a team.





APPROACHES – Suggestions & Structure

What to do when the community is gathered?...



To allow room for experimentation in a collaborative space, we would not attempt to offer you a step-by-step or 'one-size-fits-all' approach to engaging community members in artful activities which could enrich their health. Any activity that can connect the participants to one another and open them up to possibilities (inner peace, joy, relief, serenity etc.) will bring fulfilling results. These activities are likely to be highly contextually and culturally specific.

Should you have the opportunity of engaging TAs with expertise in Arts Therapy, that would also broaden your approaches.



As a starting point, below are a collection of approaches and ideas explored by our TAs:



COLOURS

When planning art-rich for community engagement, do well to approach it holistically. Make room for any/all TAs and artistes who would love to volunteer to facilitate or produce an artwork.



For programming, it is important to open the participants to as many various art forms possible. Open Mic and co-creative activities have always celebrated diversity, this is worth mirroring.

Engaging artistes from the local area in professional development workshops is a way of empowering them for success in their areas of expertise. It has always been a magical experience calling on veteran TAs/artistes to show up and possibly facilitate.





ICE BREAKER

You are going to be engaging people from different backgrounds and some will be easy-going, others may be reserved, and you may find some who are extremely energetic.

Some may also be very sensitive/emotional due to the heavy painful past they carry, so you should consider activities that can open participants to each other. Improv games and other fun activities can be utilized to break the ice and form camaraderie.



DOCUMENTATION

Document your meetings, movements, activities, and surveys. Organize the collection of audio files, videos and photographs and keep them safe because these will help you tell this story. They will also be useful when making reports, evaluations, applying for grants or facilitating a professional development workshop.





CHEERS

Make time to motivate your working group with refreshments, hang outs and any other way you can express your appreciation for their commitment. You can also share gifts to express your appreciation for their commitment.



SURVIVAL

Developing a long-term plan for maintaining the art-rich engagement is very important. Be innovative; generate tons of ideas that can help keep engagement alive. This is where proactivity strongly sets in.



APPROACHES – Ideas and Activities

What to do when the community is gathered?...

Having considered the advice above on how to approach your planning process, identify potential barriers and create a positive work culture, along with how to develop the potential structure of your project, the next step is to identify the specific activities you may utilize to engage your group once you're gathered.



As before, there is no one way to do this. Our group has gathered some of our favorite methods below, but there are lots more. It is likely your community/region will have their own history of highly effective modes of engagement – you may have discovered these during your history check – which are also great options and specifically culturally relevant.

Below are our collated engagement activity suggestions:





THE GOLDEN BOX (for perception mapping)

Spread sheets of paper and pens on a table and throughout various points in your location. Prompt participants to genuinely write down some problems they are faced with.



Humbly call their attention not to write their names on the sheets; to keep it anonymous. This will help you have a fair idea of some of the problems that are weighing-down the community members from their own perspective. With this information in hand, that can inspire which activities to carry out and how to engage the participants. Bear in mind that each one is carrying a unique problem. Despite that, it doesn't stop you from guiding them to engage in a collective exercise.





CO-CREATE POETRY (for co-creation and gathering inspiration)


You can engage participants in creating poetry together, inspired by their personal stories. You can explore many ways of doing this. Below is one of the approaches used by a TA.



Display a motivational poem on any flat surface that is visible to all. An option is to print the poem on sheets of paper and pass them on to all. Give some time for participants to digest the poem.

Next, engage all in a collective reading of the poem. Repeat this at least three times, or more if desired, and provide space for some selected volunteers to read the poem collectively.

Offer time for the group to react to the poem. Use this time to spark dialogue and discuss interpretations.





Next, break the participants into smaller groups, offering fresh sheets of paper, and prompt them to briefly write down two things which make them feel fulfilled or joyful.

After that task is completed, ask the groups to co-create an inspirational poem based on their sheets. Remember to give clear instructions about any time limitations.



When done, invite all groups to present their co-created poem. Share the sheets from the golden box (our previously suggested activity) with them and let them stick them onto a flat surface. On a different surface, let representatives (one from each group) pin their poem.


Finally ask participants what inspiration they fetched from the exercise.






THEATRE MAKING (for expression and collaboration)

Engage community in the making of a short play, to collectively express and share their lived experience of an issue, or their hopes for the future.



Theatre is an excellent way of encouraging groups to explore topics together, identifying how they would like to portray them, and which messages they hope to send. The process can offer a healthy and fun experience which helps deal with stress. It provides a creative outlet for difficult issues and interactions.



There are lots of effective models for building theatre work together which we recommend (too many to list in detail here). We suggest exploring Playback Theatre, Theatre of the Oppressed, or any other context/culturally relevant approach you have discovered which may be useful.



STORY TELLING (for expression and collaboration)

When people find themselves in a space that is safe and trustworthy, they can tell their personal stories, this experience ignites the healing process. It can also create strong bonds.

Like theatre, this is a way to encourage groups to discuss topics and experiences in a medium which empowers the teller to have agency over the perspective offered. There is a rich history of communities gathering around storytelling and multiple models to explore, we encourage you to identify your regions traditional approach.


It is important to remember, if you're asking participants to explore potentially sensitive topics, to offer ethical/ responsible follow up platforms for them. Ensure individuals receive support after the exercise. We should never ask groups to revisit traumas without emotional support systems in place to offer after care once the workshop has ended.






DANCE / MOVEMENT (for expression and collaboration)

When community members are engaged in movement, they can deal with depression, experience joy, build connections and boost self-confidence (among many other things).



As with storytelling and theatre, there is no laid-down rule or steps to offering dance for health programs, because every facilitator has a different background and approach. Moreso, every participant or group can also influence the approach.

Movement exercises can be particularly useful in contexts where there is a long history of unsuccessful debates/ discussions/ divisions on a given issue. Once we remove the opportunity for verbal interactions, and focus on physical communication, we are able to refocus energies, create community and rehumanize groups together.





VISUAL ARTS (for expression and collaboration)


Visual arts such as craft making, painting, drawing, sculpting, mural making, textile creation (and many more), are excellent ways to develop healthy collaborations and expression among participants. They can happen at an individual level, or group level.



They offer ways to collectively build something positive, which participants can be proud of, and which can be physical representations of the bonds created.

The possibilities and approaches with these mediums are endless. Consider exploring these together as a group, and seeing which option sparks the most engagement and excitement.

This approach can be particularly effective in bringing together groups who do not yet know each other, or who may be reticent to jump into more physically or verbally expressive games.







CONCLUSION

As mentioned in the introduction, we believe teaching artists are equally as important to the health of communities as surgeons. The roles we play go a long way to lift and heal community members. **It is therefore important that teaching artists living in a community map and unite ourselves as a collective for impact.**

This resource seeks to strongly inspire this agenda. Our recognition online, acknowledgement of achievements, approaches, connections with reputable associations and all related glories will not be more meaningful if we fail to reflect that in our local areas. It takes one bold teaching artist to approach another and like a creeping plant, they will reach out to others and become a giant tree that flourishes.





We hope you will join us in our mission to unite, uplift and support Teaching Artists, and our practices, all over the world. By sharing resources like this one, we are doing our part in equipping future generations of creative changemakers with the planning tools they need to generate impact.



Please join us in sharing this widely, so we may reach those who need it.

We recognize this resource only scratches the surface of exploring what is possible, and how. So, we invite you to share the tools and resources we have missed.

Thank you for your support, and we hope you have found value in this offering.





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Appendix One - Meet our Working Group



*Knitting tubes are created from free and inexpensive recycled materials.
Image By Ann Thompson



Peter Atsu Adalety is an Interdisciplinary Teaching Artist and a Performer with over twenty years of experience in Creative Writing, Theatre, Film, Dance Composition, Poetry and Directing. In 2022, he was selected as a fully funded Presenter at the 6th International Teaching Artist Conference at Oslo, Norway. Atsu was featured in UNESCO International Arts Education Week in 2001. In Ghana, he has also been featured in a GES approved Creative Arts Textbook. Persistently, Atsu continues to facilitate Arts Integration workshop in schools and other sectors.

In 2020, he was selected as a Collective Room Leader at the 5th International Teaching Artist Conference (ITAC 5), organized online at Seoul, South Korea. Atsu is the founder and Director of Bright Future Arts Foundation and Dzolali Theatre House.

Links:

<https://atsuadalety.medium.com/atsu-adalety-ghanas-versatile-artiste-646650309619>

https://www.youtube.com/watch?v=_cPYbSdBv7M

<https://www.youtube.com/@itacghana8228/videos>

<https://www.youtube.com/@ATSUADALETEY/videos>

<https://www.youtube.com/@dzolalitheatrehouse6472/videos>





Dana Rice is a singer/songwriter, teaching artist, author, and creative talent for stage and screen. She is the founder of BlackArtsEducation.com, a global directory of arts training from the Black perspective. Dana is also owner of Dana Rice Music's FAME Studio in metro Atlanta,

GA, where she develops performing artists and coaches creatives. Born and raised in Mississippi around her grandmothers, Dana has used the timeless wisdom gathered from them to take her from playing piano in the back of her paternal grandmother's tiny home in rural Mississippi to playing piano in the HBO TV Series Watchmen. She writes about this wisdom in her book, "A Half Truth Equals A Whole Lie: Practical Tips and Words of Wisdom Grandma Used To Say- For Creatives".

Links:

www.DanaRiceMusic.com

<https://youtu.be/JaBdJ5f3obl>

<https://bit.ly/BigDreamsConcert2022Playlist>





Abueng Mkhonza is from Soweto South Africa. She is a teaching artist and a performer. Her work is based on interaction with different children and youth. She loves to work with the children as she learns a lot from them. She has acquired her skills from the performances. Her love of children started when she realized how they miss playing and how they treat each other. The

spirit of Ubuntu means together is missing from our children so she took it upon herself to change the narrative and bring back the love and kindness to children.

Link:

https://web.facebook.com/amkhonza/?_rdc=1&_rdr





Raz Salvarita is the Founder of Baryo Balangaw Creative Initiatives that is based on Panay Island in the Philippines. He is a multi-disciplinary creative activist who aligns his community-based arts endeavours in the scope of activation, facilitation, and education. He is a recipient of numerous fellowships in arts leadership including the SEAD program from the Mekong Cultural Hub and the British Council; Future Art Leaders with the Australia Council for the Arts; ITAC Impact: Climate of the International Teaching Artist Collaborative; and the Arts for Good of the Singapore International Foundation. He believes in the transformative power of the arts as a centering place for healing, recovery, and renewal of courage.

Link:

www.razsalvarita.com

www.baryobalangaw.org





Mclaudy Muyuni Munanzwa is one of Zambia's most prominent emerging artists, whose works have been exhibited at both local and international events. He works as a theatre and visual artist and has a wide array of skills, which range from theatre directing and acting to set and costume design and community art teaching.

He has won several awards, such as "Best Theatre Set Design in School Arts" (2018 & 2019), "Most Promising Artist"-NAPSA Theatre Club (2018), "Best Upcoming Actor"-NAPSA Theatre Club (2019).

Some of the places where his work has been exhibited are: Lilongwe (2019 & 2020)- International Youth Arts Festival, Cump Bank (2016), Lions Club Meeting, Cairo, Egypt (2018) – Nepad Peace Conference, Harare, Zimbabwe (2020) – Let them trust Arts Festival etc.





He has also held a good deal of art workshops, such as: Assitej Zambia National Festival (2019) – Art workshop with children and youth – Jacaranda Theatre Arts Festival, Rhodes Park School (2019), Child Fund Zambia (2019), International Youth Arts festival-Lilongwe, Malawi (2019-2020), Let them Trust Festival-Harare, Zimbabwe (2020)."



Links:

[https://hektomeron.com/zambia/#:~:text=ABOUT%20THE%20DIRECTOR-,Mclaudy%20Muyuni%20Munanzwa,Festival%20\(2019\)%20%E2%80%93%20Art%20workshop%20with%20children%20and%20youth%20%E2%80%93%20Jacaranda%20Theatre,-Arts%20Festival%2C%20Rhodes](https://hektomeron.com/zambia/#:~:text=ABOUT%20THE%20DIRECTOR-,Mclaudy%20Muyuni%20Munanzwa,Festival%20(2019)%20%E2%80%93%20Art%20workshop%20with%20children%20and%20youth%20%E2%80%93%20Jacaranda%20Theatre,-Arts%20Festival%2C%20Rhodes)





Myrna Clayton is a Cultural Ambassador sanctioned by the U.S. State Department as part of the Arts Envoy program commissioned to represent American Music Abroad at U.S. Embassies around the world. Her band is called "The Myrna Clayton Experience". They have performed in the U.S. Embassies in 5 countries of the Baltics of Eastern Europe (Lithuania, Latvia, Estonia, Belarus, and Moldova), in Southwest Africa (Namibia) and Central America (Guatemala).

As a solo artist, she has performed in Russia, (4 times in 5 years), France, Germany (twice), Nigeria (twice) and Costa Rica. As a teaching artist, she is a vocal performance coach, masterclass instructor for Scatting and Improv, and masterclass instructor for "The Business of Music". She perform most forms of American music: Jazz, Gospel, Soul, Blues, Pop, R&B, and even a little American Country/Folk.

Links: www.SHOWAbility.org
www.MyrnaClayton.com



JOY PRENTICE is a choreographer and national teaching artist. She is known for innovating culturally responsive DANCE curriculum by infusing decolonized SEL and S.T.E.M in order to Encourage Kindness and Discourage Bias (EKDB). “Baila Joy” has provided integrated, social justice artistry to communities in Washington, D.C., Illinois, California, New York, Rhode Island and Hawaii. Classically trained in Russian ballet en pointe, she went on to intensively study the organic technique of Martha Graham.



Brought up in a performing arts academy she engaged in the interdisciplinary training of play-making, music theory, vocal training, visual art competencies, tap dancing and the Stanislavsky acting method. She completed a fellowship with the American Ballroom Theatre Institute and emerged a qualified instructor of the professional ballroom competencies (International & American): Waltz, Cha Cha, Rumba, Foxtrot, Samba, Quickstep, Jive, Posa Doble and Tango.

During her time in New York City, she perfected her training of Swing, Salsa, Lindy Hop and Mambo. Her most recent professional development explored dancing with wheel-chair users. Miss Joy is an active member of several anti-racist, citizen artist organizations including the International Teaching Artist Collaborative and the Equity & Inclusion Task Force of the NYC Arts in Education Roundtable.

She is a member of the International Association of Dance Medicine & Science, American Dance Therapy Association, National Dance Education Organization, Shape





America and the Athletics & Fitness Association of America.

Her ability to tailor programming for unique groups has granted her access to various rural and urban settings throughout the country. The range of her work spans from bi-lingual four-year-olds in Chinatown, to third graders in Spanish Harlem, to high schoolers in the corn fields of Northern Illinois, to thirty-something lawyers at the NYU School of Professional Studies, to assembly line workers at a General Motors automobile factory in New Jersey; to senior “life learners” at Salve Regina University in RI.

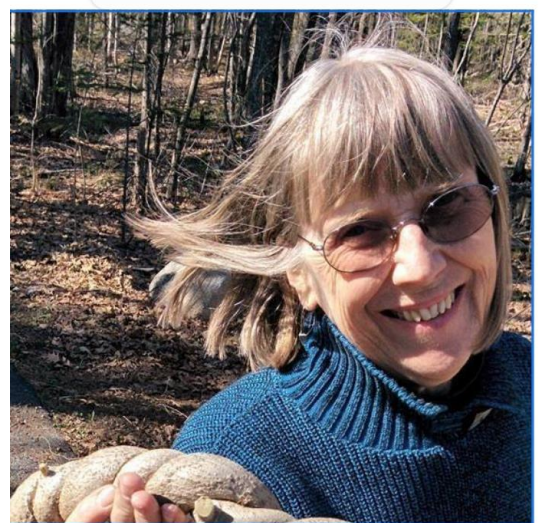


Within the medical field, she designed a dance theatre residency with adolescents at the Bronx Children’s Psychiatric Center; she was recruited by the nursing staff at Montefiore Hospital to mentor a fitness and wellness program; and was enlisted by researchers at Weill Cornell Hospital to design an after-school movement clinic for a children’s wellness study. She can make the most “un-dancer” feel like a professional and looks forward to extending that in her arts in health service to the ohana of Oahu.

Links:

<https://grooveforgood.com/>

<https://sfca.hawaii.gov/arts-education-programs/artists-in-the-schools/artistic-teaching-partners-roster/joy-prentice-groove-for-good/>



Ann Thompson is a studio metalsmith and Teaching Artist in Maine. She has been an adjunct instructor in jewelry & metalwork at Southern Maine Community College and now teaches privately.

Ann is an active member of the Union of Maine Visual Artists and she enjoys sharing her skills through community art projects and her Teaching Artist practice, Bike Part Art

<https://bikepartartme.blogspot.com/>.

She frequently collaborates with historical societies and museums to present programming related to their collections. Her workshops follow the principles of Universal Design to be accessible to individuals of all ages and abilities.

Links:

<https://teachingartists.com/members/littleriverworkshopgmail-com/>





Tony Cealy is a drama facilitator, theatre practitioner, arts activist, and creative producer who makes projects and programmes designed to engage the public in issues that are important for social and behavioral change. He is inspired by the creative arts and he works collaboratively with communities, artists, organisations and institutions to plan deliver and evaluate projects, programmes and arts experiences within the public realm.

As a member of the Solution Room he has been commissioned by SLaM, Healthwatch & Lambeth

Public Health to work with Older Men around issues of Mental Health and Wellbeing – he has built a body of work which falls under the title ‘Community Dialogue and Transformations’ and seek to explore how community interventions can both provide insight and incite action.

Tony has worked for over two and a half decades with disadvantaged and disaffected groups locally, regionally, nationally, in Europe and increasingly





internationally. He has won contracts developing drama-based projects and learning programmes in project delivery, development, and management, particularly in the areas of criminal justice, community arts, local authority, education and social services.

As founder member of Noh Budget Films (est. 1991) and <https://81actsofexuberantdefiance.com/>, he has project managed numerous creative projects from conception to completion.



Links:

<https://tonycealy.com/>

<https://www.youtube.com/@tonycealy7082/videos>





Andrea Kamens is a storyteller based in Boston, MA. She offers performances and workshops for children, adults, special needs groups, as well as Jewish.

She tells traditional, original, Jewish, and first-person stories that tremble with truth. With skillful structuring and improvisational verve, she opens up a dialogue between her listeners and the story, interacting and adapting on the spot.



In addition to serving on the Gang of Six, Andrea is a teacher, writer, massmouth slam teller, and active member of NEST (Northeast Storytelling). She haunts the local beaches in all seasons, and spends summers seeking the perfect strawberry. She tells for kids, adults, older adults, and mixed groups, and to both adults and kids with special needs.

Links:

www.andreakamens.com

<https://www.youtube.com/@andreakamens1365/videos>





ABOUT ITAC



The International Teaching Artist Collaborative (ITAC), is the first worldwide network of artists who work in community and educational settings—they celebrate, support, and advance the wide range of Teaching Artist practices around the world. ITAC continues to create positive social impact through many initiatives.


<https://www.itac-collaborative.com/about/about-itac>





Appendix Two – RESOURCE TREASURE POT

Having offered our experiences, we also find these links worth digging into for inspiration.




Connect and lead, how we create community | Kathy Coffey | TEDxSnolsleLibraries
<https://www.youtube.com/watch?v=P6D1clAMFyw&t=200s>

Building community through the arts | Benoit Glazer & Elaine Corriveau | TEDxOrlando
<https://www.youtube.com/watch?v=YhAdxbemWq4>

Art Therapy in Action: Culture and Community
<https://youtu.be/WpV55B-zqzw>

*How the Arts Impact Communities: An introduction to the literature on arts impact studies prepared by Joshua Guetzkow for the **Taking the Measure of Culture Conference** (Princeton University, June 7-8, 2002)*
<https://www.mvgeorgia.org/wp-content/uploads/2015/07/art- and-community.pdf>





The Outcomes of Arts Engagement for Individuals
and Communities (Executive Summary)

<https://www.norc.org/PDFs/The%20Outcomes%20of%20Arts%20Engagement%20for%20Individuals%20and%20Communities/NORC%20Outcomes%20of%20Arts%20Engagement%20-%20Full%20Report.pdf>



Ball, Susan, and Clare Keating. 2002. "Researching for Arts and Health's Sake." in 2nd Conference on Cultural Policy Research. Wellington, NZ

Dolan, Teresa. 1995. Community Arts: Helping to Build Communities? Taken from a Southern Ireland perspective. London: City University

HDA. 2000. Art for health: a review of good practice in community-based arts projects and initiatives which impact on health and wellbeing. London: Health Development Agency.

<http://www.hda-nline.org.uk/downloads/pdfs/arts%5Fmono.pdf>.



Matzke, Christine. 2000. "'Healthy community arts, healthy communities': Community Arts Conference, Exhibition Fair, and Festival." *Research in Drama Education* 5:131 - 139

Ogilvie, Robert S. 2000. *Community building: increasing participation and taking action: prepared for the 7th Street/McClymonds Neighborhood Initiative*. Berkeley, Calif.: University of California Berkeley Institute of Urban and Regional Development





This resource has been originally created for and by teaching artists as part of an ITAC working group.

