ENGAGE!

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**ALAIN BARKER, GUEST EDITOR, FACULTY INDIANA
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Welcome to this edition of ENGAGE! in which we explore the power of the arts in our communities through an inspiring and diverse set of articles written by practitioners, administrators, researchers, and teachers from different parts of the world.

The arts play a significant role in reconnecting us to each other, building empathy, and restoring balance and justice. They have a unique way of navigating communal and cultural spaces. The arts open paths that help us find common ground, expand understanding, enhance diplomacy, and encourage shared knowledge. At its core, art enables us to slow down, opening opportunities to consider new perspectives.

We invite you to stay with these articles for a while, to take them in at a pace that helps you to switch modes and savor their implications.

Included in this issue is Eric Booth's *A New Framework for Understanding the Field of Artists Who Work in Community and Education Settings,* an excellent proposal by one of the country's leaders in community arts engagement. Booth recognizes the impact of the large workforce of teaching artists in the U.S. and around the world. Through his seven (plus one) Purpose Threads, he focuses on key elements that serve to empower artists who have a passion and commitment to their communities. Included are community-based examples of organizations that employ teaching artists to achieve their goals, and suggestions on how to evaluate each Purpose. Booth was named in the "Top 50 Most Powerful and Influential Leaders in the Nonprofit Arts (USA) for 2015" by the Western States Arts Federation (WESTAF). For his new framework, he draws from his experiences at the Juilliard School, Stanford University, NYU, Tanglewood, twenty years of leadership at the Kennedy Center and, most recently, the Lincoln Center

Education Teaching Artist Development Labs.

Learning Informally: A Case for Arts in Vocational Education and Training in Uganda, Maxwell Openjuru Ladaah, George Ladaah Openjuru, Kathy Sanford, Bruno de Oliveira Jayme, and David Monk, introduce a case for holistic learning by harnessing the potential of the informal creative arts sector. As a way of bypassing entrenched biases that still exist in formal neoliberal education practices, the research reveals enormous potential in youth-led community arts vocational training. The paper argues that "including arts in education is integral to the transformed approach to learning and livelihoods needed for dynamic communities capable of adapting and flourishing." This is especially important to consider as the government of Uganda embarks on its Vision 2040, designed to address challenges in the education system. The location of this research is Gulu, a vibrant Ugandan city going through a period of transition and transformation following thirty years of civil war.

Serving Those Who Have Served: Creative Arts for Veterans describes the healing power of the arts through a partnership that was developed by Lauren Daugherty, Arts-based Wellness Experiences Manager and art therapist at the Sidney and Lois Eskenazi Museum of Art at Indiana University, and Todd Burkhardt, Director of Campus Partnerships at the IU Center for Rural Engagement. The project had particular significance for Burkhardt who recently transitioned from almost 30 years of active duty in the US military and was struggling with a sense of alienation in his civilian life. By participating in an arts-based wellness experience at the Eskenazi Museum, Burkhardt realized how immensely valuable such a program would be for other veterans who were struggling in similar ways. The initiative developed collaboratively with Daugherty offers therapeutically informed arts-based activity to veterans and their families across the State of Indiana, promoting

general health and wellbeing. It's an important outlet for veterans to "learn coping skills when dealing with trauma from the past alongside current stressors in their life."

Why Cultural Diplomacy is More Relevant – And More Challenging – Than Ever is an illuminating piece by William Harvey and Fernanda Villalvazo, two respected violinists who are founders of cultural diplomacy organizations. Harvey is concertmaster of Mexico's Orquesta Sinfónica Nacional. His career includes four years of teaching and performance at Afghanistan National Institute of Music. As founder of the international not-for-profit, Cultures in Harmony, he has extensive experience in cultural development and diplomacy through the creative arts. Villalvazo's career follows a similar path with training at some of the finest conservatories in the world and an awakening to the power of music as a vehicle for cultural connection. Her organization, Péepem Art Association, promotes intercultural exchange through music and art. Together, the work of these two visionaries connects musicians from North America, Europe, Africa, and Asia. Their explorations take them to remote locations, including the Sierra Tarahumara mountains of northern Mexico. Responding to the multiple challenges we're currently faced with, they suggest that "no single discipline can claim to solve these problems, but cultural diplomacy does attempt to alleviate them by affirming the connections that reminds us all of our membership in one human family."

Measuring Impact: A Collaborative Community Project to Measure Peace Building, written by Johnna Belkiewitz, Jessica Flores, Jocelyne Hernandez, Alex Prentice, Rachel Smith, Dountonia Batts, and Victoria G. Wilburn, focuses on one geographic location, Indianapolis; one not-for-profit, the Peace Learning Center; and a uniquely collaborative partnership with Indiana University occupational therapy doctoral students. The Center works to promote peace through educational and advocacy programs, including equity learning, restorative practices, social emotional learning, and family learning. The semester-long project, involving a group of five re-

searchers from IU, established implementable tools that measure the impact of the Center's efforts in the Indianapolis community. As a result, the Center was provided both "qualitative and quantitative data about perceived safety, violence, and peace from youth and parents in the communities that the organization serves."

In *Using Art to Undermine Epistemic Injustice in DBT Research,* collaborative artmaking is used as a strategy to disrupt the power relationship between researchers and research participants. Elizabeth Bailey, describes the distortions of perception within shared literature about dialectical behavior therapy (DBT). Her study approaches the problem through arts-based research (ABR), a process in which knowledge is "created and physicalized through the collaborative construction of work and the roles that participants embody." The view assembled by researchers is consequently reframed by insights gained through collaborative, participatory artmaking.

As many communities gentrify, they are often stripped of their cultural and social history. S*torytelling to Preserve a Community's History,* by Desmond L. Kemp, Latosha Rowley, and Stacia Murphy, describes a program led by five graduate students at IUPUI (Indiana University Purdue University – Indianapolis) who were invited to help mitigate this problem through a collaborative, community-based participatory research project with the Harrison Center for the Arts near Indianapolis' Martindale Brightwood neighborhood. Mentored by CRISP, The Center for Research on Inclusion and Social Policy at IUPUI, the group set about engaging with community members to capture stories, memories, and reflections about the area's history, helping create "a new reality for future generations." Central to the research was CBPR: Community-Based Participatory Research, a method that involves the community as research study partners rather than just subjects. This approach enabled the researchers to foreground the community's culture, revealing multiple ways to appreciate 'histories' of place and identity. One significant takeaway from the experience was a suggestion by the researchers that CBPR could be used

more widely in research, given that it is both impactful and beneficial while maintaining a community's culture.

With the rapid expansion of online conversations during the pandemic, the final article in this issue of *ENGAGE!* moves away from the arts and tracks how regular Zoom sessions can bring people together in surprisingly meaningful ways. *Testimonios of (In)Justice and Communal Spaces: Four Latinas in their First Year of Teaching,* written by IUPUI associate professor Teresa Sosa, follows the lives of four Latinas as they begin their first year of teaching in elementary schools. Central to the weekly gatherings on Zoom is a commitment to communal mentoring and a recognition of Latina womanist epistemology. The study ultimately becomes a call to expand collective mentoring and support, "making a case for how these types of communal spaces are necessary across various institutions and spaces for Latinas."

At a time when Russia's war on Ukraine has displaced millions, when the pandemic has shown how vulnerable and tenuous our lives are, and with a growing alarm about a sustainable planet, this month's issue of ENGAGE! reminds me of the centrality of our shared humanity. Within our lives, artmaking is a powerful agent of meaningful exchange and can provide the catalyst needed to solve major challenges. It can illuminate diversity in ways that are empathetic and transformational. As mentioned in the Harvey-Villalvazo article on cultural diplomacy, one can only hope that

art will continue to play a vital role in inspiring "all eight billion residents of this planet to see themselves in the other."

A New Framework for Understanding the Field of Artists Who Work in Community and Education Settings

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KEYWORDS

Teaching artist, activism, digital media, community engagement, arts integration, capacity building

ABSTRACT

This paper presents a framework for understanding the field of teaching artists (also known by other terms such as community artist, participatory artist, social practice artist, civic practice artist, artist-in-residence, and more) in the U.S. and around the world. This paper describes the current state of this disparate and disorganized field and suggests that previous ways of describing it have proved unhelpful. This pioneering framework was developed in partnership with practitioners in many communities over years and was vetted by practitioners in communities around the world to affirm its validity. This framework was introduced by the author in 2010, categorizing the field according to the purposes for which these teaching artists are hired; vetting by many practitioners affirms that this framework holds almost all employment in the U.S. and other countries. An informal report suggests that this framework has proven useful in clarifying and advancing the field in a variety of communities, for administrators, practitioners, funders, and for those discovering, entering, and advancing in the field. This paper introduces the Purpose Threads and describes each one, giving community-based examples of organizations that employ teaching artists to achieve their goals, and suggesting ways in which one might evaluate whether each purpose is achieved. This paper acknowledges that the seven purposes do not play out discretely in practice, but naturally overlap, and the author identifies a series of basic teaching artist tools that apply across all threads. The author also discusses teaching artists to work in digital media, a reality that has burst into prominence during the Covid pandemic. The author proposes next steps for further development of this framework and invites readers to apply this material in whatever ways are useful.

[Note: This material was used as a foundation in the now-closed Lincoln Center Education Teaching Artist Development Labs (2014-2019). This framework is now used in various teaching artist training programs, but it has not been published.]

Let's start with a few agreements:

1. Let's recognize that all people have an innate capacity for artistry. Many of those who develop their innate capacities in a particular discipline aspire to become artists of that discipline. Some of those artists wish to expand the range of their artistry; they aspire to open their artmaking to reach beyond the studio and performance/ exhibition halls into participatory engagement with many different people, in many settings, for many purposes. These artists seek to activate the artistry of others. This community of artists—sometimes called teaching artists, community artists, social practice artists, participatory artists, and other titles too—comprise a workforce in the U.S. and many other countries—crucial to the future of the arts and the achievement of many social, cultural and political goals. These artists know that once the universal, birthright, skillset of artistry is active in anyone, it can be guided to accomplish many things.

2. Let's recognize that this practitioner field of artists with the skills and passion to activate the artistry of others is disorganized, lacks a public voice, identity, and clear pathways for entry and advancement. (See footnote 1 below, which suggests the handful of organizations, all modest in size, that are dedicated to networking and advancing the field of teaching artistry.) This is true at the local, national, and global levels. Even so, this workforce is deeply embedded in institutions and communities, and many individuals work on their own without intermediary institutions. The work of these many thousands of artists is relied upon in many sectors; it leads most pioneering efforts to expand and diversify arts audiences, and yet is far less visible than its current contribution

warrants, and that its potential impact requires. Mainstream funders have rarely attended to cultivating and developing this vital workforce, even though the programs they fund completely rely on these skilled workers.

3. Let's also acknowledge that like some amoeboid masses, the field of artists who choose to expand their art-making to include participatory involvement and service is hard to define. It includes various job titles, each with its own history and tradition and uncertain relationship with being part of a larger whole. Some networks manage to connect parts of this field, but the infrastructure to support a larger field is absent. Organizations are arising to address this need, at all levels, but they are still adolescent.

To help define this larger field, let me offer a working definition—not perfect, not catchy, not even very specific, but not rejected by any sector either (an accomplishment!); so let's accept this as a working definition as most of the field has come embrace it. I will use the term "teaching artist" to signify the larger field, both because it is the primary tool I have used throughout my career and because it is the most widely used term within the larger field.

Teaching Artists (TAs) who work in communities and schools are practicing artists who develop the skills, curiosities, and habits of mind of an educator needed to achieve a wide variety of social and learning goals in, through, and about the arts, with a wide variety of participants.

Notice the key points about teaching artistry that are suggested by this definition:

• They are active artists;

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[1] Examples of such organizations include the Teaching Artist Guild (national in the U.S.), the New York City Arts in Education Roundtable, Teaching Artists of the Mid-Atlantic, the TAT Lab (regional in the U.S.), and the largest of all, the International Teaching Artist Collaborative (global).

• their work is more than a kitbag of educational activities; it is a broad suite of internalized approaches and understandings, developed by working closely with specific community audiences;

• their expertise can be deployed to achieve many kinds of goals, from enhanced quality of life to increased engagement in schools to reduced prison recidivism and prescription drug intake for seniors, etc.;

• they can work with the widest array of audiences, basically anyone, including, for example, arts-disinterested people, young children, people with special needs or psychological disorders, and those with dementia—note that this ability to engage so broadly, so far beyond already-arts-interested audiences, is rare and valuable in the field;

• and they often achieve "instrumental" outcomes that institutions and communities want (such goals are frequently the rationale for a project and are sometimes disdained by arts purists), but they recognize that the only way to achieve those outcomes is by activating the universal "intrinsic artistry" in participants.

REFRAMING THE FIELD

Traditionally, the national field of these artists (including practitioners and those who train and employ them) is described by the type of employer, location of work, or type of project.

For over a decade, I have proposed a different framework for understanding this as one field rather than a collection of similar subgroups that do not affiliate with one another. This re-categorization has proven to be both helpful and also true to the way the field actually functions; I organize this field around the different purposes for which these artists are employed. The key question behind this framework is: What is the

primary purpose of the project? Analyzing this field's range of employment, I find the breadth of work can be distilled to seven main purposes, plus one additional one that is a little different but helpful to name. This categorization scheme has been presented to colleagues in over 20 countries to determine if it satisfactorily contains the employment for participatory artists in their country, and their agreement leads me to assert that this organizational scheme works to include almost all professional practice.

My methodology in developing and testing this framework has been with and for practitioners and program administrators, with an eye out for funders. My freelance practitioner and consulting careers have brought me into direct experience

> This current framework has settled over years, giving me enough confidence in its accuracy to share it widely. It will and should continue to evolve, and I invite others to contribute to that evolution.

of all these employment threads. As an advocate and active organizer, I have long been frustrated that few inside or outside the field seem to grasp its scope or the ways the wider field has a coherent core and different channels of employment. Iterations of this framework evolved through conversation, opportunities with funders and supporters, and many challenges to introduce the field to a variety of stakeholders. This current framework has settled over years, giving me enough confidence in its accuracy to share it widely. It will and should continue to evolve, and I invite others to contribute to that evolution.

Such employment purposes are never entirely singular nor conveniently discrete in practice, of course; they naturally overlap. In prioritizing one purpose, we know that others will be incidentally (and valuably) accomplished—for example, in engaging people to enrich an aspect of their community life, any artist working in that setting is likely to create artworks that enhance the appreciation of artworks made by other artists. The value of focusing on purpose threads is that they prompt the questions: "What is the most important goal or outcome for me to aim for in this work?" and "Of the many kinds of impact this work is likely to have, which are most important to assess?" After introducing the purpose threads below, I will mention some teaching artist tools that apply across all of them.

Using these Purpose Threads has proven useful to many, as a way to: enrich and refine teaching artist training, sharpen the effectiveness of practice (clarifying goals), help artists understand and advance their careers, help with the assessment of impact, illuminate inchoate partnerships that have never been fully tapped, and clarify for those outside this field how widespread, effective, and relied upon these artists are. This Purpose Thread framework that I introduced was used to structure the national/international Teaching Artist Development Labs at Lincoln Center Education, active from 2014 to 2019.

The Seven (plus one) Purpose Threads of Artists Who Work in Schools and Communities

Before a brief discussion of each thread, which includes examples of programs that use teaching artists to achieve each purpose, here is a reminder of some basic teaching artist practices that apply across all-purpose threads. The first four derive from the "Four Core Concepts" that was used in the Lincoln Center Education Teaching Artist Lesson Design.

Name of thread	Primary purpose of the work
Work of art	To enhance the encounter with art works.
Community	To enhance the life of communities.
Art skills development	To deepen the development of art-making skills.
Arts integration	To catalyze the learning of non-arts content.
Activism	To impact a political or social movement.
Social/personal development	To develop personal or social capacities.
Partnering for non-art goals	To achieve goals important to other institutions.
+ Digital	To activate personal artistry in digital media.

Table 1. The Seven (plus one) Purpose Threads of Artists Who Work in Schools and Communities

Art-making: In every thread, teaching artists guide participants to make things they care about, balancing their attention toward creative process and product (rather than the predominant priority of product-mindedness). Creating conditions and invitations for people to make things of personal meaning in artistic media is an effective way to awaken personal artistry and activate its power. Intrinsically-engaged participants seek ever-higher quality and artistic satisfaction in the self-assessed quality of their final result, as professional artists do, regardless of whether those products achieve high quality by the traditional standards of the arts discipline or not. The multiple dimensions of excellence identified in the report Aesthetic Perspectives [http://www.animatingdemocracy. org/aesthetic-perspectives] have been useful in expanding traditional judgments of quality in community and youth artmaking.

Inquiring: Questioning is used throughout all teaching artist practice, for many specific purposes. Indeed, teaching artistry is an inquiry process that uses production as one of its tools; this is, of course, inherently true of artist practice. Leading group reflection requires the teaching artist's skills of facilitation, offering and discovering great questions and guiding participants' answering processes. Consistent and curious questioning establishes the teaching artist environment and builds habits of mind for participants to develop and to pursue their own inquiries.

Reflecting: John Dewey wrote extensively on reflection and learning. The essence of his thinking comes down to this: If we do not reflect on our experiences, we do not learn from them. I maintain that reflection is the most stinted component of arts learning. Teaching artists regularly guide participants to "bend back" (the etymological meaning of "reflect") their

experiences toward themselves in order to grab essential elements that give them ownership and advance the particular purpose of the work.

Contextualizing: Artistic experiences do not live in a vacuum; they must connect to lived life to gain relevance and power. The teaching artist finds organic ways to stimulate those connections and share relevant information at teachable moments. The contextual information that is shared situates the artistic experiences within the particular purpose thread.

Other basic tools of teaching artistry appear in all the purpose threads too; explication of these practices live in other writing—for example: engagement before information, entry points, high priority on personal relevance, observation before interpretation, warm-ups, culminating events, scaffolding, use of fun, enabling constraints, focus on choice making, tapping competence, pre- and post-self-assessment, and many more.

THE PURPOSE THREADS

The Work of Art Thread— The purpose of this thread is to enhance the audience member's encounter with art works. This is the goal of "outreach" in many arts organizations: to introduce, excite, and interest people in their art offerings. Teaching artists accomplish this goal in many ways, in many settings. It was the central work of "aesthetic education" at Lincoln Center Education (where the term "teaching artist" was born in the early 1970s, and where I worked for 41 years), and it has been the mainstay of Young Audiences, the largest and oldest network using teaching artists in the U.S. It was the instinct of Leonard Bernstein in his Young People's Concerts, and is the goal of learner-centered, inquiry-based teaching that is widely adopted in the museum world. Teaching artists often guide participants to create works of art as a tool in this process, and to

carefully study works of art made by others, often masterworks. What unifies all the practices of this thread is that they seek to deepen personally relevant connections with works of art. If you were to assess the Teaching artist's work in this thread, you would seek to assess the quality of engagement with the artworks and the impact of such encounters on the viewer.

The Community Thread— The purpose of this thread is to activate and empower the artistic assets within a community in order to enrich its quality of life. This has been the domain of "community artists" and "civic artistic practice"; it has deep and proud traditions around the world. In this thread, the artist serves the community's aspirations and needs, often helping to surface, identify, and build consensus around those hopes and needs. From community choruses, public dance classes, and participatory mural projects in major cities around the world to creative placemaking projects in the U.S., a broad definition of art is used to engage a broad inclusion of participants. There are programs with especially deep traditions in the U.S., like Appalshop and the Philadelphia Mural Project. If you were to assess the teaching artist's work in this thread, you would seek to assess the change in community members' attitudes and how the functioning of the community has changed.

The Skills Development Thread—The purpose of this thread is to deepen the development of art-making skills. Along with the essential technical, mechanical, and imitative learning of artist training, working within arts-training programs, teaching artistry aspires to produce artistically alive people. This is a "new kid on the teaching artist block," and the kid is still a little controversial in the professional arts pipeline. There is no clear line separating an arts teacher from a teaching artist; let's not argue whether the ballet mistress who focuses exclusively on technique should be

considered a teaching artist or not. Let's accept some gray areas to acknowledge that many experienced arts teachers are teaching artists, and teaching artists do teach the skills of their discipline, but they add something more than the tools of the art form—they teach the artistry in the art form that carries beyond it.

We are only now embracing the fact that teaching artistry has something powerful to bring to the

> We are only now embracing the fact that teaching artistry has something powerful to bring to the development of artists.

development of artists. Teaching artists at Say Sí in San Antonio develop young artists in many disciplines, but those young artists are not just professional-track actors and filmmakers. They are community-minded contributors through their art. The TAs at Marwen, in Chicago, nurture professional-level accomplishment in their young visual artists, in such a way that dramatic life change is a consistent side-effect of the art learning. I led the teaching artist program at Juilliard for more than a decade, and students consistently reported to me, and to their studio faculty, that learning teaching artist skills enhanced their musical skills. Many school-of-the-arts/university/conservatory teachers should be considered teaching artists when they prioritize opening wide the artistic lives of their students and not merely teaching for skill mastery and career advancement. If you were to assess the TA's work in this thread, you would seek to assess the intrinsic motivation of the learner, the student's ownership of arts skills (an understanding of how

it may be used for one's own expressive purposes and the ability to apply it in varying contexts), the development of individual voice, and the strength of connections the learner makes inside and outside of the discipline, as well as the ways the TA goes about nurturing those four goals.

The Arts Integration Thread—The purpose of this thread is to catalyze the learning of non-arts content. This is a large experiment happening in U.S. arts education, and it is spreading to other countries. Finland has the largest commitment to this in their national schooling, and is, probably not incidentally, always rated among the top few academically-achieving nations in the world. The gamble of arts integration is that by bringing arts learning together with learning other subject matter both will advance further and deeper than they would on their own. This can be a tricky balancing act in partnership so that the arts component does not become a handmaiden to the more institutionally-urgent and formally-tested material of the other subject (the arts used to pep up a boring curriculum); conversely, so that the subject matter is not a legitimizing excuse to do a cool art project. Usually the TA leads in this partnership and must show discipline to ensure the balance, in a school setting that usually prioritizes academics over the arts. There are hundreds of programs across the U.S., and they go by many names including arts project-based learning, arts-rich, and arts-infused curriculum and schools. National programs include STEAM, Leonard Bernstein Center's Artful Learning schools, Symphony Space Education, Ford's Theatre Civics Education, as well as programs offered through Young Audiences and the Kennedy Center. If you were to assess the TA's work in this thread, you would seek to assess the learning in both the art and the other subject area. For example, in a theater and history project, you might assess what students have learned about writing strong scenes,

as well as their grasp of the historical material they were dramatizing.

The Activism Thread—The purpose of this thread is to impact a political or social movement. This thread is connected to the community life thread and has a long public history, sometimes including artworks labeled "propaganda," and often intends to be controversial or provocative. This thread includes street theater, group singing (including "Complaint Choirs"), political artworks, graffiti, and public artworks with the purpose to change minds, challenge ideas, and build solidarity. Specific examples include Theater for Social Development, Cornerstone Theater Company, the actions of the U.S. Department of Arts and Culture, and the work of graffiti artists such as Banksy. The International Teaching Artist Collaborative has a climate initiative in which teaching artists around the world lead projects that seek to change local understandings, actions, and policies regarding climate issues. Many artists naturally apply their artistic skills to causes they care about by making artworks that carry their messages, and some develop additional activist skills that intensify their impact in community and political organizing.

Whole genres of art have been born out of an activist movement, such as the Nigerian rock music movement of the 1960s, and "krumping" (a dance form born in Los Angeles) in the 1990s. If you were to assess the artist-activist's work in this thread, you would try to determine the impact and the lingering effect on people's hearts and minds. Certainly, imitation is a measure of impact, as Shepard Fairey's "Hope" image for Barack Obama has shown.

The Social/Personal Development Thread—The purpose of this thread is to develop personal or social capacities through the arts. This is the fastest-growing thread. Teaching artists, or "social practice artists" work with social service or other

organization partners to achieve social goals. This is the thread of El Sistema and music for social change programs around the world, which seek to redirect the lives of young people in poverty and other stressful conditions like migration through intensive, long-term youth orchestra engagement. This thread contains the work of creative aging, the fastest-growing employment sector of the teaching artist field in the U.S., and many prison and juvenile detention arts programs. It includes the Lullaby Project (Carnegie Hall, launched in 2011) that strengthens bonds and health outcomes of young mothers and their babies, in ways that careful research confirms. If you were to assess the teaching artist's work in this thread, you would seek to assess the development of the desired social outcomes, from reduced medications, improved morale, and health outcomes in senior centers, to reduced recidivism rates, to reduced gang and crime involvement, and high school graduation for music for social change programs (including Venezuela's 46-year-old El Sistema and over 200 similar programs around the world).

The Partnering for Non-Art Goals Thread— The purpose of this thread is to achieve non-arts outcomes that are important to partner institutions. This is a dull title for a thread, but the range of experimentation is broad, vibrant, and entrepreneurial. In this thread, artists work with businesses to boost innovative capacity (for example, the Second City corporate division), build teamwork, boost creativity, and develop leadership. They work with doctors in training to sharpen diagnostic acuity and build patient empathy. They work with planning commissions to bring creative vitality to urban planning. They work with environmentalists to change local regulations. This thread is growing unpredictably, as organizations discover ways that creative engagement can help them achieve their objectives. The teaching artist field has not investigated this thread much yet,

and because the employment opportunities are so scattered, it does not communicate well about the promising practices or the learning. If you were to assess the artist's work in this thread, you would focus on the goals of the project and find out if they are being attained.

+ Digital—Here we seek to activate personal artistry in digital media. This isn't a thread; it is a domain, and it uses various media, but its importance for the profession of teaching artistry, an importance which was amplified during the Covid pandemic, demands that it be considered in relation to the other threads. After decades of disinterest in virtual engagement, the field of teaching artistry was blasted into digital engagement in 2020 by the Covid-19 pandemic. Even with all the activity in the electronic/digital realm in the lives of young people, the distinctive quality of engagement TAs can bring to internet connections had been largely absent prior to the pandemic. Artists who work in communities and schools had used digital media in some ways—in electronic portfolios, in searches and communications, in workshops—but the teaching artists' distinctive power to activate artistry had not yet found its footing through the internet. The sudden start in delivering their work online had teaching artists scrambling at first just to complete contracts, to keep online participants engaged and interested. I must say the early experimentation was disorganized and more earnest than effective. After the first flurry of several months, the field began to recognize the insufficiency of the initial ideas and settled into experimentation and deeper kinds of engagement. As the field has come to recognize that there would be no full return to "the way it was before the pandemic," programs and practitioners began exploring deeper work to master hybrid programs—taking advantage of the benefits of what can be effectively accomplished online to set up more potent investment in

the precious opportunity of in-person creative engagement.

There is the new framework—seven threads plus one. I invite you to use the framework in whatever way makes sense for you. In practice it has been applied to various purposes. It has enabled previously disconnected organizations to have conversations as colleagues. For example, Carnegie Hall is committed to the power of music in people's lives, Jacobi Medical Center has a clinic committed to helping young mothers living in stressful circumstances bond well with their babies; in the shared purpose of the Social/ Personal Development Thread, the Lullaby Project was born and has spread around the world. The recognition of shared purpose has enabled school arts specialists and teaching artists to set aside the historic uncertainty of their relationship to accomplish their goals in better coordination. Working within this framework obviates old separations when "teaching artists" and "community artists" work together on a project—"we share the same goal, that's what matters." Focus on purpose has prompted fresh interest in teaching artist accountability, focusing on the degrees to which an intended purpose is accomplished—impact assessment has become a common practice in teaching artist programs.

I can imagine the next steps in developing the utility of this framework. It would be valuable to introduce the Purpose Threads to those beginning teaching artist training so that it could inform their choices in building careers—individuals inclined toward some purposes more than others, and to know the range of possibilities early could empower new field entrants with more agency. In the Lincoln Center Teaching Artist Development Labs (before they were discontinued during the Covid pandemic), we were planning special training tracks in different Purpose Threads; the

developmental sequence of four lab stages focused on the common core set of skills, and we aspired to add specializing threads that emphasized the skill sets that were distinctive to these purposes.

The Purpose Threads framework makes clearer to those outside the arts what artists who work in participatory settings can accomplish. It helps artists to clarify career choices and to become more intentional in having their intended impact on the world. It makes clear to teaching artists themselves that they are part of a big field, with many kinds of expertise, and that any particular area of expertise is just one among many. And perhaps, it can finally help funders envision ways to build infrastructure to grow this field—a painful blind spot in the funding field that has limited the benefits teaching artists are ready to deliver. The flexible, adaptable, muscular skills of teaching artistry are ready to accomplish the many important results they are distinctively capable of bringing into the world.

Artist(s) Unknown, Oakland, California

Pavic, V. (2020). Untitled [Photograph].
The Verge. https://www.theverge.com/2020/7/5/21304985/black-lives-matter-murals-round-up-artists

Learning informally: A case for arts in vocational education and training in Uganda

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KEYWORDS

arts education, vocational training, Indigenous education, informal learning, arts employment

ABSTRACT

This paper advocates for the inclusion of the arts in vocational learning programs in Uganda as an integrated form of holistic learning oriented towards empowerment and entrepreneurship. Using community-based research in the context of vocational education and training, our data emerged from open-ended interviews, focus groups and youth-led radio talk shows with stakeholders from public and private sectors, instructors, artists, and Non-Governmental Organisations (NGOs). Three significant themes arose from the data collected. First, pathways available to learners to become artists are limited by increasing neoliberal orientations towards education. Second, there is a thriving informal youth-led arts community in northern Uganda empowering young artists to pursue the arts as a livelihood. Third, the arts are socially delegitimated. That is, without ways for learners to generate income from the arts, they are not able to devote their time to learning through the arts, and their artistic endeavors are not recognized as important skills in their communities or in society. Although different, these three themes demonstrate that there is a vibrant space in the informal sector of arts to inform professional practices, that if supported by vocational education and training, have the potential to become important and much needed professional careers in Uganda.

INTRODUCTION

Gulu, the site in northern Uganda where this case study is located, is a vibrant and chaotic city in a period of transition and transformation following 30 years of civil war. As you enter the city you are immediately engulfed in the hustle of market vendors selling everything from fresh fruit to second hand shoes. You find tailors set up with their sewing machines on the side of the streets, artists displaying their painting and crafts for tourists, food vendors selling chapati and chicken, a myriad of small shops selling and repairing electronics. Welders, wood workers, and mechanic shops all line the streets, and there are several larger markets selling agricultural *produce* and household goods. There is a vast informal

economy, with everyone hustling to find money for school fees -- the major expense for all households, and one of the reasons, though not the only one, why there is such a large number of early school leavers making their way into vocational programs (Openjuru, 2010). The result is a vast social skills ecosystem (Wedekind et. al, 2021) interweaving learning and living in informality. The Ugandan government is encouraging the majority youth population (World Bank, 2021 data places 46% of the population under 14 years of age) to seek out self-employment and vocational learning because there is simply very little formal employment available (National Planning Authority, 2013). Ironically, as the government, NGOs and private skilling programs promote critical thinking, creativity, innovation and an entrepreneurial mindset, they are also promoting a technicist training which takes the creativity out of learning by using a banking model of education. This model is teacher centered and leaves little room for adaptation or student involvement in their learning (Freire, 1970). The banking approach also streamlines technical skills in an effort for efficiency, and neglects developing people and their needs.

Yet, in spite of the austere attitude towards learning, if you enter a little deeper into the aspirations and inspirations of youth in Gulu, you find a flourishing community of aspiring DJ's, break dancers, musicians of all kinds, movie makers, painters, fashion designers and theatre performers learning and living informally, some as a side dish, others struggling to make a living. The potential of this community, and the opportunity to support, learn from, and build up this community forms the departure point of this research which is based on a 3-year research study examining viable decent living opportunities through vocational learning in Uganda and South Africa. This article focuses on Gulu and highlights the value and need

for arts in vocational learning and arts as vocational learning. We recognize that arts are missing in many learning programs in Uganda (Openjuru, 2010), however, our focus here is guided by our research in vocational learning.

EDUCATION IN UGANDA

Uganda is one of the five East African Countries. Like many other colonized nations, Uganda continues to use the formal education system introduced by Christian missionaries (Haitch & Miller, 2006). The colonial system of education is a patriarchal system (Coetzee & Du Toit, 2018), intending to maintain hierarchies and produce workers for the elite. It denigrates their cultural values, and removes them from educational experiences that matter personally to them and to the world at large. Mosweunyane (2013) explains that before the introduction of the Eurocentric colonial system of education, Africans educated their children differently, in what is labelled as an Indigenous system of education. This indigenous system of education promotes local and holistic ways of knowing which is consistent with the lived realities of the learners and the environment in which they are living (Hoppers, 2002; Openjuru, 2017). In African Indigenous Education, learning was integrated into everyday life and the well-being of the community. The learning system integrated arts and practice in a holistic pedagogical approach that did not separate culture and practical experience from knowledge and community well-being, both for the present and the future. The Christian missionary system, in an effort to create and maintain social hierarchies, enforced categories and levels of learning that were valued differently, differentiating between disciplines and between formal, informal and non-formal learning.

FORMAL, INFORMAL AND NON-FORMAL EDUCATION

Ngaka et. al (2012) suggest that informal community-engaged learning should be foundational to the development of a formal school curriculum, because such informal learning indicates what is immediately relevant to the lived realities of the communities that should be served by these education systems. Informal learning is needs-driven, based on the interests and values of the community, and its development should naturally support non-formal and formal education (Blaak, Openjuru & Zeelen, 2013). For education to support individuals and communities in meaningful ways, there must be a natural connection between indigenous ways of knowing and living in the world and formal school curricula. In this way, art, which tends to exist as a cultural practice of the community, will find authoritative recognition in the formal school system including vocational education. For example, Achebe & Msiska (2008) note that the performance of traditional wrestling was revered among the Igbo

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people of Nigeria and the best wrestler was a respected figure. Yet such traditional entertainment is not recognized under the formal school system and therefore it has no educational value within the formal school system. However, practitioners of this traditional wrestling would still go on to learn and become wrestlers through the informal Indigenous education system which is still being used to transfer cultural and traditional practices with community, important values for the next generations in Africa. In Uganda, Monk et al. (2020) worked with young informal artists in the community who had left school because it was not meeting their needs. A component of the research was to host an art-based intervention with schools, family and community to communicate why the arts and arts pathways are needed in primary and secondary schools. The intervention was an attempt to merge indigenous learning approaches in the arts into formal curricula.

NEED FOR VALUING VOCATIONAL EDUCATION AND TRAINING (VET) FOR INDIVIDUALS AND COMMUNITY WELLBEING

VET Africa 4.0 Research Collective (VETA4, 2021; VET Africa 4.0, forthcoming; McGrath et. al 2020) calls for a transformative approach to education that tackles the negative effects that have arisen from the mass production model of schooling while re-insisting that education is simultaneously a human right and a means towards personal and societal development.

The government of Uganda has placed considerable emphasis in their Vision 2040 (National Planning Authority, 2013) on Vocational Education and Training (VET) as a means to address the high unemployment rate and high early school leaving rate. There is an emphasis on the need to develop an entrepreneurial mindset and critical thinking because the economy does not have enough formal employment opportunities. Muhangi, Monk, and Adrupio (2022) argue that the ongoing environmental crisis and consequent

climate changes add urgency to the need for innovative, adaptive and creative thinkers. VET Africa 4.0 Collective (forthcoming) describe in detail the dynamic nature of informal learning which is taking place in Gulu and Eastern Cape (South Africa) as youth develop networks to seek out the learning they need to meet their livelihood aspirations, in spite of antiquated formal systems that are largely not equipped nor flexible enough to meet their needs.

One of the dynamic components of informal learning that we uncovered in our research, which was glaringly absent from formal VET, is the presence of arts both as potential career pathways and as a means for learning and sharing knowledge. In this paper, we argue that including arts in education is integral to the transformed approach to learning and livelihoods needed for dynamic communities capable of adapting and flourishing. Based on the premise of developing entrepreneurs and critical/creative thinkers, we argue that arts are essential even from the pragmatic, neoliberal and technical perspectives of economic development. Following from this, we argue that by not including arts in programming, formal and non-formal (vocational) education is a process which provides inadequate education and then conveniently blames youth for not succeeding, despite being "trained." This is especially obvious for traditional trades such as carpentry, welding, and fashion design. Indigenous ways of learning and teaching in Uganda integrate dancing, storytelling and problem-solving skills. Indeed, storytelling, and riddles were a fundamental skill aspired to and valued as wisdom in leaders and elders. If the Ugandan government is serious about transforming livelihoods through VET, then it must return to learning approaches like Indigenous pedagogies that include the arts in learning processes in order to engage and develop communities.

The second component that we argue is missing in VET programs is art as a potential career pathway. *The Independent*, a newspaper in Uganda (2021), recognized that the "government of Uganda isn't known for taking art seriously let alone

> Craftspeople created important innovations that supported flourishing and healthy communities, which are no longer legitimized by formal education or training, but are much needed in educational offerings for Ugandan youth."

appreciating its role in the economic, social and spiritual development of its people." Our research demonstrated that pre-colonization craftsmanship such as metallurgy, carpentry, weaving, and pottery for developing tools and household items, as well as tattoos, bead making, make up, and music for aesthetics and entertainment was an integral career in society (Okelo, 2020). Craftspeople created important innovations that supported flourishing and healthy communities, which are no longer legitimized by formal education or training, but are much needed in educational offerings for Ugandan youth.

LEARNING THE ARTS AND THE ART OF LEARNING COMMUNITY DEVELOPMENT

In Uganda, art training is an area of knowledge operated mainly by informal practices, in which novice artists learn from a more experienced artist or from self-discovery and explorations of their own talents and networks (*The Independent*, 2021). Most artists learn either through Indigenous communities and/or from their parents

and just by existing in their communities as well as their participation in theater or music groups for dancing, singing and acting. Artists often struggle on their own supporting their private exhibition or self-promotion on the streets. Although some universities in Uganda provide formal education in fine arts, music, dance and drama (Beddie & Halliday-Wynes, 2010), such types of formal programs are still very limited and are not available in Gulu. For instance, Makerere University's School of Liberal Arts is the only school in Uganda with an academic program offering a diploma in music, dance, and drama. It provides such professional opportunities whereas African Indigenous Education often unfolds around campfire, storytelling, riddle solving, poetry singing and dancing in the homestead – engaging community to retain their culture and develop for the future.

METHODOLOGY: VOCATIONAL EDUCATION TRAINING (VET) AFRICA 4.0 (GULU CASE)

We broadly describe in our methodology section the larger three-year research project with four case studies, two in South Africa and two in Uganda, funded by the British Academy and seeking to examine the potential of vocational learning in leading to decent life opportunities. In this article, however, we rely only on the Gulu case for this article, where we worked closely with core stakeholders in an iterative process of community based participatory action research (Monk et al., 2021). Tandon et. al. (2016) explain that community-based research is messy because it values the life experiences and knowledge of the participants. Working closely with the community requires living in the chaos and complexity of everyday life and negotiating the research path as it emerges. The Gulu case was particularly complex because of the large degree of informality in

learning and working and living in Gulu. We therefore pursued several different research areas with different stakeholders, as issues were identified by different stakeholders. Lotz-Sisitka (2004) has written about this chaos in her work with community learning networks in South Africa. The participatory process entangles data collection with data analysis because of the attempts to engage in and offer solutions to the pressing issues identified by community and with community. The research is based in ongoing relationships of action and reflection, and blurs the traditional lines of researcher as academic and participant as non-academic. The goal is to have an interested community of practice come together and solve community issues as they emerge, which we describe in the following sections. In Gulu, a core aim of our research was to bring together networks of people and organizations interested in vocational learning for decent work.

We first engaged in a stakeholder mapping process, which brought together a broad range of stakeholders in a day-long forum to discuss issues in vocational education and training and identified who we should speak with. Data was then collected using open ended interviews, focus groups and youth-led community dialogues, and radio talk shows. Stakeholders from various fields, including local government, university, NGOs, union for people with disabilities, instructors, and the private sector, formed an advisory committee to guide the research. As researchers we also engaged with many of the stakeholders in their programs in teaching and advisory roles. Much of the research we did resulted in further research. For example, speaking with youth involved in agriculture, we learned of a rich informal set of learning networks using social media, so we engaged in a mini case study with them and the rise of backyard farming during COVID-19. This in turn led us to speak with (vulnerable) food vendors selling their agricultural

produce on the streets and in the multitude of outdoor markets where most people are buying their food. Speaking with farmers brought out an issue of having to face notorious middlemen who purchase their produce at low prices and resell it. Middlemen felt that farmers were missing quality in their programs. So we brought together middlemen, farmers, extension officers (tasked with agriculture outreach), and university lecturers in agriculture in a forum to discuss the issue of quality produce and fair prices. We give this example to help understand the iterative process and many dimensions of the research. This forum was an intervention and analysis of the current data, together with the related stakeholders. It was also a forum for us to collect more data, and lead us spiraling into speaking with other government officials and a herbal medicine program based in preserving biodiversity and encouraging environmentally friendly agriculture practices. Another dynamic of the research was engaging in two pilot projects with related stakeholders to try out the potential of virtual reality and environmental incubation centers. In each of these we brought together stakeholders repeatedly to design and test and carry out the pilot. The process was therefore data collection because we were documenting it. However, it could also be conceived of as analysis because it involved the ongoing collective analysis of the pilot team. Or it could be conceived of as dissemination because the pilots themselves were an outcome in that we were acting on the previous learning. The pilots came at the very end of the research funding and actually extended beyond the funding.

As we started to make connections and form a picture of the vast learning ecosystem, we also began to trace pathways of learning by youth as they followed their aspirations. To do this, we developed a "lifegrid" chart, which we used to plot transitions, choices (and the related causes) made

by youth. One of the areas that emerged for us, and which we pursued as a pathway, was the broad category of arts and decent work. Decent work is an elusive and subjective term- and one of the core questions of the research. This was because we noticed that a) many youth were pursuing art careers as a side pathway, and b) there was a large movement of creative ways to recycle waste in tailoring for making earrings, bags, couch coverings, which extended to a whole network of youth in the arts. To generalize loosely here, the youth (who led a community intervention as a component of this research specifically on this topic) felt decent work was a livelihood that offered economic security so that they could feed their families and send their children to school, personal safety, something they valued and which was valued by society.

INTERVIEWS

We recorded a total of 55 general interviews (17 women, 38 men), 26 additional interviews accompanied by a lifegrid which focused on pathways in arts, tailoring, and farming (19 women, 7 men) and 13 focus group discussions with a total of 28 females and 46 males. We asked participants to share their stories, probed deeper around different aspects of VET, and asked them what needed to be done to improve VET from their perspective, and how we could use this research process as an intervention to improve VET.

RADIO TALK SHOWS

In addition, we asked youth to lead community radio shows as a method of collecting data during COVID-19. We invited two or three different youth involved in VET in various capacities to host 9 radio shows on a weekly basis (12 women, and 11 men). We brought together youth involved in vocational education and training, all from the informal and non-formal sphere. The radio

program host was himself a youth and DJ learning informally the art of radio. The youth shared their experiences related to VET and decent work on air to inspire youth, to provide ideas and knowledge about available programs and opportunities and about the intersections of living and learning. The show became oriented towards the arts and community development through the direction of the youth. For example, three youth who we invited to speak about informal agriculture in one of the early weeks discovered that one of them was an aspiring musician (off air), the other two then thought the topic of the radio program was arts, and proceeded to share their own experiences working in the arts. Future programs were designed explicitly to discuss the potential of art and the potential of decent work. The radio shows were recorded and shared with us by the radio station. The two or three youth who shared their experiences each week signed consent forms and participated in short recorded reflection sessions about the show. The public who called into the show were informed that the show was contributing towards research – however, most of them did not reveal their identity. The data collection was also a process of analysis in that the discussants and people calling in were engaged in a reflexive analysis of the arts. The reflections following the radio shows added another layer to the analysis process. Finally, after COVID-19 lockdown restrictions were eased, participants were asked to participate (a number of them were organizers and panelists) in a day workshop about youth livelihoods and decent work. Based on their participation in the research they both decided to orient the workshop towards opportunities in arts, and used arts-based methods of facilitation to engage in reflexive discourse and analysis about decent work.

FINDINGS

It was this community engaged approach to the research that enabled a deeper understanding of the dynamic informal social skills learning ecosystem, and in particular the potentiality of flourishing livelihoods of the vibrant arts community. The process entangles the often-isolated components and participants of traditional research processes as it engages in ongoing cycles of learning and action. As we have discussed above, the data collection, analysis, and dissemination are all interconnected and form the basis for the next questions and interventions. This journal article is but one way that we are sharing the discussion, it is also part of the research and hopefully it will also inspire new reflections, iterations and relationships.

In the following section we document the emergent challenges and potentials identified by youth in arts in Gulu.

PATHWAYS TO ARTISTS DEVELOPING THEIR SKILLS AND TALENTS

Despite many artists creating spaces to exhibit their work, Uganda society and policy does not tend to support artists or see their work as 'legitimate' employment, as evidenced in the lack of support for the arts (*The Independent,* 2021). Thus artists of all kinds remain largely working in the informal sector, hustling to get by. A musician, for example, will create a space to sell their music but they will also have to sell other artifacts such as clothing. We saw this as the case with most artists we spoke with: They are often pursuing arts as either a part time job, or they are pursuing multiple arts-based endeavors without a great deal of sustainability or security. Most saw it as pursuing their passion, and were looking to develop potential career pathways.

Learning of the arts in non-formal spaces follows diverse pathways, with the potential artists identifying an interest or talent and then learning from mentors, community members and practice.

> Despite the perception that most art is based on talent, many fine arts are trainable and they can be improved through a setting that encourages the learners' growth in a variety of ways. However, often fledgling artists are pressured or pushed into formal education and to view their arts practices as merely a hobby or entertainment.

Upcoming artists become inspired when they join spaces where the arts are being created; they desire to join artistic communities and belong to the community. As one artist who aspired to filmmaking commented, "A certain group of filmmakers originated from Kenya but in Uganda their member was [name]. They came to our school and briefed us about film as an art and I picked interest in it." The learning processes for these artists follow different routes, mainly through community spaces where a professional or an employer has a makeshift school or they learn from someone already doing the art.

Despite the many informal spaces of learning the arts, professional spaces that train some of these arts with basic skill and offer credentialing are limited; this requires the budding artist to search for more learning or for employers to create spaces that upskill creativity not taught in the formal settings or vocational spaces. As one fashion design employer commented, "I think what inspired me, like I said I have two branches, I have a factory and I have a school.

What inspired me to open the school was me coming to the realization that the tailoring schools that were around Gulu were not giving the key or relevant information to the people they were training. I know they were doing their best but at the end of the day when you look at the quality of the education the girls were getting, to me it wasn't something sufficient enough because when you look at building a career in tailoring, you are probably thinking that this is what I am going to do for the rest of my life and you need quality education to do that. So what inspired me most to start a school is being able to provide the right type of skills and knowledge to the people pursuing their careers in this field."

For this type of arts learning, the learning is usually done through training from a friend or a person within the community that is doing that art in particular, a type of informal apprenticeship where there is a lack of learning spaces for particular types of arts learning in formal spaces. A craft creator noted, "I just saw it and I got interested in learning it. She was a neighbor of mine. So I just went to see her in the next door. Then I found her doing the things so I asked her to show me how to do it then I just did it."

Despite the perception that most art is based on talent, many fine arts are trainable and they can be improved through a setting that encourages the learners' growth in a variety of ways. However, often fledgling artists are pressured or pushed into formal education and to view their arts practices as merely a hobby or entertainment. One artist shared "I would say my own solo music career began this year but I've been a songwriter for quite a while. I feel that while I was in school I couldn't balance the two, that is to say [if] I leave school and focus on my musical career that is like shooting two birds with one stone so I feel like I should first concentrate in my school. So now that

I finished high school successfully and especially during my vacation I began my musical career as well."

The lack of societal valuing of diverse forms of artistic work causes individuals to put their artistic learning on the back burner while they pursue formal education or to eschew formal education and hope that the informal route for learning arts will eventually lead to employment in their chosen field. Unfortunately, that happens all too infrequently.

UNEMPLOYMENT AND INFORMAL TRAINING IN THE ARTS

One of the major constraining factors in the arts is that it is not considered legitimate employment. Many of the artists interviewed complained that they did not get support from their families and

> Some of these young artists maintain their passion and quietly but defiantly continue to pursue their arts learning, despite low or non-existent income and limited options for future employment in these areas.

social communities as they attempted to develop their arts skills, despite their passion, desire, and talent. Often these artists depend on tourism to sell their work, as one responded explained, "Fine art thing is really not something that is stable especially right now during Covid Corona thing like the shop is closed at the moment and we do not have a market because most of our customers always come from outside the country.", However, this is not highly lucrative as it is not promoted by the local communities and is often unnoticed.

Additionally, copyright laws in Uganda are loosely written, implemented and enforced, so artists are not protected when their work is infringed upon.

Unemployment is one of the reasons that individuals enter informal training in the arts pathway. Getting into the arts was something participants expressed as a part-time position that would end as soon they got a 'real job.' But as soon as the benefits in the arts were noticed most decided that was what they wanted to do full time, despite being discouraged by their families and the communities at large.

There is considerably more government support for science-based learning so the arts are ignored and underfunded, and there is no clear pathway to formal higher learning (Okello, 2016; Monk et. al. 2020). Some of these young artists maintain their passion and quietly but defiantly continue to pursue their arts learning, despite low or nonexistent income and limited options for future employment in these areas. As one young artist who had been compelled to attend university by his family rather than pursue his passion for singing said, "Okay from my family they don't know quite a lot yet since I am an upcoming artist. I would say my ideas that I have produced I've only come out this year and from home mostly, they do not know that I'm a musician. They just hear those rumors from other people. When they ask me I tell them I don't know I am fine with everything that I'm Doing. We will see if I'm a serious artist or not and if I am not I will stop."

INCOME GENERATION

The hopeful defiance described above is not possible for every artist. Some learn the arts as a way to earn an income as a job; formal (white collar) jobs are highly sought after but not often attained. Academic credentialing for the arts is, however, very difficult to realize in Uganda. A

parent who was interviewed in the youth-led radio show commented: "For the youths and those that failed to study, if possible, they have to find a way. And as I speak I am so proud that I have children who have graduated from the Gulu University who found hardship in obtaining a job, but now have come to volunteer and learn handwork. That is talking about that's why I am proud now.

Because some youth have dropped out of school they feel the only way they could support themselves is by learning an art skill informally for sustainability. This usually happens in the limited vocational education spaces or in makeshift schools that are created in the community by those that wish to train others in a particular skill. For example, one participant shared, "I didn't complete my education. I want to sustain life. Used to make my own dresses and so not wasting money on having to buy dresses. Mother suggested fashion design. Mother paid fees."

There are little or no formal qualification requirements needed to do training in the arts; the most important thing that most areas of training require is your ability to read and write. As one fashion designer stated:" The qualification requirement for the school is that you will just have to know how to read and write. And we have two programs, there are fashion and design entrepreneurship programs that takes place daily during the week."

Literacy is required because most training centers have an element of entrepreneurship training that requires such skills to enable them to make an income in the art form, however this is for those art forms that are trained in the informal or formal spaces like fashion and design: "I lead the fashion house, making clothes with tailors who have come to train. Some of them had trained with different schools but have come to continue learning while having the job experience, and also taking other people who want to do apprenticeship with us or people who have already trained with other schools but would like to get more guidance on how to start earning from tailoring."

Some people working in the arts see an opportunity to do recycling and environmental waste management by turning waste into art and making an income out of it. Their creativity enables them to see the possibility of training others and also measuring environmental protection. An environmental artist noted, "We have seen, so if we keep on converting waste to become something good which makes something you would have thrown becomes something good. Because if I make I can sell at 30,000 shillings from the t-shirt that you would have thrown, so I get many out of it. I also make earrings from kitenge that are in small pieces so I change them to earrings and those pieces of kitenge and other cloths I can convert them into flowers and sell them. And if they take long and get old I think of something else to make out of that is good."

These ideas can be a source of earning or income generation. Another entrepreneurial artist saw the opportunity from unwanted cloth: "My cousins at home would still undermine [my ideas], saying 'tailor tomorrow you should sew my cloth. So I would just laugh at them and sometimes they would bring me their pillow cases to make so it was not easy for me because also my fellow youths from my former school would gossip about me that I have nothing just doing tailoring. But I didn't give up. So when my sister saw that she bought me materials and from there I started making clothes and putting them on display."

Despite the ability to earn an income, some in the arts don't find it enough to sustain their livelihood and usually need something like a second job or a career of sorts to fund or walk side in side with their art, as one filmmaker described, "First of all, it got me where I am at the moment. Right now I'm working with [the restaurant] Elephante and it's helping me put food on my table. So the only thing is just if I get maybe other sources then I need to expand and do other things in support of what I am doing."

The artists are often faced with the challenge of having a product that people most don't want to purchase, or purchase at a price they demand without consideration of the hard work input by the artist. Particularly during the pandemic people are not interested in purchasing works of art and, as one artist commented, they are struggling to support themselves with basic needs: "Fine art is really not something that is stable, especially right now during Covid, Corona. Things like the shop is closed at the moment and we do not have a market because most of our customers always come from outside the country. And even when you are to do it right now nobody will buy you things and you'll end up selling your things cheaply or giving your things as a free gift."

In the above findings, youth have told us that with greater integration of the arts, and greater support in developing career trajectories and professional arts as a sector, there is enormous potential for livelihoods. Integrating arts formally as a sector in the economy and strengthening arts for the development of better craftsmanship, innovation and generally more cohesive and healthy communities is vital. The recognition and development of the power of the arts in vocational education training naturally supports both non-formal and formal education in local communities, regionally and nationally.

DISCUSSION

Based on the stories collected during the research, we suggest that if multiple arts pathways to vocational education training are to be recognized, there needs to be diverse ways to provide evidence of skill, capacity, and talent. Rather than only relying on formal qualifications (i.e., certificates) as evidence of skill and talent, employers need to recognize the demonstration and application of skills and talents. As the participants noted, it is their skill and demonstrable capabilities that enables them to succeed, not necessarily formal education. Access into post-secondary institutions, as well as recognition that formal learning is not as meaningful as non-formal learning and apprenticeship, reveals the need for changing perceptions and values of diverse ways of gaining expertise.

There are many opportunities for the arts to flourish in vocational learning programs. We have documented here some of the challenges, mostly related to absence of formal art programs and in relation to negative perceptions of the arts. In our broader research data examining vocational education and training in Gulu, we found that many stakeholders and employers felt that quality workers in vocational fields were not there, and we found an associated stigma and resulting poor working conditions for the vocational field (VET Africa 4.0 Collective, forthcoming). Here we would like to posit that inclusion of arts in formal VET programs could bring an element of pride and professionalism and quality craftsmanship to vocational programs and to the labor market recognizing, for example, the difference between tailoring programs and fashion design programs.

Also, integrating arts learning into VET programs can lead to environmental practices and niche markets for vocations. We see in the informal spaces a large recycling movement with artists

both saving money on materials, and finding new uses for the materials. This would be practical for welders or carpenters as well, both from an economic perspective and from a much-needed environmental perspective. Similarly, finding solutions to the environmental crisis provides a burgeoning business opportunity which could be led by vocational learning programs.

Beyond creativity, integrating arts also emerged as an important coping and flourishing mechanism. Promoting self-expression is seen as a form of self-empowerment and coping with trauma. This is particularly relevant for northern Uganda, which is recovering from 30 years of civil war, and has high dropout rates from school, and low levels of employment.

Finally, and more directly discussed in this article, we demonstrate that there is a vibrant space in the informal sector of arts that, if supported, could become translated into important and much needed sectors in society. Pathways for digital arts such as marketing, website design, movies and entertainment industry, music, and dance, tourism and crafts are all important potential sectors that could be built and invested in more formal and professional learning programs and pathways.

CONCLUSION

The arts were traditionally included in the holistic precolonial learning programs. Dance and storytelling were important forms of learning, and design thinking was promoted in experiential programs where craftsmanship such as pottery and blacksmithing and jewelry-making were highly valued. Unfortunately, along with these vibrant learning programs, the arts have been sidelined in industrial and neoliberal market-based education. Bringing the arts back into learning programs, both as a pathway and as

a method of instruction, will be an essential component of dealing with unemployment and the significant additional life challenges caused by the environmental crisis. While this is true of broader learning programs, we highlight the arts here in the vocational sector and point out the very practical applications and opportunities. As the government increasingly invests in vocational learning and self-employment, we see the cost of not including arts as being too high to ignore.

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Serving Those Who Have Served: Creative Arts for Veterans

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KEYWORDS:

art therapy, veterans, rural, wellness, museums, outreach

ABSTRACT

This paper discusses Creative Arts for Veterans (CAV), a program launched in 2021 to connect veterans across the state of Indiana with the healing power of the arts. A collaboration between the Sidney and Lois Eskenazi Museum of Art, the Indiana University Center for Rural Engagement, and various community veteran and arts partners, Creative Arts for Veterans utilizes therapeutically informed arts-based approaches to assist veterans and their families in promoting general health and wellbeing. The origins of the pilot project, new adaptations and directions for programming, the overall approach to the program, program goals, and specific examples of programming are discussed.

INTRODUCTION

Transitioning from almost 30 years of active-duty military service to becoming a civilian, Todd Burkhardt, Director of Campus Partnerships at the Indiana University Center for Rural Engagement, struggled with finding a sense of purpose and in many ways felt alienated. During this time of transition, Lauren Daugherty, Arts-based Wellness Experiences manager and art therapist at the Sidney and Lois Eskenazi Museum of Art at Indiana University Bloomington, invited Todd and a group of Center for Rural Engagement staff to an open studio wellness experience (Figure 1). Todd had not engaged with art since high school but was drawn to the intentionality of artmaking because of this experience. He found it was a way he could express himself through nonverbal means and lessened some of the difficult feelings he was experiencing during this time of transition. He thought, "if art can somehow assist me, maybe it could also assist other veterans who are struggling."

Indiana ranks 16th in the nation in veteran population size, and many veterans in the state reside in rural communities that may not have adequate access to mental health care or other forms of support in promoting their well-being. Managing the mental and emotional stress of a demanding workload, deployments, uncertainty, combat experiences, and the commonly upheld values of stoicism, stability, and endurance present in the military profession, with that of new and changing career and family dynamics upon returning to civilian life can be overwhelming. Veterans and their families need tools to address these concerns.

The arts are one way to support veterans who are dealing with these and other stressors.

Art therapy has been found to effectively assist veterans in identifying and expressing internal thoughts and emotions, developing a sense of safety, and fostering improved communication

Figure 1. Todd Burkhardt, Director of Campus Partnerships at the Indiana University Center for Rural Engagement uses a purple marker to fill in a pre-drawn mandala during a wellness workshop at the Eskenazi Museum of Art.

leading to improved interpersonal relationships (Jones, Drass & Kaimal, 2019). With these benefits of art therapy in mind, Lauren and Todd developed Creative Arts for Veterans (CAV), a program promoting general health and wellbeing for veterans and their families across the state by connecting them with the healing power of the arts. In early 2021, the program launched with a pilot 8-week virtual art therapy group held synchronously with an in-person location at the Elks Lodge in Rushville, Indiana, for those with limited internet access. Participants ranged from heir mid-thirties to early fifties and had served in the Army or Marines. They were all veterans of either the war in Iraq or Afghanistan or both.

Seventy percent of those that participated were women.

Participants were mailed art kits with all art supplies necessary to successfully participate in the group. Participants engaged in thinking routine exercises with works of art from the Eskenazi Museum collection, created their own works of art using art supplies such as air-dry clay, oil pastels, and colored pencils and shared their experiences with one another verbally. The group served as a

Figure 2. Lauren Daugherty cuts out a magazine image to use as collage material for an affirmation trading card.

way to expose veterans to different art mediums they may not have used before. Some veterans favored certain art materials and reported they bought more of those specific materials to use

on their own in between sessions and after the conclusion of the group experience. Regardless of location, participants in this pilot program reported a decrease in isolation and an increase in their ability to identify and regulate emotions following the series. Participants also reported strong desires to meet in person and to have fewer sessions with longer time frames for artmaking and discussion.

A major success of this pilot program was its ability to reach women veterans. Women make up 7% of Indiana's veteran population and account for 20% of current U.S. military members. Women veterans in rural communities are often even more isolated and marginalized than their male counterparts, making reaching women veterans a necessary component of CAV programming. According to Military Times magazine, "Four out of five wounded women veterans reported feelings of loneliness, isolation, and disconnect from their peers." (Shane, 2021). Several factors can account for this isolation and disconnect in disabled female veterans and non-disabled female veterans as well. *Social Work Today* reports female veterans can struggle with their mental health due to sexual assaults that occur during their time in the service, can experience social bias about being away from the home for deployments, and other traumas (Dripchak, n.d.). While conceptualizing the pilot art therapy group, Todd and Lauren were connected to Melissa Bellanceau, a retired Marine who recently completed her master's degree in social work and found peace in creating art following her military retirement. Utilizing a grassroots approach, Melissa was able to help Todd and Lauren recruit women veterans in her community for this initial program.

Based on feedback from participants in the pilot group, Todd and Lauren began to think about how they could shift from an art therapy approach to an arts-based wellness model with more emphasis on community engagement with local veteran and arts organizations. The changes made following the initial art therapy pilot group reflect participant feedback and observations from Todd and Lauren. Moving away from the telehealth model and prioritizing in-person programming was a major change made in the program, reflecting participants' strong desire to meet in person. In addition, Lauren noticed the members of the group that met in person at the Elks Lodge in Rushville, Indiana, for this pilot group due to lack of internet access at their home appeared to have a stronger bond as evidenced by the amount of support they gave one another verbally before, during, and after each group. In-person programming would allow all members of a group to develop stronger bonds and support one another in ways that telehealth does not allow. Another major change was the shift from an 8-week group model to one-day experiences. Following the pilot group, Todd and Lauren discussed possible reasons for a few participants not attending more than one group meeting or coming for a portion of the 8-week group and not returning. While these participants did not provide feedback about this, other group members reported they had a desire to meet less often but for longer periods of time. Because of this feedback, Todd and Lauren speculated that the 8-week group model could have been too much of a commitment for participants. A workshop model would allow participants an introduction to art-based approaches to support their mental well-being without too much of a time commitment.

The initial program has grown into a catalog of options that include one-day or partial-day workshops, presentations, and family-focused events to support reintegration with a holistic approach. All events utilize therapeutically informed arts-based approaches in community-based settings that are co-developed with partner

organizations. Considering the interests of each community organization and information the organizations know about the veterans in their communities, Lauren tailors art-making experiences to fit specific needs, making each iteration of a CAV program unique. While Lauren facilitates the artmaking experiences, Todd attends each CAV program as a participant, providing feedback that allows for continual improvement in the overall program, methodologies, and art-based wellness experiences. Todd also believes that artmaking plays a vital role in his mental health and wellbeing and can provide a firsthand account of his experiences with various art media to veterans that might be hesitant to engage fully in the artmaking processes offered. Art-making experiences use a variety of art materials to meet the specific needs of each group.

In the fall of 2021, CAV partnered with the Center for Veteran and Military Students at Indiana University Bloomington to provide an arts-based experience. Participants ranged in age from early twenties to early thirties and had served in the Army or were currently serving in the Indiana National Guard. Some participants had multiple combat deployments to Iraq or Afghanistan, and a few had not deployed yet. Participants in this group were mostly male. The art-based wellness event focused on the Japanese art of Kintsugi. Kintsugi is the art of repairing broken pottery with gold. The philosophy and process treat breakage and repair as part of the history of an object and something that should be celebrated rather than something to disguise. Participants in the program broke a ceramic object and glued the pieces back together with epoxy and gold mica powder to replicate the gold used in the traditional Japanese art form. During artmaking, the group shared military stories and experiences, engaged in discussion about visible and hidden wounds, and connected their experiences as veterans with the Kintsugi

process and philosophy. Each veteran's experience is unique, containing specific struggles, setbacks, challenges, and triumphs. The process of Kintsugi epitomizes this by bringing awareness to and celebrating the beauty in imperfection.

In January of 2022, CAV partnered with Vet2Vet, a nonprofit organization based in Vigo County to host an initial arts-based experience for members of a monthly veteran support group.

Participants were all male and ranged in age from late thirties to late seventies. They had served in the Army, Marines, or Air Force and many had deployments to Vietnam, Iraq, or Afghanistan. Others had deployments to Kuwait. The group began by looking at and talking about a work of

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art by a veteran artist in the Eskenazi Museum's collection, *Bird Watcher* (1941) by John Graham. An image of the work of art can be found using the Eskenazi Museum's Collections Online resource. Graham was a veteran of World War I where he served as a cavalry officer for the Russian Imperial Army. Several participants responded to the colors in the image stating they reflected feelings of anger, anxiety, and turmoil, while other participants more generally related the image to their experiences seeing injured soldiers in combat or other components of their time deployed overseas. Some responded to the flatness of the figure depicted in the image connecting the flat facial features to

numbness or voids present in their current lives. Participants questioned the intention of the artist stating they wondered if this image was reflective of his internal state because of his time in the service. Following the looking exercise, participants created affirmation trading cards using collage and other 2D materials (Figure 2). The cards consisted of positive messages of support they could share with another veteran or keep for themselves. Using collage in therapeutically informed art-based groups can be especially beneficial when working with a wide range of ages and abilities. "The art materials of glue, magazine images, and scrap paper are generally accessible, and many people are able to cut, tear, and adhere selected images to complete a collage" (Chilton & Scotti, 2014, p.163). Working in collage also allows for the creation of metaphors through the imagery selected, often leading to new insights or discoveries about a certain situation or experience (Chilton & Scotti, 2014).

After this art wellness event, Stacy Birk, M.S.W., Vet2Vet Director stated, "CAV provided an inspiring art activity that opened up the thinking process of how we deal with trauma. This program provides another outlet for our Veteran population to learn coping skills when dealing with trauma from the past alongside current stressors in their life. It was amazing to see the interaction between the creative arts team and the veterans who attended the Coffee and Chat Peer Group. It was a positive experience that focuses on how to use art as an outlet for emotional issues." Art materials and instructions on how to replicate this activity were left with Vet2Vet facilitators to use in additional support groups forming in other counties across the state. Todd and Lauren are currently working to connect Vet2Vet with a local arts organization that can provide additional arts-based programming.

In April of 2022, CAV partnered with the Indiana Department of Veterans Affairs for its Women Veterans Wellness Retreat which was held at the Abe Martin Lodge at Brown County State Park. Participants were all female and ranged in age from early thirties to late sixties. They served in the Army, Navy, Marines, or Air Force and many had combat deployments to Iraq or Afghanistan. Katy Wagner, an art therapy graduate student at Herron School of Art and Design developed and led this program alongside Todd. The group used an array of textiles, embellishments, and military-inspired materials to create personalized mixed-media collages. The surface used was a 14 inch cardboard round chosen to represent wholeness. The art experience was an opportunity to play, explore, and create in a supportive group setting. A study conducted in 2011 by Ann Futterman Collier found that women that worked often in textiles such as fiber making, sewing, or quilting, reported improved moods. While the group did not sew or quilt, this activity served as an introduction to working with textiles, a new art medium that many had not worked with before. The goal of each CAV program is not only to serve as a point of connection amongst participants but to introduce different forms of art-making in hopes that participants will continue making art after the events conclude. There was a lot of positive feedback from veterans about this event that ranged from: "It was wonderful being with fellow women veterans," to "I needed a getaway, some time to quiet my mind from the issues and concerns at home and the world. I could go to my/a happy place!," and "Connected to my inner peace. Thank you."

After multiple iterations of art programming for and with veterans, the sense of connectedness and community across veterans cannot be overstated. Conversations were light-hearted, often about

family or learning about each other's time in the service. These wellness experiences provided a venue not only to engage with various art modalities but to connect with their veteran brothers and sisters. Commonalities were easily found with other veterans. Regardless of their military occupational skill (job), where they were stationed, or what branch of service or years they had served in, they have shared lived experience. Because of this experience, there is implicit trust and veterans share war stories, triumphs, and struggles with other veterans. Our hope is that through these events, those veterans share contact information with each other to remain connected and continue developing bonds with each other

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Figure 3. Veterans design various personalized textile, mixed-media collages.

Upcoming programs in the late spring and summer of 2022 include several partnerships with horse stables, including Anam Cara Stables in LaPorte, Indiana, and People and Animal Learning Services and Lauren will be co-facilitating programs with

equine-assisted psychotherapists to connect arts-based wellness activities like the ones mentioned previously with the healing presence of horses to promote a sense of safety, connection, and resiliency among the veterans who participate.

Working with horses in a therapeutic way with trained facilitators "heals and integrates the brain, develops self-awareness and self-regulation, and empowers people to build the kinds of relationships we all need" (Doran, 2021). By working with horses, individuals gain knowledge of how to build relationships that they can then transfer to their daily lives (Doran, 2021).

The artmaking portion of these experiences will focus on using tactile 3D materials like recycled military uniforms to create large-scale weavings and natural materials to create mandalas focusing on ideas of transformation, impermanence, and letting go. Mandalas have been found to improve mood, specifically drawing or creating within the circle shape. Rather than using pre-drawn mandala patterns, participants in these programs will be creating their own patterns within a circle using natural materials (sticks, rocks, flowers, leaves, etc.) to form their mandalas (Campenni and Hartman, 2019). Utilizing these tactile materials as well as having other tactile experiences such as using fabric to weave or create collages has the ability to stimulate specific regions of the brain that can help treat trauma (Homer, 2015)

While Lauren will lead these initial arts-based wellness experiences, the goal of CAV is to connect interested organizations like Vet2Vet with community arts organizations or other arts professionals in their communities to continue arts-based programming. These arts organizations will provide programming based on their area of expertise, which could include music, visual art, drama, creative writing, and other artistic media, to expose veterans to different art modalities, providing a sense of connection, and establishing a supportive environment where veterans can express themselves. Since future programs will not always be led by a trained art therapist or other mental health professionals, it is also a goal

to provide toolkits to community organizations hosting programs with mental health resources and guidance on what to do should a veteran need to seek additional professional help. As Creative Arts for Veteran programming expands, Lauren and Todd plan to utilize the resources at Indiana University to allow graduate art therapy students or students in other disciplines to lead arts-based groups, find community partner connections, and provide other general program support.

Creative Arts for Veterans is a notable example of the ways we can activate resources shared across Indiana—including higher education, state and local programs, and nonprofits—to improve the lives of rural residents who have dedicated their service to our country.

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Using Art to Undermine Epistemic Injustice in DBT Research

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KEYWORDS:

Dialectical Behavior Therapy, Activity Theory, Art, Epistemic Injustice

ABSTRACT

Through participatory arts-based research, constructed within the theoretical basis of the activity system, participants engaged with dialectical behavior therapy (DBT) program content to develop a cohesive and meaningful project structure and aesthetic. The body of literature that explores DBT skills training produces epistemic injustice by elevating practitioner/researcher perceptions of individual progress over participants' interpretations of their own collective experiences. Research that relies on practitioners to report on patient experiences creates a self-perpetuating cycle where individual practitioners do not have the tools to regard patients as credible, allowing the field to render patients unintelligible. DBT is a skills-based psychotherapeutic approach that prepares individuals to address problems in living that result from the development of mental disorders in environments that persistently signal that an individual is an unreliable informant of their own experience. Arts-based research can be employed to disrupt the harmful parallels between the development of the disorders DBT is intended to treat and the dominant paradigm of DBT research. This publication centers on the experiences of individuals completing DBT, interrupts cycles of harm, and uplifts social knowledge construction that emanates from DBT skills training communities.

EPISTEMIC INJUSTICE

Epistemic injustice is the practice of favoring one group's voice over another in a way that replicates and proliferates social, economic, political, and structural injustice (Fricker, 2013). Two types of epistemic injustice are identified, testimonial and hermeneutical. Testimonial injustice occurs when a speaker's voice is dismissed based on aspects of the speaker's identity, causing them to be deemed uncredible. Hermeneutical injustice occurs when a group is excluded from activities like scholarship and journalism that shape the ideas that people use to make sense of their lives. When an individual's experiences are vastly different from these ideas, the individual is dismissed as unintelligible because the listener lacks a framework to understand their experiences (Fricker, 2013).

The opposite of epistemic injustice is epistemic justice. Epistemic justice requires virtuous hearing, where listeners become aware of the impact of power imbalances on how they evaluate communication and make compensation

for those imbalances (Fricker, 2007). Virtuous hearing requires time and the development of a micro-climate in which listeners are able to move past prejudicial notions of credibility and intelligibility (Bourgault, 2020).

DIALECTICAL BEHAVIORAL THERAPY

Dialectical behavior therapy (DBT) is a skills-based therapy that is recommended for individuals who experience severe problems in living that develop in an environment that persistently invalidates the individual's interpretation of their own experience (Linehan, 2015). This persistent invalidation results in skill deficits in the domains of interpersonal interactions, self-regulation of emotions and behaviors, toleration of distress, and connecting with the present moment. In its standard format, DBT includes a group skills training component. Skills training groups participate in collaborative learning activities including role play, discussions, and cooperative problem solving (Linehan, 2015).

EPISTEMIC INJUSTICE IN DBT RESEARCH

Despite the active, collective, and communal nature of DBT group skills training, the body of literature that explores DBT skills training most often reports on individual measures of success that are selected, administered, interpreted, and reported by practitioners to the exclusion of participant voices. This has the effect of elevating the perspectives of practitioners over participants, developing a paradigm where practitioners are upheld as superior informants on program outcomes and participant experiences.

 The second edition of the DBT Skills Training Manual employs a summary of 30 randomized control trials (RCT) and seven non-randomized control trials (Linehan, 2015, p. 17-18, 20-21). These trials report patient outcomes at the individual level using standardized measurements administered and interpreted by the treating practitioners to assert the effectiveness of DBT. This pattern extends to case study literature. In a meta-analysis of 48 published English language case studies that incorporated DBT skills training, practitioner perspectives were the most consistently reported metrics of change. 37 case studies incorporated practitioner notes on patient changes as they were perceived by the practitioner. 31 case studies included practitioner-selected psychometrics as indicators of change, 18 included behavioral metrics, and 4 included physiometrics – such as changes in patient weight. 22 case studies published practitioner interpretations of patients' responses to practitioner-generated follow-up interview questions.

Three notable exceptions to the pattern of privileging practitioner perspectives are Lustig and colleagues (2000), who referenced a piece of narrative fiction authored by the participant; Heckwolf and colleagues (2014), who described patient-generated visual artwork; and McNair and colleagues (2016), who assessed participant-generated repertory grids. Despite these few exceptions, this preference towards practitioner insights defines a body of literature that holds practitioners as more trustworthy and their perspectives as more valuable than patients'.

This pattern is uniquely damaging because the disorders that DBT is designed to treat often develop in environments that reject the individual as a reliable informant of their own experience (Linehan, 2015). Research that relies on practitioners to report on patient experiences creates a self-perpetuating cycle where individual practitioners do not have the tools to regard patients as credible, allowing the field to render

patients unintelligible (Vosinkel et al., 2021).
By situating the patient as the primary source
of knowledge, the inquiry for this publication
interrupts cycles of injustice by creating a channel
for social knowledge that emanates from DBT
skills training communities to flow into academic
discourse and literature.

FOUNDATION FOR PARTICIPATORY RESEARCH

The Activity System

Social knowledge construction is an actively
constructive process that occurs when groups of
individuals generate, negotiate, and respond to
unique configurations of shared understanding
(Duffy & Cunningham, 1996). Activity theorists
expand the role of context in social knowledge
construction to describe learning as a shared
social endeavor (Engeström, 1987; Leont'ev,
1978; Vygotsky, 1978b), which is mediated by
tools and situated within a broader community of
practice (Barab et al., 2004). Figure 1 illustrates the
relationship between the interactive components
of the activity system described by activity theory
(Engeström, 1987, p. 14).
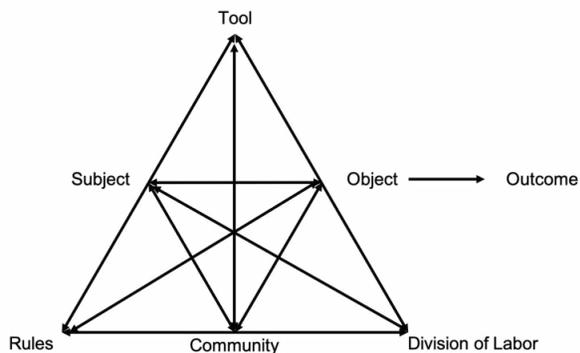
Figure 1. Activity System Schematic, developed by Engreström, 1987 p. 14

The research undertaken for this inquiry applies
activity theory to structure relevant aspects of a
micro-climate that facilitates virtuous listening
on the part of the researcher. In this activity
system, DBT skills training group participants
are organized around a shared objective of
representing the impact of DBT skill use in a
collaborative art piece. Participants (subjects) work
as part of a DBT skills training group (community)
organized around producing an artwork (object).
This process is mediated by art supplies and the
concepts shared through DBT skills training (tools
and symbols). The DBT Skills Training Manual
provides the rules within the social environment
that are further defined by an emergent division of
labor.

Arts-Based Research

Arts-based research (ABR) is a constructive process
in which knowledge is created and physicalized
through the collaborative construction of work and
the roles that participants embody (Greenwood,
2019). By providing a medium for participants
to intentionally self-construct and self-edit
(Greenwood, 2019), ABR democratizes research
participation and reporting (Bartlett, 2015;
Boydell, 2011). ABR expands opportunities for
participants and audiences to engage with research
by presenting findings in mediums beyond
academic discourse (Bartlett, 2015; Boydell, 2011;
Nilssen & Klemp,2020).

Participatory research demonstrates the promising
potential to interrupt epistemic injustice (Boni
& Walker, 2020). The research undertaken for
this publication is structured in accordance
with Mitchell and colleagues' participatory
visual research methodologies (PVRM, 2011).
PVRM promotes community engagement in
arts-based research by creating a structure
of relationship-building between researcher
and participants alongside interpretation that

engages all stakeholders. PVRM recommends five characteristics of research design: a reassuring invitation to draw, choice of drawing tools, leisurely pace, shared analysis, and civic dissemination.

COLLABORATIVE INVESTIGATION WITH THE DBT SKILLS TRAINING COMMUNITY

Guiding Questions

This inquiry applies the theoretical framework of activity theory (Leont'ev, 1978) while using best practices for arts-based research (Mitchell et al., 2011). The guiding questions focus on exploring the ways in which DBT skills training participants organize themselves around creating a collaborative art piece:

Q1: How are tools and symbols used by participants to mediate shared expression of knowledge constructed in DBT skills training?

Q2: How do participants negotiate shared expression of public knowledge constructed in DBT skills training?

Q3: How does a division of labor emerge to organize participant actions around creating a shared expression of knowledge construction in DBT skills training?

Q4: In what ways are the expectations provided by the DBT Skills Training Manual applied by participants in creating a shared expression of knowledge constructed in DBT skills training?

Each guiding question is designed around a unique triad of activity system nodes that includes the subject node, the object node, and one additional node. These triads are: Q1 subject, object, tools; Q2 subject, object, rules; Q3 subject, object, division of labor; Q4 subject, object, community. While these questions are not explicitly answered by this publication, they serve as a basis for the approach

to inquiry and interpretation of outcomes.

Participants and Context

The participants in this inquiry were active in an outpatient DBT skills training program that is offered through the counseling center at an urban research university in the midwestern region of the United States. This treatment program is offered at a sliding scale cost to students and community members. Two DBT skills training program participants agreed to be part of the research. The identities of the participants have been anonymized for confidentiality reasons.

Approach to Collaborative Inquiry

Participant introductions occurred virtually following a regularly scheduled skills training session. Individuals who expressed interest in participating were provided an informed consent form, and individuals who completed the form were sent an electronic survey that asked about art supplies that were familiar and of interest to them. This survey offered a "choice of drawing tools" (Mitchell et al., 2011), which were then purchased and provided to the participants at no cost. These supplies included a mounted canvas measuring three feet by four feet; acrylic paints, brushes, and pallets; and collaging materials including magazines, construction paper, and adhesive.

Next, participants attended a virtual planning meeting that lasted approximately 30 minutes. This meeting provided a "reassuring invitation to draw" where participants were assured that "the focus is on the content of their drawing, and not on the quality of it as a drawing" (Mitchell et al., 2011 p. 23). Participants were shown the materials available and discussed their approach to the project.

At the end of the first meeting, participants determined the need for a second discussion. The second virtual meeting lasted approximately 20

minutes and allowed participants to set a leisurely pace (Mitchell et al., 2011) that fostered creative engagement with the project. Both meetings were audio-recorded to produce a conversation transcript which was reviewed using conversation analysis (Charmaz, 2014).

After receiving the partially completed piece from Participant 1, Participant 2 experienced several life-interrupting events that derailed piece completion. As a result of these disruptions, the final stage of the project had not yet been reached at time of publication; the piece had not been completed, participants had not created a shared description of the final piece, and the piece had not been put on display.

FINDINGS

Participant quotations from the two planning meetings are employed in reporting the results of this collaborative project. Italicized words indicate descriptive choices employed by the participants throughout the meetings. By including participant quotations in their entirety, using participant utterances as the primary organizational structure, and by using descriptive choices made by participants, this work uplifts participant experiences as the primary source of knowledge in this inquiry.

Program, Project, and Constraints: *The idea of balance*
"And just the idea of balance. Because balance was something that definitely came to me really fast, just in terms of how we're associating it to the skills and everything that we talk about" (Participant 1, meeting 1).

Participants constructed knowledge when they discussed structures for the project alongside logistical constraints, a process that determined the structure of the piece. Participants considered

two possibilities for structure. They explored the possibility of having the first participant create a rough version of the piece that covered the entire canvas and then having the second participant overlay their work onto the existing piece. The second possibility the participants explored was to split the canvas into a half-half structure with a side-to-side horizontal orientation of the canvas, and each participant would create their portion of the piece on half of the canvas. Participants found the half-half structure was more clearly defined while the overlay structure was less clear, and participants recognized there would be more negotiation involved in the overlay approach.

As participants engaged with their proposed half-half structure, they explored the ways in which DBT engages with duality. The participants reflected on the idea of existing along dialectics – the idea that two apparently opposing things can be true simultaneously – which is foundational to DBT. Participants also discussed balance and the ways in which messages surrounding balance are threaded throughout DBT skills training.

"Emotions that you're dealing with can be put in as far as how distress tolerance and emotion regulation help balance these emotions. But the emotions can be present via color or words" (Participant 2, meeting 1).

Aesthetic Choices: *Brightness and darkness*
"That brightness and darkness. And its correlation to how we identify with these things, especially with our own feelings and emotions" (Participant 1, meeting 1).

The consideration of the dualities explored by DBT supported the participants' decision to engage with the half-half structure. This decision led to further discussion on aesthetic choices. Participants agreed that Participant 1 would make aesthetic choices

that could be easily continued by Participant 2, referring to a color spectrum that could be terminated in a line that would fade into a solid color allowing the participants to merge from color to color providing a unified look to the piece.

Participants also discussed the ways in which emotion regulation and distress tolerance allowed them to manage emotions characterized by brightness and darkness, and ways the artwork could externally express this internal experience. As the project developed, participants began to discuss more concrete options for the visual and aesthetic representation of the temporal aspect of DBT skills training. They considered the ways that skills practice may translate into a mindset over a span of time.

"I was thinking about things going from in focus to out of focus or vice versa. Words are kind of smudgy and it's become more bold" (Participant 1, meeting 2).

Communication of Knowledge Constructed:
A glimpse of artistically what it means
"People who might not even know what DBT is could at least get a glimpse of artistically what it means" (Participant 2, meeting 2).

Participants constructed connections between the content of their program, the ideas that underly their program, and the impact of DBT skills on their lives outside of the program. The participants then considered the ways in which these different aspects can be expressed visually. This process included considerations of project content that segued into discussing metaphoric options for visual expression.

As the structure, content, and aesthetic choices became more concrete for the participants, they began to consider their intended audience's

perceptions of the piece. Participants began to view their piece as a negotiation of meaning between themselves alongside their audience as they worked to navigate the tension of trying to visually translate the impact of a large program on a finite canvas in a way that would provide a meaningful experience to the audience.

"What has stood out to me and what parts of each module stick out to me. And it's kind of a challenge to do that. To put that in display" (Participant 2, meeting 2).

IMPLICATIONS

Epistemic justice requires virtuous hearing (Fricker, 2013), and virtuous hearing requires a micro-ecosystem and time (Bourgault, 2020). This publication presents a discussion of the arts-based activity system as a micro-ecosystem that can contribute to epistemic justice in DBT skills training research, with further exploration of the role of time in future research.

The micro-ecosystem empowered participants to determine their own expression priorities – a structure that stands in stark contrast to researcher/practitioner-driven case studies and trials. By minimizing researcher/practitioner voices, this research created space for DBT skills training participants to serve as active agents of knowledge construction and experts in their own experience. Within this space, participants demonstrated profound insight and creativity as they planned and executed their shared project.

While practitioners have deep knowledge of the therapeutic and training processes, only participants can truly be experts on the impact that skills have on them. Participant voices can – and should – provide insights that guide the future of DBT skills training research. While the findings revealed in this study are likely already present in

practice for many DBT practitioners, they are left unexamined in literature, preventing these lessons from being broadcast across the wider community of DBT skills trainers and therapists.

> **While practitioners have deep knowledge of the therapeutic and training processes, only participants can truly be experts on the impact that skills have on them.**

The data collected for this study demonstrate the types of insights and knowledge that can be gained when participants' voices are centered. The data not collected for this study contain equally valuable implications for working alongside vulnerated communities. Individuals completing DBT skills training are part of a community that experiences an increased likelihood of encountering life-interrupting events. To collaboratively create knowledge surrounding their experiences, that community's relationship to – and experience of – time must drive project timelines and pacing. Centering participant voices requires intentional effort to elevate the participants' experience with time over the researcher's preferences for expediency, or any sponsoring institution's time-bound requirements for results. Researchers/practitioners should work with participants to create and communicate fluid expectations for completion that fit the changing circumstances of participants' lives.

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To see the light
Of the streets that cry
With a country full of lies
A mother, a sister, daughter, niece
On her knees because no one sees
How we've lost our humanity
An eye swells, each tear tells a tale
Of a cop killing innocent black males
Bodies falling like hail
Because they're under a racial spell
Uninterested without a care
They say believe in the system
But all time seems to do is accumulate the innocent
@ 7SoulsDeep

Kalima with the poem, What is the price of our life, he wrote in 2016, to honor the life of Philando Castile

**Krales, A. H. Untitled [Photograph].
The Verge. https://www.theverge.com/2020/7/5/21304985/black-lives-matter-murals-round-up-artists**

Why Cultural Diplomacy Is More Relevant—And More Challenging—Than Ever

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KEYWORDS:

cultural diplomacy, indigenous culture, violin, pandemic art

ABSTRACT

The authors, both violinists and founders of cultural diplomacy organizations, relate the challenges of conducting meaningful cultural diplomacy during a pandemic. Their work included video collaborations bringing together musicians from North America, Europe, Africa, and Asia; in-person work in the remote Sierra Tarahumara mountains of northern Mexico; and a unique project to promote the sustained livelihood and increased access of freedom and security of 326 Afghan musicians.

INTRODUCTION

Two of the events of the 21st century that had the greatest impact on world history were the terrorist attacks of September 11, 2001 (Boston University, 2021) and the current pandemic. Although very different, these two events re-ordered how societies interact with each other, had profound impacts on how people and societies protect themselves (whether from terrorism or disease), and exacerbated the deterioration of global trust, hardening the cultural, religious, national, and ethnic (Hswen et al., 2021) barriers we created for ourselves.

The authors of this paper both founded cultural diplomacy organizations in which music soars effortlessly over those barriers, affirming our common humanity. During the pandemic, they frequently worked together, despite the differences in their organizations' history, in order to answer a seemingly impossible question: how can cultural diplomacy continue to forge connections between people, when most contact between people remains risky to their health due to the highly communicable nature of COVID-19?

CULTURES IN HARMONY

William had just started studying violin at The Juilliard School in New York in 2001 when Al Qaeda terrorists hijacked planes, crashing them into the World Trade Center. Five days later, he played the violin for soldiers returning from a long day of clean-up work at the World Trade Center site, often referred to as "Ground Zero."

Seeing how meaningful music was at that difficult time changed his life, but also led him to speculate regarding factors that could explain the tragedy of September 11, arriving at the hypothesis that the pace of globalization has surpassed our ability to grow in empathy. Cultural exchange can help us connect with people on the other side of the world, people very different from ourselves. So, William started studying the field of cultural diplomacy, which has a long and rich history.

In the twentieth century, many countries saw a need to underwrite exchanges based on the arts, culture and education to celebrate both our differences and what we share. The United Kingdom founded the British Council (n.d.) in 1940 to create in a country overseas a basis of friendly knowledge and understanding of the people of this country, of their philosophy and way of life, which will lead to a sympathetic appreciation of British foreign policy, whatever for the moment that policy may be and from whatever political conviction it may spring (n.d., para. 6).

The United States entered the game by founding the United States Information Agency in 1953, eventually folding it into the State Department in 1999 (Arndt, 2005). France has the Alliance Française, Spain has the Instituto Cervantes, Germany has the Goethe-Institut, and China has the Confucius Institute, among others. Private cultural diplomacy organization, focusing on people-to-people exchanges across cultural and national barriers, also exist: the Institute for Cultural Diplomacy defines the pursuit for which it exists as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation, promote national interests and beyond. Cultural diplomacy can be practiced by either the public sector, private sector or civil society (n.d., para. 4).

In November 2001, just after the Taliban lost control of Afghanistan, a 16-year-old named Ajmal from Jalalabad told the New York Times: "We are searching for any kind of music. It's been six years since I heard music. There are no words to explain the happiness I think I will feel when I hear it (Weiner, 2001, para. 14)." His words caused William to wonder what the impact on Ajmal's perception of the USA would be if an American were to be the first person to play music for him. Accordingly, he attempted to get the State Department interested in sending him there but was rebuffed. He would have to design and implement such cultural diplomacy projects on his own, not knowing at the time that his dream of going to Afghanistan would be fulfilled nine years later.

In 2005, William founded Cultures in Harmony (CiH) to promote cultural understanding through music. Since then, the organization has carried out more than 40 projects in sixteen countries, from Pakistan to Cameroon. The organization has taught young musicians in Tunisia, collaborated with folk musicians in Turkey, and taught composition to the Yoro tribe in the middle of the jungle in Papua New Guinea. Their first project in Mexico in 2007 saw them give master classes to members of the youth orchestras of Mexico City and at the Escuela Superior de Música, where the authors of this article first met.

To more completely incorporate cultural diplomacy into his career, William applied to teach music at the Afghanistan National Institute of Music (ANIM) (n.d.), founded by Dr. Ahmad Sarmast. In 2010, he became the first foreign teacher at ANIM, a project funded by the World Bank (2012). Every day teaching Afghan girls and boys the violin was an opportunity for William to connect across a seemingly vast cultural chasm while fighting the anti-music principles of the Taliban. During their first period in power, from 1996 to 2001, the Taliban prohibited the study and performance of music, even outlawing the act of listening to recorded music, famously stringing cassette tapes from trees (Armangue, 2021; Wroe, 2001).

Dr. Sarmast asked William to found the Afghan Youth Orchestra, the first in Afghanistan's history where boys and girls would play side by side (Rubin & Wakin, 2013). After four years in

Afghanistan, William moved to Latin America. Cultures in Harmony continued its work connecting Muslim and non-Muslim populations until 2018, the most recent year when they sent a group of teachers to Tunisia. The motivation remained the same: to bridge the divisions etched into the world's consciousness on a brilliant September morning, seventeen years earlier, in that first event that defined the present century.
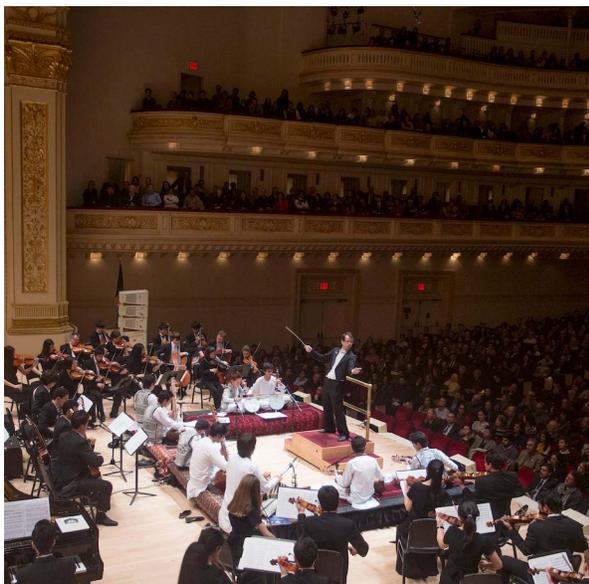
Figure 1. William Harvey conducts the Afghan Youth Orchestra in a sold-out concert at New York's Carnegie Hall on February 12, 2013

PÉEPEM ART ASSOCIATION

Fernanda left Mexico for Europe to study violin performance, violin pedagogy, and choir and ensemble conducting: first in Italy in 2008, then in Austria in 2010 at the Universität Mozarteum Salzburg. After many years of living abroad and having experienced firsthand how music and art in the context of intercultural exchange allow communication and social evolution, she founded Péepem Art Association in 2018 to promote intercultural exchange through music and art.

Its first major project, called ArtisTeach, brought eight Mexican music students to Europe for three weeks in January 2019, first for a week in northern Italy, then two weeks in Salzburg, where they took master classes, lessons, instrumental pedagogy workshops, and played in chamber music concerts and a string orchestra. In the process, they got to know Austrian culture and interacted with host families (Péepem Art, 2022).

In November of the same year, Péepem Art, supported by Foro Cultural de Austria en México, (Clases Maestras, n.d.) the Mexican Embassy in Austria, and the Music Faculty of the Autonomous National University (UNAM), sent three Austrians—one teacher and two students—from the Mozarteum University to Mexico. The teacher gave master classes and joined the two students to interact with Mexican musicians as soloists, in chamber music ensembles, and in a string orchestra formed specifically for the project (Villalvazo, 2021). Like many projects planned for 2020, further collaborations were stalled.

VIRTUAL CULTURAL DIPLOMACY IN THE PANDEMIC

In 2020, the authors, now both living in Mexico, shared a concern regarding how to conduct cultural diplomacy in a pandemic. Many arts organizations around the world released videos in which each artist separately recorded their role. As concertmaster of Mexico's National Symphony Orchestra, William participated in such a video (Instituto Naclanal de Bellas Artes y Literatura, 2020). The Juilliard School's version of Bolero (2020) is a particularly noteworthy example. However, as soon as health authorities permit, arts organizations rooted in a particular city seek to continue to create art in person, their rosters

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[1] For more information: www.culturesinharmony.org. Cultures in Harmony has maintained 501(c)(3) status in the USA since December 16, 2008.

united on a single stage in front of their loyal audiences.

A few arts organizations realized the potential of this newly popular video genre to embody cultural diplomacy at its best. In Nico Muhly's Throughline (Barone, 2020), commissioned and performed by the San Francisco Symphony, that orchestra's music director Esa-Pekka Salonen appears to cause a harp to sound in California from the comfort of his home thousands of miles away in Finland, his gentle striking of rocks and trees coinciding with the harp notes(San Francisco Symphony, 2020). Famed sitar player, Anoushka Shankar (2000), released a multicultural collaboration, "Those Words," in which the presence of solitary musicians in their homes heightened the impact of the song's wistful nature, suggesting that we are each isolated only if we choose to be. The gold standard of the genre may be the World Economic Forum's (2021) video "See Me," which brought together renowned cellist Yo-Yo Ma, the chamber orchestra of ANIM, and musicians from South Africa, Brazil, China, and more.

Cultures in Harmony chose to launch a platform that would eventually feature many of these kinds of videos: "Connecting Cultures through Counterpoint" (Cultures in Harmony, n.d.). In 2020, the platform paid musicians in Congo, Zimbabwe, India and Mexico to share aspects of their culture. But that did not allow us to encourage the kind of dialogue that cultural diplomacy can achieve at its best. So, in 2021, CiH launched #Connect4 videos that bring musicians from four different countries together to play the same piece of music.

For the first video, Pakistani sitar player Nafees Ahmad, director of the music department at

Karachi's National Academy of Performing Arts and frequent CiH collaborator since 2009, sent the founder of CiH one of his compositions called "Musica Senza Confini," or Music Without Borders. William arranged two violin parts for Fernanda Villalvazo (coauthor of this article) and Keamogetswe Magau, a violinist he met while serving as guest concertmaster of the KwaZulu Natal Philharmonic Orchestra in Durban, South Africa, in 2017. Percussionist Stephen Solook, a frequent CiH project participant, improvised a percussion part. (Cultures in Harmony, 2021a)

The video made a strong positive impact, receiving many comments on social media: one user on YouTube wrote, "It's beautiful to see how the music makes [this] possible...Very different countries and cultures playing together in spite of distance." The version on Facebook received over 20,000 views (Cultures in Harmony, 2021b).

As part of its virtual activities during the pandemic, Péepem Art Association initiated a virtual Christmas concert in 2020 that allowed people from around the world to experience a holiday musical event that could not easily be duplicated in person. Musicians from the USA, Mexico, Austria, Germany, Thailand, Greece, Bulgaria, Wales, and Sweden each played and explained to the virtual public a holiday-related musical piece from their culture. (Péepem Art, 2020)

However, no cultural diplomacy video can substitute for in-person projects.

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[2] It is incorporated as an association under Austrian law. For more information: https://www.facebook.com/P%C3%A9epem-Art-195130021401739

SOCIALLY DISTANCED CULTURAL DIPLOMACY—WHERE THE VIOLIN IS HAPPINESS, AND THE MOUNTAINS GO UP INSTEAD OF DOWN

In 2021, the authors looked for a way to unite their separate organizations through a face-to-face project in which it would be possible to connect cultures through music, but without excessive risk of contracting or transmitting COVID-19. They thought of going to the remote Sierra Tarahumara mountain range in northern Mexico, where the indigenous Rarámuri people live amidst spectacular scenery without many public services, stores, paved roads, transportation, or access to service or construction professionals, as a result of which Rarámuri must perform for themselves tasks such as potable water extraction, building construction, animal husbandry, farming, manufacture of clothing, and more. The violin plays an exceptionally important role in their culture, so much so that in some small communities, about one in ten people have some familiarity with playing the violin: Rarámuri ceremonies, from foot races to parties, often feature the violin. As it happens, the authors of this article were not the first classical musicians to travel there.

When the American pianist Romayne Wheeler graduated from the Vienna Conservatory of Music in 1972, his professors suggested that he document the music of Native Americans. An unusual series of circumstances (Rodríguez, 2016) led him to first visit the Sierra Tarahumara in 1980, when he started to visit annually. From 1992, he began to live there full time, dedicating all the proceeds from his international concert career to helping the Rarámuri with education, health, and food security.

With the support of the United States Consulate in Ciudad Juarez, the authors went to Chihuahua to give medicine and musical supplies to the Rarámuri, supporting Romayne's decades-long mission (Cultures in Harmony, 2021c; U.S. Mission to Mexico, 2021). The vastness of the landscape and a lifestyle rooted in the outdoors certainly permitted the authors to maintain social distancing.

The authors went to the Sierra Tarahumara to help musicians preserve their culture and traditions, but they ended up being the ones who felt helped and welcomed. Visiting a place that remains almost pristine, connected to its traditional culture, and where the value of a person is measured by how much he or she contributes to others, reconnected the authors with our own deepest values. During the project Fernanda and William managed to get rid of their preconceived notions and strict classical training to meld their music and their souls with the purity of the landscape and the hearts of the people who inhabit it. In-depth conversations with many Rarámuri about topics ranging from music's role in society to the noteworthy affinity many have for long-distance running (Lieberman et al., 2020) expanded their own paradigms, positively impacting their professional lives as musicians in the megalopolis of Mexico City.

For their own part, they were able to offer many Rarámuri violinists instruments, cases, bows, strings, rosin, and other supplies they need to maintain the importance of the violin in their culture. Rarámuri communities live in the most remote parts of Chihuahua state, allowing them to preserve the essence of their culture. In most of these communities, all the food and materials that exist have been produced there or are transported on the backs of the people who live there (Cultures in Harmony, 2021c). It would be difficult for Rarámuri to buy items at a music store unless they hitch a ride or walk several hundred kilometers to the nearest city. There are some local violin makers, who can craft the instruments using wood,

but to get the materials to make items like strings is impossible for them. As their society works mostly on a barter basis, earning money inside the Sierra Tarahumara becomes very difficult. Apart from visitors paying them for some assistance or a few programs offered by the federal government, like

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Sembrando Vida (Secretaria de Bienestar, 2020), Rarámuri must go to a bigger town or city outside their mountain range in order to earn money. All of these factors motivated the intention of the authors to support their colleagues in the Sierra Tarahumara.

Figure 2. The authors with Rarámuri violinists Herculano and Porfirio Cubesare, Sierra Tarahumara, northern Mexico, April 2021.

Porfirio Cubesare, who helped the authors as a friend, guide, and implementation partner in their work there, told them about his concern regarding changes in the amount of rain the Sierra Tarahumara receives: global warming is affecting their crops and the way they produce food (Argomedo, 2020; Guajardo, 2009), but he believes that these changes are because God wants the Rarámuri to better preserve their traditions and retain their fundamental values. The irony in these words stems from the Rarámuri culture's inherently austere and climate-friendly lifestyle.

Romayne Wheeler has incorporated himself into the Rarámuri lifestyle more thoroughly than any outsider probably could. Like the Rarámuri, he uses the traditional huarache instead of shoes. He wears traditional clothing and lives a simple life with few luxuries. He has adopted many aspects of their philosophy as his own, writing one of the key anthropological texts about their beliefs (Wheeler, 2000). He continues to write new books about them, books which have inspired many people around the world. One of the most important books is *Life through the eyes of a Tarahumara*: contains stories, reflections and poems that transport the reader to a simple life, full of beauty, commitment to nature, yet with many difficulties, a deep-rooted spirituality, and unique perspectives. In this book, which also contains expressive photographs, the author transports the reader to the heart of life, the rites and the customs of the Rarámuri people in an entertaining, simple and realistic way.

The race starts early in the morning and lasts all night because they want to run at least thirty laps around the circuit. The course is 150 kilometers. But this is not just a race; the men have to move a ball made of lightweight arbutus wood about the size of a baseball while running. They throw the ball in front of them with their feet, the ball may not be touched by anything other than a foot, or a

stick and runners may not finish the race without a ball…They run at the speed of a fast-trotting horse. They are often accompanied by friends to encourage them and not lose their bets. You must keep in mind that they maintain this rhythm day and night, up, down, through the bushes, forests, rivers and throwing a ball! It should not be assumed that at the end the runners are exhausted and that they arrive out of breath, only a few sweat and quicken their breathing. There are doctors who have proven that their pulse does not vary when they climbs two thousand meters from the ravine to the summit. One of my friends, Patrocinio López, once carried my luggage up a steep hill while playing a happy tune on the violin he made. Reaching the top, he pointed his finger towards a distant mountain range, saying that if I had not accompanied him, he would have already reached there (ibid, pp. 128–129).

However, advancing age and the pandemic compromise Romayne Wheeler's continued ability to help the Rarámuri as he has since 1980: by leaving the Sierra Tarahumara in order to give fundraising concerts around the world. In order to best assist his work converting musical concerts into tangible assistance for the Rarámuri, the authors realized that it might be helpful for the fundraising concerts to come to him, rather than him going to the concerts. The authors formulated an idea that can be implemented even during a pandemic: the Festival of the Sierra Tarahumara (Cultures in Harmony, n.d.).

This event will connect festival guests and members of the Rarámuri community. It brings the public to the mountains, providing attendees with an unforgettable experience that is very difficult to replicate in any other context or place. Those attending the festival will have the opportunity to know impressive and pure landscapes, live with the indigenous community of Retosachi, take walks to the neighboring communities guided by members of the community, experience a traditional Rarámuri party, and at the end of each day, listen to a concert of classical music with internationally renowned soloists while they enjoy the sun setting in the Batopilas canyon.

Likewise, festival guests will enjoy the opportunity to meet Romayne Wheeler—composer, pianist, writer and humanitarian, whose life is dedicated to music, reflection and altruism. They will be able to listen to his music and poetry full of wisdom, the result of years of introspection and contact with indigenous communities.

In 2021, the authors held the festival for a local and livestream audience, but in 2022, guests will have the opportunity to experience this for themselves. Even as the pandemic renders most in-person cultural diplomacy impossible, the unique cultural and geographical conditions in the Sierra Tarahumara facilitate mutually beneficial exchange.

AN UNSOUGHT EXCHANGE: THE EXODUS OF AFGHAN MUSICIANS

After returning from Retosachi in April, a project Cultures in Harmony that never would have sought, came to its attention. Kabul fell under the control of the Taliban on August 15, for the first time in nearly twenty years (Zucchino, 2021). ANIM founder Dr. Sarmast, then in Australia for medical treatment, and William Harvey, then in Mexico City, were inundated with dozens of messages from Afghan musicians seeking to flee the Taliban, who banned music during their first time in power from 1996 to 2001. Dr. Sarmast focused on the evacuation of the ANIM community, which he eventually achieved, relocating hundreds of students, teachers, and their family members to Portugal (Reuters, 2021).

CiH focused on musicians who Dr. Sarmast

could not include in his plans. Currently, William manages a WhatsApp group responsible for 326 musicians. Cultures in Harmony has raised over $30,000 to assist them. To date, CiH has assisted many Afghans with survival-related expenses such as food and fuel, urgently needed due to the Taliban's inability to manage an economy (Goldbaum, 2021). CiH helped two Afghan musicians get accepted to and assisted their travel to universities in the USA—Indiana University Jacobs School of Music and Nyack College. Another musician is now in Canada thanks in part to their efforts. In Mexico, CiH partners with Proyecto Habesha (n.d.), an organization with seven years of experience in resettling Syrian refugees in this country. Together, they will bring seven Afghan musicians to Mexico in late April 2022; those musicians will be on track to become Mexican citizens. They will spend one year in Aguascalientes learning Spanish before taking a one-year music course at the Universidad Panamericana in Mexico City.

The role that the anti-music principles of the Taliban played in inspiring the founding of Cultures in Harmony underscored the importance of assisting Afghan musicians in their hour of greatest need. A global network of contacts needed to be mobilized instantly. The pandemic imposed a perverse advantage: many people needed to help Afghans now had more time to do so. For the Afghan musicians, suddenly their membership in a global community of musicians became more salient than their identity as Afghans in a country whose new government now rejected the morality of music, a prohibition that for Afghan musicians transcends the merely professional and touches the core of their identity.

The first Afghan musician to arrive in the USA thanks to CiH posed at the airport with the cello teacher at New York's Nyack College who helped her get accepted. Seldom have the connections facilitated by music appeared as poignant as in an image of two women rendered similar in appearance by winter weather, pandemic-imposed face masks, and the Afghan arriving without her guitar, since it would have been a risk for her to approach the airport in Kabul with it, given the likelihood that the Taliban would destroy the instrument, prevent her from leaving, and/or incarcerate her.

CONCLUSION

Cultural diplomacy is more relevant than ever because the world is both more connected and more divided than ever before. On the one hand, a globalized economy, the internet, and social media connect us in ways almost impossible for our ancestors to imagine. On the other hand, the maintenance of vestiges of political and economic imperialism, plus terrorism motivated by economics, politics, or religion, have exacerbated all forms of hatred, whether based on religion, race, ethnicity, nationality, gender identity, or sexual orientation. The attacks of September 11, 2001, made it impossible for the citizens of the country with the world's largest economy and military—the United States of America—to continue to ignore these problems. The COVID-19 pandemic has only made these problems worse: suspicions caused by the virus' likely origin in China have deepened political divisions between the China and the rest of the world while increasing acts of hatred directed against people of Chinese background (or people perceived to be of Chinese background) in many countries. Even inside the same culture, barriers appear when we discuss our approach to the virus and in many parts of the world violent attacks to doctors and nurses were registered (Semple, 2020).

No single discipline can claim to solve these problems, but cultural diplomacy does attempt to alleviate them by affirming the connections that

reminds us all of our membership in one human family. Cultural diplomacy as practiced by both Cultures in Harmony and Péepem Art Association had to evolve due to the strictures imposed by the pandemic. Since cultural diplomacy normally depends on in-person interaction—indeed, it has previously been impossible to imagine cultural diplomacy without people in a room, exchanging ideas from each other's cultures or appreciating the art another culture created—cultural diplomacy became more challenging than ever before at precisely the historical moment when we desperately need reminders of our common humanity.

Cultures in Harmony and Péepem Art Association worked together to create a virtual collaborative video that brought together musicians from Pakistan, South Africa, Mexico, and the United States to play the same piece of music. These organizations collaborated on an in-person project in the Sierra Tarahumara in northern Mexico, an isolated area where people live much of their lives outdoors, thereby obviating the need to constantly think about social distancing.

Cultures in Harmony rose to the challenge of helping Afghan musicians in spite of the pandemic, and here an obvious through-line can be drawn. The USA ignored the reactionary ideology of the Afghan mujahideen they empowered in the 1980s in order to weaken the Soviet Union. Many of those mujahideen would go on to found the Taliban, under whose totalitarian rule music was illegal. The USA continued to ignore them until the attacks of September 11, 2001, made that course of action impossible. For nearly twenty years, an American-backed order in Afghanistan enabled music to be legal, as it is in every other country in the world, but the USA ignored lessons from other nation-

building efforts throughout history and the Taliban reconquered the country, once again banning music, creating an exodus of Afghans (particularly including musicians) during a pandemic that also might have been avoided or mitigated had we paid greater attention to the interconnected nature of modern human society and its impact on our global natural environment.

What other consequences might result if we forget our common humanity? What wars, acts of terrorism, and pandemics can we avert if we remember it? No single tool can guide humanity on a wiser or more peaceful path, but at minimum, cultural diplomacy provides a small corrective. The American audiences who witnessed the US tour by the Afghan Youth Orchestra in February 2013 undoubtedly felt more convinced of the importance of US support of Afghanistan. A small project that Cultures in Harmony implemented in China in 2018 created a positive image of American culture in the minds of the dozens of people who

> **What other consequences might result if we forget our common humanity? What wars, acts of terrorism, and pandemics can we avert if we remember it? No single tool can guide humanity on a wiser or more peaceful path, but at minimum, cultural diplomacy provides a small corrective.**

experienced it, but massive cultural diplomacy by China in the USA before the pandemic might have reduced the incidents of tragic anti-Asian racism that increased since early 2020. That the government of the Islamic Republic of Afghanistan

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[3]While the pandemic prevented Romayne Wheeler from giving as many concerts as he would like, some were able to proceed, including the one described here: https://www.fundaciongrupomexico.org/DiaVoluntario/Paginas/ConCausa.aspx

fell, that those tragic incidents of racism did happen, should not be taken as a failure of cultural diplomacy, but rather, as motivation to work harder.

Cultural diplomacy, which can be defined as building peace through understanding between peoples, is more challenging than ever at precisely the moment when it is more necessary than ever. Practitioners within and beyond academia will need to continue acts of cultural diplomacy in order to inspire all eight billion residents of this planet to see themselves in the other.

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Measuring Impact: A Collaborative Community Project to Measure Peace Building

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KEYWORDS:

Peace, community engagement, impact evaluation, restorative justice, occupational therapy

ABSTRACT

Recognizing the need for program evaluation, occupational therapy students have provided the Peace Learning Center with vital outcome measures that can lead to program remodeling, content recreation, and improved training, resources, and follow-up for facilitators, all within the profession's scope of practice in the community-based realm.

INTRODUCTION

In alignment with the Peace Learning Center's (PLC) purpose and mission, peace is a prerequisite for creating an environment in which all people have the capacity to live safe and productive lives and to engage in meaningful activities and occupations. To address the need for increased peace, nonprofit organizations such as the Peace Learning Center work to promote equity and justice through the implementation of innovative practices. In order for non-profit organizations to effectively promote change in a community, they must be engaged in both direct service and advocacy work; however, creating caring communities and measuring the impacts of peace is a challenge.

Within Indianapolis, the Peace Learning Center strives to be a critical catalyst in creating more peaceful, equitable, and just schools, businesses, and communities. By offering workshops that educate families and community stakeholders, the organization utilizes principles of restorative justice, equity dialogue, and social-emotional learning to provide opportunities for collaborative learning and growth. These trainings take various forms including youth camps and educator workshops and allow individuals to better recognize and overcome challenges that inhibit peaceful communication and livelihood.

An occupational therapy student (OTS) team, composed of five doctoral students at IUPUI, engaged in the emerging practice area of community-based care through a course project in partnership with the Peace Learning Center to create a sustainable peace-measuring tool. One of the goals in supporting this aim was

to conceptualize the definition of peace in a community through a needs assessment, including a brief literature review, which led to the identification of six key themes and six perceptions to measure peacefulness. Following this step, the OTS team generated three surveys for student groups and families to measure peace in their school and the broader community. Periodic implementation of these surveys at school training sites will help to provide data to ensure effective programming and to show evidence of increased peacefulness in the communities served. The importance of a comprehensive peace-measuring tool will allow community organizations, such as the PLC, to better understand their impact and implications for needed change, based on participant feedback. Figure 1 outlines the full Theory of Change Map that guided the OTS team's work.

GUIDING OCCUPATIONAL THEORY (OT) THEORY

Community-based occupational therapy, an emerging practice area, is set within the community context and addresses the most pressing community concerns. Occupational therapy practitioners focus on a variety of factors to facilitate greater overall quality of life by providing increased opportunities for and by removing barriers to meaningful activity engagement. As a newer practice setting, developing replicable methodology and practice approaches to care are critically important to solidifying the profession's role in community settings. The OTS team recognized the unique lens with which they could approach peace-measuring in an evidence-based manner that holistically acknowledges contributing factors.

Within this project, the OTS team utilized the Ecology of Human Performance (EHP) framework to guide thought processes throughout this

project. This framework focuses on the person, context, task, and performance (Dunn et al., 1994). Employing this lens to guide the project aided the team in focusing on specific factors when approaching a partnership with the PLC. The EHP framework emphasized the importance of access to opportunities for a meaningful activity to improve overall occupational performance. Peace is a vital factor in consideration of the context surrounding a person and can affect the performance and tasks in which they are able to engage. It is through this lens that the team has approached partnership with the PLC.

METHODOLOGY
Needs Assesment

A needs assessment was conducted to determine the strengths, problems, resources, and barriers that exist for the PLC and the populations that they serve. The OTS team was initially presented with a problem by the PLC's Director of Programs Dountonia Batts via Zoom (D. Batts, personal communication, September 13, 2021). The team then completed an email interview with the stakeholder, utilizing the questions outlined in Appendix A to further determine areas of need.

It was determined that a sustainable and

> Peace is a vital factor in consideration of the context surrounding a person and can affect the performance and tasks in which they are able to engage. It is through this lens that the team has approached partnership with the PLC.

effective tool for measuring peace would be created to address the organization's need for impact assessment of their restorative justice
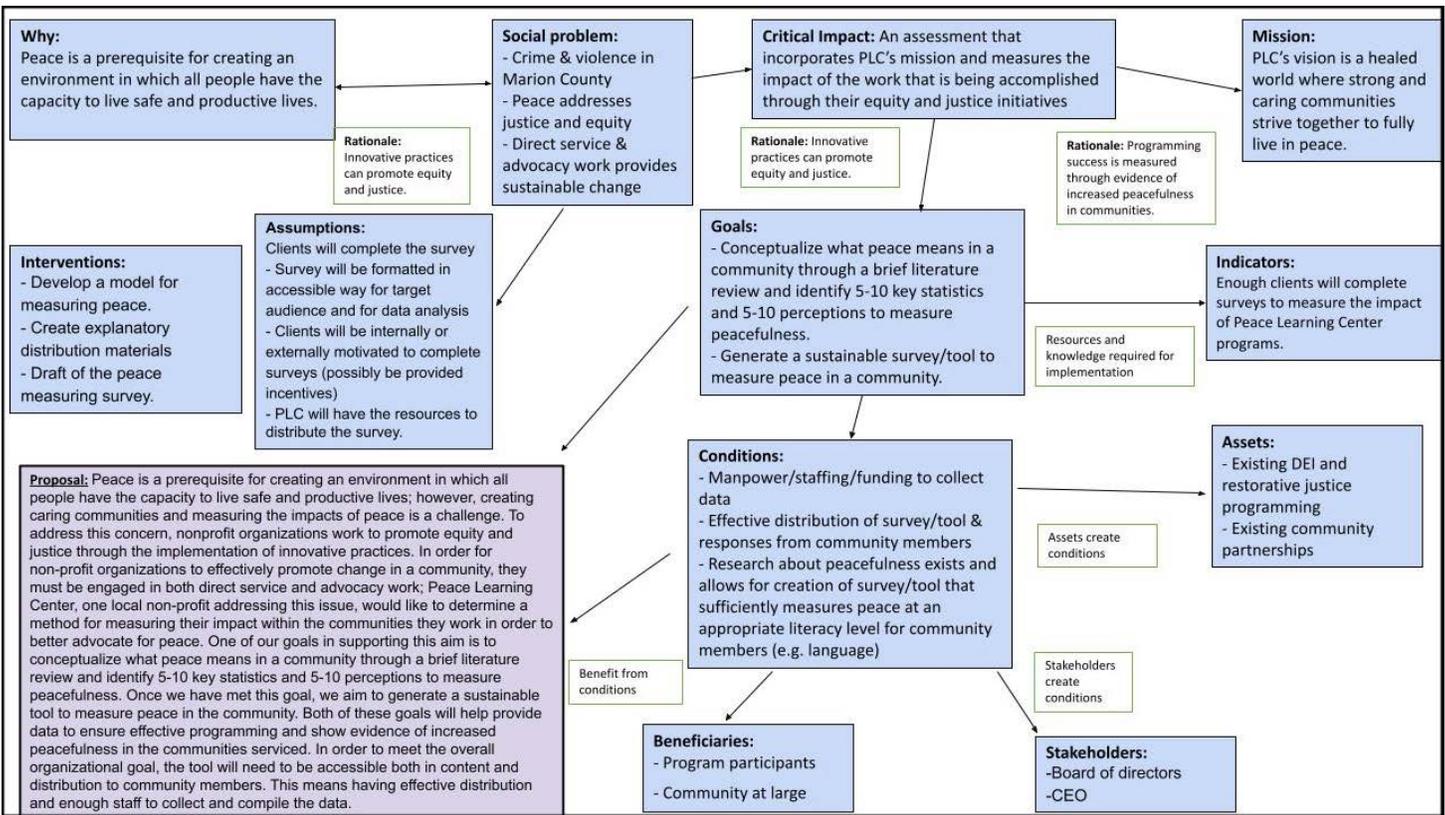
Figure 1. Theory of Change Map utilized to guide the OTS team's work in partnership with the Peace Learning Center.

programming in Indianapolis public schools. The results of the needs assessment interview were utilized to guide the OTS team in a brief literature review to provide a better understanding of how to measure peace within the PLC's targeted communities. These stakeholder conversations identified the need for a peace-measuring tool, and the literature review conceptualized peace, outlined existing peace assessments, and provided key statistical measures of peace.

Literature Review
Peace Conceptualization

A review of the literature was conducted to include a variety of perspectives to conceptualize the definition of peace. Historically, scholars have defined peace as the absence of war or conflict (Diehl, 2016; Stephenson, 2017). This has become known as "negative peace" and is considered a non-comprehensive definition (Boersema, 2015).

The concept of positive peace, not considered the antonym of negative peace, has developed and been defined in many ways (Stephenson, 2017). Positive peace has been defined as, "the integration of human society," (Galtung 1964, as cited in Stephenson, 2017). This definition highlights the interpersonal aspect and the importance of community in finding peace. Other factors that must be considered in discussing peace in a community are, "integration and cooperation, mutual respect, justice, human rights, democracy, relative gender, ethnic, and economic equality, and truth," (Stephenson, 2017). This was echoed by Diehl (2016) in his definition of positive peace as taking into account the variations between people, and including, "conflict resolution, human rights, reconciliation, justice, economic development, human scrutiny, and gender," (p. 4).

It is important to note that while searching through

the literature, most definitions of peace are focused on Western definitions that tend to center on the absence of violence. Non-Western definitions from a variety of cultures do not focus on negative peace but take a more positive approach, "in the sense that peace means the presence of certain characteristics rather than the absence of negative characteristics," (Anderson, 2004, p. 102).

PLC's definition and indicator of peace at a personal level is "an individual feels safe, valued, and loved;" while community peace was described as "each person takes responsibility to build respect, responsibility, and good communication to work out conflicts and differences while proactively eliminating injustice and violence," (D. Batts, personal communication, October 7, 2021). As scholars continue to conceptualize peace, they view peace as an experience. "Peace is experienced by people and can therefore be measured by subjective evaluations," (Anderson, 2004, p. 104). Peace as an element of the experience of community building makes it inherently interpersonal, and thus can be linked to occupation. To explain further, peace can then be considered an element of the environment, and as occupational participation does not occur in a vacuum, influences performance of all activities.

Peace Assessments

Due to definitions and indicators of peace varying across people, organizations, communities, and countries, researchers have struggled to develop a well-rounded assessment tool to measure peace. The PLC, whose definition of community peace was previously stated, is an organization that serves a large community. With this broadly-spanning definition in mind, a brief review of existing literature was completed to identify possible assessment tools that could guide the OTS team in the creation of their peace measuring tool.

After reviewing multiple sources, several peace assessments were identified as potential models. While these assessment tools are not all-encompassing, they provide a starting point for peace measurement within the PLC's targeted community. The guiding assessments that were identified include the Peace Evaluation Across Cultures and Environments (PEACE) scale, Davenport Scale, Functional Assessment of Chronic Illness Therapy-Spiritual Well-being Scale (FACIT-Sp), and the Global Peace Index (GPI).

The PEACE scale is a "psychometric tool designed to assess an individual's experience of peace across multiple, related psycho-social domains" (Zucker et al., 2014, p. 2). In addition, this scale measures how "individuals rate their own sense of peace" (Zucker et al., 2014, p. 2). The Davenport Scale focuses on how, in the past, peace has been described as the absence of war; however, there has been a reconceptualization of the term in which it is not related to war or the absence of it. It develops guidelines on how to study peace, which could help create a specific measurement tool to measure peace (Diehl, 2016). One article discusses the FACIT-Sp and the difference and possible distinction between meaning and peace. The assessment is composed of 12 items that measure a variety of aspects that include peace, quality of life, mental health status, satisfaction, and well-being. The responses are recorded on a scale of 0-4 with 0 being "not at all" and 4 being "very much". The instructions also say to apply the statements within the past 7 days (Peterman et al., 2014). The GPI measures national peacefulness and "ranks 153 nations by its presence or absence of violence using 23 qualitative and quantitative indicators that measure both the internal and external peacefulness of countries," (Sarangi, 2018, p. 8). Like its name, this instrument is used on a global level and measures the state of peace using three domains: "level of Societal Safety and Security, the extent of ongoing domestic and international conflict, and the degree of militarization" (Sarangi, 2018, p. 8).

Overall, each of these assessments provides a different way to measure peace. While these tools assess peace at individual or global levels, they were utilized as a reference when creating a specific measurement tool to assess peace at a community level for the PLC.

Peace Statistics

As previously mentioned, two types of peace statistics have been gathered and described in relevant literature: negative peace, which pertains to the reduction and prevention of violence, and positive peace, which is relief from violence through lasting and sustainable social justice movements (Christie & Montiel, 2013). Centering on negative peace, the Centers for Disease Control and Prevention (CDC) has a violence prevention division that collects data and provides resources on a variety of violence topics, including child abuse and neglect, firearms violence, intimate partner violence, and sexual violence (Centers for Disease Control and Prevention, n.d.). With the goal of preventing violence before it begins, the CDC utilizes the social-economical model as a framework for influencing individual, relationship, community, and societal factors to reduce violence before it occurs (CDC, n.d.). This emphasizes the need for data collection to occur on multiple levels. Whereas, the Peace Data Standard focuses on positive peace and has proposed a mechanism for monitoring technology use through four main components: group identity information, behavior data, longitudinal data, and metadata (Guadagno et al., 2018). By analyzing these factors, researchers purport that increasing positive engagement across different groups of people can be facilitated through technology use and can, ultimately, be utilized to monitor peace within a results-based economic framework (Guadagno et al., 2018). Both the negative peace and positive peace models provide a guideline for beneficial data points to monitor.

Many governmental agencies and major nongovernmental and nonprofit organizations that work to promote peace monitor their impact through the collection of data and statistics within the communities in which they work. The United States Institute of Peace is a governmental organization that, "promotes research, policy analysis, education, and training on international peace and conflict resolution in an effort to prevent and resolve violent conflicts, and to promote post-conflict stability," (United States Institute of Peace, n.d.). Some of the data points that are collected by this organization include violence-based deaths, houselessness and displacement, access to adequate food sources, crimes against vulnerable populations, and access to educational opportunities (United States Institute of Peace, n.d.). The Alliance for Peacebuilding (2021) is an international non-profit organization that monitors global peace. Data points that are collected by this organization include poverty level, infectious disease outbreak, local and widespread conflict occurrence, women's inclusion in peace processes, and youth violence (Alliance for Peacebuilding, 2021). Each of these major data points are used to quantify the impact of peacebuilding work and to measure the gaps that remain in peacebuilding processes.

RESULTS & CONCLUSION

To tackle the challenge of measuring peace and the peace-promoting process, a combination of the PLC's values and decades of research were analyzed. The PLC's mission, "to reduce violence and increase kindness" within their community incorporates elements of both negative and positive peace (Peace Learning Center, 2021). In accordance with Director of Programs Dountonia Batts' descriptions of personal and community peace, the two are intertwined yet separately defined. Based on the organization's priorities and existing research on peace and peacebuilding,

the OTS team comprehensively included both positive and negative peace and multiple levels of assessment, both at the individual and the community level, within peace measuring tools. The OTS team created three surveys that focused on the (1) presence/absence of personal and community violence, (2) physical, psychological, and social wellbeing, (3) connectedness to community, (4) perception of safety, respect, and justice, (5) perception of the ability to advocate for and to meet one's needs, (6) occupational participation levels. See Appendix B for a full list of survey questions for students K-5th grade, students 6-12th grade, and caregivers, following applicable health literacy guidelines.

To periodically monitor peace factors within the communities that they serve, a list of specific statistical measures and online databases were also provided to the PLC and can be found in Appendix C. Both the surveys and statistical measures provide appropriate means for the Peace Learning Center to gauge whether their community work is resulting in its intended effects.

RECOMMENDATIONS & DISCUSSION

Three surveys resulted from this process for the PLC to utilize as sustainable tools for measuring peace within their targeted community, Indianapolis public school students and families. The OTS team's recommendations for the survey include the following: utilizing a pre-post test method within a four-month timeline after the program is completed, distributing surveys electronically, maintaining privacy of the survey participants via respondent anonymity, and to increase survey participation through incentives. The survey data can then be utilized by the PLC staff to evaluate whether the program needs to be remodeled through improved training for facilitators, increasing follow-up training

for educators, increased resources post-PLC programming, or overall content recreation. These surveys can be utilized to provide valuable feedback for PLC's programming within Indianapolis public schools. This collaborative experience also served as a learning opportunity for the occupational therapy student group to engage in community-based work.

The Peace Learning Center provided feedback to the OTS team about the collaborative process and the anticipated plan of how the tools would be utilized. Having been previously unfamiliar with the role that occupational therapy practitioners can play in organizational consultation and program evaluation in a community setting, the PLC felt that the partnership provided them with a better understanding of how peace and occupational engagement are intertwined and relayed that the peace-measuring tools felt appropriate for use in their restorative justice programming.

In future community-based projects among occupational therapy practitioners and nonprofit organizations, it is important to keep several factors in mind. Due to challenges with staffing and resource shortages, communications between the OTS team and the PLC were limited beyond initial interviews and email correspondence. Because of this, the team had to continually remind themselves that their efforts should include short-term participation on behalf of the occupational therapy practitioners and should result in appropriately sustainable progress, based on the organization's access to resources. The OTS team recognized these communication shortcomings and acknowledged that future community-based occupational therapy practice should seek to create additional, feasible ways for community partners to be more collaborative throughout program evaluation processes, suggesting that doing so will help to increase the sustainability of projects.

Appendix A:
Emailed Needs Assessment Questionnaire

Needs Assessment Questionnaire
1. Has anything changed since you last proposed this problem to us?
2. Where do you want to focus your impact measurement first? (For example, within schools or businesses in which you work)
3. What data points do you currently collect and who handles that?
4. Specifically which communities do you target/serve in the Indianapolis area?
5. What time frame do you want to pass between pre- and post-participation surveys (in order to show evidence of change)?
6. What resources do you currently have to distribute the material/survey?
7. How many clients do you typically serve per week? Do you have a target percentage of clients that you would like to reach with the survey in order to have a successful initiative?
8. How would you suggest incentivizing participation in the survey by the targeted community members?
9. What is your definition and/or determinants of peace?
10. Do you currently remain in contact with your training sites post-implementation and what does this follow-up look like?
11. How high of a priority is this impact survey for your organization?

Appendix B:
Peace Measuring Tool for K-5 Students

Student K-5 Survey:
1. **I feel safe at home.**
   a. *Yes, Sometimes, No*
2. **I feel safe at school.**
   a. *Yes, Sometimes, No*
3. **I have someone I can talk to about my feelings.**
   a. *Yes, Sometimes, No*
4. **I have a group of friends at school.**
   a. *Yes, Sometimes, No*
5. **My family makes me feel loved.**
   a. *Yes, Sometimes, No*
6. **My teachers and friends are nice to me.**
   a. *Yes, Sometimes, No*
7. **My family is nice to me.**
   a. *Yes, Sometimes, No*
8. **My teacher listens to me.**
   a. *Yes, Sometimes, No*
9. **My family listens to me.**
   a. *Yes, Sometimes, No*
10. **I am as important as my friends.**
    a. *Yes, Sometimes, No*
11. **I have time to play every day.**
    a. *Yes, Sometimes, No*
12. **I have things to play with.**
    a. *Yes, Sometimes, No*
13. **When there is a problem, my friends and I can fix it together.**
    a. *Yes, Sometimes, No*
14. **I know how to work with friends to solve a problem.**
    a. *Yes, Sometimes, No*

Appendix C:
Peace Measuring Tool for 6-12 Students

Student 6-12 Survey:
1. **I feel safe in my home environment.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
2. **I feel safe in my school environment.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
3. **I have someone I can talk to about my feelings.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
4. **I feel included in my school community.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
5. **I feel included in my family.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
6. **I feel respected at school.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
7. **I feel respected at home.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
8. **I feel like I can speak up for myself in school.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
9. **I feel like I can speak up for myself at home.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
10. **I feel like my voice matters as much as my classmates' voices.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
11. **I am able to participate in the activities I want to participate in.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
12. **I have access to the resources I need to participate in activities.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
13. **I feel confident participating in a restorative justice conversation.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
14. **I understand what restorative justice means.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*

Appendix D:

Peace Measuring Tool for Student Caregivers

Caregiver Survey:
1. **I feel like my children are safe at home.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
2. **I feel like my children are safe at school.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
3. **My children have access to mental health resources.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
4. **I feel like my children are welcomed in their school community.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
5. **I feel like my children have a role within our family.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
6. **I feel like my children are respected at school.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
7. **My children feel valued at home.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
8. **I feel like my children's voices are heard at school.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
9. **My children feel comfortable speaking up at home.**
   a. *Strongly agree, agree, undecided, disagree, strongly disagree*
10. **My family is as important as other families in the community.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
11. **My children participate in the activities they want to participate in.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
12. **I am able to provide access to the activities my children want to participate in.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
13. **I feel like restorative justice practices work well at my children's school.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*
14. **I am aware of the restorative justice practices used at my children's school.**
    a. *Strongly agree, agree, undecided, disagree, strongly disagree*

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Storytelling to Preserve a Community's History

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KEYWORDS

community based participatory research, storytelling, community, gentrification

ABSTRACT

Community based participatory research (CBPR) can inform researchers of the latest trends, policy issues, and business practices that impact community members' everyday lives. The Center for Research on Inclusion and Social Policy (CRISP) at Indiana University Purdue University—Indianapolis (IUPUI) invited five graduate students from different disciplines at IUPUI to participate in a collaborative, community-based participatory project with the Harrison Center for the Arts, a community-based art gallery, near the Martindale Brightwood community. The art center strives to preserve the culture of the neighborhood, in the face of gentrification, by allowing its members to act as storytellers through community arts. Through discovery, the CRISP researchers found that storytelling is essential not only for preserving history but also for addressing inequalities from a community-centered perspective.

INTRODUCTION

Storytelling has the power to send a message, preserve culture, history, and influence change. In the 2019-2020 school year, The Center for Research on Inclusion and Social Policy (CRISP) at Indiana University Purdue University—Indianapolis (IUPUI) invited five graduate students from different IUPUI disciplines to participate in a collaborative, community-based participatory project with the Harrison Center for the Arts (Harrison Center), a community-based art gallery, in Indianapolis' Martindale Brightwood community. As CRISP Fellows, it was our goal to hear and make sense of the stories about residents' perceptions regarding the Pre-Enact Indy program as well as understand the impact of changes that were happening in their Martindale-Brightwood neighborhood. We visited long-term and new residents to capture their stories, memories, and reflections about the neighborhood history and the recent changes and trends that have impacted Martindale Brightwood. The overall focus of our research was how the community engaged in Pre-Enact Indy, a Harrison Center program that was instrumental in bringing Martindale Brightwood's history to life for its residents in an interactive, festive environment.

The Pre-Enact Indy event was created to empower neighborhood residents by allowing space for them to share their hopes and dreams for the neighborhood and future generations. The primary purpose of the event was to create a new reality for future generations that illuminated the cultural and historical heritage through the arts, music, theatre, dance, paintings, and cultural drumming ceremonies. Even though the long-term neighbors

did not have enough economic wealth to stop the gentrification of their neighborhood, they wanted to make sure they still had ownership in preserving the cultural history of their community. This opportunity was a breath of fresh air for graduate students because we rarely have the space to hear the true stories of the people in the communities that surround our academic institution. Though we may participate in local community events and affairs, vote, and visit local coffee shops and diners, the true history and stories of local neighborhoods may be undisclosed to us as outsiders coming in to take from the neighborhood without participating with the neighbors.

CRISP FELLOWSHIP EXPERIENCE

In our CRISP Fellowship Experience, as doctoral students, we had the fortunate opportunity to gather data from interviews, then collaborate with the neighbors to verify the information so that we could analyze, interpret, and organize the information for dissemination through CRISP. This community relevant research was important to the community and the university because it centered the voices of residents and presented some social disparities, inequities, and information to address complex policy issues that CRISP worked on in their office. This project had an indirect focus on race, ethnicity, and socioeconomic status as the residents shared their perspectives on the gentrification that was happening in the neighborhood. The project also provided an opportunity for us to understand the intersections of race, class, and gender as the long-term residents were mostly African American, the newer residents were mostly White, and the developers in the area were mostly companies headed by White males. Exploring these different identities helped us understand the effects on the well-being of some residents.

The IU Public Policy Institute launched the Center for Research on Inclusion and Social Policy with Dr. Breanca Merritt serving as the Founding Director in 2019. The mission of this center is to evaluate solutions by supporting local organizations in understanding their programs that address social policy issues that affect Indiana residents. The CRISP Clinic Fellowship provides service-minded students with hands-on experience working alongside policy analysts and community organizations to develop data-driven solutions while also leveraging classroom skills.

Our CRISP experience in community engagement research provided us with a rich learning opportunity. Ten students from various programs across IUPUI's campus were selected for the inaugural cohort which began in the 2020 spring semester. The group was split to work on two projects that focused on housing issues and the arts. Our team was designated to study the impact of arts programming in a local community. As members of this cohort, we contributed to the project as Black doctoral students, experienced teachers, activists, and business associates.

We find it important to mention the project was moved to the zoom platform in accordance with state, local, and university shutdown orders for maintaining health during the COVID-19 pandemic. We had to shift to online visitations between March and June 2020 until later in the summer months when we met face-to-face as outdoor activities were permitted. As early career researchers, this transference helped us understand the nature and the uncertainty of community-based participatory research (CBPR) when working with and in the community.

In our academic process as community-based participatory researchers, we learned the procedures of research as we transcribed tape-recorded interviews of the residents' stories. We

verified the information with the participants for accuracy to make sure we captured their words. After we transcribed the transcripts, we organized the data and interpreted and analyzed it using thematic coding (Braun & Clarke, 2006). The CRISP staff worked closely with us to support our understanding and interpretation of the data to help us grow as researchers. They provided us with information on how to analyze and interpret data during our CRISP workshops and seminars. These seminars and workshops were valuable because they enhanced our knowledge and research skills. We were able to identify themes that emerged from the data: feelings about neighborhood changes, the art and history of the neighborhood, and building a sense of community between long-term residents and newer residents. Each theme falls under the research area of social inclusion in Indianapolis. The African American communities in Indianapolis have been overwhelmingly marginalized since the 1960s (Pierce, 2005).

As CRISP Fellows, we engaged in research for ten months that illuminated the perspectives of the Martindale Brightwood residents. In our community-based participation, we spent time visiting and chatting with up to thirty neighborhood residents, local business owners, and community leaders. Specifically, we interviewed the twenty-year veteran Executive Director of the Harrison Center, Joanna Beatty Taft. We were also introduced to the organization's "Greatriarchs" which we will discuss later in this report.

Through our CBPR project, we learned that Martindale Brightwood is a complex community and many of the residents in Martindale Brightwood valued the community as a family-centered, historic space. But we also learned that other people who resided inside and outside the community may have only seen the space as a blank slate that could be molded and shaped into a different cultural landscape mainly for economic purposes as the new homes being built in the community would increase taxes and cause a displacement of some current residents who experienced low wealth.

INSIDE THE HARRISON CENTER

On one chilly Friday afternoon in late January 2020, with our researchers' hats, we traveled to the Harrison Center for the Arts to meet with Joanna Taft for our first interview. Since the year 2000, this organization has served as an advocate for community arts, education, and programming that is equitable in its approach to cultural development. For the Martindale-Brightwood community, this is a neutral space for local residents to meet.

 As we walked into the ornamental space, Joanna and her team cleared spaces for us to meet in the lounge area of the art center. We immediately recognized this art center was a space for healing and a place where community members came to connect for well-being and rejuvenation. According to Sobonfu Somé (1997) community is the spirit.

To our surprise and excitement, we met one of the community's elders as she was leaving the art center. As she departed from the center, she gave Joanna a hug and mentioned that she would see her on the porch. Since meeting on the porch sounded unusual, Joanna informed our research team that the community members met at weekend porch parties. Porch parties were a creative space to bring community members together to fellowship and bond over food and drinks while sharing stories. This opportunity for neighbors to swap stories created First Friday's events at the Harrison Center. First Friday provides space for community artists to come together and tell stories through printmaking and oral histories of the Greatriarchs. Their oral histories play a vital

role in teaching the new community members as well as the youth about the rich history of their neighborhood.

The Greatriarchs are long-term residents of the Martindale-Brightwood neighborhood. They are leaders, nurturers, mentors, and friends of the old and new residents of their neighborhood.

Collectively, our interest grew as we engaged in participation with community members to hear their stories because the media from the event did not capitalize on the spirit of Martindale Brightwood. Our research efforts were facilitated. She helped us coordinate meetings and engagements with Mrs. Taft and community members to hear their perspectives on the Harrison Center for the Arts and the Pre-Enact Indy program. As a team, we initially developed 50 questions for our interview with Joanna but with the allotted hour to meet with her, we knew that we had to revise our interview questions to ten so that we could navigate the interview session successfully and obtain valuable information about the art center's history. The most significant question for us to pursue in this research study was to gain an understanding of how the community felt about the Pre-Enact Indy event.

THE MARTINDALE BRIGHTWOOD COMMUNITY

The origin of this neighborhood is quite unique. Originally, it was two separate neighborhoods, Martindale and Brightwood, that were located near the railroad and merged in 1992 to form one neighborhood, which is the oldest in Indianapolis. According to Fuller, the residents of Martindale-Brightwood have faced displacement and the emergence of industrial pollution (2016, p. 204). The development of Interstates 65 and 70 cut through and divided the neighborhood displaced residents. Since many residents could not get loan

approvals for home repairs, they moved out to relocate on the east side of Indianapolis to more affordable homes that unfortunately increased vacant homes in the area. This change has brought about gentrification which according to the Polis Center is the cultural and racial displacement due to a shift in increased housing costs and income levels. With this change, many of the homes in Martindale-Brightwood were no longer passed down from generation to generation.

Martindale-Brightwood is a predominantly Black neighborhood located in the near northeast side of Indianapolis bounded by 30th Street, 21st Street, Massachusetts Avenue, and Sherman Drive. Based on SAVI data, The Martindale Brightwood community has a population of 5,666 residents and the median household income is $25,972. The majority of the homes in this neighborhood were built before the 1970s.

The original Martindale Brightwood community had children playing in the streets and had neighborhood cookouts, porches filled with neighbors who participated in games and dances, there was also attendance and support at the local church and school events by the Martindale Brightwood neighbors. Now the neighborhood suffers from isolation because the new neighbors who have moved into the area fence themselves and their property in which demonstrates a lack of care for neighbors, and it eliminates a sense of friendly community by stripping away a spirit of place and a legacy of history.

The Martindale Brightwood community in Indianapolis has a rich history. Fortunately, many members of the community have lived there for over 50 years. The longevity keeps the neighborhood's memories alive with the help and support of the Harrison Center. This center provides opportunities for the Martindale Brightwood residents to keep the spirit of

Figure 1. Greatriarchs of the Martindale-Brightwood Community

community in the hearts and minds of residents through the art of storytelling. The Harrison Center provides new residents with care packages filled with artifacts and a calendar about their community and its members.

USING STORIES TO BUILD COMMUNITY

Stories help us understand and learn from other people's perspectives about their experiences, challenges, and the impact of transformations in their communities. Storytelling connects humans by giving us a sense of who we are as people, cultural groups, or a nation (Del Negro & Kimball, 2021). Transformations such as where there once stood a multitude of oak trees, now stand modern buildings taller than those trees. But the question is, how many oak trees can we find when there is a new car parking garage on the east end of the neighborhood block where children once played? Most people, especially those who are new to an area will only notice a space as it appears in the present day. But for the long-term dwellers that grew up in the neighborhood, they still see the park where they kissed their first love or met up with friends to play kickball.

According to Richie (2014), oral history is an active process in which interviewers seek out, record, and preserve such memories. Oral history collects memories (the core of oral history), and personal commentaries of historical significance through recorded interviews (p.1). Although a critique on oral histories offers a challenge about memory recall, Serie McDougal III (2017) states people may be more prone to make mistakes or make up information when asked to recall information that occurred in the distant past. In community-based research, the life experience of people is beneficial and can be used as raw material to provide a new dimension to history (Thompson, 2017). As we engaged in dialogue with the residents, the interview provided a means of discovering written documents and photographs which may not have otherwise been traced (p. 5). As well, interviews bring together people from different social classes and age groups who would more than likely rarely meet or get to know each other closely (p. 10).

As community-engaged researchers, we were able to hear the stories about the shifting and changing neighborhood between 16th and 25th streets as we attended one of the porch parties with the Greatriarchs. They said the changes became

apparent to residents as people moved in and out on a regular basis. One resident stated, "the neighborhood began to decline when the money moved out. It was not just a White flight. It was also Black people who had the means to move." Another long-term resident of 33 years mentioned that the names of the streets have changed as things have evolved into a different neighborhood space. Another long-term resident commented, "our neighborhood has been emptied and outsiders are moving in, buying up homes, and taking over with new homes that are $200,000 or more that only white residents can afford so they are closer to downtown. Many of the original neighborhood residents have moved away or have passed away and the homes have been left to younger family members." Another resident added, "it's sad that they have been irresponsible by selling the homes that have been in the families for decades." The long-term residents advised that the developers

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are renovating homes but not repairing streets and sidewalks in certain parts of the neighborhood.

Even though, as a CRISP research team, we were supposed to find out about the Pre-Enact Indy program, we heard the stories from the residents' perceptions that Pre-Enact Indy was a nice community event, but the real impact was the

changes and trends that were happening in the Martindale Brightwood neighborhood was the bigger concern to the long-term residents. It was our research assignment to be the resource for the Harrison Center in the community to find out what the residents felt about engaging in Pre-Enact Indy and what changes needed to be made to the program. As with any community-based research project, when engaging with community residents, a new focus could emerge with new research questions that the community members wanted to pursue projects that would meet the real needs of the community.

The long-term residents we spoke with were not as interested in the Pre-Enact Indy festival but were more concerned with what they could do to save their home, their legacies, and their children's future in that neighborhood. They felt like they were in a constant battle with the impact of gentrification in their neighborhood. They felt their neighborhood identity had become a memory with the new development and gentrification that was happening which was causing a loss of art and the original history of Martindale Brightwood. These emotions and feelings of the neighbors are significant to the community members' needs and concerns regarding their neighborhood. It was assumed that the Pre-Enact Indy program would be an anti-gentrification intervention to empower the current residents, but to many of the residents the program was a nice experience but did not fully address the needs and concerns of the neighborhood.

With all the reconstruction in the Martindale Brightwood community, some of the residents felt their identity was erased with all the changes. A few of the long-term residents advised how oral history is important to maintaining historical truth about an area. Therefore, they made sure that we understood how the businesses in the area have

also changed and were not really meeting the needs of the long-term residents any longer. "We used to walk down the street to buy shoes, clothes, and groceries, but not anymore. We have to travel far

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to get those things now. When you don't have a car, it's hard to get around," they said. This change in the neighborhood has brought attention to the need for economic recovery and is seeing more local businesses open. A resident mentioned "We need grocery stores, like Aldi, where things are affordable, and we can walk to." The residents all agreed there should be more local, affordable restaurants for families to gather to enjoy good home-cooked meals as a place to foster community well-being, and social cohesion. They advised how these spaces will also develop healthy relationships for residents as well as support economic resilience for long-term and newer residents during the neighborhood changes.

At the conclusion of the project, the residents recommended that the community liaisons working with the university host more community meetings and events to improve community engagement. These meetings would include all relevant community stakeholders such as community leaders, community developers, government officials, university leaders, long-term and new residents, school leaders, and the youth. Once the community roundtable is formed there could be an equitable discussion about:

1. Affordable housing to increase homeownership for Black residents.
2. A quality education for all students, especially students of color.
3. Provide opportunities for more local businesses to operate in the neighborhood, especially for Black entrepreneurs.
4. Support upward mobility and access to start businesses.
5. Engage youth with more history-themed programming including archives and artifacts, so they can learn the historical story of the neighborhood.

This community-based research project helped us, as graduate students, to see the power of the existence of the arts in communities. For members of Martindale Brightwood's community, their artistic expression is storytelling. As we see, storytelling empowers community residents to craft their own stories with opportunities to share their voices, opinions, memories, and reflections. Therefore, stories provide multiple ways to communicate histories that give a keen sense of place and identity such as this story about the vibrant Martindale Brightwood neighborhood.

Community engaged work and the arts introduced us to innovative ideas and illustrated a community's culture that can be instrumental in community research, and this was a valuable influence in our graduate research work. We found this research opportunity to be fulfilling, especially as we had to deal with the sudden shift in our learning environment due to COVID-19. Our vulnerability during that disrupted time allowed us to find creative ways to connect with the neighbors of Martindale Brightwood such as the "porch parties" where we attended an informal gathering with the long-term residence to hear their stories.

If given the opportunity, we recommend the CBPR research approach because it can teach graduate

students about real world situations and gives them opportunities to see where policy decisions may need to be made to create community changes for the betterment and well-being of some residents. CBPR is a research approach that seems more sustainable for the community and the university because it creates academic research that is impactful and beneficial while maintaining a community's culture.

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Figure 2. Items from the Harrison Center's care package for new residents

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Testimonios of (In)Justice and Communal Spaces: Four Latinas in Their First Year Teaching

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KEYWORDS

Latina teachers, testimonio, communal spaces, Latina womanist epistemology, first year teachers, convivencia

ABSTRACT

In August 2020, four Latinas began their first year teaching and entered a school system that continues to emphasize policies, measures, and curriculum that supports racism and social injustice. Their first-hand experiences included a pandemic that largely challenged modes of delivery in schools and the lack of access for students of marginalized communities that made existing disparities even more obvious. But they also entered teaching at a time when there was renewed interest in openly pushing issues of race, oppression, and violence to the forefront. This article details how these four Latina teachers connected their testimonios to the current sociopolitical realities and to their commitment to social change through monthly zoom chats. Their chats became spaces of Convivencia, a way to engage, reflect, and support each other that is centered within a Latina womanist epistemology. Cultural Intuition was used to analyze their experiences and to point out key aspects of their testimonios that reflect their ways of knowing and agency. This piece concludes by making a case for how these types of communal spaces are necessary across various institutions and spaces for Latinas.

INTRODUCTION

In August 2020, four Latinas with a recently earned Bachelors in Elementary Education began their first year teaching. They entered a school system that continues to emphasize policies, measures, and curriculum that supports racism and social injustice. Their first-hand experiences included a pandemic that largely challenged modes of delivery in schools and the lack of access for students of marginalized communities that made existing disparities even more obvious. But they also entered teaching at a time when there was renewed interest in openly pushing issues of race, oppression, and violence to the forefront. As one of their previous literacy professors and a fellow Latina, all four agreed to begin their teaching profession with a commitment to share their experiences with each other and to allow me to document their first year teaching via monthly zoom gatherings. The teachers connected their politically urgent stories—their testimonios— to the current sociopolitical realities and to their commitment to social change through the monthly chats. This work makes a case for how the zoom monthly chats became spaces of convivencia (communalism, coming together)-

-a way to engage, reflect, learn, and support each other in a way that is deeply centered within a Latina womanist epistemology.

In this work, I first describe what encompasses Latina womanist epistemology and communal mentoring. I then describe our relationship and introduce the four teachers and provide my positionality. Cultural intuition and testimonio are then described along with making a case for how communal mentoring is inextricably connected to testimonio and how I analyzed their shared experiences through the standpoint of Cultural Intuition (Bernal, 1998). I then share some key aspects of their testimonios reflective of their ways of knowing and agency from their first year teaching (2020-2021 school year); I end this piece with our work moving toward building a communal approach to solidarity and shared commitments through expanding our communal mentoring and support and making a case for how these types of communal spaces are necessary across various institutions and spaces for Latinas.

LATINA WOMANIST EPISTEMOLOGY AND COMMUNAL MENTORING

Mentoring for women and minoritized groups does not ascribe to rigidly defined roles of mentor and mentee, rejects similarly defined positions of power (Mendez-Morse, 2004), and interrupts assumptions of hierarchical knowledge where one individual holds more or more important knowledge than others. Thus, mentorship within communal spaces is understood as learning, engagement, and reflection where all members are both mentors and mentees and for Latinas, "mentorship includes communal methods of support through testimonios, or testimonies that recognize 'the power and empowerment of sharing our papelitos guardados [literally, guarded papers] in and out of academia with others'" (Duran, 2016, p. 114). In Latina mentoring, convivencia

or communalism is a central aspect of a raced-gendered epistemology that expands traditional notions of teaching, learning, and creation of knowledge (Galvan, 2001).

Latina womanist epistemology is an explicitly critical race-gendered stance grounded in lived realities of Latinas (Delgado Bernal, 2002). This epistemology has pedagogical power that is exercised in the sharing of Latinas' testimonios and histories and serves as "a knowledge base to understand, critique, and challenge systemic oppression and theorize identity, sexuality, the body, resistance, healing, transformation, and empowerment" (Huber & Cueva, 2012, p. 395). Convivencia is about how to be together, the communal and relational, amid systemic racism, oppression and uncertainty (Villenas, 2005). Convivencia is central to Latina mentoring as it emphasizes cultural ways of knowing and giving voice to lived experiences.

The term "womanist" is central to this epistemology or way of knowing. Womanist, unlike the term feminist, addresses the racial, classed, and gendered intersections of women of color, and in this work, of Latinas specifically. A womanist orientation to the world is based on the socio-cultural and historical conditions affecting Latinas as race-gendered persons. Thus, the term womanist centers Latina's race/culture-gender positionalities, that is, how they make sense of and navigate experiences and how they express and communicate their lived realities.

Latina womanist epistemology and pedagogies derive from Galvan's (2001) work with Mexicana campesinas and extend our understanding of these women's knowledge "by situating it among groups of people traditionally unheard and spaces continually unexplored" (Bernal, 2002, p. 607). Latina womanist pedagogies have been central in research, including among a group of Latina

immigrant mothers (Delgado-Gaitan, 2012), and more recently among Chicanas/ Latinas at a Hispanic Serving Institution (Ek et al., 2010), and among Latinas at a predominantly white institution (Flores & Garcia 2009). This literature emphasizes the pedagogical value of these diverse womanist sites as they provide communal spaces for Latinas to gain confidence, provide guidance, and reassert their own power (Villenas, 2005).

I build on this work by indicating how the four Latina first year teachers that are the focus of this work exercised their womanist epistemology via zoom turned communal spaces through sharing their testimonios. Revealed through this epistemology are the human relationships and experiences that are not visible from a Eurocentric epistemological orientation. Related, this standpoint asserts that first year Latina teachers both carry the wisdom of our ancestral knowledge (Castillo, 1994) and are creators of knowledge (Bernal, 2002). Positioning teachers as knowledge holders and creators (Bernal, 2002) is intentional. Such emphasis counters current dominant deficit ideology of teachers that deskills, de-professionalizes, and deintellectualizes educators.

Delgado-Gaitan (2012) makes a case that transformation is dynamic and collective. Convivencia is central to personal and social transformation as Latinas share, learn, and account their refusals of dehumanizing relations/ encounters they experience in institutions and the larger society. For these four Latinas, the communal space served to cope with issues of the pandemic, their first year teaching, and the ever present oppression and racism in schools—both for them as Latinas as well as for their Brown and Black students. The sharing of their testimonios within a communal womanist space allowed for connections across our Latininades and to learn from each other, a convivio (Villenas, 2005) that encompasses pain, anger, sorrow, laughter, and love.

HOW I CAME TO KNOW THE TEACHERS

Ms. Julia Rose Raymond, Ms. Mariana Calderon, Ms. Seci Ann Gonzales, and Ms. Ruby Sanchez are all recent graduates (2019 and 2020) of the Urban Elementary Education Program at a large PWI in the Midwest where I teach. We got to know one another through a literacy methods class I was teaching as part of their teacher preparation program. We began to share our experiences with each other and they felt a connection to me and my course as it centers ways to fully engage with students and support their capacity to thrive by attending to meaningful relationships and critical pedagogy.

We connected as Latinas which is a sense of historical recognition and of shared wisdom and refusal in the face of ongoing oppression. I am one of the very few Latina teachers they had in their K-16 trajectory. Thus, the ways in which I identify, honor my language of origin, and my stance on how our experiences of being "othered" can help us to refuse such mistreatment of our students allowed us to connect through identity, ideologies, and commitment to service. Our relationship developed through shared chats before and after school, texts, meals, phone calls and other support including writing reference letters on their behalf (e.g., scholarships, job applications) and through guidance while facing difficult student-teaching

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[1] Latinidad describes 'any person currently living in the US of Spanish-speaking heritage from more than 30 Caribbean and Latin American countries' (Molina Guzman and Valdivia 2004, 207). Latinidades expands beyond 'nationality and ethnicity' to include cultural experiences and political commitments' and acknowledge differences across race, class, religious beliefs, sexual orientation, 'regional variations', and mixed cultural heritage (The Latina Feminist Group 2001 as cited in Flores & Garcia, 2009, p. 170).

racist-centered experiences. Their consistent support of me included constant comments of appreciation and acknowledging my strengths as a teacher educator and Ms. Raymond writing a letter on my behalf for a Diversity Scholar Award. Thus, in many ways, the testimonios are indicative of our historical and cultural circumstances and experiences as well as our present ongoing convivencia.

LAS MAESTRAS

Ms. Calderon, Ms. Gonzales, Ms. Raymond, and Ms. Sanchez (see Table 1) are the four teachers. They identify as female and all are in their 20s. In order to resist the notion of the "essentialized" Latina (Duran, 2016) and because identity is fluid and heavily contextually based (Holland et.al., 2001), I provide various ways and contexts in which teachers self-identify in Table 1 below

Table 1: First-year Latina teacher's self -identification

Name	Graduated from education program	Grade level	Subjects taught	School type	Contextually -based self-identification
Mariana Calderon	May 2019	3rd grade Dual Language	Elementary, multiple subjects	Public	Nicaragüense, Latina, Nicaraguan, Hispanic.
Seci Ann Gonzales	May 2020	6-8th grades	Science	University lab school, public	Mexican (to connect with her ENL students), Mexican-American (to specify to her students that her father is Mexican and her mother is white), Latina (to specify that not all Latinxs are Mexican), Person of color (when discussing cultural appropriation with students),
Julia Rose Raymond	Dec. 2019	5th grade	Reading and Social Studies	Public	Puerto-Rican, Hispanic, Person of color (when talking about different experiences that people of color have/ had and includes herself).
Ruby Sanchez	Dec. 2019	3rd grade Dual Language	Elementary, multiple subjects	Public	Mexicana, Latina (does not tend to use Hispanic), Person of color (with some hesitation because she can sometimes pass as white. Ruby sees herself as a person of color but recognizes her privilege due to her skin color, hair, etc.)

Our relationship as five Latina educators developed into communal mentoring and support when they began their first year teaching and all four agreed to document our monthly chats via zoom. Now in their second year as teachers, their firm commitment to this work continues as addressing pressing issues of inequality, racism, and oppression—not only for students but also for Latina educators like themselves—has become more urgent and as they look to supporting other Latina teachers entering the field.

The four teachers began their first year teaching in August, 2020 in different schools. Ms. Gonzales and Ms. Sanchez accepted their positions before they graduated and Ms. Calderón and Ms. Raymond were offered their current positions days before the school year began. Ms. Calderón and Ms. Sanchez teach 3rd grade in the same township and both are part of the Dual Language (DL)

Program at their respective schools. Ms. Raymond teaches in a different township and teaches reading and social studies to 5th graders. Ms. Gonzales teaches in a laboratory school associated with a large university in the state's capitol. She teaches cience to 6th, 7th, and 8th graders (see Table 1 above).

As first-year teachers, they had to learn the practices of their specific schools and navigate the constant changes due to the pandemic. They had to adapt to being physically in the classroom with students, online, back in class, and back online. They had to figure out how to teach those physically in their classroom while engaging those attending class remotely. They had to learn to keep gradebooks, provide tests, and create curriculum and lesson plans all the while concerned about their students, trying to develop relationships with them, and navigating power struggles, microaggressions, and criticism. But they also had opportunities to build strong connections with peers, bond with mentors, feel support, and develop strength and certainty in their positions. Each also experienced first-hand what it means to be subjected to unequal distribution of power and privilege, pushback against what matters in teaching (relationships, truly listening to students, enhancing what students know and what matters to them) in favor of pragmatics of teaching, and how aims to counter inequities and racism are sidelined or reappropriated to reinscribe the colonialist project—their testimonios are indicative of this.

PROFESSOR

I am Mexicana and of Nahua descent. I was born in Mexico and Spanish is my mother tongue. I have identified as Mexican-American, Hispanic, and Latina previously. I am still comfortable with Latina (with understandings of how Latinidad has been colonized—see Urrieta and Calderón, 2019) but no longer with Hispanic and specifically not with Mexican-American as I have come to realize it was a term I tended to use to convince others that I belonged here (multiple contexts) so I no longer use it.

As a Latina scholar, I have a longstanding commitment to working with, teaching, and providing service to youth from historically underserved and marginalized communities in urban schools. I began this commitment as a high school English teacher for Chicago Public Schools. Serving largely Mexican and Puerto

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Rican communities as a teacher and mentor for eight years provided me with rich experiences that undergird my aim to engage in work that disrupts schooling practices, policies, and structures that fail to support or engage multiply marginalized youth.

TESTIMONIO

In its fullness, testimonio aims to "bring to light a wrong, a point of view, or an urgent call for

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[2]All names are pseudonyms and chosen by the participants.

action….The testimonio is intentional and political" (Reyes & Curry Rodriguez, 2012, p. 525). While its origins center testimonio towards speaking on behalf of silenced people and their histories (Yúdice, 1991), it has more recently been used as a form of sharing of one's lived experiences, all the while maintaining the explicit goal of highlighting the voice and agency of people toward building communal struggle for justice (Reyes, & Curry Rodríguez, 2012). Testimonio is a pedagogical tool, a politicized discourse that sheds light on the powerful womanist epistemologies and communal spaces that help Latinas resist oppression (Cervantes-Soon, 2012).

"Testimonio is [also] 'a pedagogical, methodological, and activist approach to social justice that transgresses traditional paradigms in academia" (Delgado Bernal et al., 2012, p. 363). As such, testimonio situates the individual within a collective experience and provides new understandings of how Latinas, as racialized/ethnicized women, conviven, come together, to build solidarity and bear witness to each other. Testimonios build bridges to Latinas' collective power (Prieto & Villenas, 2012).

The testimonios by the four teachers act as constructions of self and contestation of power indicative in how they navigated their day-to-day experiences in their schools with their students, colleagues, and administration. To hear from their experiences is especially important as the 2020-2021 school year was a year of a pandemic and concomitant exacerbated disparities along with a demand for social justice advanced by the Black Lives Matter movement. Their work is situated in schools as focal places for the racism, oppression, dehumanization that is seen in macro spaces that sustain police brutality, racist policies, poisonings (water, land, air) and at the same time serve as places of potential reckoning to resist subjugation

and generate openings of alternate possibilities (Moraga & Anzaldúa, 2002). As such, their testimonios were meant to "document and inscribe into existence a social witness account reflective of collective experiences, political injustices, and human struggles that are often erased by dominant discourses" (Huber & Cueva, 2012, p. 393). Their testimonio, as a means for agency, is indicative of their profound sense of service and expands on what our elementary teacher education program focuses on—a deep understanding of the need for education that centers social/ racial justice. As such, their tellings of injustice and their response serve as testimonio; testimonio, by its definition, is a collective, political act of resistance (Anzaldúa, 1990). To those ends, their testimonios shared in our communal space serve as examples of ways they resisted oppression, created spaces for ingenuity and sabiduria or wisdom (their students' and their own), and enacted pedagogies that challenge colonizing practices.

METHODOLOGY
Cultural Intuition as Methodology
As Bernal (1998) asserts, "cultural intuition is a complex process that is experiential, intuitive, historical, personal, collective, and dynamic" (pp. 567-568). As such, cultural intuition is both a methodological process and an epistemological standpoint that strategically and purposefully centers these four Latinas as knowledge holders and creators in the teaching profession.

Cultural intuition as a methodology centers all the varied ways we know (including through the body) and what we know as central to analysis. Hence, this methodology provides nuanced ways to understand their individual and collective similarities and differences in the lived realities of women from similar political, ethnic, geographical, educational, generational, and professional backgrounds. The testimonios they shared

demonstrate "some of the ways in which their brown bodies experience the material realities of their context and whose experiences and narratives of survival, healing, and transformation embody consciousness, agency, and theory" (Cruz, 2001). Similarly, cultural intuition allows me to center who I am, my embodied experiences, and shared history with these teachers as part of the methodological process.

Cultural intuition also includes participants in the data analysis process (Malagon, et al., 2009). This helps reject research/ participant roles and their often resulting hierarchical relationship. This process also provides participants the power to determine how they want to communicate their experiences and tellings. Thus, this methodology illuminated patterns of oppressive practices and structures as the teachers recounted their experiences. It also allowed for revealing contestation of such practices and structures through actions indicative of teachers' varied ways of knowing. I present specific, individual experiences out of many that make up the kinds of experiences, refusals, and wisdom shared by this group.

Analysis

When I realized that all four of my previous students would start teaching in August 2020, I invited them to monthly Zoom meetings to share their experiences. Our meetings had no specific questions although sometimes I would ask if they had anything in particular they wanted to share. They choose what they wanted to bring up and what to ask of each other.

I analyzed their work from a Latina epistemology that grounds their life experiences as first year Latina teachers. I focused on how and what they chose to share, how they responded to each other and the ways their reactions, responses, and support built convivencia. I drew on sources of cultural intuition, including personal experience, literature on testimonio and Latina womanist epistemology, professional experience, and an analytical research process, to better understand the diversity and complexity of their experiences (Chang, 2017).

TESTIMONIOS

In this section I provide shortened versions of testimonios by each of the teachers. My intention is not to exclude their voices through these retellings but rather provide a telling from each to get at the varied and complex situations that they had to attend to as Latina first year teachers. Their testimonios are meant to illustrate the necessity of communal mentorship and deep convivencia. In another piece (Sosa, in press), I focus more fully on their testimonios and center their voices.

Administrative Moves that Maintain Inequity

As stated previously, Ms. Calderón and Ms. Sanchez are both part of the Dual Language (DL) program in their district. They both are third grade teachers and teach in different schools. The district requires that teachers who are part of the DL program plan their weekly lessons together by grade level. For third grade, there are six teachers in all including Ms. Calderón, Ms. Sanchez, and another Latina teacher, Ms. Flores, along with three veteran White teachers.

Both Ms. Calderón and Ms. Sanchez expressed challenges in their current position. For Ms. Calderón, the challenge has been in working with the three veteran teachers whose lack of input during planning meetings and lack of emphasis on student-centered curriculum may be outcomes of the limiting pervasive ideas some teachers seem to have about students in the DL program. For example, in exchanges with teachers in her school but who are not part of the DL program,

Ms. Calderón has come to realize these teachers often believe students in the program do not know English and that they are "low performers."

Despite efforts by Ms. Calderón to address the lack of input from the veteran teachers regarding lessons by talking with the school principal, no changes were instituted by administration that would make the planning more equitable for the teachers and relevant to the students. In fact, when Ms. Calderón, Ms. Sanchez and Ms. Flores began planning and enacting their own lessons, the director of the DL program made it clear they could not plan on their own. As opposed to addressing the actual issue indicated in Ms. Calderón's comment, "Collaboration is difficult. It's hard to work with people who just want to do the bare minimum;" the focus became the procedure that the novice Latina teachers were not following, instead of the focus being on inequitable practices of leaving the planning to the novice teachers, demanding so little of students based on the curriculum developed, and inaction and nonparticipation from the White teachers.

When Ms. Sanchez shared her experience during our November meeting, she began by stating the following: "For me, this past week was kind of tough with the Dual Language team at my school because for the past few weeks we have felt very unsupported by administration. It all started from one day the second grade [monolingual] teachers complaining to our principal that they were feeling like they were not being invited [by the DL team] to docertain activities—cause the Dual Language program since it came to my school, they have always gone above and beyond like decorating and doing things for students.… So they complained to our principal and now like the Dual Language team isn't allowed to do anything unless they invite the other teachers in our grade level."

The history of this ongoing tension, as Ms. Sanchez tells it, is that the monolingual teachers have always been invited to partake but would push back on certain activities, especially those that required staying after school. So the DL teachers stopped asking and continued to work on activities and decorations that celebrated their students.

The directive by the principal to include the other teachers feels like a lack of support for the DL team. What is striking for Ms. Sanchez is the apparent hypocrisy in the talking up of the DL program, including prominently displaying it on the school district's site, and the lack of support for the Dual Language team. Giving in to the monolingual teachers' demands and the lack of support for the Dual Language teachers helps maintain inequity. The insistence by monolingual teachers that they be included as long as they provide the terms of such inclusion and the administration giving in to the pressure of this group while outwardly gaining recognition and receiving accolades for the strength of the Dual Language program serves to maintain the inequitable and racist structure that benefits White teachers.

The testimonios by Ms. Calderón and Ms. Sanchez reveal ingrained ideas about how much time and effort is enough to invest on students who are considered non-English speakers and "low performers." It is also indicative of schools' lack of investment in supporting their Latina teachers. To only focus on procedures, such as all DL teachers meet to create curriculum, negates the fact that the new Latina teachers are already doing most of the work as the others sit in silence or only participate if someone takes the lead. What is also telling is the exploitative dynamic constructed when a school emphasizes the importance and success of its DL program yet fails to support DL teachers in their interests, endeavors, and invites other teachers to join but on their terms, not the terms of the Latina

teachers. For Ms. Calderón and Ms. Sanchez, both action and inaction by administration supported inequitable practices that serve to maintain a racist system.

SILENCED VOICES AND TABOO TOPICS

Ms. Raymond

Ms. Raymond's testimonio was related to an experience that happened when she taught a lesson on the Second Amendment as part of her social studies curriculum. As Ms. Raymond discussed the Second Amendment, Mary, a White female student, expressed her view that Democrats wanted to take everyone's guns away and that people needed guns in their home for protection. Ms. Raymond clarified that some people want to see laws passed that would make guns less accessible. Her statement was in support of her Black and Latinx students who felt angry and were concerned about the constant messages that Whites need to protect their home and property from criminals—that is, Black and Latinx youth/men. As the lesson continued, Mary was visibly upset that there was opposition to her insistence on the freedom of owning guns.

That same day, Mary's parents reached out to Ms. Raymond and sent her their concerns via a messaging app the school uses for teachers and parents to communicate. Mary's parents claimed that Mary felt Ms. Raymond was biased against her opinions and prevented her from stating them by not calling on her. Rather than asking Ms. Raymond about what the lesson entailed, they made it clear that they did not like that schools talked about politics or racism but understood that Ms. Raymond had a job to do. However, they continued, she should allow all students to speak their opinions, even if she doesn't agree with them, which Ms. Raymond believes she does.

Mary's parents insisted Ms. Raymond no longer speak to their child individually because she felt "threatened" by Ms. Raymond. They asked that the homeroom teacher, a White male teacher, be present during any one-on-one interactions with Mary moving forward. The principal agreed that the student should be accommodated, framing it as a way to "protect" Ms. Raymond from getting into a

> What is also telling is the exploitative dynamic constructed when a school emphasizes the importance and success of its DL program yet fails to support DL teachers in their interests, endeavors, and invites other teachers to join but on their terms, not the terms of the Latina teachers. For Ms. Calderón and Ms. Sanchez, both action and inaction by administration supported inequitable practices that serve to maintain a racist system.

"she said, she said" situation with the student.

Ms. Raymond saw the principal's decision as a move to undermine her position as a teacher. It also served to uphold the stereotype of Latinas as being loud, hot-tempered and volatile, as indicated in the suggestion that she made the student feel "threatened" and therefore the student should be protected by having a white male teacher present.

This incident highlights the inability of administration to hear Ms. Raymond's side and support her as a knowledgeable and fair teacher, thus sustaining the view of Non-White teachers as inferior and affirming the insistence by Whites to be kept comfortable. Ms. Raymond was not only deprofessionalized, but the decision also that she should be supervised by a White male teacher

clearly positioned her as someone who does not know how to behave and interact with White students.

Ms. Gonzales

Ms. Gonzales teaches 6-8th grade science. During one 6th grade science lesson that was fully online due to the pandemic, several Black girls began to comment on the hair of a White student, Amy, whose hair was braided in small cornrows with beads, seemingly in emulation of a hairstyle typically worn by Black girls. While Ms. Gonzales noticed Amy's hairstyle also and was considering how to address it, one of her Black female students asked, "Ms. Gonzales, do you think Amy is culturally appropriating right now?" Ms. Gonzales wanted time to process the event and to talk with her school team about it so she told her students that these types of conversations are important and that they would address it in the coming days.

That day, Ms. Gonzales spoke with her team and the principal. Her team and the principal concluded that it was a conversation that obviously matters to their Black female students and that it should be discussed as soon as possible. Ms. Gonzales also reached out to Amy after school. The student explained that she loved her friend's braids and wanted to style her hair the same way so she had her aunt do her hair. After watching a couple of videos and reading a book with Ms. Gonzales about Black hair, Amy came to realize how it could offend some of her Black peers. Ms. Gonzales also spoke with Amy's mother who was supportive and understood why some Black students were offended.

The following day, Ms. Gonzales hosted a homeroom Zoom meeting with all 6th graders in order to address the situation; Amy and her mother were present. The discussion centered on how to call people out when something they say or do is offensive and how to do so with respect and kindness. The class discussed what it means to "pull people in" kindly into these kinds of conversations and not to single people out.

Ms. Gonzales also explained how Black women's hair has been discriminated against historically as well as in contemporary times. She also brought in opinions from Black friends and colleagues on how they feel about White people wearing Black hairstyles, as well as Tik Tok videos of people of color explaining whether they see it as cultural appropriation or not.

Ms. Gonzales reflected on this situation: "To be able to have those conversations and to be able to be so confident to have those conversations is huge. I actually got a lot of backlash from having that conversation with my 6 graders, not even from my team, but from other co-workers in my school. And so I had a lot of people saying that what I did was wrong and I don't agree with that so, that's hard to be told that what you did was wrong even though you know that what you did is exactly what you needed to do...."

As Ms. Gonzales sees it, these conversations are central to her role as a teacher and to social justice. She also sees how important it is to provide a space for the hurt and offensive feelings that her students of color felt. She emphasized that, "it was important me to because it was important to them."

As these four testimonios indicate, these teachers needed to navigate difficult situations that questioned their ability (Ms. Raymond), ignored their insistence on designing engaging curriculum that matters to students (Ms. Calderón), positioned them as less important than their White counterparts (Ms. Sanchez), and that forced them to deal with backlash when teaching a lesson guide by equity and anti-racism (Ms. Gonzales).

In our zoom chats, these teachers found ways to share, support, and strengthen their commitment to social justice as well as validation across such varied experiences. These communal spaces are necessary for Latinas across all institutions and contexts. To this I turn next.

EXPANDING COMMUNAL MENTORSHIP

Convivencia emphasizes the collective nature of this group. For this group, the intimate community space they created allowed for openly dialoguing about embodied experiences because it did not require that they explain why they experienced the world in a certain way or worry about how they may be perceived. This led to continuous engagement in self-reflection and communal solidarity; it also led to healing through sharing, expressing, accounting, and relating.

Due to how this communal space and the process of testimonio allowed the teachers to see a more complete picture of systemic oppression Latinas experience in schools, Julia Rose, Mariana, Seci Ann, and Ruby were eager to support other Latina teachers who would be entering the field. We held an initial meeting with two Latina pre-service teachers in May 2021. In this meeting, they welcomed Ana and Lupe as kin; provided guidance, insights, and enveloped them in convivencia.

Their realization of the importance in welcoming other Latinas who are first year teachers into a communal space as necessary for their survival must be expanded by and for other Latinas as well. Communal spaces that support Latinas and nurture their womanist stance are instrumental to commitments of equity and social justice as the testimonios shared in these spaces are individual and at the same time collective. Forming new communal groups or expanding existing groups is necessary as all institutions must be challenged

to end existing damaging policies, practices, and institutional norms and all Latinas deserve mentoring, support, and spaces for convivencia.

The need to come together and collectively share experiences while establishing convivencia is strongly needed for Latinas in the teaching profession at all levels (early childhood, elementary, secondary, higher education) and at all stages of their careers (first year, novice, expert). These communal spaces and sharing of testimonios are rare in institutions and therefore this group can be viewed as one example of how to create such urgent spaces (even via zoom) as well as how to protect and sustain them. Thus, this work makes a case not only for expanding existing communal mentoring such as the one described here, but to guide and support other Latinas in starting communal mentoring in their own institutions

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and professions and with other Latinas across communities. As Sosa-Provencio and colleagues assert (2019), testimonios transcend the healing resistance for their authors. "Reverberating through their sacred narratives is a regenerative energy mending our collective histories and the fractures of invalidation which we as Latina

scholars and educators live" (p. 223). Latinas sharing their personal histories and testimonios in convivencia is transformational (Alarcon et al, 2011).

Latinas must continue to find ways to create intimate community spaces, be it via zoom chats, in person, and other means such as gathering for meals. In the constant sharing of knowledge,

approaches, and understandings, we deepen our refusal of the structures of colonization reinforced every day in institutions and in the broader society. And in full convivencia, we are able to draw from the wisdom of our ancestral knowledge (Castillo, 1994) to an awareness of the relational, communal, and community history that connects us as Latinas (raced/gendered) and to our agentic commitments to change.

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