

Integration of Arts in the Community: A Detroit Story

By

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Abstract

This video research project documents one community arts studio in Detroit with evidence that people who participated in the studio were using art to engage in rebuilding their community. A contextual essay that accompanies the video reviews current literature; history of Detroit, community art, advocacy through art, art therapy, and the effects art has on youth and the community. Research was conducted using a co-researcher model with members of The Alley Project (TAP). Data was collected with video footage of participant and community member interviews, art processes, and reflections culminating in a creative video documentary. Several iterations of editing produced study results in video form that will inform other art therapist and community-based organizations and promote the further development and advocacy for community art based programs.

Keywords: community art, art therapy, Detroit, advocacy, community rebuilding

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Dedication

This research is dedicated to my daughters McKenzie and Kennedy who would ask me every night if my homework was done yet. Well, it's finally done.

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List of Portfolio Works

Integration of Art in the Community: A Detroit Story, Video Documentary

CHAPTER 1: INTRODUCTION

This research examines a Detroit community art studio and documented evidence that people who participate in grassroots arts projects are engaged in rebuilding their communities via video, youth interviews, community member interviews, and artwork. This contextual essay provides a scholarly context for the creative work of the video documentary.

My study fills a gap in scholarly art therapy literature documenting the value of community-based art studios for young artists and community members. As Matarasso (2002) and Australian Expert Group in Industry Studies (AEGIS; 2004) found, there is informal evidence of the impact of art, but limited theoretically based data. In addition to this essay, the video documentary documented that the individuals that participated in TAP actively engaged in revitalizing the community. My study sought to explore TAP and the impact that the community arts program had on the community.

Five decades of economic and population decline in Detroit, Michigan have resulted in a crisis of unprecedented nature. At the time this essay was written, the city had recently emerged from bankruptcy but still has far to go to reach stable economic ground. Among other problems, over the years, public services have been diminished, public schools have closed, and arts programs in the remaining public schools have nearly been eradicated (Shirley, 2010). With an unemployment rate of 14.5% (U.S. Census Bureau, 2012), many families leave the city in search of better neighborhoods, schools, and employment. The current population of 701,475 as compared to a population of close to 2 million people in 1950 means that a staggering 46.2 % of Detroit's homes are abandoned, and 36.2% of residents are living below the poverty level

and are not able to move out of the city (U.S. Census Bureau, 2012). This compares to a national average of only 15.7%, of people living below the poverty line, as reported by the U.S. Census Bureau (2012). Wherever people walk or drive, they encounter urban blight, uncollected garbage, and evidence of gang/drug- related activity.

Detroit public schools have not escaped the effects of the economic devastation. In 2012, the city closed 21 schools due to declining enrollment and budget deficits, and an additional 21 schools are scheduled to close by 2016. Responding to the school district restructuring, and threats to lay off all 70-art teachers within the district (Shirley, 2010), private investors and funders have donated over \$500,000 to help keep the arts in Detroit public schools. The elimination of extracurricular activities has left many children with nothing to do during after school hours (Pratt-Dawsey, 2013). Stinson (2009) indicated that youth are more likely to engage in risky and antisocial behaviors during unsupervised after-school hours. Exacerbating the problem is the fact that many parents are forced to work longer hours or maintain two jobs just to make ends meet, often forcing them to leave children unattended after school (Kirp, 2011). Sadly, in Michigan 31% (562,486) of K-12 youth are responsible for taking care of themselves outside of school hours (Kirp, 2011).

Alternatives to negative behaviors such as after school programs no longer exist, giving youth and families minimal options. Programs such as the Heidelberg Project can ameliorate the lack of arts programs in public schools and fulfil the need for after school opportunities for K-12 students. The Heidelberg Project offers many programs, including children's workshops, artistic volunteer opportunities, summer and afterschool programs, and a variety of art-based events close to local high schools.

The Heidelberg Project, created by Tyree Guyton, has been a staple of the Detroit arts community since 1986. Guyton's program transformed abandoned homes and recycled discarded items into art in order to help rebuild the community by bringing people together to raise awareness about the city's struggles (Scott-Dorsy, 2014). Guyton used found objects as metaphors to acknowledge the community's struggles such as creating faces on car hoods identifying them as the "faces of the hood" or hanging shoes from a tree to represent slaves that were hung and the continued struggle with racism. The project raises awareness and conversations surrounding some tough controversial issues.

Clawson and Coolbaugh (2001) noted there have been positive effects upon youth who are at-risk of becoming involved in crime when they participate in arts programming. These effects include improved communication skills, development of anger management skills, and improved academic and social performance in school. Beyond the benefits for youth, Allen (2008) proposed that advocating for more community art programs can provide alternatives to risk taking activities and may encourage community members to "create opportunities for a true sense of community and shared purpose to grow" (Allen, 2008, p.11).

As a suburban resident, who works full time in Detroit with young people and families, I have seen first-hand the needs to rebuild a sense of community and to support families in their efforts to stay afloat economically and care for their children. I often hear clients family members state that their neighborhood is unsafe because of crime, blight, or both. Community activities are non-existent in many places and many areas are unsafe for playing outdoors forcing children to remain inside. My research explores the

capacity of arts programs to help restore positive communal environments and provide safe havens for creative expression and dialog for community members.

This contextual essay and video documentary provide a rationale for art therapy programming as a component of community building. In the following section, this essay reviews scholarly literature relative to my topic. The literature review includes the history of Detroit and community arts programs, description of community arts and the effects that these programs have on communities, advocacy through art, and art therapy. The literature review is followed by a brief description of the research methodology, data collection, and analysis. Last, I provide a comprehensive description of how the video documentary was created, how video footage was obtained and what was selected and edited in order to analyse and identify key results and present them to others. A summary and conclusion are also provided.

CHAPTER 2: CONTEXTUAL BACKGROUND

The following literature review provides a contextual background for this research study. The first section is a brief history of Detroit, followed by a description of current Detroit community arts programs. The second section identifies community arts, followed by a description of the effects that community arts has on the community and youth. Lastly, it reviews advocacy through art and community art therapy literature.

Recent History of Detroit

Detroit was a booming economic market place in the early 1920s, with a rich culture and plenty of work in the auto industry to support its almost 2 million citizens (Dalmia, 2013). The city was a thriving industrial hub and many people, including a significant number of African Americans, migrated from the south, to take advantage of the greater economic opportunities in Detroit and its good paying jobs. However, due to migrant workers lack of income, they arrived only to find housing predominantly in a place known as “Black Bottom,” named by the French due to the fertile dark soil and “Paradise Valley,” the East side’s entertainment and business district (Detroit Historical Society, 2015), and were segregated from the central business district. Many experienced racism and segregation, ultimately leading to the devastating riots of 1943 and later in 1967 (Stahl, 2009). The freeways that were built to support the center of the automobile industry unintentionally facilitated “white flight” (Shakir, 2010), with Caucasian Americans moving from the city to the suburbs, leaving the majority of African Americans behind. These new freeways were built through the areas of Black Bottom and Paradise Valley isolating residents of the inner city, changing the demographics of Detroit. The city continued to decline after Coleman A. Young came into office as

Detroit's first African American mayor in 1974, despite his best efforts to stabilize the situation. Racial segregation fueled further debt and deterioration. Priority was given to support large companies, which discouraged entrepreneurship and people's ambitions to build their own community through small-scale economies and regenerate the city of Detroit (Dalmia, 2013). With Detroit's economy dependent on the auto industry, declining car sales meant high unemployment among its residents (Taylor, 2010).

Detroit continued to decline after the economic crisis of 2009, with the governor of Michigan ultimately appointing an emergency financial manager in March 2013. Detroit filed for bankruptcy in July of that year, with more than 14 billion dollars of debt. Currently, citizens within the metro Detroit area suffer from a devastating economic depression with an unemployment rate of 14.5%. City departments have seen drastic cuts as well, including police and fire departments being cut by as much as 50% (Salter, 2013).

The emergency financial manager even considered selling the art from the Detroit Institute of Arts to help settle the city's debt, but ultimately this was avoided as many foundations and other funding sources stepped in (Snyder, 2013). Much of the citizenry could not afford to visit the city's museums and cultural centers, which resulted in decreased attendance and dwindling cash flow for historic institutions (Salter, 2013). The economic downfall has taken a toll on opportunities for the city's youth as well, since 2008, two-thirds of the parks in Detroit have been closed (Snyder, 2013), and many Detroit museums have been closed or jeopardized due to lack of funding. It is not uncommon for unsupervised youth to turn to risk taking behaviors (Dell'Antonia, 2014). Mrazek and Haggerty broadly defined risk factors as "those characteristics, variables, or

hazards that, if present for a given individual, make it more likely that this individual, rather than someone selected from the general population, will develop a disorder” (Mrazek and Haggerty, 1994, p. 127). Currently, alternatives to such behaviors are limited; after school programs have been cut due to funding. Many parents are forced to work longer hours or two jobs, often leaving children unattended afterschool, while others are unable to find jobs leaving many kids with a sense of hopelessness about their future (Dell’Antonia, 2014). As a result, I think that many people, youth included are left with little hope for their future and when they don’t have hope they don’t aspire for more or think that more is possible.

In 2015, as I write this, Metro Detroit communities are working together to build a better Detroit. In my search for literature I came across a vast amount of information regarding the city’s resurgence, including the efforts of artists to build a stronger community. Some examples:

- Ponyride is a program founded by a local entrepreneur, renting out space for 10-20 cents per square foot in a 30,000 square foot warehouse to artists, non-profit organizations, and startup businesses (Ponyride, 2015).
- O.N.E. Mile Project is a program reactivating one mile of historic buildings with a team including community members, artists, architects, and community advocates. This area serves to host music, arts, and community events and encourage growth in the area. Artists, designers, gardeners, and residents gather at the Bureau of Emergent Urbanity to share ideas and present their work, building a community that is advocating for change (O.N.E. Mile, n.d.).

- Fireweed Universe City is self-sustaining community that has come together to clean up a neighborhood. Community member's use only donated and found materials to sustain their homes and art practices in the neighborhood. Members work together to address the needs of the community, such as assisting residents in repairing their homes and building community areas for resident use. Residents use art as a way of bringing people together and creating awareness of the area's struggles (Fireweed Universe, 2014).
- Detroit Southwest Pride is comprised of a group of community members in Southwest Detroit who saw a need to begin to clean up the community and encourage active community involvement. They began with abandoned homes and clearing the garbage and tall weeds from empty lots for a safer, cleaner environment. This all-volunteer group collects donations from local businesses and community members to assist neighbors in need, offering the homeless, hats, gloves, and scarves (Detroit Southwest Pride, 2012).

These programs along with many others are bringing community members together to facilitate conversations about the community and encourage community members to take an active role in rebuilding their communities. Action is stimulated by the community itself, it is planned, carried out, and evaluated by the community to improve the health, hygiene, and education levels so as to enhance the overall standard of living in the community. These programs have proven to be successful on small scales by raising awareness of the problems and creating solutions within the community.

This section reviewed Detroit's history identifying the major events that have led to the current state of the city, followed by a brief description of Detroit community programs making a difference. The next section will review current community art programs in Detroit and the impact they have on citizens and communities.

Community Art in Detroit

Attention to community art as an incubator of community mobilization is not new. The Capuchin Soup Kitchen was founded in 1929, out of necessity at the start of the Great Depression, offering food, shelter, and clothing to families in need. Today the same organization, in addition to those basic services of food, shelter, and clothing, offer family and youth a variety of programs including art therapy, job placement, and after-school tutoring. The mission of the youth program, The Rosa Parks Children and Youth Program is “to stretch the minds of young people, stimulate their creativity, and explore with them alternatives to violence” (Capuchin Soup Kitchen, n.d).

When a community begins to thrive, its members start to take ownership of the environment, youth begin to feel empowered and in command of a small part of their world (Fliegel, 2000). Buildings transformed by neighborhood clean-ups become important representations of rebirth; people watch over them take pride and keep the area clean (Fliegel, 2000). When a community is not thriving there is less ownership in the community, and people tend not to care. There is less respect and response to community struggles resulting in increased blight, homelessness, and deterioration of communities.

For nearly 30 years, The Heidelberg Project, as mentioned earlier, has drawn attention to the plight of the city while developing youth art programs and volunteer opportunities. Its mission is to inspire and educate others not to give up, and to see the

beauty in the midst of change (The Heidelberg Project, 2013). Founder Tyree Guyton and his colleagues take discarded items and affix them to abandoned buildings in the area, by doing this they are drawing attention to the issue of these abandoned homes, and the larger struggle of community members not being able to maintain their homes due to unemployment. Community members (who also include vandals, squatters, and “scrappers”) respect Guyton, and see the homes as pieces of art and, therefore, they respect the buildings and his artwork (The Heidelberg Project, 2013).

The Heidelberg Project has also influenced community members from surrounding areas to join together to clean up the land, and create beautiful works of art. The Project has encouraged people to take pride in their community. In the process, Guyton has earned the respect of petty thieves and drug dealers in these areas who, in turn, protect the neighborhood (Whitfield, 2000). However, this dynamic has recently changed; over the past year (2014) the Heidelberg Project has experienced 12 alleged arsons that destroyed many installations and homes. Currently, there are no suspects but community members suspect that these arsons may be due to political agendas, as the project raises awareness of the city’s lack of resources to assist blighted communities, or the response of an individual, who disagrees with the projects intentions of raising awareness and possibly exploiting the neighborhood. In response, Guyton and the affected community have banded together to create an even bigger and better project, raising funds to purchase seven solar-powered streetlights and security cameras placed at strategic areas of the houses. They increased community activities by way of more presentations, volunteer opportunities, and clean up to show they will carry on, while

simultaneously inviting dialog around the blight in Detroit and the arsons (Aguilar, 2015).

Another response to the need for youth to have a place to create art is The Alley Project, (TAP) a Detroit community art studio co-founded by Erik Howard and a group called Young Nation, comprised of local community members. The studio is a place for residents of all ages to come together, create art, and conversations about the community. The studio allows for multiple generations to come together to discuss culture, the community, and belonging to something larger than themselves. The Alley Project is located in Southwest Detroit, a site that is accessible to everyone, so that creative work can be viewed and created collaboratively. In describing a similar community arts project in a blighted area of Auckland, NZ, Gray (2012) asserted, “An underlying belief was that whenever there is affliction, suffering, and human need, art will always contain a remedy” (p. 114). TAP is a prime example of how citizens in a community who have suffered by being marginalized by surrounding communities turn to the arts for solutions to their problems.

TAP is comprised of a small one-stall garage, which functions as a studio space, 12 local garage fronts that are used for painting, and four freestanding painting areas (The Alley Project, n.d). Howard explained that, previously youth would paint illegally on any surface they could while risking being arrested or attracting the attention of the gangs that control the streets (E. Howard, personal communication, October 30, 2014). In response he gathered area neighbors who offered up their garages as painting surfaces. Neighbors offered these spaces as they know the struggles that the youth in the community face and realize the potential for the youth. The objective of TAP is to provide, “spaces where

youth and community members can create, show, and/or see street art in a way that is legal, safe, and supports learning and relationships!!” (The Alley Project, n.d.).

These are just a few of the community arts projects that have been started in Detroit in response to the social stressors that have exacerbated the city's blight over many years. But all of these projects, big and small, have modest budgets. Without funding it will be difficult to sustain these programs. Although, some organizations are self-funded, others have been able to obtain grants, and still others rely solely on donations. There are various local funding sources including the Skillman, Ford, Kellogg, and Kresge foundations, in addition to national funders like the Knight Foundation (Perry, 2013). Each of these funding sources has their own criteria for financial support. Some require a nonprofit status, description of local support, artistic merit, financial reports, and descriptions of projected outcomes of the proposed projects; others only require a brief written submission (Allen, 2013). Despite the generosity of these and other foundations, additional funding is needed to support community art studios to continue their missions.

Community Art

Dewhurst (2012) broadly described community arts as a field; an umbrella term encompassing; community-based arts practices, art-based community development, public art, and community cultural development. Community art or community-based art has been described as artistic activity based in a community. Community arts practice is the vehicle through which community cultural development can occur (Sonn & Quayle, 2014). Community cultural development is a participative process that draws out taken-for-granted knowledge and future aspirations of a community through creative means to

express, preserve, or enhance the community's culture (Madyaningrum & Sonn, 2011; Sonn & Quayle, 2014). Community based art therapy may encompassed many of the aforementioned, but it focuses on the healing aspect of art making arising from the making and doing art (Allen, 2008).

Community art often refers to murals, but community arts are not only the visual arts; they may include dance, music, or poetry. Adejumo (2000) identified community-based art as art created by people with common interests and concerns that are joined by living in a common area. Carter (2012) defined community art as art that is produced to express concerns and issues affecting that community. In so doing they are building dreams and helping community members shape the future they desire (Kapitan, Litell, & Torres, 2011). For TAP this desire is for a better community, a community where youth have a place to paint, families are able to provide for themselves, and the community embraces the Latino history and culture. Kirk, Bennett, and Lembke (2012) described community art as building and maintaining a network of people to open and support the arts and culture in ways that facilitates inclusivity, creativity, and change. Change can be small or large based upon the communities' needs; for TAP community, change started with the immediate area surrounding the studio including blight clean ups, educating neighbors about the program, and giving the community a place to paint. Long-term change includes ideas and discussions in regards to the proposed name change of the community to Springwells Village, activism for immigrant rights, and rebuilding the community.

The community arts studio has inspired community members of TAP in many ways. Organizations such as Detroit Southwest Pride, Living Arts, and Young Nation

engage community members in celebrating the community and its culture through art and engagement. Many of these organizations join together for town hall meetings, engage in social activism in their community, and attend to the needs of the youngest members to ensure that they have a viable, stable community in which to continue to mature.

Art therapy practiced in the community “seeks to promote the relationship between each of us and the artist within, or the self with the soul” (Allen, 2008, p. 11). There are several models of artistic practices within community studios, including open and drop-in programs, and community art-based studios. Kramer (1987) advocated the studio process of “creating artwork that was healing in and of itself and not requiring verbalization” (as cited in Gray, 2012, p. 113). Open studios are a form of art therapy practice that typically offer a place and time to create art, along with providing art supplies. Although, as Kramer (1987) identified, not all open studios are a form of art therapy, many studios use the space as a place for expression, public exhibition, and artistic growth with out facilitation. Typically, there is a facilitator present to encourage expression, but with little to no intervention, as one might expect in typical clinical art therapy settings. In open studios, everyone makes art together, and even the art therapist may create alongside the artists (Block, Harris, & Laing, 2005; Malchiodi, 1995). Allen (2008) suggests that the role of the art therapist in an open studio is more of a role as “artist-in-residence”: someone who is there to hold the space (p. 11). There may be an emphasis on witnessing each other’s art making, that is, listening without interjection while others explain their creative process, as opposed to a more active critique or verbally processing the meaning of the art (Allen, 2008). Open studios might allow reflection to happen more organically (C. H. Moon, 2002). TAP encourages group

members to discuss their pieces, as well as encouraging members to be witnesses.

Community-based art therapy allows individuals to create, “art as a form of personal transformation, community development, and political expression” (Hocoy, 2005, p. 12).

Studio work may put an emphasis on art making and the process of creating art, rather than on verbal descriptions of the process or its meaning. Art may be used to articulate what sometimes cannot be said with words alone, allowing participants to gain self-awareness and articulate their own self-directed outcomes (McGraw, 1995). Many residents of Southwest Detroit come to TAP as a place free of judgment and one, which accepts who they are. Members are encouraged to express themselves freely, allowing them to release many of their struggles through art. One individual, as referenced in my documentary, discussed how TAP changed his life by offering an outlet but also by providing a safe place to hone his skills as an artist. This individual discussed how TAP gave him an alternative to gang life; he was able to communicate with other members his struggles of being a youth growing up in Southwest Detroit. Through the work of TAP, the community is building one place at a time for youth and community members to feel safe not only in their community but safety of being with others that have shared values and beliefs.

Effects of Art on Community

Che (2007), a professor at Southern Cross University, wrote, “art can reflect distinct places and cultures it can serve as a catalyst for economic and social change” (p. 3). Art can provide an avenue for community members to tell their stories and affect change. Hannigan (2012) argued that when community members come together within the same place to talk about their stories, they are taking part in the construction of the

community.

When members participate in art with others, they engage in identity formation; working together helps them to identify how they are connected to each other. This was evident at TAP as individuals who engaged in art making began to form their identity; individuals described how they began to identify as an artist or as an activist, raising awareness in the community. According to G.H. Mead's (1934) symbolic interaction theory, people live in "symbolic environment as well as a physical environment and can be stimulated to act by symbols as well as by physical stimuli" (cited in Rose, 2002, p. 5). Dissanayake (1988) explained that the arts allow participants to express culture. Many studio sessions at TAP focused on teaching Latino culture and Latino art, engaging members who might not have had an opportunity before to express their culture. Jones and Wyse (2005) asserted that art facilitates change through participation and regeneration. During open studio sessions art was a way of giving members a voice and in turn members would begin to discuss community issues and ways to advocate for change. For example, during an open studio session while engaged in art making centered around "identifying true self" a young adult began discussing the current issues related to immigration status, and how those individuals were not able to be their true selves because they felt like they had to hide due to their immigration status. Others joined in the conversation, and they began to create a rally to support immigrants, members began to create posters and discuss details and several weeks later a rally was held to educate people on immigration and ways to find assistance.

Slayton (2012) wrote, "planting seed-by-seed, row-by-row, and garden-by-garden-is an apt metaphor for how a thriving community begins" (p. 184). TAP is just a

small community organization using art as a catalyst for change; they started with just one small garage and have grown and now offer additional space and opportunities. When members of TAP gather to create art, they are inspired by one another and the change that they have seen in their community. Art making is the tool that allows free expression and the generation of ideas and questions, members are able to witness others art and then generate more ideas, creating a buzz. They begin to see individuals creating change and they, too, want to create and see that change. During my time at TAP this was similar to a domino effect: one person would generate an idea or piece of art that then inspired someone, that then created a discussion that pulled in even more people, starting small but growing as more individuals grew interest.

There are many communities in the U.S. that are thriving, in part, by a strong art presence. For example, St. Paul, MN has collaborated with artists as partners with city government. “Here, artists don’t merely make sculptures and murals to adorn the urban landscape; they have a meaningful role in city government and participate in the conception, development, and implementation of all manner of city projects” (Schoweiler, 2013, p. 57). St. Paul is a model of a city that is thriving from the activities of its arts community. St. Paul offers several artists-in-residence programs, in which artists work with the Public Works Department to come up with creative options for building the city. Such programs are intended to encourage “long-lived connections among neighborhood artists, residents, and business owners” (Schoweiler, 2013, p. 60). For example, a local artist and student proposed to make vacant storefronts available to local artists and small organizations with short-term leases, a win for all parties: low cost rent, encouraging community engagement through art, and giving property owners

income.

Community Advocacy Through Art

Policy makers and practitioners need to recognize the significant role that art can play in regeneration of neighborhoods, but this can only be recognized when demonstrated through appropriate and relevant evaluation (Kay, 2000). The video documentary created as a doctoral project along with this contextual essay serves as an evaluation of one Detroit based community art studio. This documentary describes how community members have seen TAP bring change to individual and community resulting in a stronger community that is working to rebuild itself. The documentary will be used as a piece to advocate for more programs and services, developing partnerships and improving the community. Kay summarizes evaluative processes for community arts, stating that arts projects would benefit from having agreed, explicit and understandable objectives that they can be measured against (Popple and Scott, 1999) and that evaluation systems should be simple, integrated into the project, with clear objectives, requiring partnership between organisations, and demand on-going commitment (Matarasso, 1998). This type of evaluation was completed through the structured interview questions used in the video documentary.

Kay (2000) described how investment in arts could inspire community regeneration, “Communities are beginning to recognize their own identity, culture, art forms and the value of working together at a local level” (p. 414). The community surrounding TAP has a long history rooted in the Latino culture, with many participants identifying that TAP enables them to embrace the Latino culture. Encouraging them to work together to restore the community through the collaboration of the citizens and their

sense of culture. Alleyways have been cleaned, abandoned lots have been mowed, and community members take pride in the art works created. Blackman (2011) postulated that, when people take pride in their community and become more involved, crime decreases.

Goldbard (2009) described community arts and cultural activism as a way to rebuild damaged communities by bringing people together to discuss even the most difficult issues using a shared art medium. Using a shared medium allows “the unique ability to bring to consciousness the reality of a current collective predicament, as well as the universality and timelessness” (Hocoy, 2005, p. 7). In addition art serves as a language of “solidarity, empowerment, and revolution” (Hocoy, 2005, p. 7).

Similar to the work of the aforementioned community arts programs in Detroit, Mosher (2012) suggested that “The walls of Saginaw, Bay City and Midland remain an underutilized canvas, upon which, working together as a university and community, we can assemble our vibrant, colorful, variegated visions of the good life” (p. 46). Mosher asserted that community murals in Saginaw, MI have given residents results they could see, a visual landscape that encouraged community discussion and further advocacy for continuing to rebuild the city through art. He described how community members began to look at their community as a canvas instead of an impoverished environment, in part due to the many murals that were being created there. The canvas was something the community could build upon, make beautiful, and reflect the area in a positive light. When members became invested in their community and the art they created, they began to recruit their friends to join them and advocate for safer, cleaner environments (Cannuscio, Bugos, Hersh, Asch, & Weiss, 2012). Chung and Ortiz (2011) asserted

“learning with community activities instills a sense of social awareness” in people, “planting the seed for their active involvement within their communities in the future” (p. 47).

Advocating for establishment of art-based studios is important to the growth of community and culture. TAP invites members to join in forming a culture of their own, which helps ameliorate fears immigrants have about reaching out into the larger community for assistance. Similarly, Block, Harris, and Laing (2005) described the Open Studio Project model as exposing community members to an artistic process that can serve as an emotional outlet and/or a means for self-expression. The authors further noted that, when members publicly exhibit their work, they demonstrate increased self-esteem (Block, Harris, and Laing, 2005). TAP continues to offer community members the opportunity for free expression in a safe place.

Che (2007) reported that art has often been an element in a city’s process of economic revitalization and that it has “linked creative industries and peoples with economic development” (p.3 4). Using art to identify and solve social problems in marginalized communities can have a lasting effect as discussions and forums can be forgotten, art remains, building a collective sense of self-esteem. It is also possible for community members to earn income from their art, consequently strengthening the economy of their families and neighborhoods (Ritok & Bodoczky, 2012). Research supports the theory that participation in cooperative learning or art learning activities may establish behavior patterns and commitment to shared goals and lead to a socially engaged society (Supple & Plunkett, 2011).

Effects of Art on Youth

Stewart, Rapp-Paglicci, and Rowe (2009) conducted a study that examined the effects of an arts program on adjudicated and at-risk youth. Their findings included positive and “significant changes in mental health symptoms including depression/anxiety, somatic, and suicidal symptoms” (p. 65). Clawson and Coolbaugh (2001) noted that YouthARTS development project participants in Atlanta, GA, Portland, OR, and San Antonio, TX experienced positive effects when they participated in arts programming, including increased communication skills, improved anger management, and better school performance. The Open Studio Project in Illinois (Block, Harris, & Laing, 2005) documented youth and community outcomes as providing an outlet for expressing feelings and encouraged self-expression through art.

High-risk behavior, as defined by Shader (2003), falls under three broad categories: individual, social, and communal. Each of these categories has several sub categories that include prenatal care, familial and peer influences, community and neighborhood factors, and behavioral and psychological characteristics. Public Sector Consultants (2002) identified such risk factors as circumstances, influences, or behaviors that put a person at-risk of not growing into a well-adapted adult. These can be further categorized into either external or internal. External factors are those that include growing up lacking financial resources, experiencing abuse or neglect directly or in one’s family, not having access to health care, and living in unsafe neighborhoods. Internal factors relate to life style decisions that affect the individual such as sexual activity leading to teen pregnancy and transmission of sexually transmitted diseases, substance abuse, and/or participation in violence or gang activities (Public Sector Consultants, LLC,

2002). Many youth in Southwest Detroit face these risk factors daily, with many lacking health care, proper education, financial support, and safe neighborhoods.

Prosocial activities are defined as undertakings involving physical activity, organized sports, organized non-sport extracurricular, volunteering and church programs (Eccles & Barber, 1999; Frederick & Eccles, 2005; Mahoney et al., 2005). Kidron and Fleischman defined prosocial behavior as positive action that benefits others, prompted by empathy, moral values, and a sense of personal responsibility, rather than a desire for personal gain (2006). Prosocial peer groups build an actively invested culture with a common ethos of shared values and norms. The collective values and behaviors of these peer groups can influence each member (Fredericks and Eccles, 2005). Participation in extracurricular activities has been found to be a positive predictor of school engagement, self-worth, and a source of reducing depression (Frederick and Eccles, 2005). Research suggests that participating in structured leisure activities can encourage development of strong prosocial support networks and act as a safeguard against negative associations (Hutchinson, Baldwin, & Oh, 2006; Iso-Ahola & Park, 2004).

The U.S. Census Bureau (2012) noted the high prevalence of crime and poverty as being directly related to risk factors related to living in Detroit. It is well documented that Detroit has a high rate of crime and serious problems with teen pregnancies, substance abuse, and youth gang activity. Drapeau et al. (2007) identified four strategies for developing resilience against risk behaviors among young people: distancing from risks, increasing self-esteem, accessing additional opportunities, and creating positive changes in the social domains of school, family, and peers. Smith (2002) suggested that getting youth involved and participating in activities is likely to help them develop a

sense of responsibility and increased investment in themselves as well as in their community. It is therefore logical to argue that by providing youth with a secure and stable place to learn and create, as well as reflect on their lives and finding meaning in their creative actions, art therapy may decrease the risk of youth being involved in negative behaviors and increase their investment in building the community. As Rapp-Paglicci, Ersing, and Rowe (2007) found, the cultural arts have been increasingly used in many prevention programs for youth and results have indicated improvements in conflict resolution skills, coping abilities, and improved academic performance. Fliegel (2000) as well found, for example, that youth-based organizations also show significant increases in prosocial behaviors that help develop resilience.

Miller and Rowe's (2009) analysis of arts program components and their relationship to outcomes noted that arts programming has provided "sufficient promise of positive outcomes for the youths" (p. 61). Their analysis further identified increased prosocial behaviors such as reduced criminal activity, increased academic performance, and overall improved mental health (2009). Hutzler (2007) recognized that when youth are provided with arts programs, they use their time more constructively.

Art Therapy and Community

A growing body of literature explores the role art therapists can play as advocates for social justice and change, in contrast to other approaches where art therapists work with individuals or groups in mental healthcare agency settings. Gray (2012) proposed that art therapists might engage in "working communally at the cultural level" to facilitate "participation and empowerment" (p.114). Art therapists' role in community-based art often is that of a facilitator; the art therapist builds a safe place for community

members while community members take more of a participatory practice strengthening their capacity for social action and change (Zimmerman, 2000). Community art studios offer opportunities to combine focus on individual and collective realities through art as well as to advocate for societal change. Vick and Sexton-Radek (2008) identified studio-based work as using art therapy to address social, personal, professional, and rehabilitation needs of people who have been marginalized (2008). Thompson (2009) believed that by reframing art therapy beyond clinical identities, people could use art to be active representatives. This shift allows clients to advocate for much needed social change. As Golub (2005) noted, helping community members by providing an opportunity to use art as a vehicle to identify their realities and needs empowers people to make changes.

Stephenson (2005) argued that community art programs provide the opportunity for personal reflection and renewed sense of self, creating change for participants, while contributing to social change. In addition art therapy methods have been used to facilitate expression, especially among children who are more comfortable expressing themselves creatively rather than verbally (Goodman, 2005; Klorer, 2005).

Marginalized communities are seen as residing outside of the mainstream, and often lack adequate mental health care. Members may be drawn to community art studios in a shift away from traditional settings that may not recognize their needs (Kapitan, 2008). Individuals may be dealing with depression, anxiety, and other forms of mental health symptoms. Research suggests that making art can decrease depression and anxiety, while increasing self-esteem and feelings of ownership (Stuckey & Nobel, 2010). Currently, there are few opportunities in Detroit for expressive outlets through art

for low-income families, and marginalized community members, as these populations are seen as “underserved” (Hicks, 2013). By using art with underserved or marginalized residents, they may create opportunities to have a voice and speak about their lives, their community, and their pride.

Art therapy participants can begin to deepen their artistic sensibility in community art settings, embodying the “sense of self as an artist through the integration of artistic and aesthetic attributes of self and others” (Thompson, 2009, p. 159). By building this sensibility people are able to identify themselves positively, rather than as damaged, marginalized, or stigmatized. Consistent with the literature (Thompson, 2009) youth who participated in TAP often described themselves as being artists while present at TAP. Many explained that they did not have to worry about the stresses of the neighborhood and that they could let go to focus on the art.

Although not an art therapist Finkelpearl (2013) described the Living Museum at Creedmoor Psychiatric Hospital in Queens Village, New York as another example of a place where labels change from patient to artist. Similarly, the use of art as a vehicle for expression within the community can help strip away labels such as “poor,” “rich,” “black,” “white,” and build a more cohesive metro Detroit community. Art therapy studios, in particular, function to provide participants with a place to leave behind preconceived notions of who they are or what they do, and to create a fresh start for themselves. Some members of TAP may be seen solely as graffiti artists who illegally create art or, as some would say, deface property. But when they come to TAP they are welcomed without labels. TAP was designed to offer all individuals the opportunity to create.

As the founder of Offcenter open studio in Albuquerque, NM, Timm-Bottos identified open art studio model as a mingling of the best of art education (lifelong learning), the best of art therapy, and the philosophy that each of us are teachers and students of each other (Gamble, 1997). The open studio model as described by Block et al. (2005) “includes intention, artmaking, witness-writing, and sharing, as well as no commenting and no forced participation, is versatile enough to nurture people within their own respective circumstances” (p. 33). Gamble (1997) observed that Timm-Bottos's studio offered an encouraging environment that includes people from diverse backgrounds to join in a safe place with intentions to explore and become creative. The Open Studio Project in Illinois (Block et al., 2005) documented youth and community outcomes as providing an outlet to express feelings and to encourage self-expression through art. TAP not only offers open studios for community members to create together. It also offers a place where community members teach and learn from each other. Gray (2012) cites Vick and Sexton-Radek (2008) as identifying that studio-based practitioners utilize art therapy to address broader personal, social, and vocational needs of community members that have been marginalized. Like other community art studios TAP offers structured workshops taught by local artists to teach technique, share knowledge, and inspire residents to create art.

This literature review has provided a contextual background for community arts and art therapy and the effects that art may have on community and youth. Consistent with the literature, TAP is offering youth and community members a safe place to express, learn, grow, and transform themselves and the community in which they live.

CHAPTER 3: DESCRIPTION OF RESEARCH PROJECT, RESULTS, AND CURATED BODY OF WORK

Shared Vision Documentary

The following contextualizes the doctoral project with a presentation of the methodology used for this research study, a discussion of the studies findings, and a description of the video documentary that was produced to present the findings publicly. I began my research study by establishing a relationship with a community arts studio program in Detroit. I chose to work with The Alley Project (TAP) after hearing executive director Howard present the program at a community arts panel discussion to Detroit community members. Howard described how youth in Southwest Detroit needed a safe place to paint; many youth would produce graffiti art illegally instead, because they had no other outlets. These youth faced legal intervention but also were fearful of neighborhood gangs. They legitimately wanted to learn better technique and skill.

I met with Howard several times to introduce myself and describe my research interest; documenting a community arts project that contributes to a community's rebuilding, which could be used for advocating for arts funding. Consequently, I began working with The Alley Project in the fall of 2013, first by entering into the culture of the community and in hopes of avoiding the suspicions aroused by my presence as an outside researcher. As DeWalt and DeWalt (2002) described such participant-observation research,

The researcher immerses in the culture of interest for an extended period of time; learns and uses local, everyday language; actively observes as well as participates

in daily, routine, or extraordinary activities that define the culture; often makes observations informally or by ‘hanging out’. (p. 4)

I began this process by attending open studio sessions to build relationships with TAP members and community. Open Studios were held Friday evenings and Sunday afternoons. On Friday evenings Mary Luevanos, a TAP community member and local artist, would gather in the main garage studio bringing materials and the suggestion of a project, participants were able to choose whatever they wanted to work on. Often Mary would discuss the Latino culture and history in addition to relative things that were happening in the neighborhood. Many discussions were had regarding the community and the changes that community members would like to see. The Sunday open studio was a time for youth to gather to learn painting techniques from area artists, youth were given access to materials and given the freedom to experiment. I further participated in other activities sponsored by TAP such as community meetings, outside events, and special events like Angels Night.

After engaging with TAP for over one year and informally listening to participants describe their hopes for the community, I received a letter of cooperation from Howard to work with TAP for my research project (Appendix A). After receiving the letter, I was able to submit my request to start my research with review and approval from the Institutional Review Board of Mount Mary University (Appendix B).

During my study I invited community members participation as co-researchers to the greatest extent possible (Kapitan, 2010). Together we collected participatory data that included videotaped interviews, which I structured as open-ended questions that inquired into the changes that they have seen in the community and themselves since

TAP was started. I also inquired into what those community members would like to see in TAP, themselves, and the community itself (Appendix C). In addition, I videotaped art-making processes and final products from members of TAP, as well as footage from relevant community scenes to give a comprehensive picture of Southwest Detroit.

My study examined one community, that is, an art-based studio (The Alley Project) in Southwest Detroit and the effects art had on engaging community members in rebuilding their community. The study utilized participatory methodology to collect and analyze data. Drawn from the tradition of participatory action research, my study highlighted collective reflection on how this community based arts studio engaged community members in rebuilding their community. In participatory action research, the actions taken by the community often aim to improve health and reduce health inequities through community involvement (Kapitan, 2010; Kapitan et al., 2011). The reflective process is directly linked to action and influenced by co-researcher understanding of history, culture, and local context and social relationships. In the case of my study, reflections with community participants in TAP led to a video documentary that told their “Detroit story.”

Participants in the project and video documentary were chosen using a snowball sample. Snowball sampling is a non-probability-based sampling technique that can be used to gain access to marginalized populations via participants’ referrals to other participants (Atkins & Flint, 2001). I initially intended to start my interviews with co-founder Howard and then move on those he referred and so forth, but Howard requested not to be interviewed and asked me to start the interviewing process with Mary Luevanos, also known as the “grandmother of Southwest Detroit” (E. Howard, personal

communication October 28, 2014). A limitation of snowball sampling is that it does not select units for inclusion in the sample based on random selection, and therefore statistical inferences from the sample to a larger population cannot be made. As such, snowball samples should not be considered to be representative of the population being studied (Sadler, Lee, Lim, & Fullerton, 2010).

I asked participants for their informed consent to participate and to complete a release for interview, photography, video, and research components. Releases were available in both English and Spanish because many people in the area are Spanish speaking, although no participants requested the informed consent be in Spanish (Appendix D). Informed consent included the possible risks and benefits of the study in addition to the confidential treatment of research documents. Participants were given the option to end their participation in the research study at any time without notice or reason, without penalty. I made clear that the nature of the final documentary meant that participants would not retain their anonymity. The video footage was kept in a locked box in my home and another copy was placed on my computers electronic hard drive. Informed consent originals were stored in a locked file cabinet at my residence and scanned copies were uploaded to my personal computer and also stored on a cloud-based server.

Data Collection

Data collection proved to be difficult for this documentary as TAP studio is only open from Cinco De Mayo (May 5th) until Angels Night (October 30th) and I obtained my IRB approval on October 28th. Due to the open studio not being open during my data collection and analysis stages, I had to reach out to each person individually.

During my process of data collection I worked very hard to accommodate all of the participants, meeting them wherever and whenever they were able too. I began to collect the data by contacting Mary Luevanos; I attempted several times to make contact, via social media, e-mail, and telephone. After several attempts I was able to contact her and arranged to meet her at a local church where she was exhibiting and selling her art along with many other local artists. It was difficult to find a space within the small, bustling church so I had to make due with the space that was available. Luevanos then referred me to three individuals: one individual who was present at the church exhibiting her work declined to be interviewed, another requested not to be videotaped but offered a written response to questions, and the third person referred was Nyasia Valdez. After being referred to Valdez, I attempted several times to reach out to her including phone, text, and e-mail; after several weeks I was able to speak with Valdez, who was an employee of TAP, maintains the open studio, and attends various community functions to promote TAP and the changes it has made in the community.

The Valdez interview took place outside of TAP studio; this, too, proved to be difficult as it is an outdoor studio and a dog down the alley continually barked while another dog was running around the filming crew and attempting to jump on Valdez. After several takes, one of the crew members was able to distract the dog and I was able to conduct the interview.

Valdez then referred me to several other community members and TAP participants. This was followed by numerous phone calls, social media requests, and assistance from Valez and Howard in contacting potential interviewees. A total of nine video and audio interviews were completed; additional interviews could not be completed

as many children attended TAP without their parents and several individuals declined to be interviewed due to immigration status. Additional interview footage, therefore, came from a pre-recorded interview of Erik Howard by a local PBS television show, *Under the Radar*. I took photographs for the documentary, and others were gathered from the TAP Facebook page, and from participants.

Data Analysis

After the interviews, all material was gathered, including photographs, audio, and videos. I worked with a film student from Marygrove College to create the documentary, using Adobe Premiere Pro® video editing software, Adobe Photoshop®, and Adobe Audition® for audio editing. First, I collected all of the photographs and edited them using the Photoshop program. I edited pictures to improve clarity, remove obscure backgrounds, and to maintain focus on the art and political messages. Then all of the video interviews were gathered and edited to reduce background noise, as all of the interviews took place in the community and therefore background noise could not be completely eliminated. From there, the interviews were edited to eliminate pauses, directives, and the initial question prompts. Further editing was completed to remove portions that did not pertain to the goal of the video, including political agendas such as the gentrification and further in-depth information on the proposed name change of Southwest Detroit into Springwells Village.

I then began the tedious process of viewing and reviewing all video footage to remove portions that did not follow the needs of the documentary. Additional footage was edited as names of participants whose consent was not obtained was used or material was out of the context of community art studios. I decided to edit a great deal of the video

footage in order to give a clean, streamlined message. I felt that it was important to make the documentary authentic to the community and TAP but also to make sure that it was professional and polished.

After editing was completed, I arranged all pieces to create a preliminary layout. We eliminated several interviews because the footage and or audio had too much background noise or film footage was too grainy, had lighting issues, or was not editable. As the process of selecting the video segments that would be a part of the documentary preceded, I reached out to those individuals who had participated and offered them the option to assist with the editing process. Several people did not respond. Unfortunately, those who did respond were unable to collaborate in person but requested to have materials sent to them via e-mail to review and to offer suggestions for editing and layout. This resulting give-and-take between the co-researchers took several weeks. Several individuals offered additional photographs they felt would be helpful to the documentary, along with suggestions for layout and editing. I hand-picked all of the photos that accompanied audio cuts for the documentary; I attempted to pair the meaning of the audio with a relevant picture. I wanted people to be able to visualize what the interviewees were speaking about and feel the impact the TAP has had on them.

This data analysis (view, reflect, and revise the data in response) process was completed three times during the 3-month editing period. During the cycles of viewing, reflecting, and responding, I searched many different sites looking for music to fit the feeling and tempo of the documentary. I ultimately chose the music based upon the beat and the relationship to the city as the song is *The Detroit Experiment*. I also chose to create subtitles for Mary Luevanos's video because I found it difficult to hear all of her

interview due to the background noise. After editing and final touches were added such as transitions, overlapping of photos and video, and addition of credits page, I contacted the co-researchers for a final viewing of the video. This was again completed via e-mail and a response was given within 7 days. Additional retouching and transition changes were completed and the video was finalized.

In this section I have identified the rationale for this research study and described the data collection process. The following section identifies reflections, implications, and conclusions of this research study.

CHAPTER 4: REFLECTIONS, IMPLICATIONS, AND CONCLUSIONS

This research project documented a Detroit community art studio and role art had in engagement of its community members in rebuilding their community. I examined the art studio and community via video, youth interviews, member interviews, and artwork. This chapter presents a discussion of the highlights of that research.

Before conducting the research study I had a number of assumptions or hypotheses regarding the results I expected to obtain. First, I thought that all participants would be open to participating and sharing the story of TAP. I further assumed that community members would want to grow TAP and promote the building of more community arts studios. Another assumption was that this study would demonstrate a correlation between increased prosocial behaviors, community engagement, and action among community members working to revitalize their communities through arts programs. But, after my initial year with TAP, I changed my initial idea to that of a participatory research design that would provide evidence of a community actively engaged in forming strong relationships between members and generations, and working together to advocate for their needs.

Another important finding of this study was the emphasis that participants placed on their culture and on the community remaining authentic to the Latino culture and the community's roots. Culture has been defined as "characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts" (Zimmermann, 2015, p. 1). For members of TAP, their culture was a way of staying connected to their roots, learning history, preserving the language, and remaining authentic to their culture and not becoming acculturated.

Visual and Narrative Evidence of the Results

Co-participant Luevanos described community change over time, noting that the community had gone through “cycles.” The cycles Luevanos described were centered on families that live in the neighborhood but also generations that continue to live in the neighborhood as well. Luevanos said that she wanted the community to remain culturally intact and that her hopes for the community were that members would stay locally engaged and not become influenced by outsider big industry. Valdez discussed how there have been more developments in the neighborhood both by community members and those who live outside the community. Others interviewees identified:

- “adolescents expressed issues that confronted them in their neighborhoods”
- “growth in self confidence”
- “importance of collaboration”
- “youth became more involved in their community”
- “process of creating was equally as important as the shared interest of the community and outcome”

But all of the interviewees emphasized keeping the community authentic and locally led. McNiff (1995) believed the external healing powers of art and participation in the community might allow community members to have an intense identification with their locality. Consistent with McNiff (2009), who identified that art making for some is therapy in and of itself, Valdez noted that many come to TAP as a form of therapy and as a way to express oneself and that by seeing the art gives a sense of pride in the community.

Luevanos emphasized how she hoped the community would be respected and that

TAP was an initiative started by community members for community members and that is how the community will continue to grow. Rios noted that the community is becoming vibrant through art and looks like a place one would want to live in. Diaz said that TAP has allowed him to stay “level headed” and embrace who he is. He added that he identifies that youth in the community feel that they are not alone when they come to TAP, as other members have been through similar circumstances. Diaz and Rios further noted that TAP has engaged youth in workshops as a way of turning them toward positive activities and to stay out of trouble. As other research has found, if youth are given prosocial activities, risk-taking behaviors are likely to decrease.

Implications for Art Therapy Practice

This study was designed to institute a broader practice by learning from community members using a participatory and pedagogical model. I found that the community-based art studio helped community members express issues that confronted them in their neighborhoods through art, including crime, violence, and poverty via participants self reports. Through their participation, they grew in self-confidence, became more aware of the importance of collaboration, and became more involved in their communities.

During my time engaging, observing, filming, and photographing TAP and community members, there was always a sense of connectedness. Art had an impact on this community and those who participated. For some, this impact is simply a place to engage in art and be with others who have a shared interest. However, for others TAP was a life changer, such as one participant, Freddy Diaz, who identified as having options for what he wanted his life to be like when TAP started. Before TAP started his only

option was to turn to gang involvement and illegally painting, but that now he had a choice between a gun or a paintbrush. With the guidance and support of TAP he picked up a paintbrush and is now enrolled in college. This community studio provided a safe place for community members to join and feel connected; some referred to TAP as a place where they did not feel alone and they felt surrounded by others who could relate and engage with others who have shared ideas.

My initial intentions were to create a large community studio with classes, workshops, open studio, and exhibition on a large scale, but after completing this research I have begun to look at the importance of quality over quantity or size. After working with TAP, I realized that I don't have to have a huge community studio to make a difference in someone's life. TAP was a small grassroots studio that was able to change lives on the modest things that the community had to offer. I think in the long run having a community studio that is based upon the community and is community-focused, members will create change much faster than in a large impersonal community studio.

Originally, I had not thought about how culture plays a role in community art studios but for this studio, it was the main driving factor that brought both young and old together and created a sense of pride both in themselves but also in their community and its culture. Discussions about Latino history and arts, discussions about the culture of the neighborhood remaining authentic to the Latino culture, and the sense that this culture is what brings the community together. This is very important to identify and has implications for art therapist: if culture can bring people together then art therapist need to be aware of and include cultural identity into their work with clients and communities. Also, being culturally aware is something that I learned while working with TAP and

accepting the culture and the role that it played at TAP.

Lastly, I began to really look at what is needed in each space, learning that not all spaces/community need the same thing. This particular community needed a place to paint; other communities may need more opportunities for teaching and learning, while others still just need a place to feel safe. My assumptions prior to starting this research were for the most part correct, although my initial assumption that this community art studio was going to be based upon the art created. I found that the process of creating was equally as important as the shared interest of the community and outcome. Community members did not place emphasis on the art that was created but rather on community members' shared interests and culture.

TAP community members allowed me to enter into their community and provided me with a wealth of information on how art can be a tool for advocating for change. As a follow up to this contextual essay and video documentary I plan to have a film screening at TAP in early summer 2015 as a way of engaging all of the members in the community to provide them with the shared message.

The reflections and findings identified in this contextual essay may give art therapists a framework for working within community-based art studios, taking into consideration how art can be used to advocate using a shared message. Reflections from my research have encouraged me to look at various community art programs in relation to TAP and how programs like this can be implemented in various communities and continuing to advocate for community based studios.

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Appendix A


Letter of Cooperation

October 21, 2014

To whom it may concern:

Please be advised that The Alley Project and Erik Howard are working in cooperation with Michelle Pate to complete her research into the effects of art on community revitalization.

Thank you,

A handwritten signature in black ink, appearing to read 'Erik Howard', with a stylized flourish at the end.

Erik Howard

Appendix B

Institutional Review Board Approval Letter

MEMORANDUM

TO: Michelle Pate, Student

FROM: Marmy Clason, PhD, Chair, Mount Mary University IRB

CC: Doug Mickelson, PhD, Dean of Graduate Education
Bruce Moon, PhD, Art Therapy Department

RE: Approval of IRB Application

DATE: October 27, 2014

This memorandum provides notification that your application for IRB review has been approved through an expedited review process by the IRB Chairperson. An expedited review procedure may be used for certain kinds of research involving minimal risk [45 CFR 46.110 (b) (1)].

Additional supportive material included:

- Project description;
- Human Subjects Training Verification;
- Interview Questions;
- Informed Consent Form.

Please note that if there are any changes to the approved research protocol, you must notify the IRB chair before initiating any modifications.

The Mount Mary University IRB is pleased to provide our support for your research and will continue to serve as resource if you have questions or concerns while conducting your study.

Appendix C

Video Documentary Interview Questions

Interview Questions:

1. How long have you lived in this community?
2. How has the community changed since you moved here?
3. What are your hopes for the community and what role do you see TAP playing in realizing those hopes?

a. (If answer is negative): Ask participant to expand and identify what they think will help the community.

b. (if answer is positive): Ask participant to expand if needed

c. (if answer is indifferent or "I don't know"): Thank participant for their time and end interview.

Appendix D

INFORMED CONSENT

Participation in a research study to examine the effects that art has on community revitalization

INTRODUCTION

You have been invited to participate in a research study to examine the effects that art has on community revitalization. Please take your time to think about your options for participating in this research study, the choice is yours and yours alone.

In this study, participants are considered co-researchers and are able to participate in all aspects of the research study. We will be documenting the effects that community art; more specifically how The Alley Project has on community revitalization. This will be done through interview, photography, and video.

WHAT IS INVOLVED IN THE STUDY?

If you decide to participate you will be asked to be a co-researcher with this writer and other Alley Project Community members. As a co-researcher you will be able to assist in creating a documentary that will examine the effects that art has on rebuilding communities. You will be asked to contribute to this discussion by sharing your personal experiences with The Alley Project and in the community as well as documenting your art via photography and/or video.

Interviews will be video recorded and later edited along with video of the surrounding community, The Alley Project, and open studio sessions.

Video Footage: I will be using a camera to make a video recording of interviews and open studio sessions. Video footage will be used in the documentary to allow community members to give their response to The Alley Project and their projection for the future. The video footage will be kept in a locked box in this writer's home in addition to another copy being placed on this writer electronic hard drive.

I may stop the study or take you out of the study at any time I judge it is in your best interest. I also remove you from the study for various other reasons and can do this without your consent.

You can stop participating at any time. If you stop you will not lose any benefits and you will have the option of revoking your consent for participation in this study.

RISKS

The following are possible risks and discomforts that may reasonable to expect:

- You may feel uncomfortable discussing your personal responses to questions regarding The Alley Project and community art in general.
- Art making may provoke unexpected thoughts or feelings that may be disturbing or uncomfortable.
- Others will be able to identify you via video.

There may also be other risks that we cannot predict.

BENEFITS

It is reasonable to expect the following benefits from this research:

- You may learn new ways to think about and question your ideas and assumptions. You may also feel motivated to be involved in advocating for changes that you feel are important in your community
- You may develop new insights about yourself and your experience.
- Through research study documentary; there may be increased interest in community art programs.

However, it is not guaranteed that you will personally experience benefits from participating in this study. Others may benefit in the future from the information we find in this study.

CONFIDENTIALITY

All electronically stored information including photographs of artwork, interview footage, and video art footage will be saved and kept in a locked box in this writers home in addition to another copy being placed on this writer electronic hard drive.

YOUR RIGHTS AS A RESEARCH PARTICIPANT?

Participation in this study is voluntary. You have the right not to participate at all or to leave the study at any time. Deciding not to participate or choosing to leave the study will not result in any penalty or loss of benefits to which you are entitled, and it will not harm your relationship with The Alley Project.

If you would like to withdraw from the study you can notify Michelle Pate by phone at *(redacted)* or by e-mail at *(redacted)*

CONTACTS FOR QUESTIONS OR PROBLEMS?

Contact Michelle Pate at the phone number or e-mail address above or contact my faculty advisor, Bruce Moon at _____ if you have questions about the study, any problems, unexpected psychological discomforts, or if you desire more information.

Contact _____ at _____ if you have any questions or concerns about your rights as a research participant.

By signing below you are giving consent for your image, voice, and artwork to be included in a research documentary about the effects that art has on community revitalization.

Consent of Subject

Signature
of Subject or Legal Guardian

Participants Printed name

Guardians printed name and contact (phone or e-mail)

Date _____