# COMMUNITY ARTS NETWORK MAPPING
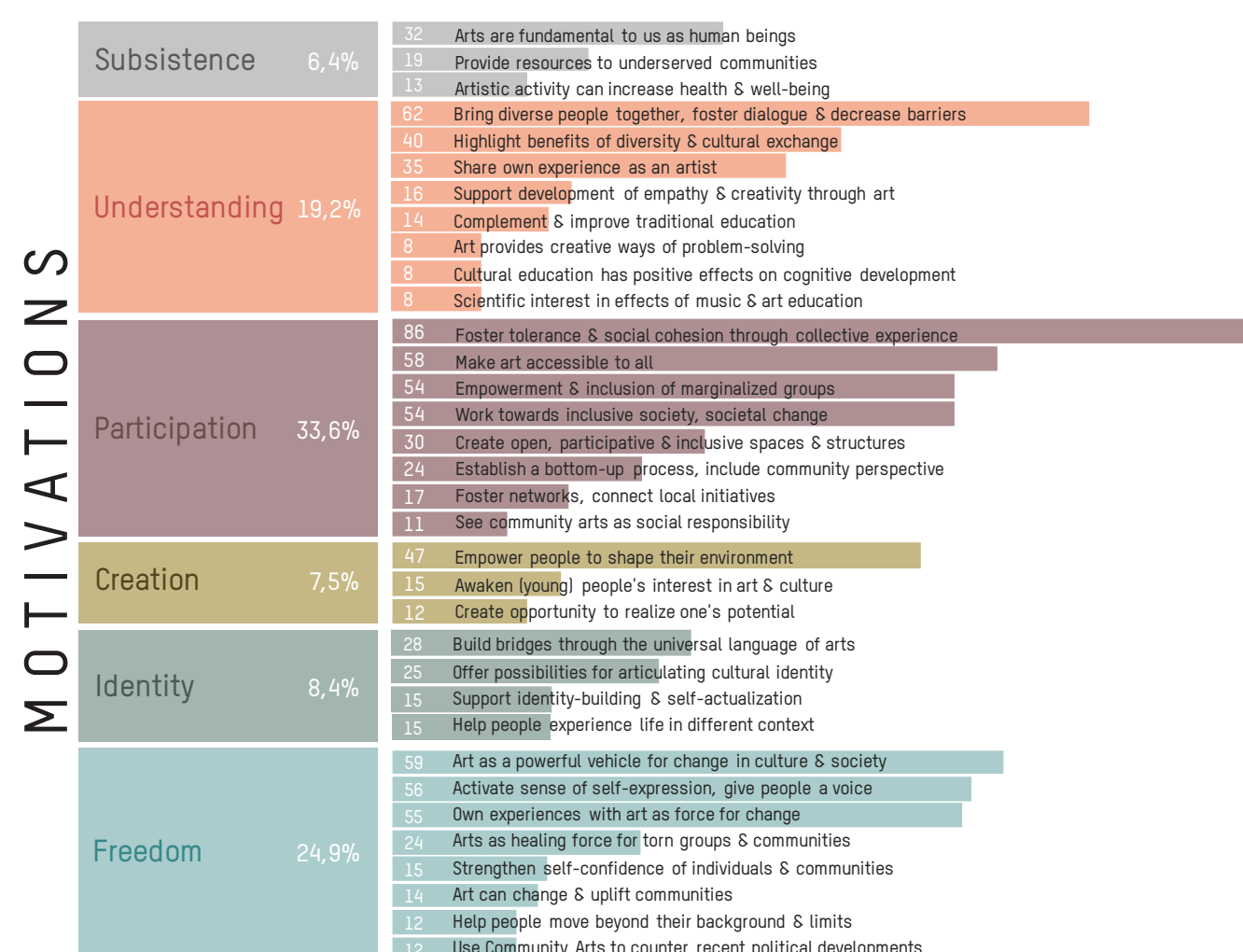
**SOLVING THE WORLD´S BIGGEST PROBLEMS TAKES ENSEMBLES, NOT SOLOISTS.**

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FAS research — from networks to strategy
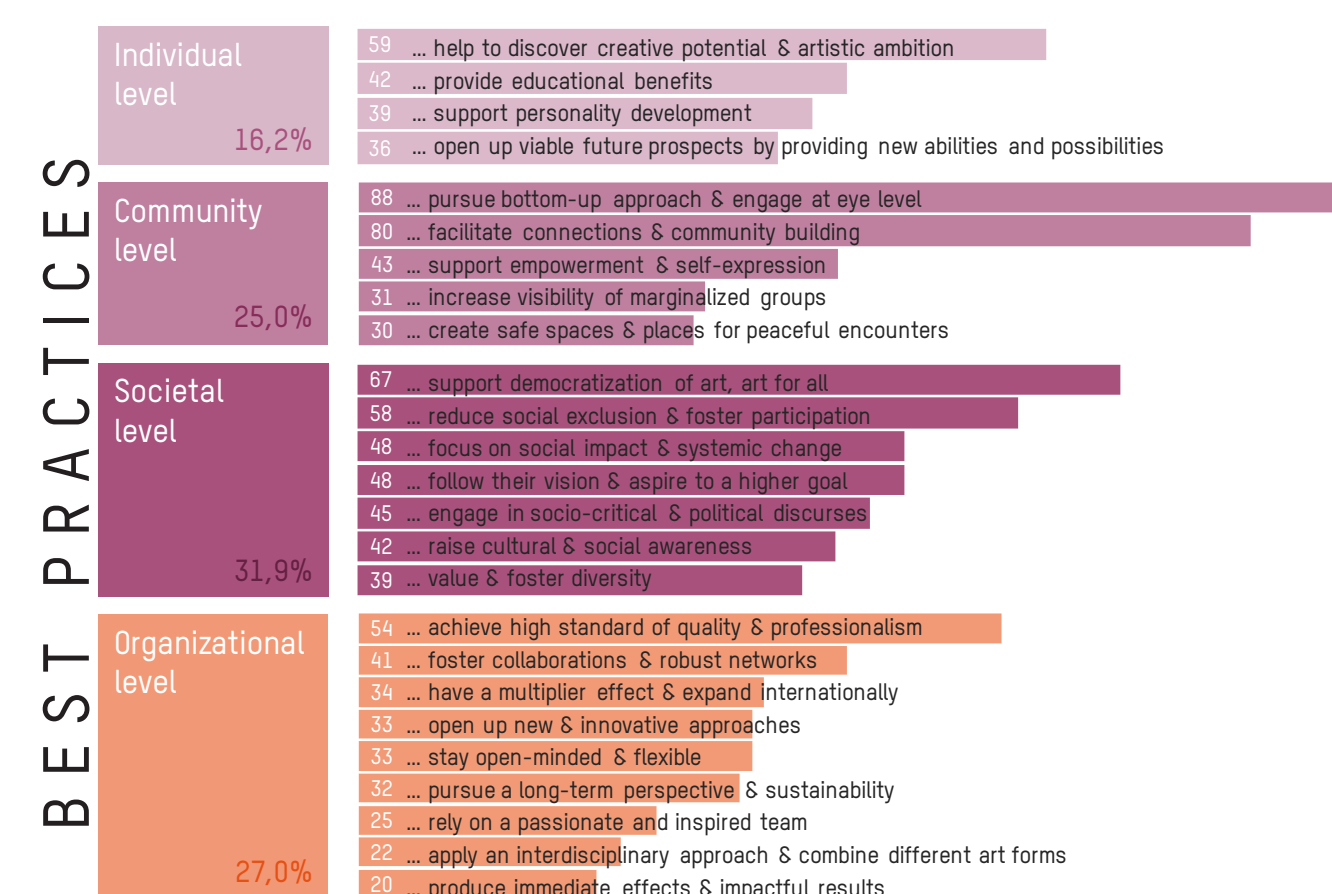
## TOPICS

### 325 community arts activists and experts

#### … shared their motivations for working in the field of community arts

**MOTIVATIONS**
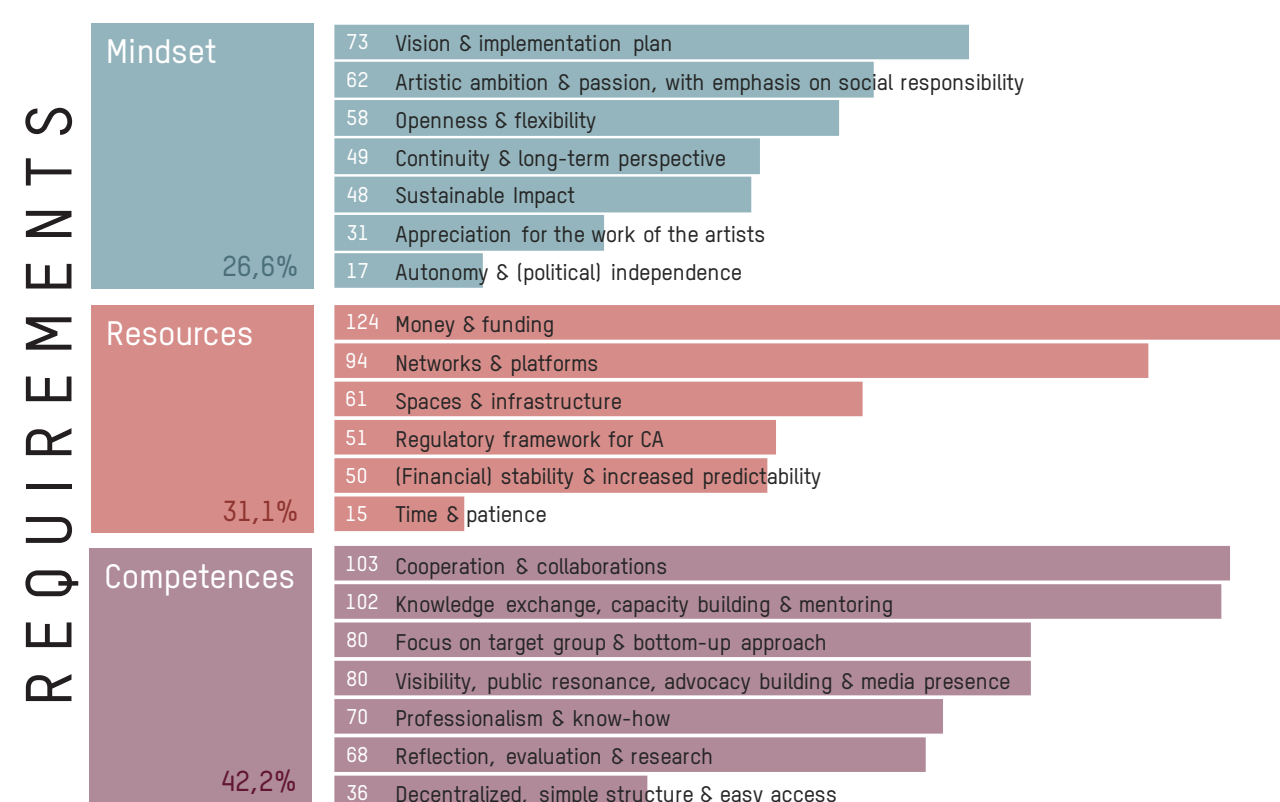
**Subsistence** 6,4%
- 12 Arts are fundamental to us as human beings
- 10 Provide resources to underserved communities
- 11 Artistic activity can increase health & well-being

**Understanding** 19,2%
- 62 Bring diverse people together, foster dialogue & decrease barriers
- 40 Highlight benefits of diversity & cultural exchange
- 35 Share own experience as an artist
- 16 Support development of empathy & creativity through art
- 14 Complement & improve traditional education
- 8 Art provides creative ways of problem-solving
- 8 Cultural education has positive effects on cognitive development
- 8 Scientific interest in effects of music & art education

**Participation** 33,6%
- 88 Foster tolerance & social cohesion through collective experience
- 59 Make art accessible to all
- 54 Empowerment & inclusion of marginalized groups
- 54 Work towards inclusive society, societal change
- 30 Create open, participative & inclusive spaces & structures
- 24 Establish a bottom-up process, include community perspective
- 17 Foster networks, connect local initiatives
- 11 See community arts as social responsibility

**Creation** 7,5%
- 47 Empower people to shape their environment
- 16 Awaken (young) people's interest in art & culture
- 13 Create opportunity to realize one's potential

**Identity** 8,4%
- 24 Build bridges through the universal language of arts
- 25 Offer possibilities for articulating cultural identity
- 15 Support identity-building & self-actualization
- 15 Help people experience life in different context

**Freedom** 24,9%
- 43 Art as a powerful vehicle for change in culture & society
- 28 Activate sense of self-expression, give people a voice
- 26 Own experiences with art as force for change
- 24 Arts as healing force for torn groups & communities
- 16 Strengthen self-confidence of individuals & communities
- 14 Art can change & uplift communities
- 12 Help people move beyond their background & limits
- 12 Use Community Arts to counter recent political developments

#### … described their views and experiences with impact measurement

**IMPACT**

**INDIVIDUAL LEVEL**
- 57 Self-confidence and empowerment through creative process
- 48 Empathy, social and emotional skills & competencies strengthened
- 43 Higher school attendance and educational achievements
- 42 Long-term influence on life and career path
- 37 Self-efficacy, sense of agency to influence and co-create environment rises

**COMMUNITY LEVEL**
- 46 Wide reach, large numbers of audience and participants attracted
- 45 Community identity, cohesion, interaction, empathy and trust stronger
- 36 Empowerment and self-reliance as group and community
- 29 Follow-up projects, networks and collaborations established
- 24 Vital infrastructure brings in social, economical, environmental value

**SOCIETAL LEVEL**
- 35 Policy changed, political stakeholders influenced
- 29 Publicity, media coverage increased, and public awareness raised
- 27 Public discourse changed, political agenda-setting of community arts and social impact
- 24 Momentum for social & systemic change created
- 24 More inclusive, equal and just society, awareness for inequality and social problems

*picture shows only the top impact nominations per level

#### … told us about success factors for community art projects

**BEST PRACTICES**

**Individual level** 16,2%
- 59 … help to discover creative potential & artistic ambition
- 42 … provide educational benefits
- 39 … support personality development
- 38 … open up viable future prospects by providing new abilities and possibilities

**Community level** 25,0%
- 88 … pursue bottom-up approach & engage at eye level
- 80 … facilitate connections & community building
- 43 … support empowerment & self-expression
- 31 … increase visibility of marginalized groups
- 30 … create safe spaces & places for peaceful encounters

**Societal level** 31,9%
- 67 … support democratization of art, art for all
- 58 … reduce social exclusion & foster participation
- 48 … focus on social impact & systemic change
- 48 … follow their vision & aspire to a higher goal
- 45 … engage in socio-critical & political discourses
- 42 … raise cultural & social awareness
- 39 … value & foster diversity

**Organizational level** 27,0%
- 54 … achieve high standard of quality & professionalism
- 41 … foster collaborations & robust networks
- 34 … have a multiplier effect & expand internationally
- 33 … open up new & innovative approaches
- 33 … stay open-minded & flexible
- 32 … pursue a long-term perspective & sustainability
- 25 … rely on a passionate and inspired team
- 22 … apply an interdisciplinary approach & combine different art forms
- 20 … produce immediate effects & impactful results

#### … explained what is needed to be an best practice initiative

**REQUIREMENTS**

**Mindset** 26,6%
- 73 Vision & implementation plan
- 94 Artistic ambition & passion, with emphasis on social responsibility
- 58 Openness & flexibility
- 48 Continuity & long-term perspective
- 31 Sustainable Impact
- 31 Appreciation for the work of the artists
- 17 Autonomy & (political) independence

**Resources** 31,1%
- 124 Money & funding
- 94 Networks & platforms
- 61 Spaces & infrastructure
- 51 Regulatory framework for CA
- 50 (Financial) stability & increased predictability
- 15 Time & patience

**Competences** 42,2%
- 103 Cooperation & collaborations
- 102 Knowledge exchange, capacity building & mentoring
- 80 Focus on target group & bottom-up approach
- 80 Visibility, public resonance, advocacy building & media presence
- 70 Professionalism & know-how
- 68 Reflection, evaluation & research
- 36 Decentralized, simple structure & easy access

Bottom-up generated and community-validated ideas, motivations, learnings and expertise were analyzed in a rigorous qualitative text analysis process through classification and categorization. 5.239 sequences on motivations, success stories, best practice learnings and impact measurement were structured into 148 categories.

## VISION & MISSION

In our current environment of rising instability and inequality, community arts with social impact is a driving force for compassionate and inclusive communities. It is a powerful tool to empower people to overcome challenges, discover their full potential, and contribute to collaborative and innovative solutions for sustained social change.

To advance community arts, we want to establish an international network platform for stakeholders in the field of arts with social impact with a focus on music and performing arts. Therefore we highlighted innovative projects, to empower people to inspire each other and to align their work with best practice models and stakeholders supporting the cause.

## GOALS OF THE STUDY

**1 MAKING THE COMMUNITY VISIBLE**
Map the network of people, initiatives and institutions at a local and global scale in order to reveal the strengths and weaknesses of the network.

**2 FRAMING THE COMMUNITY ARTS ADVOCACY NARRATIVE**
Map narratives and voices among the stakeholders and suggest a frame for an integrated community arts narrative.

**3 INFORMING FUNDING STRATEGY**
Map motivations, perspectives and needs of community art activists and institutions. Make white spaces visible and address funding gaps.
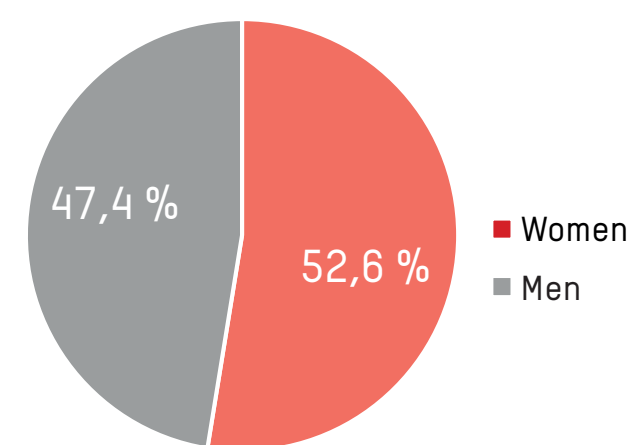
# COMMUNITY ARTS NETWORK

The network visualisation and analysis helps us to get a comprehensive and differentiated overview of the landscape of community arts initiatives and projects and to unterstand the interconnetion of stakeholders and key players involved and their roles and position in the field.
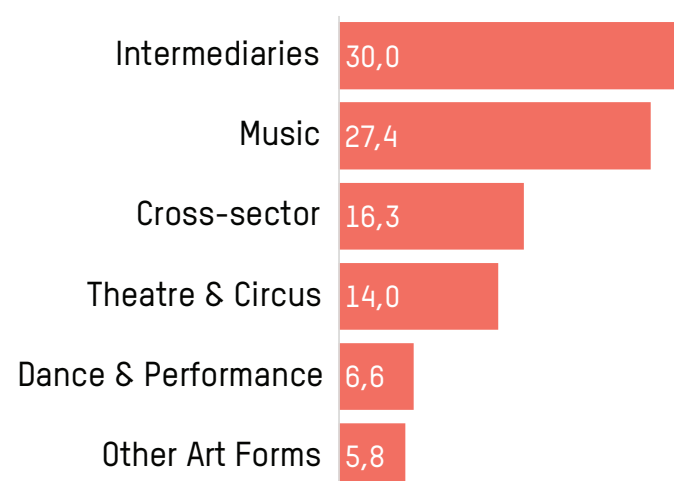
In order to empower people to inspire each other and to align their work with best practice models, we highlighted projects and initiatives which are seen as innovative or outstanding best-pratice examples by the community.

The focus of the mapping and the interviews was on Europe, North America, Latin America and the Middle East. Nevertheless a few initatives from Africa, Asia and Australia were nominated and are therefore part of the network map as well.

## GENDER DISTRIBUTION



47,4 %
52,6 %
- Women
- Men

## MAIN FOCUS

| | |
|---|---|
| Intermediaries | 30,0 |
| Music | 27,4 |
| Cross-sector | 16,3 |
| Theatre & Circus | 14,0 |
| Dance & Performance | 6,6 |
| Other Art Forms | 5,8 |

*Sponors, researchers, policy makers etc. were defined as intermediaries.
Cross-sector institutions are those combining different art forms in their work.

The picture shows the network of 2.045 institutions which are involved in the global field of community arts. An arc between two institutions indicates that one institution has nominated the other as important for community arts in a specific role (innovator/visionary, expert, bridge builder and sponsor/decision maker,). The size of the institutions depends on the sum of nominations. Red squares represent institutions which were nominated as best practice examples.
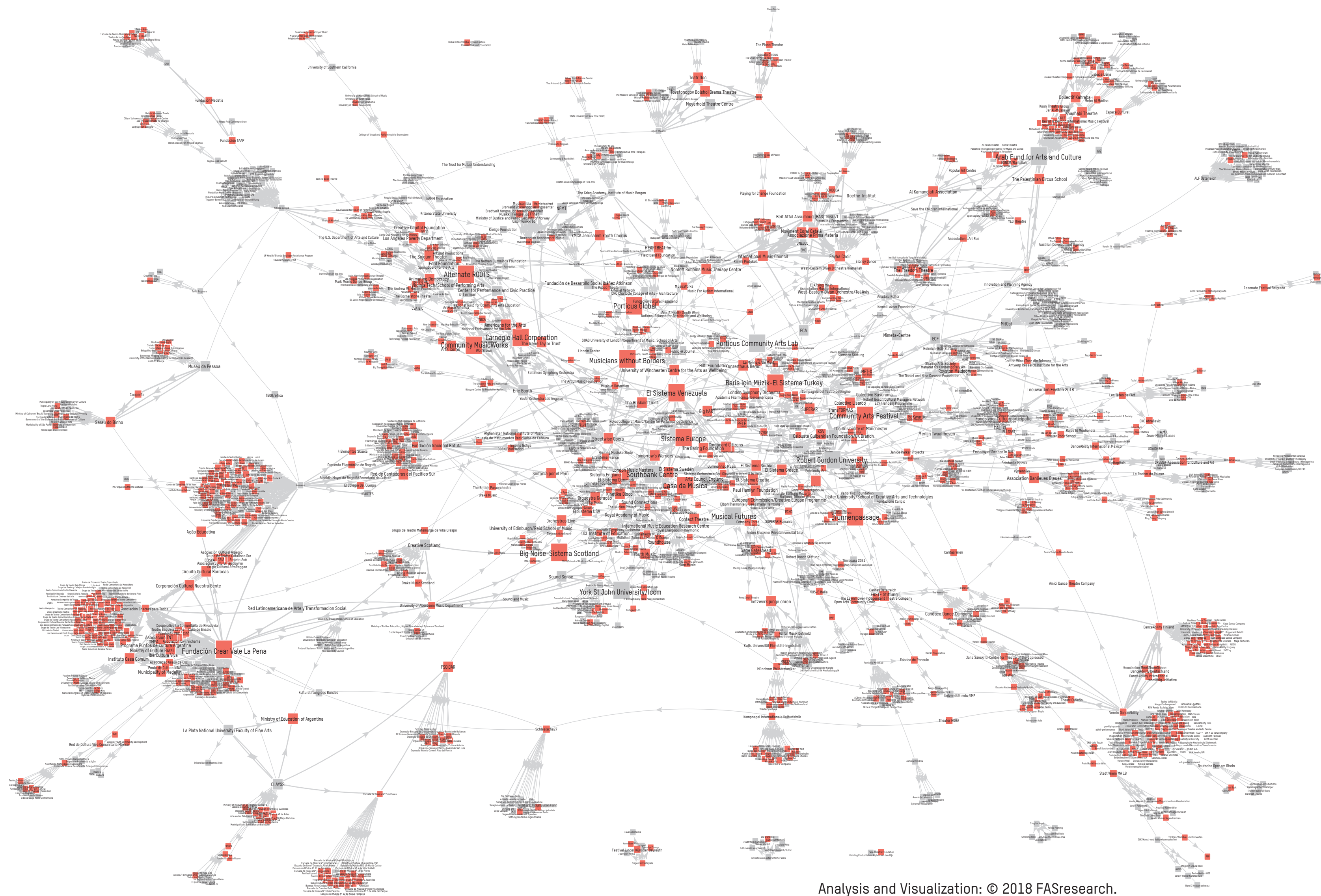


Analysis and Visualization: © 2018 FASresearch.

## Resilience cycle



Exploration
Excellence
Development
Disruption
Growth
Start-up
Therapy
© FASresearch
> COMMUNITY ARTS <
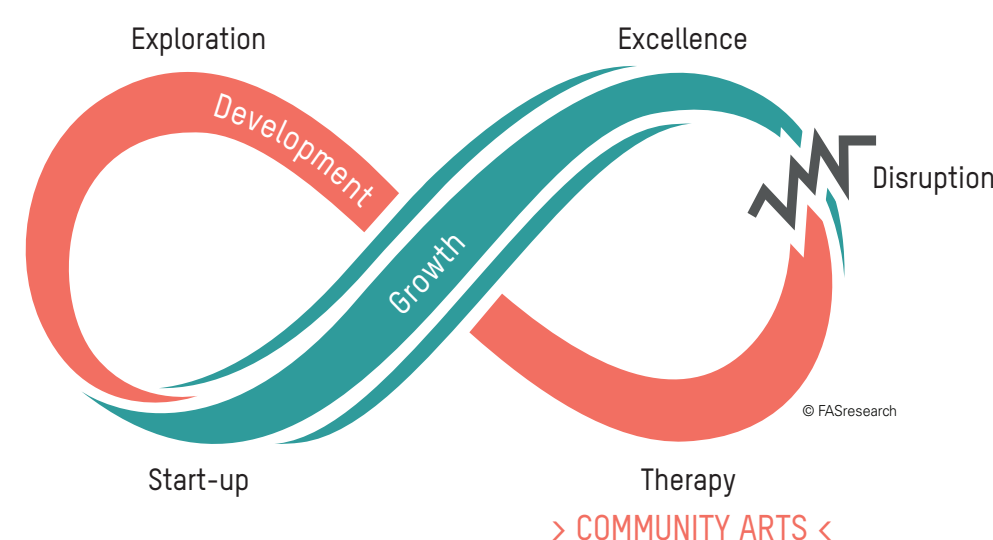
According to the „model of the resilience cycle" we continuously go through cycles of growth and realisation of our potentials, interrupted by crises, followed by cycles where our potential regenerates and enables us to explore new opportunities to enter the cycle of growth again. In our ever more fragmented world, people often keep stuck after a crisis and cannot enter the phase of renewal/regeneration.

It is therefore necessary to provide places for renewal where individuals become related to each other again and get help to unlock their frozen potential. Community arts are playing a crucial role here!

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| | |
|---|---|
| 325 | Interview partners |
| 1.423 | People nominated |
| 2.045 | Initiatives/institutions mapped |
| 92 | Countries involved |
| 6,2 | Average distance among stakeholders („handshakes") |

## CALL TO ACTION!

COMMUNITY ARTS IS A GLOBAL COMMUNITY OF IDEAS, BUT NOT YET A GLOBAL COMMUNITY NETWORK!

The topics and answers to the open questions regarding motivations, needs and impact measurement were pretty similar around the world, which indicates that community art is an global idea and concept. The network however shows that the stakeholders in the sector are loosely connected to each other, especially transnational. The average distance among them is high and the network has no definite center.