

Innovating Social Change through Grass-roots Leadership Practices in the Arts
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In our proposed presentation, we will explore how artists/activists lead through their art-making practices to harness the leadership values inherent in a community to create social change. Through two distinct case studies, we will examine how artists embolden community to enact participatory action from the ground up. In terms of methodology, we will use the protocols of Participatory Action Research. With its insistence on relevance, its urgent mandate to act, and its reliance on the leadership values of the community, PAR frames questions the answers to which lead to tangible developments in society.

Case Study 1: At the intersection of grassroots leadership and the opportunity for social change is JR, the French photographer, who has used street photography to reframe social change issues. JR believes that people are the actual architecture of the city and that the texture of person and place form the essence of belonging. He wants to create conditions for the center to know the margins—and his photographs deal with serious conflict through the emotional strategy of

humor and connection. He pastes large-scale portraits of everyday people with the active help of his audience in conflict-ridden places throughout the world. He does close-up portraiture of Les Bosquets residents for viewing by upscale Paris—thus bringing into conversation the oppressor with the oppressed. In Palestine and Israel, in Hindu and Muslim India, and in rich and poor Kenya or Brazil, his portraits inspire connection and reflection.

Case Study 2: Social change is often rooted in cultural practices which aids in identity construction. Too often, due to colonization and imperialism, indigenous cultural practices and their iterations become lost, leading to the utilization of the oppressor's tools and practices. However, there are pre-colonial practices which have continued to flourish, taking on many forms, which are being utilized to not only cultivate leaders, but ascribe a sense of belonging.

In this case study, we focus on mbongi and story circles as a means to cultivate leaders and teach leadership through the arts. Mbongi is an African, more specifically, Bantu-Kongo, political structure and process that seeks to problem-solve and build consensus among its participants. Sometimes referred to as

“common shelter,” mbongi serves as space where every individual has a voice; and this voice carries wisdom. The story circle process builds relationships while improving the quality of life using art and social change activities. Mbongi is both a leadership model for an organizational structure and a tool to build leadership.

References:

Ada, Alma Flor and Constance Beutel. (1993). *Participatory research as a dialogue for social action*. California: Chrysalis.

Bartunek, J. and M.R. Louis. (1996). *Insider/outsider team research*. Thousand Oaks: Sage.

Bray, J. et al. (2000). *Collaborative inquiry in practice: Action, reflection, and making meaning*. Thousand Oaks: Sage.

Freire, Paolo. (1982). *The pedagogy of the oppressed*. New York: Herder & Herder.

Jason, L. et al. (eds). (2003). *Participatory community research: theories and methods in action*. Washington, DC: American Psychological Association.

JR – List of resources

JR's website:

- <http://www.jr-art.net/jr>

- Press articles from JR's website:
<http://www.jr-art.net/sites/default/files/downloads/JR-REVUE-DE-PRESSE.pdf>
- From L'Express:
http://www.lexpress.fr/culture/photographie/jr-s-affiche-a-paris_474525.html
- From Beaux Arts:
[http://lezartsurbains.blogspot.com/2010/12/jr-dans-beaux-arts-magazine-
janvier.html](http://lezartsurbains.blogspot.com/2010/12/jr-dans-beaux-arts-magazine-janvier.html)
- From GQ:
<http://www.gqmagazine.fr/pop-culture/cinema/articles/jr-une-experience-auditive/6705>
- TED Talks:
<http://www.youtube.com/watch?v=OPAy1zBtTbw>

[http://www.ted.com/talks/jr one year of turning the world inside out.
html](http://www.ted.com/talks/jr_one_year_of_turning_the_world_inside_out.html)
- Blog posts:
<http://m2jc2010.wordpress.com/enquetes-fevrier-2011/le-graffiti-a-la-lumiere-des-galleries/au-dela-du-graffiti-rencontre-avec-jr-colleur-daffiches-engage/>

<http://saracornett.blogspot.com/2011/09/jr-photo-graffeur.html>
- TV news:
<http://www.youtube.com/watch?v=J86Ri8v28y0>
- From the World Policy Institute Website:
<http://www.worldpolicy.org/blog/2010/10/21/street-artist-jrs-empowering-art>
- From Le Figaro:
<http://www.lefigaro.fr/culture/2012/01/10/03004-20120110ARTFIG00740-jr-fait-salle-comble-au-centre-pompidou.php>

<http://www.lefigaro.fr/lefigaromagazine/2011/01/15/01006-20110115ARTFIG00680-ir-art-la-loi.php>

- From Le Figaro Madame:
<http://madame.lefigaro.fr/art-de-vivre/laureat-ted-prize-2011-171211-203971>

- From the New York Times:
http://www.nytimes.com/2011/02/27/magazine/27Photographeur-t.html?pagewanted=all&_r=0

- From Environmental Graffiti:
<http://www.environmentalgraffiti.com/beaten-track/news-women-are-heroes-teds-winner-prize-2011-ir-screens>

Mbongi/Story Circles – List of resources

- From Race Matters:
<http://www.racematters.org/storycircleprocess.htm>
- From Imagining America:
<http://imaginingamerica.org/fg-item/story-circles-as-ongoing-and-collaborative-evaluation-roadside-theaters-story-to-performance/>
- The Story Circle Project:
<https://youtu.be/3l9fdA7wVeg>
- A Conversation with John O'Neal:
<https://vimeo.com/80959243>
- From The University of Washington:
<http://hallway.evans.washington.edu/cases/details/using-art-and-theater-support-organizing-justice-storytelling-name-justice-junebug-pro>

2016 8th AoMO Conference Abstract!

Lourens Human <Lourens.Human@up.ac.za>

Sun 12/6/2015 2:22 PM

To: Joyner, Fredricka F <fjoyner@iue.edu>;

 1 attachment

2016 8th AoMO Conference Abstract.docx;

Dear Fredricka,

Please find attached an abstract for consideration for the 8th AoMO Conference ("Arts-Based Community Development") in Bled in 2016.

If accepted, the people that will be involved in this paper will be:

1. Prof Lourens Human (Counseling Psychologist)
Department of Sport and Leisure Studies
University of Pretoria
South Africa
2. Prof Drikus Kriek (Clinical Psychologist)
WITS Business School
University of the Witwatersrand
South Africa
3. Dr Monja Human (Counseling Psychologist)
High Performance Centre
University of Pretoria
South Africa
4. Miss Hannelize Human (Undergraduate Fine Arts Student)
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Regards.
Lourens

Abstract

Giving female scholars and football players a voice through art (collages): Moving from a disadvantaged community to a unique sporting and learning environment in South Africa

South African society still displays the large discrepancies between various communities, with affluent communities found in various parts of the country and disadvantaged communities where the discriminatory practices of Apartheid are still prevalent. These discrepancies are found in the economic status of people with the country having one of the largest Qini coefficient ratings in the world. This is influenced by and at the same time exacerbates the disparity in the educational system - characterized by expensive private schools, while public schools differ vastly. Similarly injustices also still exist in the sport context, in that not all athletes have equal access to sporting facilities, adequate coaching and sport science services. Annually, the national football association scouts and identifies young female scholars and football players from previously disadvantaged communities to become part of a unique sporting and learning environment linked to a high performance centre of a South Africa university. The female scholars and football players are 14 to 15 years of age and will become part of the unique sporting and learning environment for a period of five years. These female football players need to make the transition from leaving a disadvantaged community while entering a unique sporting and learning environment - thus changing from one community to the other. In the world of organisations, work and corporate life this is similar to the process wherein employees are requested to change from one set of circumstances to another. The current paper investigates a way to facilitate "giving a voice" to individuals in periods of transition. To this effect artwork i.e. collages are used to allow these female scholar and football players to voice their experiences of leaving the known while entering the unknown; of moving out of the known of their disadvantaged communities while moving into a unique sporting and learning environment. A thematic analysis of participants' explanations of their art work (i.e. explanation of the experience of transition) is supplemented with an analysis of the artworks to illicit the experience of transition.

Abstract Submission for: 8th Art of Management and Organization Conference

1. Title: **Back to the Future? Revisiting Leaders of 20th Century Social Utopian Art Movements for Lessons on Leading for Social Change**
2. Abstract:

In recent years, there has been a burgeoning interest in the role of the arts in organizational life. Drawing from research and practice in the arts and humanities, management scholars have tried to tease out how the arts might contribute to a fuller understanding of how leaders and organizations might accomplish goals, particularly in ways that require creativity and innovation. While the study of art and its relationship to more entrepreneurial forms within established organizations (for example, design and incremental social innovation) has been a large focus of these investigations (Cajaiba-Santana, G., 2013; Jessop et al., 2013), less attention has been given to people who create and lead artistic movements that are less entrepreneurial and non-commercial.

More specifically, there has been a lack of investigation regarding the cognitions and socially innovative behaviours of art movement leaders in working towards social change (Marcy, 2015). This effort will use a case study approach, drawing from the historic record provided by Filippo Tommaso Emilio Marinetti (Marinetti, 2006), founder of the Futurist movement, as well as other leaders of social utopian art movements to formulate some initial hypotheses about the cognitions, strategies and tactics he and the Futurists used to foment social change. The implications of these propositions for understanding the way in which art, and artistic approaches to strategic thinking, in present day social movements will further be discussed.

References:

Cajaiba-Santana, G. (2013). Social innovation: Moving the field forward. A conceptual framework.

Technological Forecasting and Social Change, 82, 42-51.

- Jessop, B., Moulaert, F., Hulgard, L., & Hamdouch, A. (2013). Social innovation research: a new stage in innovation analysis? In Moulaert, F., MacCallum, D., Mehmood, A., & Hamdouch, A. (Eds.), *International Handbook on Social Innovation*, 110-130. Cheltenham, UK: Edward Elgar
- Marcy, R.T. (2015). Breaking Mental Models as a Form of Creative Destruction: The Role of Leader Cognition in Radical Social Innovations. *The Leadership Quarterly*, 26 (3), 370-385.
- Marinetti, F.T. (2006). *Critical Writings*. Edited by Günter Berghaus. Translated by Doug Thompson. New York: Farrar, Straus and Giroux.

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Session Proposal

One of the hot topics in the entrepreneurial studies literature is the emergence of social enterprise or mission based business. A unique subset of these social enterprises is the Arts-Based organization. These groups play a catalytic role in developing neighborhoods and communities. This proposed session is a case study on Indianapolis, Indiana and the role arts enterprise has played in economic development. It will describe the evolution of these groups and offer lessons learned for other communities.

In the book, *Rural Studio*, Oppenheimer and Dean share the story of Samuel Mockbee, an architecture professor and artist who brought dignity to housing and community centers in rural Alabama through thoughtful design and materials recycling. In his book, *The Rise of the Creative Class*, Richard Florida noted that the cities that flourished and attracted younger residents had more than just jobs. They had neighborhoods with parks, coffee shops and microbreweries with outdoor seating, weekly cultural and food events that brought people downtown. They had bike trails and access to nature. And they had art, not just in the "town and gown" symphony, opera, and museum spaces, but in funky studios and warehouses, local galleries, and public art. At the heart of the story of Indianapolis' renaissance is arts-based organizations – studio spaces, recycling organizations, pocket parks with public art, and redevelopment across at least 5 major neighborhoods. It is a story of business, government, and NGOs and social enterprise working together to make it happen. It is a story about a new arts entrepreneur who recycles fabric claimed from our NFL football stadium and makes a range of purses, wallets, and gymbags from the material. It is about stadium seats from an old ballpark being used at bus stops. It is a story about an artist forming a non-profit to bring art-making to kids in the roughest neighborhoods. It is the First-Friday studio open houses in over 12 major buildings that have become the "go to" places to connect with your neighbors. And, for the AOMO audience it is a story about what might be done in other cities around the world to bring community, development and a sense of place using art and arts-based organizations.

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The Seamstress Project.

Culture and art to fight exclusion and radicalization, A French Case-Study

In this paper, the author describes and interprets an action, the Seamstress project, directed towards the young in a « poor district » of Reims, East of France. This action is based on arts and culture, as ways to actively sponsor citizenship and collective projects aimed at the general good (in French « of general public interest»). This project was sponsored by exceptional State funding channelled at departmental level to specific areas of France after January 7, 2015 killings.

In terms of perspective, following the path of « engaged scholarship » in relation to the culture of public problems in the public sphere (Cefaï, 2007), the author speaks as the leader of the grassroots project directed towards the youth, namely, as a participant observer of the project she initiated and conducted in collaboration with a pool of local and national actors.

She acts as both an artist and an ethnographer with the two roles sometimes converging and sometimes diverging.

The project is defined in relation to a tradition of using arts and culture for community building.

The research question:

Our goal is to see how a collective frame of reference can be co-created with various actors, taking in their contributions in a non-discriminative way. A process of co-construction is being described, with its contradictions, practical obstacles and shortcomings, its token being its ability to become a common ground for various individual and collective projects in a district where they have been too scarce in the past 20 years.

The nature of the project consists in opening a pluralistic field for collaborations and exchanges aiming at finding a common idiom and common tools, possibly in relation to past traditions, such as that of « the seamstress » and that of Marianne (the embodiment of the French Republic). The goal of the project is to favour « citizenship » in a context where public authorities and grassroots associations' representatives agree that it is a much challenged « value » as well as socially reformist views. However, finding a way to promote it via arts and culture is not without tensions and controversies.

Our project is inscribed in a long tradition of working on the social with arts and cultures and it has been debated by many. Because of field involves a pluralistic group of actors (State representatives, individual artists and entrepreneurs and collectives from various origins and social backgrounds), we identify three arenas of controversies and debates that have been documented:

- that of the role of public institutions and more specifically, nation States and the French State (Riot and Quantin to be published)
- that of the role of single artists and entrepreneurs (Guillet de Monthoux, 2004 ; Riot, 2013 ; Riot and Bazin, 2013)
- that of groups, sub-groups, grassroots associations and social movements based on narratives elaborated in a slow incremental process within local free spaces (Polletta, 1998; Riot, 2007)

These three dimensions meet in the same arena, and they often tend to connect to create a movement, if meeting with a specific momentum.