Excellence in Campus–Community Partnerships in the Arts, Humanities, and Design

Imagining America
Artists & Scholars in Public Life

Imagining America Consortium Member Institutions

Arizona State University
Bates College
Brown University
Boston College
Bucknell University
California Institute of the Arts
California State University-Bakersfield
Chicago State University
Clark University
Colgate University
Columbia University
Community College of Rhode Island
Cornell University
Duke University
Emory University
Fayetteville State University
Grand Rapids Community College
Grand Valley State University
Hampshire College
Hampton University
Haverford College
Illinois Wesleyan University
Indiana State University
Indiana University
Indiana University Purdue University-Indianapolis
Kalamazoo College
Kent State University
Lafayette College
Miami University
Michigan State University
Missouri State University
Nassau Community College
New York University
Ohio State University
Pace University
Rhode Island School of Design

Richland College
Rutgers University
Salve Regina University
San José State University
Smith College
Southern Oregon University
Stony Brook University-SUNY
Syracuse University
Tulane University
University at Buffalo-SUNY
University of California at Berkeley
University of California-Irvine
University of California-Los Angeles
University of California-Santa Barbara
University of Chicago
University of Connecticut
University of Delaware
University of Illinois at Chicago
University of Illinois at Urbana-Champaign
University of Iowa
University of Maryland
University of Michigan
University of Minnesota
University of Missouri-Columbia
University of Montana
University of New Hampshire
University of Pennsylvania
University of Puerto Rico at Humacao
University of Texas-San Antonio
University of Washington-Bothell
University of Washington-Seattle
University of Washington-Tacoma
Vanderbilt University
Washington University of St. Louis
Washtenaw Community College
Wesleyan University
Western Michigan University
Yale University

Making Value Visible:
Excellence in Campus-Community Partnerships in the Arts, Humanities, and Design

Prepared by Cynthia Koch, Ph.D.

For Imagining America:

Artists and Scholars in Public Life

With a Foreword by Julie Ellison

Table of Contents

Foreword: Publicly Experienced Excellence

Julie Ellison, Director

Imagining America: Artists and Scholars in Public Life

About This Study

This study sets forth what practitioners themselves believe to be the characteristics of excellence in campus-community partnerships in the arts, humanities, and design. It presents the fruits of a research project of modest scale. But in so doing it reveals something large: a flourishing world of work populated by faculty artists and scholars; staff members of nonprofit organizations and public cultural institutions; and creative citizens working through robust networks. Attentive to the texture and tones of practioners' voices, the report responds to people who are clearly hungry to address questions about excellence.

Making Value Visible opens a window on the thriving, stressful, but often invisible economy of project-based collaboration in the cultural disciplines. Most importantly, the report conveys a crucial truth about democratically conducted and publicly consequential cultural work: for "civic professionals," as Scott Peters calls them, *excellence is a negotiated social experience of creativity and agency.*

Most discussions of excellence begin and end with lists of criteria—and this report does present criteria gleaned from conversations with focus groups in seven U.S. states. These criteria matter because they put pressure on specifiable dynamics in the life cycle of collaborative projects. Despite all the variables, public scholarship and public art-making through campus-community partnerships is a sufficiently developed enterprise for these projects to have a predictable life cycle. Thus their qualities—and their quality—can be particularized, debated, and judged.

Nevertheless, *excellence as a negotiated social experience of creativity and agency* is both messier and more exciting than excellence as a set of criteria. Focus group participants are telling us about the complex experience of excellence. They try to articulate what excellence feels like when it is approached as an intentional social encounter with other people's creativity and one's own, driven by a negotiated public purpose. Treating excellence in this way, as the exercise of democratic social imagination, starts to account for the motives that draw university-based civic professionals to such work.

The report finds that at the core of excellence is learning and knowledge-making through "reciprocal relationships." Sociable learning, it seems, yields three types of negotiated complexity that seem to be intrinsic to the experience of excellent partnerships.

First, for the people whose voices you are about to hear, one of the most telling dimensions of learning is the sense of spatial mobility. *Making Value Visible* suggests that the spatial quality

of partnerships is intrinsic to the experience of crossing boundaries. This is a real contribution to our understanding of what excellence feels like. That space and motion characterize these partnerships is a crucial truth about public scholarship, especially in the expressive sphere of the arts and humanities. Collaborations move project team members to new locations--for meetings, meals, performances, oral histories conducted in family homes, quests through archival collections, debating in public libraries, painting in public settings, presenting at academic conferences. Moving between places means moving between roles and rhetorics, as well. The concepts of *space* and *agency* are connected. *Spatial mobility* and *being changed* feel like excellence.

Second, an 'aesthetics of practice' arises from the specific difficulties and risks of public engagement in the arts and humanities. This report confirms that work created through such partnerships is broadly exposed to view and to comment. Audiences may be present at the start of the project, as participants, as well as at the end, as viewers. Community-based cultural work is under pressure from what Suzanne Lacy calls "the dualistic conundrum at the heart of critical thinking about this work—is it art or is it social work?"[i] The aesthetics of practice integrates creativity, relationships, and social purpose. Lacy quotes Jeff Kelley on the signifying power of "process": "'Processes are metaphors. They are powerful containers of meaning. You have to have people who can evaluate the qualities of a process, just as they evaluate the qualities of a product. There's a false dichotomy between objects and processes.'" Among the core processes of campus-community partnerships are social relations: "For some, the relationship [between artist and audience] is the artwork a desire for connection…is part of the creative endeavor in all its forms." Efforts to get beyond the binary language of "useful and beautiful" to a more dialectical model of value have important implications for how practitioners communicate with audiences and stakeholders.[ii]

Third, richly detailed documentation is highly valued by seasoned collaborators. It provides the raw material for an array of sought-after products: an expanded repertoire of modes of persuasion and advocacy; textured case studies of projects, programs, and institutional change; tools for professional development and evaluation; lessons in alliance building; and probing narratives of personal and social change. Storytelling, articulation, and a strong paper trail nourish excellence in many ways.

Throughout the focus group conversations, participants slipped between two terms, "excellence" and "value." Something must be of acknowledged value in order for the question of its excellence to be worth raising. But once excellence is defined, assessed, and assigned, then the question arises again and in a different way, how do we value it? Excellence is both the path to value and the consequence of it, which is why these two vocabularies become so intertwined.

We heard from many focus group participants about institutional policies and academic cultures that *make value invisible*—the value of individuals, the value of campus-community collaborations, and the value of the democratic imagination as a dimension of knowledge. Yet these conversations did not play in the key of complaint. Rather, Dr. Koch heard nuanced

thinking about project cultures, the lively politics of work relationships, the excitement of new professional roles and identities. Above all, she heard—and the report captures—the resolutely do-it-yourself temper of focus group participants. They are inveterate bootstrappers who asked repeatedly for tools that will enable them to bring about change in their own institutions and communities.

Partnerships, then, are valuable to teaching, to scholarship, and to community development precisely because they are zones of agency. Collaborative project teams form fluid microenvironments where people have substantial flexibility and where their intellectual and civic identities are exceptionally well integrated. Listening to the focus group conversations as they are characterized in this report, I am convinced that these teams are most appropriately valued as sites of contagious innovation.

About
Imagining America: Artists and Scholars in Public Life

Imagining America commissioned this study because we believe that it is our job to make the case for defining the excellence of campus-community partnerships in the arts, humanities, and design. We want to make this case, first, to higher education and then to communities, cultural institutions, policy makers, and funders. Imagining America is already making a difference by giving voice to these high-impact knowledge communities, but it can and should do more.

Founded in 1999 at a White House conference and organized as a consortium in 2001, Imagining America represents 70 colleges and universities. Its mission is to strengthen the public role and democratic purposes of the humanities, arts, and design. To this end, it supports publicly-engaged academic work in the cultural disciplines and the structural changes in higher education that such work requires. Its major task is to constitute public scholarship as an important and legitimate enterprise.

Imagining America focuses on:

• *The work of faculty:* We support, publish, publicize, and develop best practices for faculty work in public scholarship and culture-making.

• *The work of colleges and universities:* We develop policies and best practices by which colleges and universities conduct, assess, and reward publicly-engaged academic work in the arts, humanities, and design.

• *The public conversation about higher education:* We articulate the democratic and cultural mission of American colleges and universities through publications, conferences, and forums.

We know from our member campuses that constituting public scholarship requires negotiating the relationship between "campus" and "community"—two complex domains for which these shorthand terms are hardly adequate. This report demonstrates the many capacities needed to

sustain the "reciprocal relationships" that make possible excellent work in the shuttle zone of public scholarship. *Making Value Visible* thus speaks directly to the experience of Imagining America's core constituency: the growing number of restless, inventive faculty members who seek to bridge the gap between the new scholarship in the cultural disciplines and new possibilities for public and community engagement.

The fundamental unit of work for these practitioners is the project. The entry of project-based work into new disciplinary and professional contexts accounts for many of the difficulties surrounding the question of excellence. As focus group participants showed, campus-community projects are implemented by teams representing diverse organizations and disciplines, thus plural knowledges and skills. The team articulates a commitment to a democratic, co-equal process and to the learning that this requires. Their work is both place-based and spatially mobile; it is finite in time but linked to career-long project sequences. It generates multiple 'public good' products. The participants' sense of the project is likely to be organized by the tension between its micro scale and its macro meaning. For example, a radio documentary project featuring oral histories of residents of a particular neighborhood may be "about citizenship" or even "about America."

This report, then, marks a particular moment in the social organization of creativity and knowledge. The project is the unit of public scholarship. One of the most important insights found in this study is the way in which projects are linked and sustained by powerful underlying aims. Practitioners testify to the way in which projects address a core purpose that is never confined or contained or limited by one project. Project-based work shapes the core work identity of public scholars and artists working collaboratively. Any given project, then, is an episode in a larger, ongoing story. Not individual projects, then, but the whole domain of project practice in the arts and humanities is influencing forms of writing and evaluation, as well as new programmatic infrastructure in universities.

Imagining America emerged in order to address both the presence of these energies and the absence of sustaining critical frameworks and institutional cultures. Despite the palpable changes in the zeitgeist that Imagining America has addressed and incited over the last six years, much has not changed. This report marks a welcome advance in our knowledge and clarifies our way forward.

Call and Response

The recommendations set forth in the report's concluding section reflect the emphasis throughout on the focus group participants' direct experience of collaborative public cultural work. "These proposals respond to the real life of project teams," as Dr. Koch puts it. The recommendations specify ways in which Imagining America can focus on meeting the immediate and long-term needs of project partners. They address approaches to building a broader understanding of the nature of excellence in public scholarship and public art. In particular they focus on faculty needs in the context of efforts to effect institutional change in higher education. They point to ways in which Imagining America can support artists and humanists as they themselves craft documentary, evaluative, and persuasive strategies that are adequate to their complex public practice.

The recommendations call on Imagining America to address four different kinds of needs. To do this effectively, Imagining America needs to play four different roles: a mediating and disseminating role; a research role; a convening role; and a policy role.

• *Build a better knowledge base of richly detailed case studies structured by useful analytical frameworks, and make sure practitioners know about it.*

• *Develop or disseminate tools, including more imaginative approaches to evaluation, for engaged faculty that will enable them to bring about changes in their own institutions, disciplines, and communities of practice.*

• *Work toward changes in tenure and promotion policies relating to public scholarship and public art-making.*

• *Work with practitioners and funders to deepen their understanding of how granting can best sustain excellent campus-community partnerships*

Imagining America is already acting on some of these recommendations. Its national Tenure Team Initiative is a high-profile effort involving important educational leaders in bringing about changes in tenure and promotion policies. And we recently posted on our web site a new tool, *Specifying the Scholarship of Engagement,* designed to serve faculty, students, culture workers, and community partners. This resource sets forth four categories of teachable capacities that form a common skill set for people involved in public scholarship in the cultural disciplines. Our publications and conferences link practitioners eager to produce and exchange knowledge.

Imagining America participates actively in the national conversation about benchmarking civic engagement and has strong ties to several organizations involved in benchmarking efforts. Imagining America should not reinvent the wheel; it should not duplicate the work of other organizations that are pursuing ways to measure the impact of public engagement in higher education, including the value of campus-community partnerships. Yet despite all these efforts, participants in the focus groups stated repeatedly that they needed better ways to articulate the value of campus-community partnerships in the cultural sector. This suggests that one or both of the following is true: either these assessment resources, as well as existing professional development tools and case studies, have not been disseminated successfully; or these approaches to establishing the value of campus-community partnerships are not well suited to cultural projects.

In order to address these questions, Imagining America should continue to participate actively in discussions about national and regional documentation and benchmarking efforts. It should also look harder and more systematically at whether these projects are useful to people in the arts and humanities, and, if not, urge ways to make them more pertinent. And it should more energetically disseminate the knowledge that these efforts produce to key constituencies. It should be the role of Imagining America to mediate between the producers of these resources

and those who stand to benefit from using them, to put effective feedback loops in place, to develop needed materials that are not being produced by others, and to share helpful tools more proactively.

Clearly, there is much left to do. Imagining America, with like-minded partners, needs to shape a national research project that allows a broad spectrum of project teams and public scholarship programs to create probing, reflective, and readable case studies of their work. We also need to take the lead in developing a national inventory, or head count, of campus-community cultural partnerships. We need both narratives and numbers.[iii]

I referred earlier to the do-it-yourself temper and bootstrapping enterprise of the focus group participants. It is to these people that we turned in constituting the diverse focus groups that were the basis for this report. And it is to them, and many others like them, that we will turn to develop responses to the recommendations with which the report concludes.

Acknowledgements

"Often college kids [who are] getting involved in these projects carry [condescension] with them. They're going to do some service for underserved or needy or underprivileged communities. This is a strong motivation for them. One of the marks ... of successful collaboration is when they come out of it recognizing that they're working with people, not with underprivileged people or needy people. Their engagement with the project [takes them] to a different valuation of what relationships are all about and that condescension evaporates."

university partner

Making Value Visible:

Excellence in Campus-Community Partnerships in the Arts, Humanities, and Design

Cynthia Koch, Ph.D.

Purpose

Students driving to class at an urban university pass along busy streets, park their cars and cross the same roads and sidewalks day in and day out to find the buildings and stairwells that lead to their classrooms. The path they take is the same every day. It allows them to graze the surface of city neighborhoods without entering them. Eventually the familiar path becomes a corridor, an urban channel that takes them quickly to class by the most direct route through a large and often cluttered environment. When these same classes move from their familiar buildings into the surrounding communities, the route changes. The place of learning literally and figuratively asks students to leave the tunnel pathway and open their peripheral vision to places they didn't think they could go.

This description recreates a scene offered by a faculty member during one of seven regional focus groups initiated by *Imagining America* to explore the question, "What is an excellent campus-community partnership in the arts, humanities, and design?" The altered visual experience of a city, as seen through students' eyes, represents one of many instances where participants responded to focus group questions with personal illustrations of excellence to capture the essence of their work. This report taps these personal accounts and the practical knowledge of community and faculty practitioners to probe for characteristics of excellence in cultural collaborations and, ultimately, for criteria that will help to sustain outstanding work in the field. The focus groups indicated that faculty and non-academic partners involved in campus-community partnerships experience similar changes of perception and critical reframings. These changes of mind took place through collaborations that centered on specific—often multiple--outcomes and products.

To the best of our knowledge, there are no studies or reports that describe standards of excellence in campus-community partnerships in the arts, humanities, and design. This absence of evaluative criteria limits practitioners who want to document the value of their relationships and work, and hinders the development of an evaluation culture. By exploring the question, "What is excellence in cultural collaborations?" this study takes a step forward to describe the qualities of excellent campus-community partnerships as experienced by seasoned practitioners in the arts and humanities. Our aim in this pilot study is to provide a framework for discussions and to open doors to future investigations that will account for the specific value of this work.

The opportunity to explore criteria for excellence in this field is possible because many ambitious campus-community cultural collaborations are underway across the country. Such partnerships matter to the public life of engaged communities and institutions. They develop or enrich K-12 curricular and after-school programs; the content of cultural institutions, such as museums

and libraries; and literacy programs. They engage in the design and preservation of public spaces; contribute to our understanding of diverse racial and ethnic traditions; and promote civic learning aimed at making community leadership more inclusive and democratic.[iv]

The discussions that fueled this report show that effective partnerships are, above all, social. They require concerted efforts to construct, maintain, and sustain relationships that yield concrete results. The pathways that lead to this work are not taught through formal educational processes, and there is little in the way of "how to" information available to those who venture into this work from either the campus or the community side. Yet venture into this work they do. Hundreds of campus-community partnerships across the country engage faculty, students, university programs, and community-based organizations in educational relationships to promote knowledge creation across cultural, political, economic, and linguistic divides.

This report is directed to practitioners and to the institutions that invest in campus-community cultural partnerships: universities, community organizations, public resources such as libraries, schools, and museums, and funders. Documenting excellent work and understanding the many facets of excellence is too complicated to be contained in one study. We are motivated to pursue this work by a shared awareness of the need for new evaluation criteria and standards that are suited to the fluid, complex domain of collaboration among different kinds of institutions and organizations. We view this report as the beginning rather than end of these questions.

Research Design

Data collection for this study was carried out through focus groups and telephone interviews with representatives of campus-community partnerships in North Carolina, Pennsylvania, Michigan, Minnesota, Illinois, California, and Arizona. Each location included at least one *Imagining America* member campus, which typically hosted the focus group session. The consultant used initial telephone interviews to develop focus group protocol and questions. These initial contacts solicited:

• information about the issues affecting campus-community partnerships in the arts,
  humanities, and design;
• information about excellent practices; and
• information that interviewees would like to have as a result of this study.

The consultant worked closely with each site contact to set up focus group sessions and to gather the names and contact information for prospective participants.

Participants were selected from universities, public and nonprofit cultural institutions, and other community-based organizations. Drawing from a spectrum of partner organizations enabled us to gather people together who could speak from different perspectives about their experiences with collaborative efforts. The diversity of group participants was an important factor in the selection process, and the consultant actively sought representation from people of different ages, employments, ethnicities, races, and abilities who could speak specifically to the question of excellence in campus-community partnerships in the arts, humanities, and design. All

participants for these sessions have been intimately involved with cultural community-university collaborations, some for many years. Names of speakers in the report, however, have not been identified in accordance with the confidentiality policy for the study. Names appearing in the text or sidebars do so with written permission of the speaker.

Focus Group Participants and Their Projects [v]

Three-hour focus group sessions in seven locations provided an important opportunity not only to hear directly from highly experienced practitioners, but also to gather specific information about their projects and their professional histories. Seventy-one practitioners participated in the focus groups. The data gathered through a brief written survey, filled out by 70 participants immediately before the beginning of each focus group meeting, enrich the findings presented in this study. Here we present the findings that will be most pertinent to the analysis of the focus groups that makes up the bulk of this report. A copy of the written survey to which they responded and the focus group questions appear in the Appendix.
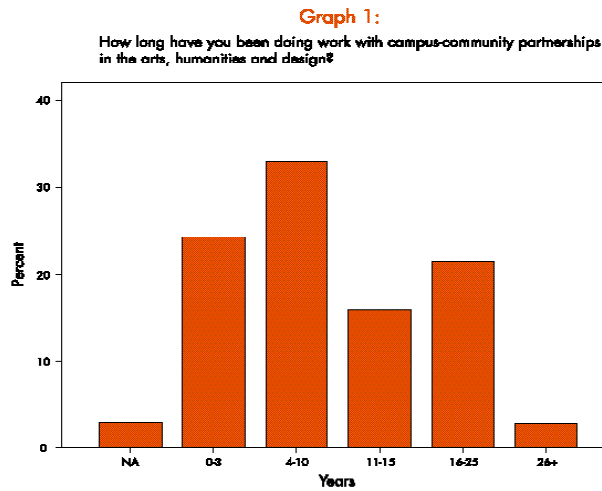
More community than university partners—40 community partners and 31 university partners-- and more participants from arts than humanities disciplines and fields attended the focus group sessions. 44 of the participants, about 62%, were female.[vi]

Participants were asked to select an exemplary project with which they had been involved and to provide qualitative and quantitative information about the project. Of all projects listed, a significant number involved working with a school system or with youth-based organizations. This is an important fact to bear in mind while examining the data derived from the questionnaires. Respondents were answering questions about excellent campus-community partnerships with a particular project in mind. To them, this project represented excellence in specific, embodied form. Thus, the information summarized here does not describe participants' convictions about campus-community partnerships in general, but about exceptionally good collaborations.
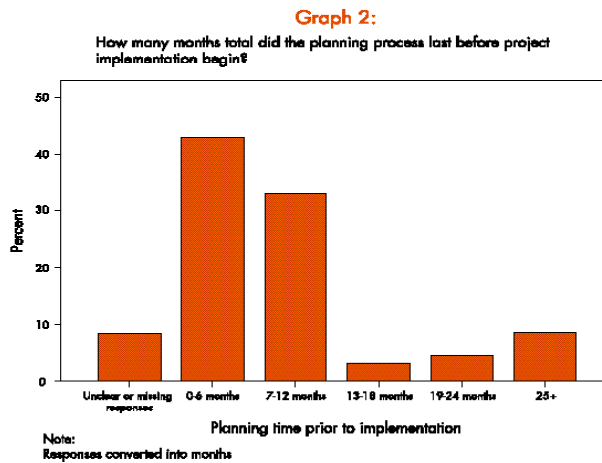
An analysis of responses to the questionnaire identifies key features of campus-community partnerships and yields important information about the individuals who lead them.

• Campus-community teams attract both new and seasoned partners. Participants provided information about the number of years they have been involved with campus-community partnerships in the arts, humanities, and design (Graph I). About 25% of respondents had worked in campus-community partnerships for three years or less; about 33% reported involvement over periods from 4-10 years; and 40% indicated collaborative experience lasting more than a decade. There were some differences between the focus groups, but the depth of experience exhibited in each one suggests that host sites may have consistently proposed deeply knowledgeable practitioners as participants.

How long have you been doing work with campus-community partnerships in the arts, humanities and design?

(Bar chart, Y-axis: Percent, values 0, 10, 20, 30, 40; X-axis: Years, categories NA, 0-3, 4-10, 11-15, 16-25, 26+)

• <u>Planning is essential.</u> The question relating to planning provided a window on project experiences like that of the Duke participant who commented, "Two weeks of planning but a lifetime of groundwork." As Graph II shows, about 43% of respondents spent up to six months on planning, 77% spent up to one year. Smaller numbers of participants invested in a much longer planning process, and some noted that it was hard to tell just when planning stopped and implementation began.

Graph 2:

How many months total did the planning process last before project implementation begin?

(Bar chart, Y-axis: Percent, values 0, 10, 20, 30, 40, 50; X-axis: Planning time prior to implementation, categories Unclear or missing responses, 0-6 months, 7-12 months, 13-18 months, 19-24 months, 25+)

Note:
Responses converted into months

• <u>Different phases of the project involve different sets of collaborators.</u> 46 respondents reported that all partners took part in the planning process; 21 reported using some partners to plan; and 4 reported that the university alone created the plan (Graph III). The funding search is the project phase least likely to be shared by all partners and most likely to be assumed by the university partner. Planning and implementation are the two phases most likely to include all participants, with implementation being the most inclusive.

Graph 3:
Partner Participation at Various Stages in Project Development
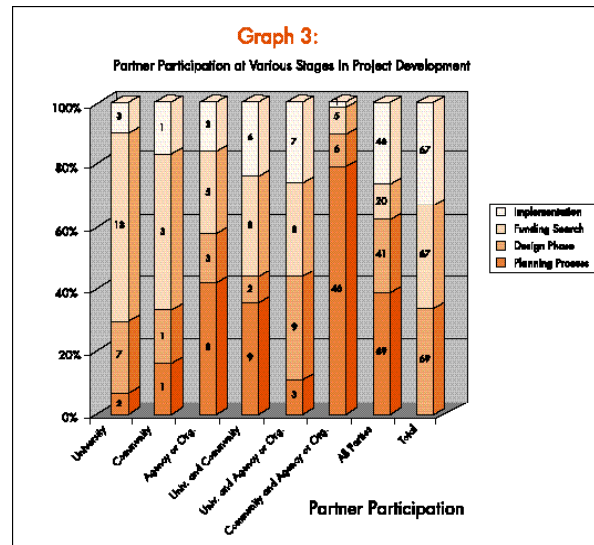
• <u>Universities and foundations are the most important funders of campus-community partner-</u>
<u>ships.</u> Out of 53 respondents, 19 secured 50% or more of their funding from private founda-
tions, corporations, and private donors; 17 received 50% or more of funding from the higher
education partner; and 5 received 50% or more of their funding form government sources.
The question relating to project funding illuminated the roles played by different kinds of institu-
tions and organizations, as set forth in Graph IV. Universities in particular tend to carry a high
percentage of costs; 80%-90% is not uncommon. Foundation grants, too, typically cover the
bulk of project costs. Funding from "other" sources includes city/county governments, student
fees or student fundraising, and ticket sales. It is worth stressing the crucial role of municipal
funding or student contributions in certain projects. Although these funding sources are less sig-
nificant overall, when they matter, they tend to matter quite a lot.

Graph 4:
Major Sources of Funding Greater than 50%
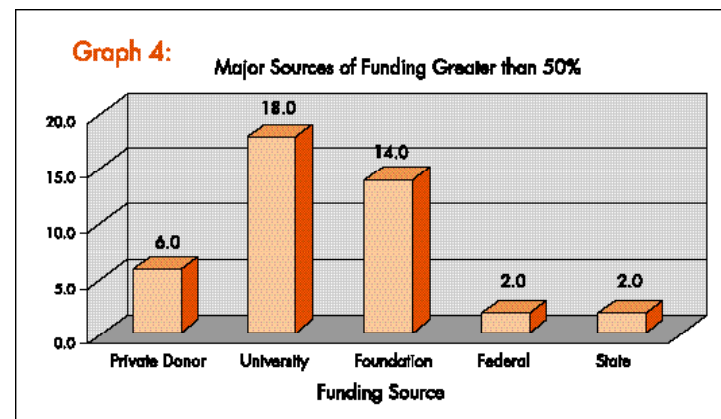
This pilot survey suggest that the person who is an active partner in a campus-community cultural partnership is likely to be a relatively seasoned practitioner who is engaged in a university- or foundation-funded collaboration with a K-12 school or an organization that focuses all or part of its work on youth. The university partners are likely to take responsibility for seeking funding for the project, which will develop over eight months of inclusive planning and implementation. Under these conditions, what is excellence?

What Would an Excellent Partnership in the Arts, Humanities, and Design Look Like?

The lead question for this study evoked a range of emotional responses from participants as they recalled relationships that worked to achieve a high level of learning and productivity for all collaborating partners. Asked to visualize excellence, participants drew on their experiences to reflect on the characteristics of outstanding work and the obstacles to it. Each subsequent question built on familiar aspects of collaboration, from the usual suspects, "What issues arise in collaborations?" to questions that produced smiles: "How did you say 'thank you' to your partners, and what was the nicest way that you were thanked?"[vii] Other topics covered included tools and strategies for excellence, success measures, and sustainability. A full list of questions appears in the Appendix.

The characteristics of excellence synthesized here at the start of this report offer a snapshot of the responses and illustrations gathered through the seven regional discussions. Descriptions of collaborative work, stories, and quotations appear throughout in order to bring the voices of practitioners as close as possible to the surface of this report. Answers to focus group questions never stayed fully on topic as participants made associations between respective questions and the answers stated previously by colleagues around the table. The descriptions of excellence in campus-community partnerships that appear below interweave verbal threads from these conversations. Each of the following paragraphs compresses responses into a sequence of impressions of excellence that conforms roughly to the order in which the questions were presented.

• An excellent campus-community partnership is educationally sound and engages all participants in learning. It is exciting, interesting, dynamic, and intellectually refreshing. Participants learn surprising, unexpected things. An excellent campus-community partnership is honest and has the potential to extend its influence beyond its membership to the broader field.

• Excellent partnerships use different spaces to engage learning. The spatial quality of partnerships evokes a feeling of crossing boundaries. There is an element of risk, there is passion, and there is productive tension. The work is joyful, encouraging and fun. There is a capacity to imagine expertise dispersed and opportunities have been created for people at all levels to use their expertise. The resulting spiritual effect of this labor comes from a sense of co-ownership in the work and from an agreement from all partners to emerge changed.

• In excellent campus-community partnerships the vision is clear, and all partners can articulate a common understanding of where the work is going. There is a shared history, and that histo-

ry has been recorded. There is always a face for the project, always a person or people, rather than an institution. In some partnerships, leadership is personified by a strong, charismatic individual. In others, cooperation between and among partners does not reveal strong distinctions between leaders and followers. Leadership emerges from a sense of shared goals rather than from a single individual. In some instances, divisions between organizers and the public may become ambiguous. As one participant describes this phenomenon during an urban-rural celebration, "No one knew who got off the bus from the theater and who brought the hot dish."

At the conclusion of each focus group session, many participants expressed to their peers and to the consultant how important it had been to talk about collaborative work for nearly three hours. Twice during different sessions people answered the question, "What is the nicest way you have been thanked for your work?" by citing the invitation to join together in these focus groups to talk with their peers, to have their ideas heard, exchange information, and affirm the value of the work they do.

Taking Risks

> *"Excellence does not reside in the status quo. To move out of the status quo, to get people to see the world through different eyes, you have to challenge them, you have to take those risks and run the risk of failure."*

In campus-community-collaborations in the cultural sector, how partners come together to define and meet partnership and project needs takes place through the collaborative creation of art and cultural knowledge. Whether it takes the form of a dance performance, a piece of music, a public installation, a civic dialogue, or a collection of oral histories, culture is both the medium and the resulting product of collaboration. Art- and culture-making provoke specific aspirations that allow partners to enter, explore, and capture the larger enterprise of learning. This focus distinguishes collaborations in the arts, humanities and design from other campus-community collaborations.

Yet participants in each of the seven focus group sites acknowledged the risks involved when the anticipated outcome of collaboration is a cultural product. It is often the product, they noted, that garners the attention of the outside community. Under these circumstances, the project as a whole may be judged by the product, rather than by the collaborative practice and deliberate public purpose that led to its creation.

Entering into a cultural collaboration, therefore, comes with an inherent risk, focus group participants felt. The risk is that audiences will overlook or misunderstand the value of sustained participatory creation in collaborative efforts. The tendency to set up a dichotomy between good art and civic engagement is a familiar obstacle to practitioners of this work. One faculty participant describes feeling trapped between two different kinds of condescension: "the community arts version of condescension is 'it's not very high quality art, but it's so good that you're involving those poor kids.' The academic side [says], 'it's not really education or research, but it's so nice'. In both cases, it's not really taking seriously the edge and value—aesthetic, intellectual and scholarly—of what is going on." Artistic excellence is a key goal of

cultural collaborations, but it is never the only goal. Excellent cultural collaborations that set rigorous artistic and intellectual standards also serve the public by creating a broader understanding of the consequences—such as public agency, learning, and cooperation—that result from the work.

Excellent collaborations strive for artistic and intellectual excellence and positive public consequences: "We want kids to do all the work," a community arts participant stated during one focus group session, "but we still want the production to be world class." The risk that an artistic production will fail is itself a characteristic included by many participants in the catalog of attributes that contribute to excellence. As one participant notes, "risk breeds advancement in any field. Scientists learn from failure as part of the university's mission."

Campus-community cultural partnerships take artistic risks when they embrace opportunities to bring inexperienced students and adults together with skilled artists to engage in new aesthetic and intellectual work. Did students learn? Have the partners effected and experienced change through collaborative efforts? The element of risk experienced by partners reveals a connection between artistic excellence and the civic or explicitly political standing of the project that "gets it right." One community partner said: "We did a play about [Detroit's] history. As far as I know, nobody said we got it wrong. *In Detroit!* We got to that point because of the expertise of the University of Michigan brought. Artistic excellence can be one of your goals and the partnership can reach that."

Discussions of risk resonated throughout focus group discussions in terms such as productive tension, conflict, and negotiation. The risks involved in undertaking campus-community cultural collaborations emerge in ways that point directly to the broader consequences of the work. Risk contributes to the salutary tension in partnerships that help to shape the artistic or intellectual product—as well as the public consequence of their work. "Biggest lesson," one community participant began, "Partnership arose out of a desire to resolve conflict. We don't have a language to resolve conflict or work with people in conflict. That's why we don't have a language of peace." Another participant used the negotiation of oppositional viewpoints through collaborations in the arts and the humanities as a way to understand the loss of empathy within society and to shift the focus from "what do we need" to "what does our community need."

Based on the threaded connections among these discussions, we can conclude that, in excellent cultural collaborations, the pursuit of artistic excellence is always connected to the pursuit of excellent consequences that benefit the larger social community. The tension created by pairing artistic and public consequence is itself both a source and an outcome of creative work.

Reconciling Worlds

"An excellent partnership moves like water between pools."

How partnerships begin matters, and the way a partnership begins has a lot to do with its success. According to participant responses, most good partnerships draw on existing relation-

"Years ago I wanted to show a film from Vietnam and thought innocently that this would draw a Vietnamese community in Minnesota. We were in the throes of really violent reaction. There were bomb threats, there were threats [to] invade the projection booth and rip the film out of the projector from the very community we wanted to work with. It was scary from an institutional point of view because it [risked] our image. [Some people said] let's not show this film because the community we want to draw is against this film. But I thought, this is a wonderful opportunity to learn how to deal with it. So instead of backing out, I tried to ask the people who were protesting [to] talk and tell us why [they] were so against it. It turned out that by inviting people to the table who were so much against it, we began to understand from [their] point of view where the opposition was coming from. By asking them to

identify nuances that we would not have picked up, small things like a red kerchief around a character's neck [that] would have been an explosive scene for this community because that meant they were Viet Cong. If we [had] not invited them and dialogued with them we would not have understood. We managed to show the film [and] it helped all groups to be more courageous."

Community partner

ships between community and university representatives, or a series of relationships that result in a "congealing of connections" needed to carry out the work. "Establishing genuine, authentic relationships with people before the project begins is part of an invisible construct, the architecture that says, 'we're going to build a relationship that looks like this.' Most people don't know that this is deliberate."

The planning stage of all partnerships, according to many participants, was the most crucial, and also the messiest. Much of the initial work is invisible to the majority of people involved. Participants described spending weeks on the phone before partners ever enter the same room, carrying out internal negotiations, establishing external relationships, renewing relationships, and crossing boundaries between campus and communities to build trust. Most of the programs represented in our focus group discussions started with a faculty member from the university who took an idea or opportunity to the community, not to give the community a ready-made plan, but to introduce the idea and gain buy-in. The reactions that they often met with during these initial contacts confirmed that universities have too often second-guessed a community's cause, assigned roles to individuals without consent, and constructed programs that do something to the community, rather than initiate a strategic planning process from the outset that bring all partners to the table.

Excellent campus-community partnerships agree on a vision. With multiple communities involved, collaborations engage multiple visions and negotiate diverse interests. Reconciling these visions with the needs that each brings to the table requires all partners to listen to and acknowledge differences in interests and cultures. More than one focus group participant noted that venturing into collaborative relationships doesn't mean they will succeed. In addition to reconciling partner needs, as part of a visioning process, participants stressed that partners need to seek from one another a full investment in and understanding of the advantages and challenges in partnering.

Focus group participants noted the need to anticipate divergent interests and missions between and among the various organizations that might play a role—museums, schools, radio stations, academic departments—and agree on a means to resolve differences as part of the planning process. "There needs to be a commitment to problem solving" a community partner stated. "You can't just get mad."Partners should agree ahead of time on which stakeholders matter. Participants advised partners to make deliberate and careful choices about the weight and authority that would be assigned by partners to feedback. Which voices outside the collaboration will influence how the work develops? From whom will partners seek feedback? One artist during a session punctuated this question by asking, "As an artist, do you listen to your critics?"

Above all, focus group participants advocated honesty above salesmanship during the planning phase as a means to manage distrust. "The university does use the community," one campus participant stated, urging frankness about the interests of each partner. "We will take stuff out and we will leave things there, too. The university expects to gain something from its relationship with the community, and the community gains too."Taking time to understand at the beginning where there is mutual benefit creates a basis on which to build reciprocal relationships that lead to and sustain trust.

Excellent partnerships engage in multiple kinds of work. For faculty and community leaders, the work involved in forming partnerships ranges beyond the familiar disciplinary knowledge of arts and humanities. Most learn additional skills "on the job" once the project has started. Because the structure of the university can be diametrically opposed to the structure of the community organization or public institution, creating a multi-year commitment across academic semesters and community-work calendars poses organizational challenges. As a matter of necessity, partners must be tolerant of each other's bureaucracies and of the limits of these bureaucracies. To understand the constraints that each side brings to the table, partners must understand each organization's infrastructure and competing obligations such as (for faculty) making sure that students learn, and (for nonprofit organizations) fitting expenditures into pre-determined categories set by funding agencies. Moreover, it is a truth universally acknowledged that no collaboration comes together easily without clearing sufficient time and space to make the partnerships more than another set of obligations layered onto already busy schedules. Time management and matching organizational capacities to human resources may constitute some of the most demanding obligations.

In a climate of fiscal restraint, partners often struggle against resource limitations to engage in commitments that allow them to cross boundaries and build relationships. In the process, they look for practical ways to use these relationships to reduce overhead, attract more resources, and broaden and strengthen their individual missions. All of these roles—financial management, fund development, and marketing, to name a few—require partners to learn and use multiple skills outside the disciplinary knowledge of their fields. These skills, capacities, and powers are things that to outsiders might seem beyond the real work of the project. But without the multiple kinds of work that partners take on, the partnership would not form or be sustained.

Excellent partnerships are honest about rank and privilege. "If I'm coming in with resources from a funder," a community participant stated, "that gives me a rank within the partnership." Addressing the privilege or rank that often comes with monetary resources is essential to forming a partnership that respects what others bring as resources to the table. For this reason, several participants felt strongly that the community needs to be involved in writing the grant. Engaging in this participatory relationship helps to get buy-in from partners from the outset. Sharing this responsibility also helps to control expectations that those with resources can do anything.

Practically speaking, time and funding deadlines do not always permit collaboration in the grant process, and it is equally important to make sure that money is not the only reason for collaborating or the more powerful resource in the partnership. "There is a continuum of what a partnership is and success for one doesn't mean that it is always a completely mutual investment in planning and design. A satisfying partnership can be a very clear exchange of resources, but it's clear [that] we're not trying to do something else."

Partnerships work best when there is a perceived or perhaps actual equivalency in resources, as diverse as the resources might be. Taking different kinds of resources seriously helps all partners feel that one side is not offering something more valuable than another. This is true especially when differences may seem greatest. With this in mind, one participant cautioned

"My experience working in the community is that the community is usually given the program, and they're yelling and screaming about, 'Why am I not at the table?' That is my experience and it's upfront, personal and everyday I hear it. Why are they not in the room writing the grants, learning how to write the grants, so they can tell people what they really want? In my experience, the universities come in with a cause that they believe is the community's cause.... It may be the cause, but the approach to the cause is all wrong."

Community Partner

faculty to "acknowledge that practice in the field has equality with intellectual rigor. [There is a] tendency to say, 'but we're the university.'"

Identifying Partners

> "At best [partnerships] can promote a sense of intimacy among groups that are not intimate at all."

How do partnerships get started? How do relationships form? What keeps them together through the partnership and sustains the relationship beyond the life of the project? One university partner offered: "It's like the plot of the Wizard of Oz. You start going down the road, you don't know where you're going and then you run into a scarecrow, and you're like, 'You know anything about Oz?'"

For new partners, the process of finding and forming relationships can feel very much like walking down the yellow brick road in search of the Emerald City. As seasoned partners will attest, the initial awkward attempts at developing relationships are essential to building commitments across communities that will sustain not only the first and second projects, but many more into the future. For some, existing relationships formed through previous projects with community and arts agencies constitute a pre-condition for success: "The connection has to exist before partnerships. It's more about the connection than about going outside the door to bring people in." One partner draws on language used by indigenous cultures to ask, "Who is family with the partners? Look inside your house; see who is there, the relationships and connections to community leaders."

Excellent partnerships build and sustain relationships. Building and sustaining relationships through cultural collaborations, a university contributor observed, is difficult because all projects reach a conclusion: "Sustaining around a process or relationship over time is critical, but not easy to do. You have to have a reason to collaborate [and] a project has a definable end." At the same time, a community arts participant countered, "If relationship is the currency, then the sustainability is the depth of the relationship. Even though the project ends, if you've invested in relationship, that sustains, and when it's time to reconnect you've got money in the bank and you can go forward."

Partners build and sustain relationships because in real life they cross boundaries all the time. For many participants, checking in on an on-going basis represented a necessary and agreeable part of their work. "If you never run into them why are you partnering?" a university participant asked. "Spend time in the beginning touring the neighborhood," another offered. "Eat together. [You] can't jump into it, [you] need to eat together."

For all participants, crossing boundaries also means coming to an understanding of and respect for partner cultures. Crossing boundaries demonstrates commitment to sustaining relationships and work. Saying thank you, participants noted, is also a valuable way to affirm connections and validate the work in which individual partners engage. "The unexpected outcome? We found out what artists had to have. They felt respected [when] we honored them, paid them for their time. [This] translated into commitment to the program." Saying thank you,

participants noted, happens through official ceremonies and casual contacts. Remembering the specifics about a partner's work in conversations and recommending their work to other organizations or projects continues to build networks and increase the impact of collaboration.

Excellent partnerships identify and use expertise strategically. Excellent partnerships make strategic partner choices. Not everyone can be a good partner, and good partners are not always the people you know well or the people with whom you would like to work. The project has to meet the partners' needs; and the partners have to be right for the project. The right person has to be found who has interest, skills, and background regardless of job title.

Creating a balance of experience means recognizing different kinds of knowledge and letting those with special competencies take on specific work within the partnership. For instance, participants described the benefits of using youth in leadership roles as "translators" when working within school and youth communities. They form the closest working relationships with each other and become the "grease that makes the machine move." "The big leadership roles in the organizations," cautions one participant, "should not just be taken by the people who have alphabets behind their names." "Figure out local leaders and use these leaders either within the partnership or on an advisory committee." Effective partnerships look for expertise everywhere. "People don't realize that artists are excellent managers and organizers because they take a vision to a product."

Communicating Through Partnerships

"Peeling back layers of miscommunications and vectors of communications that have gone in wrong directions to find shared goals, shared information that was buried. Partners experience a wave of exhilaration when they realize that they needed to talk to each other."

Communication forms around the work and is vital to getting the job done. Listening, remembering, and communicating content are just some of the skills participants listed to describe the importance of good communication to the success of campus-community partnerships. The types of communications cited in partnerships extended from the mundane (note-taking) to the skillful facilitation needed to bring people together who, as the quotation states above, come to "realize that they needed to talk to each other."

Excellent partnerships create a common language. "Parents may not know what 'arts' means, but if you talk about their child singing, dancing, etc., then you begin to create a common language." Creating a common language can help organizers gain buy-in from reluctant partners, build trust, and bridge cultural divides. Finding a common language may be as simple to initiate as asking partners to tell their stories. "Where there is hostility," one participant offered, "start by asking people to tell their stories."

Maintaining communication between and among partners constitutes another step towards creating a common language. Communities are often so fragmented that information does not travel to everyone who needs to hear it. Clear, regular communication from a central location is essential to assure that all partners get the information they need to be full contributors. Participants noted using a website as one means for doing this since a website can also be

"We had this terrible experience with this [visiting] playwright who was supposed to work with us on this project and it totally blew up in our face[s] and he wrote these scandalous things about [us] to [our community partner] , ... I thought, 'Oh my God, I'm screwed. I'll never work in this community again.' The head of [the organization], when I called him and said I'm sorry, [said] who is this guy? We don't even know this guy. He lives in [England]. ... We don't know him. We've been working with you guys on different projects for five to six years.' it was the relationship that we built [that] was strong enough to keep that collaboration going. The [playwright] had all the credentials [but] he wasn't part of the community and didn't have any rela-tionship."
Community partner

21

useful for sharing databases and opportunities with stakeholders, including colleagues within home organizations and institutions.

Excellent partnerships document the processes of their work. "Note taking moves people forward. [It] also keeps people friendly and amenable." Keeping records of meetings, chroni- cling the partnership's development and tracking the successes and disappointments helps partners take stock of what has been done and the strategies employed. Failure to keep good records makes it hard to support claims about the value of the work. In particular, partners noted the importance of documentation to making forward progress, not reinventing the wheel, and to creating a "legacy piece" when the project comes to a conclusion that says, "This is the story."

For many participants, documentation begins with a formal written agreement. "Sometimes forming a partnership doesn't feel so creative," a participant said, "Such as writing a memo of understanding." Because people hear things differently in a partnership and the partnership itself will evolve beyond initial expectations, a written agreement provides clarity. It can help to define the strengths and weaknesses of the partnerships and begin to outline a strategy for communication. Agreements such as memoranda of understanding can provide a pathway and guidance during transitions, create opportunities for people at all levels, and define roles and responsibilities. A written agreement may also provide a degree of protection because, as one participant noted, "we do more than we should. [We] can't afford to do some proj- ects. [We] reach goals, but fall behind financially."

Not every focus group participant agreed that forming a written agreement with partners was a criterion or even a characteristic of excellence. For artists, "the agreement may just be about the process," creating on-going relationships, and coming to a common language. For cul- tures that do not measure the sincerity of agreements through written language, a written agreement may compromise the quality of the relationship. Ultimately, any written document is about the commitment behind the paper. "Take all the notes you want," one participant offered, "but if you don't have that trust it won't work."

Making Value Visible

> "If you don't have the proper evaluation tool, you start identifying the success as 'we served all these poor people, we served all these ignorant people, we served all these people who have this incredible life that no one wants to live.'"

The vehicles that partners use to tell their stories range from traditional methods of marketing to formative evaluation. Participants spoke at length about the need for a range of strategies for sharing the value of their work and for guidance in choosing tools and matching talents within the partnership to do this.

Excellent partnerships employ multiple strategies to tell the project's story. "It's easy to mar- ket a product: the play, event, etc. [It's] very hard to talk about and market the process," one focus group participant commented. The most visible outcome of campus-community collabora- tions in the arts, humanities, and design is the product of collaboration. For some people in the partnership, the final product may also be the most significant result of the work. For oth-

ers, the ability to market their organization through the resulting product may be a necessary outcome to sustain their growth and development. Making the value of collaborations visible fulfills a promise to meet the individual and organizational needs articulated by partners at the outset of the project. Telling the stories of the collaboration to stakeholders contributes to efforts to sustain individual projects and helps to build a larger culture of collaboration for all practitioners who engage in campus-community partnerships in the arts, humanities and design.

Excellent collaborations in the arts, humanities, and design contribute to the construction of a language of evaluation and evaluative processes to meet the needs of the project. In general, participants believed that the funding world needed to think with them about the value of cultural collaborations. They were eager to negotiate better ways to record and use those moments that inspire people to say, "this is good stuff." A few participants indicated that they had adapted evaluation methods in order to talk to funders about their work. "Working with a creative evaluator," according to one participant, "can take what the funder wants and say it in a way I understand."

The expectation of submitting a project evaluation was viewed as a natural part of the relationship with the funder. "They've given quantity and they want quality back." The requirement to evaluate a project has many advantages. Projects use outcomes as marketing tools for their product or for the collaboration itself. Participants welcomed accountability as processes of learning and the ability to stockpile examples, qualitative and quantitative, for future use.

Participants expressed concern and frustration, however, at the methods that tend to be used to measure project results and at the lack of measurement tools and strategies available to meet their evaluative needs. Funders "want the same pattern for all evaluations. "One of the pitfalls of evaluation can be traced to the frustration of trying to fit collaborative cultural work into standard evaluation formats. Working through evaluation formats that do not fit their projects, some participants noted, induces the pressure to "aim lower so that success is measurable." "There must be some sophisticated ways to measure in the short term, but I'm sure not getting presented with them by the foundations funding us." How do partnerships measure success as cultural institutions conceive of it? And how do they measure what universities need to measure? "I could use someone to think about it [evaluation] with [me]. As an artist, and faculty artist, I'm already wearing too many hats," one university participant remarked.

Sustaining Cultural Collaboration

"Relationships have no expiration date. They are the frameworks for talking on an on-going basis."

The views of sustainability put forward by participants focused less on finding the means to sustain individual projects than on sustaining the underlying purpose for building bridges between campuses and communities to do collaborative work. Two important themes threaded through all discussions. First, participants gave voice to the amount and diversity of work involved in carrying out cultural collaborations, and the absence of effective means to document this work in ways that would translate its value to administrators, funders, and other political and civic stakeholders. Second, they repeatedly stressed the importance accorded by participants to the role that relationships play in effecting sustainability.

"We talk about participatory art and singing as part of life and as part of psychosocial health...but that has to do with time, and I'm not so much interested in whether the kids who work with us are better off on some measure at the end of this year than they were at the beginning of this year....I'm really concerned with what those kids are going to look like in 15-20 years. What's very, very frustrating is how little opportunity there is to come back and look."
University partner

"We got a [theater] review in Chicago once that called our kids 'underprivileged kids' and our kids were furious about it. It's probably a statistically accurate statement, but they did not want to be defined as underprivileged in a review, and it was a great review, but they hated it."
Community partner

Participants talked about how, ideally, they would prefer to reconfigure relationships to take on new projects or to expand the existing project to include new people, new approaches and new ideas, rather than keep an individual project or program going beyond its lifecycle. Many participants, however, spoke to the toll that sustaining the momentum of a project and partner relationships takes on individuals doing this work. "Each partner needs a champion," one participant stated, "someone who inspires, and offers ideas and encouragement. Family and spouses who keep you on track." These people who help to sustain the individual are often an invisible ingredient for success.

Excellent partnerships mentor and train new leaders. For a campus-community partnership, leadership is "more important than where's money going to come from four years from now. If an organization can sustain itself with human resources, then it will achieve financial stability, mission and leadership sustainability." The ability to sustain leaders in their work against the ravages of burnout was noted by all participants as an inescapable risk in the field.

Other, related threats included traditional academic reward structures that often do not recognize the work undertaken by faculty through campus-community collaborations as legitimate scholarship. For faculty who see campus-community collaboration as the source of their professional work and research, the risk can mean an early end to their careers. To earn institutional recognition they must struggle against the definitions of service, teaching and research that constitute the traditional triumvirate reward structure for academic institutions. How can cultural-community collaborations draw new faculty into community engagement work when the stakes are so high? For all partnership leaders this represents a serious issue because there are no formal processes to recruit and train people to do this work. "The secret ingredient," one participant began, "is my commitment…. Like the question, 'can you teach someone to be an artist?' Can you teach someone to become committed to work that by its nature transcends the institution's definitions that we are working within? I think you can. I think you can put those options in front of people and you can create processes to engage them."

Excellent Collaborations advocate for the arts. Getting recognition for the arts and for the value of the humanities, arts, and design to society requires persistent and on-going advocacy at all levels of society from "educating the masses" to talking with policy makers about the role that the arts play in individual and community wellness. "Arts [are] always technologically driven. I don't care if you want to call paint technology, you need stuff and there is always the perception that science can have stuff but somehow musicians are supposed to go out and buy their own instruments."

While advocacy plays a crucial role by informing policies and funding priorities at city, state and federal levels of government, one artist in a focus group session made an appeal for local advocacy to sustain artists' communities. Working to ensure that artists are part of an on-going public dialogue, he argued, requires two kinds of community building in cultural collaborations. The first is project specific and involves partnerships with artists as a result of a grant or partnership initiative. The second focuses on the artists themselves and assuring the space and dialogue they need to create: a community where they feel they can survive, an environment for creation, a place where artists want to work, "a place where artists and community bump into each other and begin to create an idea."

Recommendations

The following recommendations are directed to Imagining America as suggestions for supporting the work of campus-community partnerships and helping partnerships attain the criteria for excellence set forth in this report. Most recommendations concentrate specifically on work with faculty, universities, and higher education organizations because this is the area of leadership where Imagining America has had the most impact in the past, and where it sees the greatest impact of its work in the future.

These recommendations ask Imagining America to focus on meeting immediate partner needs while continuing to address long-term strategies to bring recognition to faculty research and effect institutional change. This report helps to define ways that Imagining America can continue the work it is currently doing as well as engage practitioners and others in work that will help partners assess, talk about, and present the value of their work to multiple audiences.

1. Imagining America can assist partners by providing concrete information, analyses and data that articulate different kinds of value derived from campus-community partnerships.

Partners have immediate needs for research that documents the value of partnerships in the arts, humanities, and design. These needs are driven primarily by the reward structures at their home institutions, including tenure; by increasingly competitive funding proposal processes; and by the increased need to document work for program evaluation.

Imagining America should respond to these needs through existing and new research.

Imagining America has engaged in important work to articulate the place and relevance of public scholarship. In recent months, it has undertaken an ambitious Tenure Team Initiative (TTI) in response to the issues presented by university reward structures. To some extent, the research conducted for this policy initiative will address the needs expressed by focus group participants for ways to articulate the qualitative and quantitative value[viii] of their work.

Imagining America is not alone, however, in pursing efforts to respond to policy and reward structures, or assess value. Other resources, some of which appear at the back of this report, provide a window into the activities currently taking place. Reviewing these activities presents an opportunity to mine existing research in response to partner needs. In particular, Imagining America should look for and circulate data and resources that:

- Describe in sensitive detail the work of partnerships; and

- Explore or propose strategies for articulating the value of partnerships in terms that would include: their human resource value to universities; their economic value to engaged communities; their success in cross-cultural conflict resolution; and the benefits derived from public relations.

These two points are based on material in this report that speaks to the multiple kinds of work in which partners engage. At a very basic level, focus group participants did not feel that the nature and scope of their work was well understood. A richer, more detailed knowledge of

Marketing: Some participants described the positive effects of creating a logo for the project, a recognizable icon that works to direct public attention to the project. Others shied away from anything that might confuse the work of art with branding.

Localized PR or "Interactive opportunities to give back." Word of mouth marketing offers opportunities to educate, to "share our partner's perspectives" because "the press doesn't always get it right."

Culminating Events have the potential to bring the widest possible audience together in one place where partners can tell their story and show the results of their work.

Internal marketing within the university, to deans, the provost, departments, colleagues, and students is an important, but often disappointing strategy. "Amazed at the lack of institutional presence at events."

Ambassadors, and approaches for using

artists, students and board members in this role, provided one of the most flexible strategies for reaching diverse audiences. In one partnership, "Truth Ambassadors" gave 200 presentations within community during the course of a year. "Effective as opposed to the newspaper article that I missed."

Formal Presentations at national conferences employed a variety of visual tools: brochures, PowerPoint, video.

Scholarly Publications disseminate collaborative practices within a higher education community, although participants noted that opportunities in refereed journals were scarce and usually came out as "special issues."

the work is an essential corollary to developing strategies for assessing its value. Both inquiries will also be useful to construct accurate funding proposals and design evaluation measures to document on-going practice.

Finally, Imagining America should determine where there is additional need for investigation, and develop a research agenda to fill the gaps in knowledge that would best serve its constituents.

Imaging America should disseminate this information in two primary ways.

First, Imagining America should use its position as the hub of a national consortium to articulate the value of this work broadly to constituent institutions, institutions outside of its consortium, other stakeholders, including funding entities, and policy makers.

Second, Imagining America should provide its constituents with both the findings of its research and strategies for using the research and methods to articulate the value of work at their local levels. Products resulting from this process would include:

- *A knowledge database of past and current research;*
- *Analytical frameworks that can be adapted to assess the value of specific work;*
- *On-going recommendations for developing and using discourse to talk about impact; and*
- *Examples of successful efforts to quantify specific kinds work.*

Focus group participants emphasized the need to be creative not only in the work they do with communities, but also in the more unfamiliar work of assessing value. We have seen at least one extended example in this report that illustrates how qualitative and quantitative analysis can be used to bring concerts to the surrounding community of one higher education institution through a real estate model of assessing value. We should look forward to many more examples emerging through Imagining America that tap the ingenuity of its partners and the broader intellectual field.

2. Imagining America can help partners create a sustainable future for their work through relationships, leadership, and advocacy.

For grantmakers and grantseekers alike, the term "sustainability" often codifies a complex set of negotiations that, simply put, ask "where will the money come from next year?" The findings represented in this report, however, clearly point to sustainability as the result of relationships, leadership, and advocacy. These three conditions represent a basis on which to build excellent partnerships in the arts, humanities, and design, and to see the essential purpose of their work carried into the future.

Imagining America should explore the roots of sustainability and provide examples that illustrate how work can be sustained through partnerships.

Imagining America should explore further the finding in this report that places relationships at the heart of partnerships. Partners asserted that relationships are essential to sustaining not only

the partnership and project, but also the underlying purpose of the work. This finding presents a rich invitation to construct a model of sustainability that looks beyond individual projects to explore how a continuum of work can effect social change through sustained interpersonal connections.

Imagining America should support the future of partnerships by helping to train new and existing leaders.

In addition to cultivating relationships, participants listed a range of skills needed to initiate, maintain and sustain partnerships. Among these they included business skills, fundraising, agility in forming agreements, interacting effectively with different cultures, and advocating within the home institution. As leaders of partnerships, participants expressed their need for focused information and specific examples to guide their work and that of future generations. One participant illustrated this when she stated: "[We] can't teach leadership from facts. [We] need scenarios and real processes. How were problems solved?"

In general, participants seemed unaware of a growing bibliography of publications devoted to rich case studies of campus-community partnerships, ranging from Dolores Hayden's *Power of Place* to several recent publications. [ix] Imagining America can play a role in promoting these and other works to its constituents. Imagining America should also recruit practitioners to develop additional materials that will help university and community leadership negotiate the demands of their work. These might include case studies of successful partnerships, examples of conflict resolution, and descriptions of methods and strategies employed to bring people together based on oppositional viewpoints.

Since few guidelines exist for faculty development in public engagement through the cultural disciplines, Imagining America should also encourage practitioners to share materials and strategies that would help to guide new and seasoned partners into, and through the processes of collaboration.

Imagining America should help partners advocate for their work.

Imagining America is already aware of and engaged in advocacy as a national organization. Attention now should turn to the needs faculty have to advocate for their work both within their institutions and within a large social context.

Faculty partners requested self-advocacy strategies, ways that they can use information to create paths for themselves, or argue for their work. These strategies should be exemplified through success stories of people who have worked through the issues of tenure. Making such illustrations widely available would provide examples of pathways and strategies that have been used to negotiate rewards systems.

Participants agreed that universities also need to become more aware of and engaged with this work. Case studies and white papers should also be directed to administrators who can advocate for policy change. Imagining America should solicit and catalog useful examples of institutions that have brought about changes in policies to support partnerships, or in other

"We ask our advisory board to find curators who are in our community to program events. It's a form of outsourcing—we don't believe that any one voice should represent the community arts venue by booking all of the events. It needs to be diverse and eclectic. We look for talented and responsible partners, and we say to them: 'You are the curator. This is the budget. You have four shows to program, one per month. Find the best artists you can find.' They choose the performers. We work with them to promote and produce the events.

We offered the curators a cut of the performance fee, that they could pay themselves at their discretion. We found that many of them were more interested in getting artists on stage with full fee than taking a cut as a finder's fee. The curators remembered what it was like when they were artists in that position 2-3 years ago, trying to make a little money from performing and ended up curating the shows on a volunteer basis.

27

People who come to the Rotunda believe strongly in an arts venue that is alcohol, drug free, and smoke free, family friendly—supported by a university and a community. They prefer it to the alternative: usually a bar that charges a lot of money to see music, that is mostly interested in how much people are drinking, and where the people come to make a social connection, and talk loudly over the music. These are venues where the music or the art presentation is the second or third thing on people's minds. At the Rotunda, it's the only thing on people's minds. The social networks develop out of the arts as opposed to being a by-product of whatever happens on stage. Though it's a small niche in the arts community of Philadelphia—for some people it's a lifeline.

It has been important to us to quantify these concert and arts experiences, in order to explain what we are doing to some of our institutional funders. But since we are not

ways usefully accommodated community and partnership needs. Participants were particularly interested in seeing examples of planning strategies undertaken by higher education institutions to integrate the work of multiple areas of the university though engagement

3. Imagining America should research and explore new methods and opportunities for funding partnerships in the arts, humanities, and design.

The inescapable reality is that partnerships must secure resources. Partners talked about the need to create more reliable funding sources for their work and raised ideas such as the creation of endowments for the work of partnerships at individual institutions and setting up "micro foundations" that would use major blocks of money to generate funds.

The important message emerging from their questions and suggestions comes through as a need to explore new funding models that makes them less dependent on grant money for support. Imagining America can help them do this by researching funding models through the Council on Foundations and through contact with seasoned funding professionals with intimate knowledge of the field.

Imagining America should research innovative funding approaches. Secure funding outside the university has focused on obtaining resources from private foundations, from government agencies, or from private donations. More recently, there has been an interest in creating other means to finance operations. For instance, some non-profits now engage in for-profit enterprises to support their work. Other organizations collaborate to conserve resources and limit duplication of efforts.

Finding new resources to support social ventures has been a growing area in philanthropy, and one that is worth looking into.[x] In addition to reports in this area, funding professionals with area expertise in the arts, humanities, and design are good resources for tracking down innovation and best practices. Imagining America should conduct research into innovative funding practices that may be adaptable to the needs of partnerships.

Imagining America should initiate a roundtable discussion focused on the need to create new models of funding.

The result of funding research should be presented in a roundtable discussion with stakeholders in philanthropy, who have experience with funding in arts, humanities, and design; or who have engaged in work with market-driven strategies in social contexts; with university administrators; and with Imagining America partners.

4. Imagining America can provide a valuable resource to campus-community partnerships by contributing to a dialogue on new evaluation practices specifically designed to measure the value and results of campus-community partnerships in the arts, humanities, and design.

Evaluation has become increasingly important to the funding world and to policy makers. Like the partners who carry out the work of collaboration, these audiences need "useful" evalua-

tions, evaluations that effect a "balance between being not too academic and [being] practical." Examples of evaluations that do this and strategies for measuring results specific to arts, humanities, and design will assist partners as they strive to improve their programs and help them provide information back to stakeholders that demonstrates the quality and effect of their work.

This work builds on the first recommendation above, to assess the value of cultural work, but it also asks for much more, such as: flexibility in evaluation design; examples of best practices in the field; the co-dependence of qualitative and quantitative data; and shared strategies for making the value of cultural collaborations visible.

Conclusion

Participants in the focus groups said forcefully that excellent campus-community partnerships need to be grounded in reciprocal relationships. This report's recommendations show that the participants understand relationships as both the state of excellence and the means of attaining it. Participants called for rich documentary accounts of collaborative practice—knowing that such accounts must be cooperatively produced. They requested tools for dislodging institutional habits that limit publicly responsive academic work—tools that will help them build new alliances for change.

Now that the report is in print, it, too, becomes part of the cycle of reciprocal relationships. This is one of the most important features of Imagining America. The consortium fosters relationships with each of its 70 member campuses and puts them into dialogue with one another. It also works with many other associations, centers, and initiatives. Thus, in addition to Imagining America's important research and policy role—and the recommendations are unambiguous about the importance of this—the findings point to the need for Imagining America to play the role of translator and mediator, as well. Good resources for campus-community partners exist, but the practitioners who need them don't know much about them or find them poorly adapted to the cultural disciplines. Imagining America occupies a vital space between and among universities, community organizations, arts networks, and national higher education associations. This report should help organize that space so that the knowledge and skills for democratic partnerships materialize, intelligibly, when and where they are needed.

charging money for the performances, we cannot use traditional means. If we just counted how many people came to each event it would be very had to measure that against some empirical standard. There's no way to say how much is enough. Very quickly, once we started doing the community arts concerts we had to develop a way of evaluating how many people would be enough to satisfy us. We developed a couple ways of measuring it. One was, 'how many people come relative to how many would come if this same event happened somewhere else in the city that charges more money, a place that serves alcohol, a place that is not a community venue, a place that is a for-profit venue?' Are we doing as well or better? When we would have 150 to 250 people there and I could say to my supervisors, 'When this happens downtown with the same artist there are only 12 people. We've been able to do it for free instead of for $25 per ticket and 250 people came. Therefore, we know the barrier to

people experiencing this arts event has something to do with cost and the way it is being marketed.

Another way to measure the success of one of our events is to look at the diversity by age, by race, by gender. Is the event drawing a more diverse audience than it would in another location, or a more diverse audience than we expect it to based on the assumptions for that demographic? And the other, last way we measure success is not how much money did we spend on this, but how many dollars did we spend per attendee. Because the university's biggest concert of the year may attract 7 to 8 thousand students, and that seems like a great event for the university. But when we broke it down we said, 'You're sub- sidizing this event to the tune of $60/student; we're only spending $1.50 per head. For that $1.50 isn't it worth bringing in the artist?' Some have argued that that large university concert is targeted only towards students who

are our natural

Notes

[i]Suzanne Lacy, "Cultural Pilgrimages and Metaphoric Journeys," introduction to *Mapping the Terrain: New Genre Public Art*, ed. Suzanne Lacy (Seattle: Bay Press, 1995), pp. 45, 35-36.

[ii]An 'aesthetics of practice' approach helps to negotiate the relationship between "practice wisdom" and policy. "Policies and practices are clearly interdependent….policy can only be successful after it is accepted into practice. Policies may fail or fall into disuse if they conflict with important, established practices…. Practice decisions are also influenced by policies." (Mark Creekmore, "Caseload Practices for Child Welfare Workers in the U.S.," in press.)

[iii]"Narratives and Numbers" was the name of a research seminar focusing on linking qualitative and quantative methodologies at the University of Michigan developed by Professors Abigail Stewart and David Featherman.

[iv]The *Imagining America* website provides links to information about many representative projects at member colleges and universities: http://www.ia.umich.edu. The Imagining America newsletter, also on-line, offers more sustained looks at some projects.

[v]Dr. Timothy Eatman, Project Director for Research and Policy for Imagining America, analyzed the questionnaire data and prepared the tables and graphs in this section of the report.

[vi]It is unclear whether these data, especially the gender data, are significant. Nonetheless, we offer them here because of considerable attention over many years to trends such as "the feminization of the humanities" in higher education. See Lynn Hunt on the feminization of the humanities in "Democratization and Decline? The Consequences of Demographic Change in the Humanities," in ed. Alvin Kernan, *What's Happened to the Humanities?* Princeton University Press (1997).

[vii]The exact question, "How did you recognize people for their contributions to the whole effort?," was followed by these more congenial prompts. The prompts on thanking and being thanked evoked some powerful descriptions of emotional interactions suggesting the importance of ceremonies and rituals for collaborative work teams.

[viii]On this topic Dr. Ellison writes: "There are a cluster of national initiatives already underway that are aimed at benchmarking civic engagement in higher education. These encompass projects aimed at assessing tenure and pro- motion policies and other dimensions of faculty effort, the educational impact of public engagement on students, and the economic value of campus-community partnerships. For example, the Clearinghouse and National Review Board for the Scholarship of Engagement 'was created to review and evaluate the scholarship of engagement of faculty who are preparing for annual review, promotion and tenure.' The CIC (Committee on Institutional Engagement) comprised of the Big Ten universities plus the University of Chicago; NASULGC (National Association of State Universities and Land Grant Campuses); other national associations, and a number of individual institutions are working separately and in concert to establish best practices relating to civic engagement activities for faculty, administrators, and com- munity partners."

[ix]Suggested examples include: Harry Boyte's *Everyday Politics*; the new collection growing out of the Animating Democracy Initiative, *Critical Perspectives: A Prism of Writings on Art and Civic Dialogue*, edited by Caron Atlas and Pam Korza with a closing essay by Lucy Lippard; and the forthcoming book from the Kettering Foundation by Scott Peters et al., *Engaging Campus and Community: The Practice of Public Scholarship in the State and Land-Grant University System*.

[x]See the W.K. Kellogg Foundation report, "Unleashing New Resources and Entrepreneurship for the Common Good: A Scan, Synthesis, and Scenario for Action," January 1999.

Focus Group Sites

Participating Campuses and Communities

University of Minnesota and Minneapolis-St. Paul, MN

California State University – Bakersfield and Bakersfield, CA

University of Washington and Seattle, WA

University of Chicago and University of Illinois-Chicago and Chicago, IL

University of Pennsylvania and Philadelphia, PA

University of Michigan, metropolitan Detroit and mid-Michigan

Arizona State University and Tempe, AZ

constituency, while the Rotunda is catering to community residents, so why are we subsidizing their attendance? Our answer to those naysayers is, 'Ignore the cost of the community residents. You're still spending only $1.50 per student.' The university can feel justified in spending money on a community-based activity, since the purpose is noble and the cost is built in.

A lot of people at the University are genuinely supportive of the community-based activities, but we have tried to justify the arts projects to everyone regardless of their orientation vis a vis the community. If people are interested in real estate returns, we explain to them how arts venues help make the area more attractive, help the restaurants and retail stores, and put more eyes on the street at night. If people believe we are only in the business of serving students, we explain that the students have an alcohol-free alternative cultural venue where they can experience first-rate arts and culture and learn outside the classroom about diverse culture and life experience. We feel so confident in what we are doing that we are able to 'sell' the program to a variety of different audiences who buy into it in their own way, and we don't feel like we are doing it a disservice to bring more allies on board. There is no reason to take an adversarial position with our colleagues."

university partner

31

Appendix
Focus Group Questions and Survey

A. Focus Group Questions

1. What would an excellent campus community partnership look like? *[follow-up prompts]* What do you see when you think about this. Describe it visually. What are its characteristics? How does it feel to be involved?

2. In your experience, why do partnerships work?

3. What kinds of issues arise when creating partnerships in the arts, humanities and design between and among the partnering groups?

4. What tools or strategies have you developed or borrowed that you feel work well? *[follow-up prompts]* Describe them. What skills are needed to carry out a successful partnership? How could these be shared, or replicated?

5. In what ways and by whom is success measured?

6. What essential piece of a partnership that you worked on helped to make it successful, but was invisible to most people?

7. What role did marketing or media play in making your partnership a success? *[follow-up prompt] H*ow did you make the value of your work visible? Can you give specific advice to others who want to achieve success in these ways?

8. Where is the need to grow in our understanding of partnerships between communities, campuses and other organizations?

9. Did you develop a sustainability plan for your project? *[follow-up prompt]* What kinds of innovations did your group come up with to sustain the work?

10. How did you address the issue of funding for the sustainability phase?

11. How did you recognize people for their contributions to the whole effort?

12. What is the most important thing you heard in our discussion today?

13. What could Imagining American provide in the way of information that would be helpful to you now, or that would have been helpful to you when you began the project?

14. Is there anything else that you want to note in the remaining time?

B. Focus Group Discussion Survey

The purpose of this focus group is to gather information about excellence in campus-community partnerships in the arts, humanities, and design. Your help in submitting this survey will assist us in the systematic collection of data from each group in addition to the information we will collect during the focus group discussion. Please answer each of the questions below to the best of your knowledge. If you do not know the answer to a question, please indicate that you do not know.

Thank you!

1. In general, how long have you been doing work with campus-community partnerships in the arts, humanities and design?

2. In your experience, why do partnerships work?

Please take a minute to list some characteristics that you would expect to find in successful partnerships.

3. Have you been involved in projects in which languages other than English are spoken?

☐ Yes
☐ No

If yes, which languages?

4. What ways did participants work in partnership to address the needs of non-English or multi-language speaking people?

5a. Please name one exemplary project-based partnership with which you have been involved. Please include the location in which this took place.

5b. How many weeks/months total did the planning process last before project implementation began?

5c. On the following page, please place an X (or multiple X's) by the group(s) that took responsibility for:

	All partners	University	Community	Agencies/Organizations
Planning Process				
Design Phase				
Funding Search				
Implementation				

5d. Most project designs include anticipated outcomes, results that the designers expect to achieve. Often projects also find unanticipated outcomes, results that were not antici-pated in the project design. In your experience, did anything happen as a positive result of the partnership that you did not anticipate before the project began?

5f. What needs did the partnership have that were not met?   Please explain.

5g. What were the sources of funding?
Please check all that apply with a numerical indication of the approximate percentage provided of the total budget.

☐ Private Donor   _____%

☐ University   _____%

☐ Foundation   _____%

☐ Federal   _____%

☐ State   _____%

☐ Other?   _____% Source? _____

5h. How many people (total) took part in organizing and carrying out this project?

☐ Approx. total from higher education?   _____

☐ From arts agencies and museums?   _____

☐ From community organizations and general community?   _____

5i. How many people (total number) were served by this project? _____

5j. Did you gain media attention? Please describe.

☐ TV
☐ Print
☐ Radio
☐ Web
☐ Other

5k. If a case study were to be written about this project-based partnership, what lessons (encouraging and challenging) would it illustrate?

Please use the the following space to add information or thoughts that come to you during the focus group discussion.

Resources

Associations and Networks

AlternateRoots, www.alternateroots.org

American Association of State Colleges and Universities, American Democracy Project, www.aascu.org/programs/adp/default.htm

Americans for the Arts, www.artsusa.org

Animating Democracy Initiative, http://ww3.artsusa.org/animatingdemocracy/about/

Association of American Colleges and Universities, including Civic Engagement Programs and project on "Engaging Faculty with the Assessment of Liberal Education Outcomes" www.aacu.org/issues/civicengagement/index.cfm

Brothers of the Academy/Sisters of the Academy, www.brothersoftheacademy.org, www.sistersoftheacademy.org

Campus Compact, including Program Models, Database, and Syllabus Bank www.compact.org

CIC (Committee on Institutional Cooperation) Committee on Engagement , http://www.cic.uiuc.edu/groups/CommitteeOnEngagement/index.shtml

CIVICUS, www.civicus.org

Community Arts Network, www.communityarts.net

Consortium of Humanities Centers and Institutes, http://www.fas.harvard.edu/~chci/

Democracy Collaborative, http://www.democracycollaborative.org/about/

Federation of State Humanities Councils, http://www.statehumanities.com/

ICFAD International Association of Fine Arts Deans, http://146.186.186.119/

International Coalition of Historic Sites of Conscience, www.sitesofconscience.org

National Assembly of State Arts Agencies, www.nasaa-arts.org/

National Coalition for Dialogue & Deliberation, www.thataway.org

National Community Building Network, www.ncbn.org

National Writing Project, www.writingproject.org

Outreach Scholarship Conference, http://www.outreachscholarship.org/

Projects, Programs, and Centers

Appalshop, www.appalshop.org

Center for Civic Education, www.civiced.org

Center for Democracy and Citizenship, University of Minnesota, www.publicwork.org

Center for Information and Research on Civic Learning and Education (CIRCLE), www.civicyouth.org/

Center for the Study of Public Scholarship, Emory University, www.csps.emory.edu/about.html

Community Arts Partnerships, California Institute for the Arts
www.calarts.edu/cap/index.html

Cultures and Communities Program, University of Wisconsin, Milwaukee,
www.uwm.edu/MilwaukeeIdea/CC/

Humanities Out There, University of California, Irvine, http://yoda.hnet.uci.edu/hot/

Keeping and Creating American Communities, http://kcac.kennesaw.edu/

Pew Center for Civic Journalism, www.pewcenter.org

Professional Development and Public Engagement Program, University of Texas, Austin,
www.utexas.edu/ogs/development.html

Project for Public Spaces: Placemaking for Communities, www.pps.org/

Simpson Center for the Humanities, University of Washington
Connecting with the Community: An Institute on the Public Humanities for Graduate Students
http://depts.washington.edu/uwch/research_graduate_Connecting.htm

Publications

American Assembly
The Creative Campus: The Training, Sustaining and Presenting of the Performing Arts
in American Higher Education, www.americanassembly.org

Center for Arts and Culture, Cultural Policy at the Grassroots
www.culturalpolicy.org/issuepages/grassroots.cfm

Creative Community, Don Adams and Arlene Goldbard (Rockefeller Foundation Report)
www.lulu.com/content/144730

Kettering Foundation publications
www.kettering.org/Foundation_Publications/foundation_publications.html

Michigan Journal of Community Service Learning
www.umich.edu/~mjcsl/

National Community Building Network: Community Building Library
www.ncbn.org/default.asp

National Forum on Higher Education for the Public Good Community Discussion Guide, Who is
College For?, http://thenationalforum.org/atod_discussion.shtml

Practice Stories From the Field, Scott Peters
http://instruct1.cit.cornell.edu/Courses/practicestories/

Woodrow Wilson National Fellowship Foundation
Humanities At Work Practicum Grants for Doctoral Students
http://www.woodrow.org/phd/Practicum/testimonials.html

Research and Policy

Art in the Public Interest, www.apionline.org

Benchmarking Civic Engagement
http://schoe.coe.uga.edu/benchmarking/bei.html

Carnegie Foundation for the Advancement of Teaching
www.carnegiefoundation.org/

Clearinghouse & National Review Board for The Scholarship of Engagement
The Scholarship of Engagement Online
http://schoe.coe.uga.edu/about/about_us.html

Department of Housing and Urban Development
Office of University Partnershipswww.oup.org/

Ford Foundation, Difficult Dialogues initiative
www.fordfound.org/news/more/dialogues/index.cfm

Higher Education Research Institute
www.gseis.ucla.edu/heri/heri.html

Imagining America Specifying the Scholarship of Engagement:
A Knowledge Base for Community Projects in the Arts, Humanities, and Design
www.ia.umich.edu/specifying-scholarship.html

LINC (Leveraging Investments in Creativity), including LINC Learning research resources
http://www.lincnet.net/

New England Resource Center for Higher Education (NERCHE)
www.nerche.org

Public Broadcasting Service, Point of View
www.pbs.org/pov/utils/aboutpov.html

Social Change Through Photography, www.photovoice.com

Study Circles Resource Center, www.studycircles.org

The Foundation Center, http://fdncenter.org/

Webster's World of Cultural Democracy, www.wwcd.org

W.K. Kellogg Foundation Evaluation Toolkit
www.wkkf.org/Programming/Overview.aspx?CID=281

http://www.ia.umich.edu/

Imagining America

The University of Michigan
837 Greene Street
Ann Arbor, MI 48104-3213
Phone: 734-615-8370