

Guggenheim Social Practice Initiative (GSP) Evaluation Report

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INTRODUCTION

This is the last in a series of Guggenheim Social Practice Initiative (GSP) evaluation and documentation reports.¹ It was completed in April 2018, just six months after the active parts of the Initiative's commissioned pieces ended in October 2017. It represents an evidence-based reflection on the impact of the Guggenheim Social Practice Initiative, with a focus on findings pertaining to the contributions of social practice art to a museum's work on developing new types of engagements with audiences and communities outside its fixed built environment.

The GSP Initiative grew out of two major organizations' wish to explore the burgeoning field of social practice art. The Guggenheim Museum wished to extend its work on new and deeper ways of audience participation with art and wondered if social practice art² was a means for connecting more audiences more deeply with art. The Rothschild Foundation wondered how involvement with social practice art projects that often take place outside of the museum building and result in process and relationships rather than products, would challenge, and even change, a traditional contemporary art museum. When this Initiative launched in 2014, there were only a handful of social practice art projects that were associated with museums. In fact, some aspects of social practice art present a critique of art museums. The GSP Initiative was a way for these partners to jointly invest time, money, and thought into specific projects that would potentially have impact by challenging traditional notions of art and breaking down barriers to wider and deeper engagement with the arts for individuals and communities.

Thus, the Museum and Foundation entered this initiative so that they could gather information that would help answer two unresolved questions related to the increase in the number of contemporary artists who include social practice art within their artistic practice

- Is there a place for social practice art within the context of a well-established contemporary art museum?

And if so . . .

- In what ways does its inclusion add value to the Museum's mission to support Artists, advance artistic practice and serve new audiences?

Initiative strategy and goals

The Initiative took the form of commissions of two new social practice art works that met established criteria for selection (See Technical Supplement). Commissions were awarded for *moving and passing*, Marc Bamuthi Joseph, artist; and *...circle through New York*, Lenka Clayton and Jon Rubin,

¹ Evaluation, reflection, and adaptation have been central to the GSP Initiative since it began in 2014. A series of four development evaluation memos (DEMs) chronicle the artistic and intellectual development of the Initiative. The reader is encouraged to reference the developmental evaluation memos to gain an understanding of the articulation of goals, definitions of terms, management, planning, and design of the two social practice commissions. The Technical Supplement to this report provides an index to the information that is presented in the four developmental evaluation memos. The Supplement also includes a description of the evaluation approach and methods.

² For the purposes of this evaluation social practice is defined as an art medium that focuses on engagement through human interaction and social discourse. Pablo Helguera. (2012). *Education for socially engaged art*.

artists.³ This summative evaluation report provides an evidence-based analysis of how the Initiative accomplished its goals to:

- Create new experiences that advance cutting-edge artistic, social, and educational practices that
- Expand and deepen connections between the art museum and the relevant needs of the communities it serves and, in so doing, transform communities in positive and recognized ways;
- Optimize existing institutional collaborations and develop new partnerships with audiences and cultural organizations;
- Re-examine traditional museum practices of commissioning participatory, socially based work and interrogate ways that artist-driven public engagement projects shift the internal structures of museums.

Summary of findings and organization of report

The four Initiative goals listed above provide the structure for presenting findings. Following this Introduction Section, the Findings Section is organized into four parts each of which elaborates on and presents evidence related to one of the four key findings. The findings relate to social practice art in the context of an established art museum, social practice art and new types of engagement, social practice art and the role of art and artists in society, and social change. The four key findings are summarized here.

Social Practice Art in the Context of an Established Museum

Finding 1. Social practice art can find a place within a contemporary art museum. For that to happen, the aesthetic elements of the work need to be evident, and there needs to be changes to the organizational structure of the museum that calls on curators and educators to work together in new ways and to create an organizational culture and build an infrastructure (to accompany those for exhibitions and public programs) that responds to the unique requirements for presenting social practice art.

Social Practice Art and New Types of Engagement

Finding 2. Social practice art offers effective ways for a contemporary art museum to reach new audiences and engage with them in ways that are different from typical exhibition and program experiences. Social practice art projects change language and relationships from that of host/visitor or presenter/receiver to that of partners who reciprocate.

³ The full title of the Clayton and Rubin piece is *A talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation's call to action circle through New York*. That title is abbreviated to *...circle through New York* in this report.

Social Practice Art and the Role of Art and Artists in Society

Finding 3. Social practice art is a means by which museums can function outside of their built environments and, in partnership with others, participate in making art and artists available as valued assets to those who are addressing longstanding social issues.

Social Practice Art and Social Change

Finding 4. Social practice art is a means by which contemporary art museums and citizens can explore and change their assumptions about art, artists, museums, and culture and thereby bring about social change that increases the democratization of the arts and the power of the arts to contribute to social change.

The following page in this Introduction Section offers a brief description of each of the GSP commissions along with links to online materials that, through video and photographs, provide a more vivid introduction to the projects than can be conveyed in a written report format.

The report's final section presents conclusions based on the findings, highlights opportunities and challenges for future collaborations between museums and social practice artists, and reflects on the evaluation process.

For readers interested in the details of the evaluation process a GSP Evaluation Technical Supplement provides information about approach, methods, data collection and analysis. It is available by contacting the Education Department at the Guggenheim Museum.

THE GUGGENHEIM SOCIAL PRACTICE INITIATIVE

In 2014, the Edmond de Rothschild Foundations awarded New York's Solomon R. Guggenheim Museum funds to explore new kinds of interactions between art, audiences, and artists. This resulted in the Guggenheim Social Practice Initiative (GSP)⁴ which commissioned two projects designed to engage members of the public directly with artists and each other, and stretch the boundaries of what is considered to be art for both New York City communities and the Guggenheim Museum.



Marc Bamuthi Joseph's *moving and passing* examined the cultural complexities of the global sport of soccer, and the ways it can connect young people of color and of immigrant communities with the arts and social action. By setting the project within the day-to-day life of soccer coaches and youth at South Bronx Soccer Club, *moving and passing* created engagements with art for non-art audiences that blurred the lines separating spoken word, symbolic object making, performance, political activism, and community organizing. The project included pilot testing *Moving and Passing Curricular Tactics (M-PACT)*, a five-week course for high school students with a curriculum written by Joseph and based on themes embedded in his performance */peh-LO-tah/* that uses dance, spoken word, and soccer images to focus on contemporary social and political issues. This excellent video captures the curriculum aspect of the project beautifully: <https://www.guggenheim.org/video/moving-passing-curricular-tactics-m-pact-with-marc-bamuthi-joseph> The M-PACT curriculum is available at: <https://www.guggenheim.org/wp-content/uploads/2017/09/guggenheim-m-pact-teacher-guide.pdf>



Lenka Clayton and Jon Rubin's *...circle through New York*⁵ gathered a diverse group of people from six New York City sites⁶ in a complex system of social and material exchange. People at the six public sites are usually separated by real and fictional boundaries, whether cultural, economic, geographic, personal, or circumstantial. With the guidance of the artists, people at the sites selected aspects of their identities - a talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation's call - that circulated, month by month, from one site to another. Carried out in 2017, the project challenged communities and individuals to repeatedly accept and care for someone else's value systems, public functions, and social character within its own routines. The experience changed participants' views on who creates and defines culture and the role of art in people's everyday lives. Of particular interest, the Guggenheim Museum not only commissioned the piece, it also participated as one of the six community partners. In this video, the artists talk about the project, https://www.youtube.com/watch?v=Z_rJODA3iTY; this video captures some of the participants reflections on their engagements with each other's touring item, <https://www.youtube.com/watch?v=nGmMea3TVoY>; and a third video is a set of vignettes of the project in action, <https://www.vimeo.com/circleny>



FINDINGS

⁴ Originally this initiative was entitled the "Artist and Public Interaction Project." In 2016, the Guggenheim reported to the Foundation that the initiative was renamed to better reflect the evolving nature of the work. Since then it has been called the Guggenheim Social Practice (GSP) Initiative, and that name is used in this report, even when referencing things that happened early on under the initial initiative name.

⁵ The full title for the Clayton and Rubin work is *A talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation's call to action circle through New York*. Throughout this report the full title is abbreviated to *...circle through New York*.

⁶ The community partners included: St. Phillips Church, Harlem; Pet Resources, South Bronx; Frank Sinatra School of the arts; Jus Broadcasting; Institute for the Study of the Ancient World; and the Solomon R. Guggenheim Museum.

Any project as comprehensive as the GSP Initiative results in an abundance of learning. Throughout the project, artists, museum staff and project managers learned about the strengths and weaknesses of their decisions and improved their practice. A great deal was learned about the management of social practice art projects. Individuals learned new content and many attributed new personal and social understandings to their participation in the GSP Initiative.

It is not the purpose of this findings section to catalog all of the lessons learned and examples of personal growth. Rather, the findings presented here address some larger issues related to social practice art and museums. The findings speak to the necessary conditions for presenting social practice art in the context of an art museum, the new types of engagements with art possible through social practice art projects; the implications of social practice art for the role of art and artists in society; and the relationship between social practice art and social change.

Social Practice Art in the Context of an Art Museum

Finding 1

Social Practice Art in the Context of an Art Museum

Social practice art can find a place within a contemporary art museum. For that to happen, the **aesthetic qualities of the work** need to be evident, and there needs to be changes to the museum's way of operating that calls on curators and educators to work together in new ways, and for development of a museum-wide **infrastructure** (to accompany those for exhibitions and public programs) that responds to the unique conditions and requirements related to presenting social practice art.

The Guggenheim curatorial and education staff approached the GSP Initiative having considerable experience working with artists to develop public offerings, performances and performance-based work and other forms of participatory art that asked/invited viewers and audience members to become active participants in the work. Over the years, the engagements have taken place at the museum and often took the form of interaction or response to the unique architectural features of the Frank Lloyd Wright building design, a performance or another type of intervention designed by an artist.

Interest in presenting social practice art was a natural extension of that work. As one curator put it, "social engaged art was an important thing that is happening in the art world, and the museum's job is to keep abreast of the most significant developments in the contemporary art world and to understand, reflect and program within that realm." Through a process that included artist nominations from people outside the museum who were intimately involved in the field of social practice art, the staff was introduced to artists they had not previously known and practices that while familiar to them, had not previously been seen as work that would be presented by a museum as part of its exhibition program.

In fact, there has been a creative tension between museums and artists who engage in social practice art. One contributor to the tension revolves around the fact that social practice art is about process and action. There are often no tangible works of art produced, and thus the question: what would go on view in an exhibiting organization like a museum? Stated differently, “where was the art?”

An essential criterion for any project undertaken by the Guggenheim is that it can be discussed and understood based on its aesthetic merits. As the two commissions unfolded, various stakeholders and participants formed a deeper understanding of the qualities of beauty and deep meaning embedded in the projects. The first part of the elaboration of Finding 1 presents the various ways that the artistic qualities of the two commissioned pieces were talked about by different participants and stakeholders.

Implementing the two commissions also revealed some ways that the museum’s existing infrastructures for presenting programs and exhibitions did not serve the needs of social practice projects. The second part of the elaboration of Finding 1 includes descriptions of what was learned about the planning and management practices that are challenged by social practice art and some of the changes that would be needed if the museum worked with more social practice artists and projects.

The Artistic Qualities of the Two Commissions

For many, contemporary art is not easy to talk about or to accept as art. By its nature it often challenges normative ideas about art, and social practice art is as one artist put it, “at the pinnacle of contemporary forms that are on a steep climb toward understanding and acceptance.”

Especially initially, the proposed projects, or aspects of the projects, were puzzling to many who wondered how the project was an example of art. Elements did not appear to have any strong connection to art. This was the case for instance, with the emphasis on soccer in *...moving and passing* and the inclusion of a parrot and an independent television station for *...circle through New York*. The reaction to including these and other elements ranged from delighted curiosity to questioning the seriousness of the work.

Recognizable Art Forms as Part of Social Art Practice. Artists’ and participants’ descriptions of the artistic qualities of the two social practice art commissions fell into four categories. The “art” in the projects was evident when:

- a well-accepted art form was presented or produced (e.g., dance, music, poetry);
- the purpose of the project aligned with what a person saw as at least one of the purposes of any art (e.g., to be uplifted; to see something in a new way);
- an artist presented something (e.g., a parrot, an arrangement of candies, soccer) as an art form, and after some thought, so did another person; and
- when an instance of human interaction transcended the ordinary, and in its beauty or profoundness, moved a person deeply.

The interview transcripts and observation notes from this study contain numerous instances of the artists, participants and observers describing how they saw at least one of these qualities in the commissioned projects. Tables 1.A and 1.B, below and on page 10, present a few examples of the first

three artistic qualities identified by participants for *moving and passing* and *...circle through New York* respectively.

**Table 1.A *moving and passing*
Readily Identified and Accepted Connections with Art
Examples from Observations and Excerpts from Interviews**

<p>Inclusion of recognizable art forms that are combined in new ways.</p>	<p>Excerpt from <i>/peh Lo tah</i>, a performance piece, integrated into the curriculum and with students writing and performing poetry.</p> <p><i>"I saw the art in Marc's creative approach that integrated many different types of media. It was written; it was visual; it was performance; it was music...taking all of these different creative approaches to understanding issues, interpreting issues [and] addressing issues."</i> Museum staff</p> <p><i>"What was really cool was integrating the arts with the soccer side and every day [life] ...there was a performance as well...From my perspective it definitely stands out as memorable...they [the artists] were interdisciplinary [using the arts] even beyond the art project where the kids made posters and butterflies."</i> Soccer Club Staff</p>
<p>A purpose consistent with long established purposes of art and art museum</p>	<p>Express emotion - everyday hurts, loves and hopes <i>"Why the wings? Everybody got to fly...to me wings are...It's like an angel...me being an angel more than anything I love about my life...Soccer, school...you have obstacles to go through. I mean after that if you're an angel then it comes together in happiness"</i> Student</p>
	<p>Art connects people in new ways While sharing themselves through images and poetic language, students got to know each other in new, more personal ways</p>
	<p>Seeing something in a new way Seeing the game of soccer as a metaphor for navigating everyday life; Experiencing joy and happiness in the midst of hardships</p>
	<p>Unearth the truth and speak it: being true to selves Explore large social issues like Black Lives Matter and economic disparities and examine their effects on your community and life</p>
	<p>Addresses a theme being explored by other artists the museum presents The theme of Bamuthi's piece provided a link to the museum's work for some. A curator references the MAP Project which involved artists from non-American artistic communities, and some of them were living in the United States. The Bamuthi project fit with recent acquisitions from artists dealing with the issue of immigration. His project "keeps pushing the conversation." Museum staff</p>
<p>The artists saw something for its aesthetic quality and deliberately included it in a work of art. Therefore, it was accepted as art and came to be experienced as art.</p>	<p><i>"I really didn't get it at first. But if the Guggenheim and artists were involved, I was willing to take the risk...once I met the artist at the workshop, I got it!"</i> Soccer Club staff</p> <p><i>"What the artists knew and what the participants came to experience: "...had really amazing outcomes that we couldn't have predicted, and I think really speak to the beauty of the artists' visions."</i> Museum staff</p>

Table 1.B *...circle through New York*

**Readily Identified and Accepted Connections with Art
Examples from Observations and Excerpts from Interviews**

Inclusion of recognizable art forms that are combined in new ways.

Inclusion of a piece of music and a museum-owned work of art among the exchange items. Several of the activities included drama performances, making music, writing poetry.

"I liked the song...It fit with the Church...[We] have a choir. It sounded really good." Congregation member

A purpose consistent with long established purposes of art and role of the museum.

Presents something of beauty

Many people who participated and those who learned about the interactions around the circle said, *"This is beautiful. This is great."* *"I am so inspired."*

"I was a little confused in the beginning about the candy because the candy... I was saying, "Why did they put candy on the floor?" It did look beautiful when they'd line it up on the floor, [after spending some time with it I saw that] the candy looked so beautiful...you sit and you look at it and you see so many different things if you really have a good imagination..." Congregation member

Tell stories and pass on tradition

Appearances by ancient world scholars on Punjabi news program

Having experience of performing the same song that was sung by humans thousands of years ago or to write a new composition based on that old song

Video documentation of instances of exchange and human interactions, create a set of stories that inspire people to imagine the benefits of crossing boundaries to interact with each other

Seeing something in a new way

"I think that the student players, the athletes, benefited from learning new skills about how to interpret, understand, and talk about the world they live in, their feelings, their emotions, and responses to it. I think that's a goal of most art...that it offers the viewer a glimpse into a different way of understanding the world around them." Museum staff

Imagine something that does not already exist. Create it.

Remixing the oldest song in the world and having a contemporary DJ present it

Addresses a theme being explored by other artists the museum works with

The creative problem solving exhibited in order to respectfully host exchange items was similar to other art works that items address the possibility of civic coexistence

The artists saw something for its aesthetic quality and deliberately included it in a work of art. Therefore, it was accepted as art and came to be experienced as art.

When some visitors first encountered high school students making overtures for conversation in the galleries, they were skeptical and even annoyed by the unexpected (and perhaps unwanted) interruption. When the same people were informed that the exchange was part of an experimental art project, they immediately found the behavior to be fascinating and legitimate.

"I think the important recognizable needle that got moved was ... the collaboration with, working with integration of things like a talking parrot, a bird, a live bird or working with a call to action. These things are not typically considered art objects became part of the art." Museum staff

Social Structure and Process as Art Forms. The fourth artistic quality of the projects –instances of human interaction that transcend the ordinary, and in their beauty, move a person deeply – is at the heart of social practice art. All three artists approached their work believing that as artists their contribution is to provide structures for fostering processes of active engagement with ideas and with other humans that have aesthetic qualities (e.g., creativity, beauty and the capacity to move people deeply).

Social structure for ...circle through New York. For ...circle through New York, the role of the artist, as Jon Rubin put it, was “to bring people together.” The artistic gesture was the structure for bringing six different partners together around the idea of cultural exchanges that provided, as Lenka Clayton said, “an uncanny combination of things...and somehow the square pegs got into the round holes that were provided.”

In the mind of one of the curators, “the most important thing was the fact that it was an artificial system...constructed [by the artists] to create empathy between people who wouldn’t have an opportunity to work together or even talk to each other otherwise.” Another museum curator found that as he was traveling the circle over the six months, “I felt like I got a much deeper, more human, understanding of where people are coming from in all their different walks of life throughout the city.” Other museum staff also commented on the artistic qualities of the project structure:

“the interesting thing about ...circle through New York is that everybody got it. It was the artists’ understanding that informed the creation of the infrastructure. The conceit of the piece was fully formed and tight enough that people got it.” Museum staff

“The achievement and change for me was realizing that all of the conversations that took place...because of the infrastructure...The infrastructure, [that] the artists created is, in many ways, the art...Within it exists all of the constant interactions and negotiations.” Museum staff

Participants at the six community locations also came to appreciate the artistic merit in the interactions that emerged from the artists’ structure. What set the interactions apart from ordinary encounters, or as one person put it, “[the project] initiated...relationships so that they’re not just meetings...they are more empathic [and bring about] deeper understandings of each other’s identities.” When talking about the memorable qualities of their experiences, they said things like: “He took the time.” “They took my suggestion.” He’s really interested.” “She understands what matters to me.” “We care enough about [what we are doing] to work out a solution together.” One participant especially appreciated the process of being introduced to new people and new ideas.

When it was ending I was like, “Oh man. We’re about to finish it. We won’t get to see anything new.” I was like, “That’s going to suck.” I liked seeing the different pieces and meeting the people behind it. I got to meet new people and interact, meet them, have fun getting to know them. That was cool. Church Sexton

The sheer time and commitment of making the exchanges happen provided an insight for many, as expressed by this museum staff member:

...as beautiful as the conceit of the circle and the exchanges is, the sheer legwork and number of interactions needed to meet even the bare minimum of the logistical aspects...created relationships...you can foster some pretty meaningful relationships by working together on and sharing responsibility for a task getting accomplished. Museum staff

The artist-imagined and designed structure that brought people from such different places together to share what they knew about and valued, created opportunities for sharing authority and experiencing genuine respect. The expert on bird handling talked about how he felt knowledgeable and respected when working with academic scholars.

*I told them, "There's no stupid questions. The one stupid question that you don't ask is going to kill my bird." That scared the s*** out of them when I said that...The one...question that you think is a stupid question, [and] you don't ask and don't get an answer [it] can kill this bird...how to take the bird out of the cage, when to feed her...These are the things and they trusted me with...They respected that whole process. They even respected when I was like, "The bird shouldn't be moved to there," or, "The bird shouldn't go to here, to here. No, we can't have anyone else handle this bird outside the cage... If this bird decides to just flip out I know how to deal with it. You do not." All of them respected that, versus going, "Who is this guy from the Bronx to tell me?"...They were not like, "I know it all: My uncle had a bird, my aunt had a bird..."* Active participant

Social structure for moving and passing. In the case of *...moving and passing*, Bamuthi used a metaphor to conceptualize a journey for young people that built trust, confidence and the capacity to see and speak the truth. The leadership of the soccer club recognized the artistry in the design of the project.

[the artist] [c]oming in with such a clear understanding, knowledge of where they want [the students] to go...There's the interdisciplinary on the academic side as well as the arts plus soccer plus poetry plus writing...then there's also...[h]ow social justice combines with migration, integration issues, combines with youth issues. I think [the artist] had [all] those sides coming together.

The students who participated in the five-week program based on "Moving and Passing Curricular Tactics" (M-PACT), the multidisciplinary curriculum written by Bamuthi, got the point as they explored soccer as a metaphor for their everyday lives.

I remember he [Bamuthi] came in. We saw a video of him in one of his performances about how soccer is related to normal life, how soccer and church brought him and his community together, and how it didn't discriminate [against] him as normal things in life. I remember we did a project about how soccer is related to everyday roles in society... [for example] like a judge...the goalkeeper chooses whether or not you're going to lose the game. The goalkeeper has the responsibility to keep the goal, to keep the balls out of the net...I'm a goalkeeper. I like being a goalkeeper. I understand the responsibilities of the goalkeeper. It does seem similar to what a judge is...the goalkeeper's like a judge, because the goalkeeper chooses whether or not you're going to lose the game." Soccer Student

Students and the soccer staff experienced a qualitative difference in what was learned when they compared the *moving and passing* M-PACT summer program with the usual design of a class.

Maybe a PowerPoint is not as powerful for them [the student soccer players] or memorable for them, [it's] just a research paper, this [M-PACT] is something I think is more personal. I think that definitely makes a difference. I think that's the type of thing I'd like to see happen more in these summer classes overall. Soccer Club Administrator

See Illustration 1. Artful Design on the next page for an example of student-written poetry that expressed connections among soccer, daily life and personal awareness.

Illustration of Effects of Artful Design 1
moving and passing: Use of Poetry to Encourage Personal Meaning Making
A Student Poem

The M-PACT curriculum includes a deliberate sequence of activities that teaches students that the best poems draw on lived experience and how to use linguistic devices like metaphors and figurative language to express ideas in an artistic and meaningful way that connects with people.

There is evidence of the success of that artistic design in many of the students' poems. Here is one example.

Chasing Your Dream (excerpt)

Always working hard and reaching for the best
Having soccer but also school requirements
You should know that all this hard work will soon pay off
Adventures and new experiences will come your way
As you run through the soccer field and run forward free

Treat the soccer ball as if it was your dream
Make your dream fly as high as when the soccer ball is kicked with great force
You will be led to the opening of many doors.

The way that the curriculum design introduced students to poetry as a vehicle for thinking deeply and expressing and sharing emotions and ideas came through in their reflections on the experience. Students' descriptions of the most memorable part of the Summer Scholars poetry class included: *"viewing the outside world as if it were a soccer game;" "learning how to express my feelings so that other people can relate [to them]"; "being told that poetry isn't only about rhyming each word;" "I grew in a skill that I knew was there [in me], but I never practiced it before;" "I learned that you can work with people that you know or people that you do not know if you communicate with each other. "I would tell my friends to love what you write and continue to write because you're never done thinking."*

The connections students made between what they were doing in the classroom in the mornings and the physicality of the soccer games and drills they were running on the field in the afternoon demonstrated Bamuthi's point that engaging with some art "is not an action of viewing something, it's actually by doing something that you then process and find meaning." This same notion of action as art was shared by some museum staff.

"That sort of physical action or physical response, like a physical response to an instruction or something, that can shift your understanding of the world, or way of looking at the world or approaching the world – that fits into my understanding of art." Museum staff

As several participants pointed out, seeing the artistic qualities embedded in certain social structures, relationships and actions depends on being open to looking differently than is the case when looking at an art product like a painting, sculpture or performance. Those most directly involved with the commissioned works felt that the artists taught them how to strive, look and listen for human interactions that were artful, in that they brought out qualities like respect, empathy, emotions, and speaking the truth. Some of the people interviewed who did not have direct experience with the projects, expressed skepticism about their artistic merits. For the two GSP projects, it was often necessary to experience the interactions in order to appreciate their deeper meaning.

The circle imagined and defined by the ...*circle through New York* artists worked as a conceit because it was rooted in the horizontal exchange of values and interactions around the circle. People felt trusted; they were not tightly tied to the artists' rules and actions; they were inspired to make something personally meaningful and new. The three-tiered invitation to participation as a backbone for *moving and passing* worked as a premise because it combined the known with the unknown. Students simultaneously experienced soccer and art on the same field; they used soccer as a metaphor for understanding the social structure of their communities; and they were motivated to explore their capacity for self-knowledge and self-expression as citizens desiring a justice society.

Ironically, it was very difficult, if not impossible, for many people to experience the power and messages of the commissions. Their structures tested the flexibility of the Museum's infrastructure and norms for ways to witness art presented by a museum.

Museum Infrastructure and Social Practice Art ⁷

The Guggenheim is an "artist-driven institution" and no stranger to innovation. Staff are continually challenged to do things in new ways and to invent new ways to accommodate the installation and presentation needs of artists. Even so, actualizing the two GSP commissions highlighted some of the ways social practice art pushes at well-established practices for presenting art. In the words of one museum staff member

...social practice art as an art form is not geared towards being produced by major institutions and that's where I think the learning curve and ... risks and complexities come up ... there is something about art projects and processes that are not about objects and not about gallery spaces...that necessarily steers and changes the ways that [the museum] systems are going to work."

The GSP social practice art projects did not fit seamlessly into the responsibilities and experience of one department. Early in the implementation process it became clear that the projects complied neither to typical exhibition nor public programs protocols for planning and overall management. They required a new form of co-curatorship between curators and educators.

Co-curatorship. Curators and educator collaborate with each other very well at the Guggenheim. Most often, the curator is the institution's primary contact with the artist, and the centerpiece of that work is an exhibition or performance. Curators work closely with educators as the educators fulfill their responsibilities as the primary contacts with audiences. The centerpieces of the educators' work are programs and education materials associated with exhibitions and performances.

Over time this division of responsibilities has begun to soften. In the realm of performance art, most noticeably, both the curatorial and education staff have been the primary artist contact, taking on curatorial functions. And in some instances, curators and educators interacted directly with audiences. As both the museum staff and artists became interested in works of art that included active interaction with audiences and even, in some cases, co-authorship, the lines among artist, curator and educator blurred even more.

Social practice artists interact directly with audiences. Their work, much like that of educators, involves audience knowledge, interaction and engagement. As one artist said, "social practice art isn't

⁷ This section focuses on the ways the GSP Initiative requires changes in the processes, strategies and procedures that while they work for exhibitions and public programs, are not well-suited to social practice art projects. The social change part of the findings section, pages 29-36 discusses changes related to the culture of the museum and its role in society.

event-or product-based. It is exactly that: practice.” And to understand social practice art it was essential that both the curators and the educators worked directly with the artists, and that both the curators and educators were engaged with the audiences.

The nature of the co-curatorship varied with the project. Marc Bamuthi Joseph is both an artist and an educator, and that sat nicely in an education department that has been known to present education as an art form and which has engaged artists as curriculum developers. Thus, it was the educator who had the more direct role in this project, especially during the phase focused on development of the M-PACT curriculum. The curator attended the Field Day and visited the Summer Scholars classroom on several occasions. In the process, she experienced the kinds of input and reactions the young people were having to the artist and the curriculum he artfully crafted. And though most of the project fell into the wheelhouse of the educators, both the curator and the educator came away from the project with a better understanding and appetite for social practice art.

The co-curatorship was different for *...moving and passing*. Though the details and distribution of responsibilities are likely to vary from project to project, the experiences with the GSP Initiative confirmed that presenting social practice art crossed conventional museum department lines and program categories. The social practice art projects were neither exhibitions nor public programs.

New Type of Programming. The hybrid nature of the social practice art projects affected more than co-curatorship. Quite basically, the timeline for the project changed dramatically from what was first proposed. The project was expected to be completed in an 18-month period. In fact, it took over four years for nomination, selection, planning and implementation of the commissions, a period of time more in line with the duration of an exhibition project. Time was needed for relationship building and for creative problem solving in the face of changing situations. In the case of *moving and passing*, for instance, there was a year lag between the experience of the Field Day and pilot testing the M-PACT curriculum in the summer program, and that was wholly due to both the artist’s schedule for coming the New York and the soccer club’s class schedule.

The Museum was not operating in its known space nor with as much control as usual over scheduling and other administrative elements. The curators and project coordinator were especially taken with the unknowns that are inherent in the practice.

It didn’t quite have the parameters of [an exhibition where you say to the artist], you’re working in this space, the piece has to fit here (laughs), or it’s this timeline, the show is opening. It [moving and passing] was a project. It wasn’t happening at the museum. It wasn’t dependent [only] on space... we learned we had to build in the possibility for unknown developments.

One key lesson learned by all participants is that a social practice art project is likely to require engagement for two – four years, and given that duration, it will be helpful in future projects to identify key benchmarks of progress as well as when the project “goes live.”

There is a real dynamism to social practice art projects that is in contrast to the more static exhibition format. One curator noted that even with a highly complicated exhibition and robust set of programs, at its core presenting exhibitions is fairly predictable. There is a research period; an installation period; there is an opening, and then the exhibit is there... and pretty much self-sustaining from the perspective of the curator. Educators are more accustomed to being most active once the

exhibition is open and programs and interactions with audiences begin. Even they, however, engage with the art in the exhibition and programs in a finite period of time. The projects challenged that working pattern.

“The way that [social practice art] challenged the capacity of the museum was less about the audiences or the social engagement practices [themselves]...its more about the way that all socially engaged practices...change continuously during the course of the project...It is reopening every day...you have to constantly attend to it and pay a lot more attention...It’s a different way of working.” Museum staff

Presenting social practice art simply requires considerable staff time and engagement. This was especially the case for *...circle through New York*; where the Museum was not only a commissioner, but it was a part of the art work itself.

Visibility. Further challenging usual ways of operating was that, for the most part, the projects were not visible to people who were not directly involved with them. The art was not visible because it was not in the form of a tangible product and nearly all of it took place away from the Museum’s galleries. [the fact that the work is not visible at the museum] “points to the question of what the role of the museums and cultural institutions is in our culture...in some ways the institution has to resign itself to the reality that you don’t see this work in the same way you see a book or see a film or see a painting.” Artist

The structure of Bamuthi’s *moving and passing* took the visibility issue on in its design. He firmly believes that the Field Day extravaganza is an essential part of the work. It is intended to be experienced by a broad, and somewhat large, group of people, and it introduces new ideas in a familiar format. This design decision worked more on the organization level than on the level of individual young people. The students remember the event; they remember having fun, and they remember that there were different types of music and art making in addition to playing soccer. They enjoyed the mixture. For the staff, however, the Field Day enhanced the relationship between the Club and the artist. There was gratitude for “bringing something special for the kids.” For the coaches and staff, it was the first time they experienced the soccer field as a place for activities other than playing soccer. Together with the students, they saw that many different things – African music; a marching band, a dance/spoken work performance, art making and playing soccer can co-exist in the same place. This experience set the stage for wanting to work more deeply with the artist. Because the underlying artistry of the structure was not explicitly called out, it was in essence invisible to many who heard about it. It appeared to be a one-off art festival. It was only as the associated curriculum was developed and pilot tested that the essence of the Field Day was revealed.

Even more to the point of visibility, relatively few of the Museum staff or leadership participated in or witnessed any aspects of the GSP Initiative. The fact that the art was unfolding outside of the building and was layered into everyday life, not set apart as a special event, meant that it was not accessible in the usual ways that exhibition and programs are. To further feed the paradox of the invisibility of the presence of social practice art, it is mostly by directly experiencing it that a person “gets it.”

The seeming invisibility of the art was problematic for marketing the projects. They were not static. There was no opportunity for a press preview. Going into the *moving and passing* classrooms during the Summer Scholars poetry classes would be disruptive, and raises questions of invasion of privacy. There were thousands of interactions as part of *...circle through New York*, making it virtually

impossible for any person to experience it in its entirety. As a result, the projects got some, but fairly little, advertising and play in the press.

As it turned out, it was telling the story of the types of engagement that the projects produced that garnered the largest audiences. As the artists Clayton and Rubin observed, “the video and photographic documentation of the engagements was a lifesaver” for demonstrating that the art projects existed and had impact. With *moving and passing*, it is sharing the stories of the young people’s development and introducing people to the M-PACT curriculum that gives it visibility and provides a way of understanding what happened. peh-LO-tah also offered the students among others an understanding of where *moving and passing*, as the social practice component of the performance, fit in and contributed.

In summary, implementation of the GSP projects raised questions and, for its participants, generated experiences and understanding that make a case for the artistic qualities of social practice art. Descriptions of how the projects were managed, provide rich insights about the ways a museum would need to re-organize if it is to present social practice art. The next section of this report describes the new types of engagement with art experienced by the participants.

New Types of Engagement

Finding 2 New Types of Engagement

Social practice art offers effective ways for a contemporary art museum to **reach new audiences** and engage with them in ways that are different from typical exhibition and program experiences. Social practice art projects **broaden relationships** between museums and citizens by **adding opportunities for partnership and reciprocal engagement** to the already established relationships of host/visitor and presenter/receiver.

The sentiments of the artists and many participants are expressed in this statement by a Museum staff member:

“We realized early on that there was not going to be a lot of people doing this... First impulse was to see this as a failure, or a disappointment... BUT now, especially in the context of today’s culture, I see it as just being a very different kind of engagement...”

Given the visibility of the Guggenheim and GSP social practice art projects situated in densely populated New York City communities, it was natural to imagine there would be large audiences experiencing the projects firsthand. That did not turn out to be the case, though there were exceptions. Indian Punjabi television programs produced as part of *...circle through New York* by JUS TV, were broadcast internationally to an estimated 1.5 million viewers, and during the six months that *...circle through New York* exchanges were taking place, information about the project was featured in a library space off the Museum’s iconic spiral ramp, and on occasion, activities designed as part of the exchanges

took place in the museum. Many of the Museum's one million annual visitors were bound to have come in contact with at least some feature of the project.

As one of the artists put it,

"the most dynamic and important and quite large public was all those who participated...but it [number of participants] is also quite small compared to the entire city population or a tradition of other types of public projects that anyone can walk into."

The artists and the GSP Team began to understand that large numbers are not what can be expected given the nature of the projects. This discovery confirmed the artists' intuitions that there are different ways of imagining an audience for social practice art work other than for visitorship. The key indicator of success was not attracting a large number of participants; it was peoples' acceptance of an invitation to engage with art in a deep way.

For both of the commissions, the main audience and active participants in the project were one and the same though others saw parts of or heard about the projects through the Guggenheim and CTNY websites. Further complicating the notion of an audience for the commissions, as identified by one of the GSP Team members, "is the fact that there is not a product [and that] means that there is no container like an exhibition or work of art which holds the audience's attention in a defined space and time." Different students spent time with Bamuthi at different times. Some attended his performance of *peh/LO/tah* and others did not. Those who participated in Field Day were different from those who participated in the Summer Scholars poetry class. Interactions within *...circle through New York*, often took place spontaneously and at unexpected times. Those casual and impromptu experiences with the art project may only be known to two or three participants.

It is not possible to assume that all of those who came in contact with the two commissions were, in fact, responding to the same thing. It is also not possible to estimate the total number of people who participated the way it is possible to count attendance at exhibitions and programs. What is certain, is that each of the GSP commissions put the Guggenheim Museum in touch with new audiences and vice versa.

Unlike many audience building and diversity initiatives, the goals of GSP veered away from the assumption that the benchmark of success was increased attendance to the exhibitions and programs presented at the Guggenheim. Both *moving and passing* and *...circle through New York* were designed to have the audiences and the museum engage with each other in ways that were other than attending exhibition and programs, and that resulted in reimagining the meaning of "museum audiences." The participants did not assemble as spectators or listeners at a public event, instead, they actively participated in interactions with art and each other in public and private spaces. This feature of social practice art underscores the importance of documentation and a web presence as means for witnessing and understanding participants' experiences.

Reimagining Audiences

Approaching people in their spaces with an invitation to work with contemporary artists and participate in creating a work of art that would be visible in their own communities and organizations resulted in many people having their first experience with art, artists and the Guggenheim Museum. This new engagement was a direct result of the fact that people were not being asked to go to the Museum to see art that “experts” selected for exhibition. See Illustration of Artful Engagement 2, below, for an example of the way prospective audiences were introduced to the project. [Text continues on page 20]

Illustration of Artful Engagement 2 ...circle through New York: Invitation to Engage

Making a Cold Call Visit. Expressing Genuine Interest in the Other and Planting the Idea for an Art Project

The man who cares for the birds at the pet shop first met the artists when they casually visited the shop and saw the beautiful parrots and wondered what it took to care for them.

They were like, “This is amazing, man. How do you do this? How do you go about it?” I said, “I love it. This is Pinky, this is Bernie.” [the artist] goes, he’s like, “I want to show you something.” He pulls out a cardboard... First it was just an idea, and he says, “We’re artists and we get projects, blah blah blah.” After a while we all said, “All right. Bye.”

Return Visit. Introducing the Project Idea as a Work in Progress, Leveraging the Guggenheim Reputation, and Suggesting that the Pet Shop and Its Parrot Become Partners in the Art Project

Second time they came by they said, “Let me show you something.” They had a cardboard cutout called Circle...I’m going, “Guggenheim! You’re going to take this idea to the Guggenheim. You know, you all are some really nice people. (Laughs) Good luck to you.”

Not Rushing. Allowing the Idea to Percolate within the Organization

Even though he thought the prospect of the artists getting the support of the Guggenheim for just “an idea” was a long shot, nonetheless, the staff member was fascinated enough to take the idea to the store owner. He began with:

Man, the Guggenheim. People that say they knew people from the Guggenheim, these two artists...they came by here with this idea...

and then he [the owner] gave me the sit down...he gave me the speech...’People are going to say a lot of stuff in this business... They could have been inspectors. They could have been the police. You don’t know...’ I was like, you’re right. I’ve got to be more careful about who I speak to and what I say. I understand.

Faith in the Project. Persistence. Answering Questions. Respect for the Partner.

Two months go by. One morning the owner comes in and announces that the people from the Guggenheim are coming in that afternoon. He said to the staff member, “I don’t know what you said but it’s true. They have this project.” The staff member responded, “are you serious?” By then they both had the feeling that the project was legitimate, and that the artists and the Guggenheim wanted them to join the project as partners.

That afternoon the artists arrived with a staff member from the Guggenheim. They had a better cutout of the circle. The staff member who earlier had seen the rough cardboard drawing said, “it was actually put together with the months and everything on it... they said they trusted me to select the bird...and the rest is history.”

The fact that the commissioned artists, and by association the Guggenheim Museum, had ideas that needed the input of community members in order for the artworks to be realized, established relationships in which reciprocity was evident from the beginning. These projects were qualitatively different from audience building strategies aimed at increasing attendance to the Museum on Fifth Avenue. The projects were designed to increase the public value of the Museum and to increase citizen's participation in the arts, and this happened through engagement with the arts in their everyday life, not through occasional visits to museum exhibitions and programs.

A Different Kind of Invitation

The artists, through their skilled practice, invited people to engage with art in ways that are markedly different from the Museum's classic ways of extending an invitation to visit through advertising, press coverage, and offers of free or discounted admission.

Basically, all three artists approached people on a personal and very human level. Talking with artists about their ideas and sharing what they knew about their own community or organization challenged people's perceptions of artists as unapproachable and art as only residing in museums and galleries. One man who worked as a custodian at one of the ...*circle through New York* community partner sites said:

They [the artists and curators] weren't snooty people...That was cool... [before this experience] I thought artists take art real serious -especially being from the Guggenheim Museum - they think these [works of art] are really, really precious pieces.

He went on to explain how the demeanor of the artists and the Guggenheim staff made him comfortable as they worked together.

They [the works of art] were precious, but they [the artists and curators] weren't uptight about it. They were really relaxed and stuff. That was cool...they looked at everybody as an equal. They didn't think they were better than anybody and stuff like that... I like people like that." Church Sexton

The invitation to collaborate in a social practice art project was also extended by the artist for the *moving and passing*. As with ...*circle through New York*, in the beginning, the artists reached into the communities and organizations with the intent of collaboration, an approach that is in contrast to the more typical reaching out by a venerable institution with good intentions, but nonetheless, with the tacit assumption that the museum alone defines what is and is not important and there is little or no suggestion that the museum might learn something from its audiences.

Citizens being asked how the museum's association with respected contemporary artists, rather than its installed exhibitions and programs, could be of benefit to the community was a game changer. The community-centered approach of the artists, the needs of a community and the reputation of the Guggenheim Museum came together in ways that benefited all three.

With *moving and passing*, all of the parties were committed to providing positive development opportunities for young people. They came together around the idea that a contemporary artist, supported by a reputable museum, could be a catalyst for integrating the arts in unexpected ways into a much-loved sports program and in so doing, add personal growth and civic engagement components to

the curriculum. With *...circle through New York*, the artists, community partners and Museum, came together in a display of human respect and connection shown by their willingness to entrust something precious to someone from a different place and to, in turn, host and take good care of something from elsewhere.

These types of invitations offered by the artists, with backing from the Guggenheim, established entirely new conditions for engagement. Instead of being in charge of the project, the Museum was a partner with others; instead of being able to act with a high degree of certainty about outcomes, everyone involved took a leap and conceded to the inevitability of uncertainty when people join together to create something new. A radical aspect of the project was that the Museum was not only reaching new audiences, it was engaging with those audiences in ways that are not readily possible within its built environment. Thus, it is impossible to decouple the success with new audiences (most of whom were not previously familiar with the Museum) from the decisions to work with artists to place art in new ways in new settings.

Types of Engagement

The commissions resulted in tens of thousands of interactions. It is not humanly possible to capture them all. As mentioned above, the focus of the evaluation was not to count the number of participants, but to capture the types of engagement with art that stem from experiencing social practice art projects.

As has been observed in other social practice art projects, there are primary, secondary and tertiary levels of engagement that are distinguished from each other based on how close a person was to the actual process of making the project happen. Listening to people describe their experiences with the two commissions provided descriptive language for understanding the nature of the three-tiered levels of engagement: active participant; eyewitness; and vicarious witness.

Active contributors. Those who come in direct contact with the artist and/or contributes something of themselves to the artist's work. Without them, the work would not be possible.

Eyewitnesses. Those who come in contact with the project as part of their everyday activities, though they are not instrumental in shaping it. This type of engagement is possible because the art is located in everyday settings for example, a soccer club, an academic research institution or a functioning television studio. These audience members engage by paying attention to something new and different in their environment. In many cases, experiencing the new item sparks new ideas that might be only tangentially related to the art project.

Vicarious witnesses. Those who experience the project through storytelling or project documentation. This includes people who encounter the interactions via photographs, video and accounts shared by the participants in person and online. It is this audience that, in some ways, experience the artworks most completely. As several people noted, "in some ways, the projects work almost better in theory than they do in practice." The active contributors, for instance, usually do not have an opportunity to experience all aspects of the work. In practice, different students participated in the Field Day than took the summer class. Not all of the students attended the *peh-LO-tah* performance. Similarly, in *...circle through New York*, any one active contributor could only be in one place at a time; they never participated nor even witnessed parts of the art work. The entire idea of the works, are communicated most effectively through documentation that allows a person to experience

“the big picture.” Often when getting to know the art works in this fashion, people are inspired by their boldness and struck by their importance.

Tables 2.A and 2.B, below and continued on pages 22-24, provide descriptions of who participated in the GSP Initiative and cites examples of how the three audiences were engaged in different ways. They divulge the types of engagements museums and new audiences would get involved with should they join in projects with social practice artists. [Text continues on page 24]

**Table 2.A ...circle through New York
Who Participated and Types of Engagement**

Type of Participation	Who Participated	Nature of the Engagement
Active Contributors	Artists	+Designers. Present artistic idea to others; select partner sites; work with people from the sites to select exchange item +Co-creators. Provide suggestions for most effective ways to arrange the elements of the exchanges
	Co-curators from education and curatorial departments	+Co-creators. Work with artists on elements of the design concept +Support/Relationship Building. +Visits to sites and interactions with representatives and others who are at the site
	Project coordinator	+Facilitation. Coordinates set of exchanges. Problem solves Support/ Relationship building. Keeps artists informed about how implementation is going and communicates artists’ ideas to the sites; Negotiates artists’ requests with the realities at the sites
	Representatives from each of 6 community partners	+Ambassadors. Presented the idea of the project and coordinated what needed to happen internally in order to accept an exchange. +Stewards. Worked with other sites to be sure that their item of exchange was taken care of and respected +Co-creators. Took the artists’ basic idea of exchanges and arranged the specifics of them each month
Eyewitnesses	GSP Team at Guggenheim	+Support. Garnered institutional resources.

	<p>Congregation at the Church Students and teachers at school Visitors and staff at Guggenheim Staff at research institution Staff of TV station Customers and staff at pet shop</p>	<p>+Reflection. Saw implications of the project for organizational change and new ways to realize mission +Creativity. Staff member writes limerick; students in large classes draw and dance with a parrot; staff at television station learn to shoot programs outside of the studio; rearrange a library for a drama performance; congregation members agree to tell their stories +Students and store staff make new arrangement for the Torres - Gonzales piece +Reflection. Students viewing the Torres-Gonzales piece have conversations about suicide; customers at pet shop share experiences with aggressive policing +Unexpected shared experience. Visitors to Guggenheim stop to listen to oldest song in the world, and some sing along; little girl visits the parrot every day, and the parrot talks for the first time</p>
Vicarious Witnesses	<p>People who see video and photographic documentation People who hear stories or presentations about the project</p>	<p>+ Dissemination/Replication. Tell others about the types of human interaction that was made possible by the project; consider ways to make something similar happen in their own lives and communities.</p>

**Table 2.B *moving and passing*
Who Participated and Types of Engagement**

Type of Participation	Who Participated	Nature of the Engagement
Active Contributors	The artist and his team of performers and producers	+Principal designer. Presentation of artistic idea to others; author of performance piece and curriculum; sharing work through performance, curriculum and conversation
	Co-curators from Education and Curatorial Departments	+Facilitator/Learner. Facilitation of communication and relationship building; endorsement of the project; learning about social practice art; contributor to format of curriculum
	Coaches who taught artist soccer drills; Soccer Club education staff	+Collaborator. Meeting with artist to share knowledge about soccer and about the realities of the lives and challenges

		<p>facing the young people</p> <ul style="list-style-type: none"> +Collaborator. Contributors to the content and format of the curriculum
	<p>Two teachers who facilitated summer class</p>	<ul style="list-style-type: none"> +Co-creator. Adaptation of M-PACT curriculum to the realities of the classroom and study body
	<p>Approximately, 40 young soccer players who participated in Field Day</p>	<ul style="list-style-type: none"> +Openness to do something new. Played soccer; did art activity; and witnessed the soccer field being used for purposes other than playing the game +Shared reflection. Responded to the work of the artist and each other
	<p>Between 12 and 15 students who experienced the 5-week summer poetry class</p>	<ul style="list-style-type: none"> +Self-expression. Wrote and performed poetry in front of an audience. +Agency for action. Identified injustices and ways to face them and change them by working together.
<p>Eyewitnesses</p>	<p>GSP Team at Guggenheim Administrator, staff and coaches at Soccer Club</p>	<ul style="list-style-type: none"> +Support. Garnered institutional resources. +Reflection. Saw implications of the project for organizational change and new ways to realize mission
<p>Vicarious Witnesses</p>	<p>Attendees at soccer conference People who see video and photographic documentation People who hear stories or presentations about the project</p>	<ul style="list-style-type: none"> + Dissemination/Replication. Tell others about the types of human interaction that was made possible by the project; consider ways to make something similar happen in their own lives and communities.

The next finding describes how these new audiences and new engagements alter the roles of artists, art and museums in the lives of some citizens.

The Role of Art and Artists in Society

Finding 3 The Role of Art and Artists in Society

Social practice art is a means by which museums can **function outside of their built environments** and participate in **making art and artists available** as valued assets for those who are seeking **personal growth** and addressing longstanding **community needs**.

There are two profound differences between the GSP Initiative projects and the Guggenheim Museum's long-established work of curating exhibitions and presenting programs at its Fifth Avenue location. The first is that the vast majority of the GSP projects took place away from the Museum. Second, exhibitions and programs are typically curated by the Museum staff, in conversation with artists and grounded, for the most part, in completed works of art, while the GSP projects were created by the artists, in conversation with Museum staff and community partners, and grounded in ever-changing engagements and relationships, rather than concrete works of art.

These two features of the GSP Initiative projects significantly altered the role of the Museum and in so doing, suggests potential new directions for how the Museum defines and presents art and how it works with artists. Typically, artists and art works are presented in the deliberately designed Museum setting. The GSP projects placed art and artists away from the Museum on ever-changing civic landscapes. Thus, the Museum was not a host inviting people to see art in its space; it became a sponsor, of sorts, of interactions between artists and people in their everyday lives. In the case of *...circle through New York*, in addition to being a sponsor, the Museum was one of the active participants in the work of art.

Placing Art and Artists on the Civic Landscape

The norm in social practice art is that it takes place in communities and in highly accessible public spaces. The norm in Museums is that art is presented on site. Of course, there are outreach programs and collaborations with other museums, but the art itself is presented within the container of the museum.

The three artists commissioned for the GSP Initiative believe that there is a place for art and artists outside of museums, and that art can take the form of action as legitimately as it takes the form of products. The commissions are examples of what leadership looks like when artists work within the context of everyday life, engage people with new ideas; and focus their artistic practice on guiding people to take actions based on their insights, and in so doing, change themselves, and their world in small and large ways.

For one of the partners in *...circle through New York*, the social structure of cultural exchanges among people who would likely not meet each other, ended up "giving me a vehicle to have a voice that I don't think I would have been able to pull off by myself." He explained that at the time when the GSP project came along, he was feeling a need to do something to address some of the injustices in his own community.

We were going through the time with immigration and Trump, and police brutality, wrongful stop and search, Riker's Island. We were going through so many things. It was like a fire in my stomach that gets lit, and I'm going...this church (St. Phillips and its call to action) is going to give me an opportunity to pick one of these things [and do something [right] here... We're going to go back to the old school way of putting the soapbox right in the front of the store and we're going to pass out pamphlets on what your rights are. I'm going to find a lawyer group that if someone gets in trouble [they will know what they can do... I'm going to pass that card out so they can get proper representation. Active Participant

Similarly, the exchanges provided a framework for people who might have been frightened, wary or even suspicious of each other, to get to know each other. Scholars at an academic institution were pleasantly surprised to see that high school students were interested in their research – and even used some of it in a play they wrote. The students, in turn, felt less of a divide between themselves and this formal institution because they met the people who work there and were trusted by them to write and perform an original short play for the public. The students and staff at the Guggenheim had a similar experience of reciprocal value and respect when the students were given access to information and spaces for their original performances in the galleries. The teens and adults alike, practiced openness to people different from themselves, experienced positive outcomes and with forward with a different lived experience – one that makes differences not quite so off-putting.

In the case of *moving and passing*, an artist brought his talents into a community and organization that shared his passion for providing the very best to support the positive development of young person in under resourced communities. By sharing his process for connecting personal experiences to larger social issues, through creating art – and doing that as part of the actual programming of a soccer club – he demonstrated the vital role that art can play in all types of youth programming.

...the youth athletics, I think, can be more holistic. One way to look at it [sports programs] is to say we are trying to train soccer players...or baseball players...There's another way to look at it which is to say we're developing young people." Artist

Though the two commissions were very different, one museum staff member identified a thread that ran through both. It speaks to the role of artists as civic leaders.

"I think the biggest issue raised...is around the lived experience of art... What is so interesting to me is that, this is something that [the artists] specialize in...this idea of the lived reality, the reality of everyday life and the possibilities of reshuffling that." Museum staff

The nature of the artists' work – and its success - re-defines the scope of the museum's public role. The Museum is not only a place where people go to see something. A museum can be a civic partner working with social practice artists as an innovators and initiators of new community practices and processes.

Role of a Museum

For the GSP commissions, the museum was involved in several ways. In its role as participant in *...circle through New York* it brought art work out of the Museum and into the community with the result of the art being more approachable for people not practiced in going to museums. There was no barrier of distance or price.

You think about museums, that's the only place you get to go see art. I like that they actually did it like this so now everybody can see and experience different art at different times. It takes the stress out of having to go to a museum. It comes to you. Church Sexton

For both commissions, the Museum, through its reputation and its position as a valued cultural institution, lent credibility to the artists and their work, and served the role of opening people to new experiences and art forms.

“The project was quirky and ambitious, and I almost say ‘cutting edge,’ because I’ve never heard of anything like it...and the fact that the Guggenheim is really behind this thing, you know, it makes me pay attention...’All right, let’s see what this does...”. Community Partner, ...circle through New York

*If it was some other artist or someone that couldn’t find much on and didn’t have the backing of the Guggenheim it might of... Maybe would still do it...but a lot more unsure about what would be happening or a lot less confidence that it would turn out well.
Community partner, moving and passing*

Also notable is the Museum in the role of facilitator. That was the primary role the Guggenheim played for *moving and passing*. A curator described the Museum as “the producer” for that project. In that role the Museum was instrumental in introducing the artists and community partners to each other. And quite important, the Museum served as a common gathering place for the participants in both projects. Each project began with a convening at the Guggenheim, and it was those convenings, in that space, that convinced people from the community that the artists were of high caliber and good intentions; that the Guggenheim trusted them; and that they were not alone, nor at unacceptable risk if they participated in the “new thing,” which, quite honestly, most participants did not fully understand when making the commitment to participate.

The Museum played an essential role in establishing trust among the artists and the community partners. Reflecting on the workshop held with his staff and the artist at the Guggenheim, the director of the soccer club remarked,

It was that moment [at the early meeting at the Guggenheim with the artists] where I got a better picture of what was happening and that’s also where I felt like, “We have [an important role in] trying to make this a great event for the students.” That is where it definitely felt like we were co-creators... [the artists was] asking for everyone’s feedback. We had a lot of discussions, we were sharing what goes on in our communities.

The vastly different types of partners for *...circle through New York* concerned some of the partners initially. When the idea of collaboration was first pitched, some thought that the partnering would provide candidates for satire. Would the academic institution be portrayed as too stuffy and out of touch? Would the high school students be viewed as immature and not sufficiently prepared to offer anything of substance? Would the pet shop and its parrot be dismissed as frivolous and not as important as the other partners and exchanges? Would the focus on Punjabi culture at the independent television station be seen as too narrow and immaterial to be of interest to a larger audience? When all of the partners came together and introduced themselves to each other at the Guggenheim, those reservations vanished. The Museum provided an expansive space within which divergent groups could come together for a shared purpose.

The role of a museum in connecting people with artists and their work is well established. The ways those connections are made, however, are different for social practice art due to the facts that it involves active engagement, and even co-authorship, with non-artists and that it takes place outside of the built environment of the museum.

Table 3 contrasts the role of the museum when it presents the products of artists work in-house and when it supports the work of artists who are working in partnerships with people in settings outside of the museum building. The differences are not in what the museum’s role is, but in how the museum goes about its work.

Table 3
How Some Basic Roles of the Museum Vary for
In-House and Community-Based Projects

WHAT a museum does	HOW it does it IN-HOUSE	HOW it does it IN THE COMMUNITY
Connects art and people	Maintains a built environment and staff suitable for the presentation of exhibitions and programs	Maintains partnerships and staff suitable for building relationships among the museum, artists and community entities
Validates quality & importance of artists and their work	Uses its well-established reputation within the art world to vouch for what is presented in its spaces	Uses its well-established reputation within the art world to vouch for artists and uses its standing as a valued cultural institution to garner participation by community entities
Supports artists	Invests money and other resources to mount exhibitions; acquires completed works for its permanent collection	Invests money and other resources to support new works by artists in communities; and on occasion, agrees to participate as an active participant in community-based projects

How the museum, artists and members of the public function is fundamentally different when the museum positions itself as a place for witnessing art and when the museum positions itself as empowering artists to “not just be exhibitors, but to really put forth ideas, content, and processes” that result in actions. In the words of one community partner,

This is art because it makes larger political issues personal, less like an Activist’s agenda . . . there is something nice about artists who think artwork [their contributions] changed the world...it takes it away from the marketplace...this cannot be bought and sold...seeing the world differently is what art is about.

The relationship between the work of social practice artists and the possible role of artists in fostering change related to important civic and social issues, was also noted by museum staff, as reflected in the observation of one person.

This project in particular, I feel like what it’s actually impacted in terms of thinking about new work... has actually given us a foothold whereby to work on other more powerful social issues...It’s given us that bridge to think about, “Can we think about things like gun violence?”

Can we think about immigration ...I think we've begotten the conversation [going] internally, and we know now how we can maybe start.

The next finding details how the artists and participants in the commissioned works came to describe the social change that occurs when artists, communities and museums come together in new ways.

Social Change

Finding 4 Social Change

Social practice art is a means by which contemporary art museums and citizens can explore and **change their assumptions about art, artists, museums, and culture** and thereby bring about **social change** that increases the democratization of the arts and the power of the arts to contribute to social change.

For the purposes of this study, social change is defined as any significant alteration over time in behavior patterns and cultural values and norms. Among sociologists “significant” refers to changes yielding profound social consequences – modifications or replacement of previous behaviors and meaning for an individual, organization, community or society. More specifically, the Social Change Indicators Matrix developed by Stephanie Clohesy at the request of The Valentine Foundation,⁸ offers three types of modifications that signal social change - shifts in definitions, engagement and policy.

For this analysis of evidence of social change, the three types of modifications used by the Valentine Foundation were altered slightly to accommodate the types of shifts witnessed within the GSP commissions. Participants, both individuals and organizations, reported shifts in 1) behaviors and engagements; 2) definitions and meanings; and 3) organizational change. A content analysis method, was used to identify patterns among the participants’ reported shifts in behaviors and engagements, definitions and meaning; and organizational change.

Shifts in behavior and engagement

- Greater arts participation
- Shifts in equity of access to the arts
- Deeper experiences of human connection and empathy

Shifts in definitions and meanings

- Expansion of the definition of art
- More inclusive definition of culture and who produces it
- Increased value for experimentation, creativity and openness to change

⁸ The Social Change Matrix can be found at: <http://www.valentinefoundation.org/wp-content/uploads/2013/01/socialChangeMatrix.pdf>

Organizational change

- Deepened knowledge and respect for new audiences
- More collaboration and shared distribution of power and authority
- New types of offerings

See Tables 4.A and 4.B, below and on pages 31-32, for specific examples of the changes experienced by participants and how they might be instructive in articulating the areas of social change that would be activated if a contemporary art museum, like the Guggenheim, moved beyond offering exhibitions and programs on site and decided to work with artists who undertake social practice art projects. [Text continues on page 32]

Table 4.A ...circle through New York
Examples of Changes Experienced by Participants

Type of Change	Nature of Change	Examples
Shifts in Behaviors and Engagement	Greater arts participation Shifts in equity of access to the arts Deeper experiences of human connection and empathy	+ Students from Queens high school, staff of pet shop visit Guggenheim for the first time. +Members of an African American Church in New York City, recorded stories about themselves and the Church’s history of social action for broadcast in Punjabi, India and on display at the Church. +When playing the oldest song in the world, drummers felt a deep connection to human ancestors +Academic scholars and teens discovered that they have a shared interest in history. + Students danced with a parrot. + People went out of their way to care for a parrot 24 hours a day and to visit the bird when it was at their location.

Shifts in Definitions and Meaning	<p>Expansion of the definition of art More inclusive definition of culture and who produces it Increased value for experimentation, creativity and openness to change</p>	<p>+Participants experienced the beauty in empathic interactions and the respect that grows when taking collective action. They expanded their definitions of art, to include these exchanges. +A museum curator trusted a television comedian enough to improvise a sketch with. Comical interactions with art for broadcast in Punjabi, India +Guggenheim welcomes high school students behind the scenes and gave them agency to perform their original pieces in the galleries. + A scholars were inspired by the parrot. One shared a presentation he had quietly been working on about animals in the ancient world; another wrote a limerick to the bird.</p>
Organizational Change	<p>Deepened knowledge and respect for new audiences More collaboration and shared distribution of power and authority New types of offerings</p>	<p>+At each site, people learned about the item they were hosting and found a way to respectfully place it in their care. This required examining how things are usually done and changing practices ranging from allowing singing in the church during Lent to leaving the studio to record programs at locations throughout the city.</p>

**Table 4.B *moving and passing*
 Examples of Changes Experienced by Participants**

Type of Change	Nature of the Change	Examples
Shifts in Behaviors and Engagement	<p>Greater arts participation Shifts in equity of access to the arts Deeper experiences of human connection and empathy</p>	<p>+ Young soccer players from the South Bronx met an artist in person and learned to use their intimate knowledge of soccer to express their experiences as immigrants through poetry. +Classes about immigration became more personal and deeper when the topic was explored through the lens of an artist. Student opened up and trusted each other with their joyful and challenging life experiences. +At least one student began reading poetry in his free time. He liked Edgar Allan Poe.</p>

Shifts in Definitions and Meaning	<p>Expansion of the definition of art More inclusive definition of culture and who produces it Increased value for experimentation, creativity and openness to change</p>	<p>+Students saw that all art is not alike and that some artists share experiences similar to theirs and the art created by those artists reflects their lived experience. +Students associated joyful images, like butterflies, with the idea of migration as a way to think differently about their value and options as immigrants to this country.</p>
Organizational Change	<p>Deepened knowledge and respect for new audiences More collaboration and shared distribution of power and authority New types of offerings</p>	<p>+A museum invested in a major offering that took place completely outside of the building and did not focus on artworks in its permanent collection nor works on exhibit at the Museum. +Leadership at a soccer club saw the ways students reacted to a more personal approach to teaching, made possible by integrating art into the curriculum. There is a desire to alter the staffing structure of the club to include accomplished artists.</p>

What follows is a sampling of participants' comments that express, in their own words, the changes they experienced through their participation in the GSP Initiative.

It was cool because it's cool to know that a normal person would be an important person. Before I met him [Marc Bamuthi Joseph] I didn't know he existed, but now that I know who he is... It's interesting to know I've met someone important to a field of poems and stuff. Soccer student

I guess I'm more open minded to poems. Before that I wasn't really interested in poems and I didn't read poems at all, but in here we actually read poems and it was interesting. Soccer student

I've been to a play but that wasn't, I didn't like it... I've been to museums. I don't really like them but...Yes, with this performance it was different because it really popped out. It's not like in museums you see art; it's just there and like, "meh," you don't really feel it. But with this performance it was like it really popped out...I feel like he put it all [out there]. It seemed he had so much passion...It was something new to me and I liked it. Soccer student

Somebody said that it [the Gonzalez Torres piece] was supposed to represent the weight of something. I guess [it was] a partner that he had. We would see over time it was getting smaller from people ...taking candies. That was really interesting to me. I was like, "Wow!" You think of art, you think of stuff like paintings and all types of stuff, but

not candy. That was interesting. It was cool...I've never seen that. I didn't even know you can do that. Like they say, you can make anything art, really, if you think about it hard enough. Church Sexton

Yes. We went to the Guggenheim because we went to see the tape of the various people. My husband was one of them. His version was at the Guggenheim. When we sat down and we heard it I said, "That's nice, St. Philips. They have some understanding of our church and everything its done... A lot of people were very impressed with that. Not only St. Philips people, other people. I really believe because of it we've had visitors come to see the church. Congregation member

"I was never a pet lover, and I found myself petting Pinky...and talking [to her] like talking to the [anybody] because you are so used to it."

"And then the parrot becoming naturalized, the parrot becoming part of what you do. It's an interesting moment where you recognize that change and you're in the middle of, "How am I going to take care of the parrot? How am I going to tell the audience about the parrot? Where's the parrot going to live?" Then after that, "Okay, this is what we do now." Museum staff

I think it could certainly continue as a class in our program. Just figure out if we have all the right pieces and personnel to do that. But there's definitely the possibility and then on a more abstract level, we've always had themes in our summer programs but I think I want to go beyond the summer theme and have it carry throughout the year and also think about how to encourage the students to become more activists. Soccer Club staff

A student poem about community.

Our Community [excerpt]

the coach controls the team
he knows what is best
he might start off with a bad line up of defense like the protective
system we have in our communities

coach tries to control the defense and the center mids
defense being the cops in our communities
the goalie being us, who can only use our hands to defend our goals
our goals being our homes for many years
trying to protect it from our enemies the upper class
how can we the lower class go against the upper class

us goalies are the most affected by the forwards
the enemies then come to take over our home
where is the coach to help us

"I actually enjoyed it, believe it or not, talking to different people. That was nice. I thought it would be stressful, but it wasn't at all." Church Sexton.

"when I see one thing, you see one thing, it's not the same. You let people

interpret what they think. To be honest, when they interpret it, it brings the perspective to say, "They may be right on that. I didn't see that."

I am not just a DJ I am someone that can organize and plan and I am not just a DJ, I am someone that can organize and plan and actually help out a bigger system bigger than myself, so that's what the Guggenheim gave me by coming to the Bronx.

This is a big game here, now. I'm in the big game. I don't know everything. They were like, "It's okay not to know everything." Jon was the first one to say that. "It's okay not to know everything...When they humanized the whole situation, "We came to you with a piece of cardboard and an idea and you trusted us. You trusted us to take it to your boss ...[their] confidence [in me], that helped me out. Active Participant

Especially for ...circle through New York: *"I think the artists were very wary of the power of the institution [the Guggenheim] to transform [their] vision, to serve its own purposes." It was essential to the artists that the work be seen as their work; their invention of the structure [of the intervention.]. Museum staff*

"I think what Circle Through New York and moving and passing set us up for is maybe to bring it [work with communities] all home in a way in a very visible way...the next round we're looking at artists based in New York... we're looking at New York issues. I think in some way, those other International projects, we went outside to the world to look for our global and diverse identity. Now we're actually saying the world is here [in New York], and we want to try to address the present, current moment within New York, within our locale. In an interesting way, that's somewhat more challenging for the Guggenheim to do because we're recognized for being an international museum." Museum staff

The planned, active public engagement with the commissioned pieces of the GSP Initiative ended in Fall 2017, but that does not mean that the projects are no longer active.

Continuation

In just a few months, both ...*circle through New York* and *moving and passing* continue to generate new engagements between people and art.

moving and passing. The development and pilot testing of the three-tiered design for using art experiences as a way to engage young soccer students in their personal development and civic responsibilities provided a proof of concept for *moving and passing*. That proof, as well as video documentation of *peh/LO/tah*, examples of teaching sessions and student work, and the M-PACT curriculum, provide the platform for replication. There is already evidence of adoption and continuation of the model.

- Bamuthi includes the social practice art piece, *moving and passing*, at every venue where *peh-LO-tah* is performed. To date those venues include cultural organizations and soccer clubs in Hawaii, Miami Dade County, and North Carolina State University.

- In Washington, DC, all of the teachers from the Kennedy Center arts education program as well as the soccer coaches from the DC Scores program have received print copies of the M-PACT curriculum. DC SCORES creates neighborhood teams that give kids in need the confidence and skills to succeed on the playing field, in the classroom, and in life. DC SCORES runs the only consistent public soccer leagues for both elementary and middle school youth in the District. During the program's 12-week fall season, moving and passing is used as a model and students learn how to write creatively and perform. Every student writes at least five original poems, and the 3 months culminate with each school performing at the DC SCORES Poetry Slam!
- Leveraging the reputation and network of the South Bronx United Soccer Club, in March 2018, the artist, the director of the soccer club and a member of the Guggenheim staff presented *moving and passing* at the United States Soccer Foundation conference, Urban Soccer Symposium, March 23-25 in Washington, DC. The U.S. Soccer Foundation's programs are the national model for sports-based youth development in underserved communities. The event hosts hundreds of community leaders and speakers who are dedicated to improving the field of sports-based youth development

During the Symposium there was a panel discussion about how to integrate art and attention to personal development and civic action into soccer programs. As one of three keynotes, Bamuthi performed portions of *peh/LO/tah* and *moving and passing*, and the M-PACT curriculum was distributed.

- Bamuthi was selected as a TED Global 2017 Fellow, a group of leaders representing 18 countries. *Moving and passing* was called out on the TED blog as a "joyful, creative program with fresh insight and heart. Bamuthi's TED talk is about *moving and passing* and it available at: https://www.ted.com/talks/marc_bamuthi_joseph_what_soccer_can_teach_us_about_freedom
- The M-PACT Curriculum available as a downloadable PDF. <https://www.guggenheim.org/wp-content/uploads/2017/09/guggenheim-m-pact-teacher-guide.pdf>. It shows potential for use beyond soccer club programs. A middle school teacher in Charlottesville, North Carolina, who knew about the curriculum, used its units on Black Lives Matter and gun control when students returned to school following conflict in the streets of their city.
- Back at South Bronx United, its executive director hopes to repeat the 5-week summer course/ poetry class, and the experience with its success has him thinking more seriously and hopefully about how to integrate social justice leadership into the overall program.

...circle through New York. As Jon Rubin and Lenka Clayton reflected on the end of the six-months of cultural exchanges, they were pleased that everything returned to its home in good shape. They also imagined that neither the items that were exchanged nor the hosting and receiving organizations were the same at the end as they had been at the beginning of the project.

There is evidence that their imaginings are manifesting themselves in reality. Many community partners and participants talked about their experience with *...circle through New York* as transformational. They came away with new understandings that became a part of who they are and how they see human connection, art and culture. The understandings, at this point, seem to be irreversible, it is unlikely that the active participants will return to their old ways of thinking. Here are some of the things participants mentioned when they talked about defining things and perceiving hitherto unseen connections.

- Community partners felt appreciated for their contributions to their communities on a level that matched appreciation for an institution like the Guggenheim.
- Definitions and appreciation of multiple art forms changed. Participants talk about learning to look in new ways and to approach art in a more personal way.
- High school students were respected, and cared for, by adults. They were given agency to express their ideas in five venues that do not normally work closely with teens.
- Participants gained in-person and up-close knowledge about what other organizations and cultures value, how they operate and what their assets and resources are. JUS TV went outside of its studios to produce programming, and it opened new avenues for shared cultural content. There is talk about future collaboration between the high school and JUS TV. Based on the experience with St. Phillips, a Guggenheim staff member is fascinated about the possibilities of partnering with the church across the street from the museum and exploring how they each perform as spiritual spaces. The Museum has already been in touch with the pet store for recommendations for animal handlers that will be needed for an upcoming exhibition.
- The owner and staff at the pet store now see its potential for bringing human rights information to its customers. Museum staff began conversations with visitors about its role in arbitrating culture. Most visitors had not thought of the power of selection and authorship embedded in the museum concept. Both parties came away with new understandings and perspectives.
- Everyone had the experience of working together to accomplish “the near impossible.” As several partners commented, just the fact that “we DID it” was spectacular. They experienced the rewards of collective action and marveled at one another’s dedication to the project and capacity for creative problem solving.
- The *...circle through New York* concept and how it evoked human connection, empathy and collaboration across boundaries that usually seem impermeable is well documented. A few people who have learned about the project online, have expressed interest in doing something similar to the cultural exchanges in their communities.

It is too early to consider the staying power of these transforming realizations. It is true that the ...circle through New York experiences made old ideas less tenable. Future experiences may have the participants vacillating between the older and the emerging new way of understanding. It is only through numerable instances of having the new views confirmed that the participants are likely to accept a new norm. The extent of adoption of the *moving and passing* model and M-PACT curriculum is also unknown.

This reality is a reminder that the GSP Initiative is only one project carried out in a finite period of time. No single grant or no one project can be expected to be large or deep enough to spark major change. One museum staff member commented on the need for persistence. What he sees for the Museum is true for each of the community partners and individual participants:

“the idea of changing the culture of the museum [or other organizations] is something you have to persist at, and it’s honorable, and it’s a good thing to keep hammering away at...It is only through sustained engagement through multiple artists’ projects over time that things can shift on a larger scale.”

CONCLUSION

The GSP initiative was undertaken to test a hypothesis about the place of social practice art within the domain of a contemporary art museum. Scientists doing experimental studies state their hypotheses in terms of no significant difference, or in this case, no good fit. Stated as a null hypothesis, the claim under investigation was: There is no fit between an art museum and social practice art.

The evaluation examined that claim by following the processes and outcomes of the Guggenheim staff working with three artists on two social practice art projects. The evaluator gathered information from multiple perspectives: the artists; Museum staff involved with the initiative; members of communities who participated in the projects; and the general public. Her conclusion, based on the evidence presented in this report, is to reject the null hypothesis. The projects produced ample and convincing evidence of the achievement of symbiotic relationships among artists, social practice art and the Guggenheim Museum.

However, the conclusion offered here, that there are ways for a large, long-established contemporary art museum to include social practice art within its domain may not hold if certain conditions available for this Initiative are not present.

Below is a list of the unique conditions of the GSP Initiative that may have had significant influence on this study’s conclusion. At least some of them likely contributed to the Initiative’s positive outcomes, and if they are not present in other museum/social practice art projects could result in different findings.

- Financial resources came from a restricted, and time-limited grant based on a mutually crafted proposal. The Foundation and the Museum made a formal commitment to complete the projects; they communicated throughout the multiple years of implementation, and held each other accountable.
- The museum educators and curators already collaborated with each other, knew their strengths, weaknesses and personal styles, and they respect each other.

- The artists had experiences working with museums on other projects and brought to their projects familiarity with how museums operate.
- The Initiative was a relatively small undertaking within the Guggenheim's portfolio of large-scale international activities. Risk-management included decisions to include more than one commission within the Initiative, introduce the artists to the Education Committee of the board and inform them about the Initiative and its experimental and non-binding nature.
- All of the stakeholders were open to learning, experimenting with new approaches, and questioning assumptions. This condition was especially significant as the Initiative investigated the aesthetic qualities of social practice art.
- The museum staff had a latitude of freedom to question assumptions, push against norms and engage the Museum with new audiences in new ways.
- The artists approached working with the Museum in good faith, accepting that its interest in social practice art was sincere.

In conclusion, the GSP Initiative makes a valuable contribution to the field of social practice art. As one artist said, the fact that a museum like the Guggenheim recognized the art form cannot be underestimated. Artists felt supported in their work, museum staff gained deep knowledge about social practice art. And equally important, the projects showed that there are new, and effective ways, for museums, artists and citizens to interact with each other. This initiative points to the kinds of change that social practice art facilitates.

Based on having more information about social practice art and how it interacts with museums and citizens, it is now possible to make more informed decisions about how to proceed in the future. The changes hinted at here will become more significant over time to the extent that social practice art within the context of a museum receives wider and deeper acknowledgement, investigation, action and adoption.

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APPENDIX 1

Index for Developmental Evaluation Memos

While results and impacts of Guggenheim Social Practice (GSP) are reported in the body of this report, the following key ideas addressed in the developmental evaluation memos (DEM) are likely to be of interest to those who are curious about the GSP process.

To aid in mining the memos for pertinent information, the following table contains an expanded outline of key ideas, and an index that allows interested readers to easily locate related information. For example, the entry for the first item in the table, “establishing the groundwork”, points the reader to the memo and page number that includes information about the original intentions of GSP (DEM 1, pg. 5).

Key Ideas	Cross-reference to Developmental Evaluation Memos (DEM’s)
Establishing the groundwork for the Guggenheim Social Practice (GSP) initiative	<ul style="list-style-type: none"> • Original intentions of the Initiative. (DEM 1, pg. 5) • Nature of the partnership between the Rothschild Foundations and the Guggenheim Museum <ul style="list-style-type: none"> ○ Guggenheim and Rothschild missions (DEM 2, pg. 47) ○ Variation in institutional missions and goals. (DEM 1, pp. 5, 13) • Recognizing and managing risks (DEM a, pp. 12-13) • Shared decision-making & collaborative learning (DEM 1, pp. 14-15) • Role of Rothschild Foundation in nomination and selection process (DEM 2, pg. 6) • What is innovative about GSP? <ul style="list-style-type: none"> • Rothschild Foundations perspective (DEM 1, pg. 9) • Guggenheim Museum perspective (DEM 1, pp. 10-12)
Perspectives, characteristics and definitions of social practice art	<ul style="list-style-type: none"> • Intersection between art and social change (DEM 1, pg. 6) • Guggenheim Museum commitment to social practice art (DEM 1, pp. 3-4) • Social practice as means for reimagining museum audiences (DEM 1, pp. 6-9) • Social practice as a means of reimagining audience engagement (DEM 1, pg. 8) • Criteria for social action art projects (DEM 2, Appendix 4) • Defining features of social practice art (DEM 2, pp. 13-14)
Artist nomination and selection process	<ul style="list-style-type: none"> • Advisory panel suggestions regarding projects <ul style="list-style-type: none"> ○ Commissions vs. juried competitions (DEM 1, pg. 3, “Adjustment”) ○ Separate nomination and selection processes (DEM 2, pg. 6) • Criteria for artist selection (DEM2, pg. 44) • Criteria for commissioned projects (DEM #2, pg. 44) • Additional evaluator recommendations regarding the selection process for commissions / projects (DEM 1, pp. 16-17) • Process of nominating and selecting commissions / projects <ul style="list-style-type: none"> ○ Artist experience (DEM 2, pg. 7) ○ Artist geographic location and sphere of knowledge (DEM 2, pg. 8) ○ Selection process details <ul style="list-style-type: none"> ▪ Information provided by nominees (DEM 2, pg. 9) ▪ Discussion of nominations (DEM 2, pp. 9-10) ▪ Narrowing down the pool of artists (DEM 2, pp. 9-11) ▪ Results of the selection process (DEM 2, pg. 11) • Evaluator reflections regarding the nomination and selection process (DEM 2, pp. 15-18)
Projects	<ul style="list-style-type: none"> • Descriptions of projects (DEM 2, pg. 46)

Key Ideas	Cross-reference to Developmental Evaluation Memos (DEM's)
commissioned for Guggenheim Social Practice	<ul style="list-style-type: none"> • Project goals <ul style="list-style-type: none"> ○ <i>moving and passing</i> commission (DEM 4, pg. 28) ○ <i>... circle through New York</i> commission (Response Memo, March 2017, pg.7; Attachment 3) • Negotiating the parameters of the commissions (DEM 2, pg. 12) • Social practice features of the commissions (DEM 2, pp. 12-14)
Implementation of the commissioned projects	<ul style="list-style-type: none"> • Features of social practice art manifested in the Guggenheim Social Practice projects <ul style="list-style-type: none"> ○ Unpredictable timeline for developing projects and partnerships (DEM 4, 12-14) ○ Importance of collaboration, respect, authorship and control (DEM 4, pp. 17-20) ○ Different audiences and levels of participation (DEM 4, pp. 21-22) ○ Some people ask about social practice art: Where is the art? (DEM 4, pp. 23-25) • How the projects unfolded and were experienced by participants <ul style="list-style-type: none"> ○ Lessons learned during early implementation: artists, community partners, museum staff (DEM 2, pp. 23-26) ○ Interim status of commissions, January 2017 (DEM 2, pp. 19-22).Need to decide if and how to include this information. ○ Early implementation: <ul style="list-style-type: none"> ▪ <i>moving and passing</i>, July 2017 (DEM 4, pp. 7-9) ▪ <i>... circle through New York</i> (DEM 4, pp. 10-11) • Major project activities <ul style="list-style-type: none"> ○ as of January 2017 (DEM 2, pg. 3) ○ as of May 17, 2017 (DEM 3, pg. 5) ○ as of July 2017 (DEM 4, pp 5-9)
Evaluating social practice art projects	<ul style="list-style-type: none"> • Guiding principles (DEM 3, pg. 6) • Early views about an analytical framework (DEM 3, pg. 8) • Evaluation challenges (DEM 2, pp. 29-32)