

Collaborative Art: A Transformational Force within Communities

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ABSTRACT This article provides a new perspective on collaborative art as a transformational force to strengthen community and enhance well-being. We outline a best practices-based framework to foster community-based, collaborative art such as cocreated community murals. Specifically, we identify a strategic and successive process for collaborative art initiatives by integrating the academic literature on art, aesthetics, community, and consumer research together with the practices of arts organizations working to transform communities through participatory, cocreated art. The article highlights the contributions of this work to academic research, public policy, and community organizing efforts and outlines questions to encourage more researchers and practitioners to investigate the dynamics of collaborative art to transform communities.

People have an intuitive desire to have art around. (Golden 2015)

Everyday aesthetic experiences have a profound impact on people's daily lives and their "identity and view of the world" (Duncum 1999, 295; Saito 2007). Unlike "high art" that is exhibited inside a museum or on the walls of an art gallery, everyday aesthetics—community-based murals and sculptures—form the streetscape of daily life in a locality. These public artworks, often displayed on the exterior of a school, community center, or neighborhood business, are accessible to everyone in a community and can be experienced without the barriers of cost and class. Such public art

initiatives can be transformative for a community, particularly if that community collaborates in the creation of the art and the artwork represents core community values. For example, Mural Arts Philadelphia (MAP; see app. C; apps. A–V are available online) engages Philadelphia neighborhoods in community-based collaborative art initiatives to transform otherwise empty walls in largely underserved neighborhoods into murals that portray community heroes, neighborhood stories, and innovative designs (Golden, Rice, and Kinney 2002). Community-based, collaborative art initiatives

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provide a vital way to bring residents of a community together to embrace a shared goal and foster neighborhood innovation and growth (Lowe 2000, 2001).

Research on the transformative nature of the arts documents how community-based, collaborative arts initiatives enhance collective identity (Neel and Dentith 2004), build community (Jones 1988), and address community problems (Fisher 1996). Despite its many benefits and positive outcomes, a strategic and systematic conceptualization of the process for developing successful community-based, collaborative art initiatives is missing in the literature; a gap this article aims to address. We propose a best practices-based framework, a five-stage process, for developing community-based, collaborative art experiences with the potential to engage and transform a community and its members. At a time when electronic communication is increasingly dominant and human, person-to-person contact is becoming less accessible to people living in underserved communities (Bowles 2019), our framework focuses on in-person involvement and/or face-to-face interactions between people in a localized geographic community. Several scholars (e.g., Tebes et al. 2015; Nicolás and Harrison 2018) have called for more academic research in marketing to guide societal transformation through art. We respond to this call by offering a strategic process for developing community-based, collaborative art and then articulating a research agenda to encourage more researchers to investigate the dynamics of the power of collaborative art to transform communities.

This work's contribution is grounded in Ozanne et al.'s (2017, 1) relational engagement approach, which involves "engaging directly with relevant stakeholders" and cocreating "research with audiences beyond academia." Specifically, our process framework is informed not only by academic research but also by the practices of organizations and individuals who have hands-on experience in transforming communities through collaborative art. We captured these practices in two ways. First, along with the academic researchers who coauthored this article, this research team included Xavier Cortada (see app. D), a socially engaged environmental artist who is experienced in developing community art initiatives. Second, we adopted a multiple case study method (Bublitz et al. 2019) to cross-validate the high impact practices that we identified (Ravenswood 2011) and to offer more generalizable insights (Battistella et al. 2017). Our team of researchers began by exploring secondary sources and networking with industry experts to identify arts organizations with innovative programs. We asked these leaders to identify other organizations innovating in this space, using snowball

sampling to identify additional arts organizations. We interviewed arts organizations using a semi-structured interview process beginning with broad questions (e.g., *Tell us how your organization/program got started*). We sought to include the arts organizations as partners in the research process for this project, not as units of observation (Eisenhardt 1989; Ravenswood 2011). Finally, we relied on an inductive approach to identify patterns of practice that leverage the transformative impact of participatory art experiences. These alliances, interviews, and investigations provided us with deep insights about collaborative art and cocreation experiences. By synthesizing research on cocreation and participatory art experiences with the collective processes of arts organizations working to transform their own communities, we were able to identify the best practices and key milestones to amplify the impact of community-based, participatory art. Appendixes C through V provide an in-depth profile of each organization who participated in this research process.

This research offers concrete contributions for practitioners, such as community developers and artists, as well as theoretical contributions for academics investigating marketing, aesthetics, the arts, or community engagement. For practitioners, we offer a clearly defined five-stage process for the systematic development of community-based, collaborative art experiences. The process borrows from the extant consumer behavior and psychology literature to highlight the critical importance of three specific elements essential for success that prior discussions of community arts initiatives seem to have overlooked. First, drawing on the study of customer cocreation (see O'Hern and Rindfleisch [2010] for a review), we underscore the importance of community member involvement in the arts initiative. Second, drawing on the notion of "small wins" (Amabile and Kramer 2011), we highlight the importance of documenting the arts initiative process, celebrating the initiative upon culmination, and subsequent celebrations to broaden the reach of the initiative. This enables transformative art experiences to amplify a direct and indirect positive impact in a community. Finally, we also point to the tensions and conflicts that can inevitably emerge during a large-scale community-based effort. These tensions are discussed in more detail in appendix A. We draw on extant literature on social power, to emphasize the need for key community members to take on leadership roles to help diffuse the tension, manage the conflicts, and mobilize individuals to keep moving constructively toward the intended goals of the community project.

For academics, this work offers a novel appreciation for aesthetics in three ways. First, whereas previous literature

has generally focused on the hedonic aspect of aesthetics, here we consider aesthetics as a functional solution to a social problem (e.g., community engagement). Second, we also consider a novel dimension of aesthetics, namely the process of creation, rather than what is traditionally investigated, the aesthetic appreciation of the final outcome. Third, using existing consumer behavior theories (e.g., social power, cocreation) to empirically test these theories in a collaborative community-based art projects can yield valuable and important insights. All of these offer new ways in which academics might appreciate the power of aesthetics and, in doing so, open up the potential for further research. More broadly, this research answers previous calls (Nowak 2007; Ozanne et al. 2017; Inman et al. 2018) for investigations that aim to have real, consequential impact on people and communities.

We begin by offering a brief overview of the research focused on art and everyday consumer aesthetics, as well as community, to identify why the former is a particularly powerful tool for transforming the latter. We then offer a review of the stakeholders who influence and are influenced by community-based, collaborative art before presenting our strategic and successive five-stage process for transforming communities through collaborative art. We synthesize research in marketing, aesthetics, design, and psychology with the practices of nonprofit and public policy organizations to develop our framework. Finally, we further highlight the contributions of this work to public policy, academic research, and community organizing efforts as well as identify areas where future research is needed.

ART AND CONSUMER AESTHETICS

In recent years, the study of consumer aesthetics has moved beyond traditional art-centric constructs (e.g., unity and prototypicality; Veryzer and Hutchinson 1998) to investigate “non-art, non-nature everyday aesthetic objects and experiences” (Patrick 2016, 60). The focus of everyday consumer aesthetics research ranges from the study of overall visual features (e.g., color and shape; Sevilla and Kahn 2014; Hagtvedt and Brasel 2017; Sundar and Kellaris 2017) to the investigation of specific design elements (e.g., logo placement and visual dynamism; Sundar and Noseworthy 2014; Cian, Krishna, and Elder 2015; Mourey and Elder 2019) that influence consumer perceptions and choices. For example, researchers have investigated how “cuteness” motivates prosocial behaviors (Wang, Mukhopadhyay, and Patrick 2017; Schnurr 2019) and how design helps regulate overconsumption (Thaler and Sustein 2008; Madzharov and Block 2010;

Hara 2011) and waste (Huang et al. 2019; Koo, Oh, and Patrick 2019). This stream of research reveals how art, design, and aesthetics can influence cognition, feelings, and behavior while also “nudging” consumers to make better and more responsible choices.

More recently, there has been a gradual shift to investigate the role of art and aesthetics as an essential element of the user-experience (Patrick and Hagtvedt 2011; Buechel and Townsend 2018) with a focus on understanding how art and design impact day-to-day life. Another aspect of consumer aesthetics, and germane to this article, is a macro-perspective of everyday aesthetics and design that identifies opportunities to strengthen community and enhance well-being. Much of the prior research on art and community has considered the impact of communities’ aesthetic dimensions (e.g., outdoor parks and iconic architecture) on community satisfaction (Florida, Mellander, and Stolarick 2011; Ahlfeldt and Mastro 2012). However, little is known about how to deploy aesthetics strategically to transform communities, particularly how art and aesthetics can facilitate community building and engagement.

Yet the work of artists and arts organizations suggest that art can transform communities. In response to Hurricane Harvey, artists Dan Havel and Dean Ruck created the “Ripple in Cherryhurst Project,” which involved transforming demolition spaces into works of art that visualize the effects of a deluge. By transforming these “doomed” spaces, Havel and Ruck not only highlighted Houstonians’ resilience in the wake of Harvey but also created a dialogue within the community. In light of the Black Lives Matter movement, Houston-based “Project Row Houses” (see app. E) brought the collective “Black Women Artists for Black Lives Matter” to the art houses to cultivate public dialogues. The intersection between art and activism at this showcase offered the community a conduit to host conversations about race. A similar example of how art gives voice to social issues is the “Free Speech Monument” (see app. F) in Charlottesville, Virginia, a chalkboard wall where the community can openly convey their opinions and debate alternative points of view, while in New Orleans the “Before I Die” wall captures the hopes of a community. Grace Farms (<https://gracefarms.org>; see app. G) in New Canaan, Connecticut, is an open space for people to “experience nature, encounter the arts, pursue justice, foster community, and explore faith” (www.gracefarms.org; app. G). These installations provide a forum to elevate the voices of all people fostering inclusiveness within community.

These examples demonstrate the power of art and aesthetics to strengthen a community and give voice to its social

and cultural values, such as equality, resilience, and human rights. We challenge academic researchers to expand their lens of inquiry beyond the study of visual design elements to investigate the intersection between art and community. In the next section, we explore what a community is and how communities develop identities.

WHAT IS COMMUNITY?

The word community is derived from the Latin *communitas*, meaning “joint ownership” and “public spirit” (Chocano 2018). Historically, communities were defined as small, well-bounded, homogeneous, and integrated geographic areas with shared needs and values (Schwartz 1981). Today’s communities often tend to be heterogeneous groups of people with numerous interrelated differences, including wealth, gender, age, religion, ethnicity, and power (Cornwall and Jewkes 1995). Moreover, a recent conceptualization of community defines it even more broadly as groups of people who are connected by social bonds, common viewpoints, and/or specific virtual or geographical locations (Hagel 1999; MacQueen et al. 2001). The conceptualization of community that we focus on in the context of collaborative or participatory art may be defined as a “heterogeneous” group of people with shared needs and values who come together in a specific geographic location to participate either singly or in jointly in face-to-face collaboration with others with the goal to create an art-based community initiative.

Participatory, community-based art experiences can be harnessed toward bettering individual and collective well-being in many ways. These collaborative experiences make art a part of people’s everyday life (Duncum 1999) and foster an appreciation for art (Taunton 1982). They also provide humane and healing environments for vulnerable populations, such as hospital patients and nursing home residents (Saito 2015). Consider, for example, Calimala (see app. H), a creative fashion house located in Italy in which the artists are people with severe motor and speech disabilities. Calimala (app. H) produces scarfs and foulards based on the paintings of these artists. Visual art is used as a medium for the artists to express their feelings and convey emotions. Beyond self-expression, participatory art experiences, such as Calimala (app. H), provide an opportunity for a cathartic experience (Schaper 1968) by allowing people to share their emotions and feel reinvigorated.

On a deeper level, McMillan and Chavis (1986) identify four elements as the basis for establishing a sense of community: membership, influence, integration, and shared emotional connection. Membership is the feeling of belonging

and defines boundaries: people who belong and people who do not. Influence is the sense of mattering, of making a difference to a group; it is a bidirectional concept where members exert some influence over each other as well as what the group does or is (e.g., with community norms). Integration refers to the reciprocal fulfillment of needs. Belonging to a group offers some form of reward to the individual while the group also benefits from its members. Finally, shared emotional connection is the belief that members have and will share values, stories, and similar experiences. Shared emotional connections are facilitated by frequent contact and high-quality interactions. Research adds two other critical dimensions of community: conscious identification and awareness of fellow members (Obst, Smith, and Zinkiewicz 2002). These factors tie the concept of community to social identity theory, which posits that individual identity derives partially from group affiliations (Tajfel and Turner 1979) via categorization (e.g., “I belong to this community”) and self-enhancement (e.g., “I am proud to be part of this community”; Hogg 2006). However, people today are increasingly disconnected from their communities (Hays 2018). In the next section, we consider how participatory art experiences can help communities to build their identity.

Community Identity Making

The artist did not just teach us to paint. He taught us to live together, to work together, and help one another. (<https://www.cityarts.org>; see app. I)

Community identity is the overarching values, attitudes, and beliefs among a group of people who have a shared responsibility to one another, a mutual tradition or history, and a relationship built around a specific neighborhood or interest (Chavis and Newbrough 1986; Puddifoot 1995; Muniz 2001). The connection shared among community members often centers on a communal or unique space in which the group has invested (Puddifoot 1995). It is through this common, shared investment that individuals in the community build personal connections. Thus, collaborative art is a community investment in which members dedicate time or resources. As a result of this investment, both the space and the people of a community may be transformed. Golden et al. (2002, 9) offer this quote from a community resident about how collaborative art galvanized their community’s collective identity and engaged residents: “Without that mural, we wouldn’t be a community . . . once the mural was complete . . . neighborhood youth began helping their

elders keep the area in front of the mural clean Sometimes designing and producing a local mural begins a process of social connection and political activism that previously did not exist.”

This quote illustrates how art can contribute to building a collective community identity that transforms a community (e.g., cooperativeness, social interaction, commitment to community; Puddifoot 1995). Next, we consider how the process of transforming a community through art can be a positive force in community life.

Community Life

Collaborative art also enhances community life by providing an opportunity for individuals to gain an appreciation for each other and build close-knit relationships with one another (Speer and Hughey 1995), which in turn, augments feelings of belonging. Indeed, “relationships based on shared values and emotional ties between individuals produce bonds that are more meaningful than relationships based on rational or emotional reactions to community issues alone” (Speer and Hughey 1995, 733). Such bonds forge a greater sense of belonging and cultivate community (McMillan and Chavis 1986; Baumeister and Leary 1995).

Collaborative art provides emotional and tangible benefits to community life. For instance, participatory art builds pride and self-reliance (Sharp, Pollock, and Paddison 2005) that in turn can increase prosocial behaviors such as helping neighbors and cleaning up communal areas (Hart and Matsuba 2007) and can ultimately lead to a decrease in vandalism (i.e., graffiti; e.g., “100 Gates Project” 2017 [see app. J]; <https://www.cityarts.org> [app. I]; Laneri 2009). More broadly, a neighborhood becomes more aesthetically pleasing, which in turn may increase property values and tourism (Laneri 2009; Pedro 2018).

Expressing emotions through art not only improves relationships with others, but also enhances the well-being of the individuals involved in art making (Slatcher and Pennebaker 2006). Through collaborative art, community members have a platform to express and share their views, values, beliefs, and goals with a group of close others (Hall and Robertson 2001). Providing a platform for community members to engage in collaborative art can enhance their overall well-being (Slatcher and Pennebaker 2006). As an example, the mission of CITYarts (see app. I), a New York City nonprofit, is to provide children with the opportunity to engage in participatory art. CITYarts offers children a space to discuss social issues such as climate change and social justice as well as to learn about their community’s his-

tory. As a result of such participatory art experiences, people become more engaged community members.

In this article, we propose that collaborative art experiences can transform a community and its collective identity as a result of people in the community working together. As a result, community functioning and quality of life is augmented (Puddifoot 1995) transforming not only a physical space, but also the people that reside within it, advancing well-being for individuals and the community. In the following section, we consider the roles people within the community, specifically, community stakeholders, play in this transformational process.

COMMUNITY STAKEHOLDERS AND THEIR INTERACTIONS

The stakeholders of a collaborative art initiative are integral to its success. Stakeholders are the individuals, groups, and organizations who either have the power to influence, or are influenced by, the focal project (Freeman 1984). Communities have many stakeholders for arts initiatives—residents, employees and owners of neighborhood businesses, students and faculty at local schools, members of community groups including churches, neighborhood leaders, local government employees, elected officials, and funders. In most initiatives, the primary stakeholders include the target community and its members that are enacting the collaborative art experience, specifically, those who benefit directly from the initiative. For example, Project Row Houses (app. E) has transformed a neighborhood and has a positive impact on its primary stakeholders, the residents of the Third Ward community in Houston.

Secondary stakeholders are those who have an emotional interest (e.g., nonresident artists and teachers) or a financial interest (e.g., local governments and businesses) in the outcome of the initiative but do not benefit directly from it. For each collaborative art experience, we propose considering three dimensions of the stakeholders’ roles: (1) Primary and secondary stakeholder identification: Who are the stakeholders? (2) Stakeholder motives: What do stakeholders want or need? (3) Stakeholder engagement: How can stakeholders be engaged to support the initiative? Appendix B provides an assessment tool for stakeholders’ involvement in a collaborative arts initiative.

The success and design of community-based collaborative art initiatives is dependent on the effective involvement of stakeholders; their motivations including affiliation, power, and achievement (McClelland 1971); and their levels of engagement. A 2016 collaboration between UMOS,

an organization that provides education, health, and housing services for underserved groups, ArtWorks (see app. K), and the University of Wisconsin–Milwaukee (UWM) designed and cocreated a mural to honor the history of Latino migrant workers in Milwaukee. The primary stakeholders of this initiative included community members and local activists fighting for fair wages, housing, and bilingual education in Milwaukee. Raoul Deal, an artist and a UWM faculty member who spearheaded the initiative, described the mural as “not only [connecting] the agricultural movement to that of immigrant workers demanding jobs at foundries and breweries, but it also demonstrates how history applies to current events and ongoing struggles for equality” (Mendez 2016).

Secondary stakeholders are crucial to the success of a collaborative arts initiative because they comprise the social entrepreneurship ecosystem within which the primary stakeholders are situated. The ecosystem may involve small business associations, university and education partners, as well as foundations and funding partners. Critical to the UMOs collaborative mural was the identification of secondary stakeholders who could help to develop the vision and design for this mural celebrating Latino history. These secondary stakeholders included: (1) community partners, such as ArtWorks (app. K), who employed the teen interns that interviewed community members and painted the mural; (2) educational partners including UWM whose faculty and students also interviewed residents and researched the history of their struggle as they helped to design the mural; and (3) funding partners ranging from the Greater Milwaukee Foundation, Wisconsin Humanities Council, the National Endowment for the Humanities, Milwaukee School of Engineering, Manpower Group, and a federal Community Development Block Grant. In the next section, we document a process that engages these stakeholders to transform communities through collaborative art.

A FRAMEWORK TO TRANSFORM COMMUNITIES THROUGH COLLABORATIVE ART

Everything is art, that every aspect of life could be approached creatively. (Joseph Beuys, quoted in Tisdall 1974, 48)

Through our relational engagement partnerships with a variety of arts organizations, we identified a strategic and successive process that enhances the capacity of collaborative art initiatives to transform communities. Our integrated

framework, reported in this section, codifies this process and highlights our partner organizations’ best practices. Specifically, our framework includes five key stages: (1) community need identification; (2) engaged ideation; (3) collaborative art-making; (4) shared celebration; and (5) amplify impact. We visually depict this process in figure 1 and summarize how each of our partner organizations enact each of these five stages in table 1. In the following sections, we describe each of these stages in greater detail and explore how each step is critical to the transformative power of community-based, collaborative art. To be clear, the sections that follow interweave descriptions of the practices of our partner arts organizations with the findings from the extant academic literature in consumer research that investigates these practices. We integrate this information with opportunities for future research on community participatory art and cocreation experiences and call for consumer researchers to conduct research investigating how collaborative art can advance the well-being of individuals and communities.

Community Need Identification

A community identified need for change often serves as the catalyst for community-based art initiatives. These needs may emerge as long-term, slowly emerging, or sudden and urgent. For example, a community’s need for positive change might stem from the build-up of longer-term conditions of societal, political, or economic stagnation (Land and Michalos 2018) or may be motivated by the sudden occurrence of an unfavorable event such as a natural disaster (Baker 2009). When the need for change exists within a community, artwork emerges as a “social sculpture” that embodies artists’ and the community’s understanding for the potential of art to transform a community (Biddle 2014). Community need identification begins when stakeholders and arts organizations listen with an intent to understand the community’s needs and remain open to diverse, creative solutions. For many of the organizations profiled in appendixes C through V (e.g., AWE [app. L], Arts @ Large [app. M], ArtWorks [app. K], CITYarts [app. I], ProjectArt [app. N], Thrive Collective [app. O], Arts4All Florida [app. P]) the recognition of a gap in funding for arts education or equal access to art education motivated their origin; however, other community needs surface as these nonprofits formed community relationships. Both the short- and long-term goals of an arts initiative should be grounded in a community’s needs. Yet research should continue to examine the antecedents that cause communities to seek out community-based, collaborative arts initiatives.

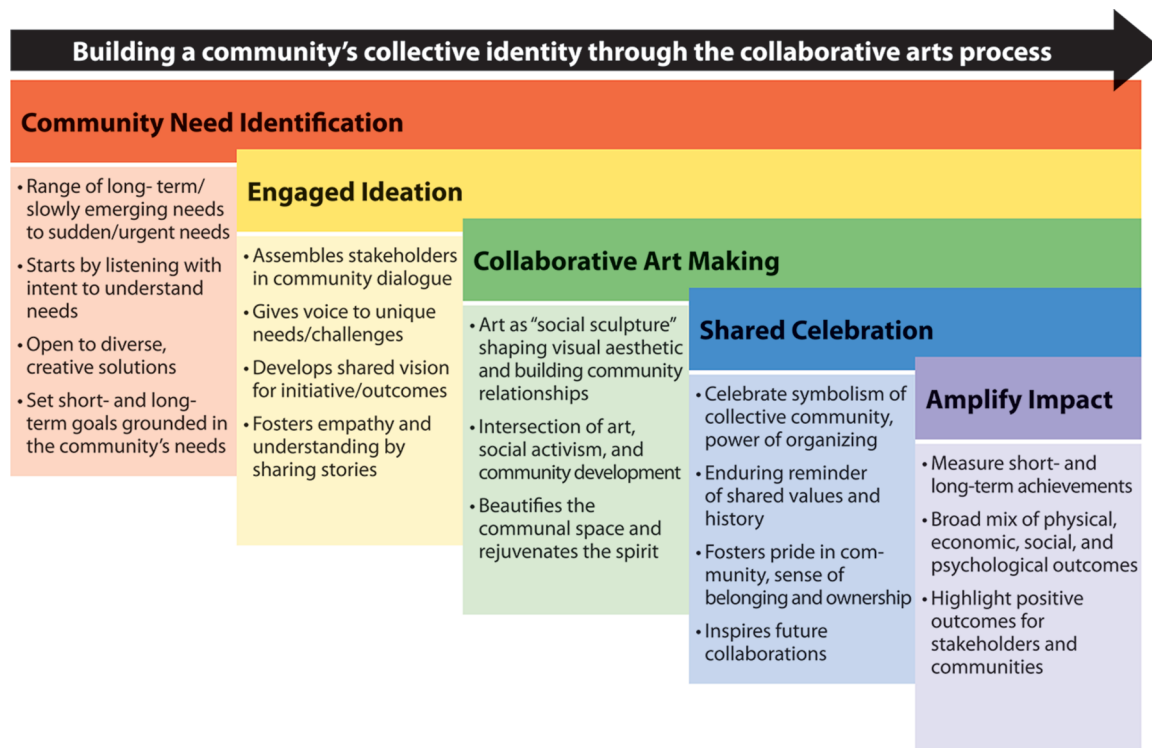


Figure 1. Collaborative art: A force for transforming communities.

Consider, for example, Project Row Houses (PRH; app. E) as a case of a social structure that emerged from the growing need for change in Houston's economically disadvantaged Third Ward neighborhood. In this PRH initiative, seven artists joined together to transform 22 row houses using art to reflect the concerns of the community and simultaneously preserve the history of this neighborhood. PRH has evolved over the past 26 years from a venue to display art, to a thriving institution that helps meet the local Third Ward community's educational and economic needs. PRH has partnered with urban movements, museums, and schools to inspire community involvement as well as a passion for social progress (Thompson 2012). The need for PRH at its initiation was aptly described by one of the seven founding artists and recipient of the MacArthur Genius award, Rick Lowe. He said: "I mean, it initially started with a problematic circumstance: blight within a neighborhood. That was the core of the problem, or of the opportunity. And as I was contemplating that blight as a problem, I was able to think about the poetics of addressing that problem and contextualize it in a poetic way."

Art can also serve as a response to needs arising from unforeseen events and natural disasters. Whether it was the artistic response to Hurricane Katrina in the form of a

5-year collective initiative called *Transforma*, the *Angels and Accordions* performance in the years following Hurricane Sandy, or the photographs that comprise the Ferguson Moment in the aftermath of the death of Michael Brown, the US Department of Arts and Culture has created a repository of the artistic response to natural and civil disasters and social emergencies called, *Art Became the Oxygen*. After identifying a need for a transformative art experience, a community may move to the next stage in the collaborative art process, engaged ideation.

Engaged Ideation

Engaged ideation is a community-wide process that gives voice to stakeholders' unique needs and challenges, considers the potential arts initiative, and works toward developing a consensus for a shared vision and plan for the community art initiative and its outcomes. The success of a collaborative community arts initiative will depend on bringing community members, who are primary stakeholders, and the many other stakeholder groups together in a community dialogue. Jane Golden, the founder of MAP (app. C), explains, "People [stakeholders] become really inspired and excited. We were giving voice to people's stories, struggles, their triumphs, their aspirations. It was about a dialogue, a discourse, and holding

Table 1. How Organizations Use Collaborative Art to Transform Communities

Organization	Community need identification	Engaged ideation	Collaborative art making	Shared celebration	Amplify impact
100 Gates Project (app. J) http://100gates.nyc	Mounting tensions between businesses, graffiti artists, and community	Converted business gates as space for public art, opened dialogue between artists and owners	Business owners choose and collaborate with artists on design, art versus advertisement	Artists and public tag work, leverage social media to share and celebrate art, promote business traffic	Increase in prosocial behaviors: neighborhood clean-up, decrease in vandalism
Artists Working in Education (AWE; app. L) https://awe-inc.org/	Artists concerned about reduced funding for arts education in public schools	Work with schools (art teachers), artists, parents, kids and teens in community	Deliver art experiences and education to Milwaukee's inner-city children via mobile art studios	Murals create beautiful public art space for community events	Impact spillover: from summer art education to transform vacant lots: benches, gardens, sculpture
Arts @ Large (app. M) https://www.artsatlargeinc.org/	Integrate art education into everyday curriculum (science, English, history, etc.)	Involve students in selection and creation of mural content, empowers students and normalizes their families' stories	Empowers youth to create visual art that reflects important and challenging public conversations	School families (youth, parents, teachers) with local community see art as daily reminder of their power to affect change	Examine the financial impact of art as a tool to develop creativity and self-expression, the business of art
Arts4All Florida (Formerly VSA Florida; app. P) http://arts4allflorida.org/	State-wide organization delivering services via the arts to people with disabilities, juvenile justice youth	Not observed	Range of cocreation: guided art creation experiences, (differently abled individuals), education justice involved youth	Public sharing of art validates abilities and contribution, art shows, contests, display venues, galleries	Collaborative art a tangible symbol of inclusivity, signaling presence, effort, and contribution of all community members
ArtWorks (app. K) https://artworksformilwaukee.org/	Teaches history of community's immigrant workers, contextualize fight for equality today	Teens gather oral history from early immigrants, learn about their struggles	Art educators teach methods and employ interns in the cocreation of murals to honor history	Art used to mark important historical events, transmit culture and history to next generation	Paid summer internships, work experience, leadership development
Calimela (app. H) https://facebook.com/atelercalimela/	Equal art opportunities for those with disabilities, arts accessibility	Collaborative painting experiences ensures no one is excluded from the design or creation process	Cathartic art experiences as therapy and way to facilitate self-expression	Convert their art into fashion, opportunity for families and friends share pride, change perceptions of their abilities	Funding from cocreated products supports programs for artists with severe motor and speech disabilities

Center for Art & Social Engagement (CASE) (app. V) http://www.uh.edu/kgmca/case/	Arts has a place at the table on issues: housing, land-use, transportation, economic, education, infrastructure, and public safety	Artists and arts organizations can take a leadership role bringing awareness to needs, public/private partnerships, inspire public discourse	One example: Springboard for the Arts' project around the light rail line, created neighborhood identity through 120 collaborative art projects	Not observed	Community vitality, NEA measures: Resident attachment to community, Quality of life, Arts and cultural activity, Economic conditions
CITYarts (app. I) https://www.cityarts.org/	Give kids a voice in civic and social issues, expression via participatory art experiences	Space for youth to discuss social issues: climate change, social justice	Participating in mural painting increases school attendance, involvement in change	Local community sees art as daily reminder that they have a voice and the power to affect change	Beyond teaching art, strengthens community relationships, decreases violence
CoSign initiative: American Sign Museum (app. U) https://www.cosignincy.org/	Local businesses nominated, focus on businesses that enhance community, support local charities	Artist and business collaborate to create unique signage ideas that differentiate business	Not observed	Generate press, walking tours, and events to revitalize business districts, support buy local, facilitate growth	National roll-out of tool-kit, connect sign artists to local businesses, increase economic impact
Faces of Incarceration (app. S) https://philipsalamone.com/faces-of-incarceration/	Increase awareness and challenge the narrative surrounding mass incarceration, who it affects, how	Not observed	Portrait is a cocreation between painter and subject, you get a "sense of who they are versus what they look like"	Portrait shifts conversation about mass incarceration from statistics to one that spotlights the human experience	Two-sided benefit, instills pride and self-worth, change the way others see them, they are more than their past offenses
Free Speech Monument (app. F) http://tjcenter.org/free-speech-monuments/	Provide space to opinions, ideas, perspectives left out of public media and discourse	Constant community collaboration, 12-year, asynchronous public dialogue about free speech	Cultivate real-time public dialogue, community "self-polices" erasing, responding to offensive speech	Continuous dialogue, longevity of use by local community as well as visitors shows staying power	Sparkled other mobile monument projects across the state
Grace Farms (app. G) https://gracefarms.org/	Preserving and sharing historic land, providing public space to experience nature	Collaboration space to facilitate community engagement on wide range of issues	Deliver aesthetic experiences and education on-site, encourage community to work, play, and eat in the space	"Providing a peaceful respite," nature to stimulate creativity, advance common good	Supports arts, justice, community engagement, and faith initiatives
Mural Arts Philadelphia (MAP) (app. C) https://www.muralarts.org/	Transmits history and culture, local heroes/stories featured in murals, provides constructive creative outlet	Give voice to struggles and triumph, build bridges of dialogue, foster empathy	One example: mural cocreation by prisoners and their children, reunification, family bonds formed and strengthened	Transforms the civic life in city, catalytic power to inject vibrant energy into a neighborhood	Murals increase awareness of social injustice, public health issues, and facilitate healing in community

Table 1. (Continued)

Organization	Community need identification	Engaged ideation	Collaborative art making	Shared celebration	Amplify impact
Project Row Houses (app. E) https://projectrowhouses.org/	Address blight of Houston's Third Ward and simultaneously preserve history	Community engagement and neighborhood development	Intersection of art, community engagement, and neighborhood development	Each project culminates in event, community gathers to see current installation and honor the culture and history	Transformed neighborhood aesthetic, provides housing, counseling services
ProjectArt (app. N) https://projectart.org/	Make arts education accessible in public libraries of major cities across U.S.	Artists, educators, librarians, public policy makers, and funders collaborate to fill gap in arts education	Hands-on visual arts curriculum fosters creativity and life-long art appreciation	Celebration of their culture within each community, arts reflect the image of a community	Social and psychological benefits of art, awareness of library resources, protect kids, take back streets
The Walldogs Movement (app. R) http://thewalldogs.com/	Community was losing industries (dying) losing sense of self, its identity, other communities request projects	Families, business owners, artists, come together; young people energized by cause	Not observed	Event-based, community festival to watch creation, interact with artists, celebrate the new community aesthetic	Change in the visual aesthetic instills pride, improves safety, care for public spaces, spurs economic growth
Thrive Collective (app. O) http://www.thrivecollective.org/	Secured a grant to beautify the community by painting a mural	Teaching artists, students, parents, volunteers, and school officials: vision through conversation	Cocreation: discover talent, develop creativity, empower engagement in community	Document and share mural art experience, shared responsibility to protect the art and the integrity of all in community	Film shared with Dept. of Ed, promote power of participatory art, generated inquiries from other schools
Walls of Wittenberg (WOW; app. Q) http://www.wallsofwittenberg.com/	Rural town, highway bypass led to economic hardship, empty buildings, mural projects to revitalize the town	Local community, schools, and businesses collaborate to identify space, promote arts, fundraise	One example: Participants personalized elements of community quilt mural to represent uniqueness and collective in fabric of their community	Creation brings opportunities to engage with artists, festivals and local art shows to celebrate initiatives	Beyond beautification, attract visitors and economic development; expand to other forms of art (theatre, music)
Xavier Cortada (app. D) http://cortada.com/	Leverage public art to connect people to their community and more broadly to the natural world	Not observed	One example: Social media campaign inviting signs to display when rising sea levels will consume their home	Public art shows prompt community discussions about the intersection of humans and nature	Spark conversations about sustainability, science, coexisting with nature

up a mirror to people and saying, ‘Your life counts.’” Involving stakeholders in community decision processes promotes a sense of ownership, belonging, pride, and responsibility to care for the community (McMillan and Chavis 1986; Obst et al. 2002).

The engaged ideation process builds connections and conversations between stakeholders. A vital element of this process involves fostering the role of empathy, being absorbed into the feelings of another person, among diverse community stakeholders (Escalas and Stern 2003). Empathy promotes perspective-taking, which increases helping behaviors (Eisenberg and Miller 1987) and fosters community involvement (Batson, Ahmad, and Tsang 2002). Experiencing empathy results in compassion and greater perceived similarity between the self and another person (Oveis, Horberg, and Keltner 2010). As an example, MAP describes their process of creating murals as one of connection through “building bridges of dialogue.” They describe their engaged ideation process in this way:

Connections begin when people picture themselves in each other’s shoes. Once we have found our inspiration, we mobilize our partners and build a team of individuals—artists, participants, residents, nonprofit leaders, funders, policy makers—anyone who wants to help us make change happen. We connect people and institutions who normally do not talk to each other, and build bridges of dialogue over long-standing chasms of misunderstanding, distrust, or ignorance. The connections are not always comfortable or convenient. But they result in important conversations that spark change—in attitudes, in understanding, and in hearts and minds. (<https://www.muralarts.org/our-process>)

One important way that the engaged ideation process can foster empathy and understanding is by having community stakeholders share their own personal stories as well as to listen to other stakeholders’ stories (Van Laer et al. 2014; Bublitz et al. 2016). In routine analytical processing, for example, a recitation of facts designed to encourage critical thinking, people may discount the information presented (Nielsen and Escalas 2010; Bublitz et al. 2016). By contrast, personal stories evoke empathy (Escalas and Stern 2003) and elicit higher levels of engagement and influence (Van Laer et al. 2014). Listening to stories promotes an unconscious absorption of the emotion conveyed in a story (Van Laer et al. 2014). As a result of being absorbed into a story, people’s beliefs about the world, and their own communi-

ties, may be altered (Green and Brock 2000). By sharing stakeholders’ stories during the engaged ideation process, individuals may shift how they see themselves, fellow community members, and their community as a whole. Furthermore, as Bublitz et al. (2016) suggest, listening to stories broadens our understanding of others and calls people to action. Following the engaged ideation process, communities move to the collaborative art-making phase. In the next section, we explore the process of creating collaborative art.

Collaborative Art Making

Collaborative art making involves participatory art experiences in which the community cocreates, sometimes along with an artist, and then assists in the proliferation of the arts initiative. Collaborative community art as social sculpture shapes a community’s visual aesthetic and builds community relationships (Biddle 2014). Artists all over the world have been drawn to such collaborative or collective modes of artistic production which offer an intersection of art, social activism, and community development (Kester 2011). As an example, the “Walls of Wittenberg” (WOW; see app. Q) gathered its rural residents to create a community quilt mural that not only displays their shared heritage and small-town traditions but also allowed each participant to personalize design elements on their quilt square as they painted the mural together. Collaborative art making and cocreation take many forms. From parks to libraries, arts organizations are working to provide access to art-making experiences. “Artists Working in Education” (AWE; app. L) deliver art experiences and education to the children of Milwaukee in city parks with the “goal of helping kids see a more creative life and a world of possibility for the future of their neighborhood.” ProjectArt (app. N) brings artists together with children living in underserved communities in 38 cities across the United States to deliver a hands-on visual arts curriculum that fosters a sense of creativity and a life-long appreciation for art.

The potential of community-based, participatory art to fulfill not only art’s creative potential to beautify communal space and rejuvenate the spirit (Desmet and Pohlmeier 2013) but also to forge meaningful collaboration within a community is what makes collaborative art transformative. Sanders and Stappers (2008, 9) note that, “cocreation practiced at the early front end of the design development process can have an impact with positive, long-range consequences.” For example, a community has sprung up around the aforementioned PRH initiative. From children doing homework to resident mothers and aspiring entrepreneurs, PRH epitomizes

the intersection of art, community engagement, neighborhood development, and enriched personal development of individuals. Next, after communities cocreate art, they need to find ways to celebrate and share their collaborative work.

Shared Celebration

After completing an arts initiative, shared celebration encourages communities to celebrate their collaborative art as a symbol of a shared, community effort and the power of community organizing. Most of all, the art is celebrated for its symbolic value, or for what it represents to the members of the community and for what it communicates about the community to the outside world. It serves as an enduring reminder of the community's shared values and history. Revealing the collaborative art commences a ritual that engages the community in celebration of the shared meaning of the art (Patrick, Atefi, and Hagtvedt 2017), a ritual that may be repeated over time to nurture relationships and continue to draw the community together. Participatory art brings meaning at both the individual and communal level, fostering a sense of pride, personal significance, achievement, power, belonging, and inspiration. Celebration of collaborative art is a celebration of inclusivity and fosters a shared identity within the community.

The completion of the community-based collaborative art initiative is not the end but rather the start of moving the transformation process beyond the initial stakeholder groups into a space where the impact of the art can grow throughout the community. The transformed visual aesthetic generates an expression of individual emotions that can be shared and celebrated. These shared emotions, in turn, create stronger connections between members of the community and solidify people's sense of belonging to the community (McMillan and Chavis 1986; Van Kleef and Fischer 2016). In addition, seeing each individual expression as part of the communal effort encourages people to continue to express themselves and to make their voices heard (McMillan and Chavis 1986). As such, the collaborative art fosters pride in the community and a sense of belonging and ownership that installs a sense of dignity and personal significance in community members by bringing awareness of past achievements and a sense of progress toward future goals (Desmet and Pohlmeier 2013).

The celebration of collaborative art may carry particularly powerful meaning to marginalized groups that reside within the community (e.g., children or the disabled) who often feel invisible or that their voices are not heard. Consider, for example, "Arts4All Florida" (app. P), an arts organization that

works with people with disabilities and kids in the juvenile justice system to empower them to create art and to share their art publicly. In this sense, a collaborative art initiative becomes a tangible symbol of inclusivity, signaling the presence, effort, and contribution of all community members. For participating stakeholder groups, the celebration of the art brings empowerment and sense of worth, as well as a sense of ownership and belonging to the community (McMillan and Chavis 1986). The sense of significance for all community members also comes from the realization that each member is part of something bigger than their individual selves, something that they might not be able to accomplish without a collective, communal effort.

Collaborative art becomes a symbol for what the community can achieve together. This collective accomplishment often inspires future collaborations and signals to the community members, and to the outside world, that change is possible. Research shows that "when people successfully complete a labor-intensive task . . . they come to value the fruits of that labor more highly" (Norton, Mochon, and Ariely 2012, 454). Investing a personal stake in a collaborative art initiative instills a sense of responsibility and motivates community members to care for the art as well as the community. The collaborative art becomes a reminder of the shared moral responsibility that community members have to each other (Muniz and O'Guinn 2001). Furthermore, the art becomes a behavioral nudge that directs the members of the community toward further efforts to cherish, preserve, and improve their community (Desmet and Pohlmeier 2013). The Founder of Thrive Collective (app. O), an arts organization that engages communities in school mural initiatives, stated: "The art demonstrates that if the community can have a shared responsibility to protect the art then the community can have a similar shared responsibility to protect the integrity of each individual within that community. The mural is a tangible symbol; it is not just an abstract thought or speech. The mural makes the creative and communal experience concrete" (Jeremy Del Rio, Founder, Thrive Collective).

In sum, the celebration of collaborative art invigorates and inspires, bringing joy and meaning to the members of the community. Extant research on happiness and well-being has defined joy, contentedness, meaningfulness, and worthiness as essential components of feelings of well-being (Lyubomirsky 2008). In the next section, we synthesize how amplifying the impact of the collaborative art process can extend its long-term effects to benefit individual and community well-being.

Amplify Impact

The collaborative art itself serves as physical proof of the community's ability to work together and a reminder of its collective values; it also offers an opportunity to amplify the impact of this collaborative effort within the community. In the same way that material possessions are reflections of one's self-identity that can preserve and protect memories (Belk 1988; Winterich, Reczek, and Irwin 2017) collaborative art can serve as an anchor for a community's shared history and common goals. As an example, The Wall-dogs Movement (see app. R) is an arts initiative founded to revitalize a dying community where the decline of local industries resulted in the loss of the community's identity. Through a muralism event, families, business owners, and artists came together to change the community's visual aesthetic which increased pride, improved safety, and spurred economic growth. This and other nonprofits highlighted in this article (e.g., 100 Gates Project [app. J], MAP [app. C], WOW [app. Q]) and profiled in appendixes C through V struggle to keep up with the many requests from communities who want to be part of these initiatives to transform their community's visual aesthetic and tell their own story. Collaborative art is enduring evidence that a community has the power to transform itself. Arts organizations often measure the short- and long-term achievements of collaborative arts initiatives. More research is needed to understand the lasting effects of a collaborative art initiative within a community as well as long-term efforts to document and celebrate the importance of these initiatives in the life of a community.

Arts organizations should continue to highlight the positive outcomes of collaborative arts initiatives for stakeholders and communities. Our initial investigation revealed that a transformation that centers on the engagement and participation of the community stakeholders could foster positive outcomes that extend far beyond visual beautification. The benefits of this transformation occur at the individual and community levels, positively impacting community members, businesses and nonprofit organizations, and government service providers and public agencies. When the community is engaged and empowered to cocreate art, a broad mix of positive physical, economic, social, and psychological outcomes are possible including reduced crime, enhanced health and physical well-being of residents, decreases in income inequality, growth in small business start-ups, increased employment opportunities in the community, and an increased sense of collective responsibility to the community (Pierce, Kostova, and Dirks 2003; Keizer, Lindenberg,

and Steg 2008; Mitchell and Popham 2008; Borrup 2009; Markusen and Gadwa 2010; Florida et al. 2011; Elmqvist et al. 2015; Jussila et al. 2015; Stern and Seifert 2017; Land and Michalos 2018). Yet these positive outcomes are not without their tensions and challenges.

A Brief Word on Tensions and Challenges

Our research focuses on the normative guidelines and best practices for organizations to create effective collaborative art projects. However, as with any endeavor that requires the cooperation and collaboration between different stakeholders with different motivations, ideas and goals, there is likely to be conflict and challenge, which ultimately result in less successful collaborative art projects. These tensions might include different levels of power in the community hierarchy, the battle for financial resources and governmental support, mismatch between the goals of the target community and the community project, and so forth. Appendix A summarizes some sources of tension for each of the following key stakeholders: community members, artists, and funders. These sources of tension also present research opportunities as helping stakeholders navigate and alleviate challenges often advances the effectiveness of community-based, collaborative art initiatives. A key takeaway from this application is that despite the inevitable tensions and conflicts that might arise, community members need to take a leadership role to ensure that all stakeholders give voice to their values and feel greater ownership in the project to facilitate a sense of individual and community well-being.

DISCUSSION

This work offers several contributions to the efforts of arts organizations, as well as to the academic literature, seeking to transform communities through art. We offer a strategic best practices-based framework for transformative community-based, collaborative art initiatives. This process is meant to act as a guide that can be modified to fit the needs of particular communities and specific arts initiatives. For the arts organizations highlighted throughout this article and in appendixes C through V, the process for collaborative arts initiatives is less focused on improving a design or technique (e.g., artistry) and more motivated by leveraging the experience to amplify art's transformative impact on well-being.

Collaborative art can be an important prompt to push difficult conversations on pressing social issues forward.

The “Faces of Incarceration” (see app. S) is a public art initiative in Madison, Wisconsin, trying to change the narrative, as well as the public’s view, of mass incarceration by pairing local portrait artists with a formerly incarcerated person (Jammeh 2017). Artist Philip Salamone describes this initiative: “When you paint someone, you get a sense of who they are versus what they look like. You develop a relationship. The portrait is a record of that experience.” The portraits are featured at high-profile community events where the former prisoners tell their stories, shifting the conversation about mass incarceration from one that centers on statistics to one that spotlights the human experience.

Note our intentional focus is on the transformative effect of community involvement in participatory art experiences. This form of community transformation arises from projects designed to build bonds, bring a community together, create pride and identity, and educate. Foundations such as Bloomberg Philanthropies has designed funding mechanisms, including a community-based competition, to support public arts initiatives that seek to address a locality’s pressing social problems. However, other community initiatives may have different motives and goals as well as focus on the needs of a different set of stakeholders. If the initiative is primarily focused on creating “world-class” art experiences and transforming a space into a destination, then community involvement may not be central to the goal. For example, the Wynwood Walls in Miami, Florida, are curated to feature street art by international graffiti artists. Prior to the installation of the walls, Wynwood was a community of abandoned garment factories. Now, in large part because of these walls, the Wynwood neighborhood attracts millions of visitors a year. In turn this enterprise has led to more arts initiatives, commercial development, and new businesses in this community. However, while these positive outcomes benefit some, many of the artists who participated in the early rejuvenation of this community have been priced out of the neighborhood. Balancing the tensions among community stakeholders merits more research attention.

Moreover, while our research focuses on collaborative art, the process we propose may be relevant to other community development initiatives, such as community gardens, and adapted to varying stakeholder needs. Our focus here is not design-based but rather anchored in community engagement and well-being. Klinenberg (2018) adopts a similar focus for enhancing community well-being through considering the social aspects of physical space in a community. Klinenberg stresses how the social infrastructure created by community-based art, neighborhood gardens, libraries, and community

centers work together to create human connections and relationships that fight inequality, combat polarization, and call community members to come together. We encourage future research to examine how community-based, collaborative art works synergistically with other elements of social infrastructure, for example community gardens, to enhance individual and community well-being.

Public Policy Implications

Creating a collaborative process for transformation through art ensures that community members view an arts initiative as an appropriate response to their particular needs. In addition, a collaborative process builds social relationships and a local arts entrepreneurship community that can adapt as the community’s needs evolve. According to the National Endowment for the Arts, “within a community—a collection of people bound by some common element, be it geography, history, an area of interest, or some other shared characteristic—engaging in art can foster a sense of identity and belonging” (2012, 8). Research in underserved communities and subsistence marketplaces suggests policy makers focus on developing a community entrepreneurship ecosystem that will “preserve close-knit bonds while creating new opportunities for resource sharing and learning across networks” (Barrios and Blocker 2015, 284). Infusing art and visual transformation with a participatory process directly connects a community’s unique culture and history to the revitalization process (Stern and Siefert 2008). This research reinforces recommendations that place-making strategies be tailored to the communities in which they occur (Bergstrom 2013).

Research Implications

While this article seeks to guide practitioners, it also offers new insights to the academic literature. First, we offer a novel appreciation for aesthetics. Previous work considering aesthetics in the context of consumer behavior or elsewhere has, almost entirely, considered it purely hedonic in nature (Schmitt and Simonson 1997; Hagtvedt and Patrick 2008; Alba and Williams 2012). In the current work, we identify a purposeful benefit of aesthetics and art: it is a solution to a problem, specifically, the vehicle through which community engagement and transformation may occur. While some of that may result due to inspiration from the beauty of the art, we focus more on the process of creating collaborative art to transform a community and how this process can enhance well-being.

Applying this notion to consumer decision making, a natural extension is product use and/or experiential products. Consumers generally enjoy experiences more when they are shared with others (Ramanathan and McGill 2007). However, little research has considered how the relationship between users may benefit from joint product use or sharing in experiential consumption. Our work suggests such an experience may strengthen these bonds. Several of the arts organizations profiled work to develop relationships between community members and artists as a critical step toward successful cocreation. For example, using cocreation of art to strengthen bonds (e.g., between foster parents and children) could be an extension of this work. Similarly, while the “IKEA effect” (Norton et al. 2012) identifies how consumers increase valuation of the products they make, little is known about how cocreation with others might influence personal bonds. Likewise, the “IKEA effect” does not speak to how creation influences pride and self-esteem (Sharp et al. 2005; Hart and Matsuba 2007), which research suggests might be elevated through participatory art experiences.

We echo Nowak’s (2007) call for more research on the “impact of arts and culture on distressed places.” Researchers and community change-makers should consider both short- and long-term effects, as well as compare different forms of investment, to identify key community outcomes. At the same time, communities need better tools to measure and compare the outcomes achieved through the process of community transformation. With these tools, future policy makers can measure an initiative’s impact and assess how well investments are working within a given community ecosystem. It is important that future work distinguish bottom-up forms of community transformation that begin by engaging people within a community from top-down efforts using capital investment to revitalize neighborhoods. However well intended, such efforts have the potential to displace residents by pricing them out of the neighborhood (Guerrieri, Hartley, and Hurst 2013) without offering the benefits of the transformation to the community members. Before embarking on this form of change, research is needed to identify how to engage the community in a way that ensures the direct and positive physical, social, psychological, economic, and behavioral outcomes are realized for the community and its members. Table 2 lists many possibilities for future research, organized by the five stages of the collaborative art process.

The arts organizations we partnered with were at different stages of development and transformative impact.

PRH had been in existence for 26 years and had branched out from the initial art displays to a variety of community-based arts initiatives. In contrast, Grace Farms (app. G) is a relatively new community initiative seeking to create awareness and gain attention from the local community. Future research might draw on the vast literature on brand growth strategies (Keller, Parameswaran, and Jacob 2011; Kapferer 2012) to address how a collaborative art initiative and a community can expand its reach and grow. Another area to explore in the future is the role of transient art in a community, in which the cocreated art is a shared experience, but there is no physical reminder of the initiative. The Roberts Creek Mandala, for example, is a nonprofit summer public arts initiative that has grown from five community artists to over 500 participants. Each year there is a new Mandala design and new artists join the initiative. Future research can also expand into other art forms (i.e., performance arts) and explore how experiences in theater or dance contribute to building community. For example, one such program, “Dancing Classrooms” (see app. T), engages children, parents, and educators through the art of ballroom dance. More research is needed to establish how other collaborative art forms, such as transient art, engage and transform communities.

Another issue that might be of interest to consumer researchers is the question of how to mobilize communities to participate and become engaged in community-based projects, like collaborative art. Future research can develop a systematic understanding of the factors that enhance engagement (e.g., increased awareness of current social conditions and political developments) versus those that inhibit (e.g., increased busyness and time stress individuals today experience as evidenced by the decline in volunteerism and community participation in the United States; Grimm and Dietz 2018) an individual’s likelihood of participation in collaborative art projects. Notably, from an organizational standpoint, our relational engagement partners suggest that collaborative art in communities remains desirable. Virtually all of the nonprofit organizations we partnered with have many more communities who want to replicate and model their success. For instance, Project Row Houses has most recently worked with Athenian artists to replicate their model in Athens, Greece, with the Victoria Square Project for “a community of refugees in need of a catalyst for empowerment” (<https://projectrowhouses.org/news/journey-with-us-to-athens>; app. E). It turns out that there is a great demand for collaborative art but a shortfall in operational capacity and funding.

Table 2. Future Research to Explore Collaborative Art as a Transformational Force within Communities

Framework stage	Research questions
Community need identification	• How do arts initiatives that arise from external forces (i.e., forces from outside the ecosystem) differ from those that rise up within the community in their ability to engage and transform a community? • What techniques help community stakeholders see value in investing in transformative art initiatives compared to other forms of community investment? • How can organizers capture and manage the range of voices from the local community, from the artist to the sponsor, in the process in a way that balances the risks and maximizes the benefits to well-being?
Engaged ideation	• What are the best strategies to balance the diverse ideas and directions that surface in community dialogue and ideation to assure an inclusive process and minimize disagreement and disillusionment that can result when some ideas rise to the top while others may not be fully realized? • Are there ways to support transformative art initiatives that enhances community development but reduces the negative effects that can result from gentrification?
Collaborative art making	• Past research suggests that the more time or commitment a consumer puts into creating or building a product the more they value it (e.g., Norton et al. 2012); what are the minimum time and activities required by stakeholders to experience positive individual outcomes? • Since aesthetics can also be self-affirming (Townsend and Sood 2012), how do artists and community participants navigate the tensions that can arise from differences in the vision of the artists and the community stakeholders? • How can communities cocreate art that engages a diverse community of ideas and opinions in constructive dialogue without inflaming divisiveness within a community?
Shared celebration	• How do people leverage shared identity signals in the community? Are the social signals of a community different from individual identity signals as explored in Berger and Heath (2007)? • How are community identity signals (e.g., public art, murals, sculptures, etc.) consumed or used by external stakeholders and individuals other than community members (e.g., visitors)? • Could the ownership effects and tight-knit relationships that result from efforts to transform a community create an in-group that responds negatively to newcomers, rather than being welcoming and open to new people, businesses, and social innovations (e.g., Property Lines in the Mind; Krik, Peck, and Swain 2018)?
Amplify impact	• What are the long-term effects of collaborative art to enhance the power of individuals and the community to advocate and fight for lasting positive change? • How do the social bonds among community members change from participatory art experiences? What are the community benefits and/or risks? • While there is research on the benefits of community development activities more broadly, what are the differences in the physical, economic, social, and psychological benefits of investing in transformative art experiences? • Are there negative down-stream consequences of investing in aesthetic transformation? For example, might some divert funding or support because of a misattribution that the community is less in need than another community who has not invested in transformation (e.g., Townsend 2017)?

Finally, community engagement has the potential to assist in a multitude of initiatives and venues where change has faced significant challenges. In these situations, a prescription of community involvement to articulate the prob-

lem and develop a shared vision for change, as opposed to external promotion of a prescribed solution, may alleviate tensions and resistance to change. In this way, collaborative initiatives can realize their potential to transform

communities, enhancing the individual and collective well-being of all community members.

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