

The Search2018

THE SEARCH COMPASS

Participation and identification in a cultural search to reveal the power of the Frisian community

Methodology for cultural intervention The Search2018

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INTRODUCTION INTRODUCTION

Introduction

In conjunction with the Province of Friesland, the City of Leeuwarden set its heart on becoming the European Capital of Culture in 2018. In preparation for its candidacy, a foundation by the name of *Fryslân 2018* (now operating under the name *Lwd2018*) was established in 2010. Among other things, the foundation's programme, which is described in its bid book, strongly focuses on increasing the Frisian community spirit (in Frisian: de mienskip), which, in a preliminary phase of *Lwd2018*, led to the establishment of the *De Reis2018* project (in English: *The Journey2018* or *The Search2018*). In a cultural 'hiking tour', *The Search2018* seeks to draw the public eye to the strength of the City of Leeuwarden and other Frisian towns and villages.

In The Search2018, a number of professional creative directors perform various projects together with the inhabitants of a village, a town district or the members of a particular target group. These projects are about local themes which are given shape from the viewpoints and perceptions of the participants. Along with the target group, the creative director seeks to establish which particular issues are prevalent in the area concerned and whether or not there are strong feelings about them among the participants, and if there are any ideas of how to deal with them. On the basis of this 'inventory', the creative director works out a plan, which is then executed and performed by the participants. The result of this approach is that the event has a lasting value for the target group, due to the bonds that are created within the community from the necessity to collaborate. Since 2011, The Search 2018 has carried out thirteen projects. Owing to the organizational shift from the province of Friesland to the City of Leeuwarden, the focus for the future projects lies on the latter.

The Search2018 started out as an experiment to find out which approach would be most suitable to carry out a cultural intervention: a kind of community art, in which a creative director tackles local social questions. In order to share these experiences and make them visible to the public, The Search2018 organization has laid down this approach in a methodology, which required a systematic study of literature as well as a considerable amount of high-quality fieldwork.

The literary study is aimed at the working methods and the effects of different forms of community art. For the qualitative field research, *The Search2018* projects were evaluated in interviews with the creative directors and the members of the organization's editorial staff.

Last, the methodology was given feedback by (drama) students and people working in daily practice, 'in the field'. The final product, the *The Search2018* methodology, serves as a guideline for the creative directors to perform future Search2018 cultural interventions.

The first chapter is a description of the method of investigation, followed by a discussion of community art and its intended effects. The second chapter gives a brief explanation of *The Search2018's* vision, aim and working method, and of the projects that have taken place so far. Then there is a chapter on the methodology, including a description of the working method based on the various phases that can be distinguished in a *The Search2018* project. The document ends with a survey of the factors that have contributed to the *The Search2018's* success and points of address for the future.

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METHOD OF INVESTIGATION

Method of investigation

Two separate parts can be distinguished in the development of the methodology: a study of literature and empirical research. The former serves to embed the methodology in the daily practice of community art on a theoretical basis and mainly focuses on national and international experts in the domain of community art. The investigation included questions such as: What is understood by the term community art, the different forms it may take, the effects it intends to achieve, and the different roles of the creative director and the participants? A number of topics were distilled from the literary study to form a basis for the qualitative field study. The findings of the study of literature were partially incorporated in the methodology description, as a theoretical framework.

The empirical research concerned a multiple case study investigating The Search 2018's working method. On the basis of the results of the literature study, a questionnaire was drawn up as a guideline for interviews with the members of The Search2018's board of editors and the creative directors. The (former) members of the board of editors are jointly responsible for the way The Search 2018 project was set up.

The interviews yielded an overview of The Search 2018's ideals with regard to its working method. Furthermore, eight practical projects were evaluated, together with their creative directors. The interviews particularly served to establish the creative directors' methods of working in the different phases of the projects: what was their approach and, in retrospect, what do they think of it now? In addition to these interviews, recently appointed creative directors were followed by means of observation(s) of discussions with their coach, the theatre expert Wouter Daane.

The Search2018's working method is described on the basis of an analysis of empirical field research, focusing on three phases: stocktaking, from concept to cultural programme, and execution of the plan. Apart from this, the effects of the project in relation to The Search2018's objectives also received attention.

To make sure that the methodology would be practicable in the field, several moments of peer review were organized. First a poll was held among third and fourth-year students of the (NHL) Drama Teacher Studies who were following or had followed the Community Art module. The poll included questions about the essence and the surplus value of a community art project and the working method the students (had) used in their own community art project. Furthermore, the students were interrogated about their own views on The Search2018's working method, and the extent to which it was consistent with what they were offered in their study. The poll's results were used to gain a good insight into what the students understood by the term 'community art' and what they needed for their study. This approach made it possible to assess where the methodology stands in relation to the curriculum of the NHL Drama Teacher Studies' Community Art module. The methodology serves as a source of information and model of inspiration for the students to do their own projects. The ultimate goal is to create a structural collaboration between The Search 2018 and the NHL's Drama Teacher Studies. The results of the methodology's development were presented during a joint meeting with students of the NHL Drama Teacher Studies (DDrive) and participants in the Director of Community Theatre cadre training course, provided by Frats (the drama department of the cultural organization Keunstwurk). Participants were invited to ask questions about The Search 2018's working method. The reactions were taken into account in the further development of the methodology. Finally, the concept version of the methodology received feedback

from the project organization, the members of the board of editors and The Search 2018's creative directors.

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METHOD OF INVESTIGATION

The development of the methodology was carried out by CultuurBureau Rozemarijn Strubbe, with the assistance of Natalie Heevel, lecturer at the NHL's Drama Teacher Studies, who provided valuable comments and feedback with respect to the content of the development process.









What is community art?

Socially engaged art projects can be referred to by various terms: community art, social-creative projects, or cultural interventions. All of these forms of community art have in common that they imply the participation of a specific target group in a cultural event, that it concerns a creative process under the guidance of (social and creative) professionals and that they seek to achieve a social goal. As a rule, the choice in the selection process of a target group for a community art project falls on a village, a town district or an area that is struggling with a particular social problem. The goal of the project is to tackle and remedy this situation. Two key aspects of a community art project are identification and participation. It is essential that the participants recognize (something of) themselves in the project and its outcome, in other words 'there must be something in it for them'. Community art is all about significance to and for those involved, and must be aimed at the past, the present and the future of the selected location or target group. That is why the stories and experiences of the participants are often

That is why the stories and experiences of the participants are often chosen as a source of inspiration for the creative process and final product. As a rule, the target group with which the creative director is working has limited access to cultural manifestations, which requires that the threshold of such projects be kept low. Organizing easily accessible projects, close to the people it concerns and carried out by people with whom the participants can identify, is one way of achieving greater cultural participation.¹

Sandra Trienekens, researcher and advisor of the research agency Urban Paradoxes Nederland, occupies herself with recent developments in the area of cultural interventions. In her opinion, these projects serve to bring about organizational changes in society through an artistic process while, at the same time, questioning established perceptions and assumptions in the arts sector.²

Cultural interventions are characterized by the equivalence of the artistic and social intentions that the makers of the project have in mind.3 Trienekens observes that economic and social lines within cultural interventions are increasingly converging. More and more often the focus lies on a combination of processes that are triggered by artistic interventions. First, in the increasing competitive force due to urban development and renewal, paired with a greater involvement of the local community in these processes. Second, in the area of social inclusion, the civilian's well-being and a greater participation of civilians in community life with, as result, improved liveability in the area. According to Trienekens, cultural interventions in The Netherlands were initially orientated towards large urban areas and (residential) expansion districts, the so-called 'Vinex' locations. In the course of time, a gradual increase could be observed in the attention paid to such interventions in smaller districts and rural communities (the so-called 'regional contraction areas'). In her opinion, cultural interventions, especially when embedded in broader programmes, can mobilize the power of these areas and reveal their potency.4

Cultural interventions hang are closely connected to social development. Dan Rebellato, head of the Royal Holloway University's Drama and Theatre faculty in London, states that local events are increasingly influenced by global social relations. A greater public awareness of the world as a whole means that the consequences of, for example, nation-wide political decisions must also be made visible at a regional level. Ongoing globalization increases the risk that local culture will be destroyed or swallowed up.

Making the consequences for their living space visible to the inhabitants of an area can be achieved by cultural intervention. By means of a cultural intervention, the experiences of the inhabitants can be charted and made visible in creative expressions that can take various shapes, dependent on the location and the outcome of the preliminary investigations.⁵

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¹ Trienekens 2006: 11

² Trienekens 2006: 23/24 and 47

³ Trienekens 2009: 21

⁴ Trienekens 2012

⁵ Rebellato 2009: 49-58

What are the intended effects?

Community art projects frequently have a dual objective: a cultural and a social one. The cultural objective aims at providing a creative experience, dialogical aesthetics and increased cultural participation. The social objective aims at the participants' personal development, at stimulating social cohesion of the target group, the accumulation of social capital, the advancement of collective action and the creation of vital coalitions and community building.

Cultural effects

As a rule, to a creative director it is important that, apart from a social value, a community art project also has a professional artistic value, which is reflected by the cultural aim of the project.

Artistic experience

One of the major functions of art is that it causes an artistic experience. According to Hans van Maanen, professor of (theatre) art and society, one can speak of an artistic experience when a person's frame of mind is challenged and changed by the experience of a work of art, in the sense that the viewer adjusts his ideas and visions by using his power of imagination.⁶

According to Quirijn van den Hoogen, University lecturer in the academic disciplines of art sociology and art policy, the participants in a community art project develop an individual as well as a collective identity and a vision that becomes visible in the work of art. The artistic experience is that, as the project is being carried out, the participants begin to look at their own social environment differently. Van den Hoogen and Van Maanen distinguish eight different forms of community art, subdivided in three dimensions.

The first dimension concerns the participant's artistic experience: how much power of imagination is required to (fully) experience the project (is it within or does it challenge the participant's comfort zone?) The second dimension concerns the extent to which the project enters into a relationship with other domains adjacent to the artistic domain. This is called the *contextualization of the aesthetic experience*. The third dimension concerns the question concerning the extent to which the participants take part in the creative process. According to Van den Hoogen and Van Maanen, the projects that take place in the cells A, B, C and D of the schedule below are not very likely to be associated with community art, because they only occur in the creative domain and lack a social objective.⁷

	Organisation of effects in other fields			
	No		Yes	
	Community supplies the matters	Community also repre- sents itself	Community supplies the matters	Community also represents itself
Comfortable	A	В	E	F
Challenging	С	D	G	Н

Dialogical aesthetics

Grant Kester, art history teacher at the University of California, states that modern art is based on exchange and dialogue, and refers to it as 'dialogical aesthetics'. By involving the participants in the creative process, the artist blends the world of human interaction and the social context with the world of art. Thus, the work of art becomes a dynamic, generative process of communication and interaction. This form of art requires a strong involvement of the participants.⁸

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⁶ Van Maanen 2004: 253

⁷ Buitenkamp 2011: 68-70

⁸ Buitenkamp 20011: 61-2

Composer and cultural entrepreneur Merlijn Twaalfhoven had the experience that interaction with the participants adds to artistic understanding.9 This process enables and invites the participants to look beyond their horizons. This may lead to an adjustment of their conventional social perceptions. By broadening their frame of mind, the participants learn to be receptive to new ideas and perceptions. Kester states that by doing this, the participant develops and increases his cultural and socials kills. Empathy is an essential factor in this artistic experience. Under this term Kester understands the ability to identify with others and to redefine oneself by being aware of one's connections with others. It is not primarily the aesthetic value of the work of art that generates this challenge, but rather the participants' feeling of connectedness and collectiveness that he experiences in the dialogical process, according to Kester. 10

Cultural participation

It is generally assumed that cultural participation has many positive effects on the participant, but these effects are often hard to substantiate. Moreover, there is a difference between the intrinsic effects such as the stimulation of the participants' power of imagination, and the extrinsic effects such as the encouragement of social bonding. Community art expert François Matarasso (*Use of Ornament*, 1997) was one of the first to describe the impact of cultural participation. The outcome of his study can be (sub) divided into six categories: personal development, social cohesion, *empowerment* of the community and self-determination, local image and identity, imagination and vision, and health and well-being. Only imagination and vision are the specific effects of cultural participation. ¹¹ Matarasso states that the artistic experience generates empowerment (reinforcement of the participant's own power). By participating in a collective project, the individual develops organizational and social skills. Furthermore, by stimulating the participants

in their interaction with others, empowerment stimulates the development of their collective social skills.¹²

Framework for Understanding the Benefits of the Arts

Instrumental benefits					
Improved test scores	Improved self- efficacy, learning skills, health	Development of social capital			
	skiiis, iteattii	Economic growth			
Private value	Private value with public spillover	Public value			
Captivation	Expanded capacity for empathy	Creation of social bonds			
Pleasure	Cognitive growth	Expression of communal meaning			

Intrinsic benefits

McCarthy et al. distinguish the intrinsic and extrinsic effects of cultural participation at a personal and a communal level. The nine different effects can be read in the above schedule. At personal level, the intrinsic effects are sensations of 'wonder and pleasure' and the instrumental effects 'improved learning results'. At the communal level, the intrinsic effects are 'development of social networks' and 'expression of communal significance'. The instrumental effects are the development of social capital and economic growth. In the border area between personal and

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⁹ Geldermans 2006: 13

¹⁰ Buitenkamp 2011: 65-67

¹¹ Van den Hoogen 2010: 287

¹² Buitenkamp 2011: 96-97

¹³ McCarthy 2004: 5

communal effects, cultural participation has an intrinsic effect on the increase of empathy and cognitive growth. The instrumental effects are improvements in self-reliance, learning skills and health. According to McCarthy et al., these different intrinsic and extrinsic instrumental effects of cultural participation are not to be regarded as strictly separated, but mutually connected. They state that the instrumental effects only occur due to the initial intrinsic effects of cultural participation.¹⁴

Social objectives

Next to cultural objectives, community art has social objectives. Such projects are perfectly suited to making the power of a community visible. The fact that it concerns a process enables the participants to discover their own qualities, which helps develop their self-confidence and self-reliance as a community. In order to build a strong community, a number of conditions must be fulfilled: there has to be a desire for personal development among the participants, as well as social attachment, collective action and an initiative for a vital coalition.

Personal development

Sikko Cleveringa is an intendant with *Community Art Lab XL* and head of the *Community Arts* post-graduate Higher Vocational Studies of the InHolland institute. In his opinion, community art stimulates personal development. By investigating one's own (re) sources, living environment and talents, one gives meaning to life. With his projects, Cleveringa seeks to explore the participants' unused resources and make sure that they acquire new skills, in order to deal with their cultural reality in a new way. For his social-artistic projects, Cleveringa targets people with social or economic arrears and aims at enabling these people to improve their position within their own group, organization or activities via the ladder of social participation. This, in turn, will improve their relation with their social environment: from personal emancipation, via social participation within their own group,

to political emancipation in the public domain. Before social objectives such as the advancement of integration, social cohesion, improved liveability and contributing to the community spirit can be reached, the participant has to go through a number of personal developments, such as personal emancipation, acquisition of greater self-confidence and a stronger sense of personal identity. According to Trienekens, other personal skills that have to be acquired or developed include how to open up to others and/or look beyond one's own horizons, prejudices and convictions. In her opinion, these skills are at the basis of 'a strong community based on a powerful, yet light form of community spirit'. 16

Social cohesion and bonding

Community art is also a suitable means to strengthen mutual social cohesion (in a community). Building a strong community requires *social cohesion* or *bonding*. Paul Schnabel, former director of the Sociaal Cultureel Planbureau (the Dutch institute for social and cultural planning) and professor at the University of Utrecht's School of Governance (USG), describes this as 'the extent to which people express their involvement in the social connections in their private lives in their behaviour and perception, as citizens of society and members of the community'. From this it may be concluded that social bonding occurs at three different levels: micro, meso and macro.

The micro-level concerns people's personal relations and networks. The meso-level concerns contacts and relations among different groups. At macro-level, social cohesion concerns people's involvement with society and their national identity. At an individual level, this means that the people of a community have faith in each other, have contact and communicate with one another, have a feeling of solidarity, can identify with others, can integrate in their social environment, and have an affinity with the institutions that form part of the community. Within

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¹⁴ Van den Hoogen 2010: 301

¹⁵ Cleveringa 2005: 7

¹⁶ Report on the conference 'Art, Culture and Community spirit' 2005: 68

¹⁷ Buitenkamp 2011: p.83

¹⁸ Buitenkamp 2011: 84

community art, the effect is especially visible at micro and mesolevels. Involvement or identification with society as a whole (at macro-level) is harder to influence and has not yet been proven. Sociologist Talja Blokland states that social cohesion varies from anonymity (the virtual absence of interaction and mutual understanding) to the intimacy of family relations and friendships. The intermediate form is 'public familiarity', when people do know (about) each other, but not as closely as in their personal networks or long-standing relationships. According to Blokland, these superficial encounters establish the social fabric of a society.

In community art projects, people can form closer bonds, but the number of intimate or amicable contacts is usually smaller than that of the more superficial forms of contact.²⁰20 Prior to a project, it is good practice for an organization or creative director to think about what the desired effects are, how to reach them, with which intention and at what level, and to take these points into consideration in anticipation of the project.

The value that results from the relations based on social cohesion is called *social capital*. Political scientist Robert Putnam describes this concept as the relationships among individuals or the existing social networks and the norms of reciprocity and trust that are prevalent in these networks, in which he distinguishes two important dimensions: *bridging* and *bonding*. By 'bridging', Putnam understands gatherings of individuals from various social backgrounds who try to overcome, or *bridge* their diversity and differences. 'Bonding' means that homogenous groups fortify their already existing mutual ties (bonds) by remaining exclusive and shutting out others.

Bridging works on the basis of openness and accessibility, whereas bonding works on the basis of exclusion and exclusiveness. To this, social scientist Michael Woodlink adds the term *linking*. In this framework, people from different backgrounds or social layers are connected. The more diverse the internal connections within

a network are, the greater the strength of the network will be (the social capital).²¹

Collective actions

Social cohesion and social capital make it possible to organize collective actions which, according to Lochner et al., can lead to collective social development. To achieve this, a group needs *collective energy* as well as *collective competence*. The former is the belief of the group in its general ability to act effectively and energetically. When a specific problem occurs, the entire group is ready and willing to react in defence of the general well-being, and will join forces and means in a collective (re)action. This reaction is only possible if there is sufficient social cohesion and social capital within the group to guarantee that the involvement and means required are actually mustered. The skill to solve problems of a group by means of collective efforts is referred to as *collective competence*, which is an extension of the sense of involvement with the community, participation and social support in that community.²²

Vital coalitions

According to Pieter Tops, professor of Business Administration at the University of Tilburg, such collective actions can lead to *vital coalitions*. These are 'coalitions of citizens who manage to bring about a change in a relatively short time owing to a direct, adequate organizational approach and a high degree of collaboration, which enables these coalitions to convince and inspire the other members of the community'.²³ These vital coalitions have a common interest and goal, a shared feeling of social involvement with the participating parties, social cohesion, co-operation of individuals in the community itself and, last but not least, political and governmental support. In order to come to a lively and close-knit community, McCarthy developed a model, entitled Building vital

¹⁹ Trienekens 2006: 10 20

²⁰ Vogelaar 2008: 9-11

²¹ Buitenkamp 2011: 85-9

²² Buitenkamp 2001: 89-90

²³ Buitenkamp 2001: 90

communities from the bottom up: a hierarchy of capacities.²⁴ In the initial stage, the individual is part of a community, but is not yet in close contact with others. Due to social interaction, the individual will integrate in the community, which leads to social cohesion. Furthermore, the individual's bridging, bonding or linking activities will result in social capital, which forms the basis for the second phase, in which the individual develops organizing and leadership qualities and skills. These competences are of vital importance for the collective actions that occur in multi-disciplinary collaborations. The community will defend and improve its collective interests by means of social control. Ultimately, this will lead to a greater collective energy and decisiveness. The final outcome of the process is a revitalization of the community. However, this can only be realized by long-term collaboration and the participation and support of political and economic sectors. It also requires an increasing amount of time and effort from those involved.²⁵25 According to McCarthy, the aesthetic experience of cultural participation can contribute to the first phase of the development of a community, by encouraging interaction amongst the participants, representing personal and collective identities and stimulating social cohesion.26 Van den Hoogen confirms that cultural participation can play a major role in this phase, because it is a very suitable way to bridge the gaps between different individuals and groups. Social bonding (the development of social structures) and social bridging (development of tolerance in a society) generate social capital. However, Van den Hoogen also states that creative experience need not necessarily lead to stronger social cohesion. When it questions existing social structures, it can also have an adverse effect because

it may weaken social cohesion. Moreover, the leadership skills and organizational qualities required to establish a vital community cannot be exclusively ascribed to cultural participation, but can also

be acquired during other activities. Social cohesion comes about as the result of both non-artistic and artistic aesthetic values.²⁷

Community building

According to research worker Letty Ranshuysen, process-orientated community art can connect people of very diverse backgrounds in a positive way.²⁸ Ideally, it instigates dialogue and debate among local residents, social groups, professionals and policymakers. Working together on a community art project can lead to (the formation of) new, different communities, dependent on the nature of the project, according to the American art critic and art history teacher Miwon Kwon. To demonstrate how a work of art can shape a community, he uses four models.

In *community* of *mythic unity*, the community consists of different people, each with his own, personal experience. The work of art connects these individuals by first letting them express this diversity at the start of the project, and then setting the unification of the group as a universal common goal. According to Kwon, the group is merely the performer, not an active partner in the creation of the concept of the work of art.

In *sited communities*, the existing community has a distinct identity, and the participants serve as executers of a thought-out concept. In *temporary invested communities*, the community is rearranged and given a new form during the execution of the art project. This type of community is temporary, and will fall apart and disappear after the project has been executed.

Ongoing invented communities are long-term communities that stay intact and active after the execution of the project.²⁹

When a creative director has the intention to form a community, it is essential that, prior to the project, he gives thought to the different backgrounds of the participants, their mutual relationships and the time the community is to remain active after the departure of its leader.

²⁴ McCarthy 2004: 87

²⁵ Buitenkamp 2011: 90-2

²⁶ Buitenkamp 2011: 100-1

²⁷ Van den Hoogen 2010: 302-5

²⁸ Ranshuysen 2010: 53

²⁹ Buitenkamp: 77-8

Dual objective - area of tension

Drama expert and journalist Erica Smits states that there is some controversy about the dual quality requirement for community art (the social and artistic aspects), particularly about the criteria that are used in the evaluation of the projects: should the emphasis lie upon the (social) process, or should the (artistic) final product be given priority? Eugene van Erven says: 'It is all about delivering quality, which makes the art project interesting for the participants as well as for those who are not directly involved. It should surpass the participants' own world.'

Van Erven admits that opinions about this vary. The approach in the Netherlands differs from the prevalent approach in Englishspeaking countries. In the Netherlands, community art is predominantly result-oriented, whereas, until recently, in Englishspeaking countries the focus was on participation and the process. Van Erven says that focusing on the results implies the risk that the real objective is neglected: 'organizing and instigating changes in a community'. By exclusively judging art on its social merits, there is a chance that it will be marginalized as merely another social activity. However, Van Erven's view on the attitude of a new generation of community art makers in the Netherlands is positive: 'Many young artists are driven by a commitment to find and make art in everyday life. The conceptions of the conventional art world do not work for them. They seek other ways to relate to their environment. By doing so, they drive community art in new directions,'30

Trienekens investigated the concepts, basic assumptions, intentions and objectives in the world of modern, socially committed art and in the target groups that were approached. The outcome of this investigation is that the term 'community art' (in Dutch 'gemeenschapskunst') was not frequently used. Instead, community art projects were more commonly referred to as 'social, society-oriented or cultural' projects. Therefore, Trienekens suggests using the term 'socially committed art'. The main objectives of a

community art project are 'social development' (41%), 'broadening of cultural participation and cultural scope' (37%), 'improving social cohesion' (34%), 'making or developing art' (28%), 'participants' personal development (25%) and 'improvement of neighbourhood, living environment, public space (21%)'. There also appears to be a need for the development of a methodology (4%) to facilitate sharing experiences with others.

The main target groups are the local residents of an area (32%) and youngsters (26%). The socially committed projects are frequently defined by a method(ology), according to Trienekens. For her survey she investigated the methods used in the selection of (a project's) participants, the determination of its subject, content or theme and the criteria used in deciding the project's form. In 37% of the cases that were investigated, there was a selection, in 57% the projects were open for everybody to participate. In the majority of cases, the ideas for the project came from the participants. In 43% the emphasis was on the process, in 19% the focus of attention was on the result. In 39% of the cases investigated, the attention paid to process and result was equally divided. A project's location has a distinct influence on both the working method and the scope of a project. A fixed location improves the visibility of a project and can have the so-called open house effect, as Trienekens calls it: 'Out of sheer curiosity local residents walk in and out, and such informal, casual encounters may lead to new initiatives.' On the other hand, the advantage of using different locations is that it is easier to involve more people with the project. The investigation shows that the locations used for projects vary widely and that the final presentation – often in the form of a performance – is often held at a location in the public space. A particularly noteworthy aspect is that it usually concerns multidisciplinary performances with, on average, three different forms of cultural expression. In most projects (83%), there is some form of collaboration with one or more institutions, especially art, educational and social or welfare institutes. This facilitates the establishment of contacts with other groups and allows the partners to let themselves be inspired by each other's ideas and approach.31

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³⁰ Smits, 2011

³¹ Trienekens 2006: 34-7, 46-50, 61-2, and 69

COMMUNITY ART

Conclusion

Community art is referred to by various terms. However, as a rule, such projects have at least three major factors in common: central positions are occupied by the target group's participation, the participants' identification with the process, and the final result. The working method depends on, among other factors, the project's objective, which is usually of a cultural or social nature. This dual objective leads to an interesting field of tension that makes community art a dynamic art form that is subject to continuous change and development.

The next chapter will deal with visions on *The Search2018's* cultural interventions, its working method and its objectives, including a brief description of the different projects that are part of it.











The Search2018 is an initiative of the cultural organizations Lwd2018, Doarpswurk, Keunstwurk and Tresoar. Its origin lies in the idea behind De Kulturele Karavaan (The Cultural Retinue), a cultural programme that was launched as an alternative for the annual Sutelaksje (a door-to-door Frisian book-selling action) of the It Fryske Boek (The Frisian Book Foundation) which had been discontinued.³² The idea behind the Kulturele Karavaan was to draw as much attention as possible to the Frisian culture by travelling around Frisian towns and villages with a broad programme of cultural activities. Later on, the same concept was used as the main stream of the cultural programme of the Kulturele Haadstêd (Cultural Capital), from which it evolved into The Search2018,³³

Vision

The Search2018 is a cultural intervention in which a combination of different processes is initiated that are closely related to social developments.

Lwd2018 wants the City of Leeuwarden to become a valuable centre of living, working and education, and has decided to use culture as a catalyst for the economic, social and spatial developments that are crucial in achieving of this ambition. One of the spearheads in this process is the invigoration of the City's community. Young people are moving away from Friesland in general, and the rural areas face economic contraction. This puts pressure on the level of public services in the villages. On the other hand, the towns are expanding and are faced with the (same) problems that the rural areas are struggling with: unemployment and low levels of education and ambition. Friesland is in a phase of transition; its originally agricultural economy is gradually changing into a knowledge-

32 Concept Kulturele Karavaan (Cultural Retinue) (Abe de Vries, Bert Looper, Klaas Sietse Spoelstra), 2009 based economy, which will provide economic growth and durable development. *The Search2018* seeks to generate the creativity and innovation needed to give this growth a fresh, invigorating impulse. The prevalent culture needs a thorough shake-up and an energy boost.³⁴

'Traditionally, people have always been able and prepared to solve social issues amongst themselves as much as possible. Fryslân boasts enough creative and innovative mental capacity to meet the challenges and make good use of the opportunities of the new age. However, the famous Frisian pride is waning and the rural population is becoming increasingly reactive. To take control of the future, it is imperative that people are mobilized and encouraged to reanimate the community spirit. They are challenged to become more self-reliant. In this process, culture is the pre-eminent catalyst to give an impulse toward this end.'35

With *The Search2018* project, which will run until 2018, *Lwd2018* intends to reach all Frisian villages, towns, cities and regions and get them to work together on safeguarding the province's liveability. The project is aimed at town districts as well as smaller village communities and rural areas. Here, *The Search2018* wants to mobilize the areas' powers and demonstrate the potency of its inhabitants. 'It is an expedition in our own province to discover what can be achieved in Fryslân with imagination and creativity.'³⁶

The Search2018 is a cultural project in the broadest sense of the term. It not only concerns creative expression but also deals with the history and traditions that a town, village, area or target group has developed over the years. The essence of the project is that people are mobilized and encouraged to undertake collective action to reach a goal that is shared by all. By embedding these *cultural interventions* in *The Search2018* programme, *Lwd2018* strives to draw as much attention to the envisioned effects as possible.

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³³ Strategy of the Kulturele Haadstêd programme (province of Fryslân), 2009

³⁴ Project plan The Search 2018, 2010: 1

³⁵ Project plan The Search 2018, 2010: 2

³⁶ Summary Lwd2018 bid book, 2012: 16

Working Method

The Search2018 is a series of community art projects in which a creative director and a group of participants look at their own environment. The projects derive their significance from the participants themselves who, working on the project, concentrate on the past, present and future of the specifically selected area or target group. A great deal of attention is paid to long-term questions of the target group, such as 'What are the values of our village, town district or target group?' 'What are the main issues at present?' 'Is there a need or desire for change?' 'Where do we go from here?' The participants' experiences are charted. Their story is central to the project.

The creative director's task is to make an inventory of the target group's main issues, make them visible, and challenge the participants to think about the developments they are facing with regard to these issues. It is not the intention to work with participants who have limited access to cultural expression, but rather to make them realize that culture is an effective means to deal with the issues that the target group is faced with, in a creative way. The aim is not primarily to find a solution to the problem at hand, but rather to improve the situation by bringing in a positive energy and, joint break new ground. The projects are meant to be accessible to all and therefore are 'low threshold'. Working 'bottom-up' increases the participants' feeling of involvement in the project. It is important that the participants recognize (something of) themselves in the project and its final result, which is intended to have a lasting effect and value for them, so that the experience can serve as a basis for similar activities in the future, which the community should be able to deal with on its own without the guidance of a creative director.

Artistic guidance for the project(s) is provided by professionals from the cultural sector, such as drama directors, visual artists or

musicians, who ought to have had experience with community art as well as an affinity with the Frisian social and cultural infrastructure. Furthermore, they have to be able to hold on to the people they are working with and project themselves

into the particular situation of the target group or area concerned. Each project will be supported by the *Lwd2018* organization with a team consisting of a project leader, a producer, a communication assistant and a financial-administrative assistant. The project leader is the central figure who, being 'the spider in the web', ensures that the project has sufficient public support and relevance and sees the entire project through, from its initial, conceptual phase to its final product: the cultural manifestation. The Search 2018 strives for the greatest diversity of disciplines and final products possible, provided that the underlying main thread remains visible. In conjunction with the producer, the project leader sees to it that the project is carried out in accordance with The Search 2018's vision and that there is coherence between the various projects. To achieve this, the project organization may depend on the advice given by the board of editors, the members of which are all from the cultural sector, including organizations such as Keunstwurk, Tresoar, Doarpswurk and the Leeuwarden city council.

A team of partners from different backgrounds will be formed to work out the cultural programme in *The Search2018* area. The team will consist of residents of the area, such as artists, musicians, designers, (landscape) architects and scientists to give the programme its depth. The exact composition of this team depends on the plans that are developed for the area in question. During the running time of the project, the creative directors will be supported by *The Search2018* organization.

In the first few projects, the creative directors conferred at regular intervals to exchange their experiences and to formulate an effective working method. Later on, a coach was appointed to support the projects that followed. Now, theatre maker and coach Wouter Daane steers, counsels and supports the creative directors, guided by his own experience as creative director of *The Search* project in the village of Ritsumasyl.

The project comprises four phases that are briefly described below:

Phases of the cultural programme

Phase o: selection of Search area

In this phase, *The Search2018* organization selects a village, an urban district or a target group that could be eligible for a *Search* project. In this selection process, the project organization is advised by the board of editors (the criteria that may influence the choice are elaborated below, on page 50).

Phase 1: stocktaking

The project team (project leader, producer and creative director) seeks contact with the selected target group to make an inventory of the infrastructure and the 'qualities' represented in the group: talent, ideas, remarkable personalities. All residents of the selected area or target group are invited and enticed to participate. To make the number of participants as large as possible, the entire public social and cultural infrastructure of the area is approached: sports clubs, choirs, local interests associations, women's associations, pub owners, etc. Informative meetings are organized to inform the target group about the project, for which the creative director engages his dialectic skills to persuade as many people as possible to attend. The intention is to make the input of ideas for the project as varied as possible. The success of a project largely depends on the quality of the creative director's network in the area concerned.

Phase 2: from concept to programme

By means of creative brainstorm sessions and table talks with the target group, the creative director draws up a plan for the cultural programme, for which the close co-operation of all organizations concerned is crucial. In this phase, the project plan gets its definitive form with regard to programme and participants.

Phase 3: execution

In this phase, the plan for the cultural quest is actually carried out. Care should be taken that priority is given to the process as such; the final artistic result is of secondary importance. The basic concept of *The Search2018* is that it concerns a 'co-creation' project, in the execution of which the creative director's role is only a co-ordinating one, limited to steering the programme. This being the case, it is subordinate to the role of those who actually execute the project: the participants.

Objectives

The aim of *The Search2018* is to set things in motion and boost the cultural climate. *The Search2018* aims to make people see themselves in a different light, using culture as a vehicle, and to demonstrate that culture gives meaning to our everyday reality and identity. In the project plan, *The Search2018* has formulated various objectives:

Enhancing liveability

In *The Search2018*, the participants make a scan of the future, which deals with issues that are relevant to the region or the focus group. By working on this together, *The Search2018* creates a shared responsibility for questions at hand. The creative directors and other professionals can think outside the box and – being outsiders – furnish new solutions. The forms of cultural expression form a metaphor for the power a community can deploy with a view to the future.

Enhancing cultural participation

The Search2018 is based on the awareness that there is a great deal of culture in Fryslân already, in the towns as well as in the villages. Culture and cultural facilities supply colour and meaning to individual and communal identity. Culture is of vital importance to social cohesion and ensures a distinct vitality in society. Lwd2018 deploys expertise and original minds to boost public spirit, in conjunction with the participants, using high-quality culture as a vehicle.

Improving co-operation between professionals and amateurs *The Search2018* is a broadly based, cooperative venture in which all sections of society work together, each from its own individual quality. *The Search2018* encourages, strengthens and perpetuates the relation and the active network between the amateur and professional art sectors.

Strengthening cultural infrastructure

In *The Search2018*, participating cultural institutions and artists learn to listen to people and to deploy their expertise to deal with social issues. The cultural professionals know how to find each other, to improve their expertise in terms of quality.

The Search projects

Since 2011, *The Search2018* has carried out thirteen projects, eight of which have been used for the development of the methodology. By way of introduction, an overview of the various projects is shown below.

Haskerdijken

Creative directors Pieter Stellingwerf and Kees Botman of BUOG wanted to stir up positive energy in Haskerdijken, where the redrawing of municipal boundaries had caused much unrest. It soon became evident that people needed a footpath there. The fact is that the village is surrounded by a motorway, a railway and a canal. Ultimately, BUOG managed to realize the Dodo path in conjunction with Staatsbosbeheer, Landschapsbeheer Friesland, Doarpswurk, Stichting Kensoor, the local primary school, visual artist Tineke Fischer, and many volunteers from the village.

Ritsumasyl

Creative director Wouter Daane discovered that the hamlet

Ritsumasyl is neither in the phone book, nor on the map of Fryslân. With a variety of activities in the village, such as a talk about the history of the village, a live report on *Omrop Fryslân*, and making and sending picture postcards with the help of visual artists Tilly Buij and Gerard Groenewoud, Wouter put the village on the map again.

Het Bildt

In Oudebildtzijl, Tjerk Kooistra – together with the villagers – organized the *Pypskoft* festival, at which all local talent made an appearance. In cooperation with designer Jaap Groen and the residents of Oudebildtzijl, he also realized the theatre performance entitled *Nachtreis-Bildttaal*.

Jistrum

As preparation for *Hebeca*, a performance on location that was to take place one year later, creative director Dirk Bruinsma – along with the residents of Jistrum – organized a village fair with a Russian treasure hunt, excursions, a buffet/performance, and a short performance on location. The idea was to enhance the community spirit in the village.

Noordwolde/Smalle Ee

In Noordwolde, Henry Alles of the *PeerGrouP* applied his *Round Table* formula, where villagers were invited to join in an open-air dinner/performance, where people could get into conversation with one another.

Slachte marathon

The Search2018 made a contribution to the 2012 Slachte marathon in the form of a number of art projects. In Hitsum, the villagers helped organize a 'dykteater-act' in cooperation with theatre maker Lieke Bruinzeel. They were also responsible for the scenography of the act. With the help of André Oudheusden, they painted dozens of suitcases. In Lollum-Waaksens, children made banners with the assistance of visual artists Jikke van der Zee and Natascha Pachkina. These banners displayed Frisian sayings to cheer on the participants during the last tough lap of the

marathon. In Wommels, musician-artist Remon de Jong converted the energy of all 13,000 participants of the Slachte marathon into a musical experience with a sound floor that produced music when the walkers crossed it. In Wiuwert-Britswert, the villagers made a natural triumphal arch of osiers, together with visual artist Sylvia Dijkstra. In Hidaard, the inhabitants celebrated 'Kermis op de Kliuw' with the help of theatre maker Lieke Bruinzeel and designer Jaap Groen.

Nijlân

In collaboration with the villagers, creative director Caro Kroon made a *jankfodde* (weepy) about the village of Nijlân. In addition, she organized *Cases full of stories*, a theatrical walk with music, theatre and exhibitions, with contributions from numerous talents from the village. As part of the follow-on scheme, she made a connection with the Nijlân district in the town of Leeuwarden.

Merger of football clubs

In Leeuwarden, creative director Maaike van der Geest gave a positive twist to the laborious merger process of three local football clubs. In the *New name-new outfit* committee, she made a contribution to the formation of a new football club. A film was made about the old clubs, a special evening was organized for volunteers and there was a creative workshop day for juvenile members of the clubs. With the input of members of the new club, a new club song was written by musician and composer Ruben Mulder, which will be presented to the club members and the inhabitants of Leeuwarden with a karaoke version and a video clip.

At the time of the definition of the methodology, the following projects were still in the start-up phase:

Primary schools Leeuwarden and surroundings

A *Search* project will be carried out with primary school pupils in close co-operation with Kunstkade. Seven culture coaches from Kunstkade will set to work with two groups from forms 6/7 – one group in Leeuwarden and one from a nearby village. The project

is divided into three parts. The first step is a study of the picture children have of town and country. This is used as a basis for a performance or an object in the class, and eventually the children will present the final results to each other and will visit one another's schools.

Subjective map of Leeuwarden

Within the framework of *The Search2018*, six Frisian designers will create a series of *Subjective street maps* of Leeuwarden. Together with groups of inhabitants they will map the town in an individual way, not approaching it from a geographical perspective, but from a *geo-poetic* angle. The street plans will be presented during the UIT! market on 1 September 2013. The project is supervised by Annelys de Vet, along with designers Moniek Driesse and David Ortiz. The participating Frisian designers are Edwin de Boer, Fokke Draaijer, Martijn van Bachum, Marleen Andela, Nynke-Rixt Jukema and Fogelina Cuperus.

Water campus, cultural confiscation

The cultural confiscation of the Leeuwarden Water Campus is a co-operative venture between the Municipality of Leeuwarden, the Water Campus and *The Search2018*. The Water Campus is a prominent international centre of technology and comprises the Wetsus knowledge institute and some twenty other water companies. Leeuwarden aims to become European Capital of Water Technology in 2020: www.capitalofwatertechnology.nl and www. leeuwarden.nl. Construction started in September 2013 and the building is due to be completed 18 months later. In the course of this period the creative director duo of visual artists Tilly Buij and Gerard Groenewoud will set to work on the 'cultural confiscation'. One of the processes is aimed at realizing a concrete result, the other a virtual one.

Snakkerburen, communal garden

In 2001 a few enthusiastic volunteers decided to revamp the former nursery in Snakkerburen and transform it into a communal garden for inhabitants of Lekkum, Miedum, Snakkerburen, Leeuwarden

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and environs. The organization of volunteers aims to develop the garden by introducing a wider range of organically grown produce and make a contribution to the environment. Moreover the organization wishes to encourage contact between the various focus groups in order to enhance social cohesion in the region. Apart from this, the garden is also a venue for music, drama and other artistic forms of expression. Within the framework of *The Quest2018*, a plan is being formulated in consultation with creative director Merijn Vrij to create a more visitor-friendly and open entrance to the garden.

Films of the street

Creative director Daan Levy, in cooperation with Koos de Vries and Patrick van der Wal, has made a short film from the perspective of the 'inhabitants' of the street: graffiti artists, pavement acrobats, elderly people, and stray dogs. This film was shown for the first time at the Uit! market on 1 September 2013.

Search projects - selection

When it came to the selection of villages, communities and target groups, various aspects had to be taken into account, starting with a staggered approach across the regions in Fryslân. In addition, it became apparent that, in a number of villages and focus groups, there were interesting issues to which *The Search2018* could respond. Het Bildt was chosen because it is an area with potential contraction-related problems typical of most peripheral regions in this country. Other examples are the extensive infrastructural change west of Leeuwarden (de Haak), which forms a threat to the inhabitants of Ritsumasyl, the unrest in Haskerdijken due to the rearrangement of municipalities, and the laborious merger

process of three football clubs in Leeuwarden. *The Search2018* makes the impact of political choices manifest by listing the experiences of inhabitants in a cultural intervention. For other projects, *The Search2018* has linked up with an existent activity, such as the *Slachte marathon*, the *Hebeca* on-site performance in Jistrum, and *The Round Table* in Smalle Ee in the context of the *Simmerdeisfestival*. The drawback of following up on existent projects is that other interests also play a part and that, to some extent, control has to be relinquished. The project already has a certain context, so that there is less time and space to allow the project to be shaped bottom-up. Finally, *The Search2018* originally focused on the villages in Fryslân, but due to the new orientation, from *Fryslân2018* to *Lwd2018*, *The Search2018* has now come to concentrate on communities and target groups in Leeuwarden.

The next chapter will deal in more depth with *The Search2018* working method, with reference to different stages of the project. The effects of the project are also outlined.

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In Nijlân, Caro Kroon got talking to Sietse ten Hoeve. He knows all there is to know about Nijlân's history and keeps extensive archives. He has also written several booklets about this history. This conversation and the archival material have helped Caro acquire a good historical understanding of what has taken place in Nijlân.

In Haskerdijken, Kees Botman and Pieter Stellingwerf decided to have an inside look in the village first. They got talking to someone who was at work outdoors. This person told them that the municipality was going to organize an information evening about the rearrangement of municipalities. Kees and Pieter pulled up a chair as listeners, and afterwards talked to a number of people to find out what was going on and whom they should contact. This is how they ended up with the core group of the community centre and community interests organization.

The methodology is defined on the basis of the different phases that a *Search* project passes through: the inventory, from concept to cultural programme and eventually the execution of the plan. The methodology focuses on the work approach as applied by the creative directors, and offers tools for the execution of a *Search* project. The creative directors all have their own way of working and indicate that this is primarily based on their experience and intuition. The methodology aims to find the analogies in their methods of working, the success factors, and the pitfalls.

phase 1: Stocktaking

In this phase of *The Search2018*, a major role is granted to project leader Metsje Gerlsma (Keunstwurk) and production leader Jildou Tjoelker. For almost all projects, they make a first inventory of the environment and establish the first contacts with the potential *Search* area. In the same period, a creative director who seems most suitable for the target group is selected. During the entire process, the project leader and the production leader ensure that all the work is carried out in accordance with vision of *The Search2018*.

Preliminary study early stages

Cultural interventions aim to map the experiences of participants in a social process and make them manifest. Therefore it is essential that – from the very start of the project – the creative director is well informed about the social and political developments in the area where the *Search* project is taking place. To this end, he makes a preliminary study, in conjunction with the project organization of *The Search2018*, into the environment or focus group he is going to work with. For example, in a village or community he looks at the number of inhabitants, the clubs that are active there, the role religion plays in the region, and the amenities and shops available. In case of a target group, he looks at the number of members

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Merger football clubs

The project involving the merger of the football clubs was the first to be executed in Leeuwarden. The first question was where to realize a town-oriented project. Do you opt for a particular neighbourhood or for a target group? At the end of the day, football clubs were chosen because football is very popular in all sections of the population of this town. Metsje Gerlsma, the project leader of The Ouest2018 contacted BV Sport (Leeuwarden) and Sport Friesland (a province-wide organization) and came up with the idea of a merger between three football clubs in Leeuwarden: Nicator, VV Rood Geel and VV Leeuwarden. She had to go out of her way to find a ready reception for her plan. Eventually the organization of The Quest2018 managed to make an appointment with the chairman of Nicator, Rudi Jacobs and, through his agency, the organization could attend a meeting of the overarching merger-support committee. The members were positive, but also very busy. Metsje: 'They have an entirely different focus. I could understand that, so we adopted a modest attitude.' The merger between the three clubs turned out to be a complex and sensitive process, and at the very moment when the project team of The Quest2018 decided to plot a new course and to continue with Nicator and the community only, Rudi found a new way to approach the other committees. A new working group was formed called New name - new outfit. Creative director and chairperson of the working group Maaike van der Geest, together with the organization of The Quest2018, set to work to organize activities for the members of the new club to give a positive twist to the merger process.

or the activities that take place. In an environment as well as a target group, it is important to obtain a good understanding of their history. Have any important developments taken place? Is there something in people's collective memory that the creative director can use to provoke a discussion with them? This kind of information may help the creative director tune into to the way the village, community or focus group is functioning. In this way, he gets to know and understand the community, enabling it to recognize that the project is in line with the participants' perception of their environment.

Making contacts

The preliminary study serves to inventory how the environment or target group is functioning. The next step in a Search project is to find an approach to establish contact with the residents or the focus group. In a village, for example, this can be done through the village interests council, through the committee of a club, or the chairman of the neighbourhood council. These people usually know what is going on in an environment or target group. It is often necessary to invest much time in making contacts and finding the right approach. The experiences of The Search2018 have shown that approaching people personally, meeting them face-to-face in their everyday environment, tends to work very well. Rather than phoning or sending an email, it is better to just call in on them: take a stroll in the village or neighbourhood, take a look at a football match, or strike up a conversation in the local pub. By getting into conversation with people, the creative director can find the best person to contact with a view to introducing the project. During the first contact with the environment or the target group, the creative director introduces himself and The Search 2018. The main thing is to seek the alliance of people from the very start. The creative director does this by explaining to people in their own language what he has in mind. The Search2018 should be experienced as a positive thing and not as an interference or a surprise attack. The creative director attempts to enter into a dialogue with an open mind, as much as is possible, so that the participants have every opportunity to give their personal interpretation to the

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It is a voyage of discovery, in search of hidden treasures: 'What is the matter here, what is going on? It is better not to look in places where golddiggers abound anyway, but in an entirely different place where you may find even more.'

- Tjerk Kooistra

The *Slachte marathon* is an example of a project not really inspired by a specific problem but rather by something that was the result of historical factors. Those involved are extremely proud of it. It is an occasion where the villagers collectively launch a project once every four years. 'I see that people are proud of their village and are keen cut a good figure. They want to show that they can get something done and that it really amounts to something.'

- Renee Waale

'That the korfball club does not have enough members, that there is no skating rink. We listened, certainly, but did nothing about it. The second time there were other things. They had done some thinking and had had some informal discussions. What they brought up was that they felt locked up in the village, between the railway, the motorway and the water. They felt it should be possible to take a walk if they felt like it. Apart from going for a walk along the motorway they also wanted to be able to take a different route. That was really special – also because they felt they were in a cul-de-sac due to the rearrangement of municipalities."

- Kees Botman

conservation. As a rule, there is some particular issue in the *Search* area the creative twist to his project.

Getting at the real question

When the first contact has been made, the creative director enters into conversation with the environment or target group to examine the issues people are concerned about. Usually, *The Search2018* has this kind of conversation with a core team of committee members or other central figures. Later, the creative director invites the rest of the inhabitants/members to an information evening or a creative brainstorming session, for example. To ensure that people actually attend such a meeting, the creative director must see to it that they are inquisitive and feel involved (see p. 67).

According to The Search 2018, in a cultural intervention it is the creative director's job to encourage the inhabitants to express their doubts as to the current situation and to make manifest their perspectives. Within the context of a Search project, the possibilities of a creative director are defined by the situation in which the interested parties find themselves. He is expected to tap the mood and attitude of the community. If there is a specific problem within the target group, it is the view of *The Search2018* that the creative director should attempt to channel the frustration and give it a positive twist. He is encouraged to convert what is happening into power and creativity. There need not be a specific problem in fact. It may be something that is the result of historical factors or something that those involved are proud of. Neither should the need of the participants have to be on a par with the motive of the creative director to opt for a particular target group or area. The desired effect can also be achieved by choosing a different approach. It is important to *The Search2018* that the subject of the cultural intervention is close to people's perception of their environment, so that they have a sense of involvement in the project. The creative director takes the individuality of an area or target group as a point of departure.

It may well happen that, during the first interview, only standard aspects are brought up that are probably found in all villages, communities or target groups.

'Haskerdijken is an excellent example of how BUOG has managed to stir people's imagination in order to capitalize on the frustration they had, in a form that ensured that they would be left with good memories. Not just for the moment, but also for a longer period. Not just in the form of a footpath, but also as a community.

- Eelke Nutma

In such cases, the creative director should take time to investigate the real question and give depth to the conversation. Before you know it, you are left with symptoms instead of the essence of the question. The clearer the question is formulated, the more effective the cultural intervention is.

Creating commitment

Participation is one of the starting points of a community art project and a major theme in the bid book of *Lwd2o18*. As an organization, *The Search2o18* aims to involve as many people from the selected target group as possible in the project, in order to achieve an optimal effect. However, the creative director is often an unknown to the people with whom he is going to work. How can he ensure commitment on the part of the participants, so that they are ready to join in the project voluntarily and to invest time and money? The first step is to whet people's curiosity. The creative directors present themselves to the participants in a carnival atmosphere by using a variety of methods:

Method 1: documentary

According to *The Search2018*, making a documentary is a good means of establishing a dialogue, of involving people in the project from the beginning, and of arousing their interest in one another. In Haskerdijken, Ritsumasyl, and with the football clubs, the creative directors made documentaries to generate curiosity and commitment on the part of the participants.

- Kees Botman and Pieter Stellingwerf knocked on doors in Haskerdijken with a camera, presenting people with a bouquet. They asked the residents the following questions: 'Who deserves flowers? Who does a lot for the village? What do you do for the village?' The one-off screening of the film happened during the presentation evening of the plan.
- In Ritsumasyl, Wouter Daane announced his visit by letter, so that they had had the opportunity to reflect on his questions and very soon he was able to talk to people informally in the street.
 Wouter was curious to know what people thought of living in a

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village that was not on the map, what had been the best thing that had ever happened to them there, and how they saw the future with 'de Haak om Leeuwarden' ('the Hook around L.'). The film was presented during a village meeting one evening, where another meeting also took place about a community activity.

Maaike van der Geest made a film about the merger of the football clubs. The aim of the film was to demonstrate the similarities of the different clubs and create a sense of togetherness. Maaike interviewed juvenile and former members of the three clubs, asking them what the merger and football meant to them. In addition she came up with a playful act about the new club manager who was blind to things that really mattered, and his girlfriend who looked a bit common and dumb but who – by contrast – was quite sympathetic towards the personal side of football. The fact that volunteers are very important, for example.

The aim of the film was not to be over-instructive, but rather to give people room to breathe in the rather tense atmosphere. It was presented to the members of the three clubs during an information evening. Although there was quite a lot of tension in the room, the film caused some relief. People laughed and gradually a sense of togetherness arose. Maaike: 'All of a sudden the idea that there used to be three clubs sort of faded away. Everyone understood that it is difficult to find volunteers and that they do perform important tasks. I thought it was a very special moment. It made me very happy. We never had the illusion that there would be a sudden change in the mood. And there wasn't.'

Why is a documentary a good vehicle to create commitment? People are curious to see who feature in the documentary and what others have to say. That's why they come to the presentation in large numbers. Wouter and Maaike linked the presentation of the film to an activity of the target group, which ensured a large audience. The film was meant as a bait, but at the same time it made people think about the theme and initiated discussion going. Unfortunately that



did not quite work out that particular evening. Maaike would have liked to invite a panel chairman to talk to the members of the football clubs right after the film, but the programme left no leeway for this. Finally, by making the documentary, the creative director discovers a great deal about the participants and their mutual relationships. This is information that comes in useful when specific issues that are felt to be important in the *Search* area are discussed, and aids coordination of the follow-up process.

Method 2: Nijlân's weepy

Caro Kroon announced her arrival in the village in a playful manner. By delivering a flyer through the door she declared that she would be in the village on 10 November 2012 with her 'Alles-wa'st-nedich-hastis-leafde caravan' (All you need is love caravan). In conjunction with Sander Veen of Troeftheater, she invited the inhabitants to get into her caravan and tell their story of Nijlân. Why is it a fine village to live in? What would you like to see changed? What wishes do the villagers have? Unfortunately it was a dull autumn afternoon and there were very few people out and about. So Caro rang at the doors to invite people to come into her caravan. Some twenty people actually did. The idea was to make a Nijlân weepy on the spot, on the basis of their stories, but people were reluctant to cooperate. An alternative was offered in the form of a questionnaire on which people could write down their story. Caro Kroon and Sander made the weepy themselves and it was sung at the information evening by Nelly Gerbrandy, a singer from Nijlân. The weepy was enthusiastically received and became the closing song of the theatrical walking tour. When they were making the weepy, Caro and Sander were not in the caravan as themselves, but as the characters Tante Poes and her adopted son Ronnie Zokuter. During the theatrical walking tour Ome Cor (Thijs Meester) was sitting alongside Tante Poes. Through these characters Caro was in a position to ask people very direct questions. 'These characters can afford to be impertinent in a perfectly guileless manner. This way you can stir up interest and get in touch with people more easily. They reacted well to it and went along with us.'

Common interests

Wouter Daane opted for Ritsumasyl on account of the tension caused by the advent of 'de Haak om Leeuwarden' (The hook around Leeuwarden). In the course of his preliminary study, he found out that Ritsumasyl is neither on the map nor in the telephone book. He just could not get hold of people. He suggested to the village interests council to adopt this fact as a starting point, and they reacted enthusiastically. During the production of the documentary he found that we have a paradox here. People enjoy living in Ritsumasyl, because they can live fairly anonymously there, but from the moment you lie low in anonymity, you are ignored and after that, steamrollered. That is why Wouter chose to put Ritsumasyl back on the map with a variety of cultural activities. Although he is happy with the result, he realizes that his project would have been more effective if the 'Haak om Leeuwarden' had not hung over his project as a sword of Damocles: 'It is not quite clear what is going to happen around the Hook, so people are still in the dark as to the consequences. The different groups of inhabitants in Ritsumasyl have different interests, and that causes tension among them. This is what you notice when you organize something and certain people just don't turn up. That's a pity. If the Hook had been a fait accompli, you could have said: "OK - the situation being as it is, what can we do together to make it liveable?" But now that it is still an unknown quantity, there is not much you can do, really, to influence matters, and it is difficult to connect people.'

"As a maker you have to rely on the strength of the people you are working with. Not just the so-called experts, but also the people who throw themselves into it with all their passion and enthusiasm."

Identification is another major aspect that helps generate commitment in the context of a community art project. Participants should be able to recognize themselves in the process and the final product. What matters is that they can attach a meaning to it. To achieve this, The Search 2018 operates from a common interest. It is easier to mobilize and motivate people when they recognize their own interest in the project. They need to be motivated intrinsically to take part; they need to feel a personal connection with the theme in question. According to The Search 2018, the subjects need to be close to the participants' perception of the environment. By asking them for their stories, the creative director encourages the participants to find their own personal interest in the project. At the end of the day, people should feel that they have something to add and want to be part of it, that the project has become part of them and not merely something that has been imposed on them. For this reason, they are involved in the conceptualization of a Search project from the very first phase: how to give shape to a question that is foremost in people's minds, on an equal basis.

Yet another important way applied by The Search 2018 to generate commitment is to have people play the role of catalyst. Experience has shown that they are the ambassadors of the project because they get the dialogue going among people. They are also key figures because they know where to find the right contacts and how to mobilize other people. The local publican or the chairman of a particular committee is a good example in this context. It can also be useful to approach people who have been working in the region for a long time and have built up a bond of trust with the villagers. At the same time, the creative director ought to be aware that the people who are accustomed to making their presence felt in a village, community or club are not necessarily the ones who are suitable to act as catalysts for the project. As a creative director, it is essential to gauge how these people function within the environment/target group. They may equally well keep people from joining in because they feel their presence is essential. A creative director can also choose to focus on those individuals who are not usually among the first to be selected, but are nevertheless

⁻ Dirk Bruinsma

The Quest2018 in Noordwolde: The Round Table

The Search2018 started as an experiment to examine which method was most suited to carrying out cultural intervention. One of the choices concerned the use of an existent concept: The Round Table of Henry Alles from the PeerGroup. The Round Table is a performance in which people eat local produce and get into conversation with each other. This project was realized in Noordwolde and Smalle Ee. The project in Noordwolde is explained in greater detail below. Noordwolde was selected as a village by the organization because it used to be a 'cane village'. When this industry collapsed, many buildings became vacant. The Search2018 was curious to find out how the villagers dealt with this situation and what they thought about it exactly. The project organization invited them to The Round Table dinner/performances, to enable a dialogue about the issues in the village.

The Round Table is part of a long-term project that had been carried out by Henry Alles before. This project, however, was not as successful in Noordwolde as elsewhere. The main reason was that it was quite difficult to generate commitment among the villagers. As a rule, Henry stays in a community for a longer period of time, so that he can get to feel quite at home. This did not go unnoticed with the inhabitants, but failed to produce the same result. What's more, people did not appear intrinsically motivated to take part in the dinner/performances. Through a particularly cooperative municipal official, the organization got in touch with the Noordwolde 2020 committee, which helped with invitations to people in the village, through the local clubs, and flyers were delivered door-to-door. The aim was to have a full house the first evening with people who had been approached directly, and that word-of-mouth advertising would be responsible for many visitors at the other meetings. However, the evenings had been planned too close together to get a discussion going in the village, although the structure of the village may also have had something to do with it. There are many vacant properties in the village centre and the majority of the people live outside the village, or on the outskirts. Where do people meet?

quite keen. Anyhow, it is important to make sure that the central figures do not feel passed by and continue to back the project to prevent negative comments from going round. *The Search2018* aims to involve as many people as possible in the project. To this end, the organization focuses on people from different age groups and backgrounds. The preliminary study has produced a list of clubs and associations. The creative director establishes a dialogue with their members or organizes peripheral activities aimed at involving them in the project. The objective of *The Search2018* is to connect people and enhance the community spirit. What is also important in this context is to involve those who are less popular in the group. The creative director tries to get people out of established patterns and to deal with sensitivities, without professing to be omniscient.

What you may chance upon as creative director is that the jargon of the target group is rather different from what you are used to: as in a football club, for example. In such cases, it is a good thing to get talking to someone who also speaks this 'lingo', so that you have more access to the world of your focus group. The spoken language of the creative director may be different from that of the participants (e.g., Frisian, town-Frisian, Bildt-Frisian, Dutch). The experiences of the creative directors have shown that it is not essential for the creative director to speak the same language as the participants. His mentality and character are far more decisive in the relationship. It is a plus-point, however, to speak the same language. Creative directors of *The Search2018* indicate that people tend to be more willing to tell something and become more personal when speaking their own language.

Finally, it is the view of *The Search2018* that it is vital that the creative director himself should demonstrate enthusiasm about the project. He should know how to hold on to people and should emanate confidence in the strength of the participants (*see: skills of the creative director*).

Contrast between town and village

The Search2018 carries out projects in towns and villages alike. The question is whether or not there are differences in approach.

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As a concept, *The Round Table* lends itself very well for starting up a Search project. By having a meal together, people get to talk to one another. In this way, the creative director can find out what they are interested in. It is a pity that *The Round Table* never had a sequel and no further activities took place in the village. In consequence, *The Search2018* did not have the opportunity to realize the desired changes in the community. The first thing this project has taught *The Search2018* is that the commitment of the participants is greater when they come up with the plan themselves (bottom-up). The second point is that it requires a lot of time for the project to 'land' in the relevant environment, which makes people talk about it and arouse their interest. It is the task of the project organization to find different channels to mobilize people.

'In a village there is no faceless mass: people know each other. It is easier to make an appeal to someone. You are missed when you are absent. In a town, life is more anonymous and it's easier to duck out of an activity.'

-Pieter Stellingwerf

Football clubs in the town

Maaike van der Geest was the first creative director to initiate a project in a town. She worked with football clubs. Actually, these are also well-defined communities, which enhances their recognizability and solidarity. 'I remember that I thought: "I want to work in one of those cute old Frisian villages – surely it's no problem to get everyone on your side. They're all keen to join in the fun.". I had the illusion that you only have to snap your fingers and things will get off the ground. And then I had to work with football clubs I couldn't move an inch, who couldn't care less about theatre and refused to cooperate – but in spite of all that, it is still great fun. It is very special to get a view of such a world. Suddenly you see all sorts of things inside such a club. It extends far beyond football as such. They put their heart and soul into it, and for some of them it's their life fulfilment. Now that is pretty special, isn't it? People are very serious and committed. Perhaps they even have a stronger sense of community than a village.'

Community relations are given shape in different ways: which role do those differences play? In a town people, live in segments that depend on a variety of factors, such as their choice of career, the school their children attend, or their health club. In a village, the social classes mix more easily because people meet one another within the village's infrastructure: the church, the supermarket, the school etc. In addition a village has a well-defined geographical boundary, which tells a resident where he belongs. In a town such boundaries are much more vague. Solidarity is different there, but not necessarily weaker.

In the villages, people fall back on each other more often and social control is stronger. In a town, your freedom is usually greater. You are not made to feel responsible for your actions so much, but often this also means that people in a community do not really know each other.

In towns, *The Search2018* does not focus on the place in a general sense, but selects specific target groups or communities. Their methods are not much different from those in a village. In either case, it is important to find the right approach to come into contact with people and stimulate them to join in. This depends to a high extent on how a village, community or target group is functioning. In a village, there are sometimes more ways to find acceptance. In a town, this may cost a lot more time and energy. Due to the stronger social control in a village, lines are shorter and people will sooner become curious as to what is going to happen and who are involved. *The Search2018* has found, however, that in a town the community sense can also be quite strong within clubs or associations.

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'The Quest should emerge from below, from the population, and anything we put forward would only put them off.'

- Kees Botman

'We need to convey the feeling and the certainty that the ideas they come up with will find fertile soil, and that a creative director will actually work on them. That need not necessarily be a one-to-one thing – it is something you realize together. That gives them the feeling it is their project, for which they are willing to wear themselves out for and do anything to make it happen.

- Renée Waale

'It may work, occasionally, to draw people out and show them something of the world you live in. To make them think: "So it can also be done that way." You need to find a good mix, the pros and cons, in your ways to get across to people, ways that appeal to them but are also innovative.'

- Maaike van der Geest

'It is the challenge of the creative director to see in things that particular aspect which is just a little different from what you might expect at first sight: the unexpected, the creative, the different angle. To me, that is what art is about. Giving you a different perspective. A different approach.'

- Renée Waale

phase 2: from concept to cultural programme

Gathering and designing ideas

The Search2018 attempts to stimulate participants to engage with one another to innovate and experiment, with the aim of meeting people from different perspectives and in different ways. To many, making something new is not a self-evident activity and it is occasionally even regarded as threatening. *The Search2018* tries to remove this threshold by working bottom-up. This means that the input comes from the participants themselves. The creative director must let go of his own ideas. A preconceived plan means that he excludes certain impulses. He then functions as the catalyst that gets people thinking and moving. According to The Search 2018, the participants should not have the idea that the creative director already has all the answers. They ought to be able to present their own ideas openly. Cultural psychologist Jos van der Lans declares that the experience of being approached without bias seldom remains without consequences. 'A new language arises, a language that makes space for the power of imagination, inquisitiveness, talent. It enriches the self-evident and induces people to think, without the pressure of having to produce something, of having express a judgement imediately'.37 With The Search2018, the harvesting of ideas occurs both within a small core group and among a large group of participants. It is important that the rest of the inhabitants/interested parties have the opportunity to respond to the ideas, to make their own contribution, otherwise they may feel that something is being imposed upon them. The artistic director can also opt to invite all interested parties to a brainstorm evening. The Search 2018 then arranges a good discussion moderator to streamline the discussion, to bundle the ideas together and to reach a productive conclusion.

³⁷ Lubbers 2011: 16

Extra-cultural dimension: Dirk Bruinsma – Jistrum

'The idea to eat together was expressed in the workgroup. In theatrical terms, this is perhaps not the most interesting example, but it is one that the villagers still talk about. The ultimate idea was that people from Jistrum would make their favourite dish for ten people. We wanted to have as many people as possible busy with cooking. There were eventually twenty people who were eager to cook – which meant two hundred meals. What happens if I, as a maker, do not directly seize this opportunity? People start to think pragmatically. 'Oh, so we have to have tables, plates, etc.' That is all part of the effort, but you also have to consider what you want to say with this event. What is the aim of this eating session? 'Oh yes, that we are going to eat together. That we get to know one another once again. Eating together helps establish a bond.' As a maker, you try to stimulate people to think: 'Why are we actually doing this?' All blinkers had to be removed – we should think not only in practical terms, we are busy at a cultural level too. I also had ideas on that. I had suggested that we could eat in a stall. I had other ideas as well, but that was actually too much for the villagers. I didn't press, didn't even propose them – the villagers themselves put forward the idea to eat outdoors because it would probably be good weather. The farmer came to talk about his farming activities. The piglets stood in their boxes next to the tables. The form was very theatrical. There were people who declared that it was a scene from a Fellini film. If you had placed a stand there for spectators it would have been a performance, probably a marvellous show, one you could never have directed.'

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The creative director may meet a great deal of resistance: a sceptical or negative attitude of people in relation to the project. During her community art project, artist Tieneke Verstegen observed that inhabitants often nurture resistance to change: 'Many inhabitants are sceptical about newcomers, even if the newcomers have the best intentions regarding the liveliness and liveability of the neighbourhood. The inhabitants may also have scepticism about the possible success of alternatives. They ask themselves constantly whether or not something could be successful.'³⁸ Experiences with *The Search2018* show that the benefit of working in a small core group is that it makes it possible to formulate a well-considered plan first, to which the participants can react. With this approach, they recognize a bigger chance of success.

The creative director is often accustomed to exercising control and to feeling the pressure that something has to be realized. In *The Search2018*, the creative director does have control, but he is not solely responsible for the way the project runs. The art is, of course, to be able to let go of the reins, so that people feel free to submit proposals.

The creative director must evaluate and appreciate the ideas of the participants. This may bring about exceptional situations. In a *Quest* project, the creative director must be open to things that spontaneously occur, but some steering is also necessary here: a clear framework within which the participants have the freedom to express themselves. There is mention of interaction in which the creative director sometimes works ahead of the rest, and sometimes slows down to allow others to take the initiative.

The *The Search2018* approach may be at odds with the ambitions of a creative director. The ideas articulated by a group of people express do not always correspond to the artistic aspirations of the creative director. He may propose things that people have never dreamed of, so that the project acquires a deeper dimension or takes an interesting turn. In this way, the creative director transports the participants to a different conceptual level. He helps them think further ahead and elevate the ideas to a higher level. He does so by

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³⁸ Van Veen 2009: 12 and 28

BUOG - Haskerdijken

Generation of preconditions: The idea of a footpath arose in Haskerdijken. The chosen location was an area of scrub close to the motorway. BUOG entered into discussions with the Forestry Commission and the Landscape Authority to discuss the possibilities.

Culturele dimensie: In Haskerdijken, Kees and Pieter made a study of the history of the village. In doing so, they arrived at the Dodo of Haske and the small church outside the village. They asked artist Tineke Fischer, who uses the church as a studio, to create an artwork about Dodo.

Intersectorial cooperation

In Nijlân, Caro's aim was to connect the various clubs in the village and to strengten the sense of community. For example, the school in the village was not so very popular. A number of children had left the school and a number of rumours had spread about the school. Caro involved the school in the project immediately. For instance, the children decorated glass jars to be used as lanterns along the route. Caro: 'Right from the start, the contact with the school was excellent. The schoolteacher also said: "Please get them to bring the jars to school, then they'll at least come to the school again." I think it was a good move to try to unite the people once again. Because the children decorated the jars, many children attended the evening itself. I kept on saying that it was pleasant at school. And that was true. It was a great cooperation. There were no restrictions. They spent the whole afternoon decorating the jars. That was a kind of island that the people have an opinion about.'

asking a certain question at a certain time, or by giving an example. According to the creative directors of *The Search2018*, it is foolish to want to determine what the interested parties think and desire. The creative director must be careful not to be too directive or compelling. This restricts people in their generation of ideas. He must stimulate them, but ultimately they themselves must come up with the plan.

The idea that is taken as the starting point is often not completely lucid or well elaborated. There is the risk that the creative director may be much further by then. At such moments, it is dangerous to think: 'And now I really should take control again.' If the creative director does so, people may have the feeling that their contribution has not been worthwhile and that it is thus no longer their own project. According to the creative directors, the participants have the need at a given moment for someone who can provide clarity and can assume control. When sufficient ideas have been advanced, the creative director bundles them together and creates clarity. Ultimately, the creative director chooses the route that most appeals to the participants and gives shape to these ideas. Once the idea has been born, the creative director in a *Quest* project has two functions. First of all, he (along with the project leader and the production leader) determines preconditional factors that will ensure that the project is feasible. In addition, the creative director ensures that the idea acquires an extra (cultural) dimension or deeper layer at this point. He may supply input himself, and/or may appeal to other experts for this.

Intersectorial cooperation

The Search 2018 aims to enhance the liveability within a community. The organization attempts to do so by involving as many parties as possible in the cultural intervention. Trienekens advocates cooperation between many different parties, so that they become familiar with one another's manner of thinking, speaking and acting. In her opinion, working with multidisciplinary teams is a precondition of enabling cultural intervention to take place more successfully. For good team operation, the various parties must start

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Discipline-transcending works

Theatre maker Wouter Daane asked artists Tilly Buij and Gerard Groenewoud to devise a concept for card-making. 'I wanted to put Ritsumasyl literally in the picture by making cards, with a slogan like "Greetings from Ritsumasyl" for instance. But I wanted some kind of variation on that theme, not one that was directly obvious. You see that the inhabitants think about attractive picture postcards with photo-collages and that kind of thing. That is possible, but I was interested to see if something else was perhaps more suitable. Through that story by Bert Looper about the history of Ritsumasyl – that it has always been a hub of activity - artists Tilly Buij and Gerard Groenewoud came up with the idea of a Scots tartan. Every line represents an element – every colour, thickness. In this way, you build up record of your family. Everyone made their own tartan, representing what Ritsumasyl means to them, translated into colours and thicknesses. People wrote down such information beside their contribution. We eventually made the cards from these, and they were issued in folders. The tartans are also on display on large signs next to people's doors, and form an art route.'

up as early as possible in the process, and personally give form to their aim and function so that they can make a positive contribution to the intervention. The team members must possess cooperative competences: an open attitude, a genuine willingness to share ideas and to respect and integrate one another's contribution.

Trienekens: 'No one determines the final result in advance. This emerges from an equal and reciprocal exchange between the cooperative partners in the course of the process.'39 The creative director coordinates the collaboration between the various parties. To do so, he must be strong in communication and good in negotiation.

Beyond a particular discipline

The Search2018 makes use of a multidisciplinary approach, because this makes it easier for participants to join in somewhere in the activities, to find their own place in the whole. The creative director can then make use of the individual qualities of the participants. Not everyone will be willing to be involved with the cultural aspects; there are also people who prefer to deal with more practical matters. The creative director must examine where the necessary qualities lie. The creative director is often specialized in a certain artistic discipline. Experiences with The Search2018 show that a creative director ought to be careful that, in his introduction, he does not influence the participants too much by telling them about his discipline and what he has done in the past. If he does so, the project will soon acquire a label and the participants will not be able to think beyond this framework.

The same applies to the creative director. In a *Quest* project, it is important that he abandons his discipline – at least temporarily – and dares to stray from his own beaten track. Which discipline harmonizes best with the wishes of the participants? Where can the best effect be achieved? The creative director may opt to invite artists who are specialized in a different discipline. In using another person's expertise, the creative director must allow these people scope to apply their knowledge and skill and to devise their own concept.

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^{&#}x27;It is typecasting. People must be able to deploy their own power, their own speciality. That works. And everyone is happy with that. I think that it is very important for people to feel at home in the role they are assigned in such a project.'

⁻ Lieke Bruinzeel

³⁹ Trienekens 2012

'It is not without reason that it's called *De Reis* (*The Quest/The Journey*). The route must be completely surprising and must take you everywhere. You should not think of the destination. Only then can you be open. You must take with you the impressions that you absorb on the way.'

- Pieter Stellingwerf

In Oudebildtzijl, Tjerk Kooistra organized the *Pypskoft* festival in conjunction with the villagers. There turned out to be many people who wanted to show what they could do, but did not consider themselves to be true artists. 'We hoped for 8 to 12 acts, but ultimately there were 50 acts, and the whole village took it over.' Tjerk supervised the process, but the village carried out the rest of the project. To Tjerk this was a new experience, because he, as an artistic director, is accustomed to having control of the process.

phase 3: Implementation of the plan

The manufacturing process

Once the plan has been elaborated, it can be implemented. With The Search2018, the creative director coordinates the working process, but the participants are the most important executors of the plan. To ensure that the participants embrace the plan and that they take it up collectively, the creative director must evoke a feeling of solidarity among them. To this end, he must investigate the potential of the village to organize what is requested. Experience with *The Search2018* shows that the creative director himself must occasionally take the initiative to stimulate people to move in the right direction. He must also allow them as much leeway as possible to execute the project themselves. As a consequence, a hierarchy may arise in which the role of the creative director is less important. If the participants are not too dependent on the creative director, it is easier for them to take the first step themselves on a following occasion. The creative director should also steer the participants in such a way that they can reach the final result under their own steam. One pitfall is that creative director may tend to take over the process himself, on the basis of his greater experience. But, in the manufacturing process, he should remain open to what comes his way and subsequently determine how he can capitalize on the opportunities thus presented. In this way, interaction arises with the people for whom he is active. An important aspect for *The Search2018* is that the creative director must keep sight of the target during this process. A unique feature of a *Quest* project is that the creative director does not know in advance what exactly is going to happen, so that the project can develop in all kinds of ways. This

^{&#}x27;I also thank everyone when they want to give something, regardless of what I personally think about it. I always take care to show that I find everyone who participates exceptional. That is our intention.'

⁻ Caro Kroon

In Haskerdijken, three working days were organized in which volunteers helped lay a footpath.

'On a day like that, you try to maintain a positive atmosphere. You waffle away, so that everyone relaxes. That happens automatically. People meet one another with a wheelbarrow, for instance, and yell things at one another. The dynamics you create ensure that people have and make contact, you don't really have to guide that process. It also helps to generate preconditions. You only have to make sure things go smoothly. That there is sufficient material. That there are enough wheelbarrows. That everyone has a place to work on. You have to think out how to streamline the day. Don't work on too long. It's got to remain pleasant. Then you have the feeling that you have spent your Saturday in a worthwhile way. If you have nothing to do, you won't come back.'

- Kees Botman and Pieter Stellingwerf

'I noticed that if people don't see or hear from you for a week, they tend to think that nothing is going to happen. I didn't have the time and energy to mail everyone constantly, but it is important to keep the contacts warm. That should really be done by the *The Search2018* project organization, they should send an update to everyone who participates. Because this didn't happen I noticed that I almost had to begin anew every time. I don't sit still, but I do not have the time to give feedback all the time. I am used to doing everything on my own, but it does cost a lot of time.'

- Caro Kroon

depends on the input and commitment of all interested parties. For this reason, it makes no sense to make strict plans for the progress of the project. The budget and available time may put unwelcome pressure on the project. The creative director must take care not to be blown off course and should not deviate from the original concept of *The Search2018*.

A necessary element of a *Quest* project is that the creative director ensures that all preconditions are met. The creative director draws up a good planning schedule and division of duties, and ensures that all the necessary material is at hand. Creative directors have observed that it is very important to cultivate a good atmosphere and to make certain that everyone feels he is making a worthwhile contribution. The participants invest their leisure time and would like to have the feeling that they are spending this time in a useful manner. They become irritated by having to endure lengthy delays. If the process is well organized, the participants feel more involved in the project: they are not mere pawns in the game. It is also important for people to feel that their contribution is appreciated, that it is not always self-evident. To ensure that everyone can get down to work, it is advisable to arrange for people to work in groups. Different groups may be active within the project.

Experience has shown that it is important to have continuity in the activities. This ensures familiarity as a result of word-of-mouth advertising, so that the group of interested parties becomes ever larger. It must be clear to the inhabitants when there is something special to do. It is advisable to invest in this word-of-mouth advertising and the personal approach because it stimulates much more reaction and participation. In addition, it is important to communicate clearly with all parties. It is not always clear to those involved that something is happening, that the process is still underway behind the scenes.

Final result

The Search2018 is a cultural intervention aimed at altering something in the original situation of the surroundings in which *The Search2018* takes place. For this reason, the process is more important than the

'You can write Art with a capital A and in various sizes, but every time what you have written says 'art'. In conjunction with us, people can determine the size of the letter. If it is a small letter, and it does mean something, then it's fine. It was clear in advance that it would not be art with a capital A. That is something that does not really fit in with a *Quest* project. If you do produce something with a large capital, it probably doesn't harmonize with the residents. It is kind of out of line.'

- Kees Botman and Pieter Stellingwerf

"Ritsumasyl is hub for cyclists, so that many tourists come through the hamlet. Beside the sign showing the cycling route, there is the map of the Ritsumasylster Ruten Rûte. People are clearly interested in this and often go to look at the art route. As a result, Ritsumasyl is increasingly putting itself on the map.'

- Wouter Daane

'If the village adopts it, the project retains a kind of 'villageness'. In Pypskoft I missed a leitmotiv that could ensure cohesion between the various acts. It was a deliberate choice to omit this structure at first, in order to keep the project as low-threshold as possible. However, the openness of the inhabitants' own input and the limited time for organization made it impossible to impose this structure later. But it does contribute a lot in cultural terms. People who show their work for the first time are motivated by positive reactions to continue and go a step further. It is all about the possibility to participate.'

- Tjerk Kooistra

final product. In the process, the desired social changes are taken as targets. On the other hand, a tangible final product does ensure that the process is ongoing. In such cases, the community tends to remain active. Those involved continue to look back and can use the product as a reference point for steps they may take independently in the future. The product can be very diverse: an exhibition, a theatrical event, a footpath or a workshop day.

The closing manifestation is always held at a location in the living environment of the community. As a consequence, the project remains visible to those involved and there is mention of a 'sweetener' for inquisitive inhabitants.

For *The Search*2018, it is important that the final product have an authentic and sincere connection to the participants, and that it should fit in with their living environment and experiential world. 40 According to Cleveringa, the result of a community art-project is an original expression of art: an 'artistic processing of one's own past, everyday reality or future expectations'. 41 Due to the social and participatory (instrumental) character of community art, it is often accorded second-rank status. In The Search 2018, the creative director must guarantee the artistic quality of the result on the basis of his artistic skills and craftsmanship. As Van Erven states: 'It is all about delivering a quality that makes art interesting to both the participants and those who have not been involved. It must also be able to transcend the personal world of the participants.²⁴²The creative director aims to achieve a quality level that is as good as possible, while monitoring the authentic relationship with the participants. According to The Search 2018, the quality of the final product influences the degree of appreciation the participants receive from outsiders. The greater the quality of the eventual product, the more proud the participants can be of it. They feel a kind of ownership, which brings an intrinsic pride.

⁴⁰ Buitenkamp 2011: 41

⁴¹ Cleveringa 2005: 7

⁴² Smits, 2011

'On the first working day, we just mixed with the people. There was no mention of leaders and followers. There was no 'tell us what to do. We are ready.' We simply helped with cutting down trees and pushing the wheelbarrows."

- Kees Botman

'We also helped with making things. Then you're not on the sidelines, you just grab a paintbrush and get on with it. It is for and by the village. It is important to do it all together. You cannot act as a boss and shout that this or that has to be done. You do want to cooperate with the village.'

- Lieke Bruinzeel

'You have to study the village, the people you are dealing with. You have to look for the power of the community and the individuals within the community. You have to get to know the entire village. This means that you have to drink a cup of tea with them or an occasional glass of wine.'

- Lieke Bruinzeel

You begin a project by creating a safe and secure basis. If this is not available, people do not dare to reveal their true selves. If it is in place, they have the nerve to adopt a more vulnerable stance and to display their less positive characteristics, the things they cannot do but would perhaps like to learn.' Dirk Bruinsma tries to create this secure basis by working in a low-threshold way and enter into discussions with the people. He seeks forms for these discussions, such as interviewing one another and then presenting themselves to others.

'In a village, people often know one another, but this does not mean they talk easily. There are often prejudices and established patterns.'

- Dirk Bruinsma

qualities and skills of the creative director

Within every community, the creative director will assume a different role and a different form of collaboration will arise, but the process requires a number of qualities and skills on the part of the creative director:

- 1. As creative director of *The Search2018*, you are primarily a leader, someone who steers the process. The creative director supervises and supports the participants in the participation process. This demands certain educational skills. It is an interactive process, to which the participants can make their own contribution. To realize this, the creative director must be able to relinquish some responsibility, but must continue to monitor developments. You are a director who brings all sections of the orchestra together.
- 2. In addition, the creative director ensures that the *Quest* project has a professional allure. With his creative capacity, the leader gives shape to what the participants find vital in their community. He therefore looks beyond the boundaries of his own discipline. The creative director works at the same level as the participants. This means that the artist relinquishes some of his artistic autonomy without betraying his artistic vision.
- 3. The most important aspect of *The Search2o18* is that a creative director manages to engage people with his ideas. He can do so by looking at and listening to what is happening among those people, and by analysing the underlying relationships. According to *The Search2o18*, this requires an open attitude and a certain curiosity about people. The creative director is receptive and displays interest, genuine interest in the people with whom he is working. He gives them the feeling that what they do or say is truly worthwhile.

'In *The Search2018*, it costs a lot of time to build up a relationship of trust. But I haven't experienced that with my own players. They just come and know what they have to do. All *The Search2018* projects are very social. The participants devote a lot of time to them. Whereas I am someone who can be quite pushy – 'you should be doing this and that' – people in a village like this prefer to advance in first gear rather than in the fifth. You just have to accept it, you have to go along, otherwise you won't get anywhere. Simply take it easy, enjoy your coffee. It's not difficult to fill a couple of hours. Once I'm there, I really like it. The milkman comes along in his SRV van and fresh currant buns are served up. I experienced that as great hospitality and something special in this project.'

- Caro Kroon

'Determination and optimism. These are most important. If you don't have these two things, things can be very difficult. If you are disheartened by negative reactions, it just won't work. I'm quite resilient to such things, I can step right over them. People sometimes change completely when they see that. It's marvellous.'

- Caro Kroon

Jos Bours and Marlies Hautvast of Theater Stut developed their own methodology as a practical manual for community theatre. The basic mentality that forms the foundation of community theatre is 'a genuine interest in people, their experiences and motives. An open and inquisitive approach that can unlock the treasure chamber of experience.'43 For this purpose, the creative director approaches people in a respectful and unprejudiced manner.44 This is also related to a form of modesty. For *The Search2018* it is important to ensure that the distance between the creative director and the people does not become too great. The leader must remain approachable. The participants must not have the feeling that there is any difference in status. The creative director does not impose his plan upon the participants. In fact, he is in the service of the project and the participants, which demands a vulnerable attitude. To engage the participants in his activities, the creative director must first display engagement himself. This means primarily that he is literally present and that he actively helps with the activities, and not only dishes out orders.

The creative director ensures a safe basis and builds up a relationship of trust with the participants. Personal contact is very important at this stage, according to The Search 2018. You meet one another as ordinary people. As a result, the participants also begin to place trust in the creative director as a person. The creative director radiates confidence toward the people in order to 'bring the pearls to the surface'. The creative director recognizes the power and creativity of people, and how they could make a positive contribution. With his passion and inspiration, the creative director helps people over a psychological threshold, so that they wish to contribute positively to the project. According to the creative directors of The Search2018, building up a relationship of trust requires an intensive investment of time. In the Quest projects, the creative director also has to deal with parties that no not have good mutual relations. The leader attempts to bring such parties together in a positive way. This also demands a certain diplomacy.

There are makers who are very good in making, but sometimes have a kind of tunnel vision. That does not work well in a project such as *The Search2018*. You have to be open. You must also be able to let go if nothing is happening. You have to be prepared for constant adjustment, that things are different from the situation you had anticipated. It is like improvisation. If you want to follow your own course, it doesn't work, because you always have a co-actor who does things differently. You must undertake a joint quest for the best scene or the best ending to the story.'

- Maaike van der Geest

'If you go sailing on the Wadden Sea, you can try to get to the island of Ameland, but the current may be against you or the wind may turn. Then you can also think: 'I'll see where I land.' Then it's great. Otherwise you will be sailing against the current and the wind. That's no fun.'

- Kees Botman

Everyone nurtures his own ideas and these should all be honoured in some way, somehow or other.

- 5. The creative director can enthuse and inspire people. He activates participants with his authenticity. He is the powerhouse who gives everyone energy. Accordingly, he is occasionally assumes a more coaching role. He guides people to a higher level. He challenges them to look ahead and go one step further. He stimulates people and allows them to discover things for themselves.
- 6. The creative director of a *Quest* project must be very flexible. He must display patience and stamina, firstly by encouraging ideas from others and by allowing the participants scope to carry out their own plans. The secret lies in daring to relinquish control. This means that the leader should not aim at controlling every detail but should allow all kinds of input to run their course. The project requires some developmental time in order to come to fruition. The methodology of The Search 2018 means that the project can veer off in a different direction at any moment or may require a different approach. As creative director, you must also take into account the daily rhythm of the participants; and the fact that people may withdraw from, or unexpectedly enrol for, the project. The creative director also has to deal with certain patterns if he is working on location. He allows himself to be guided by the flow of the project. A creative director must be able to cope with setbacks He will not always be successful in his actions, and certain processes, such as establishing contact, may be very time-consuming. It is a developmental process that demands time. The creative director must not let himself be frustrated by the intransigence of the process.

 'You place a squib under something and it explodes. People are woken up by the shock. Then everything comes in motion. People become creative. Something has to happen!'

- Wouter Daane

'The people have received a potential spark. Then it depends on whether or not the gas is on and the spark can lead to fire.'

- Tjerk Kooistra

'What I found a pleasant side effect is that I now give theatre classes in the village. They have developed an interest in theatre.'

- Lieke Bruinzeel

Cooperation between amateur and professional

A component of Caro Kroon's theatrical walk in Nijlân was the story of 'The Monster of Blood Water'. One of the inhabitants proposed telling this story as one of the acts. He wrote it down on paper. Caro stimulated him to make the story as visual as possible and asked image and sound artist Koas van der Wal to generate a soundtrack for the act. In addition, the FromUs pop choir from Dronrijp was asked to participate in the performance.

Koas listened to the story and experimented with possible sounds in his studio. On the day of rehearsal, everybody came together for the first time. Koas: 'I have to listen closely to what Cor does and says, and build up the tension with my sound. Together, we can create a whole world.' To Cor it was a unique event to work with a professional musician such as Koas. Cor Kooistra: 'I could work on my story with pleasure. Because it was splendidly enhanced by Koas and the heavenly choir, it was much more than a story alone. I found it fine to work with Koas.'

Effects

The aims of *The Search2018* are twofold: cultural and social. *The Search2018* wishes to enhance liveability and cultural participation, promote cooperation between professionals and amateurs, and reinforce the cultural infrastructure. The *Quest* projects attempt to generate a social movement by means of cultural projects. In this pursuit, culture is the catalyst to bring things to the surface. It becomes the socially binding factor in an environment. The artistic and social intentions are equal in that framework. Until now, *The Search2018* has not yet developed any instruments to determine retrospectively whether or not the goals have actually been achieved. The results are based on reactions from the creative directors, the participants, the editorial committee, and the organization of *The Search2018*.

Cultural aim

The Search2018 has been developed to demonstrate the cultural power of the villages and towns in Fryslân. In this context, the cultural aims are to enhance cultural participation, to promote cooperation between amateurs and professionals, and to reinforce the cultural infrastructure. The enhancement of the cooperation between amateurs and professionals is the most visible effect that has been achieved. Due to the many contacts that have been established between professional artists, we expect that the cultural infrastructure has genuinely been strengthened, but this is something that only the future can show.

The professional artist induces an artistic experience in which the participants are challenged to view their living environment in a different light. There is mention of dialogical aesthetics, as the creative director involves the participants in a creative process in which he mixes the world of human interaction with that of the artist. A bond is created between the social context and the artwork.

According to Wouter Daane, we have been living in a time of 'Every man for himself and God for us all' for too long. But he now has the impression that there is a new awareness of the fact that it is pleasant to do things together, that you need one another. 'In my opinion, happiness is to be found among the people themselves rather than in what people possess. It's more a matter of what you can share. That is evident in a village such as Ritsumasyl, that people really like to share things. But sometimes it feels as if you have run into a brick wall, because not everyone wants that. Some people make a deliberate choice for anonymity.'

- Wouter Daane

As a result, the creative director stimulates the participants to deal with their cultural reality in a new way, and thus give new significance to their living environment. In addition to the connections and the collectivism that the participants experience during the dialogical process, the aesthetic value of the artwork is also of major importance. The creative director ensures a high-quality final result so that the participants can experience a sense of success. One of the most important qualities of the creative director is that he is able to inspire people. He challenges people to get the best out of themselves and to elevate the plan to a higher level, so that the participant ultimately has the feeling that he is participating in something extraordinary. In *The Search2018*, this inspiration has led to the situation in which the participants receive more appreciation for their expressions of art, or for becoming active in the cultural field.

Social aims

The Search 2018 has primarily concentrated on visualizing the power of a community and the reinforcement of the liveability of the sense of community in the environment where the project is held. In a theoretical framework, a number of conditions must be fulfilled in order to build up a sense of community. There must be some form of social cohesion: people must be able to give expression, in behaviour and experience, to their involvement in social interaction in their personal lives. It this case, this primarily concerns social cohesion at micro- and meso-level: the personal relations and networks that people engage in and the contact and relationships between various groups, such as the village where people live, the school that the children attend, or the football club of which the participants are members. More mutual contact, solidarity, trust and understanding are generated. The relationships do not have to be directly personal, but they ought to be enduring. The relationships must continue to exist even after the cultural intervention. The value that issues from these relationships is the social capital of the community. Within The Search 2018, this occurs via social bonding and social bridging. New social structures are built up and tolerance arises in the community. The Search 2018 is oriented toward an exclusive group and wishes to

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In Haskerdijken and Nijlân there was a negative initial situation. A process of change has been started up in both villages. Whereas Haskerdijken originally seemed to be rather lethargic, there are now many mutual contacts and more coherence has arisen. The contribution by the boys from Stichting Kensoor is much appreciated by the village. They have gained a position in the village and are now members of various associations.

In Nijlân, the inhabitants were very sceptical at first about the possibilities in the village. They thought that few people would be involved in the project, and that it would not be viable in the village. Eventually, against all expectations, around 250 people participated in the theatrical walk. People revised their sceptical attitude and were very positive about what had been accomplished.

'With a project in which everyone participates voluntarily, it is important that everyone enjoys it and that they find it a pleasurable activity. These are just as important as the final delivery of a good product. I think that it gives much satisfaction when you do this with one another, invest time in it, and achieve a good result. I think they will never forget it.'

- Lieke Bruinzeel

reinforce the underlying bonds, but sometimes people have to be brought together first and any existing differences bridged. The alliance that subsequently arises forms an anchor in a community, offering people a firm hold whenever necessary. The people within a community respect and care about one another and wish to do things for and with one another. A stronger sense of fellowship arises. Culture is deployed as a binding agent. As a result, the cultural intervention leads to a powerful but light-footed form of public spirit.

A clear effect of *The Search*2018 is that it shows the capacity of a target group to form a community: the problem-solving ability of a group through joint endeavour. As a result, the collective effectiveness grows: the group's belief in the general ability to act in an effective and efficient way. The community is prepared to bundle its power and resources to act in the context of general well-being. Various villages and target groups were rather sceptical about potential of the inhabitants/members to set up a Quest project, but were retrospectively surprised with the final result. A major factor in this development was that the participants experienced a feeling of success during *The Search* 2018. The feeling of success arose because the participants were impressed by what they could collectively achieve. It produced a kind of oneness, a public spirit: what we do, we do well, the project lives, people come to see it. In addition, it may have the effect that people come to see one another in a different light. They see new aspects of one another, what they can do over and above what they normally display, unexpected ideas.

By investing in collective actions, *The Search2018* attempts to initiate the construction of a vital coalition in which citizens realize a change within a very short time, by means of a direct, adequate, organizational approach and cross-disciplinary cooperation. This vital coalition manages to convince and inspire the rest of the community and the environment.

They do so by basing their principles on a communal interest and aim, so that joint involvement arises. In addition, *The Search*2018 stimulates interaction between participants and represents

'If we had never been there, it would never have happened. Then the people would never have realized just what they possess. Aai-pop would have fine, and sufficient. They would not have realized what the village actually contains in terms of culture, that they have a very great deal of quality in the village.'

- Caro Kroon

'People begin to become aware of what the power of such a small isolated village community actually is, and that it is worthwhile to fight for it. You do not need to look for improvements in the form of mass/ scale enlargement. It is exactly the quality of contact with the people in your environment – which you can regard as cultural heritage – that must not vanish. That people take responsibility for that, that they invest effort in it: organizing things for the neighbourhood and the village, to maintain the public spirit.'

- Dirk Bruinsma

personal and communal identities in the process and final result. According to Miwon Kwon, various communities can be formed around an art project.

The Search2018 orients its efforts to ongoing invented communities in which enduring communities are formed, which remain active after the closure of the project. By means of the *Quest* projects, the interested parties place themselves on the map as a community and give their community form and content once again. The identity is strengthened by the fact that the community can associate with the project and with what they have achieved. The participants become aware of the power of the community and of the fact that this power is not self-evident. The participants experience admiration and pleasure, because they reach and achieve things together.

This *empowerment* of the community leads to a form of self-sufficiency and self-confidence that enables collective social development.

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Success factors

The Search 2018 has a number of success factors that make it a success:

Culture as a catalyst

The Search 2018 wishes to demonstrate the power of the Frisian community and deploys culture as a catalyst to visualize talent and to initiate a movement that will change something in the area in which the cultural intervention has occurred. By means of an artistic experience, participants are challenged to view their environment from a different perspective and to assign it significance.

Feeling of success

The Search 2018 is oriented toward the quality and power of a community and shows the people what they can realize if they work together. The participants are given scope to develop these qualities and capacities further, so that they can ultimately experience a feeling of success as individual people and as a community.

Sustainable change

When a specific issue prevails in the *Quest* area, it is not the primary aim of the project to find a solution to the problem. We wish to put people on the right track by creating positive energy and promoting fertile collaboration so that sustainable changes can be realized.

Involvement of the participants

The Search2018 is developed bottom-up. It is a form of co-creation in which the target group is involved right from the outset. The group supplies the input, and implements the project collectively. Work is performed on the basis of a collective interest that goes further than the cultural intervention alone. In addition, there is much leeway for personal contact between the participants and the creative director. These factors ensure that the participants feel that they are the owner of the project and are therefore prepared to commit themselves fully to achieving success with the project.

Points of address

In the future *The Search2018* will orient its attention to the following points of address:

No timetable

The Search2018 has now delivered a number of projects. We have examined which methods have been used and which approaches have worked or not worked. This methodology can offer footholds when trying to implement an idea. However, there is a risk in this activity. The Search2018 is not a project that you can implement with a timetable in your hand. Every initial situation is different, and every project requires its own approach. What works in one situation need not have the same effect elsewhere. The method offers preconditions and provides examples of working methods that a creative director can deploy, but he will always have to adjust to the situation at hand and apply his own expertise, experience and intuition.

Development of an evaluation path

To make the effect of the *Quest* projects more transparent and to determine whether or not the goals have been achieved, it is important to develop an instrument by means of which the effects can be measured. In addition, an organization does well to provide after-care. With this, *The Search2018* can stimulate the village, neighbourhood or target group to continue, to advance further along the path on which they have set out. They should feel jointly responsible for a good future for the village, neighbourhood or club.

Cooperation with education

For the development of the methodology, *The Search2018* collaborated with the Theatre in Education programme of the NHL. In addition, the Artist in the Theatre (D-Drive) programme of the Friesland College and the Frats students of the Stage Director programme for amateur theatre were also involved. *The Search2018* wishes to continue this cooperation in the future in order to examine how the working method of *The Search2018* relates to the study programme of the various educational programmes and how the project can form an inspiring example. By means of this exchange,

the methodology of *The Search2018* can assume a well-grounded position in the workfield.

Network-forming

One of the aims of *The Search2018* is to reinforce the cultural infrastructure. Many cultural professionals are involved in *The Search2018*. The organization is eager to ensure that these experiences are not lost, but should grow and take root through the strengthening of mutual relations. *The Search2018* will investigate which manner of network-forming is most suitable for this situation, so that the cultural professionals also benefit from this step.

Visibility

The Search2018 frequently works at local level and is consequently not very visible at supra-local or regional level. This means that the desired effect is often achieved within the communities themselves, but the idea of a wide cultural stream is not universally experienced. In the future, *The Search2018* will strive to make the project more visible.

Expanding the vision and working method

The method is based on eight of the thirteen *Quest* projects that have been implemented up to the present. The Search 2018 is ongoing and will continue to develop, due to the investigative nature of the projects. The working method offers support for further development of the vision of The Search 2018 in the field of community art. In addition, the working method serves as a basis for the participation projects that are presented in the Lwd2018 bid book. By means of a more direct coaching trajectory, The Search2018 can ensure that the creative directors work on the basis of a joint vision and can make more well-considered choices in the creative process. When Lwd2018 becomes the cultural capital of Europe, The Search2018 will begin to orient its attention to international projects, with exchanges taking place between creative directors throughout Europe. Research will be performed to discover which working method is used abroad and which effect this could have on the working method of *The Search*2018.





SUMMARY

Summary

The Search2018 (The Journey2018) is one of the community art projects being undertaken in the context of Lwd2018. The Search2018 is the cultural venture that wishes to visualize the merits of Leeuwarden and other Frisian towns and villages, aiming to reinforce the sense of community among them. In this framework, professional creative directors implement cultural interventions in conjunction with the inhabitants of a village or neighbourhood, or with members of a specific target group. The various projects are oriented toward location-related themes, which are given shape according to the experiences and perceptions of the residents there. Such experiences engender a concept that is further modelled by the creative directors and subsequently executed by the participants. The result has a cultural thrust, and provides ongoing value for the target group, largely due to the co-operative links that arise within the community. Since 2011, The Search2018 has implemented thirteen projects.

The Search2018 began as an experiment to examine ways that might be suitable for the implementation of such forms of community art. Commissioned by The Search2018, a method to visualize these emergent concepts was developed and, for this purpose, a literature study and qualitative field research were first carried out. The literature study was directed toward finding working methods for, and revealing the effects of, various forms of community art. In the qualitative field research, the projects that had already been executed in the context of The Search2018 were assessed by means of interviews with creative directors and editing staff. Finally, the feedback aspect within the method was provided by (drama) students and people active in associated fields.

The ultimate result provides a foothold for creative directors who wish to implement a cultural intervention in line with the working method advocated by *The Search*2018.

The method is divided into three stages:

- Inventory: In this stage, the *Quest* area (the region in which the
 in-tervention will take place) is charted, contact is established
 with the participants, a list of events and issues in the region is
 drawn up, and commitment is generated among the participants.
- From concept to cultural programme: This is the stage in which the cultural plan is developed. The participants supply the input, and the creative director defines the preconditions and the extra cultural dimension. *The Search2018* works in a transdisci-plinary way, so that every participant can find a position in the whole. To realize sustainable change, intersectorial co-operative links are sought.
- Implementation of the cultural plan: The creative director coordinates the process and the participants are the executors. The final result must have an authentic relationship with the participants and possess substantial artistic quality.

The Search2018 implements projects in villages as well as in the city of Leeuwarden. The experiences of the creative directors have indicated that, although the working methods in the city and in the village do not differ greatly, each village and each neighbourhood or target group does function in its own particular way and should therefore be approached in an appropriate manner.

The effects of *The Search* 2018 are twofold: cultural and social.

- In a cultural respect, *The Search2018* stimulates and reinforces cultu-ral participation, collaboration between amateurs and professio-nals, and the cultural infrastructure.
- In social terms, *Quest2018* brings a strengthening of the sense of community through social bridging and social bonding. The growth of community competence and collective effectiveness enables collective action. *The Search2018* wishes to create ongoing invented communities that remain active after the completion of a cultural intervention.

The success factors of De Reis2018 are: the deployment of culture as a

SUMMARY

catalyst to set events in motion, the involvement of the participants right from the conceptualization of the cultural plan, the feeling of success that is generated among the participants, and the sustainable change that arises within the community. *De Reis2018* will continue to evolve and will orient itself to a prudent evaluation process, collaboration with education, networking, visibility of the project and the further extension of vision and working methods, especially through international co-operative ventures. The *De Reis2018* method forms the basis of the *Lwd2018* participatory projects presented in our bidbook.



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The Search2018

In conjunction with the Province of Fryslân, Leeuwarden was chosen to become the cultural capital of Europe 2018. *The Search2018* is one of the projects of *Lwd2018*: a cultural expedition that wishes to visualize the power of Leeuwarden and the other towns and Frisian villages, while reinforcing the sense of community that already exists there.

The Search2018 began as an experiment to examine which approach would best suit the implementation of a *cultural intervention*: a form of community art in which culture is deployed as a catalyst to tackle location-specific themes and to realize enduring changes in the community. *The Search2018* wishes to share and visualize its experiences and, accordingly, has recorded its approach in a methodology.

This methodology presents points of address for the implementation of cultural interventions, based on the working methods applied in *The Search* 2018.

The Search2018 is an initiative of Lwd2018, Keunstwurk, Doarpswurk and Tresoar.













