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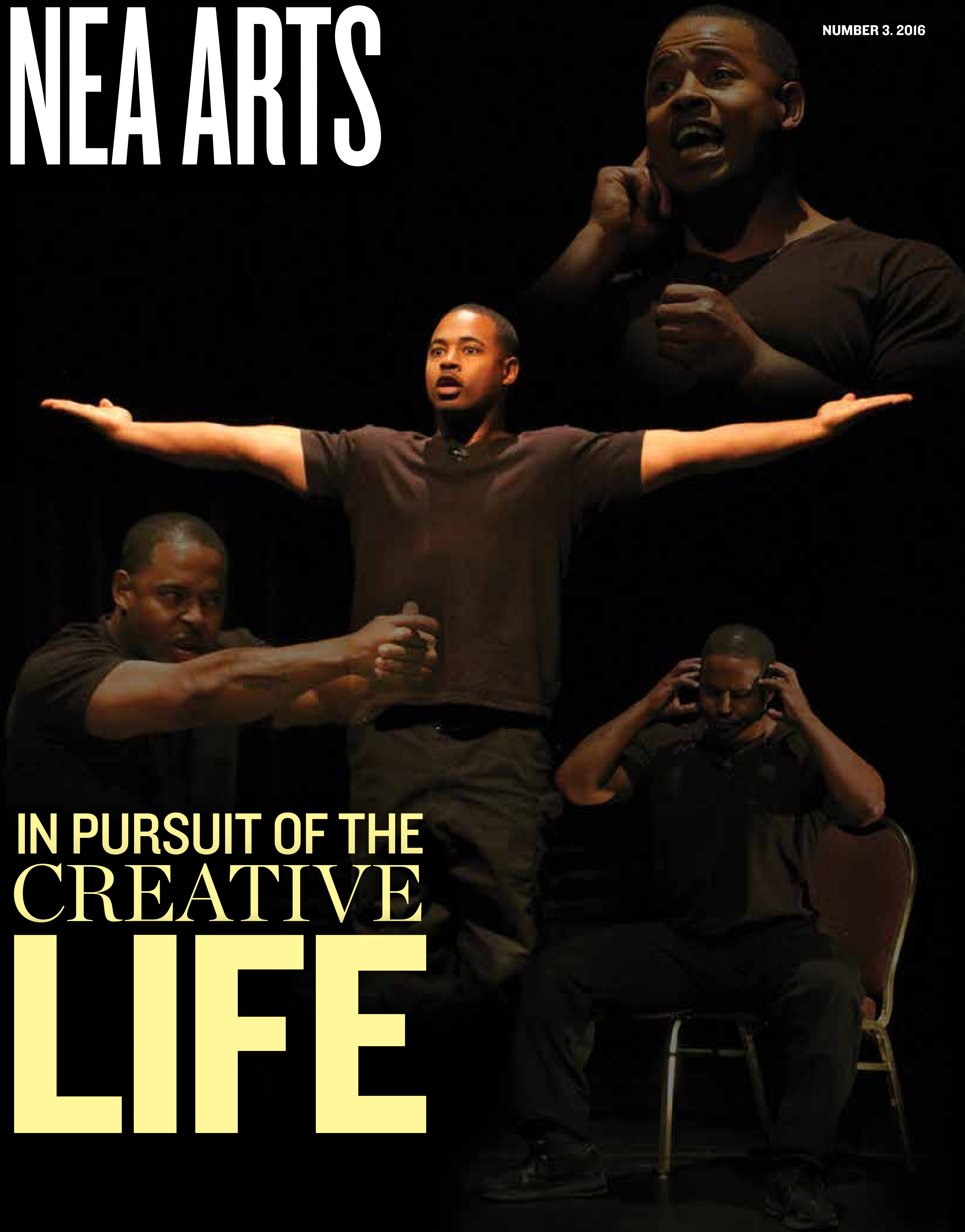

IN PURSUIT OF THE CREATIVE LIFE

THIS ISSUE

The Oxford Dictionary defines creativity as "the use of imagination or original ideas to create something; inventiveness." It's obvious how this applies to artists; they're probably more closely associated with creativity than any other group of individuals. But what about judges? Urban designers? Police officers? Although their relationship with creativity might be less obvious, their professional lives are entwined with creativity in ways that might surprise you.

For this issue of *NEA Arts*, we spoke with seven individuals in non-arts fields, and asked them how creativity affects and benefits their work. From an employee of the National Park Service to a mechanical engineer, from a police officer in Oakland to the new Librarian of Congress, these men and women reveal how the pursuit and use of creativity is critical to all of our lives and our communities.

On November 18, 2016, the NEA will be hosting a convening of arts and non-arts leaders in Washington, DC—"In Pursuit of the Creative Life: The Future of Arts and Creativity in America"—to further discuss how creativity manifests itself in different fields and what we can do to help it thrive. In the meantime, we invite you to learn about our Creativity Connects initiative at **arts.gov/50th/creativity-connects** to find out more about how the arts connect to the nation's creative ecosystem, and to explore an interactive graphic that highlights successful projects, or "bright spots," across the country where arts and non-arts organizations collaborate to achieve common goals.

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(Cover) Alameda County Sheriff's Deputy Jinho "The Piper" Ferreira decided to use his creativity to address some of the issues he was facing as a police officer. He wrote a one-man play, *Cops and Robbers*, in which he portrays 17 characters, depicting the sometimes tense interaction among the police, the communities where they work, and the media who report on them. PHOTO BY JIM DENNIS

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CELEBRATING 50 YEARS

Librarian of Congress Carla Hayden.

PHOTO BY SHAWN MILLER FOR THE LIBRARY OF CONGRESS

P.
01
HAYDEN

Opportunities for Creation

Carla Hayden, Library of Congress

By Rebecca Sutton

1. Creativity - Nonfiction.
2. Library - Nonfiction.

N SEPTEMBER 14, 2016, CARLA HAYDEN WAS SWORN IN AS the 14th Librarian of Congress—the first African American and the first woman to hold the position. Given that many Librarians of Congress have been scholars or academics, it is also notable that Hayden is, in fact, a librarian. She began her career in Chicago, first as a librarian for the Museum of Science and Industry, and later as a children's librarian in the Chicago Public Library (CPL), eventually becoming second-in-command for the entire CPL system. In 1993, she was appointed director of the Enoch Pratt Free Library, Baltimore's public library system. She garnered national attention during her tenure as president of the American Library Association (2003–2004) for her outspoken opposition to the Patriot Act, believing it violated library users' privacy, and more recently, for keeping the Pratt Library open during the civil unrest that followed the death of Freddie Gray, an African-American man who died while in custody of the Baltimore Police.

Just a few days after coming to Washington, Hayden spoke with us about the role that creativity has played throughout her career, and the role she believes the Library of Congress plays within America's creative community.

THE BENEFITS OF CREATIVITY

Creativity and inventiveness enhance community. Think of the fact that the Pratt Library, years ago, had a rap contest when rap was just coming out. The person who won was Tupac Shakur. There in a vault [in the Pratt]—next to an Audubon print and [a lock of] Edgar Allan Poe's hair—is his handwritten library rap. He was 14 or 15 when he won. The librarian who drove him to the library that day put a "c" for copyright by his name, even at that time. So creativity and inspiring people to create and find ways to express all kinds of emotions I think can really help communities.

For instance, after the unrest [following the death of Freddie Gray], the library was a place that displayed photographs. Most of the cultural institutions in the city had displays of photographs from the unrest. We encouraged and had sponsorship to give kids cameras [to take photos of their communities].

One of my favorite prints that I'm going to put in this office is from the Children's Museum of Chicago, years ago. There was a book that came out called *Shooting Back: Photography by Homeless Children*. The images are so striking. People express their feelings in a more positive and helpful way than, say, destroying property. People need a way to express their feelings. Libraries in communities can be places that can help people do that by encouraging creativity, but also by displaying their work and performing their work.

STARTING YOUNG

I did part of my doctoral work on museums serving children. I ended up saying that libraries needed to craft the environment of their children's sections to reflect more of a children's museum exhibit environment, and to have young people create, not just be receivers of content.

Over time, I've been able to put that into action, most recently at the Pratt Library—all of the children's sections have those opportunities for creation, what we called creation stations. We incorporated music and movement in all of the programming as much as we could.

Then with early adolescents and teen programming, there's make your own lanyards, make your own books, make your own music—even tie-dying has come back. And now there's this whole maker space movement in libraries, and the ability to couple creating your own content with consuming content.

FORGING COMMUNITY AND CONNECTION

It was actually a very easy decision to open the library [during the unrest after Freddie Gray's death]. I asked the staff if they would be willing to join me; I didn't want to ask staff members to do anything that I wouldn't do. Staff members at that particular branch were willing, and then we had staff members coming from other facilities that joined in to help out. It became quite the center in that community. It was the only thing that was open for media, for volunteers—people were coming from all over the country and even other countries to help volunteer to clean up the streets. It became a place where people connected, where they got water, where they had restrooms, food distribution, supplies.

[Keeping the library open] represented, especially in that community, what it had represented before that time: it was an opportunity center, it was a cultural center. What that particular action represented was that it was going to be there through thick or thin. Community members were so grateful that the institution that they depended on every day was there when they really needed it in so many other ways. That's what it represented.

NOW, AT THE LIBRARY OF CONGRESS

These experiences, and a number of others I've had in my career—as a librarian at the Museum of Science and Industry in Chicago, working with curators and museum educators in opening up the first public access library in a museum in that city; teaching library science to new librarians—I think that combination of experiences is going to serve me well here.

The immediate vision on the horizon is to expand the accessibility of the collections and the services of the library, to make sure that the treasures are preserved and secure, and that the library really enhances the special

A photocrom print of hotels in Interlaken, Switzerland, circa 1890–1900. Wes Anderson used the Library of Congress's online photocrom collection as inspiration for his film *The Grand Budapest Hotel*.

IMAGE COURTESY OF THE LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS DIVISION

services it provides to Congress and also to the creative community through the copyright laws. Hopefully at the end of my tenure there will be progress in those areas, and even more appreciation for what the library has and what it can do to help people in their lives. I want people to think, "Wow, I didn't know the Library of Congress had the world's largest collection of comic books."

I'm just discovering the depth of the collection. I think the arts community would be very pleased by the treasures here. I'm looking at photography books now: One's a book on lighthouses; there are others on canals, dance, furniture, documentary. It's like being in a treasure chest. It's a beautiful place, but it has beautiful things too. Not just beautiful, but things that make you think. The Library of Congress has inspired so many authors—all types of authors. But also documentary filmmakers—Ken Burns has extensively used the resources of the Library of Congress. Wes Anderson, one of my favorite filmmakers, credits the Library of Congress in researching imagery for *The Grand Budapest Hotel*. The Prints and Photographs Department is like heaven, I would think, for a visual artist. This particular library has so much to inspire and provide people who are involved with creating.

BACK TO THE FUNDAMENTALS

TED JOJOLA, INDIGENOUS DESIGN AND PLANNING INSTITUTE

BY REBECCA SUTTON

IT IS COMMONLY SAID THAT THE ARTS ARE SO entwined with Native-American communities that many Native languages don't even have a word for "art." "From the day they're born, [Native people] are essentially nurtured and invested in culture and its representation," said Ted Jojola, a professor at the University of New Mexico's School of Architecture and Planning. The problem is how to translate this ingrained cultural artistry into the built environment.

For Jojola, who also founded the Indigenous Design and Planning Institute and co-founded the Indigenous Planning Division of the American Planning Association, it is a matter of rethinking the traditional approach to community development. In his own words below, Jojola shares how the arts and creativity intersect with indigenous community planning.

> "Getting back to fundamental principles indigenous people originally used is one of the things we're trying to invigorate and instill in the communities that we work with. The basic goal is to bring back that notion of placemaking in a way that's culturally meaningful and representative."

PLANNING A RETURN TO HEALTHY COMMUNITIES

The one thing that I think is really important to understand about indigenous people is that we're very much attuned to this concept of place and home. Many of our origin stories are invested in the idea that our people emerged in a very deliberate way, attuned to protocols and attuned to sacred places.

Indigenous planning is attuned to how the culture is represented. If you're looking at indigenous communities, many of them were disrupted as a result of outside incursion, colonialism—whatever we want to call it. So it's not that they never had the ability to plan communities in their own image; it's that *that* disruption attuned them to processes and styles of development that aren't necessarily healthy for them. Getting back to these fundamental principles they originally used is one of the things we're trying to invigorate and instill in the communities that we work with. The basic goal is to bring back that notion of placemaking in a way that's culturally meaningful and representative.

Healthy communities are places that are loved first and foremost. The way that we represent it is using something that we call a seven-generations model. Here's where we deviate from what planners ordinarily do. As you know, when you get down to a strategic planning session, everybody talks about a five-year plan, a ten-year plan, a 20-year plan. Well, those are really artificial—maybe we do those because the math is simple. When you talk about it in terms of generation, it raises a whole different level of conversation. What can you imagine that your children are going to inherit, and their great-grandchildren? When you stage it in terms of that conversation, it takes on a whole different tone and brings out different types of perspectives and thinking. You understand that if we as individuals start something now, we may not actually end up living to see it completed. What is so compelling that our children and our future children will be compelled to continue it? When it is completed, [we want to make sure] it's beautiful, it's functional, it has meaning, and it's loved by everybody.

TRANSLATING THE ARTS INTO THE LANDSCAPE

Art, as a Western construction, is based on this idea of originality and individualism. But what's more central to the indigenous concept of art is expression attuned to representation of the collective. So images are refined and passed on through the generations. People are given the responsibility of being able to not just represent them, but also to carry on their meaning.

The community that we're working with right now is Zuni Pueblo. A huge percentage of families are involved in some sort of arts production—it's estimated that 80 percent of all households produce art in order to supplement their income. So the Zuni have this incredible reputation for producing arts such as jewelry, painting, so on and so forth. There are so many different types of art that are represented that respond to and respect the creativity of individuals to create these kinds of things.

So the question that really comes to bear is how do you then translate that into the contemporary landscape? This notion of art as a sense of representation—because of the disruption I talked about earlier—is no longer translating into the contemporary representation for modern buildings, modern streetscapes. We take for granted that these things are borrowed from other places. When you

Ted Jojola.
PHOTO COURTESY OF THE ID+PI PROJECT ARCHIVES

Zuni children look over an aerial map of their community.
PHOTO COURTESY OF THE ID+PI PROJECT ARCHIVES

transplant them into a traditional community, do they really represent that community in a meaningful way? A huge challenge is trying to bridge that, and make a conscious attempt to negotiate these new kinds of buildings and new kinds of elements within a landscape.

This summer, we did a workshop on place-based learning [in the Zuni Pueblo community]. It was the first attempt to try and build a more critical way that people from the community discern their environment. If you grow up in a community, and that's all you know, you just assume that things have always been the way they are. So this initiative raised awareness and meaningful discussions about: has it always been that way? Is it representative of the community? If not, how then could it be retuned to build a more meaningful representation?

As part of that process, we had over 60 people walk the area called Main Street. We broke them up into various groups, and the group walking with me noticed there was a new building—a bank. I asked them, "What do you think about this building that's going up? Does it represent what you would like to see in Zuni?" Immediately they all chimed in and said, "Absolutely not. It looks like a shed. It looks like a warehouse." They basically said, "We're glad to see the bank is finally moving out of a trailer house, but it could have been so much more." Right behind it was one of their sacred mesas. It was perfectly framed from the perspective and the view of this building. I think it was the first real awareness in the acknowledgment of how much better it could have been if they had been able to negotiate this. It could have been a beacon of culture, and something people could identify with and be proud of.

CREATIVE APPROACHES TO TEACHING CREATIVE PLACEMAKING

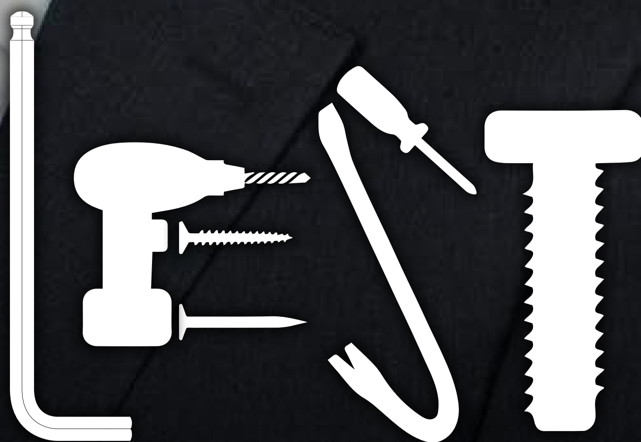
As [part of] this place-based learning workshop, we engaged high school youth, from 14 and up. Rather than bore them with the minutia and mechanics of what makes good design, what is land use, we wanted them to think out of the box as far as how they would imagine their environments and their landscapes.

We partnered with several other organizations including Creative Startups, ZETAC (a University of New Mexico teaching training group), and the Wordcraft Circle of Native Writers and Storytellers. It just so happens that the latter is in the throes of organizing the first-ever Indigenous Comic Con in November. The theme we gave the students was to develop their own Zuni superhero. What would a superhero be like that could actually use their superhuman powers to change the landscape? From that, we generated a lot of interesting conversations and built a really amazing set of new superhumans.

The long and short of it is now there are going to be 11 comic books that are going to be produced with these superhuman characters. Not only will they be showcased as part of this Indigenous Comic Con, but there's also a gallery in Santa Fe [Form and Concept] that's going to exhibit their original work. So I think that's the latitude one can take in thinking beyond a staid mechanical perspective. I think challenging them, and using the foundation of their own perspective, culture, and values and then personifying them in this way really worked. But you don't know until you try.

Chris Gerdes.
PHOTO COURTESY OF U.S. DEPARTMENT OF TRANSPORTATION

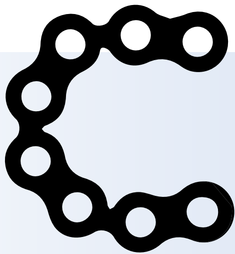
DOING THE



THING

CHRIS GERDES, U.S. DEPARTMENT OF TRANSPORTATION

BY REBECCA SUTTON



HRIS GERDES MIGHT NOT BE REINVENTING THE WHEEL, BUT he is certainly reinventing the way we use it. Gerdes is a professor of mechanical engineering at Stanford University, and director of the school's Center for Automotive Research and Revs Program. Together with his team, he studied the brainwaves of race car drivers to develop a car that can travel 150 miles per hour and take hairpin turns—all without a human driver behind the wheel. He is also developing programs that help drivers stay in their lanes and avoid collisions, as well as studying new combustion processes for engines.

Now, he is looking at ingenuity and transportation from an entirely different perspective. Gerdes is the inaugural chief innovation officer at the U.S. Department of Transportation (DOT), a new position with a one-year term. His mandate? Facilitate creativity within the department, and help it keep pace with innovations like those taking place in his own lab at Stanford. In his own words below, Gerdes tells us about his role at the Department of Transportation, and the creative ways he's approaching it.

THINKING OUTSIDE THE BOX

[At Stanford,] I have a question that I like to repeatedly ask the students, which is, "Is this the coolest thing we could be doing?" One of my colleagues has dubbed that the Gerdes Principle. It's this need to pull back, particularly as students are working on a PhD thesis. They become very expert in this area. They start to beat their head against a problem. So one thing that I find necessary from the creative side is to pull back and realize, in a university environment, how many constraints we may put on ourselves. Why are we looking at this problem? Is it because we told a sponsor we'd look at the problem? But if there's a better problem, why don't we go to the sponsor and say, "Here's where the value is"?

I think that one of the challenges in government is to get people to think beyond the constraints. We spend a lot of time asking, "What if?" What if we could do anything? The reason this is so important is that a lot of times, the constraints are not as great as they seem. Government is a constrained environment, but the farther that you get away from the actual legal constraints, the more they grow, almost like an urban legend. So there's this tendency to think, "I can't do something." Then as we start to dig into it, it's like, "Well, maybe we really can."

So this is something that I've been working on—to try to make sure that people think without constraints, and then add the constraints back in.

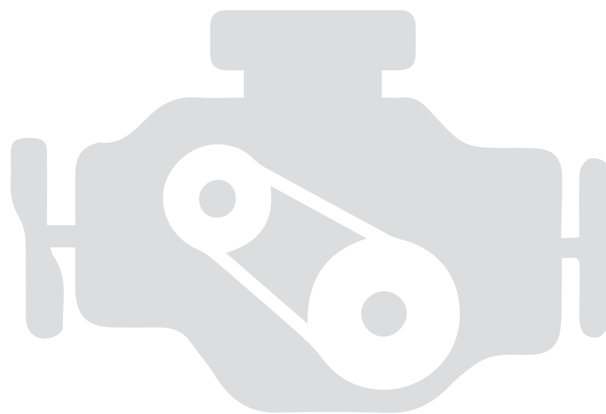
THE ART OF IMPROVISATION

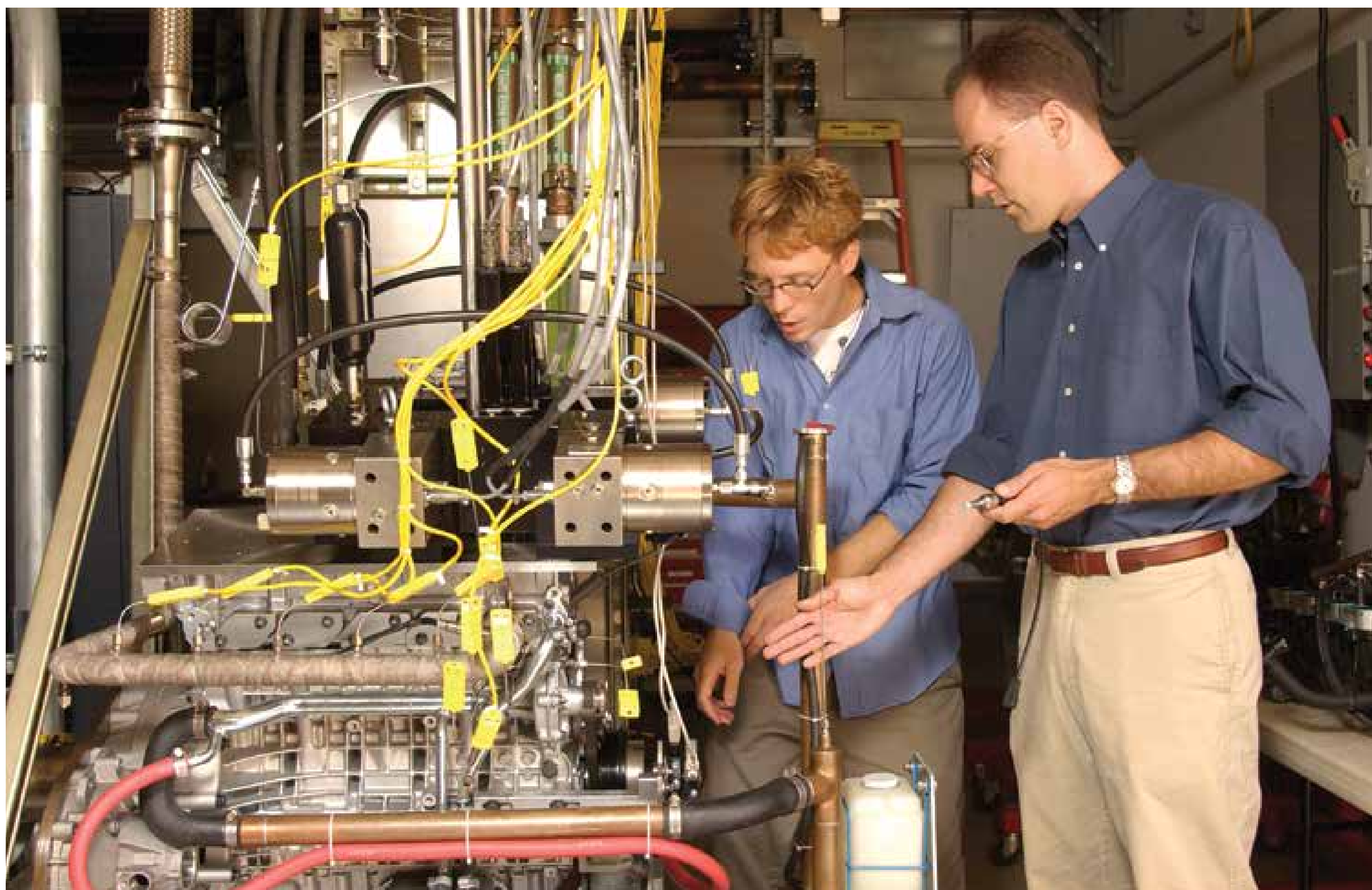
I think a lot of it comes back to improvisation. I enjoy playing guitar, and enjoy playing music with other people. You go practice by yourself in your room, and then the moment you get together and play with other people, this thing you've rehearsed so beautifully—if you're improvising—no longer fits. It's too busy of a guitar part to fit with the keyboards, or the drummer's doing something different. So it's this ability to think about how I'm bringing something to this, but it has to mesh with what other people around me are bringing. I think that's just one of the parts of the arts—the encouragement to open yourself up, to stretch and to try things, not knowing if they're going to work out perfectly or not.

One of the improv techniques I love using here is the "Yes, And" exercise. Beginning every sentence with, "Yes, and..." gets people in the habit of accepting what the other person in this conversation has offered, and then trying to build off that. You get the sense that if I keep trying to bring the conversation back to my thing, and I don't accept yours, we never get anywhere new. But if I hear you, and I add something, we can get to some really unexpected place, quickly.

The other [technique] I like is called "Word at a Time," where everybody adds a word as you go around a circle and you try to make a sentence. What's fascinating about it is that as you're listening to the words coming, you're thinking the sentence is going one way, and then the person immediately before you says something totally different. It really sensitizes you to the fact that you're having the same conversation, and yet the people that you're having it with have a totally different understanding. Suddenly there's this need to adapt and reflect that.

Clearly, [the point] is not that you should say yes to everything. But in the idea-generation process, it's important to have that flow. In government, there's often the sense that you have to have the idea all worked out before you bring it up. This has people hold back. They're not sharing, so you miss this opportunity to find the "and" between people's ideas. It also creates an artificial value on ideas—people are very personally attached to whether their idea is accepted or rejected. It can slow down the





▲ **Associate Professor Chris Gerdes, right, and graduate student Matt Roelle employ a five-cylinder Volvo diesel engine to develop a fuel-efficient technology called homogeneous charge compression ignition, or HCCI.**

PHOTO BY LINDA A. CICERO/ STANFORD NEWS SERVICE

process. Whereas in this improvisation, the sentence isn't going to be perfect, the conversation isn't going to be perfect, but it's interesting, and we accept it.

THE ROLE OF CHIEF INNOVATION OFFICER

I'm the first chief innovation officer, and we're trying a few different things to figure out what works. The first is to promote the culture of innovation within the department. I find that the Department of Transportation has a huge number of innovative people trying new things. And so part of it is to celebrate that, to shine a spotlight on that, and to figure out how those ideas that individuals are generating can propagate throughout the organization.

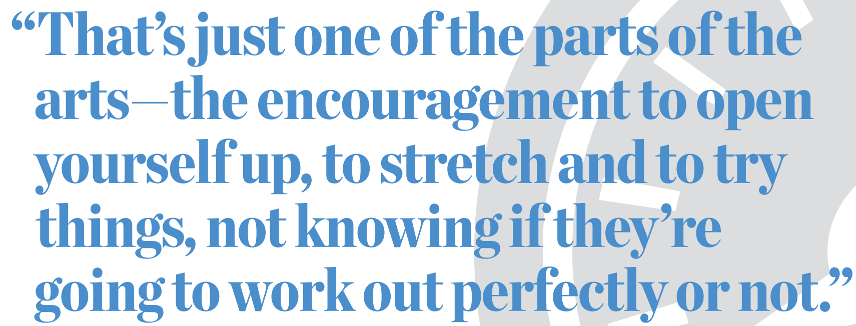
The second part is to look at where the barriers to innovation exist within the organization and how we can lower some of those barriers.

The third is looking *outside* at innovation. There's a huge amount of innovation going on in things like automated vehicles or unmanned aircraft systems that the private sector is leading. [This type of innovation] can really achieve the mission of the department to provide safe, efficient, affordable, accessible transportation. So the question is then, how does the department respond to these things? It's not the traditional role of, "We're building the highway," but we want to encourage that innovation, we want to ensure safety, and we want to ensure access. [DOT Secretary Anthony Foxx] is very focused on making sure that transportation is a ladder of opportunity for people. The private sector isn't always going to provide that. They will perhaps target the most profitable sectors first.

TRANSPORTATION AND COMMUNITY DESIGN

One of the things that Secretary Foxx is very focused on, and really involves innovation, is this ability of transportation to either connect people or to divide people. When you look at the history of the development of the interstate highway system, a lot of low-income and minority communities were devastated as the interstates ran into the cities. So you managed to connect a lot of cities to each other, but you really managed to cut off a number of communities. If you look at some of what was written at the time about these decisions, you realize that a lot of this was deliberate. This was not simply a matter of these communities lacking in political power or voice; there were some actual deliberate efforts to divide them.

> “That’s just one of the parts of the arts—the encouragement to open yourself up, to stretch and to try things, not knowing if they’re going to work out perfectly or not.”



The secretary has pointed out that we need to recognize this. As we rebuild infrastructure, it’s our opportunity to do better.

It becomes a real question of how do you engage communities? How do you get people to understand the possibility of the transportation system to connect or to reconnect? There’s been a wonderful effort, led from Stephanie Jones, who’s our chief opportunities officer, to have design charrettes in different cities, to walk the neighborhood, to get people talking about what their aspirations are, and then to have designers and engineers together in the room, to put their ideas on paper, to sketch it out, and help them realize that.

As an average citizen, if somebody proposes a highway design, you may see the flaws, but how do you propose a different highway design? How do you have the ability to do that? I think that’s a huge area where innovation and creativity can help. How do you give communities the ability to vision their future, to think about what could be, and to do that early enough in the planning process where that can be taken into account? All of the money that we will hopefully be spending to rebuild infrastructure in the coming decades not only provides a good place for cars, but provides the spaces where people will want to gather. It can help provide community centers, and it can help make sure people are connected to healthcare and to food.

BALANCING CREATIVITY WITH PRACTICAL NECESSITY

[In our lab at Stanford,] one of the things we balance is big-picture, blue-sky thinking with very rapid prototyping. Always take the next step.

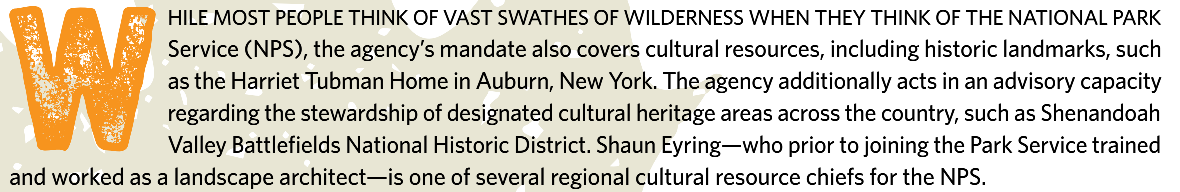
I like to use the example of the Space Program a lot. As an engineer and a science geek, there’s nothing more impressive than what came together to put a man on the moon. But from a management perspective, it’s also a huge accomplishment. It was a sequence of missions. The delta between any two missions was not that large, and yet we achieved this great innovation. I think a lot of times, when people hear “moonshot,” they think, “We need to go directly there.” But NASA was smart enough to say, “Not only can we not go directly there, but we need to think in terms of multiple programs that make us smart enough to get there.”

With folks from the National Highway Traffic Safety Administration, we did a program to have them think about what life would be like in 30 years; to think about the job description that they would be writing six years from now; and then to think about what can they do in the next 30 to 60 days, in concrete fashion, to get smart about these things? So I think that’s the balance. That’s what we always have in a lab: “What’s our big-picture goal?” But then, “What can we put on a test vehicle and try out this week or this month?”

Shaun Eyring.
PHOTO COURTESY OF
NATIONAL PARK SERVICE

SHAUN EYRING, NATIONAL PARK SERVICE

BY PAULETTE BEETE



WHILE MOST PEOPLE THINK OF VAST SWATHES OF WILDERNESS WHEN THEY THINK OF THE NATIONAL PARK Service (NPS), the agency's mandate also covers cultural resources, including historic landmarks, such as the Harriet Tubman Home in Auburn, New York. The agency additionally acts in an advisory capacity regarding the stewardship of designated cultural heritage areas across the country, such as Shenandoah Valley Battlefields National Historic District. Shaun Eyring—who prior to joining the Park Service trained and worked as a landscape architect—is one of several regional cultural resource chiefs for the NPS.

Based in the Northeast region, Eyring's purview is to assist national parks with everything from helping them understand the historic sites that are part of their cultural landscape to helping them document, evaluate, and conserve their collections to helping them manage archaeological efforts. While Eyring readily acknowledges that she works in a realm rife with rules and regulations, she also insists that there's plenty of room for creativity, whether it's in daily problem-solving or learning to tell a better story about the national parks. In our conversation with her, Eyring explains why she considers creativity a job requirement.

DEFINING CREATIVITY AS IT APPLIES TO THE WORK OF NPS

The kind of work that we do is directed in a very basic way by our mission. Beyond that, we have a number of policies and guidelines that direct our work, and it can become very formulaic, very procedural. Over time, especially if you've worked with it for a long time, you can get a little bit stifled and think of things in a very narrow way. Creativity is about pushing those boundaries and really thinking of different ways of telling stories and different ways of reaching new audiences and connecting to our evolving society.

Often we'll reach outside to get assistance because sometimes it's really hard when you're inside the National Park Service as an employee to push that model without the input from other new voices. Last year we were really struggling with four historical parks and asking the question: "How do these parks continue to provide a really engaging, high-quality visitor experience when we're faced with declining budgets and fewer staff?"

The traditional model is based on visitor services and one-on-one ranger-led tours. That was all becoming not only functionally obsolete compared to what current audiences are asking for, but also operationally it just wasn't working for us anymore. We worked with the Van Alen Institute, and they helped us pull together a team of talented young professionals from all different disciplines that included landscape architects, architects, graphic artists, filmmakers, ecologists, and historians.

They worked very closely with these four parks, brainstorming fresh ideas about what the history of any one of these places was and how you might be able to frame it and package it and get it out there in a really different but quick, manageable way. One of the things that made it successful was that in addition to this whole suite of ideas that we came up with, the teams were also asked to create one pilot that could be implemented at a very low cost over the course of one summer. It provided the parks with a real example of how they could take these ideas and they could take their place that they see every single day, think about it in a new way, and then share that with their visitors.

HOW INTERCONNECTION LEADS TO MORE CREATIVE PROBLEM-SOLVING

I use my skills as a trained landscape architect every single day in the National Park Service. One of the things that you're trained to do as a landscape architect is think big picture to see how many things are connected to one another—seemingly things that aren't related—and to reach out in a very connected way to others and to place. [I learned] to not just approach things on my own but to really think about how all of these things fit together and then work with a range of different voices to act on whatever needs to happen to solve a problem.

The government is naturally what they like to call "stove-piped," where all of these different disciplines are in their own little world pursuing their own mission and vision. I came into the National Park Service with this very connected view of things, and I think that really helped me see the overlaps between all of these disciplines and begin to think about ways that you could pull people together in teams [instead of] having individuals work solo on their ideas, or think about ways that we could reach out to partners and bring them in, making a much bigger team that wasn't only just about the Park Service.

ON THE IMPORTANCE OF STORYTELLING

All of the cultural resource disciplines are filled with highly skilled, qualified staff and brilliant practitioners and researchers. For us, part of storytelling is about taking this really challenging, dense information [that they've developed] and making it accessible to others. The other part of storytelling is about a connection to a place—understanding its history and understanding the stories that connect different people to that place.

We've been working with different groups on different ways of getting those stories out. Our history and archeology programs have been partnering with Groundwork USA on the Urban Archeology Youth Corps, and recently I visited their lab. They had one group in Lawrence, Massachusetts, this summer. They hired a group of eight young adults ages 16 to 18, and they talked about archeology in the city and what you can learn from it. The question that they posed to these young people was: "How has urban redevelopment in Lawrence affected the history of the city?" They didn't do any digging, but they went around to their industrial sites and other places that have been destroyed over time to learn more about the very place where they had grown up.

They held a community day, and they [shared their findings] in a couple of different ways. Two of the young women put on an interpretive dance. They wrote slam poetry about Lawrence. The young woman who wrote a history of Lawrence created a creative trifold poster. They did a timeline and they did a video. It wasn't just your standard, "Here's the history; here's our narrative" presentation. It was much more engaging. I realized how important that was, especially for reaching out to younger people, and I think that at least that group of youth left that program feeling very differently about the place where they had grown up.

HOW TO ENCOURAGE CREATIVITY AS A LEADER

Sometimes it's scary to go outside your box. So if you can show that you can do it and it's not so hard and you can reap a lot of rewards, I think that goes a long way. I'm also in a position as a manager to say it's okay if you don't succeed when you try something. We have to be responsible, but if somebody tries something and it doesn't work, I'm okay with that. We will pull back and say, "Okay, what didn't work? What can we do differently next time? This isn't the end of this." I won't let anybody off the hook just because something failed or seemingly failed, because I feel like every time you try something like this you learn something valuable that can inform the next time you try something new.

A cutaway locomotive at the Steamtown National Historic Site in Scranton, Pennsylvania, one of the sites where the National Park Service worked with the Van Alen Institute to find new and exciting ways to tell the stories of these historic locations.
PHOTO COURTESY OF NATIONAL PARK SERVICE AND VAN ALEN INSTITUTE

Jinho "The Piper" Ferreira.
PHOTO BY JIM DENNIS

PLAYING COPS AND ROBBERS

JINHO FERREIRA, ALAMEDA COUNTY SHERIFF'S OFFICE

BY VICTORIA HUTTER

JINHO "THE PIPER" FERREIRA GREW UP IN WEST OAKLAND, CALIFORNIA, DURING THE CRACK EPIDEMIC. THROUGH sports, he found his way out of the violence and drug-filled streets and attended San Francisco State University, earning a degree in Black Studies. At the same time, his hip-hop group Flipsyde was attracting attention and eventually took off, touring the world and fronting for artists such as Snoop Dogg, the Game, and the Black Eyed Peas.

Then in January 2009, standing in the midst of a demonstration protesting the police shooting of an unarmed black man, Ferreira began to consider a truly radical idea: "If people who loved justice enough to protest brutality were not willing to become police officers, then it was highly probable the change we were searching for would not occur." It took some time, but from that moment, he decided to become a police officer.

And yet, the arts remain a central part of his life. In fact, his work as a deputy with the Alameda County Sheriff's Office informs his creativity. In 2014, he wrote the one-man play, *Cops and Robbers*, in which he plays 17 characters. The play highlights the frequently fraught relationship between police officers, the communities they serve, and the media, and Ferreira played to sold-out shows during the play's run at the Marsh in Berkeley. Below, Ferreira describes how the play has impacted his police work, and how he believes the arts can move us all forward.

TAKING STOCK OF THE SCENE

When I started [as a police officer], we began having talk sessions with kids. I work in a neighborhood where there are about 37,000 people and about 6,000 of them are ex-offenders with about 1,300 people on probation and parole. I pulled 25 kids into a room and we're talking about whatever they want to talk about.

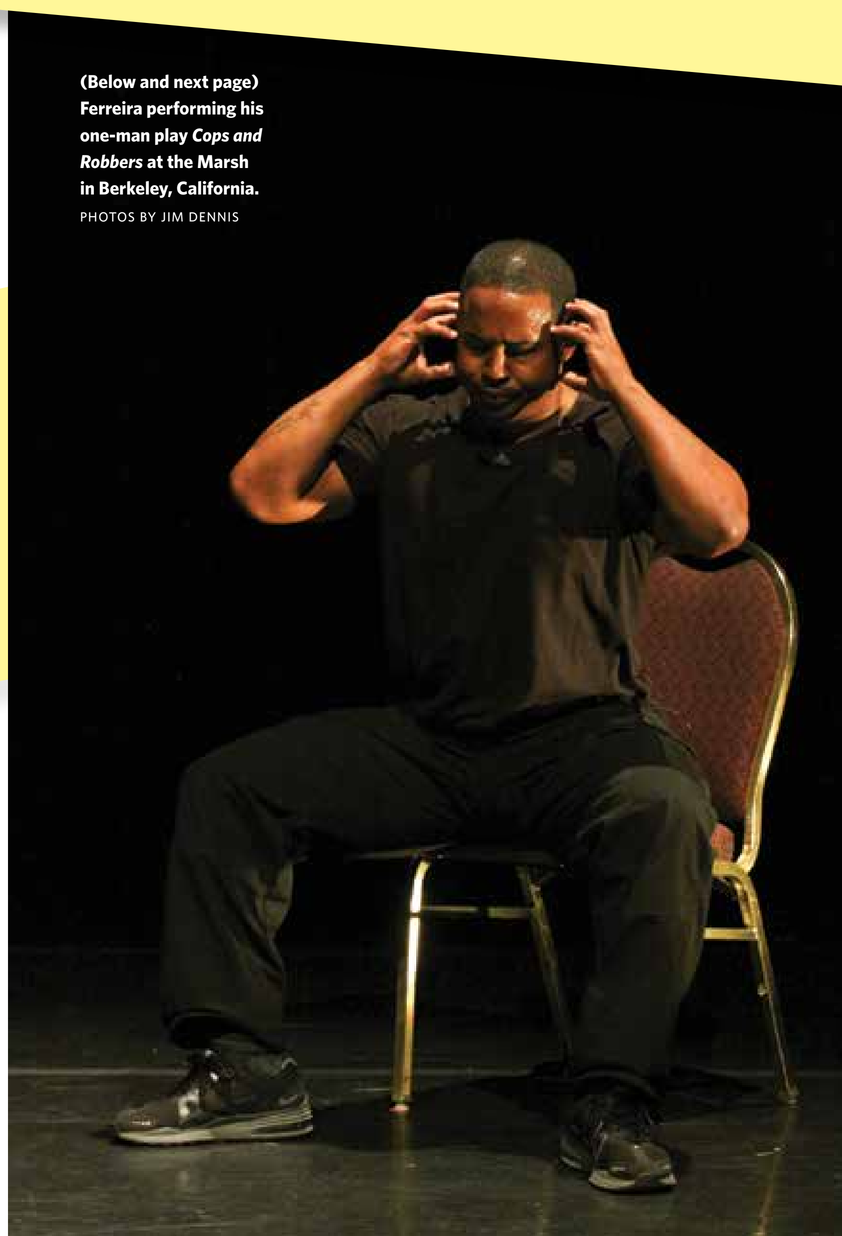
But somewhere in the conversation, the thought crossed my mind to ask, "How many of you know a cop personally?" Only two kids raised their hands. One knew a dispatcher; another knew a probation officer. In an area where pretty much every family has a family member that's been to jail, none of them knew a cop personally. So how could you see the police as anything other than storm troopers coming into your community to take people out of it? That had to stop.

"WHY DON'T YOU WRITE A PLAY?"

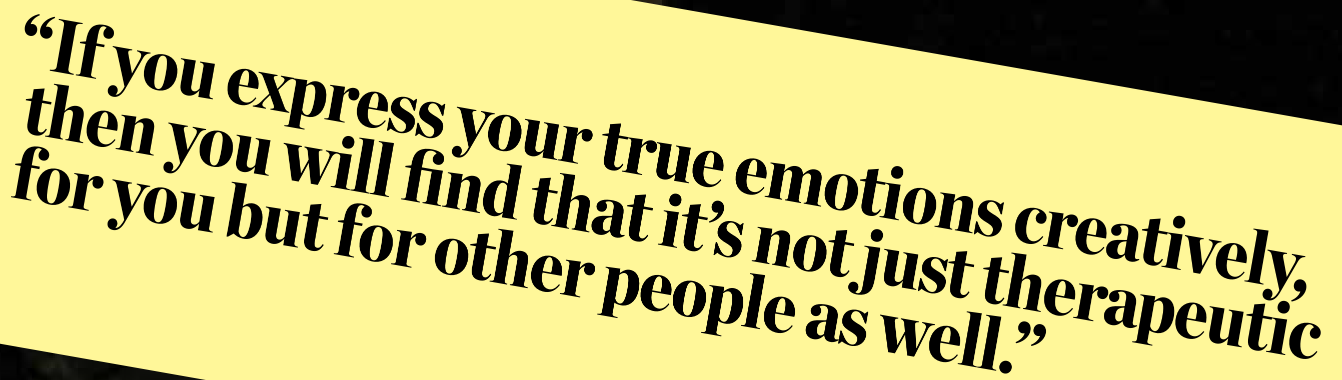
I want this world to evolve as much as it possibly can, but it seemed as if everyone was talking past each other. Everyone was just comfortable in their own little silos, preaching to their choir.

I was tired of hearing the same arguments that I heard when Rodney King was beaten. That was 20 years before! It was so depressing, because I'm risking my life every day for change and I don't want this movement to be wasted. There was just a terrible, intense emotion inside of me. I almost felt like I was going crazy.

I knew I couldn't fit that [emotion] into a three-and-a-half minute song. My wife said, "Why don't you write a play? Just write a play." I had never written a play before, I had never acted onstage before, but I did it. I wrote the entire thing in a matter of days, the arguments as I understood them. If people could listen to where the other guy's coming from, at the very least they would be able to strengthen their own argument. So, I got onstage and told everyone what everyone else was thinking.



(Below and next page) Ferreira performing his one-man play *Cops and Robbers* at the Marsh in Berkeley, California.
PHOTOS BY JIM DENNIS



"If you express your true emotions creatively, then you will find that it's not just therapeutic for you but for other people as well."

I began performing. A community-based organization would bring 20 kids to see the play, and sitting next to them would be the chief of police, a city council member, teachers, therapists, probation officers—everyone was mixed in there because everyone's voice was validated by the play.

It's not like when you're riding in the car and you turn on the radio and the guy is stating a political position you don't agree with, so you turn the channel. When you're watching a play, you paid your money and you've come to the theater. Now there's this guy stating the position you don't agree with and you're all upset, and then in the next five minutes, he's another character and is voicing what you believe deeply. Then you can compare the two and see how you can strengthen your opinion, or see the parts that don't make sense and let them go.

THE PLAY'S IMPACT

There are a lot of people that I knew before that wouldn't have even considered attempting to change law enforcement in any way, because they thought that it was unchangeable. Now they're making strides. They're making connections.

[Creativity in policing] is thinking outside of the box. Every time you think outside of the box, you're going to meet with some resistance. But it's necessary if you want change. We have creative people in law enforcement, and some of them are hesitant to think outside of the box because they've proposed ideas in the past that were shot down. But cops are going to listen to cops. The job is so unique that it's difficult to accept critique or take advice from someone who hasn't experienced being a cop.

[Developing the play] affected my policing because all of a sudden you have a cop in the newspapers for writing and performing a play about an officer-involved shooting. I had no idea how the higher-ups would react. But I had to make that jump, just like I jumped into law enforcement.

It turned out one of the higher-ups had started a unit called the Youth and Family Services Bureau Crime Prevention Unit, and what he wanted to do was not just fight crime but fight the forces that cause crime. How can we make sure that guys that are in jail are getting the skills necessary to be properly re-integrated into society? If we could create a productive citizen out of that guy that's just getting out of jail, we're not just solving a crime today, we're taking a criminal off the streets for the rest of his life.

He approached me when he heard about the play. He saw it and thought I would be a great guy to get in on the ground floor of building that unit. We created a nonprofit called the Deputy Sheriff's Activities League where we serve about 3,000 kids in the area for free. We have a state-of-the-art boxing gym. We have basketball. We have about 1,300 kids and about 100 parent volunteers in our soccer program. We have an Explorers program with over 100 kids who want to be cops.

With my arts background, I've come here to help some of the kids from time to time. I helped one win a freestyle rap battle down in L.A. I just gave him a little coaching on rapping and then he won first place. A lot of the kids know about my music because it's all online. I did teach a theater workshop with the kids. Some of them were pretty good. But they know me more as a cop.

WATERING THE SEEDS

I think that music, the arts in general, is an outlet that allows you to express your emotions. If you express your true emotions creatively, then you will find that it's not just therapeutic for you but for other people as well. A lot of times, as adults, we can do and say things that aren't productive. But if you allow that energy, that destructive energy, to sit there in you, it'll rot your spirit away. You even develop health problems. The most beautiful part is when you put those feelings into music, and you find that someone from a completely different walk of life understands what you're doing, they thank you for expressing that emotion in a way that's therapeutic to them.

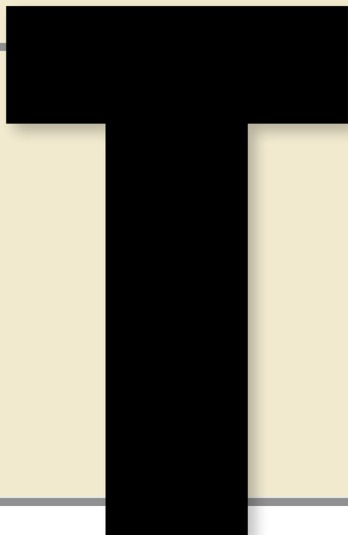
In our society, we've been raised to believe that art is separate from everything else. It shouldn't be. The way that it's situated, art is on the opposite end of the spectrum from policing and the military, which is nonsense.

In the same way that martial artists combine art and fighting, or dancing and healthy movement for fighting, I believe we could do that intellectually in our approach to law enforcement. Let's stop the crime before it happens. Let's be creative and artistic in our approach. We have to water those seeds.

WHEN THEATER IS ON TRIAL

PATRICIA A. MILLETT, U.S. COURT OF APPEALS

BY VICTORIA HUTTER



HE ERRANT KNIGHT AND DREAMER OF DREAMS, DON QUIXOTE DE LA MANCHA, WAS AT THE CENTER OF A trial last year. Supreme Court Justice Ruth Bader Ginsburg presided along with Judge Patricia A. Millett of the United States Court of Appeals for the DC Circuit. They and other judges had gathered to review an earlier court decision declaring Don Quixote mentally incompetent and to have his niece, Antonia, declared his guardian.

If this sounds as fanciful as tilting at windmills, it is, but it is also one of the Shakespeare Theatre Company's (STC) Mock Trials. Since 1994, STC has presented these fictional court cases based on a legal question related to one of its mainstage plays. As STC Artistic Director Michael Kahn noted, "This is what Mock Trial does so stunningly—it uses these classic stories as lenses to look at seemingly old issues and bring them to our modern, and legal, world."

We talked with Judge Millett about her Mock Trial experiences, and she shared her thoughts on the intersection of theater and law as well as art and healing.

THREADS OF CONTINUITY

I was certainly familiar with the Shakespeare Theatre Company's Mock Trial program before I became an active participant. After I came off the bench, I got a call, inviting me to serve as a judge, and I immediately accepted.

Shakespeare Theatre Company always finds classic plays that capture the struggles common to humans today. The plays capture eternal questions about human relationships, government-to-citizen relationships, the role of religion in human relationships, and the like. Being in the theater is interactive to me in the sense of how what we're seeing also often relates to what's happening today. So, the Mock Trial program is a way of making authors like Shakespeare very relatable to contemporary audiences by connecting centuries-old works to modern struggles and debates. It's important to think about these threads of continuity.

Also, theater is uniquely adept at capturing the complexity of human nature and telling people's stories. That always keeps me conscious of the fact that, in our legal cases, real people are involved. There is a story behind each side that brought them to the court and has caused them to entrust the resolution of their problem to this forum.

At the same time, theater can help make law relatable. Our legal system, whatever its flaws, is the best way of peacefully and fairly resolving difficult problems. Looking back in plays at how some conflicts were resolved in Shakespeare's time or in his plays, you'll be reminded that our legal system can deal with disagreements in a much better way where people don't hurt each other and where people have rights to fair and evenhanded treatment.

LANGUAGE

One thing I love about Shakespeare is the power of his language. His facility with language is incredible. I am always amazed at how he conveys complicated ideas through very pithy and memorable expressions, in some cases with powerful irony.

I treasure that facility with language because our ability to explain with credibility and integrity how we came to a decision within the framework of legal rules is the coin of the realm for us. If we do not do that well, it can be hard for people to accept our dispositions. And if people don't accept judicial rulings, then I worry that they will want to find another undemocratic way of solving their problems.

We [judges] must appreciate how different words can communicate an idea more or less clearly, more or less simply, and more or less effectively as we labor to explain the legal principles that have endured in our Constitution for more than 200 years. Sometimes, I will use references or common sayings from outside the law to draw a reference point to a legal rule and to make it more understandable. Sometimes a line from a poem or a saying from a proverb will pop into my head that encapsulates a principle. Or I may use a maxim or a phrase that can help paint a picture in someone's mind and engage strongly felt emotions about the answer to which the law has led us.

[Former Associate Supreme Court Justice] Robert Jackson was a brilliant writer and had an incredible capacity to use language outside the legal context to explain vital legal principles in a decision. For example, he once said: "If there is any fixed star in our constitutional constellation, it is that no official, high or petty, can prescribe what shall be orthodox in politics, nationalism, religion, or other matters of opinion, or force citizens to confess by word or act." Thinking about how theater can be so effective in communication reminds me to be a better communicator.

ART AND HEALING

My special interest in art these days is in the use of art in therapies for children who have endured violence or

◄ **Judge Patricia A. Millett, one of the judges for the Trial of Don Quixote at Shakespeare Theatre Company's annual Mock Trial.**
PHOTO BY KEVIN ALLEN

The court for the Trial of Don Quixote, from left: Judge Millett, Supreme Court Justice Stephen Breyer, Supreme Court Justice Ruth Bader Ginsburg, Chief Judge Merrick Garland of the U.S. Court of Appeals for the DC Circuit, and U.S. District Judge Amy Berman Jackson.
PHOTO BY KEVIN ALLEN

"I treasure Shakespeare's facility with language because our ability to explain with credibility and integrity how we came to a decision within the framework of legal rules is the coin of the realm for us."

lost a parent, or for people with Alzheimer's and other memory impairments. Art seems to have an inherent ability to help people reach back to recall old memories, and to allow the release and expression of deeply buried emotions that may be too scary or hard to confront directly (especially for children). The power of art to do that shows how deeply implanted art is in people's minds and souls.

Sometimes people think of art as this thing that I go to, or that I watch or learn. But I've seen the effect that singing "Amazing Grace" or a well-known song can have on people with, for example, severe dementia. Art in the form of music, images, poetic rhythms, etc. seems to weave itself into our inner beings and it can be retrieved and used for expression when other things about our lives can't be retrieved. We all experience that in our own lives: you hear a song and it'll suddenly bring tears to your eyes or suddenly take you back 30 years with a flood of vivid memories and sounds. I am intrigued by how the heart, brain, and soul connect to art, and I am fascinated when I hear how science is corroborating some understanding of how this works.

When you hear about people taking children who've lived with gun violence, or have lost a parent in service of our nation, and helping them to use art to express their emotions and to transform pain into powerful expression, that underscores the forceful role of art in our inner beings. The ability of art to heal, to help people remember, to connect, to soothe, to comfort is incredible. ▲

Rob Giampietro.
PHOTO BY RYAN ESSMAKER

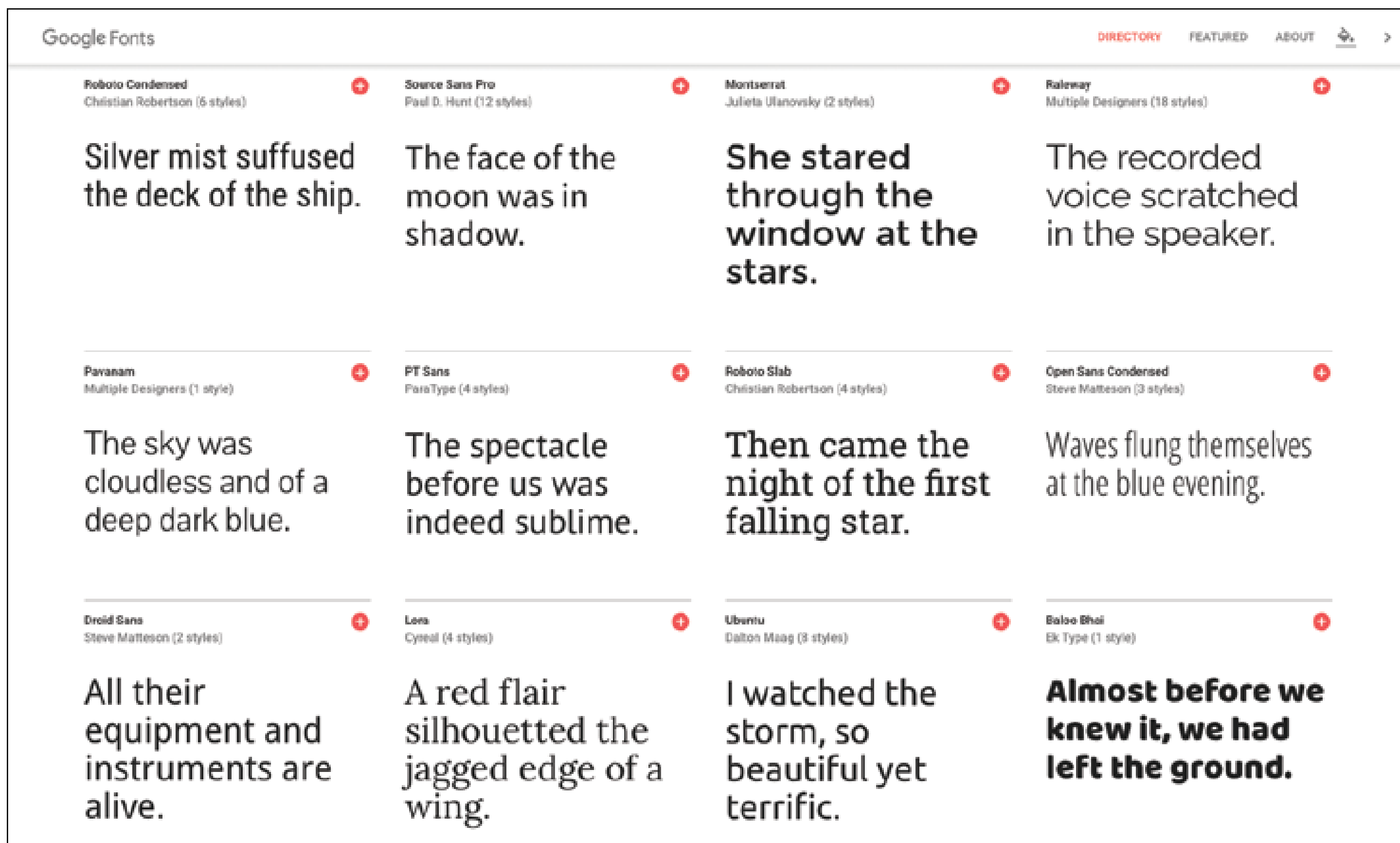
Raleway
Multiple Designers (18 styles)
Custom Bold 700 58px

AGES OF DISCOVERY
Rob Giampietro, Google Design

BY SARAH BURFORD

ROB GIAMPIETRO'S EARLY PASSION FOR DESIGN WAS catalyzed by an interest in computers. Giampietro, who is creative lead at Google Design, said that working with design programs as a teenager "felt like playing computer games." He has managed to fuse these interests throughout his career, bringing together design, culture, and technology for projects in settings from museums and art galleries to public health organizations and New York City's bid for the 2012 Olympic Games.

Giampietro began his career working with designers Bill Drenttel and Jessica Helfand before opening his own studio, Giampietro+Smith, and then practicing as principal at design studio Project Projects. He has served as president of AIGA NY, the New York chapter of the professional association for design, and was a 2014–2015 Rome Prize Fellow. He currently leads Google's Material Design studio in New York, along with its design outreach initiatives. He began this role, he said, envisioning how Google could "behave as a cultural institution, alongside behaving as a commercial institution." Below, he discusses his passion for interactive design, the power of interdisciplinary colleagues, finding balance in technology and the creative process, and the contemporary relationship of science and culture.



A selection from Google Fonts, one of the first products Rob Giampietro worked on at Google.

BORN DIGITAL

I have been in design my entire life. It has always been a passion of mine, in large part because of my interest in computers. I was part of the first generation that could really use computers to make design. There were programs like PageMaker and QuarkXPress that, to me, felt like playing computer games. I was always really excited about being able to actually make things on my computer, and to do so in ways that would help friends of mine. There was always an inherently social aspect to being a designer that involved being out there in the world, helping projects get off the ground, which I really enjoyed.

I grew up in Minneapolis, and when I was a teenager, the Walker Art Center rebranded. They asked Matthew Carter, later a MacArthur Fellow, to work on the Walker's new brand. His solution was to design this typeface called Walker, which had snap-on serifs that you could only do with a digital typeface. Within a year, designers at the Walker were using it in these incredibly engaged and subversive ways. It was fascinating to think about what a font could be if it was born digital.

I found that tremendously inspiring, thinking about becoming a designer myself. Many years later when I was at Project Projects, we got the opportunity to design the identity for the museum SALT in Istanbul. The Walker project was very much in our minds, because we were interested in the same [themes] of permeability and change that Carter was interested in. What we wound up doing was essentially making the letters S-A-L-T in the typeface almost like temporary installation rooms in a museum. We would invite typographers to come to Istanbul to draw those four letters, install them in the typeface for a series of months, and then the next typographer would come and reinstall new letters. SALT would use that version of their typeface for everything they made in that four-month period. So you see change over time, and have a typeface that's programmed the way that a gallery or an exhibition space is programmed.

It's really come to full fruition with the re-launch of Google Fonts [a directory of open source designer web fonts]. It was the first product that I worked on, and it was fun to bring my passion for digital type to Google. Google already had the largest font service on the Internet, and was hosting over 250 billion font views a day, a staggering number. We just hit our ten trillionth font view the other week, and support non-Latin alphabets in over 130 countries. From this small museum in the Midwest that commissioned this very particular typeface at the dawn of digital typography, all the way out to Google being able

The display for Christian Marclay's *The Clock* at SALT in Istanbul, Turkey, which utilized the typography design idea developed by Giampietro and others at Project Projects.
PHOTO BY FLICKR USER WOLF GANG, CREATIVE COMMONS

to make language and expression available to the entire world through that same tool, it really shows the range of what these things can do.

FINDING YOUR WAY

The job I've had the longest is being a teacher, at the Rhode Island School of Design for over ten years. I think teaching is the place you go to replenish and reframe your practice, because your students are always asking new questions, and forcing you to relate to them in new ways.

I think it's really important to learn how a lot of different processes work in general, but also to be a specialist. I think one of the ways you can add value to a team early in your career is to know something really deeply. There are motion designers at Google who are right out of school, and they're great aestheticians who make beautiful work, but they're also so valuable for their intensely deep knowledge of the tools that they use. As a young designer, I immersed myself in typography. I remember working on a project with Bill Drenttel and Jessica Helfand to redesign *The New England Journal of Medicine*, in which we had to give really exhaustive specifications around typographic standards and practice. I saw older designers working with high-level, more abstracted concepts, and it's tempting to feel like you need to move toward those things in order to get recognition. I think it's often the people that are intensely detail-oriented who begin to find their way to bigger problems through being able to sweat those details initially. Even if the tools are going to change five times in the course of your career, take the time to learn the tool deeply and use it expertly if you can.

THE POWER OF INTERDISCIPLINARY PERSPECTIVES

Between Project Projects and Google, I won the Rome Prize, and [was able] to go to the American Academy in Rome for an independent project. It was a wonderful opportunity to write and reflect on that city as a design space. [Until that point], I had only worked with all designers in a design office. Suddenly I was sitting with geologists and restorers, painters and composers, and different types of archeologists. One of the things that made going to Google so exciting for me was it really hit all of those buttons that were so stimulating for me in Rome. There's an aspect of the Academy [at Google], in that it's really encouraged to follow your passions and to work on the things that will have impact to our users. Within my own team, I work with a couple of writers, a motion designer, with engineers, type designers, and book designers. It's really a huge range of disciplines. The skill sets are so precise that, really, my job is to help remove obstacles and get out of the way, and encourage all these people to do their great work.

TECHNOLOGY AND THE CREATIVE PROCESS

Authoring something with a group of people at Google is different from doing it for a museum or a gallery as an individual, and I think it's important to recognize that. One of the guiding principles we have at Google is when we're applying things like machine learning and using them for creative purposes, we really want that to be aligned to a clear user benefit.

What's important in the case of any new tool is to really understand your context, and what the possibilities and discussions are within that context. With machine learning, we try really hard to do it in a way that improves the user experience, just as we would any design gesture. Whether you're making something smoother because it feels nicer in the hand, or you're applying machine learning to it because it reveals more beautiful imagery, if it's a design gesture, you should make it with the user in mind. If it's a mode of self-expression, then you're not beholden to those same restrictions. In that case, your obligation is really to be interesting and engaging to an audience, and to be true to your own vision of what's interesting to you about that technology, to ask questions about it.

BRIDGING SCIENCE AND CULTURE

[At Google Design, we hold] a conference called SPAN whose tagline is "Conversations about design and technology" as an attempt to bridge those two cultures. Thinking about ways to synthesize them and bring them together is important. History is very cyclical, and there are times in which culture is dominated by scientific observation, and times where it's more dominated by aesthetic or artistic observation. It's not that they're mutually exclusive, but maybe they're two oxen in a yoke, where one is pulling more and the other is pulling more at different times in the journey.

We are in a moment where tech is such an important part of our culture that it's impossible for science not to behave and be super inspiring culturally, in the way that the Apollo missions, for example, might have been in another time. There are periods of history in which there's great artistic flourishing, and periods of history where there's great scientific flourishing, and we're really in one of those periods right now. I don't think there needs to be as much anxiety about what role science has to play in culture. I think science should just be confident that it is culture, and really move from there.

I remember one of my first weeks at Google, riding home on the subway, and realizing that every single person was looking at their mobile device, and what a cultural responsibility we had to make those experiences great. It's the same when people looked up at the heavens and started discovering the planets. There are ages of discovery. ▲

CELEBRATING 50 YEARS

ONLINE

As part of our online content for this issue on **arts.gov**, listen to chef Marcus Samuelsson discuss the use of creativity and pushing boundaries in cooking and running a restaurant; find out how photojournalist Lynsey Addario, Pulitzer Prize winner and MacArthur Fellowship recipient, uses a creative approach to tell visual stories about conflict zones throughout the world; and hear podcaster Nate DiMeo speak about his new position as artist-in-residence at the Metropolitan Museum of Art, where he will reveal secrets from art history.

Don't forget to check out our *Art Works Blog* (arts.gov/art-works) for daily stories on the arts around the country.

(Above) ***In Labor on the Road*** **by Lynsey Addario, which she took in Afghanistan; she saw two women on the side of a mountain, one whose water had just broken. They were trying to get to the hospital, a four-hour drive from their village, when their car had broken down. Addario ended up driving the pregnant woman, her mother, and her husband to the hospital.**

PHOTO COURTESY OF LYNSEY ADDARIO

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