



COLETTE GAITER

ABSTRACT:

In September of 2012, University of Delaware (UD) colleagues Colette Gaiter and Amy Hicks used creative placemaking principles and the university's strategic plan to guide a successful outdoor short video festival on re-emerging Market Street in Wilmington, the state's largest city, with a population of 71,000.

Fifteen minutes but a world away from the campus, Wilmington has been vital, decimated, and rejuvenated over its history. At the fault line of North and South, the city's violent racial past still resonates. With a 60 percent black population and a history of slavery, segregation, and riots, specific attention must be paid to issues of diversity, equal economic opportunity, and social justice.

As Wilmington continues its renaissance, we intend that our ongoing video festival and related projects will provide opportunities for community engagement, dialogue, and participation in media arts. The project is the beginning of continuing media arts partnerships between Wilmington and UD that benefit the cultural and overall quality of life in Wilmington.

"Wilmington (city) QuickFacts from the US Census Bureau." *Wilmington (city) QuickFacts from the US Census Bureau*. Accessed January 31, 2013.
<http://quickfacts.census.gov/qfd/states/10/1077580.html>.

USA. National Endowment for the Arts. *Creative Placemaking*. By Ann Markusen and Anne Gadwa. Washington, DC: Markusen Economic Research Services and Metris Arts Consulting, 2010. Accessed January 28, 2013. <http://www.nea.gov/pub/CreativePlacemaking-Paper.pdf>.



On September 29, 2012, University of Delaware colleagues Colette Gaiter and Amy Hicks held the first annual Urban Garden Cinema Short Video Festival in an empty lot at 409 Market Street in Wilmington, Delaware.



We found the perfect location after scouting several lots. It was important to be on Market Street, which is known for being arts-friendly and the center of Wilmington's monthly First Friday Art Loop event. Market Street, a major commercial corridor in downtown Wilmington, has seen a number of transformations. For example, in 2007 it reverted to a traffic street after spending some time as a pedestrian mall.

"Wilmington converted North Market Street from Fourth to Tenth streets, south of Rodney Square, into a pedestrian mall in the 1970s, at a time when cities were searching for ways to attract visitors and consumers back into struggling urban cores. Many eventually abandoned or scaled back the approach. "

Montgomery, Jeff. "End of Market Street Mall in Sight." *The News Journal*, Jan 05, 2004.



There are still a number of vacant lots on the lower (south) part of the street, which is bustling several blocks north.







SECOND GARDEN CINEMA STUDENT SHORT VIDEO FESTIVAL

WILMINGTON DE
JULY 17, 2009

Sponsored by Chris Johansen
Herman Boyd, and Friends of
Garden Cinema

CALL FOR ENTRIES

Summer is here and 902 Garden Cinema (backyard movies in Wilmington) is back – with a twist. In addition to the feature presentation, we will be first screening short videos made by students. Guests will view the work, choose a winner and award prizes. In 2007, the Garden Cinema event was featured in the *Delaware News Journal*.

Everyone who submits an entry is invited to attend the screening.

REQUIREMENTS:

Submit a Quicktime movie on CD or DVD.
Files can be made from any video editing program, After Effects, or Flash. Animations are welcome.
Disks will not be returned unless you send a SASE.

All work must be linear and run less than 5 minutes.
Full screen 720 x 480 video is best, but others will be considered.

DISKS MUST BE CLEARLY MARKED WITH:

Name(s)
Title of Work
Length in minutes and seconds
Year finished
Software used
Email address
Phone number

SUBMISSIONS ARE MAILED TO:

Colette Gaiter
406 Shipley Road
Wilmington DE 19809

OR dropped off in the Art Office,
104 Recitation Hall

??:cgaiter@udel.edu

DUE DATE JUNE 15

Please include titles in your video and credit any images and sound properly

bioberly

Please include titles in your video and credit any images and sound properly

DUE DATE JUNE 15

After 4 years of involvement as curators in the short video festival, we inherited the 5 year old Garden Cinema from the previous organizers and moved it to an abandoned lot on Market Street, a major commercial corridor in downtown Wilmington. This move morphed the festival from a comfortable and secluded backyard gathering among friends to a public art event that was included in the Fringe Wilmington Festival. We re-named it Urban Garden Cinema to keep a reference to its original form and acknowledge its new venue.

Call for entries. Garden Cinema 2009

**1st Annual
Wilmington
Urban
Garden
Cinema**
(formerly Garden Cinema)



Submit your short video (10 min. or under) with a Delaware theme
(subject, location, and/or artist)

Details on how to submit coming soon

Screening at an outdoor space on Market Street, Wilmington DE

SAVE THE DATES!

Submission Deadline: August 15, 2012 / Screening Friday Sept 14

Free to submit. Free to attend.

Garden Cinema's founders partnered with us in the new venture and were enthusiastic about the potential to grow something that included more people.

This move signified the confluence of several related threads regarding civic engagement between the University of Delaware and the state's largest city. Representing UD, Amy and I successfully collaborated with the city's Office of Cultural Affairs, developed relationships with downtown Wilmington business owners, Downtown Visions a non-profit civic organization, Theatre N and other established members of the arts and commercial communities.

Garden Cinema went from private to public by becoming Urban Garden Cinema.



Logo designed by Shawn DiCriscio. Posters and other graphics designed by Colette Gaiter

From the letter sent to potential donors and participants

Outside and on the wall!

Urban Garden Cinema shows the best short and short-short films recently made in Delaware, by or about Delawareans. Screened on a Lower Market Street wall (409 N. Market St.) during Fringe Wilmington Festival, we celebrate our state's independent filmmakers, inspire communities, and activate an open unused space.

In our time of on-demand downloads, YouTube uploads, and Vimeo social clubs, UGC brings a community together to enjoy an urban space among businesses and people who live and work nearby.

Our first annual juried screening (morphed from the backyard Garden Cinema) showcases the best of Delaware creativity and innovation. Categories include animation, narrative, documentary, and experimental film and video.



The University of Delaware's main Newark campus is located 15 minutes or so south of Wilmington, but is a totally different community. As a land, sea and space-grant university UD is always looking for ways to "disseminate scientific, humanistic and social knowledge for the benefit of the larger society."

The University's Path to Prominence strategic plan includes guiding principles that motivated this project. Most significant are "applying the strengths and resources of the University to benefit the greater Delaware community; embracing diversity; creating innovative partnerships for economic and community development; and engage students, faculty, staff, and alumni in the most compelling social, cultural, artistic, and scientific challenges of our age."

About the University of Delaware. Accessed January 27, 2013.
<http://www.udel.edu/aboutus/>.

"Path To Prominence - University of Delaware." Path To Prominence - University of Delaware. Accessed January 27, 2013. <http://www.udel.edu/prominence/principles.html>.

URBAN GARDEN CINEMA

ABOUT BIOS FAQ FESTIVAL CONTACT **HOME** Urban Urban Bios

UPCOMING
Urban
films

Urban Garden Cinema 2012

Outside and on the wall!

Saturday, September 29, 2012 at 7 pm

409 N. Market St., Wilmington

The first annual **Urban Garden Cinema (UGC)** shows short videos recently made in Delaware, by or about Delawareans. Screened during Fringe Wilmington Festival, we celebrate our state's independent filmmakers, inspire communities, and activate an open unused space.

Free with \$5 Fringe Wilmington Festival button.

BRING A CHAIR AND INSECT REPELLENT! Come early or stay late for specials from Market Street eateries!

Like us on Facebook. Let us know you are coming!





After decades of careful planning, new businesses are coming back to Market Street, a major commercial street that has suffered from effects of suburbanization in the 1950s and riots followed by a nine month National Guard occupation in 1969.

Wilmington's Office of Cultural Affairs embraces the arts as part of economic and civic revitalization, sponsoring and promoting monthly Art on the Town events and activities like popup galleries, in conjunction with real estate developers who have available properties.

We hope Wilmington's comeback defies the usual sequence of events—squeezing out the arts activities when higher paying tenants can occupy available spaces.

The Queen Theater, a landmark building two blocks north of our festival location in 2009, before it was completely renovated into a music theater, restaurant and retail complex.



Wilmington is on the verge of a thriving downtown located between neighborhoods that are somewhat polarized by race and class. Market Street is ground zero of one more venturesome experiment.

We want to help organically grow a truly multi-cultural/racial city hub using the principles of creative placemaking.* This is especially significant in Wilmington, given its turbulent and disturbing history with race relations as a quasi-Southern state near the city of Philadelphia.

*USA. National Endowment for the Arts. Creative Placemaking. By Ann Markusen and Anne Gadwa. Washington, DC: Markusen Economic Research Services and Metris Arts Consulting, 2010. Accessed January 28, 2013. <http://www.nea.gov/pub/CreativePlacemaking-Paper.pdf>.

The Queen Theater, 2012



Tim Shaffer for The New York Times

A nine-block stretch of Market Street, once Wilmington's commercial hub, is being renovated.

As Wilmington takes huge steps in its long-planned revitalization, we intend to collaborate with existing civic initiatives to include media arts in a highly visible way.

Moving media are immediately accessible to people new to the arts, resembling the way our bodies experience time and space. Everyone sees movies and television. Media arts can bring new and more diverse groups into Wilmington's art and commercial initiatives.

One of the more uniformly redeveloped blocks of Market Street.

Schlegel, Jeff. "SQUARE FEET; A Once-Empty Theater Plays A Leading Role in a Revival." *New York Times*, May 17, 2011.

Accessed February 5, 2013. http://www.nytimes.com/2011/05/18/realestate/commercial/queen-theater-a-sign-of-life-in-wilmington-del.html?_r=0.

The current term for bringing back neglected and abandoned city core areas is “revival.” In the post civil rights 1960s my parents often repeated novelist James Baldwin’s phrase, “Urban renewal is Negro removal.”

After living in several major cities including Washington and New York and personally participating in the gentrification process, I have observed urban change from both sides—ejected by condo-ization from inexpensive apartments in desirable neighborhoods and renovating a building in Brooklyn that was surrounded by abandoned buildings and people living in poverty.



Since moving here in 2007, I found out that Wilmington is undergoing a decades-long revitalization process involving bringing back what had once been a bustling downtown area and making use of a riverfront that had been an active shipyard.

“Wilmington remains Delaware’s largest city, but it has experienced many challenges in the past half century. Interstate 95 cut a swath through the west side while urban renewal dramatically changed the east side. The city’s population has declined. With the development of suburbs, downtown Wilmington has lost relevance. Yet the city has constantly strived to reinvent itself in various ways, as shown through a large architectural model of recent development in the neighborhood of the Amtrak station.”

"Delaware Historical Society." Accessed February 10, 2013.
<http://www.hsd.org/DelawareYesterdayDelawareToday.htm>.

Photo: Constructing Interstate 95
"Delaware Public Archives Blog." Delaware Public Archives Blog RSS.
Accessed February 10, 2013.
<http://archives.blogs.delaware.gov/2010/06/22/i-95/>.

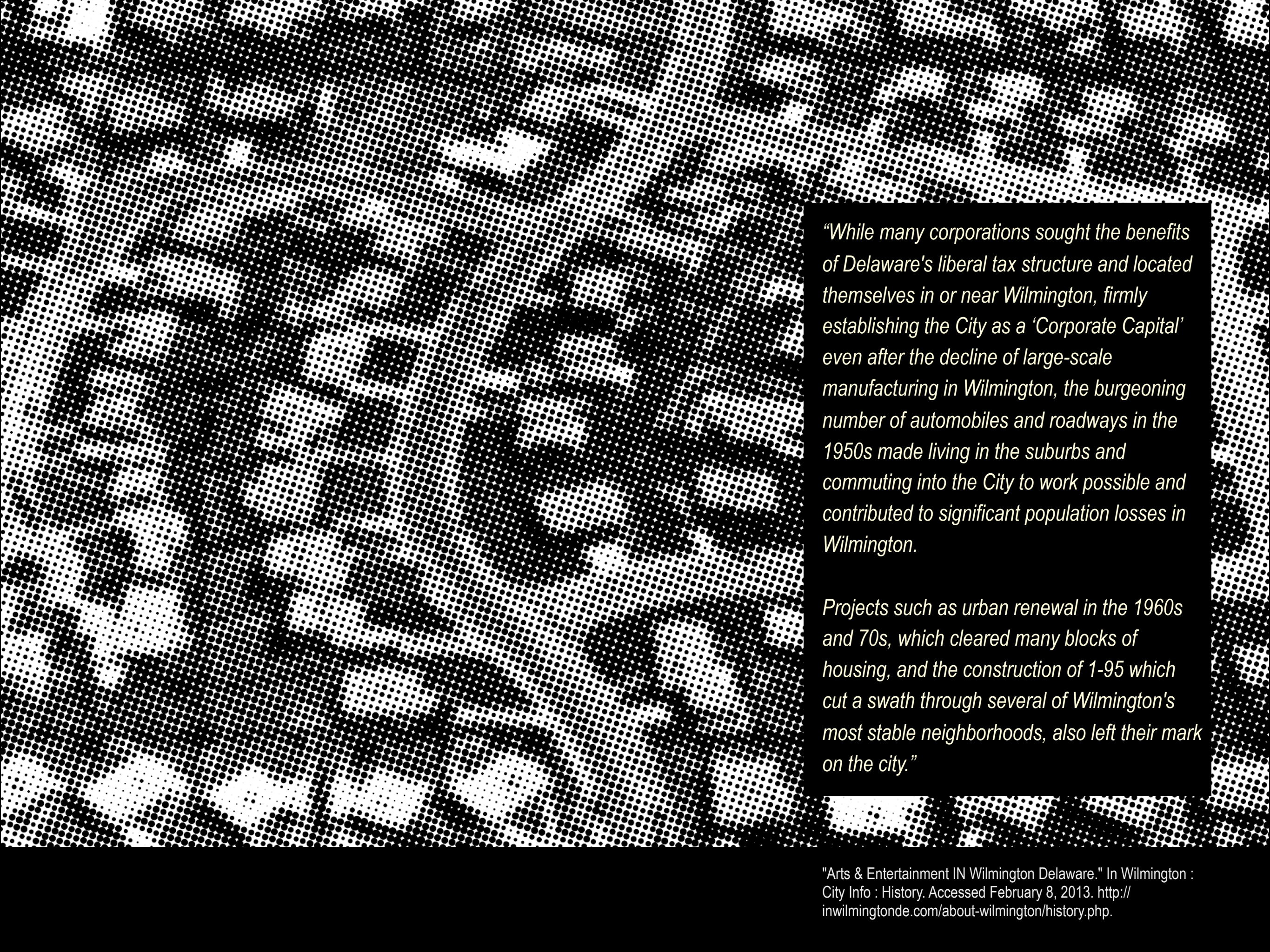


Wilmington's suburbanization began early in the 20th century. One of the first developments, *"the area of Wilmington Delaware that came to be known as Wawaset Park, was developed in 1919 as a residential neighborhood largely for DuPont Company corporate staff and their families.*

Housing developments proliferated in the 1950s and 60s, especially in North Wilmington suburbs, bringing shopping centers that further weakened the city's downtown economic base."

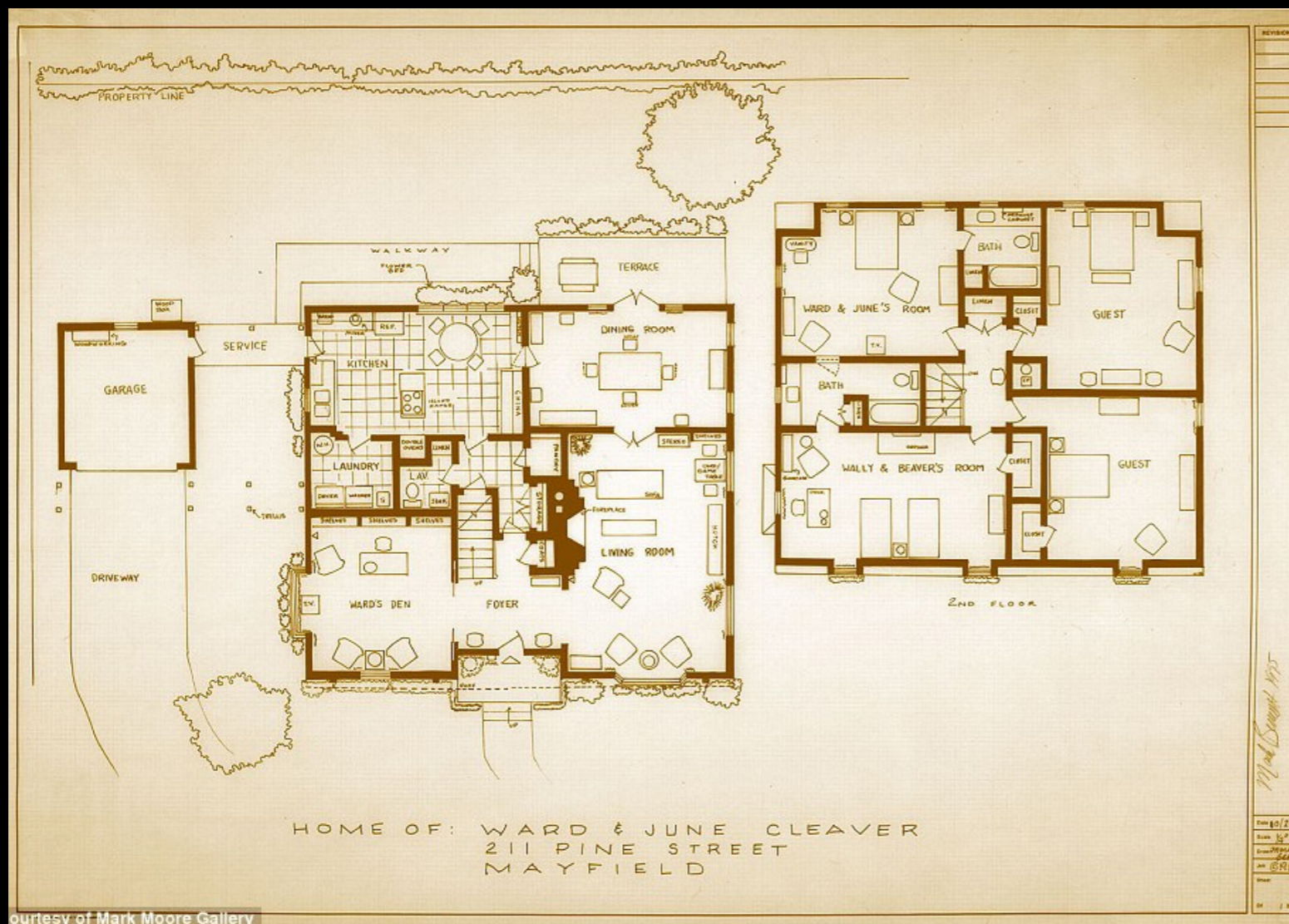
Rendle, Ellen. *Images of America: New Castle County*. Charleston, SC: Arcadia Pub., 2010. 53.

(image) <http://www.skyscrapercity.com/showthread.php?t=403425>



"While many corporations sought the benefits of Delaware's liberal tax structure and located themselves in or near Wilmington, firmly establishing the City as a 'Corporate Capital' even after the decline of large-scale manufacturing in Wilmington, the burgeoning number of automobiles and roadways in the 1950s made living in the suburbs and commuting into the City to work possible and contributed to significant population losses in Wilmington.

Projects such as urban renewal in the 1960s and 70s, which cleared many blocks of housing, and the construction of 1-95 which cut a swath through several of Wilmington's most stable neighborhoods, also left their mark on the city."



courtesy of Mark Moore Gallery

“...a pervasive iconography of white, middle domesticity that circulated widely in various media and that became instantiated in thousands of houses nationwide seemed to reinforce and to continually and reflexively create and re-create midcentury notions about racial and class identity, and specifically about the rightness of associating white identities with home ownership and citizenship.”

Harris, Dianne Suzette. *Little White Houses: How the Postwar Home Constructed Race in America*. Minneapolis: University of Minnesota Press, 2013. 12.

(image) Artist's drawing of Ward and June Cleaver's house. Daily Mail Reporter. "But Can You See the 'ugly Naked Guy?': Artists Sketch Floorplan of Friends Apartments and Other Famous TV Shows." *Mail Online*. August 24, 2012. <http://www.dailymail.co.uk/news/article-2192882/Artists-sketch-floorplan-Friends-apartments-famous-TV-shows.html>.



The value of suburban development continues to be controversial, despite its ubiquitousness. Professor David Ames of the University of Delaware argues that,

“The suburban landscapes that developed around American cities after World War II are among the most significant historic resources of the twentieth century; they represent the fulfillment of the dream of home ownership and material well-being for a majority of Americans. In them, a distinctive settlement pattern emerged, centered on the single family house on its individual lot sited within the large-scale, selfcontained subdivision with a curvilinear street pattern. It was a landscape in which the free market attempted to meld the attributes of the city and the country into a home environment sought by many Americans.”

Ames, David L. "Historic Preservation Education Foundation." In *Preserving the Recent Past*, edited by Deborah Slaton and Rebecca A. Schiffer. Washington, DC: Historic Preservation Education Foundation, 1995.

(photo) A suburban Wilmington home. <http://www.realestateground.com/listing.php?id=TMSA>

The suburban growth that siphoned business from downtown Wilmington had already widened racial and economic disparity and strained Market Street's economic health.

Then something else happened.



“On Thursday, April 4, 1968, The Rev. Martin Luther King, Jr. was assassinated in Memphis, TN. On Sunday, April 7th in Wilmington, church leaders held a memorial and prayer service in Rodney Square. The following day, schools held additional morning and afternoon memorials. During the memorials, several groups of young people began marching down Market Street causing damage to several stores.”

"1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.



"By nightfall, violence broke out in 'The Valley' section of the city. Vandalism, shooting and looting continued for many hours. Firebombings occurred at various locations. Government officials declared a state of emergency and ordered 10:30PM to 6:00AM curfew."

"1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.



"[Wilmington] poet, playwright and civil rights activist Beatrice 'Bebe' Ross Coker recalls that 'A few shops let black women try on hats, but you had to put a cloth over your head ... like we were dirty. It was humiliating.'"

"1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.

Brown, Robin. 2008. "Violence, Occupation Like 'Family Secret,' Veteran Activists Say." The News Journal, Apr 06, A.1. <http://search.proquest.com/docview/275191282?accountid=10457>.



"Delaware was the first state to ratify the U.S. Constitution, home of the nation's first free black church, and the Underground Railroad's first stop of freedom, Moyer said, but the state was shamed when Wilmington had the longest military occupation during peacetime since the Civil War."

Brown, Robin. 2008. "Violence, Occupation Like 'Family Secret,' Veteran Activists Say." *The News Journal*, Apr 06, A.1.

<http://search.proquest.com/docview/275191282?accountid=10457>.

"1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.



"Visiting Wilmington on spring break from the University of Delaware, [Joe Biden] saw 'how desolate everything was, seeing state troopers in town and the National Guard in uniform, walking up and down the streets. ... I thought the response to the riots was overkill. My image of it in 1968 was that it was an occupied city.'"

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Brown, Robin. 2008. "Violence, Occupation Like 'Family Secret,' Veteran Activists Say." *The News Journal*, Apr 06, A.1. <http://search.proquest.com/docview/275191282?accountid=10457>.



"For the next several days, officials declared additional emergency orders including the turning off of electrical power in sections of the West Side as fires continued in homes and businesses. Reports of sniper's firing at emergency personnel added to the horror. The National Guard was mobilized, sending 3,500 troops to the city who camped out in an area behind the PS DuPont High School. Tension continued as the schools reopened in late April."

"1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.



"After a week or two they felt like, wow, it's enough time. It made you feel like they were expecting something else to happen, and all we wanted to do was forget what had happened."

(Photo) "1968 Wilmington Riots." 1968 Wilmington Riots. Accessed February 1, 2013. <http://www.oldwilmington.net/oldwilmington/1968-riots.html>.

Canavan, Kathryn. 2004. "Black History Delaware Stories." The News Journal, Sep 30, B.1. <http://search.proquest.com/docview/275215064?accountid=10457>.

Corner of 4th and Market Streets with National Guard Troops, 1968



"The riots changed how black and white Delawareans looked at each other, recalled Sussex County native Russ McCabe, then a kid watching nightly news of King's funeral and the aftermath on his family's black-and-white TV. Seeing big-city riots, he felt things were better here. The Wilmington riots changed that notion.

'I knew it was here,' said McCabe, now state archives director.

Black and white Delawareans, he said, started looking at each other "as if we all were wondering, 'Am I supposed to hate you now?' "

(Image submitted by J. Gardner): In 1968 uniformed and armed National Guard troops guard intersections in Wilmington, Delaware, during a summer for national unrest and urban rioting in America. From (http://www.oldwilmington.net/oldwilmington/photos_old.htm)

CANAVAN, KATHRYN. 2004. "Black History Delaware Stories." The News Journal, Sep 30, B.1. <http://search.proquest.com/docview/275215064?accountid=10457>.



Corner of 4th and Market Streets, 2012.



Farther north on Market Street the Historical Society maintains a well-preserved site. Being in this courtyard is like time traveling.



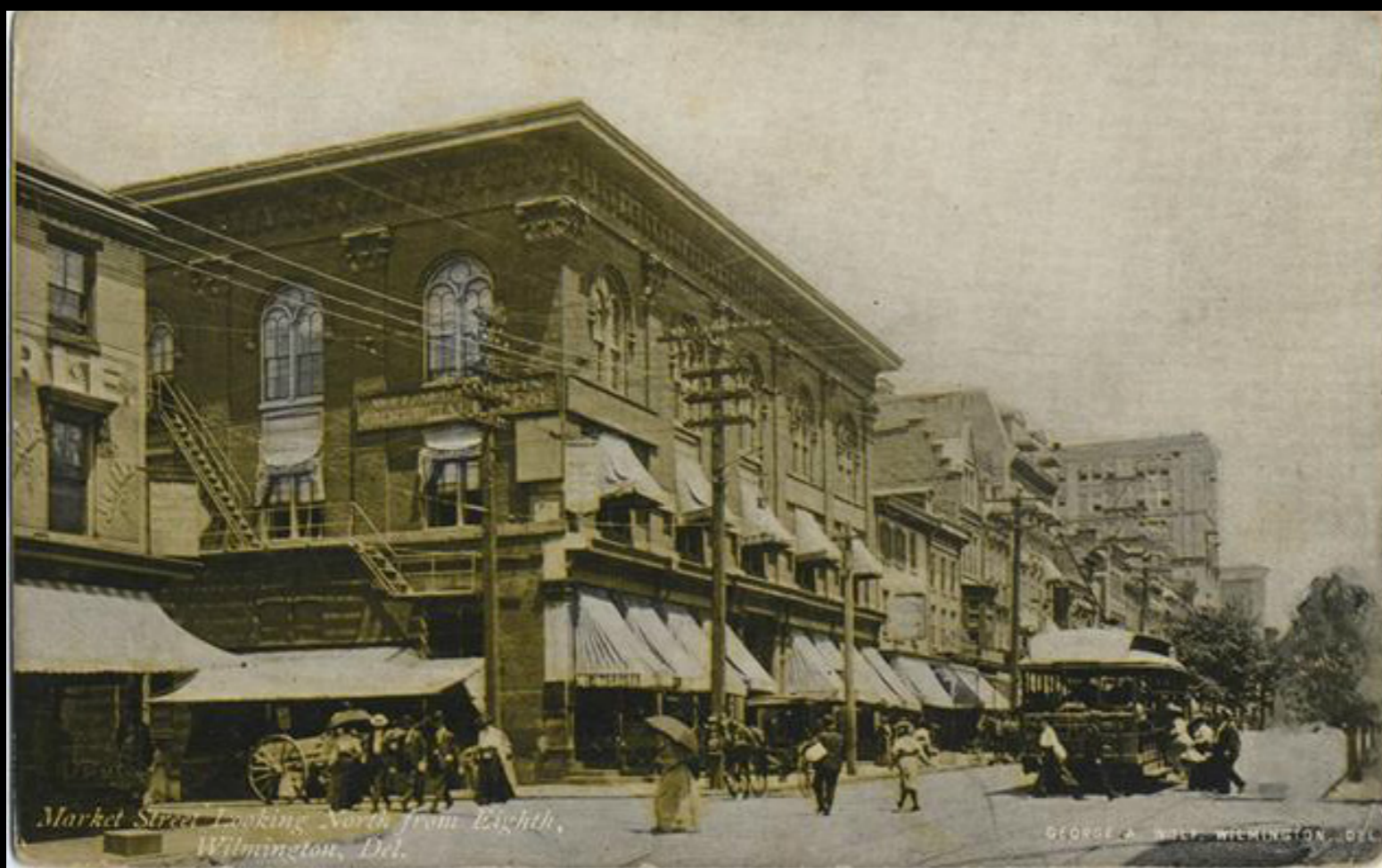


Market Street, looking south of Sixth, Wilmington, Delaware.

House marked X is where I used to board #3 East 6
Roll

Market Street over the years.







MARKET STREET N, WILMINGTON, DEL.

202790 (1)





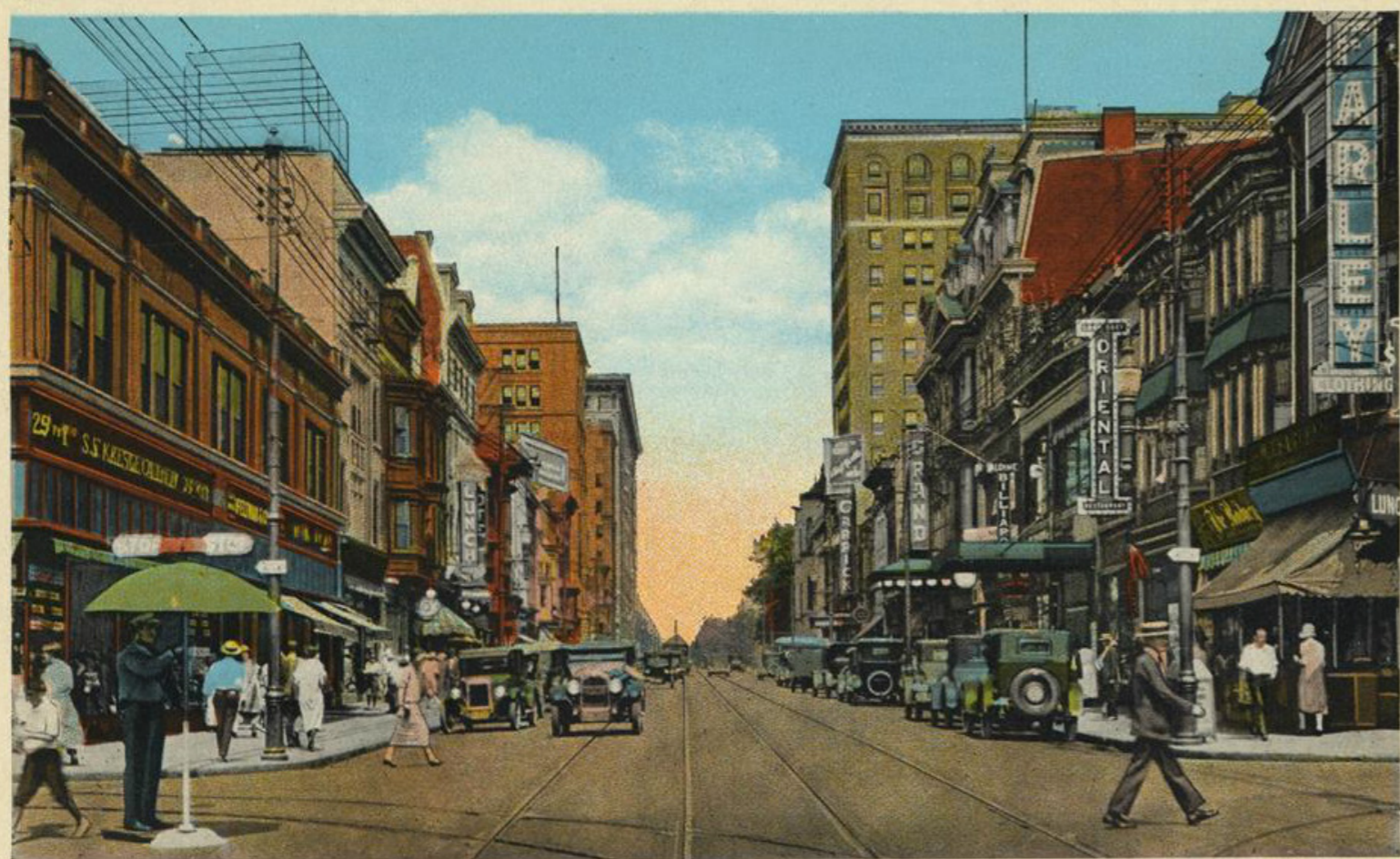




The Market St. Mall

Wilmington, Dela.





32. MARKET STREET NORTH FROM 8TH STREET, WILMINGTON, DEL.

108522



MARKET STREET NORTH FROM 5TH STREET, WILMINGTON, DEL.

MARKET STREET, WILMINGTON, DEL.

16



Market St., Looking North from 9th St., at Night. Wilmington, Del.

32



72542





MARKET STREET, NORTH FROM 8TH STREET, WILMINGTON, DEL.

Market Street, North above 8th, Wilmington, Del.





*Market Street, looking north from Eighth Street
Wilmington, Delaware*

GEORGE A. WOLF, WILMINGTON, DEL.



MARKET STREET-NORTH FROM 6TH STREET. WILMINGTON, DEL.



LOOKING SOUTH ON NORTH MARKET STREET, WILMINGTON, DEL.



Market Street, looking south of Sixth, Wilmington, Delaware.

Market Street, North above 8th, Wilmington, Del.









Just south of our lot location at 409, brightly colored renovated buildings show the accelerating development.



The lot the week before the festival. Grass needs to be mowed, gates are locked.



Setup on the evening of the screening.



Musicians warming up to play as the audience arrives.



A local florist provided potted plants to help mark the locations for passersby. Local merchants and organizations were extremely generous in helping us prepare for the festival. Downtown Visions, a private, nonprofit organization, provided trash cans and removal, security, and connected us to other resources.

Because of so many donated services, the event cost us less than \$500, which mostly went to the video makers in prize money.

Theatre N, the local art film theater, donated the use of a projector. A local audio/visual equipment rental company also helped out. We were overwhelmed by the generosity.

Downtown Visions is the management company for the Wilmington Downtown Business Improvement District (WDBID), also known as an assessment or special services district, supported by mandatory assessments on real property and governed by a private-public Board of Directors. <http://www.downtownvisions.org/about>



The Fringe Wilmington Festival, sponsored by the Mayor's Office of Cultural Affairs, provided an attendant, signs, insurance, and publicity.



As dusk descended, more people arrived, including two of several faculty members from the University of Delaware Art Department who attended.





It turned out to be a glorious late September evening. The week before when we visited the same lot it was full of mosquitos from the warm weather.

Amy Hicks and I scrambled in the previous days formulating rain plans, but the forecast suddenly changed.



We achieved our goal of “activating the space.” An empty lot was completely transformed. The local businesswoman who owns the lot was amazed and pleased at the transformation. She stood outside the gate the entire program, watching and enjoying.

She was surprised, but said she hopes her lot is sold by next year. She also donated electricity, which we ran from her building next door.

We hope the lot is sold and we will have to find another venue for the next film festival. That will indicate progress.















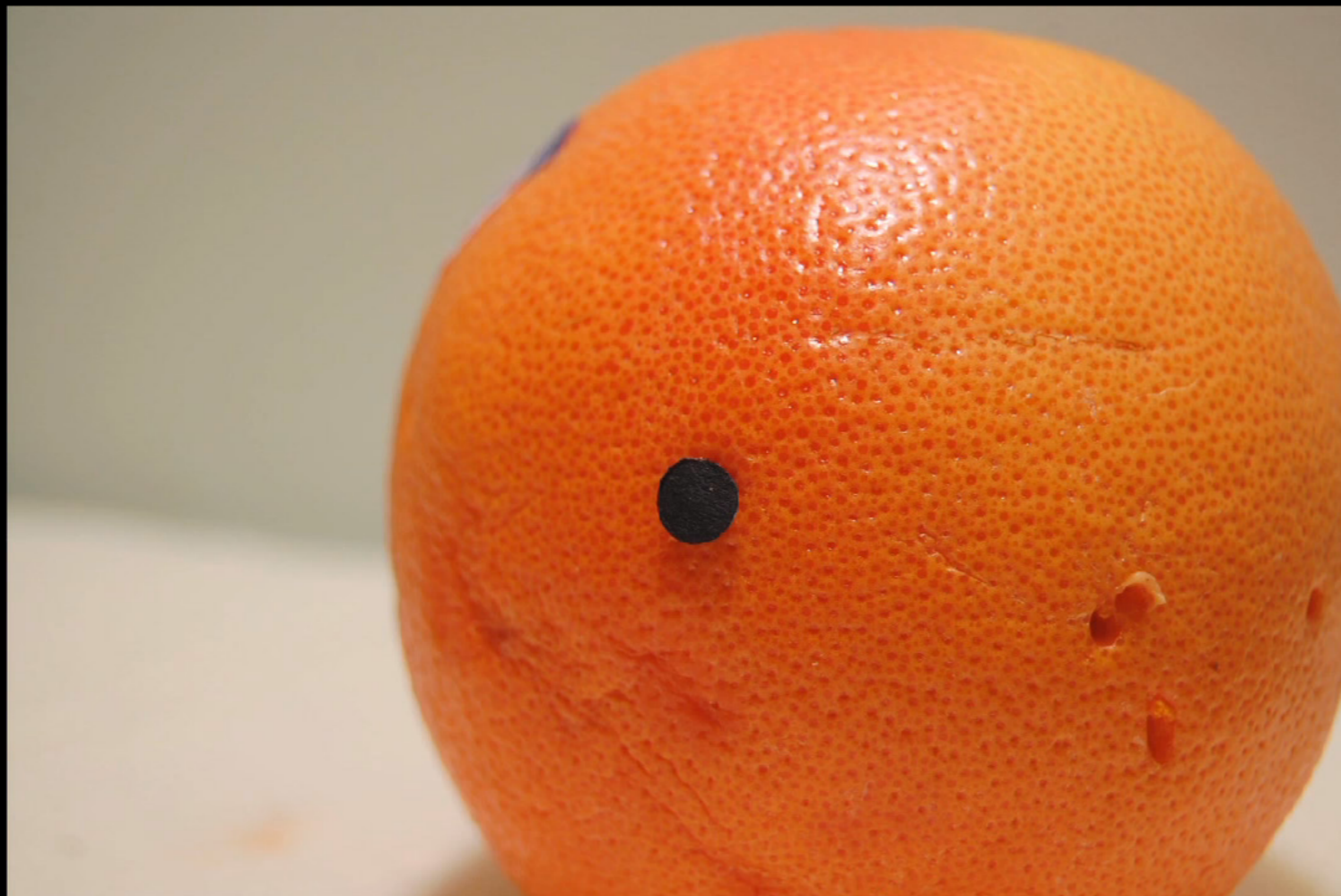


We made considerable outreach efforts to other colleges in Delaware, arts organizations, and independent film networks to encourage entries. We sent postcards, made phone calls, used social media and word of mouth. Entries came in—ranging from a young teenager to professional music video producers.

The following sequences of images are from videos shown in the festival.



Christine Cha
Key Ingredients
Stop-motion animation



Christine Cha
Key Ingredients
Stop-motion animation







Camille Legge
The Hunt
Animation



Camille Legge
The Hunt
Animation



Camille Legge
The Hunt
Animation



Camille Legge
The Hunt
Animation



Camille Legge
The Hunt
Animation



DJ BRAN

"ROAD TO SUCCESS"

PRODUCED BY KEVIN ALLEN





MILTA
VISION.COM



MILTA
VISION.COM



























Attendance looks sparse, but most people huddled toward the back wall of the space.



Attendees received ballots in their programs to vote for an Audience Choice Award—a great way to encourage participation.

After a break to count ballots the awards were given out by donors who contributed the prize money, including one of the original backyard Garden Cinema founders and a representative from a Wilmington film production company.



Light Up the Queen by University of Delaware students starts the evening

Entries:

(All videos are eligible for Awards and Cash Prizes!)

1. Jeffrey Moser, **Fordland**, 03:16. An appropriated 16mm Ford Promotional film in a moving grid of color and pattern. Speaks of production, automation, and beauty.

2. Christine Cha, **Key ingredients**, 01:33. A fruit barber shop quartet.

3. John Redden, **Dragon**, 02:09. A short silhouette-style animation that depicts a day in the life of a dragon.

4. Rhiannon Hare, **Wildflower**, 01:31. A free-spirited girl finds herself interacting with painted flowers on the University of Delaware campus.

5. Kofi Sarfo, **The Adventures of Batman in: Family Dinner**, 02:33. A musical superhero must save his city in time for family dinner.

6. Kiah Graham, **Walking the Labyrinth: Journey to the Center**, 06:30. A short film documenting the labyrinth walk that took place at the Delaware Art Museum on June 2012.

7. Sarah Duyer, **Ghosts of the Next Generation**, 01:35. (Hopefully not) a glimpse into the future.

8. Owen Corrigan, **Forty Two**, 05:48. A list of forty-two ideas.

9. Christine Cha, **Sushi**, 01:36. A burger walks into a sushi bar...

10. Justin Sadegh, Chloe Berk, Kevin Schmidt, and Stephanie Vernoo, **How To Break Up With The Person You Love**, 03:52. A 'How To' guide for breaking up with the person you love.

11. Virginia Hall, **Marks**, 01:06. One of them is true.

12. Laura Basson, **Sligo, 1954**, 02:15. A short animation that utilizes found photographs to create a snapshot of a day in a small town.

13. Nancy Breslin, **Pteromerhanophobia**, 01:07 (Silent). An attempt to capture my fear of flying, exacerbated recently by being on a prop plane from Philly to Newark, NJ.

14. Camille Legge, **The Hunt**, 01:09. Hand drawn animation about the animals that live in the forest who soon realize that they are not alone.

15. Kevin Allen, DJ Bran "Road To Success," 02:59. One of the Tri-States hottest Disco Jockeys, Brandon Corporal, also known as DJ Bran on his road to success.

16. Ryan Gifford, Lauren Forman, Ariana Soalia, and Carly Lapidus, **Jabaar Brown - Underground Comixxx**, 05:54. University of Delaware Visual Communication students working with the Creative Vision Factory to highlight local artist, Jabaar Brown, and bring attention to the role of comic books within the urban community.

17. John Redden, **Shadows**, 03:30. An animation achieved by shooting video, printing out each individual frame, editing by hand, and recapturing.

18. Kimberly Blasnik, **Finding Zero**, 02:52. A story of distorted truths, realizations and hope.

19. Dramane Gnessi, **A House for Rent**, 03:34. A short fictional account of my fear of ghosts and cemeteries.

20. Sarah Duyer, **The Carnivale**, 03:41. A child's boredom comes alive.

21. Michael McCollough, Meg Thomas, Alison Gutsche, and Allegra Smith, **How to Exhibit Proper Interview Etiquette (Zombie Version)**, 02:33. A comedy take on an otherwise normal interview process.

22. Chloe Berk, **Snake in the Grass**, 02:24. A young woman goes through her ordinary daily routine. An object in her room thinks it should happen differently.

23. Camille Legge, **A Day in the Life**, 01:46. A stop motion animation from my dog's perspective.

24. Maxwell Spencer and Zaak Bend, **Newspaper Sword Fight**, 04:03. Just a typical Newspaper Sword Fight in Rome.

25. Amy Batog, **Time Stands Still**, 04:04. Inspired by Einstein's Dreams, this work represents an eerie, unknown place where time stands still.

26. Andrew Czudak, **Debate Posters**, 03:04. Two political posters argue about topics neither truly understand.

27. Kevin Shields, **Aura Portraits**, 02:57. Two video portraits where each subject was asked to bring items they felt defined them. These objects were used to composite an aura portrait.

28. Jeffrey Moser, **The Train**, 02:30. A moving picture of the entire CSX freight train, which passes through the University of Delaware campus more than ten times a day.

Audience Choice Award:

Vote for your two favorite films (Identify by number)

In addition to people from outside the university, UD students from several different departments submitted videos. That was one of the greatest successes—getting the participation of non-art students.

Students volunteered to do graphic design, help at the night of the event, and various logistical tasks. We received funds from The Center for the Study of Diversity and the Department of Art for festival expenses and attending the Imagining America conference to facilitate our seminar based on the project —“On the Practical Uses of Media Arts for Economic Revitalization.”

UD's newspaper, the *UDaily* described UGC as “a result of strong collaboration among the two professors, the Department of Art, the Center for the Study of Diversity, Downtown Visions in Wilmington, the Office of Cultural Affairs, Theatre N and numerous Wilmington businesses and residents.”

<http://www.udel.edu/udaily/2013/sep/urbangarden092612.html>

The lot is still for sale in summer 2017, but the space is transformed and has been used for other performances. There is a makeshift stage in the back.



After attending the Imagining America conference for several years, I saw potential for turning the revamped Urban Garden Cinema into a research project that could be shared at a conference seminar. The collaborative opportunities seemed to be the perfect laboratory for trying out some of the theory and methods of successful community collaborations that I had learned at several IA conferences.

Sharing experiences with the seminar participants and attendees showed the range of media work that is possible under even the most adverse and underfunded conditions. We distributed specific resources of software, information, and other tangibles. We also reinforced each other's desire to do civically engaged work in a university research environment, which is inherently designed to work against outside collaboration and acknowledging the intelligence of people who are not credentialed.

<http://imaginingamerica.org/convenings/events-archive/2012-national-conference/conference-schedule/saturday-concurrent-sessions/>

The lot in 2012 and summer 2017. Raised beds were installed and abandoned.



Our IA seminar group communicated via Google Docs before we met at the conference. Below is a posted exchange:

My collaborator, Amy Hicks and I have been grappling with the challenges of trying to maintain high aesthetic and production standards for our local film festival (limited to Delaware residents, about DE, or made in DE) while being inclusive. We don't want to lower standards just to include more people, but at the same time, how can we expect a lot of "sophisticated" filmmaking in a state with fewer than a million people, no developed film industry, and no dedicated higher education film programs or schools?

We would like to hear from others about how you have prioritized/negotiated the community-building aspects of projects in relationship to scholarship/creative production.

- What compromises have you had to negotiate? How did you resolve them?
- Did you include others from outside academia in your prioritization process?

*Response from Kermit Bailey, Associate Professor,
North Carolina State*

The lot's wall in 2012 and summer 2017



First, for our purposes (or projects), we could particularize what we mean by 'social practice'—since all things produced for public consumption are within the socio-cultural realm. The 'practice' element being: simply what we do – and its relationship to people, settings, etc. One could argue that a contemporary 'artistic' practice is also (or could be) inherently a social practice – as increasingly, 'work' (art, design, research – scholarship) is participatory, collaborative, and / or co-created. Its 'value' might be evaluated through its societal or public impact - its use-fulness / use, and as has always been the case, its ability to engage – emotionally, perceptually, cognitively, etc.

• So, if above is at least somewhat true – though not complete, I would also imagine Colette and Amy's project (and specific prompting question / dilemmas) also include the following 'practical' issues for their particular practicing context (a university):

- outreach scholarship
- investigator mediation
- data analysis
- data collection methods
- multidisciplinary problems and contexts
- research niche, etc.

Art by local artists' group Smashed Label



My Google Docs post to the Seminar Group after the event:

The first annual Urban Garden Cinema was a successful event on Saturday, 9/29. There were over 100 people in attendance. There were many other Fringe Wilmington Festival events going on simultaneously, so this exceeded our expectations. The festival said our event was one of the best attended.

We had an extremely diverse crowd--many University of Delaware students whose films were screening, local filmmakers, University faculty, people from the Wilmington arts community, including the director of the Delaware Center for Contemporary Art, an important local institution and the only one dedicated to contemporary art. Many filmmakers brought friends and family. There were babies and children among the crowd, adding to the family-friendly atmosphere.

The event also attracted passersby and some people stood outside the gate surrounding the lot and watched from there.



These are some of the principles I kept in my mind that resonated from past Imagining America conferences:

- Listen to the people in the community about what they want
- You have to really go after people one-on-one to get participation from outside academia and the arts establishment
- Especially at a consortium institution, ask for and expect support
- Maintain high standards in participatory projects, but appreciate what we have been untrained to see



We hope to establish media arts firmly in Wilmington's creative communal life. In addition to the yearly festival, Amy Hicks started monthly curated short video screenings during the Art Loop at Theatre N, Wilmington's independent film cinema.

We continue to apply for funds to implement ideas such as showing artists' videos on flat screens throughout the city—in coffeeshops, bars, restaurants, stores—to further integrate media arts into everyday life and experience. Our plan is that businesses will pay the artists fees for showing their work, just as they pay for subscriptions to other video content.

Community media-centered gatherings, such as "bring your own beamer" multi-projector events can activate downtown spaces during evening and weekend low-use times.

Financial sustainability is a key component in our media initiatives. We also encourage work about local concerns, events, and people in Delaware.



“Instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking envisions a more decentralized portfolio of spaces acting as creative crucibles.”

Since moving from its backyard origins in a beautifully maintained physical garden, Urban Garden Cinema has reconfigured as a metaphor for a flexible initiative that will grow with the city of Wilmington. Gardeners constantly adapt to forces of nature outside of their control. Urban Garden Cinema plans to continue morphing as needed to keep media arts in the creative and business communities of Wilmington.

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Imagining America Seminar Participants – On the Practical Uses of Media Art for Economic Revitalization

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Kermit Bailey, Associate Professor, Graphic Design, North Carolina State University

Robert Lawrence, Associate Professor, Art, University of South Florida

Jocelyn Zanzot, Assistant Professor, Master of Landscape Architecture Program, Auburn University

Local artists' group Smashed Label painted most of the mural



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William Deering

SPECIAL THANKS TO:

Shawn DiCriscio

Elizabeth Mackenzie

Michael Kalmbach of Creative Vision Factory

Jacopo DiNapoli

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