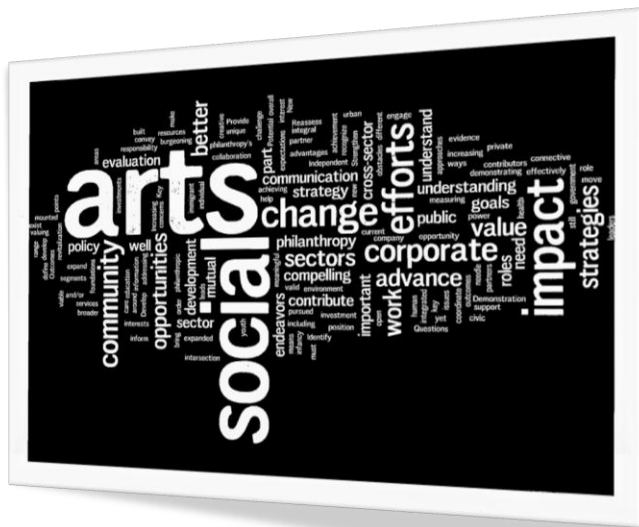




Innovating for Impact: Arts-Based Solutions for a Stronger America

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Sundance Resort and Preserve, Utah



2011 Briefing Book

The arts are a fundamental component of a healthy society, based on virtues that touch the individual, community, and the nation—benefits that persist even in difficult social and economic times...

(Americans for the Arts National Arts Index, 2011)

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This Briefing Book has been written and prepared by Americans for the Arts for the 2011 National Arts Policy Roundtable, Marete Wester, Director of Arts Policy, with contributions from the Animating Democracy and Impact Arts Initiative at Americans for the Arts, Barbara Schaffer Bacon and Pam Korza, co directors, and research from the Business Committee for the Arts, Mark Shugoll, researcher and Emily Peck, Director of Private Sector Initiatives, Americans for the Arts.

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Introduction to the 2011 Topic

The 2011 Americans for the Arts National Arts Policy Roundtable explores how the arts can change society for the better. By bringing innovation to social problem solving strategies, the arts help individuals and communities—in partnership with foundations, business and government entities—develop locally-based solutions to our Nation’s most pressing problems.

Our Key Questions

The 2011 National Arts Policy Roundtable discussion will advance idea generation around a set of core questions designed to help move from thought to action:

1. How do the arts bring innovation to social problem-solving?
2. What opportunities exist to expand and promote support for the participation of artists and arts organizations in social problem-solving strategies?
3. What challenges must be addressed?
 - a. EVIDENCE: How well does evidence currently available demonstrate the effectiveness of the arts in social change making? Is better data needed?
 - b. LANGUAGE: How do language and definitions compel or impede support for arts for change?
 - c. OTHER: What additional challenges should be considered?

“The arts provide solutions to many of our most pressing social problems and, as such, many philanthropies support projects that successfully link the arts with other areas of focus, such as education, health and human services, and environmental programs. The arts should **not** be viewed as competing with other social goals; rather, the arts are — and need to be understood as — a valuable part of strategies to address a variety of social issues, and build vibrant, healthy communities.”

“The Future of Private Sector Giving to the Arts in America: Report from the 2006 Americans for the Arts National Arts Policy Roundtable” (2007)

4. What are strategies to advance the work?

A Matter of Definition

The Language of Change—The Arts and Social Problem Solving

Part of the challenge to examining the question of how the arts bring innovation to social problem-solving is that the “language of change”—its terms, its definitions—are applied broadly and at times very differently across various public, private and civic sectors. Here for the purposes of the National Arts Policy Roundtable, we choose to be broad and inclusive in defining both “the Arts,” and “Social Problem Solving.”

We are using the term “**the arts**” to reflect the broad array of artistic disciplines and expressions which includes **dance, music, theatre, visual and media arts, literary arts, traditional and folk arts**, as well as our **cultural infrastructures**, including **individual artists, cultural institutions, local arts enabling organizations** (in general, local nonprofit arts and/or local government agencies that provide services and/or funding for the arts as well as engage in community cultural development), **arts presenters and providers**, as well as **discipline-specific nonprofit arts groups**.

Similarly, the term “social problem-solving” is being used as an umbrella term that encompasses a broad range of change strategies and activities undertaken by individuals and organizations engaging in collaborative action to achieve an impact on society’s most pressing systemic problems. Such outcomes that may result from these strategies range from increased awareness and understanding, to attitudinal change, to increased civic participation, or to policy changes. (See Appendix A for more information on “Terms and Definitions.”)

The artistic process as well as product provides a key focus, catalyst, forum or form for individuals and groups to engage in social problem solving through such mechanisms as public dialogue, civic engagement, or activism on an issue. As research in the Animating Democracy Program’s IMPACT initiative indicates—and as the examples of specific initiatives discussed later in this briefing paper amply demonstrate--opportunities for engagement may be embedded in the arts or humanities experience; in addition, the arts may provide direct forums to engage in community planning, organizing, and activism.

Making Meaningful Impact: A Concern that Crosses Sectors

As data from numerous reports indicate, more corporations and other funders are shifting their philanthropic programs to focus strategically on issues that have a positive social impact—whether national or global—on their consumers or the communities in which they do business. Models of “collective impact” are gaining attention in recognition that no single organization alone—however innovative or powerful—can address the scale and complexity of critical issues, nor achieve the kind of large-scale social change needed. The *Stanford Social Innovation Review* and FSG Social Impact Advisors observe that large-scale social change comes from better cross-sector coordination rather than from isolated intervention of individual organizations. This approach requires long-term commitment of partners and funders to a common agenda, centralized infrastructure, shared measurement, and mutually reinforcing activities among all participants.

Social change philanthropy on the whole is on the rise, creating opportunity for arts and culture to be supported as a strategy in addressing social and civic concerns. Yet, the desire to achieve social impact is not centered in private foundations alone, nor is it confined solely to philanthropic pursuits.

“For innovation to flourish, we must embrace a new innovation paradigm that promotes collaboration between all players – big, small, public, and private - fosters creativity, and emphasizes solutions that meet local needs.”

Beth Comstock, chief marketing officer and senior vice president, GE

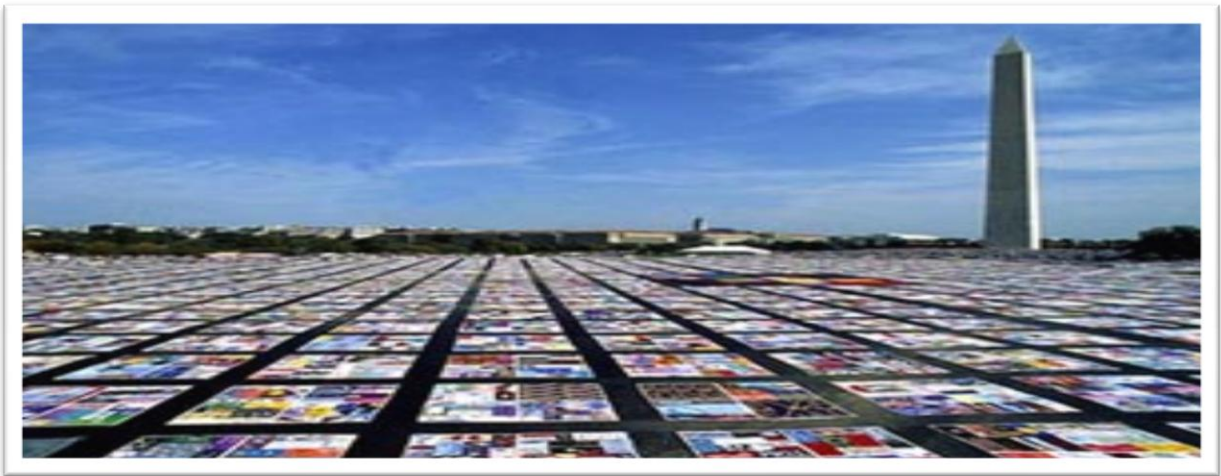
The 2011 report, “GE Global Innovation Barometer”, provides evidence that executives believe that innovations that address human needs as well as business objectives will result in greater company success and profitability than innovations that simply create profit. The report outlines a new landscape for innovation in the 21st century, placing an increased premium on addressing local needs, marshaling the creativity of individuals and smaller organizations, and forging strategic partnerships. Respondents also emphasized creativity as a critical means to innovation.

As further indication that social problem-solving is indeed growing as a cross-sector concern, in December of 2010 President Obama established the White House Council for Community Solutions to advise the federal government on ways to promote innovative social projects and mobilize citizens, nonprofits, businesses and government to work more effectively together to solve specific community needs. The Council includes 24 nonprofit, foundation, and business leaders as members.

What is the unique capacity of art?

The arts will not stop a hurricane from decimating coastlines, nor can the arts alone prevent the onset of disease and epidemics. Yet, in considering the core question of “What is the unique capacity of art?” in questions of mitigating the effects of disasters—both man-made and natural—we have powerful and profound examples of both.

Nearly 25 years ago, at the time of the creation of The AIDS Memorial Quilt in 1987, most people who died of AIDS-related causes did not receive funerals and many funeral homes and cemeteries in fact refused their remains. Shame and silence were the rule. Lacking a memorial service or grave site, the Quilt was often the only opportunity survivors had to remember and celebrate their loved ones' lives—a poignant memorial. As families came together to honor their loved ones, the breadth and diversity of the epidemic became clear. Families “went public” at exhibitions of the quilt and joined together to advocate for research, treatment and prevention education.



Simultaneously serving as a vehicle for healing through creative expression, a memorial, a platform for advocacy and education—as well as a work of art—the Quilt is a unique creation, an uncommon and uplifting response to the tragic loss of human life, that ultimately played an integral role in helping bring about change.

2011 marks the tenth anniversary of the tragic events of 9/11. The effects of the arts on the human psyche post 9/11 were profound. Major stars in music, television and film came together ten days after for “America: A Tribute to Heroes” simultaneously broadcast on 35 channels. Citizens gathered in public spaces—from the walls of Congress to town greens—to remember, honor—and sing songs of comfort together. Museums experienced increases in attendance—a quiet gathering place for the community. Community-based murals offered an expressive outlet for all.

The arts are as prominent in our national mourning now as much as then. Ten years ago, there was an arts colony on the 91st and 92nd floors of Tower One. In a space donated by the Port Authority of NY/NJ, 130 artists from around the world worked from 1997-2001. One of them, Michael Richards, died there on Sept 11th, 2001. The work of the WTC artists lives on with the Lower Manhattan Cultural Council's "World Views" virtual exhibit at http://www.lmcc.net/residencies/workspace/past_sessions/world_views--one of hundreds of tributes taking place from coast to coast.



Ten Years After 9/11: Remembrance and Reconciliation Through Poetry, Poets House, September 10, 2011, Trinity Church, NYC

Society's Mirrors

Artists and arts organizations play a critical role in *reflecting* society. Many assert that the creation of art, in and of itself, is a civic act, consciously or unconsciously linked to and reflecting social and political context. Attuned to the social, political, and cultural currents of their time, artists' work embodies and often comments—subtly or boldly—on the issues of the time. Maya Lin's Vietnam Memorial, Tony Kushner's *Angels in America*, and Shepard Fairey's ubiquitous HOPE image of Barack Obama are just a few iconic examples.



Artists **Nora Ligorano** and **Marshall Reese** made an ice sculpture of the word "ECONOMY" and set it outside in downtown Manhattan. The melting 1,500 lb ice symbolizes today's economic meltdown.

Artists in every corner of the world continue to create and present works that mirror the conditions we must confront, herald issues that are nascent, probe the questions others may not yet ask, and reveal the truths that are difficult to confront. By their mere creation and presence, and through their power, such works of art can enter the public consciousness and public discourse, and heighten awareness, shift attitudes, and move people to take action.

Arts and Problem-Solving Across the Private Sector

“Trend or Tipping Point—Arts and Social Change Grantmaking”

The report, *Trend or Tipping Point: Arts & Social Change Grantmaking*, developed by Animating Democracy, a program of Americans for the Arts, is the first to assemble a portrait of arts funders, social change funders, and others supporting civic engagement and social change through arts and cultural strategies. Focused on grantmaking in the United States and developed as part of Animating Democracy’s Arts & Social Change Mapping Initiative, the report was supported by the Nathan Cummings Foundation, CrossCurrents Foundation, Open Society Foundations, Lambent Foundation, and Surdna Foundation. Its findings are based on 228 grantmaker survey responses and over 30 interviews, which indicate that arts and social change philanthropy is a young and evolving field.

In 2009, Animating Democracy launched the *Arts & Social Change Mapping Initiative* to map and highlight the spectrum of ways the arts are being activated to engage and make change. The Initiative describes and distinguishes the full spectrum of creative strategies, different streams of practice, and intended civic and social outcomes as well as advance unifying language for the field. It creates a centralized resource of active artists, arts organizations, and excellent project examples that can meet the needs of a wide variety of stakeholders and serve to connect social and cultural activists.

<http://impact.animatingdemocracy.org>

Findings suggest that there is a wider range and a larger number of grantmakers supporting arts for change than has been generally recognized. The report characterizes the nature of support from both private and public sectors, examining how grantmakers think about social change in the context of their programmatic goals and what outcomes they are looking for through their support.

Funders who are coming to support this work are doing so through one or more of strands of interest. These strands include: (1) Issue-specific causes, social justice, & cultural activism; (2) Community development, community/civic engagement, & community arts; (3) Cultural equity, arts access & arts education, and (4) Support for artists. These predispositions affect how they see themselves supporting this work.

Four Strands of Funder Interests



- 1 Issue-specific causes, social justice, & cultural activism
- 2 Community development, community/civic engagement, & community arts
- 3 Cultural equity, arts access, & arts education
- 4 Support for artists

Some funders are providing support along multiple strands, though many grantmakers are deliberate in defining their programs and areas in a particular area. For example, not all funders interested in “arts for change” consider access to arts a motivating cause. Neither do all grantmakers want to talk about human rights and empowerment. While some funders are comfortable in a conversation about social justice, others would prefer to talk about community building. Some want to support art with social dimensions while others want to address cultural equity issues within the arts field. Each of these strands has its own drivers, goals, and measures for success.

Several grantmaker affinity groups are formally or informally exploring the role of arts in relation to their affinity group’s change work, such as identity-focused philanthropy (e.g. Asian/Pacific Islanders), community development (e.g. Neighborhood Funders), specific social issues (e.g. Immigration; LGBT), or progressive local-level grassroots funding.

It is noteworthy that more than half the funders supporting arts for change fund both arts and community organizations (as opposed to only one or the other). This suggests there is more cross-activity and funding going on.

Trends in Support

A small number of national foundations are supporting this work, including the Nathan E. Cummings Foundation, Ford Foundation, Open Society Foundation, Surdna Foundation, and the Kresge Foundation. A focus on social change is longstanding for some while others have recently shifted emphasis (or are exploring new directions) prompted by changes in foundation leadership and/or institutional shifts.

Growth is most apparent among:

- Place-based and community foundations that are linking arts and culture funding to community, neighborhood development, and civic engagement goals.
- Small family, public, and private foundations.

Among social justice funders, the arts are often but one part of a larger strategy:

- Some support empowerment through culture (as in cultural organizing).
- Others see a value in the arts supporting “messaging.”
- Support of media is a dominant strategy for advancing change among social justice funders.
- Those that have truly integrated arts strategies are often family or private foundations, place- or issue-specific in their focus, and small enough in terms of staff size to foster cross-fertilization and collaboration within the foundation.

One reason that the scope of support is probably greater than currently documented is that many funders don't explicitly frame support of arts as a strategy for making change, or use the same definitions that we in the arts do. Some make clear they do not fund arts for change, but a further investigation of the projects themselves will find the arts playing a significant role in achieving social problem solving outcomes.

There are a growing number of funders with integrated missions (16 percent) who see that human rights, equality, and other social justice goals can be advanced through creative expression and cultural activism. A simple examination of mission statements is illustrative:

- The **Lambent Foundation** “explores and supports the critical role of artists and contemporary art and culture as strategies for promoting progressive social change.”

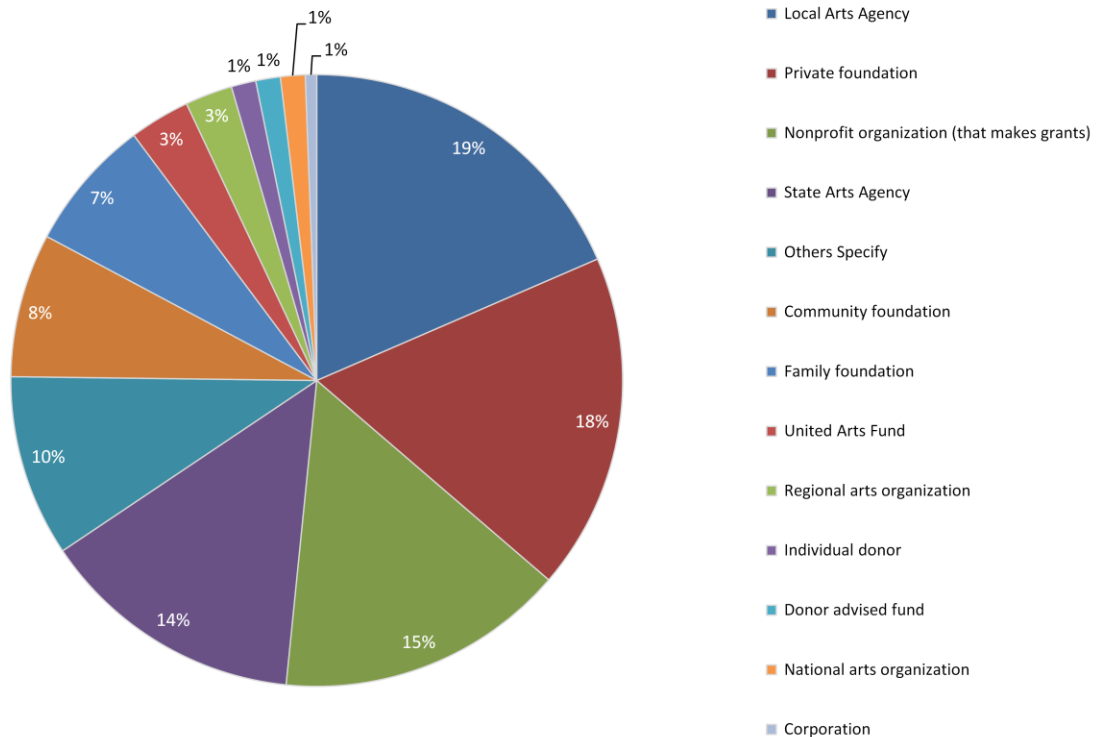
- The **Christensen Fund** focuses on “the ‘bio-cultural’ – the rich but neglected adaptive interweave of people and place, culture and ecology. The Fund’s mission is to buttress the efforts of people and institutions who believe in a biodiverse world infused with artistic expression and work to secure ways of life and landscapes that are beautiful, bountiful and resilient.”

- The **Aepoch Fund** provides “funding, fiscal sponsorship, and other resources to people, organizations, and movements around the world engaged in transformational work to create the conditions for all people and the planet to thrive. We see and support the powerful role that artists, healers, and activists play in linking ecological, cultural, economic, and social issues to create viable solutions to our most complex and pressing challenges.”

Arts Funders

A growing number of arts funders, particularly state and local arts agencies, are addressing community, social, and cultural equity issues with changes to grant programs, guidelines, and allocations, or by working with greater programmatic intention. Grantmakers that support individual artists are following the leads of the artists and developing ways to support artists who devise projects with both aesthetic and social dimensions. Individuals are increasingly making donations directly to artists' projects and to support creative strategies in social change campaigns. Donor circles encourage and educate individual donors.

Who is Supporting Arts for Change?



Out of 157 Respondents

Although the Trend or Tipping Point report represents a significant achievement in documenting and profiling the funding activities and emphases of both arts and social change funders, corporate foundations comprised a very small segment of the survey invitation list. The report acknowledges that the corporate arena represents an area that should be pursued in future iterations of the survey.

The Corporate Sector

According to the 2010 National Survey of Business Support to the Arts for the Business Committee for the Arts (BCA), a Division of Americans for the Arts,¹ 60 percent of businesses say they support the arts because it is a good thing to do. Only 14 percent say giving is tied solely to business goals, although another 23 percent say they give both for philanthropic and business reasons.

Corporations cite five reasons as most important in deciding to support arts organizations. The top two reasons show the role of both pure philanthropy and the need to have business goals fulfilled: arts organizations offer programs reaching the underserved (68%) and they offer opportunities for company recognition such as signage, product displays, program listings and promotional tie-ins (67%).

Other leading reasons include supporting arts education (62%), the business has an existing relationship with someone at the arts organization (62%) and arts organizations offer programs that tie into social causes such as hunger, violence and homelessness (61%). Slightly less important is offering sponsorship opportunities (51%).

The most important determinant of why a business that gives to the arts might increase its support is if profitability increased (74%). The remaining are consistent with why they now give: If they could also support social causes by giving to the arts (65%), if there is a proven need for the contribution (65%) and if a direct impact on the company's bottom line could be shown (63%).

“Business has always had a contract with society—expectations from a variety of stakeholders that a company must fulfill in order to earn its freedom to operate and achieve success. Today, companies are facing tectonic shifts in social expectations. Customers have more ability to put pressure on companies to meet their expectations for contributions to the public good. Shareholders are exerting pressure to increase companies’ social presence; and increasing attention is being paid to indirect stakeholders, such as lawmakers, regulatory agencies, the news media, community activists, and nonprofit organizations. All of these groups can influence, and may even redefine, the social contract and what it means to a company to fulfill or exceed it.”

Business’ Social Contract: Capturing the Corporate Philanthropy Opportunity, Committee Encouraging Corporate Philanthropy (2008)

Why Applied Materials Supports Arts and Culture

- Help improve the way people live by bringing together people of diverse backgrounds in shared experiences
- The arts add vitality to a city by giving each of us the opportunity to explore new thoughts and ideas
- They demonstrate innovation and spark creativity
- The arts stimulate thinking and drive social change

Aligning Arts with Business Objectives

Institute of Contemporary Art (ICA), San Jose, CA

A recent exhibit entitled Afterlife features works created to breathe new life into re-purposed materials and objects. Artists transform items collected from the street, garbage dumpsters, junkyards and second-hand stores into creations that make us thoughtfully consider and often re-think how we use –and how we get rid of –everyday items like cardboard boxes, toothbrushes and old furniture

Business sustainability and carbon footprint reduction are important objectives for Applied Materials

Presentation by Mark Walker
Managing Director,
Global Community Affairs,
Applied Materials
TCB Corporate Community
Involvement Conference,
July 28, 2011, San Francisco, CA

Aligning Business Goals with Social Problem-Solving

In its recently published report, *Business at its Best: Driving Sustainable Value Creation*, the Committee Encouraging Corporate Philanthropy, defines a “business at its best” as one that has overcome the past divisions between the profitable and the philanthropic, and recognizes that the opportunity to play a positive role in addressing fundamental societal issues—seeing them not only as problems but as “seeds of innovation and growth”—is as much a competitive advantage as it is a charitable one.

Within this framework, innovative companies can find the arts as key partners in helping to create sustainable value within their communities and primary markets.

Kaiser Permanente’s Educational Theatre Program (ETP)

Kaiser Permanente, a nonprofit health plan serving more than 8.8 million members, has been bringing health education into communities through its Educational Theatre Program (ETP) since the early 1980s. ETP started as a magic show addressing healthy eating for elementary school children in Hawaii. 25 years later, it has become a series of award winning theatrical productions, skill-building workshops, and youth engagement programs covering a range of topics such as nutrition, exercise, diversity, peer pressure, conflict management, domestic violence, grief and loss, depression, bullying, sexually transmitted diseases, literacy promotion, and drug, alcohol and tobacco abuse.

More than 15 million people have been served through educational theatre and nationally Kaiser Permanente employs a large ensemble of actors. The ethnically diverse group of theatre professionals develop programs in collaboration with health educators, community advisory committees and Kaiser Permanente physicians. They also serve as skilled workshop facilitators, health educators and role models.

A key component of Kaiser Permanente's Community Benefit outreach, each of the eight regions has its own ETP program which works with schools and nonprofit organizations to pinpoint issues and customize services specific to their needs. Each program is unique to its consumer. For instance:

- Several ETP departments have programs specific to the Kaiser Permanente workforce. For example, “Care Actors” is an internal communication training component created for Kaiser Permanente clinicians in Southern California.
- Many community programs were created to enhance communications throughout the Kaiser Permanente service area, and utilize multimedia tools and the theatrical arts to promote discussion, increase understanding, and improve relationships. For example, the production of “It’s Your Health,” developed in Colorado, is an interactive game designed to be presented where large crowds are gathered (such as fairs, festivals and other community events) Those playing the game engage in fun, energetic, physical challenges and learn simple messages they can use to improve their health.
- Some regions offer productions on issues including aging, domestic violence and depression to adult and senior populations. The Georgia region developed “Acting on Stress,” a production for adults, which focuses on stress reduction and the health complications brought on by stress.
- Artists Michael Rohd and Rodolfo Ortega were commissioned in the Northwest region to write and compose the original musical “IF” for middle schools. Students audition, rehearse, and perform the production for both their student body and the community

“In a time when there is decreased funding for education, health services, and community-based resources, there is a clear need for relevant, culturally-competent health education. Relying on community needs assessments, ETP continuously adapts to address the most pressing social issues in the communities Kaiser Permanente serves.”

Program impact is routinely assessed with evaluations on educational value, relevancy and accuracy of content, retention of information, how content affects student behavior, and suggestions for improvement.

When Arts = Impact

Artists as Community Builders, Problem Solvers

Art gives voice, educates, fosters dialogue, and motivates strategic and collective action over a long term to make systemic or structural change. Artists and arts organizations—sometimes alone or acting with community partners—are applying creative approaches to change in a wide variety of social issues. The following examples are but a small snapshot of the ways in which artists and arts institutions—utilizing the full breadth of possibilities inherent in every artistic discipline, from dance to theatre to visual arts to radio—are improving the lives of people and the communities in which they reside.

The Village Arts and Humanities (the Village) in North Philadelphia

The Village Arts and Humanities (the Village) began in 1986 with the goal of reclaiming the distressed urban landscape in a section of North Philadelphia. The Village helps build community through innovative arts, educational, social, construction, and economic and youth development programs. In all of its projects and activities, the Village seeks to support justice and improve the social conditions for people who live in inner city North Philadelphia and in similar urban communities.



Emerging as an outgrowth from a place Arthur Hall named Ile Ife Black Humanitarian Center--Ile Ife is drawn from Yoruba (Nigeria) cosmology and means the birthplace of humanity and also the "House of Love"--the Village was incarnated from a small neighborhood park project headed by Lily Yeh, the Village founder, and two African American men in recovery from substance abuse. Since its

inception 23 years ago, the Village has transformed a 260 square block area of North Philadelphia, one block at a time through a neighborhood revitalization program that has evolved into a major provider of arts-inspired programs including education, land transformation, construction, and economic development. Larger than life murals and colorful tile mosaics punctuate Village-created housing projects and parks. Even the sidewalks are a visual testament to the work being done to improve the lives of North Philadelphia residents.

Thousand Kites, Appalshop, Whitesburg, KY

Two artists [Nick Szuberla and Amelia Kirby] from Appalshop, an arts and education center in the Kentucky coalfields, initiated Thousand Kites in 1998 to respond to the building of two Super Max prisons in the region. Large numbers of prisoners were relocated to these prisons from distant urban settings, making it impossible for their families to visit

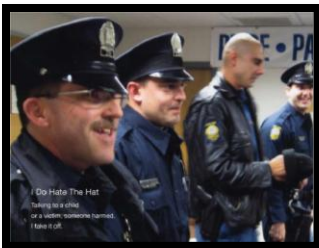


them. Thousand Kites ('kites' is prison slang for messages) organized community radio broadcasts with prisoners' families to overcome the communication barrier. Thousand Kites produced a documentary film about abuses in SuperMax prisons; a play [developed in collaboration with Roadside Theater], featuring the testimony of prisoners and their families, ready for any group to present with its own cast; an interactive website that features artwork from incarcerated people, and finally a communications

platform for national organizing. One year-long campaign, focused on the abusive practice of states renting their prisoners to other states, resulted in 150 Virgin Islands men being returned to prisons in their home territory after five years in Virginia prisons. Virgin Islands activists have since launched their own weekly radio program, using the Kites radio model.

ART AT WORK (AAW)

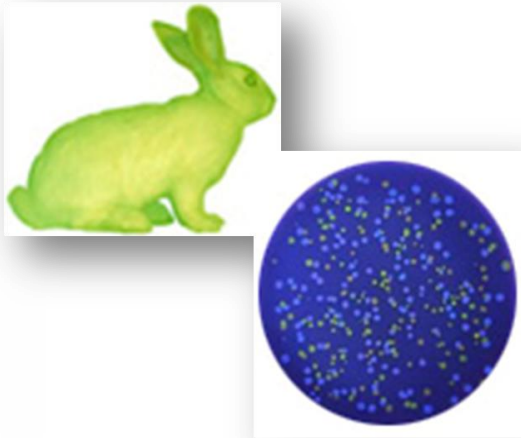
ART AT WORK (AAW) is a national initiative to improve municipal government through strategic art projects involving city employees, elected officials and local artists. It was created by the arts non-profit Terra Moto Inc, and is led by the award-winning theater artist Marty Pottenger. Since 2007, the City of Portland, ME has been AAW's partner and home for the national pilot. In the face of increasingly complex municipal challenges and



diminishing resources, the work in Portland has successfully demonstrated how art-making is a valuable, cost-effective and sustainable tool in strengthening cross-cultural understanding, enhancing communication, raising morale and increasing understanding and cooperation between city agencies and the public. Poetry, photography and theater initiatives pairing members of the Portland police department and immigrant youth have been praised by the Police Commissioner for their

effectiveness in reducing tensions between these two groups. Using visual art, performance, poetry, photography, video and audio, ART AT WORK has succeeded in fostering a culture of creativity that has directly involved over 60 city employees and 30 local artists. City employees have created 200 original artworks that have engaged over 25,000 people in the region and reached over a million through local and major media outlets. Their posters, photographs, prints and poems hang in galleries, city parking garages, lunchrooms, recycling centers, police stations, libraries, conference rooms and maintenance shops.

Gene(sis): Contemporary Art Explores Human Genomics

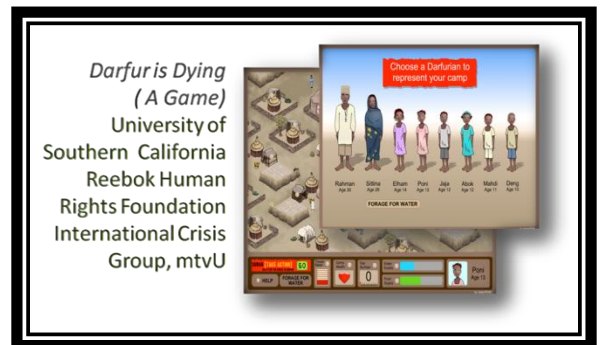


GFP Bunny, **Genesis**
Eduardo Kac
*Gene(sis): Contemporary Art
Explores Human Genomics*
Henry Art Gallery
University of Washington

The exhibition, *Gene(sis): Contemporary Art Explores Human Genomics*, explored the social, ethical, and economic implications of the Human Genome Project. In partnership with the Seattle Public Library's Center for the Book, the University of Washington's Center for the Humanities, and the Seattle Biomedical Research Institute, the Henry Art Gallery brought together artists, scientists, ethicists, historians, and biotechnology industry representatives to develop a series of civic dialogues over 18 months. The exhibition offered thought-provoking art as a stimulus for diverse sectors of the community to discuss the ethical, medical, commercial and identity (familial, sexual, racial/ethnic) implications of genetic research and application. A dialogue "tool box" was created to assist subsequent national tour sites for the exhibition to organize dialogue activities in their communities.

Educating and Activating through Social Media and Technology

Darfur is Dying is a viral video game for change. Participants in the online game must take on the perspective of a displaced Darfuran, and negotiate forces that threaten the survival of their refugee camp. *Darfur is Dying* started as a graduate project at the University of Southern California that forged a link to the Reebok Human Rights Foundation and the International Crisis Group. Then the game connected with mtvU, the music channel's university outreach arm. Through these connections, a more robust outreach strategy was developed. Hip-hop artist Kanye West and U.S. Olympic gold medalist Joey Cheek (and others) were engaged to help the game officially launch.



Welcome to Shelbyville

Funded by the Andrus Family Fund; Ford Foundation; Fledgling Fund; Unbound Philanthropy; Carnegie Corporation of New York, the film *Welcome To Shelbyville* is set in the heart of America's bible belt, and follows a small Southern town as they grapple with rapid demographic change and issues of immigrant integration. Shot between the 2008 Presidential election and spring 2009, the film captures the complexity of the African-American, Latino, white and Somali subjects as their lives intertwine against the backdrop of



a crumbling economy and a promising new Administration. Active Voice works as a core partner to extend the reach and impact of the film through the development of events, resources, and linking the film to campaigns that can foster public dialogue and action about issues inherent in the film. **Shelbyville Multimedia**, an interactive website, provides story-based tools, events, and

resources to help communities become more welcoming to newcomers including: Full-length and hour-long versions of the film that can be screened in policy, faith-based and community settings; Shorter “modules” that use compelling storylines as training tools for service providers and community leaders; Embeddable webisodes that feature new footage and reveal the complex dimensions of the residents of Shelbyville, and; Social media tools, including this interactive website and a Facebook page, to inspire broader community-building among people nation- and worldwide

Finding Voice

Finding Voice is an ongoing program developed by artist Josh Schacter and supported by the Tucson Pima Arts Council (TPAC) and Every Voice in Action, helps refugee and



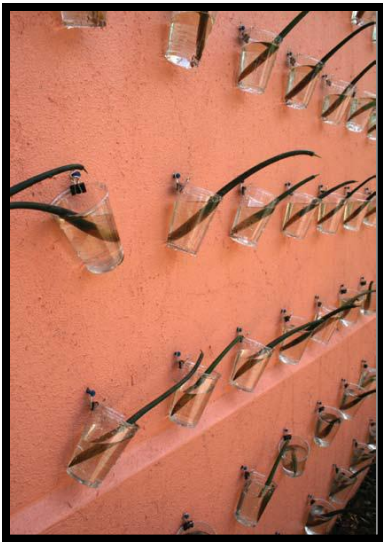
immigrant youth develop literacy and second language skills by researching, photographing, writing, and speaking out about critical social issues in their lives and communities.

Through the creative process, the program also helps young people develop a better understanding of their Tucson neighborhoods and U.S. culture, while maintaining a strong connection to their culture and family. Their creative work—

in the form of bus shelters and exhibits in the mayor's office and Congress—has enabled them to express their concerns and perspectives in the public sphere.

Xavier Cortada's "The Reclamation Project"

Increasing numbers of artists are pursuing forms of environmental art to make change, with some specifically focusing their work around environmental justice and reclamation. Xavier Cortada's "The Reclamation Project" is an example of a participatory eco-art project launched in 2006 that takes place in several communities throughout South Florida. The Reclamation Project Foundation was founded to help implement the project, and is aimed at educating and engaging South Floridians in reforesting coastal and urban areas by bringing the Reclamation Project to local communities, institutions and schools.



In Miami, the Reclamation Project focuses on reforestation, where an installation of 1,100 mangrove seedlings is on permanent exhibit at the Miami Science Museum. Volunteers collect mangrove propagules (buds and other plant offshoots) in coastal areas and distribute them across the community, symbolically "reclaiming" urban areas that once flourished with mangrove forests. The propagules are then exhibited in clear, water-filled cups, nurtured into seedlings, and eventually planted along coastal areas to create new habitats above and below the water line.

Miami-Dade Park's Deering Estate at Cutler is home to the Reclamation Project's Native Flags initiative. Native Flags focuses on re-growing native habitats in upland areas by asking participants to plant native trees—and a green flag—in their front yard, symbolically reclaiming it for nature. Visitors to the Deering Estate can purchase their green flag and view an exhibit of the 12 native trees featured for South Florida.



The Reclamation Project is expanding into other Florida communities, including Treasure Coast (presented by Martin County Council of the Arts and Heathcote Botanical Gardens); Pinellas County (presented by Pinellas County Public Art and Design Program and Florida Botanical Gardens), and; Tampa (presented by Tampa Preparatory School).

APPENDIX A: Terms

What is Social Change?

The following list of terms and definitions were developed as a result of the Animating Democracy Arts and Civic Engagement Impact Initiative and are part of the resources contained on the IMPACT web site (<http://impact.animatingdemocracy.org/>). There are many terms used to describe the kinds of change that arts and cultural efforts strive to make in communities and society. Within different fields these terms may have their own particular meaning, and there is overlap in them to be sure. Here, IMPACT offers descriptions to help differentiate these kinds of change as well as terms describing arts and culture.

Terms of Social Change

Social change	Civic engagement	Social capital
Social justice	Civic dialogue	Community development
Social activism	Community building	Cultural vitality

Social change IMPACT uses the term social change as a broad umbrella to encompass a range of typical social and civic outcomes from increased awareness and understanding, to attitudinal change, to increased civic participation, the building of public will, to policy change that corrects injustice. Acknowledging that social change must start with the individual, IMPACT emphasizes impact that happens at a broader institutional, group, or community level.

Social Justice Social justice is structural change that increases opportunity for those who are least well off politically, economically, and socially. Social justice is grounded in the values and ideals of equity, access, and inclusion for all members of society, particularly for poor communities and communities of color that historically and structurally have experienced social inequities. Those who work for social justice push to uncover the underlying causes of inequity and seek systemic change in institutions and policies as well as socially upheld behavioral norms that foster fair treatment and share of benefits. Social justice encourages change to come from those communities that are most affected by social inequity, involving people most affected in working on the problems and decisions. It employs a combination of tactics such as policy advocacy, grassroots organizing, litigation, and communications. This definition is drawn, in part, from Social Justice Grantmaking: A Report on Foundation Trends (2005) based on a working group of funders and practitioners convened by the Independent Sector and Foundation Center.

IMPACT sees “social change” as the broader umbrella and “social justice” as more particular, reflecting policies, laws, etc. as well as socially upheld, behavioral norms that foster fair treatment and share of benefits.

Social activism Social activism refers to action to make change that ensures inclusion, equity, fairness, and justice. It is intentional action to bring about social, political, economic, or environmental change.

Civic engagement Civic engagement refers to the many ways in which people participate in civic, community, and political life and, by doing so, express their engaged citizenship. From proactively becoming better informed to participating in public dialogue on issues, from volunteering to voting, from community organizing to political advocacy, the defining characteristic of active civic engagement is the commitment to participate and contribute to the improvement of one's community, neighborhood, and nation. Civic engagement may be either a measure or a means of social change, depending on the context and intent of efforts.

Craig McGarvey describes human, social, and community capital as three interconnected and measurable outcomes of civic engagement work. Human capital is the development of individual potential with measures of acquired skills, knowledge, attitudes, and behaviors. Social capital is the development of networks of human and institutional relationships, with measures of depth, breadth, diversity, and durability. Community capital is the development of positive change in communities, with measures of problems solved or prevented, policies improved, systems and institutions made more accountable. (*Civic Participation and the Promise of Democracy*, 2004)

IMPACT emphasizes arts and culture projects and programs that are intentional in fostering civic participation. However, arts participation itself is sometimes considered a form and even an indicator of civic engagement. For two discussions of arts as civic engagement, see: “Civic Engagement and the Arts: Issues of Conceptualization and Measurement” by Mark J. Stern and Susan C. Seifert and “Making the Case for Skid Row Culture” by Maria Rosario Jackson and John Malpede.

Civic dialogue Civic Dialogue is dialogue in which people explore matters of civic importance and consider the dimensions of a civic or social issue, policy, or decisions of consequence to their lives, communities, and society. Engaging in civic dialogue is a form of civic engagement. Sometimes civic or public dialogue is considered an important end in itself. In this context, dialogue is defined as two or more parties with differing viewpoints working toward common understanding in an open-ended, most often, face-to-face format. In dialogue: Multiple and possibly conflicting perspectives are included rather than promoting a single point of view. Empathy and understanding are promoted. Assumptions are brought out into the open. Suspension of judgment is encouraged in order to foster understanding and break down obstacles. Equality among participants is established to honor all voices and help build trust and safety for deep dialogue. From *Everyday Democracy* and *The Magic of Dialogue* by Daniel Yankelovich.

Community building Community building has been defined in various ways. It may refer to the process of building relationships that helps to cohere community members around common purpose, identity, and a sense of belonging which may lead to social or community capital. A variety of practices can promote community building such as: potlucks, block parties, book clubs, commemorative events, festivals, artmaking projects, and community construction projects. The Aspen Institute describes community building similarly to the concept of civic engagement—a process of improving the quality of life in a neighborhood or community by strengthening the capacity of residents, associations, and organizations to identify priorities and opportunities and to work, individually and collectively, to foster and sustain positive neighborhood or community change.

Social capital The building of social capital is a common outcome named in arts and social change work. Social capital is the collective value of all “social networks” (who people know) and the inclinations to do things for each other that arise from these networks (“norms of reciprocity”). Specific benefits that flow from social networks include trust, reciprocity, information, and cooperation. Bonding networks that connect people who are similar sustain particularized (in-group) reciprocity. Bridging networks that connect individuals who are diverse sustain generalized reciprocity. (From Robert Putnam's *Better Together*, an initiative of the Saguro Seminar: Civic Engagement in America from the Kennedy School of Government, Harvard University.)

Community development In community development, the economic, social, and physical dimensions of community are considered. Community development agencies often focus on ensuring low and mixed-income housing, job training or workforce development, commercial real estate development, and small business start-up. In broader definitions, such as one offered by useful-community-development.org, they may also aim to advance youth development, health, recreation, human service, cultural, and other community goals. Community development seeks to empower individuals and groups of people by providing these groups with the skills and resources they need to effect change in their own communities.

Cultural vitality Cultural vitality is the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities. From Maria Rosario Jackson, “*Cultural Vitality in Communities: Interpretation and Indicators*”: Culture is an important dimension of civic life, but culture is not often considered for its civic value. Negotiation of cultural priorities, especially for disenfranchised cultural groups wanting to stake claim in the public sphere, has civic import not only for these groups, but also for the community at large. Issues of cultural preservation, equity, and representation are important in and of themselves, but are also of concern as they link to growth and development, economics, tourism, public funding, and other civic concerns.

Terms of Arts, Culture, and Cultural Change

Art

Culture

Community cultural development

Cultural democracy

Community engagement

The artistic process as well as product can provide a key focus, catalyst, forum or form for public dialogue, civic engagement, or activism on an issue. Opportunities for engagement may be embedded in the arts or humanities experience. In addition, the arts may provide direct forums to engage in community planning, organizing, and activism. IMPACT defines art, culture, and cultural change as follows.

Art Art encompasses a diverse range of human activities, creations, and modes of expression. Animating Democracy frames a broad definition of the arts to embrace all artistic disciplines—visual arts, music, dance, theater, literature, poetry, spoken word, media arts, as well as the humanities and interdisciplinary forms. Art practice can occur along continua ranging from amateur to professional and informal to formal. Art encompasses community-based and culturally specific expressions as well as fine art and popular culture. Art may be experimental in nature or more mainstream. Art activity that aims for social change may originate from or be developed from a range of creative sources. (Civic Dialogue, Arts & Culture: Findings from Animating Democracy, 2005)

Culture Animating Democracy describes culture as a set of practices and expressions (including language, behavior, ritual, values, and art) shared by a group of people. Culture is distinguished from the biological basis of race and the national basis of ethnicity. Hip hop culture, for example, crosses race and ethnicity but reflects a cohesive creative practice and expression. (Civic Dialogue, Arts & Culture: Findings from Animating Democracy, 2005)

Community cultural development Community cultural development describes the work of artist-organizers and other community members collaborating to express identity, concerns, and aspirations through the arts and communications media. It is a process that simultaneously builds individual mastery and collective cultural capacity while contributing to positive social change. This definition from Arlene Goldbard, (New Creative Community: The Art of Cultural Development, 2006) reflects a field of practice as well as an aspired outcome.

Cultural democracy The Institute for Cultural Democracy describes the concept of cultural democracy as a set of related commitments: protecting and promoting cultural diversity, and the right to culture for everyone in our society and around the world; encouraging active participation in community cultural life; enabling people to participate in cultural policy decisions that affect the quality of our cultural lives; and assuring fair and equitable access to cultural resources and support.

Community engagement The arts community has tended to use community engagement to mean the deliberate and active ways arts organizations engage constituents and publics in order to align organizational goals, programs, and services with community interests and needs. Community engagement might take the form of assessment processes, working with advisory groups, and ways of gathering community input to develop more relevant and meaningful programs. Another meaning of community engagement relates to locating programs in community settings and collaborating with community partners to foster participation of targeted community members in arts and cultural programs and activities. This emphasis on engaging community in the activities and planning of the arts organization—certainly for the benefit of community members as well as increasing the arts organization’s relevance—is distinguished from civic engagement or social change which aims for community change through the arts.



About the National Arts Policy Roundtable

The National Arts Policy Roundtable was launched in October 2006 by **Robert L. Lynch**, president and CEO of Americans for the Arts, and **Robert Redford**, founder of the Sundance Institute, on the premise that issues important to the arts are also important to society. Since its inception, the Roundtable has convened more than 125 top level decision makers and thought leaders from the fields of business, government, the social sector, education, and the arts in a unique cross sector forum designed to discuss issues—and propose solutions—critical to advancing American culture and vitality. Each Roundtable yields a series of recommendations on public policies and private sector practices that are necessary to move the issue addressed from thought to action, on such topics as the future of private sector funding for the arts, the role of the arts in building an internationally-competitive and creative 21st century workforce, fostering civic engagement, and strengthening global communities. Significant cultural policy achievements in both the private and public sectors have been the result. The findings and recommendations from the Roundtable are distributed broadly via Americans for the Arts website, publications and industry journals, op-eds, the media, and through Americans for the Arts’ National Arts Policy Network which includes more than 4,000 local arts agencies across the country and over 200,000 citizen activists. For more information, visit www.artsusa.org/go/policyroundtable.

Endnotes

¹ Shugoll Research conducts a triennial survey called the National Survey of Business Support to the Arts for the Business Committee for the Arts (BCA), a Division of Americans for the Arts. This is a presentation of key 2010 findings. A total of 600 business completed online surveys. The businesses are divided into three revenue size groups, under \$1 million, between \$1 million and less than \$50 million and \$50 million and over. The study is believed to be the only major arts giving survey that includes small businesses. Total business giving trends are based on using median contributions within each size category. The data are weighted to reflect the approximate number of businesses in each size category. This year, the number of businesses in each category is assumed to be similar to the previous survey, to identify giving trends within a “matched” population. This strategy has been introduced given the lack of up to date data on the number of businesses by category.