



NationalArts PolicyRoundtable

A Program of **Americans for the Arts**

2011 Report and Recommendations

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

September 22 – 24, 2011
The Redford Center at the
Sundance Resort and Preserve, Utah

*“In a way, art is really reflective of our culture.
It’s also an agent for change in our culture.”*

- Robert Redford, 2011

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The report on the proceedings of the 2011 National Arts Policy Roundtable has been prepared by Americans for the Arts Director of Arts Policy, Marete Wester. It draws extensively from the research and development work of Americans for the Arts' Animating Democracy Arts & Civic Impact Initiative, Barbara Schaffer Bacon and Pam Korza, co-Directors.

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A Message from Robert Redford and Robert L. Lynch

Dear Reader:

We founded the Americans for the Arts National Arts Policy Roundtable at Sundance together in 2006, as a place to engage high-level leaders from government, business, arts and the social sectors in not only talking about big ideas—but envisioning new ways to engage in action to advance the arts and our American society. Since then more than 175 decision-makers and thought leaders have convened annually in spirited discussion and debate. Significant and measurable policy achievements at the national, state, and local levels have been the result.

The 2011 convening, *Innovating for Impact—Arts Based Solutions for a Stronger America* comes amidst widespread calls for collaborative action and innovative solutions in order to address challenging issues including economic opportunity, at-risk youth, and the impact of the current recession on daily lives. This attention is coming not just from government or the not-for-profit community alone, but from artists as well as social, corporate and philanthropic sector leaders.

The 2011 Roundtable participants discussed ways in which the arts can assist individuals and communities—in partnership with foundations, business and government entities—develop locally-based solutions to our Nation’s most pressing problems. Our goal was to generate specific, actionable policy recommendations—and to extend them to the appropriate leaders in both the public and private sectors. This report is the result.

We did not begin our conversation from square one: indeed, we are fortunate to be building off of the recommendations from both the 2006 National Arts Policy Roundtable, *The Future of Private Sector Giving to the Arts in America*, and the 2008 Roundtable, *The Arts and Civic Engagement: Strengthening the 21st Century Community*. The leaders who met in 2006 agreed that 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.” In the intervening years, Americans for the Arts has been acting upon their recommendations—including launching the *Arts & Social Change Mapping Initiative* of Animating Democracy, to map and highlight the spectrum of ways the arts are being activated to engage and make change.

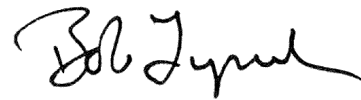
Appropriately, the Roundtable conversation was deeply rooted in engagement with artists. We are grateful for the participation of noted actor, writer, producer and Sundance Institute board member **Stanley Tucci**; playwright and former Sundance board member **Moises Kaufman**; musician **Robert Gupta**; filmmakers **Angad Bhalla**, **Lee Hirsch**, and **Patrice O’Neill**; and theatre artist **Rha Goddess**.

We are also pleased that distinguished actor and former chair of the National Endowment for the Arts **Jane Alexander** joined us as a participant as well. We also welcomed back, for the second year, **Lin Arison** and three emerging artists from YoungArts, who, in addition to performing, also participated in our discussions.

The stories and perspectives that these participants shared launched us into new ways of thinking and viewing the topic. We are grateful to them for giving us their time, expertise and insight. We hope this report will provoke further thought and continued discussion, and lead to collective action among all leaders, across all sectors, in building a healthy, vibrant America through the arts.



Robert Redford
Founder
Sundance Institute



Robert L. Lynch
President and CEO
Americans for the Arts

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PART 1: Overview of the 2011 National Arts Policy Roundtable

Introduction

The arts give voice, educate, foster dialogue, and motivate strategic and collective action to make systemic or structural change. Artists' work often embodies and comments—subtly or boldly—on the social, political, and cultural currents of their time.

Artists in every corner of the world continue to create and present works that mirror the conditions we face, 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, such works of art can enter the public consciousness and public discourse, heighten awareness, shift attitudes, and move people to take action. Pablo Picasso's *Guernica*, Maya Lin's Vietnam Memorial, and Tony Kushner's *Angels in America* are just a few iconic examples.

Yet, what really happens when artists, arts groups, or arts projects take on social problems—either as a form of artistic inspiration, or with a direct intention to make a difference? Can they change people or communities or policies for the better? If so, how can that impact be tracked, measured, communicated, encouraged—and supported?

These were among the vital topics explored during the sixth annual Americans for the Arts National Arts Policy Roundtable, “Innovating for Impact: Arts-Based Solutions for a Stronger America”, convened on September 22-24, 2011, at the Sundance Resort and Preserve in partnership with the Sundance Institute.

Thirty-five leaders from the highest levels of government, business, philanthropy, and the social sector, along with renowned as well as emerging artists, met for two days to consider how the arts bring innovation to social problem solving. Their charge was to recommend strategies for collective action to encourage and support the arts as partners in community problem-solving and as agents of change.

A Call for Action

The cross-sector connections made by participants in the 2011 National Arts Policy Roundtable, and the results of their discussions, serve as a platform for new initiatives and policy work—including proposals for initiatives to increase dialogue between artists and business leaders, and to embed artists in policy-making institutions and projects nationwide.

Roundtable participants recommended actions that can be taken across sectors to ensure that artists, art, and culture will play a vital role in the improvement of our communities and society at large:

1. Deepen Strategic Alliances Across Sectors
2. Communicate the Value of the Arts
3. Expand Lines of Inquiry and Future Research
4. Integrate the Arts into Legislative and other Policy Reforms

Background

Many artists and arts organizations—sometimes alone, sometimes acting with community partners—apply creative approaches to achieving positive change in a wide variety of social issues. Arts advocates, in turn, find ways to demonstrate the power of the arts to policy makers and change agents who collectively are working to solve the most difficult challenges of our time. As research in the Animating Democracy Program’s IMPACT initiative¹ indicates, 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.



Defining the Arts and Social Problem Solving

Understanding how the arts bring innovation to social problem-solving is complicated by the fact that the “language of change” in general—its terms, its definitions—is applied broadly and at times very differently across public,

private, and civic sectors. For the purposes of the National Arts Policy Roundtable, we chose to be broad and inclusive in defining both “the arts,” and “social problem-solving.”

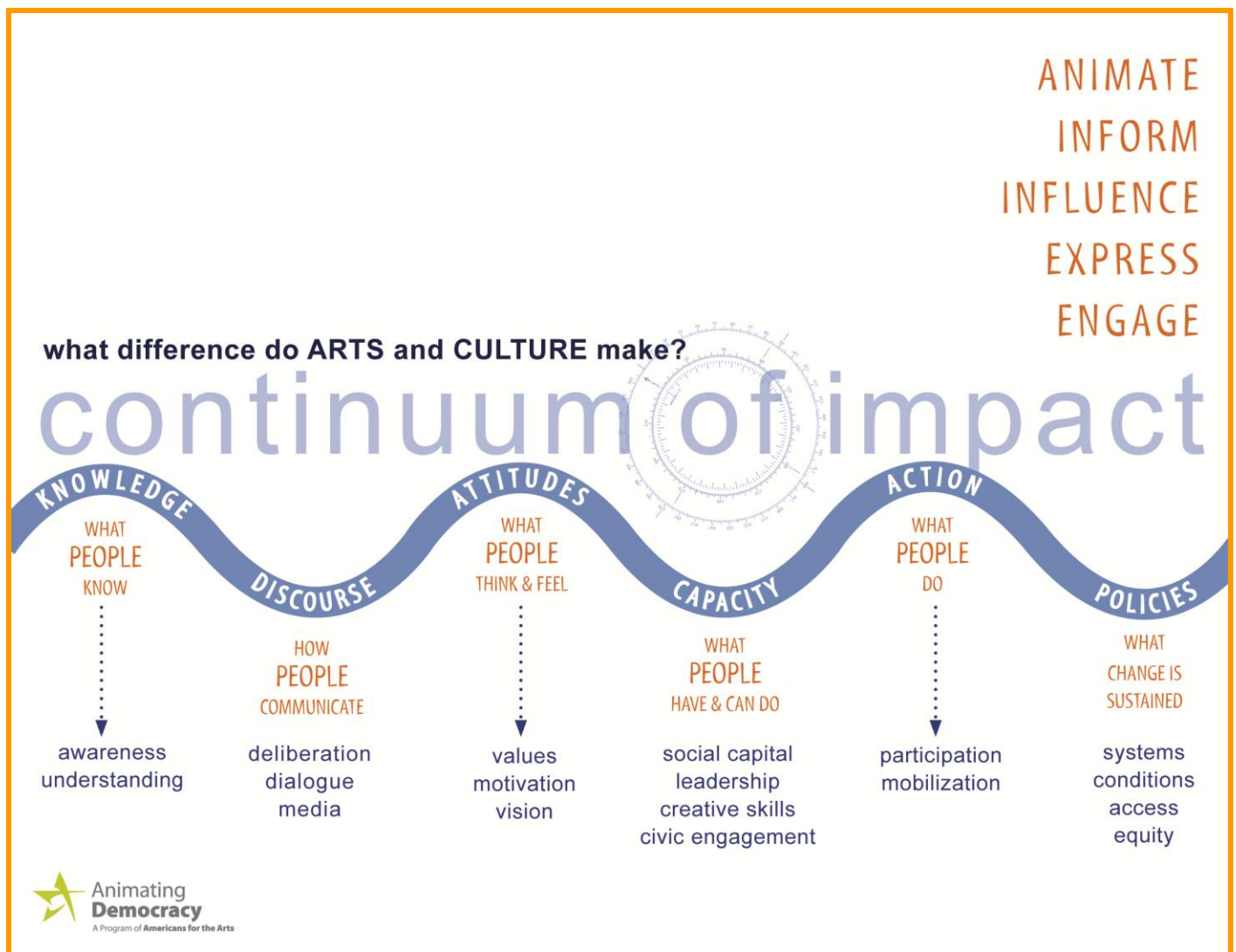
The term “the arts,” as used by the National Arts Policy Roundtable, reflects the broad array of artistic disciplines and expressions, which includes **dance, music, theatre, visual and media arts, literary arts, traditional and folk arts**, as well as our **cultural infrastructures**, including **individual 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**, and **discipline-specific nonprofit arts groups**.

Similarly, the term “social problem-solving,” encompasses those change strategies and activities undertaken by individuals and organizations engaging in collaborative action to achieve an impact on systemic societal problems. Such outcomes that may result from these strategies range from increased awareness and understanding to attitudinal change, increased civic participation, and policy changes.



The “Continuum of Impact” Chart is a tool created through Animating Democracy’s Arts & Civic Engagement Impact Initiative that brought leading artists, researchers, and practitioners together to advance understanding of and help make the case for the social efficacy of arts-based civic engagement and social change work.

The Continuum represents a “wave line” of specific kinds of impact arts projects that are contributing to change may generate. There is no necessary sequence or hierarchy of importance among these outcomes; nor are they mutually exclusive. A single program could achieve outcomes at more than one point on the continuum.



Achieving Meaningful Impact: A Cross-Sector Concern

Numerous reports indicate that social philanthropy (i.e., charitable giving specifically designed to partner with nonprofits to effect social change) is on the rise. The desire to achieve social impact is not centered in private foundations alone, nor is it confined to philanthropic pursuits. A growing body of evidence suggests that more corporations and other funders are shifting their traditional and purely philanthropic charitable giving programs to focus more strategically and specifically on issues that have a positive social impact—whether national or global—on their consumers or the communities in which they do business.



Research affirms these shifting corporate philanthropy patterns that link social good with business bottom line. 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 Committee Encouraging Corporate Philanthropy’s recent report, *Business at its*

Best: Driving Sustainable Value Creation, defines a “business at its best” as one that has overcome the past divisions between the profitable and the philanthropic, and recognizes the opportunity to play a positive role in addressing fundamental societal issues. The ability to see these issues not only as problems, but as “seeds of innovation and growth,” is considered as much a competitive advantage as it is a charitable one.

Models of “collective impact” are gaining attention through the recognition that no single organization—however innovative or powerful—can address the scale and complexity of critical issues on its own. 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 the 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.

In 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.

These trends suggest that there is increased opportunity for arts and culture to be supported by both the public and private sectors as a significant strategy in addressing social and civic concerns.

Understanding Systems of Support for Change

The report, *Trend or Tipping Point: Arts & Social Change Grantmaking* (Americans for the Arts, 2010), examines how public and private sector grantmakers think about social change in the context of their programmatic goals and what outcomes they are looking to achieve through their support. Findings from the report suggest that there is a wider range and a larger number of grantmakers supporting arts for change than has been generally recognized.²

More than half the funders who responded indicated that they fund both arts and community organizations, suggesting that the scope of cross-sector activity and support is probably greater than currently documented. One reason for this may be that many funders don't explicitly frame support of arts as a strategy for making social change, or use the same definitions for this work. Some make clear they do not fund arts for change—yet a further investigation of the projects themselves will find the arts playing a significant role in achieving social problem solving outcomes.

Increasingly, funders—particularly state and local arts agencies—are addressing community, social, and cultural equity issues by revising grant programs, guidelines, and allocations, or by working with greater programmatic intention. Grantmakers that support individual artists are 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 campaigns using artistic strategies to achieve social change.

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 more corporate funders should be pursued in future iterations of the survey.

Within the corporate social responsibility realm, the arts are well positioned to serve both philanthropic goals and business objectives. 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,³ 60 percent of businesses say they support the arts because it is a good thing to do.

Strands of Interest: Funders Supporting Arts for Change

Trend or Tipping Point report findings indicate that funders who are coming to support this work are doing so through one or more “strands of interest”. Each of these strands has its own drivers, goals, and measures for success.

The 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.

Trend or Tipping Point: Arts & Social Change Grantmaking

Corporations cite five reasons as most important in *deciding* to support arts organizations: arts organizations offer programs reaching the underserved (68 percent); opportunities for company recognition (67 percent); support for arts education (62 percent); an existing relationship with someone at the arts organization (62 percent); and arts organizations offer programs that tie into social causes such as hunger, violence, and homelessness (61 percent).

The most important determinant of why a business that gives to the arts might *increase* its support is if profitability increased (74 percent). The remaining reasons include if they could also support social causes (65 percent), if there is a proven need for the contribution (65 percent), and if a direct impact on the company's bottom line could be shown (65 percent).

Meeting Summary: Highlights of Sessions and Presentations

Opening Dialogue: “The Drive for Impact—A View Across Sectors”

Social problem-solving is increasingly important to government, civic, business, and philanthropic sectors as well as to the arts. The Opening Dialogue offered a thought-provoking discussion looking at factors that drive this trend and how various sectors are approaching social problem-solving as part of their mission. The panel featured artists **Robert Gupta**, **Moises Kaufman**, and **Stanley Tucci**; **Ann Beeson**, social activist and Senior Fellow, Open Society Foundations; **Lisa Garcia Quiroz**, Senior Vice President, Corporate Responsibility and Chief Diversity Officer, Time Warner Inc; and **Elizabeth Roberts**, Lieutenant Governor of Rhode Island. Moderated by **David Grant**, facilitator for the National Arts Policy Roundtable, each panelist shared a “30,000 ft” perspective from his or her sector viewpoint and a glimpse of how the seemingly collective desire to have an impact and make a difference is manifesting in each individual's own work.

The panel acknowledged that people working on issues often find themselves in a constant “campaign” mode—yet real change occurs over



the long-term. There was an overriding sense of opportunity amid the serious challenges that society is confronting, as more individuals, organizations, and associations are recognizing the need for collective action. Stanley Tucci called attention to the American revolutionary notion of “common sense”—and our ability to use creativity to help harness community will and determination. Thomas Paine wrote the manifesto, “Common Sense,” not because everyone agreed with him—but because no one agreed with him. Like now, it was a fractious time—perhaps our mission for the 21st century is to write the *Common Sense Manifesto* for the arts in our society based on individual creativity.

Session I: “The Artist at the Table”

“The Artist at the Table” session offered participants the chance to hear about projects where the arts have been the primary driver of change in a community or on an issue. **Patrice O’Neill**, senior producer, “Not in Our Town” project, **Lee Hirsch**, filmmaker, “The Bully Project,” **Bill Roper**, President & CEO Orton Family Foundation (“Art and Soul” initiative and “Art of Action: Shaping Vermont’s Future Through Art”), discussed how the arts are bringing innovations to social problem-solving, and the ways in which collaborations with government, community, business and philanthropic leaders have been galvanized in support of the work. The panel was moderated by **Cara Mertes**, Director of Documentary Programs, Sundance Institute.

“Not In Our Town”
Patrice O’Neill began the session explaining how the “Not In Our Town” (NIOT) project started with a film about people in Billings, MT, taking action against hate crimes after attacks on an African-American family and a Jewish family. A hate crime occurs nearly every hour in the United States, instilling fear in entire communities. The simple message of the NIOT story is that everyone has an opportunity to make change. It’s an example of how art can bring an issue forth, and spark action.

Initially, the goal of the project was to conduct 10 ‘Town Hall’ presentations of the film around the country—but it turned into a movement. Starting with the film, NIOT builds in on-the-ground engagement strategies with new technologies—social networking, mapping and mobile—all designed to work together.



On the website, a map of the United States includes red dots where hate crimes are taking place, and green dots where change is happening. By the time the latest film aired on PBS in September, 2011, over 200 screenings in neutral spaces had been set up with police departments, faith groups, schools, and community organizations, and even included a cross-border screening between Juarez and El Paso. 27 national partners had signed on, including the Department of Justice and the American Library Association. 17 local public broadcasting stations were working on strategies for long-term impact. In effect, broadcast was only the launching pad—not the destination.

The next step for NIOT is to find out why this narrative strategy—that is quite deliberate and intentionally designed to reach people in a way that will make them want to take action—seems to be working. One aspect of evaluating this work is comparing how social change is comparable to technological change, and the difference between “knowledge” and “know-

how”. O’Neill cited studies by Daniel Sarawietz at the Consortium of Science, Policy & Outcomes at the University of Arizona who are comparing technology breakthroughs to social advancement.

More vitally, **it is the power of story**, told through film and social media that has ultimately helped communities address these difficult issues. And it is story—**that deep emotional connection to others**—that has helped this anti-hate/pro-inclusion project spread.

“Art and Soul”
The Orton Family Foundation targets its work in the Northeast and Rocky Mountain regions with a primary focus on civic engagement and community planning. According to its president, William Roper, the Foundation comes from the perspective that civic engagement in this country is broken and needs to be radically re-engineered to effect change. Roper shared that in the world of community planning, there is much talk about building “resilient



“In the technology world, when a lot of individuals are trying to achieve an end, and suddenly one person has a breakthrough, the rest follow suit—this is referred to as “getting to the Go.” NIOT is attempting to foster the “getting to the Go” moment for communities, creating breakthroughs that allow them to take steps forward to combat intolerance at the community level.”

-Patrice O’Neill

communities” that goes beyond jobs. He encouraged participants to try to leverage the conversation about building resilient communities by “bringing the arts into the discussion...that is, resilient communities utilize the arts to explore, express and act on citizens’ values and aspirations.” This in turn could generate new support for as well as integrate the arts into the way communities function and grow. He offered three examples:

The community of Starksboro, Vermont is a small town with a significant low-income population. Many of its residents live in trailer parks, and did not typically participate in the decision-making process by talking to elected officials or going to the town hall meetings. The “Art and Soul” project was launched with the goal of utilizing the artistic process to help people to find their individual voices and to gather the voice of the community to express what they value about it.

The project had three phases:

1. **Use storytelling to engage the community.** Middlebury students were engaged to talk to farmers and then reflect those stories back to the community. Over 300 people attended the public meeting.
2. **Support an artist to be “in residence” for 9 months.** The artist, Mathew Perry, drove a school bus (aka “Art Bus”) into the rural communities to give residents the opportunity to express their concerns and ideas for the community using the arts. Perry created roadside conversations, worked in trailer home parks with youth, created a fence for a community garden, created signage for various community sites, and engaged everyone from the local artists to the volunteer firefighters. Everyone was invited to create a piece of art to express what they valued about their community. The end result was excitement and a huge community outpouring of art and creativity. An event at the school gymnasium attracted over 300 people, and had the added benefit of an inter-generational experience as both the young and older members of the community created side by side.
3. **The town was offered \$25,000 if they chose to act on what they heard through the storytelling and saw**

through the visual artwork. Citizens were encouraged not just to make art but to listen to voices of their fellow citizen artists—They chose to create a recreation trail and begin to transform an old school center into a community center. They were able to leverage other money—significantly more than the initial project funds that were provided.

“We are looking to turn the [planning] model on its head. We believe that the individual citizen is the most powerful force in community change. What is important and relevant to the people is what elected officials should be paying attention to. We use the arts to help engage the community and empower the individual.

-William Roper

The project ultimately engaged 600 people from a population of 1,800—one third of the community! Creating art became a tool of empowerment for children when the Art Bus went into the mobile home parks. For example, people used to drive too fast through the trailer parks, so the kids created “Go Slow” signs. There was no pre-determined political agenda for the use of art: people felt safe producing this art because they had assurances that it was not going to be manipulated. The art yielded community trust, pride, and action.

“Art of Action”

The “Art of Action” is a statewide initiative created by the founder of the Orton Foundation, Lyman Orton. Ten artists were commissioned for \$25,000 to produce 10 pieces of art that reflect what they heard about the future of Vermont. The intent behind the substantial commissions was to free the artist from the constraints of having to think about “selling” his or her work—since it had already “sold.” The art was then sent on tour, not in traditional galleries or museums, but in neutral community spaces where people have easy access, such as car dealerships. Approximately 15,000 people saw these works, which reinvigorated community discussions about state planning issues. The works were then auctioned, with the funds going back to support the Vermont Art Council.

The Orton Family Foundation also seeks to incorporate the arts into its other policy-

“The Bully Project”

is a documentary film project launched by filmmaker Lee Hirsch. Hirsch began by sharing that much of his artistic process has been about understanding and getting to the root of what causes change (e.g., his observation that in South Africa, music brought people together, resulting in an extraordinary transformation of that country). “The Bully



making strategies. It holds the Community Matters conference every other year on land use and community development. The foundation engaged artists from Sojourn Theatre in Portland to talk to people in this conference, and used their interviews to construct a performance reflecting back to the audience what they had heard. What does storytelling have to do with land-use planning? In the end, people felt that it was important enough that a storytelling committee was formed.



Project” was a way for Hirsch to explore what he and a majority of people have gone through in our society—whether as bullies, the bullied,

“I’m a firm believer that with a social change film, there’s a world of possibility. You walk away from it and say – whoever I am, there’s something I can do.”

-Lee Hirsch

or the onlookers. Often the act of bullying is where we first decide where we stand in the face of violence. Since the start of the making of the film, the issue of bullying has become a large part of the national conversation.

The producers wanted to make a film that didn't have experts, didn't prescribe solutions, and didn't pigeonhole audiences—but rather provided people the opportunity to connect and respond to what they saw. They discovered that bullying in America is an issue that has become politically polarized because, to legislate and bring specific change, there needs to be language to protect gay and lesbian kids. The intent behind “The Bully Project,” was to build a film that could function as an open space that both allows and compels everyone to participate.

The filmmakers were approached by a major film studio to purchase the film. Faced with choosing between maintaining control over how the film could be used to propel the movement, or creating the opportunity for the movie to be seen on a much broader scale, they reached a compromise that allowed the filmmakers and their foundation partners to screen wherever they want after the Oscars aired.

“The Bully Project” is partnering with Great Schools to develop a robust set of online tools on its website to help parents work with schools. The hope is that with a large-scale film release and foundations working together, a “tipping point” moment will emerge that encourages real change, with families and communities feeling empowered to challenge their schools and demand a better climate for their children.

Roundtable Inspires Launch of *The Bully Project: 1 Million Kids Program* in Cincinnati

Thanks to the meeting between BULLY filmmaker Lee Hirsch, and World Pac Paper CEO Edgar Smith and his wife Toni at the 2011 National Arts Policy Roundtable, approximately 10,000 youth in the Cincinnati Public Schools are the first and largest school district in the nation to take part in *The Bully Project: 1 Million Kids Program*—using art to inspire action. Business support of the arts in education and in the community is important and impactful. This focus on the arts has assisted both individuals and communities. It was in partnership with this film that foundations, businesses and government entities were able to develop a locally-based solution to one of our nation's most pressing problems, and thus create positive social change.

Hirsch previewed the film and spoke of his aspirations for it during the meeting. Inspired by his words, the Smiths left Sundance determined to bring the film and its themes to the forefront of a conversation in their home community. They galvanized community-wide support by bringing key leaders together—from the school system, the Archdiocese and business (including Procter & Gamble), to nonprofit groups (such as The Strive Partnership, and Boy Scouts and Girl Scouts) as well as government—to see the film and meet with its creator. Before BULLY premiered in NY and LA and before its national release on March 30th, Cincinnati had its own private screening and panel discussion with the producers, leaders of the community and students. Especially for the screening, a local business leader who had recently launched a positive message music company for youth composed original music based on the film's dialogue and performed by his students.

For the rest of the 2012 school year CPS students from middle through high school are travelling to screenings in movie houses and participating in conversations with their classmates and teachers, thanks to the donation of transportation costs from FirstGroup America/First Student, Inc. which safely transports approximately 6 million students each day for over 1500 school districts in North America. First Student, which is North America's largest provider of student transportation, is working with the BULLY Project to transport 1 million students to weekday film screenings across the country. Together they are taking on the problem of bullying head on—and working to find solutions.

Session II: “Demonstrating Impact”

The ability to demonstrate that change strategies work has been an important element in driving policy and investment choices among funders and policy makers. Presentations of the latest research from the corporate world, as well as projects that have demonstrated the social impact of the arts, helped catalyze discussion around the questions:

1. How well does existing evidence currently support the role of the arts in effecting change?
2. What types of evidence would help to substantiate the efficacy of arts in social problem-solving strategies?
3. Is better data needed to help influence policy-making?
4. How much of a factor is having evidence and data on the arts and social problem-solving in whether business or foundation will invest in the work?

Moderated by **Barbara Schaffer Bacon**, Co-Director, Animating Democracy Initiative at



Americans for the Arts, the presenters included **Margaret Coady**, Director, Committee Encouraging Corporate Philanthropy; **Moises Kaufman**, Director and playwright, *The Laramie Project*; and **Jeremy Nowak**, President, William Penn Foundation (author of *Creativity and Neighborhood Development, Strategies for Community Investment*).



Schaffer Bacon opened the session by challenging the presenters and the participants not to just look at the simple idea of “how we measure and document,” but rather, “how we are making impact.” Seeking ways to apply measurement to tell the stories of how art is making a difference should not automatically lead to a place where the act of imagining and creating is lost. The reason to promote the arts in social settings is not to make them instrumental, but to ensure that the full intrinsic powers of the arts are brought to bear in society.

An Artist's Perspective: "The Laramie Project"

Moises Kaufman has presided over what is arguably one of the most influential theatrical projects in a generation—both as a playwright and director of the experimental theatre company that created *The Laramie Project*. The play not only brought national attention to the tragedy of hate crimes against gays, it launched community dialogues across the country. Hate crimes were not uncommon in 1998. Yet, Kaufman felt there was something in the attack on Matthew Shepard that resonated with people across the country. The media coverage was pervasive. The 24-hour news cycle begun by CNN in the late 1980s was now being fueled by the internet in addition to the multiple cable television channels. Matthew was young, white, and photogenic—defying stereotype. The crime against him was symbolic—he was left “crucified” on a fence for more than 18 hours.

Kaufman believes that the crime occurred at a time when the country as a culture was ready to hear the message, and, importantly, have the conversation. At the time, he and his experimental theatre company had just completed a very successful run off Broadway with *Gross Indecency: The Three Trials of Oscar Wilde*. The play portrays an English society so threatened by the voice of an artist, they bring him to trial.

Kaufman decided to send his entire company to Laramie, Wyoming where they spent three weeks talking to the residents, still traumatized about the eventual death of Matthew Shepard and the media scrutiny it brought, about how they felt about their lives and their community.

The interviewing technique was something they had never done before (and have never done since). According to Kaufman, they began not knowing how to do this—but there was power in not knowing. While the media only wanted sound bites, the actors spent 1-2 hours with each person, eventually gaining their trust. They found people struggling to come to terms with the notion of who really “owns the crime,” and whose responsibility it was. They returned several times over the next year, and ultimately ended up with a play that is an “X-ray” of our culture.

Our company was a laboratory—we never want to do the same thing twice. But we also saw this was a watershed moment, and that we had one window of opportunity. Like in Shakespeare people burst into verse when regular prose won't hold anymore. The emotions were high enough if we go there, [i.e. to Laramie] we'll be able to do something. I said to the theatre company, we're experimental—even if we come back after 3 weeks and say, "No, there's no play there," simply going aligns with our mission. It made sense for us to go.

-Moises Kaufman

Following the premiere of *The Laramie Project* in New York City, the company returned to Laramie to perform it. Kaufman recalls members of the audience at times giggling or acknowledging the presence in the theatre of the person whose views were on the stage. Surrounded by their friends, the actors had become the conduits for them being able to talk to each other and about themselves.

The Laramie Project began before social media, but it still became ‘viral’. Major regional theatres performed it, followed by colleges and, eventually, high schools. When some principals began opposing the performances in high schools, the students stopped being actors—and became activists. The students led the movement; the media started paying attention. The play turned into a film that was seen by 25 million people. The play propelled people to see the film, and the film propelled people to do the play—which is why it has become one of the top ten plays performed in the country.

Members of the company and Kaufman visited schools, speaking with students and



community members. They created a short play, *Laramie Ten Years Later*. Borrowing an idea from the Federal Theatre Project, they opened the play simultaneously in 150 theatres across the country with a live telecast from New York City with Glen Close and Matthew Shepard’s mother at Lincoln Center. 50,000 people across the country were involved; some towns had local officials—including mayors, business leaders, and regular citizens—playing roles instead of the actors. After the performance, the sites were connected again at the end so that everyone was engaged as a larger community.

Corporate Impact Measurement: A Look Ahead

The Committee Encouraging Corporate Philanthropy (CECP) was founded 12 years ago by Paul Newman and several corporate CEOs to focus on how to raise the level and quality of corporate giving—both cash and non-cash donations. According to **Margaret Coady**, Director of the CECP, they put their mission into action through research, including publications that track trends in corporate giving levels; conferences with CEO’s; and working with media to encourage a climate where the public sees greater

possibilities for how companies can get involved. The major thrust of their research has concentrated on answering the questions:

1. How is corporate giving changing over time?
2. What forces are in play now that will affect how companies engage with social problems ten years from now?
3. How are leading companies taking pro-social action in their communities, and what can other companies learn from those initiatives?

Coady focused on several overarching themes regarding impact measurement. She suggested that impact measurement is passive and fatalistic if it only looks back at what was or wasn't achieved by the project. The challenge is how to maintain the active aspect of impact measurement, using it as a tool in the decision-making process to refine and improve a program as it is unfolding (rather than only after it is finished). Coady suggested the need to be clear about the specific goals of impact measurement:

- Different audiences care about different aspects of impact measurement, and measurement results should be expressed in narratives that resonate with the unique concerns of each audience. For instance, government policymakers may be interested in the national impact of the arts on community and economic development, while corporate leaders may be interested in business-specific issues like employee recruitment and retention fostered by a vibrant creative community.
- A company's first instinct is to take a complex problem (business issues and societal issues) and break it down as quickly as possible into smaller components that can be solved as quickly as possible. Thus, in conversations with corporations it is often helpful to isolate the specific, near-term impact that the project seeks to achieve rather than to focus entirely on the connection of the project to larger, more abstract aims.
- Based on current trends, corporate audiences are more likely to respond to a need for tactical, place-based, and action-oriented opportunities.

In a program proposal to a company, it is important to address the following questions:

- What is the specific problem that the program seeks to address and the specific population the program is designed to reach?
- What is the "theory of change" motivating the project, and what actions will the program take to achieve those results?
- What are the goals, how will they be measured, and over what time period?
- What resources are needed from the corporation? Will those be combined with other resources from other institutions? How do all of the resources fit together in a meaningful way?
- Who is the project accountable to—and what data do they need to determine if the goals were met efficiently and effectively?



Coady offered as a note of comfort that, while measuring the impact of the arts is difficult, the fields of health, education, and the environment have also run into the same challenge of capturing and sharing the impact of their efforts. While other programmatic focus areas may benefit from a greater array of "countable" outcomes (number of doses of vaccines or textbooks or scholarships given), all program areas will eventually need to tell a bigger story of the impact those outcomes generated. Arts organizations can learn from our peers in other funding areas to answer the thornier questions we all will eventually encounter.

Perspective from the Redevelopment Community

The session's final speaker was **Jeremy Nowak**, newly appointed president of the William Penn Foundation. He shared his experience with The Reinvestment Fund (TRF), which was responsible for half a billion dollars in redevelopment projects in Philadelphia. As a lender, TRF had a large arts portfolio almost by accident, through its focus on the rehabilitation of dozens of old industrial sites and support of small businesses that had arts-related agendas. When it was pointed out that the Fund was one of the largest arts and culture lenders, Nowak commissioned the Social Impact of the Arts Project (SIAP) from University of Pennsylvania to examine data. While they couldn't prove causality, SIAP's data showed important correlations between neighborhood-based arts activity and positive indicators of community health. As Nowak said, the data suggests that "something is going on here that is important, and additional questions should be asked," such as:

1. What is the impact of arts and culture on economies?
2. Is there a larger role for creativity in business formation and workforce development?
3. What is the role of art in reclamation and remaking of place, especially from these four perspectives: Economic markets; Public infrastructure (roads, bridges, parks, recreation centers, and public spaces); Social capital and social

institutions, informal and formal, and; Social connection.

Nowak maintains that in many ways, poverty is about isolation. Low income people are isolated from markets and social amenities. The arts are well positioned to alleviate isolation and as such have to be part of what we think of as investments in societies. The Department of Housing and Urban Development (HUD) has a \$44 billion budget in the best of times. On a good day, the National Endowment for the Arts (NEA) has less than \$200 million. The new NEA and HUD grant program serves mutual agendas, and leverages additional dollars for local investments in the arts as part of an economic and community development strategy. By partnering with Health and Human Services, Agriculture, and other federal departments, the arts can offer a viable, connected strategy to address key areas of shared concern.

Nowak suggested that we are in a peculiar time where "all bets are off" and no one has a clear sense of where we should go. This is not a small economic slow-down. There are dueling narratives: 1. "Cut back, cut back, cut back!" or, 2. "Invest, invest, be competitive, innovate to win!" These are two seemingly contradictory narratives, and everyone is looking for a way to manage the tensions between the two cultures. The arts have to be in the middle of those two narratives that are about re-crafting the "next" America. There is great opportunity for arts and culture to be a part of this broader narrative moving forward.



Session III: “The Narrative Dilemma”: A Provocation

The third and final session of the Roundtable began with two provocations on the topic of creating an effective narrative for the arts.



Rha Goddess—award-winning artist, activist, and social entrepreneur—opened the session with a powerful performance from “Opportunity Now! Stories of

Challenge and Inspiration from the Front Lines of Economic Recovery.” The piece, depicting the transportation barriers for a minimum wage worker raising her grandchildren, was commissioned by The Opportunity Agenda in recognition of the historical significance of creative expression as a means to propel social change beyond the reach of traditional organizing, advocacy, and communications strategies. Her performance demonstrated how art provides greater access to the human impact of the crisis, which can often be lost in the complexity of political analysis. It promotes a deeper understanding of the issues surrounding economic recovery, while artistically and creatively inspiring viewers to act.

Bill Ivey, Director of the Curb Center for Arts, Enterprise, and Public Policy at Vanderbilt University and a past Chairman of the National Endowment for the Arts, delivered the second provocation. Ivey has long argued

for the value of an “Expressive Life” for all Americans. He posits that “The Big Question [facing society]” that none of our leaders are currently talking about is, “How do we craft a high quality of life in a post-consumerist democracy?” He maintains that when the main elements of an expressive life—Heritage (religion and tradition) and Voice (personal creative practice and political speech)—are in balance, individuals will be resilient and lead a high quality life that is less dependent on wealth and income.

Ivey described his “4 Rs back-to-basics” pathway to a revitalized American Democracy:

- **Redirect** some of the energy in a new approach
- **Revise** the picture of how society should look
- **Research** the indicators that can determine the levels of engagement in an expressive life and their impact on resilience
- **Reorganize** to find the alliances that can help us achieve this.



Collectively, these elements can build the foundation for the next great meaningful spurt of economic growth, and provide a significant place for the arts at the public policy table.

The presentation sparked a lively discussion among the participants. Some challenged the notion that we are in a “post-consumerist” society. There was acknowledgment that while living well with less is not a traditional or accepted American value, the economy is unlikely to return to the way it was even after recovery occurs. Ivey pointed out that art and cultural expression are important to creating

social cohesion and resiliency, creating a kind of ‘wealth’ in underserved communities. Implications of this were challenged in discussion and it was agreed that the distribution of wealth is a growing issue of concern. This conversation is taking place elsewhere in other fields and with others who are coming to similar conclusions. As a society, we may be encountering a “crisis of meaning” that no longer can be filled by consumption. This is a great moment of “what ifs”—and bringing the arts to the forefront in these conversations is vital.



PART 2: Recommendations

The 2011 Americans for the Arts National Arts Policy Roundtable explored how the arts can change society for the better. Participants at the Roundtable were charged with generating ideas on how individuals and communities—in partnership with foundations, businesses, and government entities—could be better supported and engaged in integrating the arts into solution-building and change efforts. Break-out groups of participants from the National Arts Policy Roundtable worked on developing strategies that address four “pillars of change”, and attempted to find answers to the key questions posed:

1. **Strategic Alliances:** *What opportunities exist for effective cross sector collaboration between arts and other institutions working together to solve social problems?*
2. **Communication:** *What messaging strategies will best position the arts as valid contributors to the achievement of social impact?*



3. **Research:** *What evidence would be most compelling to philanthropy, government, and the corporate sector in order to inform policy and investments in the arts as a social problem-solving strategy?*
4. **Public Policy and Private Sector Practice:** *What legislative and other policy reforms are needed to expand the inclusion of arts resources and strategies in social problem-solving efforts?*

The work of these break-out groups has resulted in a series of recommendations, ideas, and strategies around these four pillars.

Break-Out Groups: Recommendations and Actions

1. Deepen Strategic Alliances Across Sectors

The Strategic Alliances break-out group focused on identifying opportunities where greater cross-sector collaborations between the arts and other institutions engaged in social problem-solving might be encouraged. Mutually beneficial strategies that connect the arts and other sectors more deeply were discussed. For example, strategies that would help businesses engage more fully with the arts might include encouraging business schools to incorporate creativity, design, and the arts as part of the MBA curriculum (e.g., the “drama” of the case study); helping business leaders see linkages and investments in the arts as a corporate brand opportunity; and promoting storytelling within companies as a management tool.

The group felt it was essential to consider how we can improve the capacity for artists to act and function as change agents and partners. Ideas for increasing artist capacity included creating greater access to “open source assets” for artists, preventing the duplication of costs for consultants, services, or technology; creating direct opportunities for artist/funder dialogue (e.g. establishing a “Good Pitch”⁴ initiative for other artistic disciplines in addition to film); and working with intermediaries and institutions to help broker the markets for arts and social change work. The suggestion was made to build stronger alliances with the faith community, noting the significant policy shifts that occurred when

evangelical and interfaith communities began conversations around environmental issues.

As a direct outcome of the 2011 National Arts Policy Roundtable, one specific initiative proposed by Jonathan Spector, President and

? *What opportunities exist for effective cross-sector collaboration between arts and other institutions working together to solve social problems?*

CEO of The Conference Board, and another from Ann Beeson, Senior Fellow, Open Society Foundations, were vetted—“National Creativity Conversations” and the “National Culture and Change Fellowship Program,” respectively. The first, the “National Creativity Conversations,” establishes a series of dialogues between artists and business leaders to be co-led by The Conference Board and Americans for the Arts. The second, the “National Culture and Change Fellowship Program,” is a concept for supporting partnerships between artists and other social change leaders in the business, government, and non-profit sectors. Both ideas received near unanimous encouragement by the Roundtable participants to move forward.

“National Creativity Conversations”

Americans for the Arts and the Conference Board will conduct a series of “National Creativity Conversations” between artists and business leaders, to be held in several cities using both businesses and artistic settings as meeting locations. The forums are proposed to take place in 2012, and will bring artists and business executives from a variety of industries and management positions together for targeted discussions to better understand what arts and business can learn from each other’s creative processes as well as how this expertise can be transferred effectively. Questions to be explored include:

- What skills can artists share with business?
- What skills can business share with artists?
- What is the *creative* process for a businessperson compared to an artist?
- Where can the two sectors best intersect for value?
- What kinds of questions can best be answered/solved by a business/arts collaboration?

National Culture and Change Fellowship Program

Art and culture can propel dramatic social change in ways that policy prescriptions alone cannot. But the role of art and culture in advancing change remains poorly understood, and cultural strategies are under-resourced and often disconnected from policy efforts. To deepen connections and expand understanding and practice, artists and culture bearers need more opportunities to partner directly with other social change leaders in non-profit, government, and business. To address this challenge, participants in the Roundtable discussed an idea offered by Ann Beeson,

for the creation of a “National Culture and Change Fellowship Program” that would pair artists with non-profit, government, and business leaders that are committed to and engaged in social problem-solving. The Fellowship is envisioned as a cross-sector initiative that would involve artists and other leaders in planning and implementing social change strategies at multiple levels, e.g. local, regional, state, and national. Among the objectives for the project are to:

- demonstrate the value of art and culture to social change efforts;
- encourage more non-profit, government and business leaders, and organizations to routinely incorporate art and culture in social change strategies;
- document specific projects that contribute to the body of evidence supporting the value of the arts in advancing social change; and
- build a learning community of practitioners—both in arts and non-arts positions—who incorporate the arts in social change strategies.

Beeson, a Senior Fellow at the Open Society Foundations, is now conducting a planning and feasibility study to assess more deeply the needs, interests, concerns, and ultimate viability of the fellowship concept with representatives of each sector. Americans for the Arts, through Animating Democracy, is participating as a design partner with Beeson to shape the concept and advance the program idea with strategic partners and interested members of the National Arts Policy Roundtable. Lisa Quiroz Garcia, President of the Time Warner Foundation and a participant in the Roundtable, has also joined the design team.

2. Communicate the Value of the Arts

The Communications break-out group focused on generating interest on the local level for engagement in the arts, by tapping into the “aspirational” side of creativity. The group discussed using a message such as “Art for Our Sake,” or “Express Yourself,” as a stepping-off point to engage individuals of all ages in crafting and delivering personal narratives that demonstrate success and the power of expressing oneself. Ideas to encourage participation include:

- “Give-away” incentives, such as offering iPads to the best documentation of success
- Using “seed funding” or “crowd funding” that would be made available to fund a great idea

The group felt that a messaging campaign designed to create a narrative with *different stakeholders* and resulting in *specific artistic outcomes* must be trans-media and built on



multiple platforms. All of the ideas are tied into

the development of strong strategic alliances to advance the core goal of conducting a public campaign to “make art cool.” The “Geek the Library Campaign”⁵ was given as an example of how such an initiative might be constructed. Other ideas for leveraging new media included launching a “Virtual Town Hall” to showcase the

value of expression in daily life, establish an organic viral presence, connect to real space and real time, and provide documentation of the process so the model can be recreated.

Likely partners to activate this movement locally would include local governments, schools, and arts councils. On a national scale, associations such as AARP would be a strategic partner in helping to identify and engage the “unexpected messenger” to talk about the role of the arts in his or her life.

The goal is to help citizens across all age, professional, geographic, and economic boundaries claim the label of “artist,” and by sharing the stories of what that means to them, build a community of shared value with the arts and creativity at its center.

? *What messaging strategies will best position the arts as valid contributors to the achievement of social impact?*



3. Expand Lines of Inquiry and Future Research

The Research break-out group discussed potential areas where the gathering of existing evidence and/or the encouragement of new studies would enhance understanding of the myriad ways the arts impact social issues. Participants endorsed the idea that research must move beyond just



quantitative data collection, and towards examining the effect of the arts in areas more difficult to measure, such as impact on the individual (quality of life, health, and longevity; happiness; personal responsibility/agency), or on the community (ameliorating poverty; lowering health costs; increasing jobs and property value; broadening social involvement). Linking this research to a coordinated communication strategy is essential.

Several areas of investigation were identified as having a high probability of providing the evidence that would help make the case to decision-makers for the value of the arts in this work:

- Arts in healthcare (healing and medical cost savings)
- Social benefit (diversity, aging, changing demographics, poverty)
- Civic engagement (broadening community cohesiveness, voting)
- Economic development (jobs, neighborhood revitalization, property value)
- Education (improving academic performance, improving graduation rates)
- General well being (longevity, happiness, and quality of life)
- Whole community engagement in the arts (youth, at-risk and minority communities)
- Tolerance



What evidence would be most compelling to philanthropy, government, and the corporate sector in order to inform policy and investments in the arts as a social problem-solving strategy?



4. *Integrate the Arts into Legislative and other Policy Reforms*

The Public Sector Policies and Private Sector Practice break-out group proposed strategies to strengthen public sector support as well as engage the private sector in supporting arts and social change through innovative mechanisms. Noting the persistent economic difficulties and constraints on the federal budget, the group identified strategies using existing funding streams available in other federal agencies that, with minimal changes or additions to current guidelines and policies, might provide opportunities to integrate the arts as part of economic development, neighborhood revitalization, or other community-based initiatives.

The group cited the success of Public Art and Percent for Art programs that have typically used a local or state ordinance to collect a percentage of the cost of large-scale development projects to commission and install public art. Since the first public art ordinance was established in Philadelphia in 1959, thousands of public art sculptures, installations, murals, and mosaics have been installed in communities across the country.

The group encouraged reviewing policies of agencies such as the U.S. Departments of Commerce, Health and Human Services, Housing and Urban Development, and Economic Development Authority, to identify intersections with the arts. It offered its endorsement of current efforts that are underway, initiated by the National Endowment for the Arts and several foundations. Examples of how these agencies

might use their resources to enhance arts and creative industry development include subsidies for international exports of U.S. art, funding for arts festivals as economic development tools, and identifying mechanisms by which percent for arts programs could move beyond a one-time investment to include additional community

? *What legislative and other policy reforms are needed to expand the inclusion of arts resources and strategies in social problem-solving efforts?*

engagement and development strategies. Beyond the nonprofit structure, support from these agencies for artists and emerging art forms could come in the form of tax credits, donated space, and entrepreneurship training.

The group felt that the private sector might offer the best and most innovative environment to engage in “thinking outside of the box” about arts support—including a better integration of the arts and creative industries into the burgeoning field of business incubation programs. Creative partnerships with corporations should be crafted, such as designing a program that would bring artists into corporate boardrooms. Because of the importance of creating stronger public and private sector partnerships at the local level, they suggested that Americans for the Arts build a toolkit to help communities and local arts agencies replicate the National Arts Policy Roundtable at the level local.

Conclusion

What gets in the way of this work?

Each session, performance, and conversation was designed to help participants develop a common context and shared experience that would form the foundation for generating ideas and recommendations for potential action. Though arguably the recommendations represent a rather optimistic call for action, participants also recognized that there are significant challenges that must be overcome in order to realize the full potential of the arts in changing society for the better. Some issues that impede success:

1. Time to pursue the strategic discussions that lead to ACTION.
2. Lack of common values, trust, and beliefs: where no relationships are in place, there can be no consideration of the possibilities.
3. Lack of collaboration among non-profits that compete for money and recognition. No incentive to collaborate.
4. Fear of change.
5. A generation of students in professional arts (dance, music) who DON'T understand WHY they make art.

Despite the challenges, there is reason for optimism: Artists today, and indeed

throughout history, in every corner of the world, continue to create and present works that illuminate the troubled conditions we must confront, probe the questions others may not yet ask, and reveal difficult truths with which we must

*Change is good—
you go first.*

come to terms. By doing so, they have the ability to herald opportunities and solutions that may yet be only nascent.

Our challenge is now to find and encourage innovative ways to make a difference, and effectively use what has been developed to inspire change. The recommendations in this report offer one potential roadmap—there are many others either underway, or yet to be imagined.

It is our hope that through ongoing conversations and commitment to making a difference, the work of artists who strive to improve the fabric of society will continue to be better understood, nurtured, and advanced.



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 175 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 from thought to action. Past topics addressed include the future of private sector funding for the arts, the role of the arts in building a creative and internationally-competitive and 21st century workforce, fostering civic engagement, and in strengthening global communities.

The National Arts Policy Roundtable is the pinnacle convening of more than 100 meetings sponsored annually by Americans for the Arts—conferences that enable government and business leaders, scholars, funders, arts agency directors, and others to network, share knowledge, and proffer policies for consideration by the Roundtable. Policies recommended by the Roundtable are, in turn, circulated back to these networks for implementation.



For more information, visit www.artsusa.org/go/policyroundtable

APPENDIX A: Terms

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 Animating Democracy web site (<http://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.

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.

APPENDIX B: List of Participants

Ellen Alberding, President, The Joyce Foundation

Jane Alexander, actor; former Chairman, National Endowment for the Arts

Lin Arison, Founder, National Foundation for Advancement in the Arts and YoungArts

Delali Ayivor, YoungArts Level I Winner in Writing (*Poetry*)

Barbara Schaffer Bacon, Co-Director, Animating Democracy, Americans for the Arts

Ann Beeson, Senior Fellow, Open Society Foundations

Angad Bhalla, filmmaker, “Herman’s House”

Albert Chao, President & CEO, Westlake Chemical

Margaret Coady, Director, Committee Encouraging Corporate Philanthropy

Joe Dilg, Managing Partner, Vinson & Elkins, LLP (Chairman, BCA Executive Board)

Ken Ferguson, Chairman, NBC Oklahoma (Chairman, Americans for the Arts)

Victoria Newton Ford, YoungArts Silver Winner (Writing)

Rha Goddess, President and CEO, Move the Crowd, LLC

Marian Godfrey, Chair, National Arts Policy Roundtable; Senior Director of Culture Initiatives, The Pew Charitable Trusts

Robert Gupta, First Violinist, LA Philharmonic and Founder/Director, Street Symphony

Lee Hirsch, filmmaker, “The Bully Project”

Frank Hodson, President, Resource Center for Arts and Culture; former Chairman, National Endowment for the Arts

Bill Ivey, Director, Curb Center for Arts, Enterprise, and Public Policy, Vanderbilt University; former Chairman, National Endowment for the Arts

Moises Kaufman, director and playwright, “The Laramie Project”

Robert L. Lynch, President and CEO, Americans for the Arts

Anand Mahindra, Vice Chairman and Managing Director, Mahindra & Mahindra Ltd., India

Cara Mertes, Director, Documentary Film Program and Fund, Sundance Institute

Jeremy Nowak, President, William Penn Foundation

Patrice O’Neill, filmmaker, “Not in Our Town”

Zachary Ostroff, YoungArts Silver Winner (Jazz)

Keri Putnam, Executive Director, Sundance Institute

Lisa Garcia Quiroz, Senior Vice President, Corporate Responsibility; Chief Diversity Officer, Time Warner Inc

The Honorable Elizabeth Roberts, Lt. Governor of Rhode Island

William Roper, President and CEO, Orton Family Foundation

Dennis Scholl, Vice President/Arts, John S. and James L. Knight Foundation

Edgar Smith, CEO, World Pac Paper

Jonathan Spector, President and CEO, The Conference Board

Diane Swonk, Senior Managing Director and Chief Economist, Mesirow Financial

Stanley Tucci, actor, board member, Sundance Institute

Laura Zucker, Executive Director, LA County Arts Commission

APPENDIX C: Artists as Community Builders and Problem Solvers

National Arts Policy Roundtable Presentations and Project Descriptions

Project: *Art and Soul*. <http://www.orton.org/projects/starksboro>

Presenter: William Roper, President, The Orton Family Foundation

Description: In an effort to weave the community fabric together and adapt to changing times, Starksboro, VT turned to the arts as a catalyst to involve the community in creating a vision for its future. Through digital storytelling, artistic collaboration, and community events, townspeople immersed themselves in discussions about why they value Starksboro and what issues they face. They emerged with defined actions to help address the town's needs and divides.

Project: *Herman's House*. <http://www.hermanshousethefilm.com/>

Presenter: Anghad Bhalla, filmmaker

Description: The documentary film *Herman's House* profiles the long-term art project jointly undertaken by political prisoner Herman Wallace, as he remains in solitary confinement after 38 years, and artist Jackie Sumell. Sumell asked Wallace, a Black Panther activist who has been in solitary confinement longer than anyone in the history of the American penal system, one transformative question: "What kind of house does a man who has been imprisoned in a six-foot-by-nine-foot cell for over 30 years dream of?" After eight years and more than 500 letters, much of her lifework has focused on his answer. Their collaboration, an art installation called "The House That Herman Built," has been seen in galleries around the world, making Herman one of America's most famous political prisoners. More than a physical structure, *The House That Herman Built* emerges as a collective site for people to weigh in on a system that holds thousands of prisoners in cages for years.

Project: *Move the Crowd*, LLC <http://www.movethecrowd-llc.com/>
"Conscious Urban Entrepreneurs how to—Stay True, Get Paid, and Do Good."

Performer: Rha Goddess

A renowned performing artist, Goddess is also a very successful social entrepreneur. Her business, Move The Crowd, LLC, is dedicated to promoting creative social change. With an interdisciplinary curriculum that acknowledges, honors, and elevates the whole person, Move The Crowd works with clients to leverage their unique creativity, strengths, and passion. Entrepreneurs emerge with the vision to move forward, the knowledge to up their game, and the power to achieve their own flavor of success. Move The Crowd uniquely focuses on empowering the next generation of entrepreneurs—urban cultural creatives and innovators from a variety of sectors who are re-defining their "work" as a vehicle for creative expression, financial freedom, and societal transformation.

Project: *Not In Our Town*. <http://www.niot.org/>

Presenter: Patrice O'Neill, producer

Description: *Not in Our Town* is a powerful story of a town refusing to stand for hate crimes. While hate violence makes headlines, the positive actions of people across the country are creating a different story. They are part of a movement called Not In Our Town. Not In Our Town highlights communities working together to stop hate. Their videos and broadcasts highlight and celebrate people who have developed creative anti-bias programs and

responses. Not in Our Town documents and shares the experiences of everyday people developing extraordinary ways to oppose bigotry. Not In Our Town provides five key services, as it: 1. Shares innovative initiatives, 2. Documents positive actions, 3. Connects individuals and groups working to counter hate, 4. Fosters intergroup and interfaith dialogue and gatherings, and 5. Provides guidance to those seeking to take a stand. Stories of positive action, told through films, social media, educational programs, and grassroots community outreach, motivate others to launch their own innovative initiatives that overpower the hateful actions and voices in their communities.

Project: *Street Symphony*. <http://www.streetsymphony.org/>

Performer: Robert Gupta, violinist

Street Symphony is an ensemble of musical activists – socially conscious artists dedicated to delivering the tremendous therapeutic power of live classical music to mentally ill individuals living in deeply impoverished, disenfranchised communities in Los Angeles. To these individuals living in the dehumanizing conditions of homelessness and incarceration, the committed musicians of Street Symphony restore hope and humanity through the transcendent powers of great music – they remind these audiences that they still have the capacity to experience something beautiful, and that they carry that very spark of beauty – of creativity and connectedness, empathy and humanity – of true healing – within their very selves.

Street Symphony was founded in 2011 by two TED Senior Fellows at the 2011 TED Conference: Adrian Hong, a human rights activist focused on North Korean liberty, and Robert Vijay Gupta, a Los Angeles Philharmonic violinist, and mentor to Nathaniel Anthony Ayers, the subject of LA Times columnist Steve Lopez's book "The Soloist", subsequently a movie starring Jaimie Foxx and Robert Downey Jr. They were joined by former LA Phil publicist Adam Crane, who played a pivotal role in Nathaniel's story, and together, these three became activists for social change through music, trusting in the communicative powers of great music to speak across barriers – physical, social, mental – in artistic and human service to those underserved beings who feel as if they have been forgotten by the rest of the world – to all, the joy of music speaks where words fail.

Project: *The Bully Project*. <http://thebullyproject.com/>

Presenter: Lee Hirsch, filmmaker

Description: *The Bully Project* film is a new feature-length documentary that follows "a year in the life" of America's bullying crisis, and offers an intimate look at how bullying has touched the lives of five kids and their families. With the film at its center, The Bully Project is a grassroots movement to educate and empower kids, parents, teachers and all school staff, to build stronger communities where empathy and respect rule.

Project: *The Laramie Project*. <http://laramieproject.org/>

The Laramie Project has become one of the most-performed plays in the country in the last decade. On October 6th of 1998, Matthew Shepard was beaten and left to die tied to a fence in the outskirts of Laramie, Wyoming. He died 6 days later. His torture and murder became a watershed historical moment in America that highlighted many of the fault lines in our culture. A month after the murder, the members of Tectonic Theater Project traveled to Laramie and conducted interviews with the people of the town. From these interviews they wrote the play, *The Laramie Project*, which they later made into a film for HBO. The piece has been seen by more than 30 million people around the country. 10 years later, Moisés Kaufman and members of Tectonic Theater Project returned to Laramie to find out what has happened over the last 10 years. Has Matthew's murder had a lasting impact on that community? How has the town changed as a result of this event? What does life in Laramie tell us about life in America 10 years later? And how is history being rewritten to tell a new story of Matthew Shepard's murder, one that changes the motivation of his killers from homophobia to a "drug deal gone bad" despite all evidence to the contrary?

Reports

Coady, Margaret and Khan, Nijma. "Business at its Best: Driving Sustainable Value Creation." Accenture/CECP, 2011. <http://www.corporatephilanthropy.org/research/thought-leadership/research-reports/business-at-its-best.html>

"Business at its Best: Driving Sustainable Value Creation" is co-authored by CECP and Accenture. It provides practical guidance from CEOs on how to implement a Sustainable Value Creation strategy—a new mode of business that addresses fundamental societal issues by identifying new, scalable sources of competitive advantage that generate measurable profit and community benefit. "Business at its Best" is organized around five implementation imperatives for planning, managing and scaling a Sustainable Value Creation strategy. These imperatives are:

1. **Recognize the Opportunity:** Analyze the root causes of existing core business challenges to uncover underlying societal problems that, if addressed, may lead to new sources of competitive advantage.
2. **Recalibrate Your Radar:** Pinpoint the optimal role the company can play in helping to address those issues by expanding internal and external networks to tap into trends. Improve the company's ability to screen ideas based on need, uniqueness, strategic fit, and core competencies.
3. **Research, Develop, Repeat:** Plan and manage Sustainable Value Creation initiatives as R&D projects and subject them to the same rigor as any corporate initiative, accommodating an iterative development cycle and being prepared to learn from setbacks.
4. **Rewire the Organization:** When bringing a project to scale, embed new governance structures, communications, incentives, and metrics across the organization to sustain new behaviors and attitudes.
5. **Reinforce the Value:** CEOs will need to assume leadership to ensure the entire company remains focused and motivated, and its stakeholders committed. This requires courageous conversations with employees, consumers, investors, and partners.

Along with these five imperatives, the report presents company case studies and practical insights that businesses can use to implement the concept of Sustainable Value Creation.

Nowak, Jeremy. "Creativity and Neighborhood Development: Strategies for Community Investment." The Reinvestment Fund, December 2007. <http://www.trfund.com/resource/creativity.html>

From the transformation of a former plumbing factory into a vibrant, multi-use arts facility in North Philadelphia to the development potential inherent in public art and festivals, this publication offers approaches and recommendations for investment in arts- and culture-related activity as a strategy for neighborhood development. Resulting from TRF's collaboration with the University of Pennsylvania's Social Impact of the Arts Project (SIAP) and the Rockefeller Foundation, *Creativity and Neighborhood Development: Strategies for Community Investment* demonstrates that the intrinsic value of arts and culture can be a key ingredient in neighborhood revitalization by nurturing a wide range of local assets, building social capital, and promoting entrepreneurial and civic growth. The publication calls for investing in community-based creative activity to enhance its place-making role and potential, and offers investment ideas for three specific areas: creativity, development, and knowledge. With insight from TRF's own lending portfolio, *Creativity and Neighborhood Development: Strategies for Community Investment* seeks to: 1. Stimulate development in urban neighborhoods by opening up new models for investment; 2. Increase the rate and effectiveness of culturally-driven community change and build institutional capacity, intellectual capital, and a public brand for the field; 3. Broaden the notion of who can and should be part of planning, policy, decision-making, and financing related to neighborhood development; and 4. Offer a framework for how a unique combination of civic actors can create a vision for place-making rooted in a community's strengths and committed to developing its potential.

Endnotes

¹ Animating Democracy's **Arts & Civic Engagement Impact Initiative** received initial support from the W.K. Kellogg Foundation. The initiative works to advance understanding of and help make the case for the social efficacy of arts-based civic engagement work.

² 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.

³ 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. A total of 600 businesses completed online surveys for the 2010 study. 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.

⁴ The Good Pitch is a partnership between The Channel 4 BRITDOC Foundation and The Sundance Institute Documentary Film Program that brings together filmmakers with NGOs, foundations, philanthropists, brands, and media around leading social issues – to forge coalitions and campaigns that are good for all these partners, good for the films, and good for society. The Good Pitch is an invitation-only event, starting with an intensive two-day campaign development workshop for the filmmakers, followed by a day-long live event, which brings together invited foundations, NGOs, social entrepreneurs, broadcasters, and other media to expand the resources aimed at maximizing the impact of social-issue documentary. Filmmaking teams pitch their project and its associated outreach campaign with the aim of creating a unique coalition around each film to accelerate its impact and influence. In 2011, the Good Pitch has launched a satellite program, Good Pitch². With the same mission as the flagship events, Good Pitch² enables regional organizations all over the world to put on their own Good Pitch events.

⁵ [Geek the Library](http://get.geekthelibrary.org/) is a community awareness campaign designed to highlight the vital role of public libraries and educate the public about the critical funding issues many libraries face. Materials, resources and support are available to libraries willing to do what it takes to adopt this awareness campaign. The Geek the Library campaign grabs people's attention and serves as a reminder about the immense value public libraries have for individuals and for communities. The awareness campaign introduces the word 'geek' as a verb and illustrates the fact that everyone is passionate about something—everyone 'geeks' something—and that the public library supports it all.
<http://get.geekthelibrary.org/>