

SOCIAL IMPACT OF THE ARTS STUDY

How arts impact King County communities





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LETTER FROM ARTSFUND

WHY NOW?

We are in a pivotal moment in King County. The region is experiencing rapid growth, attracting new companies and a diversifying and expanding population. In the midst of this growth, we are grappling with pressing challenges around education, youth incarceration, workforce development, homelessness, rising costs of living, inequities of opportunity, and race relations. The benefits of our region's growth are not broadly shared, and inequities persist.

Arts can be part of a solution to these complex and interconnected challenges, and in many instances, already are. Arts are not the only strategy to affect positive social outcomes, but they are a viable and proven—yet often underutilized and unacknowledged—strategy. We offer this report to provide a fuller and clearer picture of how arts are creating social impacts to positively transform and benefit our communities.

For nearly 50 years, ArtsFund has been a leader advancing our region's arts ecosystem, and for over 20 of those years, ArtsFund has been documenting the economic impacts of the arts. Building upon our solid foundation in arts impact research, we set forth in this report to capture a fuller picture of the ways arts impact our lives and communities. From conversations with local cultural leaders, public officials, community members, leading researchers, national thought-leaders, and partners in the business community, the idea for a new study measuring the social impacts of the arts in King County was born. Our study is one of the early publications in the nation—and the first in our region—synthesizing multiple social impact themes.

WHY THIS?

ArtsFund is positioned at the intersection of the cultural, public, private, and philanthropic sectors. For this study we activated our networks and incorporated cross-sector input and data to demonstrate the broad public benefits of the arts. In this report, we are defining social impact as the advancement of community priorities. Under the guidance of an advisory committee of diverse community leaders, we identified three central areas of focus impacting both urban and rural communities: the impacts of arts on education & youth development, health & wellness, and neighborhood vitality. Equity is a through-line as we investigate across these themes how arts and arts-based strategies are valuable tools in addressing racial and social justice and bridging cultural divides.

This work identifies where arts intersect with salient and timely social issues such as: positive civic and educational

outcomes for vulnerable youth; social cohesion in an increasingly diverse and disconnected population; an aging population living longer with disease; a state of emergency on homelessness; workforce readiness and the future of work; safe, vibrant, and inclusive neighborhoods; and inequitable access to opportunity. We offer this report to frame a new way of understanding arts' public value in the evolving community. How are arts advancing community priorities and positive outcomes for participants and non-participants alike? What are the **public benefits** of the arts?

People intrinsically value the arts in their lives—arts entertain, inspire, inform and provoke us. The Puget Sound region is host to hundreds of arts nonprofits (and tens of thousands of artists) which have helped shape the vibrant region we are today, and which are integral to our identity as a region built on innovation. However, our research uncovers a disconnect between public perception of the value of the arts and their impact, a disconnect which not only threatens the sustainability of the sector, but the future of our community.

WHAT'S NEXT?

The report's findings underscore both the current and potential impact for arts to be more strategically integrated into creatively addressing our region's challenges. Cities throughout the world are implementing arts-based strategies to deal with economic, community and social development. If King County is to meet our most pressing challenges, we will need to find a way to leverage and expand the powerful impacts of the arts so more people and communities can benefit.

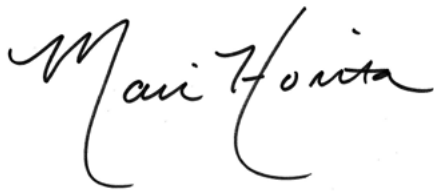
Consider the alternatives. Consider the stakes if, as our population grows, we aren't open to cultures and perspective different from our own. Consider the challenges facing today's youth, and the skills they'll need to succeed in tomorrow's workforce. Consider an aging and increasingly isolated population. Consider an exponential widening of the opportunity gap.

The cross-sector challenges we face need cross-sector solutions. Informed by this report's findings, we identify three key mechanisms for collective impact: investment, partnership, and message amplification. These three paths, expanded upon below, respond to current community need and enable upstream intervention.

1. Investment in arts providers and in arts-based strategies in other sectors; investment as seed money and for expansion of scale and scope; investment of resource and skills
2. Partnership, both directly with cultural nonprofits and across sectors for collaborative funding and program expansion; partnership via thought integration, inviting arts voices in planning committees, advisory councils, and task forces, and including arts-based strategies in cross-sector planning and development

3. Message amplification by integrating the ideas surfaced in this report; elevating the messaging and expanding understanding of arts' social impact and the potential to drive positive change in our region

At the core of ArtsFund's mission is the belief that arts strengthen community. It is our hope that King County leaders and residents will use this report to advance policy, influence strategy, and inform investment to promote a healthy future for the region.



Mari Horita, President & CEO



Sarah Sidman, Vice President of Strategic Initiatives & Communications

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EXECUTIVE SUMMARY

OVERVIEW

In the backdrop of a booming economy and growing prosperity, King County has been grappling in recent decades with issues such as income inequality, educational opportunity, affordable housing and homelessness, healthy aging, and 21st Century workforce development. These multifaceted issues continue to draw investment, intervention, and vocal concern but seem to defy existing approaches and solutions.

This study of the social impact of the arts injects insights into the regional conversation about how the arts can play a unique, powerful role in addressing these complex community needs. It is part of a growing movement of arts leaders partnering with civic and community leaders to understand and articulate the impact of arts on society, and it starts with a question:

Can arts change our communities in the ways they change our lives and economies?

To ground our inquiry, we sought to establish where arts stand in people's minds as a tool for social change. Our survey of King County residents reveals that most community members associate art experiences with personal joy and inspiring imagination, and they are likely to feel art connects people and helps bridge cultures. Yet only 28% of King County residents think arts and culture promote social change at a community-level.

This finding does not align with a growing body of national and international research and data on arts impact, or with the inventory of examples of arts advancing social change in King County. Our study team identified and reviewed data from over 150 studies of arts' positive impacts on three selected study themes: Youth Development and Education, Health and Wellness, and Neighborhood Vitality. Evidence for arts' positive social impact stems from education, health, and placemaking researchers, economists and social scientists, in addition to arts researchers. Our team also documented ten local case examples (from over 100 nominees) of arts programs with regional social impact.

We found cases of arts experiences associated with formerly homelessness individuals staying housed, justice-involved youth going on to find work and not re-offending, and people with Parkinson's accessing movement and expression they had thought long ago lost to the disease. The stories of impact ripple beyond direct participants to contribute to thriving neighborhoods and community spaces, health-promoting social fabric, and stronger shared understanding of complex issues like homelessness.

HOW DO WE DEFINE THE ARTS?

- In this report, we define "arts" as programs, activities, and events offered by regional nonprofits including visual, literary or performing arts, films, heritage and folklore, festivals, and art learning through classes or lessons, both in and outside of traditional "arts" venues.
- We use "art" or "arts" throughout this report to include all experiences with art, including as participant or creator, formal or informal.



Why, then, does the average resident not see the full potential of arts for social impact? And why are arts voices not at the table for crafting solutions to community priorities?

To dig into the disconnect and to chart a path forward, we had to ask not just whether arts advance the selected community priorities, but how, and for whom, this happens, and why these impacts are not more well known. Through the case studies we discovered that arts impact comes from how it integrates with other interventions, complementing and reinforcing them, rather than replacing them. Art has a unique ability to connect to emotions, an essential component of holistic, effective solutions. Integrating art with other social interventions can promote equity in powerful ways, reaching across differences such as race, gender, age, sexual orientation, disability, and language. For example, when education is paired with arts, research shows the strongest benefits accruing to low-income students, lessening the opportunity gap. The cases also illuminated

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many barriers to expanding arts' reach and impact to greater depth and scale. These barriers are common across organizations, no matter the size of the program or what social needs they address.

Understanding how the arts can address community needs and promote equitable outcomes helps decision-makers and leaders to invest strategically in arts and culture, in turn generating deeper community change. Strategic investments, promotion of cross-sector partnerships and relationships, and conceptual alignment on how to achieve impact through integrating arts throughout our community are three keys to broadening and deepening the types of impacts studied here.

STATE OF THE REGION

What do King County residents say about arts in their lives? Our survey of King County residents ages 21 and over showed that most respondents (79%) believe arts benefit personal wellbeing. 60% of respondents cited arts and culture a factor in their decision to locate in this region and 58% cited arts education as the source of valuable competencies in their current job.

Only about a quarter, however, see the broader impacts of the arts on social change. This level of perception belies the fact that arts programs working on this study's social impact themes exist all over the County. For instance, our landscape scan of nearly 200 arts, cultural, and heritage nonprofits in King County found over 140 arts programs for youth and education, and about 70% of those have been running for over eight years. It also highlighted that arts organizations and programs are not working in isolation. 84% reported some type of partnership outside the arts sector. They partner with schools, community-based cultural groups, city departments, refugee and immigrant organizations, environmental organizations, hospitals and clinics, and many other types of organizations on social and community issues.



NATIONAL EVIDENCE

A wealth of national literature points to the concrete and potential social impacts of the arts in our selected community priority themes.

- **Youth Development and Education:** Research shows the arts promote academic and life outcomes by providing opportunities to learn critical thinking skills and build technical capacity for expression. This suggests that arts education plays a key role in the development of local talent and a 21st century workforce. Integrating art disproportionately benefits low-income students, demonstrating out-size gains in English and Math scores, fewer behavioral challenges, college attendance, voting, and volunteering in their community.
- **Health and Wellness:** Studies show that the arts impact human health and wellness, particularly in aging adults and people diagnosed with Alzheimer's or other disorders that cause dementia and recovering patients. The presence of arts and opportunities for arts engagement also contribute to community-level health and wellness.
- **Neighborhood Vitality:** The arts contribute to fostering community ownership, cohesion, and sense of pride. Particularly in neighborhoods with limited economic resources, arts and cultural resources and engagement creates social capital and supports equitable development.

At-risk students involved in arts are

23

percentage points more likely to attend college than peers with low arts involvement. (*The Arts and Achievement in At-Risk Youth*, 2012)

67%

of music therapy participants with dementia felt less anxious and reduced their use of medication (*Creative Health: The Arts for Health and Wellbeing*, 2017)

Concentrated cultural districts are associated with **reduced poverty without neighborhood displacement**, improved child welfare, and lower morbidity (*CultureBlocks Philadelphia*, 2013)

45%

of medical institutions nationwide offer some sort of arts program, with 8 out of 10 stating they do so to benefit patient recovery (*Arts in Healthcare*, 2009)



SOCIAL IMPACT OF THE ARTS CASE STUDIES

Arts Corps

Anandamela Festival/Vedic Cultural Center

Delridge Neighborhoods Development Association & Youngstown Cultural Arts Center

Duwamish Alive! Coalition

Jet City Improv

Path with Art

Seattle Arts and Lectures, Writers in the Schools

Seattle Theatre Group, Dance for Parkinson's and AileyCamp

Urban ArtWorks

Washington Hall + Anchor Partners

LOCAL ORGANIZATIONS AND PROGRAMS

The stories of ten local organizations' approaches, impacts, and partners give us insight into the greater role arts may play in addressing our region's priority needs. Each case taps into unique pathways to positive individual and social outcomes, and together they reveal how the arts advance a broad range of community goals and what is needed to leverage and scale the impacts. They show that arts contribute to social impact by making other interventions more relevant and effective. They also access parts of the brain or persona that exist beyond our superficial differences. By helping us access our shared humanity, they open up new space for problem-solving and collaboration.

Thinking more tactically about how successful organizations and programs activate arts for social impact, we identified several common factors. Cross-sector partnerships pairing arts with business, national non-profits, schools, individual teaching artists, and community centers spur successful new approaches and programs. Exemplar programs stay engaged and responsive to social needs by listening to their beneficiaries and using a lens of civic engagement and community building rather than just one-off programming. These case stories also highlighted that the beginnings of arts and social impact endeavors often grow out of individual relationships and near-chance circumstances. Art as a social practice requires people to get together and ideas to cross paths, so place and network density matters.

The case studies also highlighted challenges to delivering impact at greater scale that point to areas where organizations, policymakers and funders may consider strategically removing barriers, sharing knowledge and resources, and/or advocating for change. These include differentiating themselves from "arts recreation" programs

in public perception, as well as measuring and quantifying social impact. Operational challenges include transportation issues, income pressures on working teaching artists and rising rents for space, and a funding environment that can encourage more competition than cooperation.

This study reveals how arts can have significant social impact through their ability to advance community priorities relevant to King County. Despite the wealth of national and local evidence, this is not widely understood, and arts are underutilized as a policy tool. Given this, we highlight three ways to increase the social impact of the arts.

- **First, invest in arts organizations,** supporting both "on" and "off-stage" programming. Investments can be direct funding for existing organizations or seed money for new organizations. Specific equity-focused investments to fund capacity building or leadership in underserved communities are also needed. In addition to direct funding, investments can be in the form of time, space, professional services, board leadership and marketing support.
- **Second, seek out ways to support, scale and grow partnerships that cut across sectors to create interdisciplinary solutions.** Convening arts organizations, and inviting arts organizations to planning committees, advisory councils, and task forces are all examples of ways to foster the trust, collaboration and communication needed for cross-sector coordination and partnerships.
- **Finally, this conversation needs to evolve and spread.** This study raises awareness of how and why the arts have social impact, and gives us—the arts community, policymakers, funders, social nonprofits, and residents - a shared vocabulary to articulate this impact. Integrating these insights and vocabulary into our work can help align efforts and strengthen the impact of the arts.



INTRODUCTION

SOCIAL IMPACT OF THE ARTS

Arts impact us personally. They create aesthetic pleasure; they inspire, stimulate, entertain, and even console. Arts have economic impacts, too. In the Puget Sound region, arts create thousands of jobs, generate millions of dollars of tax revenue, and draw visitors from around the world.¹

But what do we know about arts and social impact? Can arts change our communities in the ways they change our lives and economies?

STUDY GOALS AND OBJECTIVES

We set out in this study to explore the social impact of the arts, defined as the ability to advance three community priorities in King County. We focus on three primary areas: Youth Development and Education, Health and Wellness, and Neighborhood Vitality. We selected these themes among many possibilities for three reasons. They are specific and timely to the challenges facing King County today, boast the strongest national evidence of impact, and offer the most opportunity for local leaders, organizations, and businesses to join in the work. In each, we probe the potential for arts to influence more equitable outcomes. In other words, can art affect not only whether social impacts happen, but with attention to how, and for whom?

In these pages, we combine a county-wide public poll, a landscape scan of arts and cultural nonprofits, a review of national research, and in-depth case studies of ten local arts organizations to identify and examine the unique role that arts play in confronting regional challenges and improving outcomes. We believe that by better understanding arts' ability to help address community needs in King County, we can make strategic investments in arts and culture, and in turn affect greater change in our community.

ArtsFund convened a cross-sector Advisory Committee with representation from philanthropy, government, arts service organizations, and local businesses to guide the work and case selection².

HOW DO WE DEFINE SOCIAL IMPACT?

- For this study, we define social impact as the ability to advance three community priorities in King County: Youth Development and Education, Health and Wellness, and Neighborhood Vitality.
- We selected these themes for three reasons. They are specific and timely to the challenges facing King County today, boast the strongest national evidence of impact, and offer the most opportunity for local leaders, organizations, and businesses to join in the work.
- Across themes, we probe the potential for arts to influence more equitable outcomes. In other words, we looked at not just whether social impacts happen, but how, and for whom?





This study doesn't stand alone—it is part of a growing movement of arts leaders partnering with civic and community leaders, exploring the impact arts have on society and articulating their value in addressing social issues. For example, the National Endowment for the Arts has a five-year research agenda to advance knowledge of arts' impact in both arts and non-arts sectors, including education, health, and business. Likewise, Americans for the Arts launched their Arts + Social Impact Explorer in the Spring of 2018.

HOW THIS REPORT IS ORGANIZED

This report begins with The State of our Region, which focuses on what we discovered about King County residents' perspectives on the arts and social impact, describes the range of programs currently available in the region, and highlights a gap in understanding about the potential of the arts in addressing social needs. The following section is a summary of national evidence on art's social impact, organized into our study's three major themes: Youth Development and Education, Health and Wellness, and Neighborhood Vitality. The final section, Case Stories in Social Impact, investigates ten arts nonprofits' programs in King County. Each story highlights a program advancing community priorities, to exemplify and localize national evidence about the community benefits of arts and culture. Finally, we point the way forward for amplifying the social impact of the arts.

In the Summer of 2018, ArtsFund announced an open call to artists and residents in King County to submit works symbolizing and providing an artistic narrative for each of the three main theme areas, showing why arts and culture matter in King County. The three selected works are displayed throughout the study, and additional artworks can be seen online at www.artsfund.org/socialimpact.

STATE OF OUR REGION

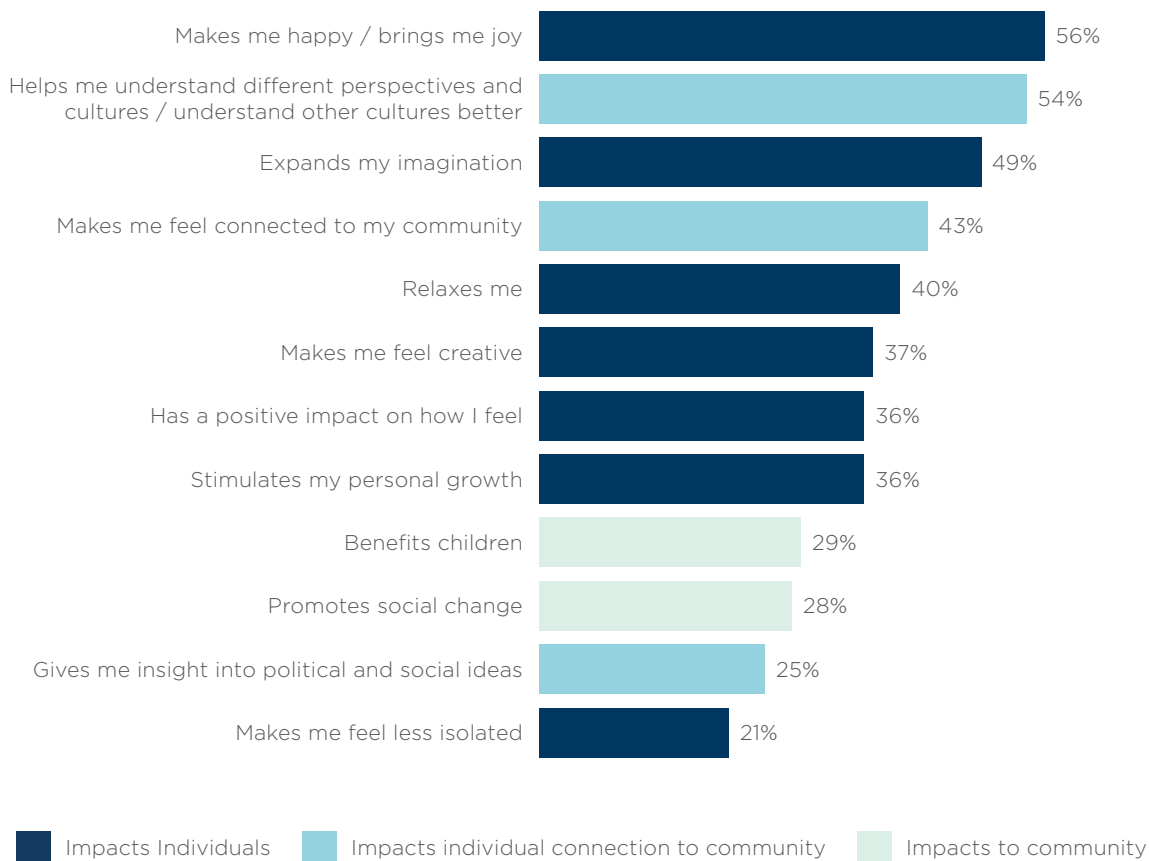
King County residents value arts and culture. In Spring 2018, ArtsFund partnered with a local research firm, GMA Research, to design and conduct a poll of King County residents ages 21 and over.³ This poll found that 79% of respondents agreed or strongly agreed that arts benefit their personal wellbeing, with 75% calling arts and culture important or very important to their quality of life. The majority (60%) called arts and culture a factor in their decision to locate in this region and 58% cited arts education as the source of valuable competencies in their current job.

When the survey asked how arts and culture affects their lives, respondents were most likely to report that it made them happy or brought them joy. These types of impacts deriving from individual experiences with art are the most familiar and come quickly to mind. A second type of impact,

slightly less common, comes from arts giving individuals a sense of closeness to others they may not otherwise have. Many respondents cited arts' ability to help them understand different perspectives and cultures, and to make people feel more connected to their community. These connections can help develop social cohesion, which in turn can lead to positive social impacts.

What the data showed was least visible—or understood—are the broader ways arts can directly promote social change or influence social needs such as benefits to children. The types of arts-to-community level impacts are not the first impacts that are called to mind among the general public. However, our research and profiles on the following pages demonstrate this type of impact is not only possible, it is already happening.

Exhibit IV-1 How does arts and culture affect your life?



Source: GMA Survey, 2018; BERK, 2018.

This finding points to a disconnect between the socially impactful work that local arts organizations do and public perception of arts' value.

For this study, ArtsFund also conducted a 2018 landscape scan of arts, cultural, and heritage nonprofits in the county. The landscape scan reveals the Puget Sound region is rich with arts programs with a sustained record of documented (or proven) social impact. As part of the landscape scan, we gathered information from organizations about the locations in which they delivered programs. We found that organizations offer programs aligned with this study's social impact theme areas across King County. Several organizations work both within and outside the county, with programs offered across the state and the four-county central Puget Sound region. In terms of the distribution of programs, the landscape scan revealed a larger number of programs in the county's large population centers, with fewer programs in smaller, less populated parts of the county. This uneven distribution highlights opportunities for growth across the county, especially in areas where there may be higher need or opportunities for synergistic partnerships.

The scan also revealed that many of these organizations have been doing this social impact work for many years, though they may not have used the term "social impact" or seen themselves as part of a larger community of arts organizations working on social impact. Of the nearly 200 organizations surveyed, more than 140 reported arts programs for youth and education, and nearly 70% of those had programs that have been running for over eight years. Programs with neighborhood vitality and health and wellness goals tend to be newer and fewer, though roughly half of the organizations offering these have over eight years' experience. As illustrated in the case studies, some of these organizations consider arts with social impact as part and parcel of their mission, while others consider it an outreach and community engagement component of their core work.

ARTS AND CULTURE EVENTS...

- "Bring people out to socialize, which is very important these days with all the technology we have."
- "Provide an experience where people of all backgrounds can come together and enjoy something."
- "Nourish the mind and soul."
- "Are critical in terms of how they integrate various demographic segments and make them more cohesive."

Source: GMA Survey, 2018.

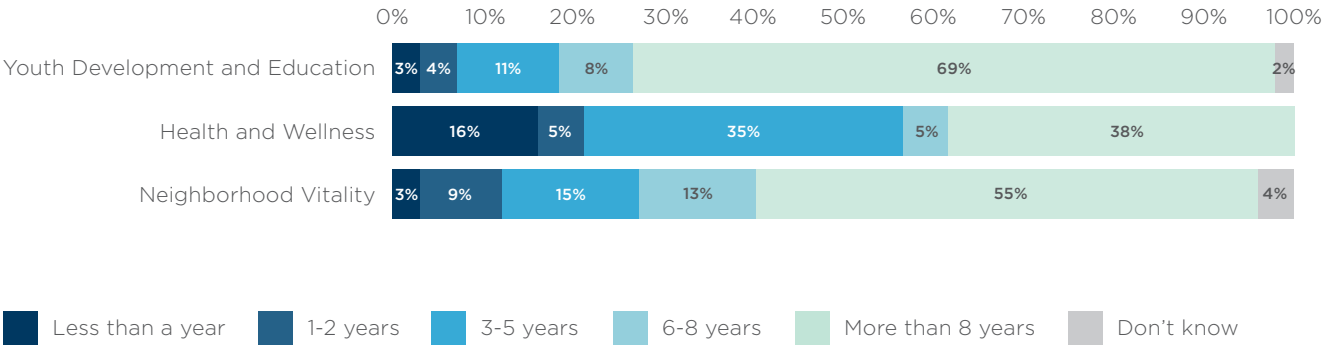


Exhibit IV-2 Local arts and culture organizations offering social impact programming across study themes

	Organizations Offering
Youth Development and Education	142 (77%)
Health and Wellness	37 (20%)
Neighborhood Vitality	106 (58%)

Source: ArtsFund Landscape Scan 2018; BERK, 2018.

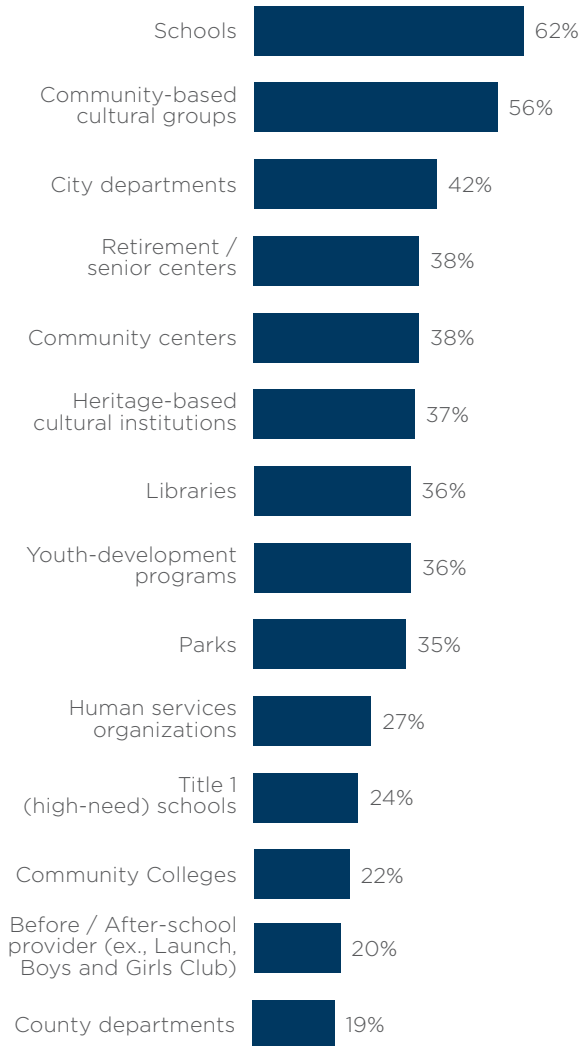
Exhibit IV-3 Length of oldest running program



The scan also reveals that arts organizations and programs are not doing this work in isolation. Rather, 84% reported some type of partnership regardless of the social impact area they work in. Schools, community-based cultural groups, and city departments are the most common partner as shown in Exhibit IV 4, but the range is vast. Immigrant and refugee organizations (19%), environmental organizations (14%), hospitals and clinics (9%), and courts (4%) were also on the list of reported partners. The case studies illustrate in more detail how these partnerships are a common thread among arts organizations social impacts. The power of two or more organizations committing across sectors to an arts-based approach complements traditional approaches to social issues.

Many pressing social concerns, such as health, homelessness, education, and employment, transcend the systems and infrastructure our community currently use to address them. They require collaboration and creativity, often beyond that which can be found in a single organization or even sector. The high degree and ease with which arts can work across those same boundaries through partnership, combined with the low frequency at which people currently think of the arts as a tool for social change, points to a potential missed opportunity for our region.

Exhibit IV-4 Top partnership types (% of organizations reporting partnership)



SPOTLIGHT ON ARTS AND HOMELESSNESS IN KING COUNTY

Homelessness is an urgent community priority in King County. The County declared a state of emergency on homeless in 2015, but the problem continues. King County’s 2018 one-night count of homelessness showed a total of 12,112 people were homeless, a 4% increase from the previous year. Homelessness is a multi-faceted issue. Art has a unique and important role as part of the homelessness response. For example:

- Plymouth Housing, which houses over 1,000 formerly homeless adults in 14 apartment buildings, integrates arts programming into their wraparound supportive services. Plymouth offers its residents a range of cultural opportunities, from facilitated art projects, to the Plymouth Place Open Mic Night, to resident art shows, because the arts provide residents with community connections that strengthen their ability to stay housed.
- The 2017 NW Network of Bi, Trans, Lesbian and Gay Survivors of Abuse Youth of Color Needs Assessment found arts programs to be key to self-determination and self-efficacy among homeless youth. They are places “where youth were provided the freedom to come and go, express themselves through various artistic media, and are given the space to do their ‘own thing.’”
- Site visits and community conversations conducted by the City of Seattle’s Innovation and Performance Team affirm NW Network findings. Arts programs can be an entry point to engage homeless youth who might not otherwise, support social-emotional development, and establish a trusting relationship with a caring adult.



SOCIAL IMPACT OF THE ARTS EVIDENCE REVIEW

Every day, organizations across King County use arts to tackle critical community issues. Cities, schools, hospitals, and social service providers are integrating arts into their work and there is a growing body of research to prove that art affects positive change.

We reviewed national, well-respected literature that provides evidence relevant to the challenges facing King County. This section distills some of the vital points in each theme that have potential to empower our communities moving forward.

Our study is organized in three clear but interconnected themes: Youth Development and Education, Health and Wellness, and Neighborhood Vitality. This analytical framework recognizes that these themes cannot be considered in isolation. While the data and evidence are presented thematically for clarity, intersections among the themes are an integral part of the art and social impact discussion.

Equity is an overarching element. We looked for evidence not just for whether the arts can have social impact but how, and for whom it happens. Arts have a unique potential to contribute to a more equitable society and, vice-versa, our community can benefit from artists of all abilities and backgrounds. Consider the way that practicing art helps integrate school lessons for students who have different learning styles, come from varied cultural backgrounds, or do not speak English well. Consider the way that public art in a neighborhood is something that people sharing streets, whether homeless or housed, can access on an equal basis. Consider too, how no matter the state of your physical health or ability, art can help people find a creative force within and support wellbeing, self-efficacy, and relationships with caregivers. In theory, creating art is unbiased to a person's background and circumstance. A community's cultural assets can positively impact participants and non-participants alike.





THEME 1: YOUTH DEVELOPMENT AND EDUCATION

Involvement in arts can improve academic and social outcomes for youth across socioeconomic status. Research shows that through arts education, youth learn critical thinking skills and build technical capacity to express themselves and engage with the world around them. Study of the arts and overall academic achievement have a positive relationship, with strong connections between drama and literacy and language development, as well as music and mathematics achievement.

Students with arts backgrounds are also more likely to access economic mobility via employment in high-demand creative class fields. This suggests that to cultivate a creative workforce and supply a knowledge economy, business leaders and elected officials should support and promote arts education and access to the arts, especially in the K-12 years. Arts education can help supply local talent to fill the workforce pipeline.

Arts education is a 'field-leveling' intervention. While research suggests all students benefit from arts education, studies show that its effect on academic achievement is strongest for lowest-income students. For example, 43% of eighth graders of low socio-economic status and low arts engagement plan to earn a bachelor's degree. This number is thirty points higher (73%) for students with similar backgrounds who also have arts engagement. This evidence suggests art is a useful tool for cities and schools to advance equity goals.⁴ Low-income students with access to cultural resources in their neighborhoods score higher in English and Math, and low-income students with a high level of arts experience in school are more likely to attend college, vote, and volunteer in their community. They have better academic outcomes, such as increased high school graduation rates, and social-emotional outcomes, including fewer behavioral challenges. Evidence shows arts involvement makes a difference for low-income students, yet it is low-income students who often have the least access to cultural resources.⁵

[See cases *Jet City Improv*, *Urban ArtWorks*, *Seattle Arts and Lectures' Writers in the Schools*, and *Arts Corps*]

ARTS AND SCHOOLS

Involvement in arts can improve academic outcomes for youth across socio-economic status.

71%

of at-risk students with high arts involvement attend college, whereas only 48% of at-risk students with low arts involvement attend college (*The Arts and Achievement in At-Risk Youth*, 2012)

New York City public high schools with the highest graduation rates typically hire

40%

more certified arts teachers and offer 40% more art-dedicated spaces than schools with lowest graduation rates (*Staying in School*, 2009)

Students who take art in high school have higher SAT scores than students who take no art whatsoever (*Journal of Aesthetic Education*, 2013)

At-risk students in arts-integrated preschool better regulate positive and negative emotions than at-risk students in traditional preschool (*Early Childhood Research Quarterly*, 2013)

THE CREATIVE ADVANTAGE

Research shows that arts instruction helps children develop the skills necessary to thrive in the 21st century. Yet until recently, only 60% of Seattle Public School students in grades K-3 received arts instruction. The Creative Advantage, a public-private partnership with Seattle Public Schools, the City of Seattle Office of Arts & Culture, the Seattle Foundation, and community arts organizations, seeks to address this gap and establish equitable access to arts education for all Seattle Public Schools students.

The most recent progress for the 13 original Creative Advantage schools is as follows:

34%

increase in students demonstrating 21st century skills

200%

increase in minutes of elementary school music instruction

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Title: THE ONES I ADMIRE

Artist: Leo Carmona

Theme: Youth Development and Education





THEME 2: HEALTH AND WELLNESS

Arts can improve individual and community health. In both primary care and behavioral health, music and art therapy are widely recognized strategies to reduce stress and anxiety, as well as cope with symptoms of disease.⁶ Nationwide, 45% of medical institutions offer some sort of arts program. Of those 80% stated a main reason for having arts in healthcare is to benefit patient recovery, and locally, many hospitals and health providers integrate arts into their resources.⁷ In King County, more than 600 patients participate in the Swedish Cancer Institute Art Therapy program every year, with many more patients requesting access to the program. Kaiser Permanente Washington collaborates with Seattle Children's Theater to promote community health through plays and workshops that address health topics from HIV to healthy eating to bullying. Medical schools and hospitals, including Virginia Mason Medical Center, integrate art in curricula and partner with local museums like Seattle Art Museum to help physicians build skills in empathy and observation.

Evidence of art's direct impact on human health and wellness is strongest for aging adults and people diagnosed with Alzheimer's or other disorders that cause dementia. Older adults with high and sustained levels of involvement with participatory art forms like music and dance experience positive cognitive and quality of life outcomes including intrinsic pleasure, self-motivation, mental stimulation, and productivity.⁸ In addition, older adults involved in the arts have fewer visits to the doctor, require less medication, and experience less depression than older adults not involved in participatory arts programming.⁹

While most research describes the role of art on individual-level health, there is growing interest in the community-level benefits of art, especially with respect to mental health awareness. Many communities use public art and cultural assets as a tool for health promotion.¹⁰

Community-wide artistic and cultural interventions are opportunities to advance a 'culture of health,' and address inequities in the social determinants of health—the social and physical environments that affect a wide range of health, functioning, and quality of life outcomes and risks.¹¹

[See cases *Path with Art*, *STG Dance for Parkinson's*, and *Seattle Arts and Lectures' Writers in the Schools*]

ARTS IN HEALTHCARE

In and out of hospitals, healthcare providers are understanding how arts affect both healing and quality of care.

Cancer patients report art therapy as effective in helping reduce their pain, distress, and anxiety (Swedish Cancer Institute, 2017)

45%

of medical institutions nationwide offer some sort of arts program, with 8 out of 10 stating they do so to benefit patient recovery (*Arts in Healthcare*, 2009)

67%

of music therapy participants with dementia felt less anxious and reduced their use of medication (*Creative Health: The Arts for Health and Wellbeing*, 2017)

Medical students' formal observation improved

38%

after completing a visual arts course (*Journal of General Internal Medicine*, 2008)

>

Title: Headspace

Artist: Joanna Ngai

Theme: Health & Wellness





ARTS IN COMMUNITY BUILDING

Access to arts and culture influences positive social determinants and is integral to healthy communities.

Low-income neighborhoods with cultural resources have

14%

fewer cases of child abuse and neglect, and 18% less serious crime, than low-income neighborhoods without cultural resources (*Culture and Social Wellbeing in New York City, 2017*)

Concentrated cultural districts are associated with reduced poverty without neighborhood displacement, improved child welfare, and lower morbidity (*CultureBlocks Philadelphia, 2013*)

Partnerships between arts organizations and businesses can create vibrant cultural scenes that attract and retain needed talent (*Recruit and Retain Talent, 2015*)

THEME 3: NEIGHBORHOOD VITALITY

The presence of arts is linked to increased neighborhood livability, community identity, and social wellbeing. Research ties the benefits of arts and cultural participation to the informal education and empowerment of the community, and to a sense of pride and community ownership.¹² While many aspects of wellbeing are linked most closely to economic status and ethnicity, in neighborhoods with limited economic resources, engagement with arts and culture can create social capital (the value and resources inherent in social relationships and networks) that exerts a strong, positive effect on wellbeing.¹³ This evidence suggests arts and cultural assets can play an important role in equitable outcomes.

There are many examples across the country of “creative placemaking,” the process by which arts-based interventions animate under-used, vacant, or utilitarian parts of neighborhoods, increasing the appeal of a place and catalyzing community revitalization and economic development.¹⁴ It is worth noting that in some cases, creative placemaking can have unintended consequences such as gentrification, when the growing appeal of a place increases rents and costs for housing and small businesses.

In addition to creating new places, art impacts “place-keeping” or the ongoing upkeep of existing places. Artistic and cultural resources, such as public art, can increase the appeal of existing public spaces and support place-keeping. In addition to the maintenance of the physical environment, arts can foster community partnerships, and connections between residents. Place-keeping can be especially valuable

in neighborhoods that have been historically underinvested in, thereby addressing historic and structural inequities.

Arts play an important role in fostering social connection and inclusion. Arts participants are more than twice as likely to volunteer in their communities, independent of education, age, gender, or ethnicity.¹⁵ Social inclusion is often discussed in terms of personal wellbeing, but it also affects social wellbeing. Engaging with cultural assets—places, events, customs, and community groups with aesthetic and/or historic value—can help create a shared sense of belonging and strengthen community cohesion. Studies reveal that approaches to social inclusion that combine local, face-to-face activities and policy changes are more effective for immigrants or minority groups than approaches that focus only on policy or civic engagement.¹⁶ Arts programming at neighborhood-based organizations provides grassroots-level opportunities for civic engagement and social connections, along with facilitating immigrants’ political and civic visibility and influence. Social inclusion is an opportunity for arts and culture to make even more of an impact, as the research highlights that, in practice, immigrants and other minority groups are interested in arts, but often disconnected from cultural organizations.

[See cases Delridge Neighborhoods Development Association, Washington Hall, Urban ArtWorks, Anandamela/Vedic Cultural Center, and Duwamish Alive! Coalition]





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Title: Seattle Artist's Magic

Artist: Taylor Hammes

Theme: Neighborhood Vitality

MAJOR INTERSECTIONS

Business and environment are two areas where our three themes frequently intersect. Businesses benefit from an arts-educated pipeline of workers and rely on thriving arts sectors to attract creative economy workers to their locations. We also see examples where art connects environmental goals with youth development and education, and with neighborhood vitality.

BUSINESS

Creative thinking is fundamental to our growing economy. Creative class jobs, or those that primarily rely on innovation, idea generation, and problem-solving, constituted 5% of all employment in 1900.¹⁷ Today, nearly 40 million Americans hold jobs in the creative sector, generating half of all wages and salaries, and holding nearly 70% of all discretionary income.

In interviews, over 1,500 business leaders identify “creativity,” or an ability to manage complex and unprecedented situations, as a highly valued core human skill that cannot be automated and is in increasingly high demand.¹⁸ From a competitive perspective, countries and states that have invested in and promoted arts thinking through their education and workforce systems have an advantage in the future economy.

Not only do the arts prepare the workforce of tomorrow, they build communities workers want to live in today. The highly mobile creative class chooses to be physically close to other knowledge workers, where the density of creative networks can accelerate their work, and city infrastructure and cultural amenities match their lifestyle preferences.¹⁹ The availability of cultural and urban amenities is important to regions competing to draw and maintain the creative workforce. These knowledge workers want to work in thriving locations that stimulate their creativity and an environment with openness and tolerance of ideas and people of all kinds. The Puget Sound region is no stranger to this “clustering force” phenomenon, as it is home to major technology companies and world-class research institutions.

Artistic placemaking endeavors within a business district are described in the Urban ArtWorks case.

ENVIRONMENT

Art is a medium for engaging with our environment, be it natural or built. Artists are addressing environmental challenges through their work using it as a tool for action.

ECONOMIC IMPACTS OF THE ARTS

Arts and culture are big business for King County. They create jobs, drive spending in local businesses, and generate tax revenue, all while contributing to a high-quality of life that brings people to live and locate their businesses here.

In 2014, nonprofit arts, cultural, and scientific organizations in King County created:

- \$2 billion impact in Washington
- 30,721 jobs
- \$859 million in labor income
- \$87 million in sales, B&O, and hotel-motel tax revenue

(An Economic Impact Study of Arts, Cultural, and Scientific Organizations in the Central Puget Sound Region, ArtsFund, 2015)



For example, a growing number of artists produce climate-related art to bringing attention to a complex problem and inspire action. Art is used in education to engage young minds with environmental science and inspire lifelong stewardship. In addition to raising awareness, art’s ability to communicate across barriers such as language, brings a broad coalition of people together to work on collaborative, interdisciplinary solutions for environmental challenges. Creative responses to environmental health concerns and the intersections of arts and nature are detailed in the Duwamish Alive! Coalition and the Delridge Neighborhoods Development Association cases.



LOCAL CASE STORIES IN SOCIAL IMPACT

The social impacts of the arts manifest in many ways: when people and organizations participate in arts experiences, when they create art, and even simply by co-existing in the spaces where art is present. The ten cases presented in this section are an illustrative, but certainly not exhaustive, list of ways arts organizations contribute to our community. The Advisory Committee worked with a list of over 100 nominated organizations to identify local cases that address multiple themes and community priorities, and were excellent local examples of what national evidence says about the social impact of the arts. These organizations offer programs that intersect several themes (education and youth development, health and wellness, and neighborhood vitality). They illustrate how arts have a role to play in thriving communities beyond individuals' personal engagement. These stories show arts and culture can offer public benefit in broader education, health, homelessness, housing, and economic development priorities.

Each case highlighted uses art in different ways to create social impact. Some of their key unique pathways to social impact are summarized in the table below and we explore key common factors underlying their success as arts organizations with social impact in the following section. Full narrative cases appear starting on page 25. For the full list of organizations and programs that were considered, including criteria for inclusion, see Appendix.

CASE STORY LIMITATIONS

In this report, case studies highlight ten organizations selected across disciplines, scales, and impact areas. The selection process was difficult because of the numerous organizations working in the social impact of the arts. We contacted nearly 200 in the landscape scan alone and recognize that more exist even beyond that because art and social impact happens wherever people are.

No matter where in the region you live, there is likely art and artists making a difference in your corner, including places like Theatre Battery in Kent and Arts Alive! in Enumclaw. The ten selected cases are only the beginning.

CASE STUDY	KEY PATHWAYS TO SOCIAL IMPACT
<p>1. Arts Corps. A nonprofit with a long track record of high-quality, out-of-school time arts engagement, Arts Corps launched the Creative Schools Initiative in 2012. The Initiative intensively integrates arts with learning in four elementary schools in Highline Public Schools through embedded teaching artists.</p>	<ul style="list-style-type: none"> • Arts promote sense of belonging, identity as a learner, and relevance of school work leading to better social and academic outcomes. • Art participation promotes qualities of future community leaders and innovators, such as engagement, creativity, and self-reflection.
<p>2. Anandamela and the Vedic Cultural Center. Anandamela is a cross-cultural festival that brings over 25,000 attendees across the region to participate in Indian culture. Year-round, the Vedic Cultural Center provides a venue for experiencing culture and heritage through art forms and food.</p>	<ul style="list-style-type: none"> • Art bridges cultural divides between long-time residents, new populations, and people of varying backgrounds, in a joyful way. • Arts and cultural centers and festivals provide venues for public entities to meaningfully engage with constituents.
<p>3. Delridge Neighborhoods Development Association & Youngstown Cultural Arts Center. A former school building is renovated into an art-filled home for non-profits, arts and cultural programming, and affordable artist housing. Their mission of "Integrating Art, Nature, & Neighborhood to build and sustain a dynamic Delridge" sums up their holistic view of the community's needs.</p>	<ul style="list-style-type: none"> • Arts-based programming draws at-risk youth, and others who might otherwise not engage in beneficial programs and conversations. • An art-filled place becomes a natural neighborhood fixture and gathering place that provides an entry point for civic engagement and partnerships.

<p>4. Duwamish Alive! Coalition. The coalition brings together the many diverse stakeholders in the Duwamish River, a Superfund site since 2001. Immigrant fishermen, environmental scientists, health officials, and many others work together to restore and sustain this unique urban watershed.</p>	<ul style="list-style-type: none"> • Art helps communicate environmental science for non-technical and non-English speaking audiences. • Art promotes behavior change necessary for environmental health and spreads understanding of the river as a public asset. • Public art creates a draw for people to physically experience the river and personally engage in its health.
<p>5. Jet City Improv. A comedic troupe brings the art of improv to youth in the King County Juvenile Justice Center and Sea Mar Renacer Youth Treatment Centers.</p>	<ul style="list-style-type: none"> • Art participation promotes social engagement, develops soft skills valuable in a workforce, and helps process trauma. • Art creates a level playing field for participants and a way to engage as equals regardless of inequities that exist outside the improv classroom.
<p>6. Path with Art. Working in partnership with social service and housing agencies, a nonprofit provides arts education, arts access, and community connections through art for adults who have experienced homelessness and addiction.</p>	<ul style="list-style-type: none"> • Art promotes healing for adults who have experienced trauma. Complementary to therapy, art can help access and process trauma constructively. • Public art and arts events create ways for the greater community to engage more deeply with homelessness as a community, not an individual, issue.
<p>7. Writers in the Schools. A program of Seattle Arts and Lectures, WITS embeds writers-in-residence in public schools and Seattle Children’s Hospital.</p>	<ul style="list-style-type: none"> • Art helps to process emotions, and the individual nature of the writing experience makes all forms of writing more personal, relevant, and engaging for youth. • Art and the process of revision and iteration help develop key life-skills such as self-awareness, critical thinking, and resilience. • Art events promote youth voice in civic conversations and high expectations about the value of their social contributions.
<p>8. Seattle Theatre Group. Two STG programs, Dance for Parkinson’s and AileyCamp, bring dance to people living with Parkinson’s Disease and low-income youth.</p>	<ul style="list-style-type: none"> • Arts expand social opportunities and promotes discipline and stability for people with physical or economic barriers. • Arts draw on different parts of the brain than other activities, providing opportunities for mental and physical exercise.
<p>9. Urban ArtWorks. In partnership with businesses and the King County Superior Court, an arts-based employment training program installs public murals with the involvement of at-risk youth and artists.</p>	<ul style="list-style-type: none"> • Arts provide a positive outlet for creative minds, helps develop employable skills, and helps justice-involved youth see an alternate life trajectory. • Public art beautifies neighborhoods and business districts while creating high-visibility opportunities for youth to see their role in the community in a different light.
<p>10. Washington Hall. A hundred-year-old building finds new life as an arts and cultural anchor in Seattle’s rapidly changing Central District.</p>	<ul style="list-style-type: none"> • Arts spaces are key to a thriving and diverse neighborhood, and can provide a sense of stability and connection to cultural history in times of change. • Arts are an expression of identity that can be the basis for social connectivity. Places, as well as people, benefit from a sense of identity.

CROSS CASE FINDINGS

How does art create social impact? While each case's answer to this question would be unique to their circumstances, their model, and the social sector they are working in, most fall into two broader categories:

1. Art makes other interventions more relevant and effective. Art does not replace other interventions, but it makes people more successful when integrated with other interventions, including education, housing, and employment. Organizations serving youth and non-English speakers found art is immediately personal, relevant, and “sticky”—making it an effective tool to engage participants and create behavior change. Many cases demonstrate how arts can create an inroad for target beneficiaries, helping overcome mental, physical, or social barriers to participation in other interventions. [See cases *Arts Corps*, *Duwamish Alive!*, *Writers in the Schools*, *Path with Art*]

2. Arts are a universal language. The consumption or creation of art seems to appeal to part of the brain that is shared by all people and less reflective of differences. In the case stories, we heard many examples of people transcending socially constructed differences—such as labels, race, gender, names, languages, and economic status—through art. Changing perspectives and connecting people on this universal level was cited as a core piece of many cases' social impact and core to having impact beyond their direct participants and beneficiaries. [See cases *Urban ArtWorks*, *Jet City Improv*, *Vedic Cultural Center*, *Duwamish Alive!*]

These case studies also reveal common factors that underlie an arts organization's or program's ability to deliver social impact. By understanding what it takes to start and sustain this work, these findings point to ways that funders and policymakers can expand or deepen arts impact on community priorities.

3. Partnerships are at the root of their success. Partners are found throughout the case studies, including schools, national non-profits, businesses, individual teaching artists, and community centers. All interviewees emphasized working relationships that made the program possible to start and sustain. While cross-sector collaborations come with their own challenges, complex and multifaceted social issues often require cross-sector partnerships to effectively address them. The cases and interviewees attest to the power of two or more organizations committing to an arts-based approach that complements and enhances traditional approaches to social issues. [See cases *Path with Art*, *Arts Corps*, *STG Dance for Parkinson's and AileyCamp*]

4. Lasting impacts are greatest when the beneficiaries are the creators and leaders deciding community needs.

Program representatives interviewed all emphasized listening to their beneficiaries, creating highly participatory experiences, and seeking out communities that are traditionally marginalized. Several case studies highlight ways in organizations gather and use participant feedback, such as evaluation surveys, and engagement in program governance, such as a program advisory committee. [See cases *STG Dance for Parkinson's and AileyCamp*, *Washington Hall*]

5. Successful organizations think about art through a long-term lens of civic engagement and community building, rather than a one-off program experience. The cases hold many examples of former students coming back to be teaching artists or serving on leadership and advisory boards. These organizations take the view that the impact of the program does not end when the program ends. Though they cite a few reasons, one commonly expressed view was that when working with vulnerable populations to move the needle on equity, commitment and stability cannot be understated. [See cases *Vedic Cultural Center*, *STG AileyCamp*, *Delridge Neighborhood Development Association*, *Writers in the Schools*, *Urban ArtWorks*]

6. The beginnings of these arts and social impact endeavors often came out of individual relationships and near-chance circumstances. Stories often include right-place, right-time (and right-funding source) elements, such as an individual who sits on two boards and makes a connection, or a group of people attending an event that happen on a good idea. Art as a social practice requires people to get together and ideas to cross-pollinate, so place and network density really matter. [See cases *Washington Hall*, *STG Dance for Parkinson's and AileyCamp*, *Delridge Neighborhood Development Association*]

Finally, we surfaced common challenges that these organizations and programs face. Similar to factors underlying success, understanding these challenges can point to areas where organizations, policymakers, and funders may want to strategically remove barriers, share knowledge and resources, and/or advocate for change.

7. Differentiating themselves in the public eye from “arts recreation” programs. To some, “arts program” can mean sitting a child at a table with some paints. For organizations and programs designed to advance community priorities, we see signifiers of quality beyond recreation in skilled instructors, complementary supports, thoughtful and consistent interactions, well-designed curricula, and commitments to improvement. The interpretation of “arts program” can obscure this crucial distinction.



8. Measurement is a constant tension. Quantifying social impact is challenging but that does not mean it is not there. The relevant metrics, such as “How many souls are nourished?” or “What was the degree of influence on self-actualization?” require us to think beyond the tools that are traditionally and easily available.

9. The interlinked challenges of location, space, and transportation are common across organizations trying to scale up their impact. Organizations serving populations with limited means cannot count on populations having their own transportation. While they commonly try to site programming near transit, those locations can be more costly and difficult to secure. The barriers linked to transportation and location not only affect the participation, but it can affect recruitment of teaching artists who struggle to find places to live and practice, let alone teach, and limit the ultimate geographic scope of program.

10. Income pressures on working teaching artists and rising rents are threats to these programs. To make and proliferate art and its social impact, you need artists. As artists and creative capital become more geographically dispersed due to affordability, the region loses the crucial density of networks that is important to art’s impact.

11. Funding, including total available funding and the structure of the grant making environment, is a common challenge. There are characteristics of a funding environment that can hinder the type of partnerships and flexibility that make for social impact. These include short funding terms, no funding for operational support, lack of support or time to build partnerships, disproportionate expectations for reporting and documentation for eligibility, and lack of alignment amongst funders. Two examples of structural funding barriers include rules and requirements that incentivize competition more than collaboration among nonprofits, and historical inequities in access to funding.

WHAT'S NEXT?

Arts have far greater potential for social impact in our region than currently recognized. Diving into the national literature, we found ample studies confirming the potential for social impact of the arts in our thematic areas. Through our local investigation into the social impact of the arts, however, we discovered that despite the research and maybe even personal experiences with arts organizations working on social impact, the average King County resident does not yet connect art with the potential social impact. Our local cases provide insights to how arts organizations create social impact and what they need to be more effective. If the region is to meet our most pressing challenges, we will need to find a way to leverage and scale these impacts so that more people and communities can benefit.

What comes next is bringing the social impact of the arts to its full potential to address community priorities, and that can happen in at least three ways:

First, invest in arts organizations of all sizes focused on social impact. This can mean offering financial support to arts organizations, supporting the social impact outcomes resulting from both “on- and off-stage” programming. It can mean seeding new arts and cultural organizations and/or new programs in these and other social impact areas or scaling and expanding access to or scope of their programming. It can mean investing with a long-term view and with an appetite for the risk that comes with innovation, because that is what the most trenchant community priorities require. Nonprofits with potential for impact may not be the most immediately visible, they may be ones with no development and communications staff and no documented evaluation data, representing risk to funders. Given the impact of arts on equity, special equity-focused

investments are also needed. If not funding, consider other resources with which you can invest. Time, space, professional services, board leadership, and/or promoting visibility, along with encouraging participation, are all ways individuals can invest.

Second, seek out ways to connect social and arts organizations to jointly identify new paths to social impact. Funding partnerships, convening potential partners across sectors, identifying potential collaborations, or leveraging professional referrals and connections are all ways to jump start new partnerships. In planning committees, advisory councils, and task forces, invite arts voices and perspectives to be part of cross-sector solutions. This path is critically tied to funding structures and outreach. Traditional nonprofit funding environments can incentivize competition that distracts from the outcomes. They can also privilege organizations with the infrastructure to meet funding requirements, though they may not be the best positioned to do the social impact work.

Finally, we need to evolve and spread this conversation about the social impact of the arts. This inaugural study is an imperfect attempt to distill a complex and abstract concept into a form suitable for examination and conversation. We - the artists, policymakers, funders, social nonprofits, and participants - are just getting started in refining the ideas explored here and just getting started talking to each other. Integrating these ideas into our work and beginning to speak the same language of the social impact of the arts will be key to accelerating and amplifying the impact we see today.



LOCAL CASE STORIES IN SOCIAL IMPACT



1. ARTS CORPS

Founded: 2000

Headquartered: 4408 Delridge Way SW, Seattle, WA 98106

Program Locations: South Seattle and South King County

2016 Operating Expenses: \$1.36m

It is an all too familiar story in public education. Arts and music programs are the first to be cut and the last to be added as schools grapple with strapped budgets. In Washington, a state with no state income tax and a one-percent limit on state property tax dedicated to schools, schools are especially dependent on local property taxes and levies for funding. This funding scenario exacerbates opportunity gaps across districts, translating to gaps across race, ethnicity, and income; and is further compounded for arts programs where well-funded Parent-Teacher Associations often make up the difference in better-off areas. In Seattle, race is the biggest predictor of enrollment in arts classes. Participation in free and reduced-price lunch, special education, and English as a Second Language are also predictive factors.²⁰

Arts Corps, a nonprofit with a long track record of high-quality, out-of-school time arts engagement, was inspired

students engage through art in the classroom, at special events, and at home.

A creative school is a place where math is music, language arts is theater, science and visual arts intermingle seamlessly, and where opportunities for creativity and expression help young people's social-emotional selves thrive.

It is also a place where arts can help transcend language and cultural barriers to traditional classroom learning.

Drawing on national models and evidence from the Center for Arts Partnerships and Columbia College Chicago, the Creative Schools Initiative embeds professional teaching artists to collaborate with teachers in four elementary schools in the Highline Public Schools district. According to a 2010 report from the Highline Superintendent's Council on the Arts, "Highline has deficits in arts education that are impacting our students' full preparation for college, career, and citizenship...Of primary concern is a striking inequity of access to the arts across the district." The Council found that students living in high poverty neighborhoods were the least likely to access the arts, and that African American, Latino, and Pacific Islander students were significantly under-represented in arts classes. In the schools selected for the Creative Schools Initiative, over 70% of students come from low-income families and 22% are English Language Learners. Six hundred students a year experience 12-weeks of high-quality theater and visual arts integrated with their English Language Arts curriculum twice weekly in fifth and sixth grade classrooms. Participating teachers collaborate with the resident artists on the curriculum

A creative school is a place where math is music, language arts is theater, science and visual arts intermingle seamlessly, and where opportunities for creativity and expression help young people's social-emotional selves thrive.

by findings about the arts opportunity gap in public schools. They saw a major opportunity to more equitably spread their own impact and high-quality programming through public schools and dove deeply into the K-12 space.

Launched in 2012 and a recipient of a four-year, \$1.8 million investment from the U.S. Department of Education in 2014, the Arts Corps Creative Schools Initiative is not simply about access to arts in K-12 schools (though that is certainly a need), it is about intensively integrating arts throughout the school environment. Arts Corps saw that arts engagement does not begin and end with a class period. Rather, a truly creative school is a place where teachers, families, and

integration and get 14 hours of professional development outside the classroom and coaching throughout the year.

SOCIAL IMPACT: Integrating the arts for school success

What matters for how well you do in school? For a long time, people thought it was simply a matter of how smart you are, and many children still default to the mindset that smarts are an inborn trait. But there is more to school success than cognition. Influential work by the University

of Chicago Consortium on School Research and others highlights the role of non-cognitive factors, namely academic behaviors, perseverance, mindsets, learning strategies, and social skills. Volumes of research today show that what matters for how well you do in school also includes whether you feel like you belong in school, whether you think you can grow with effort, whether you have self-confidence in your abilities, and whether you find school work relevant or valuable to you.²¹ Art integration is linked to increases in all those factors.

While concepts like social-emotional learning and developing academic mindsets are easy enough to grasp and we know how important they are, the “how-to” is something that many educators struggle with. Hillary Moore, Director of Arts Integration at Arts Corps points out that “Social-emotional learning is something that Arts and the Teaching Artist can do very naturally. You need to have some social-emotional strategies to complete a whole art project; it amplifies youth voice and has relevance built in. It is immediately about their lives and what is meaningful to them.”

The Creative Schools Initiative final evaluation is forthcoming, but evidence already shows statistically significant increases in students’ mindsets as learners, higher levels of supportive learning climates, and higher literacy achievement as measured by standardized tests. Students with an Individualized Education Plan (IEP) especially benefit, showing significantly higher levels of classroom belonging, and larger gains in delayed gratification and perseverance.²²

Arts Corps will always emphasize that the arts education and exposure they do is not about fostering latent artistic superstars in individual youth (though they were an early home to some now nationally recognized acts). There is a broader and nuanced community benefit to having youth that are engaged, creative, and self-reflective. Not just “keeping kids off the street,” they are actively nurturing positive characteristics that our society direly needs from our future leaders and innovators. Eduardo Mendonca, their Director of Creative Youth Development says, “Even if you go into politics or technology, anything, having people who can think creatively to maybe launch a new product, that is a societal benefit... arts education makes you imagine possibilities, makes you create and not copy.”

2. ANANDAMELA FESTIVAL/VEDIC CULTURAL CENTER

Founded: 1989

Headquartered: 1420 228th Ave SE,
Sammamish, WA 98075

Program Locations: Redmond, Sammamish,
Issaquah, Bellevue, and Seattle

2016 Operating Expenses: \$1.25m

Redmond, Washington, is home to world leaders in the software and technology industries and has seen rocketing growth in its foreign-born population since the 1990’s. Due to the workforce demands of the sector, the population shifted in the last five decades from less than 10% foreign-born in 1990 to over 38% in 2016. In fact, between the ages 25 to 44, there are more foreign-born than native-born residents in Redmond. These young employees, largely Asian Indian, Chinese, and Hispanic, arrive for work opportunities and choose to raise families in this idyllic suburban community, wanting relevant recreation and cultural offerings.²³

Back in 1989, just as this demographic shift was taking off, a group of people purchased a sheep farm with a shabby three-bedroom house for \$100,000 in a sleepy unincorporated area that would eventually become the town of Sammamish. They wanted to create a small temple for their Hare Krishna community, but struggled to retain devotees and remain viable. Harry Tarantian, the current Director of the Vedic Cultural Center (VCC) arrived in 1991 and saw a much larger potential in the space to create a home away from home for the arriving families of Indian heritage. The programming blossomed far beyond spiritual practice to include classical dance, theater, yoga, instrument classes, philosophy, singing, and even Vedic mathematics. Over time Indian and non-Indian families alike found a cultural home in the VCC, where they could enjoy a home-cooked vegetarian Indian meal and connect with Vedic culture. Over two hundred such meals are served on an average weekday with weekends seeing three to four thousand visitors, all run by dedicated volunteers.

In 2010, the Redmond Arts Commission chair, Latha Sambamurti, brought VCC together with the City to produce Anandamela, the “Joyous Festival.” The massive free festival, now numbering over 25,000 attendees over three days, takes place on the City Hall campus. Attendees

can participate in a wide range of activities including a bhangra dance contest, cow milking, and pottery. The festivities are capped with a proclamation from the Mayor and welcomes representatives from the Washington Governor's office and several State Senators.

SOCIAL IMPACT: Bridging cultures with joy

With change comes challenges. For immigrants, the experience of being new to a country is a balance between assimilation and maintaining your personal cultural heritage. That challenge is more pronounced for young families grappling with how to raise their children in a new land. From Redmond's standpoint, projecting a sense of welcome and building relationships with new arrivals was imperative but could be difficult terrain to navigate. The city needed to evolve their services, engage new residents in the life of the city, and be mindful of cultural differences.²⁴ Existing residents often struggle with feelings of wariness about newcomers or defensive of the status quo.

In the arts offered by VCC, families found a place where they and their children could get a soul-reviving dose of Indian culture. The city found a venue to connect with the Indian community, and better develop its neighborhoods, parks, and programs for new arrivals. It is no mistake that the Anandamela festival takes place at the City Hall campus. What better way to lay out the welcome mat than to celebrate your art and culture on the steps of City Hall? VCC's doors are open to everyone, including curious people who want to learn a little more about their new neighbors. Anandamela goes a few steps further as a large and inclusive participatory event.

Latha underscores that there is a major difference between performing culture and experiencing it. "Culture really means education. Tell me something I'll forget it. Teach me something, I might remember it. Engage me I'll never forget it." Simply attending a cultural dance or a concert on a stage is very different than what happens at Anandamela each year. Their goal from the start was to make every attendee a participant in the cultural activities, whether they are Indian or not. Harry explains, "What you don't know, you fear...When you connect on the level of culture, the prejudice disappears because you are on a human level... we want to fall in love with other culture. Me disappears and we become a 'new us.'"

Latha and Harry delight in the numerous stories from the festival that illustrate the joyous cultural integration they are after. The Korean university student who practiced bhangra on YouTube for three months, so she could take first prize at the Anandamela dance contest. The American "with a lovely Indian soul" who comes every year to construct a beautiful intricate mandala on the floor. The high-energy Punjabi-Celtic mash up group from Canada, Delhi 2 Dublin, that gets everyone dancing together. The Russian girl who took home the second prize in the cooking contest.

The demand for this positive cultural exchange continues to grow. A Diwali festival was recently added to Seattle Center's Festal Series. The neighboring City of Bellevue now produces the Flavors of India festival and the Parade of Chariots in the Crossroads area, and Marymoor Park now hosts a Festival of Colors, Holi.

3. DELRIDGE NEIGHBORHOODS DEVELOPMENT ASSOCIATION & YOUNGSTOWN CULTURAL ARTS CENTER

Founded: 1998

Headquartered: 4408 Delridge Way SW, Seattle, WA 98106

Program Locations: Delridge

2016 Operating Expenses: \$1.16m

Delridge, quips David Bestock, the Executive Director of the Delridge Neighborhoods Development Association (DNDA), was the “flyover zone of West Seattle.” Boxed in by arterials and the Duwamish River, it is easy to see how the neighborhood was overlooked by people flowing over the West Seattle Bridge. It was this history that partly led to the beginnings of DNDA as the City of Seattle sought to develop more affordable housing during the boom of the 1990s and found that this pocket in the south had a large proportion of vacant land and a large re-development opportunity in the Old Cooper School.

Built in 1917, the Old Cooper School on Delridge Way is a classic brick school house in the American Renaissance style that had mainly been used for storage since Seattle Public Schools ended operations there. The 1999 Delridge Neighborhood Plan singled out the community landmark for potential new public uses involving art and affordable housing.²⁵ With that, DNDA’s \$12 million transformation of the Old Cooper School into the Youngstown Cultural Arts Center began. When the Youngstown doors were reopened in 2006, Delridge gained 36 live/work spaces for low-income artists, movement and dance studios, offices for non-profit organizations, and a 150-seat performance theater. In other words, it gained a community anchor point. Now, over 45,000 visitors come through Youngstown’s doors each year to create something, have an experience, and connect with neighbors.

SOCIAL IMPACT: Bringing arts, nature, & neighborhood under one roof

Though a traditional rectangular school building on the outside, the interior walls of the Youngstown Cultural Arts Center are alive with artwork and flyers for community

events, and music from rehearsals and performances often reverberating. The juxtaposition is in some ways embodied in the Interagency Academy, a tenant serving some of Seattle’s most vulnerable students with a last-chance high school education. Many Interagency students who have not succeeded in traditional settings come because if they show up, they may be able to drop by resident non-profit Totem Star’s recording studio after school or help put on a community food-justice dinner with FEEST (Food Empowerment Education and Sustainability Team). The opportunity to create and connect is an incredibly powerful draw for youth. Bestock explains, “It’s the hands on creative piece that makes it more likely they will come back and find their place here.” Whether it is getting engaged in environmental education, finishing high school, or taking part in a restorative justice program, involving a creative process makes it much more personal, meaningful, and “sticky” for youth. “We’ve seen a handful of kids who like to cause trouble in the neighborhood. They came in, stole stuff a few times, opened all the doors, came through in a maelstrom. We talked to them and convinced them to go to FEEST. I didn’t think they would stay, but they stayed and ate, and I heard they were helping wash dishes by the end of the day.”

The thread between the DNDA’s operational arms of Art, Nature, and Neighborhood and through its history, is simply the Delridge community’s self-defined priorities. This orientation toward community-responsiveness has evolved the organization into a unique community hub and an invaluable partner to a wide variety of public agencies concerned with equity and neighborhood vitality. The City of Seattle offices of Housing, Planning and Community Development, Neighborhoods, Economic Development, Arts and Culture, Parks and Recreation, Seattle City Light, and the King County Conservation District and 4Culture are just a few public agencies that work with the organization. Its long list of partners proves how crucial a place like Youngstown is to so many aspects of civic life. Bestock notes, “Connections happen within these [Youngstown] walls. People run into people all the time—‘this is my neighbor performing!’ ‘What are you doing here?’ People say, ‘I needed this and I didn’t even know I needed it.’” What they did not know and what DNDA understands deeply, is that the key to a thriving and dynamic neighborhood is a populace that connects and engages with each other. Art and the environment are the media, and Youngstown is the “third place” venue²⁶, for these crucial community-building connections.

4. DUWAMISH ALIVE! COALITION

Founded: 2006

Headquartered: 6310 NE 74th St, Seattle, WA 98115

Program Locations: Sites along the Duwamish River

The word Duwamish holds many meanings: the indigenous people who occupied Puget Sound for thousands of years, the name of a river reaching from the Cascade Mountains to meet the sea at Elliott Bay, and an urban watershed, supporting a diverse mix of people from all over the world, working and living at the mouth of the river. For too long though, the river's name was synonymous with toxic waste water, the result of spending much of the twentieth century as a dumping ground for the industrial uses along its banks. The federal Environmental Protection Agency declared the Duwamish a Superfund site in 2001, one of the most toxic in the nation. Though over forty toxins can be found in the fish, you might not know it from the looks of the fish or water. Valley residents comprising many low-income people from many communities where fishing is culturally ingrained, such as Cambodia, Vietnam, Mexico, and Somalia, fish regularly for fun and food. This brew of history and culture has resulted in pronounced health inequities, residents have a life expectancy that is eight years shorter than the Seattle and King County average (81.5 years). [Duwamish River Cleanup Coalition/Technical Advisory Committee (DRCC/TAG) and Just Health Action, Duwamish Valley Cumulative Health Impacts Analysis Community Fact Sheet].

Once designated a Superfund site, the Duwamish became a crucible of different concerns, all legitimate, but uncoordinated. Federal administrators, natural scientists, water quality experts, local public health officials, business leaders, cultural leaders, and, of course, citizens who simply wanted to live in tandem with what should be a life-sustaining waterway were stepping on each other's toes in the early years of clean up. The Duwamish Alive! coalition was created to bring together communities, municipalities, non-profits, and businesses to preserve the human and natural habitat of the watershed. Interestingly, they centered on art as what they needed to cut through the noise and bring the different concerns together.

SOCIAL IMPACT: Saying it with art

Brightly colored fish consumption advisory signs line the banks of the Duwamish at public access points. Fastidiously translated into eight different languages, they warn readers against certain types of seafood and prescribe serving sizes and frequencies for others. Despite the signage, a study of 328 fishers encountered on the Duwamish found that only about half reported that they had heard something about how eating seafood caught from the Duwamish could affect people's health. They did not appear to understand unseen chemical risks well, relying instead on word-of-mouth, taste, touch, and smell to determine if a fish was safe to eat.²⁷ In a picture that tells a thousand words, Sharon Leishman, Executive Director of Duwamish Alive! recalls a photo of an advisory sign graffitied over with the words So What. As a result, coalition members went back and did art projects and hands-on activities to inform those groups about what was safe to eat out of the river and what was not. They had greater success: "Especially for immigrant communities, many of these cultures communicate through art and not abstracts, and not executive summaries. It is a more positive way of reaching communities, rather than long lists of 'don't do this,' 'don't do that' regulations."

The long-term health of the river depends on people stewarding it and volunteers turning out to improve the habitat. However, with everything else happening in the city, it is easy to forget about Seattle's only river, or write it off as a lost cause toxic site. To keep the community invested in the river, the vision for the Duwamish supported by the Duwamish Alive! coalition integrates culturally relevant public art at river access points and regular festivals and performances on the banks, and partnerships with educators to help youth experience the river through art. The Duwamish Revealed project put on by coalition members in 2015, for example, installed works by over 40 different artists at sites along the river. In contrast to academic presentations about water quality, art has an ability to connect with people on an emotional level and create a different level of investment for people of any age or background.

It is this kind of community investment that we need to sustain the health of the environment long after the clean-up is over. "When you are talking about what it is to be human, Nature and Art are basic elements of who we are and how we express ourselves," explains Leishman. "When you see something, a video, a visual thing, or something well written that touches you personally, that can have far more impact than scientists that are doing technical information."

5. JET CITY IMPROV

Founded: 1992, nonprofit designation in 1996

Headquartered: 5510 University Way NE,
Seattle, WA 98105

Program Locations: King County

2016 Operating Expenses: \$644k

It may not be immediately clear to most people what Microsoft executives and Virginia Mason Hospital neurosurgeons have in common with the youth awaiting sentencing at the King County Juvenile Justice Center or those undergoing substance use disorder treatment at Sea Mar Renacer Youth Treatment Center. To the team at Jet City, however, it has always been obvious: the potential of improv to fundamentally change lives for the better. Improv can play a role whether it is improving presentation and negotiation skills in the workplace, bedside manner in the hospital, or reframing your outlook on life after enduring serious trauma at a young age. That is why the organization conducts fee-for-service workshops in the private sector and provides the exact same content pro-bono to young people in homeless drop-in spaces, and detention and treatment centers.

Since the organization's beginnings in 1992, they wanted to be more than a world-class improv troupe. Co-founder Mike Christensen explains, "The idea was that we should do comedy for people who need it or can't afford it." By their own count, to this day, they are likely the only improv theater in the country conducting outreach at this scale. The outreach work began with free performances at summer camps for children undergoing challenges, to young burn survivors at Camp Eyabsut, juvenile arthritis patients, and to children with developmental disabilities. About 15 years ago, the Sanctuary Arts Center, a drop-in arts and visual storytelling space for homeless youth located just a few blocks away from Jet City's theater in Seattle's University District suggested that Jet City teach improv there. Youth were coming in and doing art on their own, and Sanctuary Arts Center thought it would be beneficial for them to socialize and engage with each other more. From there, the Jet City workshops were born and are now at the point where Sanctuary Arts Center youth recently produced a fully original Shakespeare-Monty Python theatrical mash-up combining film, animation, and original songs called MacMegabeth for the paying public. In 2007, a similar

chance connection brought their work into the King County Juvenile Detention Center.

SOCIAL IMPACT: Supporting youth resilience through improv

Juveniles experiencing secure confinement are 80% more likely to engage in future criminal behavior and aggravate existing behavioral health conditions. There is a national trend to make detention a last-resort option that is reflected in King County's own statistics. The average daily population in detention decreased from 105 in 2006 to 51 in 2016 (nearly 50% over a decade). Despite the decrease, 836 unique youth are admitted to the detention center each year, and there are youth who can spend up to a year in secure confinement awaiting trial.²⁸ Reflecting national patterns, these youths are disproportionately African American (in 2015, 10% of the general population aged 10-17 and about 59% of the detention population) and Hispanic (in 2016, 14% in the general population compared to 19% in detention).

The current juvenile detention center is slated for replacement. In the meantime, incarcerated youth are housed in an outdated prison-like facility that is too large given the declining population, and leaks if it rains too hard. It is here that every Tuesday, a Jet City Improv cast member steps through the double doors and a body scanner, past guards posted in every corridor, and into a windowless classroom of waiting youth wearing wristbands indicating their level of offense. Every week, the ten or so detainees in that room get a chance to play, be kids again, and gain some social skills that may serve them long after they leave the facility. "We're always fascinated...when something starts and you can see them turn on. It is simple rules of maintaining eye contact, being positive, listening to each other, building on ideas and not negating ideas. It goes toward comedy and things that are fun, but there are so many other ways to use it," says Christensen. He quotes his co-founder, Andrew McMasters, when asked how Jet City measures success. "He said, when the kids come in with their hoods down, looking at the floor and go out with their hoods down, looking up." Though the comedy produced may seem all fun and games, the staff at Jet City recognize the gravity of even starting in on this work. For youth who have not had many stable adults in their lives, it is vital to be one hundred percent committed—even if it means coming in on Thanksgiving, because Thursdays are improv day.

It is the simplicity of the rules of improv comedy that makes them so powerful, and so equitable. They include things like, Say "Yes," Say "Yes, and....," and "There are no mistakes,

only opportunities.” These simple rules help create a totally original, imaginative, fun-filled, and democratic universe of possibilities for any group of people, no matter their abilities or background. Jet City cites outreach work with children with developmental disabilities and creating non-verbal play for students where English is as second language as examples.

For the last 15 years, the Jet City Theater and headquarters has sat at the north end of “the Ave” in Seattle’s University District, a typical college neighborhood corridor of cheap eateries and dive bars. Running five to eight performances a week on a staff of just over five, Jet City Improv relies heavily on a dedicated group of volunteers to make it work.

This group has had no trouble finding the volunteers, in part because of their dedication to building community and being immensely welcoming. Families looking for something to enjoy with their teenage children, or those looking for a night off from the bar scene, find it at the Jet City Theater and want immediately to give back. After detention, some youth from the King County Juvenile Justice Center travel up to the University District to volunteer in the front of the house or serve as ushers, sometimes earning some community service hours as part of their sentence. The team sums up why they are successful best, “Improv is an authentic story, it’s totally open and available to anyone.”

6. PATH WITH ART

Founded: 2008

Headquartered: 312 2nd Ave S, Seattle, WA 98104

Program Locations: Sites across Seattle

2016 Operating Expenses: \$1,045,000

Path with Art’s current headquarters occupies a street-level storefront in the historic Pioneer Square district. Where a homeless men’s rescue shelter exists less than a block from a strip of trendy new restaurants and art galleries, the neighborhood in many ways exemplifies Seattle’s current identity crisis of rocketing growth coupled with trenchant homelessness. At Path with Art, warm bricks line the façade blending it into the quaint streetscape, and inside, the white gallery walls are proudly emblazoned with the names of their student-artists, currently or formerly homeless adults. The space hums with energy as a drop-in poetry class takes place in the main area surrounded by partial walls.

Started in 2008 by a small group of women who had experienced the healing power of art and decided to share it at Mary’s Place, a local women’s shelter, Path with Art has grown in the last ten years into one of the “most all-encompassing arts and homeless organizations found in North America.”²⁹ In 2018, they expect to serve 750 adult student-artists, referred to Path with Art through partnerships with over 30 social service organizations. Student-artists engage in rigorous arts education ranging

from printmaking, poetry, choir, mosaic, and dance in eight-week classes taught by approximately 34 professional teaching artists and arts faculty, and supported by volunteer creative mentors.

Classes and programs are held at their Pioneer Square headquarters, and more sites for arts engagement span the city from Plymouth Congregational Church to the Seattle Art Museum. In addition to their core Arts Education program, they also produce over 50 guided trips annually for students to attend professional art venues, hold regular public exhibitions of student artwork and performances, and produce place-based arts engagement opportunities with the Downtown Seattle Association to bring disparate perspectives together through art in programs called Community Connections.

SOCIAL IMPACT: Transforming trauma through art

In a society that views homelessness as an individual problem, rather than a systemic failure, the students who come to Path with Art have endured chronic trauma of being told they are to blame for their homelessness or they are not good enough to walk through mainstream society with respect. The impact of such social isolation is debilitating and long-lasting. Even with stable housing, students continue to struggle with the next steps. Many participants do not feel safe, much less feel like they can find community, and tend to isolate themselves in their room. As a Path with Art teaching artist described, the emergence from homelessness and addiction is like facing a blank canvas, “We get students who, at this point, they are fed. They are in some situation, they need to decide or know what to do

next...You have to take a risk at having an idea, have the courage to take a brush, embark on a creative process." Having the strength to start again from nothing, whether in art or in personal life, is key to long-lasting resilience.

To the skeptics' question, "don't homeless people need homes, not art?" Path with Art is clear. What art provides is for trauma recovery and stability, which is why they partner with over 30 social service organizations to provide the basics and students must be engaged with a service partner to attend Path with Art programming. While the model in the past has relied on social service and housing providers to connect students to Path with Art, since moving to the Pioneer Square storefront, the referrals have been going in the other direction as well. Attracted to the storefront and the opportunity to make art, homeless people not previously connected to services come in the door and are able to be referred to partners.

Trauma manifests differently in every individual, and sometimes creates defensive behaviors so unexpected that students hardly recognize themselves. When students are ready, art provides an alternative approach to grappling with traumatic experiences. It provides a new avenue for deeply personal material to become art and dealt with outside of oneself. The verb "to express" means both to simply say something you mean, and to squeeze something out, as juice from a lemon, and both meanings are relevant to the art made here. An evaluation of a similar arts engagement program with at-risk populations from the UK noted a 71% decrease in feelings of anxiety and a 75% fall in depression. 76% of participants report increase wellbeing and 69% feel more socially included.³⁰

For people with the privilege of a stable home or a workplace, the necessity of having a place to create can easily be forgotten. Living in a tent city, there are precious few opportunities to express individuality and the living circumstances begin destroying anything you create just as soon as you have made it. When given the opportunity and a safe, dry space to make art, and be in safe community, students individually shed the labels of homeless, poor, addict, needy, and don powerful new titles: artist, creator, maker, doer, accomplished, friend. They can be completely different people inside this safe, dry "Art Home." As one participant described, "when I came here, I was so used to being... therapized, fixed. I was so medicalized. I come here and it's like freedom. I'm an artist. I'm not a sicko wacko medical subject. I am a person who is valued."

Path with Art, however, did not stop at the individual social impact. They set out to change the way the city's society interacts with homelessness through their Community Connections work. In a city grappling with rising income inequality and gentrification, there are over 12,000 people



sleeping on the street, in cars, RVs, tent camps or in shelters in the Seattle/King County area. Though walking the same streets, the personal divide between the housed and the homeless can feel like an impassable gulf, stifling community vitality. Often, housed people's only contact with unhoused people is one that fosters negative stereotypes, often misrepresenting the human side of homelessness or the diversity of demographics living in homelessness. Inspired by Bryan Stevenson's theory of Proximity and Empathy, Path with Art intentionally set out to create a venue where the CEO of Boeing might stand shoulder-to-shoulder with a formerly homeless artist and experience a piece of art as simply two human beings. In the year-long community-based project, We Are All Here, Path with Art challenged

Seattleites to submit poems on "what it means to be community" in public drop boxes across the Pioneer Square neighborhood. Selected poems inspired visual art by Path with Art students, which in turn inspired a symphonic composition and performance in partnership with Seattle Symphony all brought full-circle to Occidental Park in the heart of Pioneer Square several months later. By occupying public space with poetry and visual art, the process expanded Path with Art's student-artists' "Art Home" beyond their four walls into the broader neighborhood. For a change, passers-by were invited into the students' space to participate in an authentic personal exchange.

7. SEATTLE ARTS & LECTURES' WRITERS IN THE SCHOOLS (WITS)

Founded: 1987 (Seattle Arts & Lectures); 1994 (WITS)

Headquartered: 340 15th Ave E, Seattle, WA 98112

Program Locations: 27 public schools (across Seattle Public Schools, Highline Public Schools, Shoreline School District, Lake Washington School District, Bellevue School District, Port Townsend School District) and the Seattle Children's Hospital

2016 Operating Expenses (SAL): \$1.96m

The students at the Writers in the Schools (WITS) Year-End Reading and Celebration at Seattle Public Library take the mic one-by-one, each fondly introduced by their writer-in-residence who hand-picked them for the event. For a few minutes, the auditorium is silent but for their voices. They read poems that bounce between unabashedly teenaged themes and those seemingly far beyond their years, but through them all runs the current of authentic voice. Run by Seattle Arts & Lectures since 1994, WITS is all about cultivating that voice. Whether it is a few minutes on a stage, being published in a chapter book anthology, or seeing your words transformed into visual art in a traveling exhibition, WITS spreads the life-changing experience of being heard.

Seattle Arts and Lectures has always taken the "long view" as an organization. The genesis of the WITS program was the idea that in this literature-loving city, the people getting up and reading on SAL stages and receiving accolades should be coming from right here. Alicia Craven, WITS Program Director, shares findings that students consider themselves writers or not writers as early as elementary school. Knowing that "Attitudes about writing are so important and they get ingrained at such a young age," WITS does everything they can to shape those attitudes in a positive manner. They embed professional writers in schools, so students have role models and receive feedback from them, so teachers have peers to improve instruction with. They create venues for students' voices to get heard and they elevate writers, through efforts like the Seattle Youth Poet Laureate.

Once a pilot in one or two schools, the program now embeds teaching writers-in-residence in 27 public schools throughout the region, plus Seattle Children's Hospital. Over the 2016/17 school year, 28 WITS writers-in-residence worked with 6,255 students for a total of 60,625 contact hours of instruction, an average 10 hours of instruction per student. At Seattle Children's Hospital, two writers worked with nearly 600 children and teens in the last school year. The WITS evaluation documents the individual impacts on students and teachers. The strongest impacts for younger youth are in attitudes towards writing; being proud of their work at WITS (88%), thinking they can continue to get better at writing (90%), and thinking writing is fun (77%). Older youth report practicing being creative through writing (80%), sharing their writing with other people (78%), and

working to improve the quality of their writing (77%). 9 out of 10 teachers themselves report strengthening their own teaching skills and practice through WITS.³¹

SOCIAL IMPACT: Spreading the power of being heard

When asked about the impact of working with a WITS teaching artist, students report benefits ranging from “it helped us improve our writing,” to “it saved my life.” The idea that a high-quality outlet for self-expression can save lives is not an exaggeration in a world where 28 percent of Grade 8 students, 34 percent of Grade 10 students, and 37 percent of Grade 12 students reported experiencing depressive feelings during the past year, and nearly 20% of

The school at Seattle Children’s Hospital is a unique place, where in addition to the impacts described above, writing can play another role complementing medical treatment. Students are working to maintain a sense of themselves as a student in the middle of a medical situation that could last days or even months and years. Scott Hampton, School Program Director, observes, “it really aids treatments when students are able to process what is going on in a fairly natural way...their resiliency is built...to me it dovetails really well to think about writing and art creation as interventions for pain.”

Ann Teplick, resident writer at Seattle Children’s Hospital, notes “there is power in getting what’s on your mind on paper.” That powerful first act of getting words out can be a catalyst for so much more communication and connection

Students are working to maintain a sense of themselves as a student in the middle of a medical situation that could last days or even months and years

students across grades report contemplating suicide.³² As one student related, “I have a way to actually let feelings out now. Never been able to speak my mind. Never able to share thoughts. Never had a community to go to. I’d go to therapy and nap on the couch...Going to WITS class creates a physical, emotional, mental space where my words matter.” Another shared, “It is the only class where you as a person is taken into account. It’s not about facts, it’s going into deeply heavy experiences.”

Though not about facts, creative writing is a unique discipline that has one foot in the scholastic world and one outside of it. Students can work on building skills needed for academic success while expressing content that is personal and immediately relevant to them which is essential for personal development. By providing an intuitive space for mental play, students that may have struggled with more restrictive writing assignments, often come to the realization that yes, they too can be a “good writer.” WITS amplifies these opportunities for confidence-building by encouraging students to share their work and creating as many venues as possible for them to share on stage, with family, or in a publication.

with one’s self and the community, and even healing. She recalls working with a formerly high-achieving student with severe traumatic brain injury struggling with word-finding and memory. His family was adjusting to the newness of him. With Ann, he wrote about basketball, “he wasn’t under demands of ‘practicing word finding’ practicing memory’ just free flowing expression and he was so conversational and comfortable without that pressure. Mom was so delighted to see him talking about typical teenage boy things.”

The impact ripples outward from these young minds and classrooms as powerful art can move hearts, minds, and even policy. The Youth Poet Laureate named in 2016, Maven Gardner, was experiencing homelessness, unknown to WITS, at the time of her award. She has gone on to speak in front of City Council and several other organizations, and to engage communities around youth homelessness and LGBTQ rights. Twenty-four years after the first pilot program, with resident writers that have been with the program up to 17 years, and thousands of students engaged, WITS continues to empower youth to make change with their words.

8. SEATTLE THEATRE GROUP—DANCE FOR PARKINSON'S AND AILEYCAMP

Founded: 1992 (as Seattle Landmark Association); 2009 (Dance for Parkinson's); 2016 (AileyCamp)

Headquartered: 911 Pine St, Seattle, WA 98101

Program Locations: Dance for Parkinson's: Des Moines, Kirkland, Mercer Island, Seattle, Lynnwood
AileyCamp: Tukwila Community Center

2016 Operating Expenses (STG): \$43.67m

Shawn Roberts, Program Manager at the Seattle Theater Group (STG), has a “personal mission of making dance accessible for all people.” As she puts it, “if you have a desire to dance, you should have a right to dance.” That passion stems from being a dancer educator for decades, and a witness to the myriad ways dance can improve a person’s quality of life no matter who you are. The programs she directs at STG, Dance for Parkinson’s and AileyCamp, are just two examples of her credo.

Every Monday afternoon, adults with Parkinson’s Disease enter the Des Moines Senior Center for a dance class. Some may be in early stages, experiencing only slight tremors or changes in posture. Others may be struggling with balance, arriving in wheelchairs, and requiring help to get dressed. The instructor cues the musician to begin, starting out with some chair exercises, and by the end of the 90 minutes many participants are out of their chairs, waltzing across the room and sharing smiles. Designed by the Mark Morris Dance Group, the curriculum began with dance, not the disease. Students perform *tondues*, *relevés*, and *pliés*, just like any other basic ballet class. Seventeen years after the founding of the nationally acclaimed model, 38 peer-reviewed studies and demand-driven expansion to 250 communities in 24 countries³³ confirms what students and caregivers discover in the class. The combination of movement to music creates the flexibility, confidence, and strength that Parkinson’s patients need and struggle to find elsewhere.

The STG AileyCamp journey, designed by the Alvin Ailey American Dance Theater and launched in Seattle in 2016, begins with a tour of 16 Title I middle schools spanning from Seattle to Tacoma - schools with the highest proportion of

students receiving free and reduced-price lunches. Over 100 students apply for the 65 to 70 slots available at the Tukwila Community Center each summer. They each get personal interviews, as STG is looking for additional risk factors, finding youth who most need the support of the AileyCamp community. While their peers are staying cool playing video games or lounging at friends’ houses, accepted students attend the camp for six weeks, Monday through Friday 8:30 a.m. to 3:30 p.m. Cell phones are checked at the door, and the 11-14-year olds are fully immersed in rigorous and world-class instruction in ballet, jazz, African, and percussive dance. You might think that this level of commitment expects too much of a middle schooler, but of 66 enrolled students in 2017, 64 (97%) graduated. “I love that these are kids that say yes to this in the summer. These middle schoolers are interested in having this growth in their lives. You might have all this stuff going on, but we can make changes at any moment in our lives,” says Roberts.

SOCIAL IMPACT: Advancing whole-person wellness through dance

Dance involves the whole person. Of course, in a physical sense, the movements can encompass every muscle and fiber in the body. Also, in a mental and emotional sense, the discipline of dance has a way of tapping into a deeper level of consciousness. Dance for Parkinson’s students become absorbed in the music and rhythm, and their caregivers marvel at seeing their companions move in ways they thought were lost to the disease. AileyCamp students find a powerful expressive outlet for personal struggles as well as more common adolescent struggles, coupled with a supportive environment. Roberts explains the design, “Dance people are often told ‘Check your stuff at the door,’ but we are not saying that. Middle schoolers have questions and you can’t just dance through that. Sometimes these are problems and challenges that many adults have never faced. [With dance] you are learning self-discipline, creativity, and personal development that gets to those parts of a middle schooler’s life.”

While there are soloists, dance is more often about moving in relation to other people, perhaps a single partner, or an entire corps. The social and dynamic aspects of moving with people, it turns out, may be key to how it opens other connections in the brain. A recent study of aging demonstrated that social isolation costs the Medicare

program \$6.7 billion annually. For an aging person, isolation has a negative health impact equivalent to smoking 15 cigarettes a day. Whether from embarrassment or physical barriers, isolation is known to accelerate the decline of Parkinson's patients.³⁴ Not only does Dance for Parkinson's create a venue for students to assemble and socialize, the participation in dance is what heals some of the most crucial social connections. For example, dance has the power to transform weary pairs of caregivers and patients into romantic couples. In one story, a 70-year old woman performing improvisational dance by rolling on the floor as the class guessed what she was doing. "She finally told us she was pretending to play with her grandchildren. I looked over at her daughter, and she just had tears in her eyes. I asked, 'What's wrong?' She said 'I'm so grateful, I have never seen my mom, even before Parkinson's Disease, be so creative and so expressive. It is a joy to see her grow that way.'"

AileyCamp, too, leverages the power of dance for middle schoolers who may be facing social and emotional hurdles.

There is discipline involved in showing up for camp at 8:30 a.m. every morning and the camp takes several measures to ensure students are totally present for the experience with other campers. Dance is an incredible way for students to become part of something greater than themselves, an interdependent organism that requires self-control, teamwork, and communication. The vision for AileyCamp community extends beyond six weeks, recognizing the transformation must be nurtured all the way through college, and that can be a long road for these teens. The AileyCamp Alumni program includes a weekend winter master classes and free tickets to the Paramount Theatre. They also partner with the College Success Foundation, an organization that knows going to college can have more to do with social norms and personal expectations than academics. As Roberts puts it, "It takes six weeks to root and develop habits, but we have to keep inviting them in and offering and growing so they can keep going."

9. URBAN ARTWORKS

Founded: 1995

Headquartered: 815 Seattle Blvd S, Seattle, WA 98134

Program Locations: King County

2016 Operating Expenses: \$185k

The SODO (South of Downtown) busway is a two-mile long corridor through an industrial district lined by auto repair shops, warehouses, and workspaces with entrances far from the busway. Like many urban transit thoroughfares, the space accumulated graffiti and litter soon after its opening in the 1980s. In 1994, a local business owner organized a community clean up along the busway to combat the blight with beautification. A group including members of the newly formed SODO Business Association and some at-risk teenagers cleared out trash and removed graffiti from walls and concrete barriers. They knew that keeping it clean, however, would be another challenge, and decided to produce murals to claim the space and deter vandals. It was a transformative project for many of the teens. Working alongside merchants, receiving appreciative kudos from passers-by, and seeing their positive imprint on a

neighborhood space, youth who were often regarded as a burden on society felt valuable to the community.

Today, the heart of that first beautification effort is formalized in the core program of Urban ArtWorks. In partnership with the King County Superior Court and King County Education and Employment Resources, about 10 to 12 justice-involved teens receive work training at Urban ArtWorks while they are on probation. For many it is their first job, and Urban ArtWorks is as much an employment training program as it is a public art program. It steps participating youth through a formal interview process, 150 hours of job training, supervision, leadership, and the expectations of maintaining regular work hours, to finally earn that first paycheck. It teaches life skills related to managing budgets, especially for those paying restitution as part of their sentence, communication, and how to negotiate the job market. Youth get an inside look at project management, from what it takes to find and permit a public space for a mural, to arranging labor and materials, to managing a creative process with multiple partners. Today, their art graces not only the busway, but numerous businesses, parks, businesses, construction sites, even signal boxes, lending vibrancy and unique character to these spaces. In fact, Kathleen Warren, Executive Director of Urban ArtWorks, notes they receive more requests for art than they can produce at the current program size.

SOCIAL IMPACT: Creating an offramp from the school-to-prison pipeline

The school-to-prison pipeline starts in a hundred different trivial ways: a bored teenager tags a building, a young girl shoplifts jewelry on a dare, a high schooler gets his wisdom teeth removed and decides to make some quick cash off the leftover painkillers. These minor instances can be life trajectory-setting for individual youth, and combined, our community has a pipeline of juvenile offense filings that are 45% African American, 24% Caucasian, and 19% Hispanic (compared to 8%, 58%, 15% respectively in the general population under 18).³⁵

Participation in Urban ArtWorks happens at a crucial fork in the road for justice-involved youth; it is a path that leads to earning money, practicing job skills, meeting friends and adult mentors, and a positive job reference. The other path can become a snowball of fines and fees, repeat offenses, and difficulty obtaining and keeping legitimate employment. Eighty-three percent of Urban ArtWorks youth do not

mural, no matter how small, they experience the pride of seeing their name on something celebrated rather than condemned - not to mention the occasional expressions of community's gratitude through free food, impromptu parties, and smiles. Warren notes, "Even if you just helped with a little piece, you can tell [you have made an impact] when [residents] make additional investments to light up an area with a mural or organize clean-ups to keep the mural area clean."

Some of the region's major private employers are also in on the action. The Bill & Melinda Gates Foundation commissioned Urban ArtWorks to paint bus stops in front of their buildings, and Facebook commissioned major murals inside their Dexter Avenue offices in line with their long-standing commitment to office environments full of local art. It is not just for fun either. Research shows that people in "enriched" office environments, those with art and plants of their choosing, work about 15% quicker and have fewer health complaints than in those containing only things directly relevant to their work³⁶. Urban ArtWorks sends some of their most dedicated youth to contribute to these special commissions, giving them a glimpse into a

Eighty-three percent of Urban ArtWorks youth do not re-offend. Not only are they out of the pipeline, they are in the community giving back.

re-offend. Not only are they out of the pipeline, they are in the community giving back. About half of Urban ArtWorks' teaching artists are former participants, and their alumni include notable local professional artists, such as muralist Angelina Villalobos. The opportunity is not lost on the youth who participate in this program. Warren reflects on some of her favorite parts of her job, "the calls we get to make to accept kids into the program, sometimes it's like they won the lottery."

Public art makes a given place unlike any other on the planet. It is a permanent visual signal to residents that they are home and to visitors that they are someplace special. There are over 500 Urban ArtWorks murals around town, each a distinctive declaration that the people here care about this place. When youth play a role in installing a

professional work environment, a chance to imagine a future there, and, as a bonus, earn a private sector rate of pay.

Twenty-four years after that first cleanup, nearly 100,000 riders on buses and the Link Light Rail experience the unique artworks produced by these teams of artists and youth on an average weekday³⁷. Many are daily commuters perhaps taking a break from their smartphones to let their eyes rest on the colorful images scrolling by before heading into a day's work. Others are entering Seattle as visitors for the first time and descending into the mural-lined passage with the city skyline in view can feel like the Emerald City is rolling out her red carpet. But the luckiest ones are the 2,000 youth who have been through Urban ArtWorks who see them and think, "I helped make that happen."

10. WASHINGTON HALL + ANCHOR PARTNERS: 206ZULU, HIDMO, VOICESRISING

Founded: 1908 (original building); 2016
(re-opened)

Headquartered: 153 14th Ave, Seattle, WA 98122

Owned by: Historic Seattle

Operated by: 206Zulu, Hidmo, VoicesRising

Washington Hall's story began over 100 years ago, as Seattle was gearing up to host the Alaska-Yukon Pacific Exposition and lumber and gold were booming industries, luring immigrants to the Pacific Northwest city. The city's population nearly tripled over the decade from 1900 to 1910.³⁸ The Danish Brotherhood commissioned Washington Hall to serve as a landing spot for new immigrants and a lodge for the fraternal organization, but also as a "hall for all" or a place open for people from all backgrounds to meet, celebrate, organize, and perform. Performers including Billie Holiday, Count Basie, Ella Fitzgerald, and Jimi Hendrix have graced its stage and the main hall has hosted everything from Ethiopian church services to Jewish Socialist organizations and the Japanese Gentleman's Club.

The neighborhood around the hall, the Central District, evolved over the years from predominantly Jewish to predominantly black by the '60s due to housing discrimination and restrictive covenants enforced in other parts of the city. The Sons of Haiti, a black fraternal organization, purchased the Hall from the Danish Brotherhood in 1973 and continued the tradition of open doors to the community. A generation later, the Central District was quickly gentrifying, and black communities were being displaced in large numbers. It was a century of change, including earthquakes and fires, and by 2007, Washington Hall stood in serious disrepair, and its future as a new condominium development seemed imminent.

SOCIAL IMPACT: Fostering neighborhood vitality in a building with a mission

Washington Hall was in tear-down condition, and within it, noteworthy examples of Mission Revival architecture. However, according to Kji Kelly, Executive Director of

Historic Seattle, a public development authority focused on preservation, the true loss or the thing they "couldn't stand to see happen" was the loss of a community gathering space with a 100 year long history of inclusion. Which is why in June 2009, Historic Seattle purchased the property for \$1.5 million with plans for a five-phase, \$8.1 million restoration. By June 2016, the Hall was again open to all.

While Historic Seattle could manage the financing and restoration of the building, they needed partners to breathe heart and soul back into the structure. As Kelly put it, "When preservation is done best, we do the bones, brick, mortar. We do what we are good at and we know what we are not good at." Partnering with 4Culture, a King County public development authority supporting local arts and culture, they let an RFP for Anchor Tenants to occupy the Hall. Central District arts and empowerment organizations 206 Zulu, Hidmo Cypher, and Voices Rising, answered the call.

It quickly became clear that a traditional landlord-tenant arrangement did not mesh with the spirit of Washington Hall's revival as a community-owned space. Anchor Tenants became Anchor Partners, and they formed a new governance structure that included youth, the community at large, and renters. Together they developed a Mission and Values for the governance of the Hall: "To create a transformative space in Seattle's Central District that honors the history of The Hall and is a home for arts & culture that reflects its legacy," and assumed responsibility and decision-making power over the building's rental program. As a marked counterpoint to the forces driving the neighborhood's gentrification, the terms of the master lease relationship between Historic Seattle and the Anchor Partners are decidedly below-market. Every Anchor Partner had 18 months of free or discounted rent, on a flexible long-term 15-year lease. The lease is lease-to-buy, giving the partners the first right of refusal to buy Washington Hall at the end of the term with past rent credited to the purchase price.

The Anchor Partners, namely, Voices Rising, a queer person of color organization mentoring local, up and coming artists; Hidmo Cypher, a network of artists, educators, and activists producing all-ages arts and media programming; and 206Zulu, the Seattle chapter of an international social change organization based in hip-hop culture, all had some experience with the threat of displacement before finding a home at Washington Hall. Even through times of massive economic displacement, art is resilient, artists will always find a place to say what needs to be said. These

organizations and artists would have found something, though it might have meant a loss to the neighborhood. In Washington Hall, not only did they get a stable home, their presence helps to preserve and build neighborhood character and vitality and sends signal to the rest of the community that this can be a place for you, too.

Today, well into their stride as co-operators of the Hall, the Partners host something different weekly, if not

daily: perhaps a hip-hop youth voter registration event, a meditative celebration of Matrilineal Day, or a tour stop of international YouTube culture, crafts, and lifestyle celebrities. Over one hundred years later, the vibrant and inclusive mix of arts and culture within Washington Hall's walls continues strong.

PHOTO CREDITS

Cover [Clockwise from top] Seattle Art Museum, Remix, photo courtesy of Seattle Art Museum; The 5th Avenue Theatre, Adventure Musical Theater Touring Company performance of "Rosie the Riveter," photo by Jeff Carpenter; Seattle Chamber Music Society, James Ehnes performs in the Illsley Ball Nordstrom Recital Hall, photo by Philip Newton; Whim W'Him, Choreographic Shindig III, photo by Bamberg Fine Art; Northwest Film Forum, The Future is 0, photo courtesy of Northwest Film Forum; **Inside Cover** Urban ArtWorks, Artist and child, photo by Austin Wilson; **Page 4** Seattle Art Museum, Summer at SAM, photo courtesy of Seattle Art Museum; **Page 5** Burke Museum, I Dig Dinos event, photo by Rachel Ormiston; **Page 7** Coyote Central, Youth constructing garment, photo by Jessica Schwab; **Page 8** The 5th Avenue Theatre, "Mamma Mia!", Photo by Mark Kitaoka; Nordic Museum, *Crossing Paths*, Outi Pieski, Northern Exposure Exhibition, Photo by Hakan Axelsson; **Page 9** Arts Corps, Visual art graphic novel, photo by Angela Brown; Dawn Clement and Julian Priester performing at the 2017 Earshot Jazz Festival, Photo by Daniel Sheehan; **Page 10** Urban ArtWorks, A youth painting, photo by Arwa Alghamdi; **Page 12** Whim W'Him, *Configure*, photo by Bamberg Fine Art; **Page 15** Seattle Arts & Lectures, Colson Whitehead 2.15.18, photo by Libby Lewis Photography; **Page 16** Arts Corps, Arts Liberation & Leadership Institute 2017, photo by Amy Pinon; **Page 22** Selena Velasco, *My Mother's Movement*, 2017, Mixed Media, photo by Velasco's sister Analisa Velasco San Nicholas, Exhibition at Wing Luke Museum of the Asian Pacific American Experience, photo courtesy of Auriza Ugalino; **Page 26** Seattle Opera, Graffiti Art with One Seven Nine, photo by Philip Newton; **Page 27** Seattle Art Museum, Remix, photo by Jen Au; **Page 31** Seattle Art Museum, Yayoi Kusama: Infinity Mirrors, photo by Natali Wiseman; **Page 33** Seattle Opera, *Robin Hood*, photo by Jacob Lucas; **Page 41** Path with Art, Singing at Spring Voices Photo courtesy of Path with Art

APPENDIX

RESEARCH APPROACH

This study leverages national and regional research and primary data using both qualitative and quantitative approaches to tell a thorough and compelling story about the arts' value, while remaining grounded in firm methodology and replicable design. A cross-sector Advisory Committee convened by ArtsFund with representation from local business, philanthropy, government, and arts service organizations guided the selection of themes and case studies. The Advisory Committee developed the selection criteria, including impact on regional priorities, communities of color and diverse socio-economic status, and the geographic distribution of arts organizations.

The phases of the study and methods used are outlined below in more detail.

I. STUDY SETUP

- Assembled an Advisory Committee. Advisory group represented local business interests, funders, arts community, and public agencies.
- Identified social impact priorities. The Advisory Committee was asked to identify theme areas of social impact that are the most relevant to the region. These were Youth Development and Education, Health and Wellness, and Neighborhood Vitality. The Advisory Committee also identified Environment and Business as intersecting themes and highlighted Equity as a lens to use throughout.
- ArtsFund allocated staff time and resources, including hiring BERK Consulting to support data collection, analysis, and report development.

II. LITERATURE REVIEW

Compiled and synthesized regional and national secondary research related to the social impact priority themes. Researchers used a lens of prioritizing evidence generated from voices in the social impact fields rather than the arts field. For example, resources were identified through the following organizations for this study.

- Youth Development and Education: Office of Juvenile Justice and Delinquency Prevention, What Works Clearinghouse
- Health and Wellness: National Institutes of Health, American Public Health Association

- Neighborhood Vitality: American Planning Association

The team reviewed and cataloged over 150 studies for the literature review.

Full Bibliography available at www.artsfund.com/socialimpact

III. DATA COLLECTION PLANNING

Advisory Committee and the study team convened to discuss the literature synthesis and refine social impact themes.

Developed data collection plan and protocols, which included:

- General population poll. The team engaged GMA Research to conduct a representative poll of King County adult residents. The study team collaborated on poll questions which explored perceptions of the arts' social impact.
- Landscape scan. Developed an online survey instrument to inventory available programs in the social impact areas, their length of operation, location, and program structure.
- Case studies. Identified key respondents for qualitative case studies that exemplify the social impact areas. The Advisory Committee was engaged to develop criteria and apply them to an initial list of potential cases.

IV. DATA COLLECTION AND ANALYSIS

Conducted interviews, survey, and poll.

- GMA Research conducted the poll online using an opt-in consumer panel of King County residents age 21+ in April 2018. The sample size was 430, providing +/- 5.0 % maximum statistical error margin @ 95% confidence level.
- The cultural partners survey was implemented online in June and July 2018 using the Survey Monkey tool in partnership with 4Culture. The survey received 200 total responses. Responses from organizations outside King County were removed for this report.
- Case interviews were conducted in-person and on-site at program offices where possible. BERK Consulting interviewed one or more people for each case, sometimes as a group. We also took opportunities to hear from program beneficiaries.

BERK Consulting conducted survey data analysis and deductively analyzed the qualitative case data for social impact themes and insight to how the organizations are creating impact.

The Advisory Committee and the study team discussed implications of preliminary findings and communications and rollout strategy.

- ArtsFund engaged design and communication partners, Dapper + Associates, to ensure the report content communicates information in an accessible way to diverse audiences.

V. DELIVERABLES AND ROLLOUT

The study team generated draft and final reports, suitable for print and online distribution.

- The draft case stories were vetted by participating interviewees. The Advisory Committee reviewed and commented on a draft final report.
- Implemented communications and rollout strategy.

KING COUNTY ORGANIZATIONS SURVEYED FOR LANDSCAPE SCAN

18th & Union	Bushwick Northwest	Evergreen City Ballet
Acrobatic Conundrum	Camlann Medieval Association	Fall City Arts
ACT Theatre	Center on Contemporary Art	Festál at Seattle Center
Against the Grain/MEN IN DANCE	Centerstage Theatre	Floating Bridge Press
Annex Theatre	Chamber Music Madness	Forward Flux Productions
ARCADE	Chinese Arts and Music Association	Free2Luv
Art with Heart	Choral Arts Northwest	Freehold Theatre Lab Studio
Artist Trust	City of Bellevue Parks - Bellevue Youth Theatre	From Within Nucleus
Arts Corps	Clarion West	Gage Academy of Art
Arts Impact	Classical KING 98.1 FM	GreenStage
ArtsEd Washington	Coyote Central	Henry Art Gallery
ArtsWest	DAIPANbutoh Collective	Highline Botanical Garden Foundation
Auburn Symphony	Deaf Spotlight	Historical Society of Federal Way
Bellevue Youth Symphony Orchestra	Densho	Hugo House
Book-It Repertory Theatre	Design in Public	Intiman Theatre
Bothell Historical Museum	Duvall Foundation for the Arts	Issaquah Philharmonic Orchestra
Brazil Center	Early Music Seattle	Jack Straw Cultural Center
Broadway Bound Children's Theatre	Earshot Jazz	James and Janie Washington Foundation
Burien Actors Theatre	Eastside Heritage Center	Japan Arts Connection Lab
Burke Museum of Natural History and Culture	Emerald City Ringers	Jazz Night School

Jet City Improv	Northwest Stone Sculptors Association	Seattle Music Partners
JHP Cultural and Diversity Legacy	On the Boards	Seattle Musical Theatre
Joyful! Noise	Pacific Ballroom Dance	Seattle Opera
Khambatta Dance Company	Pacific Bonsai Museum	Seattle Pro Musica
KidsQuest Children's Museum	Pacific Northwest Ballet	Seattle Public Theater
Kirkland Arts Center	Pat Graney Company	Seattle ReCreative
Kirkland Heritage Society	Path with Art	Seattle Repertory Jazz Orchestra
Kirkland Performance Center	Photographic Center Northwest	Seattle Repertory Theatre
KSER Foundation	Pottery Northwest	Seattle Shakespeare Company
Ladies Musical Club	Pratidhwani	Seattle Symphony Orchestra
Lake Union Civic Orchestra (LUCO)	Pratt Fine Arts Center	Seattle Theatre Group
Lake Washington School District	ProForum/Social Justice Film Festival	Seattle Women's Jazz Orchestra
Latino Theatre Projects	Puget Sound Access dba Carco Theatre	Seattle Youth Symphony Orchestra
Live Music Project	Queen Anne Historical Society	Seattle7Writers
Living Voices	Rain City Projects	SEEDArts
Longhouse Media	Rain City Rock Camp for Girls	Shoreline-Lake Forest Park Arts Council
Macha Theatre Works	ReAct Theatre	Short Run Seattle
Maritime Folknet	Red Eagle Soaring	Shunpike
Meany Center for the Performing Arts	Scarecrow Video	SIFF
Medieval Women's Choir	Seattle Art Museum	Silver Kite Community Arts, LLC
MOHAI	Seattle Arts & Lectures	SketchFest Seattle
Museum of Pop Culture	Seattle Chamber Music Society	Skykomish Historical Society
Music Center of the Northwest	Seattle Chinese Chorus	Sundiata African American Cultural Association
Music Northwest	Seattle Choral Company	Taproot Theatre Company
Music Works Northwest	Seattle Classic Guitar Society	TeenTix
Nordic Museum	Seattle Festival Orchestra	The 5th Avenue Theatre
Northwest African American Museum	Seattle Genealogical Society	The Big-Brained Superheroes Club
Northwest Art Center	Seattle JazzED	The Central District Forum for Arts & Ideas
Northwest Choirs (Northwest Boychoir & Vocalpoint! Seattle)	Seattle Latino Film Festival	The Esoterics
Northwest Film Forum	Seattle Men's Chorus/Seattle Women's Chorus	The Greater Seattle Bureau of Fearless Ideas
Northwest Girlchoir	Seattle Metropolitan Chamber Orchestra	The Hi-Liners Musical Theatre

The Raven Chronicles	Unified Outreach	Whim W'Him
The Seattle Gilbert & Sullivan Society	Vashon Center for the Arts	White River Valley Museum
The Vera Project	Vashon-Maury Island Heritage Association	Wing Luke Museum of the Asian Pacific American Experience
TheFilmSchool Seattle	Village Theatre	Woodinville Heritage Society
Three Dollar Bill Cinema	Voice of Vashon	Youth in Focus
Town Hall Seattle	Washington Ensemble Theatre	Youth Theatre Northwest
Twelfth Night Productions	Washington State Jewish Historical Society	
Unexpected Productions Improv	West Hill Community Association	

SOCIAL IMPACT STUDY CULTURAL ROUNDTABLE PARTICIPANTS

Betsey Brock, *On the Boards*

Russell Brooks, *Red Eagle Soaring*

Manny Cawaling, *Youth Theatre Northwest*

Cassie Chinn, *Wing Luke Museum of the Asian Pacific American Experience*

Bernie Griffin, *The 5th Avenue Theatre*

Ahsraf Hasham, *The Vera Project*

Robb Hunt, *Village Theatre*

Tim Lennon, *LANGSTON*

Barbara McMichael, *South King County Cultural Coalition*

Scott Nolte, *Taproot Theatre*

Courtney Sheehan, *Northwest Film Forum*

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For additional resources, including Case Study Interview Guide, GMA Poll Survey Questions, Cultural Partners Landscape Scan Questions, Potential Case Studies | Full Inventory, Parameters for Case Study Selection, and Social Impact of the Arts Study Complete Bibliography visit www.artsfund.org/socialimpact

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