



★ ★ ★ *New Community Visions* part of the
Transforming America's Communities Through the Arts Initiative

Arts, Political Activation, & Immigration

Excerpted from *Arts & America: Arts, Culture, and the Future
of America's Communities*

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An Introduction

Dear Reader,

For the last 30 years here at Americans for the Arts, I have had the privilege of visiting and learning about a different community almost every week.

In multiple places in every state, I have witnessed firsthand the magic and majesty of the arts themselves and also their transformative power in helping to tackle social and community issues. Whether in a small town or a major population center, the same breadth of value is present. Magnificent, awe-inspiring performances and museum exhibits exist side by side with arts programs designed to accelerate healing in hospitals; musical performances with the homeless to bring comfort and perhaps new inspiration; hands-on visual and performing arts programs in military facilities to aid returning wounded service men and women in coping with PTSD or recovering from physical injury; or the myriad of other ways that the arts are a part of people's lives.

During my travels, I usually have the honor of meeting hard working local leaders from the government, business, and

education sectors as well as from the arts. When a mayor or county commissioner proudly talks about her home-grown arts treasures—while in the same breath explaining the economic and employment benefits of the arts to her community or the attractiveness of the arts offerings there as a cultural tourism destination—it is clear that the arts are valued as a source of pride and identity and as a positive contributor to growth.

Although the arts have delivered this spectrum of entertainment, inspiration, and transformative value for as long as humankind has existed, they have faced a roller coaster of recognition and marginalization in our country since even before our founding. We are now, however, at a moment where there seems to be an increased recognition of the broad value of the arts. That provides us with an inflection point at which to explore, discuss, and recalibrate what it takes to advance the arts and arts education in America. This book of 10 essays provides an opportunity to look at ideas that might help a community invent or reinvent how the arts fit into it. Our guest authors take a look at the kinds of thinking and mechanisms decision-makers, leaders, and citizens need in order to make the arts more fully part of the quality of experience that every child and every community member gets from living in a particular place.

Americans for the Arts is in the business of helping leaders build capacity for the advancement of the arts and arts education. We work toward a vision that all of the arts and their power can be made available and accessible to every American. The leaders that we help are generating positive change for and through the arts at the local, state, or national levels and across all sectors. Since our founding 55 years ago, we have created materials, management tools, case-making research and data, along with professional and leadership development training to help leaders carry out this important work. About 25 years ago, our publication, *Community Vision*, along with a series of companion pieces, was created to guide the process of expanding capacity for community development through the arts. But a great

deal has changed since then, so we have embarked on the three-year journey to update those tools, look anew at what the arts are doing in communities, and create materials that will help community leaders advance that work today.

In this book, 10 authors focus on just a few of the issue areas that the arts are working in today. These essay topics do not illustrate the only way the arts are working in communities. We are continually looking at other topics in other publications, tools, and discussions to help communities customize their unique approach to involving the arts in addressing their particular needs and goals. Such additional issue areas include: the re-entry of active military service members, veterans, youth at risk, crime prevention, immigration, technology, disease, drug abuse, housing, aging, faith and religion, and perhaps most importantly cross-cultural understanding and equity. This is a partial list of the challenges and opportunities where the arts are playing an important role.

To set some context for the future, we have also included an essay that lays out some thoughts on the history of art in community. My friend, Maryo Gard Ewell, has done more to document the history and sea changes of the last century of arts-based community development than anyone else I can think of. She says that she does it because a field isn't a field if it doesn't know its history. I thank her for her extensive contributions to our database of field knowledge, which Clayton Lord has been able to draw upon for his comprehensive history piece in this book. Maryo is also fond of saying that a field isn't a field without a few heroes in the mix. I count both her and her father, Robert Gard, mentioned in that history, to be among those heroes.

Our field of nonprofit arts organizations and individuals working to advance the arts and to create better communities through the arts is constantly evolving, constantly reinventing an understanding of itself and its role in this great American experiment. But the field

should never waver on the deeply rooted belief in its essential necessity to the world. We are in a period of evolving understanding right now. The broad transformative power of the arts as a means to help create solutions to a broad array of social and economic issues is a big part of the value of the arts in today's American Community.

The rising demand for deeper accountability for what the arts bring to the table in terms of social welfare along with the advent of new sources of data, technology, and processing power to make previously invisible connections visible brings us to a pivotal moment. The arts are poised to be fully integrated into a nuanced, deep, and powerful conversation about who and what is needed to create healthy, equitable communities for everyone.

The arts are valuable. Artists are essential. Arts education is critical to keeping America creative and competitive in order to meet the challenges of the 21st century. The arts are a strong partner in the solution to these challenges and can be even stronger in the future. The arts help transform American communities and the result can be a better child, a better town, a better nation, and perhaps a better world. My hope is that this book of ideas can help in that transformative journey.

Sincerely,

A handwritten signature in black ink, reading "Bob Lynch". The signature is fluid and cursive, with the first name "Bob" and last name "Lynch" clearly legible.

Robert L. Lynch
President and CEO
Americans for the Arts



Arts, Political Activation, & Immigration

— by *Rosa M. Cabrera* —

EXECUTIVE SUMMARY

This essay looks at changes in the meaning of citizenship and political activation of individuals, particularly through the lens of immigration issues, and the role that the arts may play in positively impacting those changes over the next 10–15 years. In particular, this essay proposes the following trends and associated arts interventions:

- A melding of technology and cultural awareness will catalyze a growing immigration movement through easier activation of cultural memory, the crossing of media for amplified effect, and a stronger connection among intersectional identities. The arts

will provide a solid platform from which to tell their stories, build allies, and link issues across diverse identities as they creatively connect their assets for collective thinking and action.

- A generation of immigrants brought to the United States as children and living under an unauthorized status—as well as other youth immigrants that enjoy authorized status—will find themselves navigating an increasingly complex identity formation process. Arts and culture can be utilized as a mechanism for crystallizing self-definition of the individual and the group and activation of political will.
- As the demography of America continues to dramatically shift, a redefinition of the American Dream, the dominant culture, and what it means to be a citizen will occur. Much of that shift will be driven by the crossing and melding of disparate artistic and cultural traditions, which will also allow for a resistance to outright assimilation over time.

— *C. Lord*

★ ★ ★

“Hoy marchamos, mañana votamos.”

Today we march, tomorrow we vote.

★ ★ ★

This was one of the slogans echoing among the millions marching in cities across the United States during the spring of 2006. Protests culminated with a nationwide strike and march on May Day, the “Day Without an Immigrant,” marking the largest mass mobilization in United States history.¹ Working-class immigrants and their allies protested against H.R. 4437, a tough congressional bill that would have criminalized undocumented immigrants and those assisting them. Among the protesters were an unprecedented number of young immigrants and youth supporters, including DREAMers who are the beneficiaries of the Development, Relief, and Education for Alien Minors (DREAM) Act, which would allow them the legal right to stay in the United States and become citizens. Together, they demanded the rights of immigrant workers and students, urging Congress to pass comprehensive immigration reform that included a path to citizenship for all undocumented immigrants. This growing youth movement has transformed the national debate on immigration and shown that, while struggles for rights are difficult for outcast groups, solutions can be accomplished.²

This essay focuses on undocumented youth in the immigration rights movement and interlaces a number of salient points under three major areas, in which I share case studies suggesting that arts and culture nurture sustainable youth agency for political mobilization.

- *Amplifying the Political Agency of Undocumented Youth* discusses elements that have helped youth carry out acts of resistance and gain national recognition, including a film that activated cultural memory and incited youth to share personal stories, the use of social media and traditional communication tools, and activism across social issues and identities. This work is exemplified through a case study of a university-based art project that brings together these processes and tools to expand the political agency of students.

- *Harnessing Culture as a Means of Self-Definition and Political Mobilization* highlights how cultural affiliations and public and community spaces can create cultural pride and empowerment, which can generate civic participation and political action. It shares the work of a community-based youth art center and a global art project to demonstrate how artistic and cultural expressions infuse self-determination and activism.
- *Recreating American Culture and What It Means to Be a Citizen* discusses the quandary that youth confront when negotiating the right to retain their cultural distinctiveness and gain full membership in the larger society, simultaneously changing American culture and the meaning of citizenship. In the referenced example, a national network of museums and historic sites engage visitors—with diverse backgrounds and often divergent views—in dialogues about immigration.

AMPLIFYING THE POLITICAL AGENCY
OF UNDOCUMENTED YOUTH

Spring of 2006 came to be known as the Spring of Immigrants, with the first march held in Chicago where young people had a vital role in the movement.³ Among them were undocumented youth who had been pressuring the Senate to support the Development, Relief, and Education for Alien Minors Act (DREAM Act) since 2001. The DREAMers worked tirelessly and aggressively to tell their individual stories and maintain control over their struggle, and by early 2010, were gaining national attention by mounting a series of civil disobedience acts throughout the United States. They cultivated a legitimate voice within the political arena and became a powerful force for immigrant rights, independent of the leading immigrant rights associations and coalitions that aimed to centralize the movement.⁴ The DREAM Act last failed to pass in the Senate in December of 2010. Unshaken, even in an increasingly anti-immigrant climate,

the DREAMers continue to work on a series of local efforts to pass state-level DREAM Acts and in-state tuition laws, which are now effective in 18 states, for undocumented students.

There are three elements that seem to have amplified DREAMers' political agency to mobilize.

First, the timely addition of the HBO film *Walkout* to the artistic landscape activated the cultural memory of historical Chicano protest within the United States, thereby influencing the political atmosphere among youth. The film, directed by Edward James Olmos, was based on the 1968 Chicano student walkouts in East Los Angeles. Although the film was released in March of 2006 when walkouts were already under way, student activists had organized pre-release screenings and discussions of the film.⁵ The film served as a platform to link history to contemporary life; inciting youth to tell personal stories through social media and other communication tools. Stories continued to be a powerful process of self-empowerment and served as a connector across issues and identities for collective action.

Second, youth used social media and mobile phones to mobilize thousands of students into collective action. DREAMers relied on the Internet to tell their stories and shape positive images about themselves, ultimately, to counter the image of the “illegal immigrant” while increasing visibility for their cause.⁶ DREAMers engaged in what activist and organizer Sasha Costanza-Chock calls *transmedia organizing* through the creative leveraging of social media in combination with traditional tools like print, radio, TV, and street theater. By reaching the older generation through newspapers and Spanish-language TV news while maintaining their connection with youth through social media, immigrant rights youth activists understood and insisted that various communication platforms were needed to appropriately engage stakeholders within the movement.

Third, DREAMers connected issues across diverse identities and coalitions fighting for social justice and working toward comprehensive policy change. The LGBTQ Student Caucus was formed to recruit queer undocumented youth, thus working across issues of immigration and sexuality. Through social media, they created spaces to tell their stories while building visibility about the intersectionality of LGBTQ and immigrant communities. “National Coming Out of the Shadows Day” started at Chicago’s Federal Plaza in March 2010 when undocumented LGBTQ leaders and their allies from the Immigrant Youth Justice League publicly declared themselves “undocumented and unafraid.”⁷

Looking ahead, it is reasonable to forecast that activating cultural memory and sharing personal stories, engaging in transmedia organizing, and connecting intersectional identities will play a stronger role in the immigrant youth movement. These components provide opportunities for engagement and tools for self-representation, while creating mass awareness about individual stories and connecting issues across identities and communities. Stories are situated in life experiences, allowing people to share their often-untold experiences and help strengthen social ties for effective organizing. The Butterfly postcard campaign,⁸ a project of the Latino Cultural Center (LCC) at the University of Illinois at Chicago (UIC), uses storytelling and social media to connect students’ talents and desires to support immigrant and undocumented communities. The project responds to the situation of undocumented students and their families by making an explicit connection between environmental and cultural sustainability. UIC Heritage Garden student interns worked with a local artist to create and install over 75 Monarch butterflies in the garden, driving home the message that migration is natural and universal.

In a collaboration with student organization Fearless Undocumented Alliance, photographs of UIC students holding display butterflies were turned into postcards, which have been used to collect stories about “Migration and Transformation”⁹

during public programs, shared on the LCC website, and sent to families in detention centers and state representatives. Each postcard was captioned with the student's self-definition of their identities, their skills and talents, and statement of support for the immigrant and undocumented communities. Initiatives like this provide immigrant and undocumented youth with a platform to tell their stories, build allies, and link issues across diverse identities as they creatively connect their assets for collective thinking and action.

HARNESSING CULTURE AS A MEANS OF SELF-DEFINITION
AND POLITICAL MOBILIZATION

Referred to as the “1.5 generation” because they were brought to the United States as children, undocumented youth present a case distinct from first-generation adults and second-generation youth born in this country. They have grown up exposed to American ways of life and have acculturated to U.S. norms and values. They consider themselves “Americans,” but as they mature, ironically, their unauthorized status acutely limits their full participation in society.¹⁰ While some youth become aware of their status and its limitations at an early age, others do not since their unauthorized status does not prevent them from attending elementary and secondary school as a result of the U.S. Supreme Court's decision in *Plyer v. Doe*. It is once they start the college application process, begin looking for jobs, or try to get a driver's license that their immigration status becomes oppressively obvious.¹¹ Although undocumented students may enter city colleges and public universities more easily via in-state tuition laws, their inability to qualify for federal grants and loans, accompanied with the likelihood that they are already working and commuting, remains a major threat to graduation. If they do graduate, job opportunities and other prospects are limited and they often find themselves working the same kinds of jobs as their parents, exemplifying a systematic isolation from social and economic mobility.

Being undocumented forces many young people to become adept at defending themselves, thereby developing self-confidence that feeds their determination to finish school and, in many cases, organize and fight for immigrant justice.¹² They develop civic knowledge within schools and university campuses, community youth organizations—including museums and cultural centers—and their families. College campuses in particular have been incubators of social activism and political socialization,¹³ while culturally specific spaces on campuses are safe havens for undocumented students who draw upon their cultural values as a means of self-definition and activation. A DREAMer and student intern in the UIC Heritage Garden project shared some sentiments about her participation that allude to the positive role of cultural spaces and experiential learning in academic and personal growth:

“...I have felt more connected to the campus knowing that I can visibly place [myself] within this institutional space [and] work that I value. As an undocumented student, I have also enjoyed having my experience acknowledged as more than my status, but through the labor and beauty that I bring to campus. [...I] feel like I have some say or some investment in the environment that exists on campus.”

Students like this DREAMer appreciate having cultural and academic resources on campus and in their communities that can help them combat negative stereotypes and develop a strong identity. While they are openly “undocumented and unafraid,” they want to be recognized first and foremost as human beings. Community-based cultural organizations that represent minority populations usually frame their vision and goals as going beyond “preservation,” transmission, and presentation of cultural knowledge. They are increasingly concerned with addressing structural inequalities that are pervasive in “new” immigrant communities through programs and exhibits.¹⁴

A recent study¹⁵ indicates that members of ethnic communities embrace cultural pride and shared identity by learning about their heritage and engaging in cultural and artistic practices. The study further points out that increases in youths' cultural knowledge and connection to Mexican customs led to reaffirmation of self-worth, which served "as buffers to negative messages they received in the United States, where Mexican immigrants are often regarded with ambivalence, if not outright hostility." Social and cultural capital is significantly produced, accumulated, and shared in community-based museums and centers, and it is harnessed especially by youth to advance community-level social transformation.¹⁶

Demographers predict that the Latino population, including undocumented immigrants, will make up 30 percent of the total U.S. population by the year 2050, and whites will no longer constitute the majority. The Latino youth population accounts for nearly 25 percent of the country's population under the age of 17.¹⁷ With this growth, it is conceivable that anti-immigrant sentiments will intensify and stir greater oppressive conditions for undocumented immigrants. Youth will need more support to reverse the social stigma they will face, shape positive self-defined identities, feed their self-determination, and negotiate their multiple ways of belonging. There are exceptional spaces currently offering opportunities for creative cultural expression, self-representation, and civic engagement.

One example is Yollocali Arts Reach, a youth initiative of the National Museum of Mexican Art, whose philosophy is "to provide youth with opportunities for creative growth and development that strengthen their voice, supports their agency, and makes them successful makers."¹⁸ Their Mural Map project, with more than a dozen murals spread throughout the Pilsen neighborhood in Chicago, depicts community issues and assets such as a declaration on immigration, symbols of cosmic myth, and visions of peace, freedom, and unity. At a global level, Inside Out:

The People's Art Project¹⁹ has reclaimed public spaces to inspire people to create collective participatory art by using their portraits with personal messages to raise awareness of human injustices. The Inside Out/11M installation in Washington, DC, for example, called "attention to the human stories behind immigration reform." These installations (also found online) are conceived, created, and animated by formal and informal artists in culturally specific locales with unique histories that inform distinctive causes that are universally connected in the struggle for human rights. Expanding the capacity of community arts and cultural organizations to engage in local projects and global initiatives will deepen youths' cultural self-knowledge and self-worth while increasing their understanding of the world around them.

RE-CREATING AMERICAN CULTURE AND
WHAT IT MEANS TO BE A CITIZEN

The DREAMers became "poster children" of the immigrant rights movement because their stories echoed moral and humanitarian values that aligned with American ideals.²⁰ Unlike their parents, they were considered assimilated to American culture. They spoke English, were educated, and wished to pursue the American Dream through the motto of 'work hard and play by the rules.' After the DREAM Act failed to pass Congress, the youth strategy, which had initially relied on the "worthiness" of undocumented youth, changed to include families. Strategizing around family unity has led to the integration of youth and family issues within the movement and, correspondingly, challenges the neoliberal model that conceives undocumented youth as potentially talented individuals that would help the United States maintain its global competitiveness.²¹

Caught in a web of cultural traditions and values that families retain and reenact and mainstream culture, DREAMers navigate

between aspects of personal identity, cultural identity, and collective American identity with great fluidity. They flash their “worthiness” and American habits to gain full membership in U.S. society, but also detach from notions of individualism that alienate family unity; they maintain cultural roots while also attaining membership in society. This is the process of cultural citizenship referring to “a broad range of activities of everyday life through which Latinos and other groups claim space in society and eventually claim rights.”²²

Latinos are not resisting integration, but neither are they concerned with adhering to fixed cultural beliefs and values from their country of ancestry.²³ They are simply protagonists in a process of cultural change that is an inherently human process of adaptation to new challenges through innovation and opportunities. American culture is not exempt from this process, and Latinos are reshaping it along with the meaning of citizenship. Their quest is to gain full membership or cultural integration into U.S. society while advancing their social and economic mobility. But cultural integration is a two-way process that requires both the willingness of immigrants to adopt basic knowledge and skills to navigate the host society and the support of established immigrants and citizens. Clearly, we need a stronger commitment to engage in positive dialogues in an effort to learn from each other and better understand how to harness cultural diversity for creative solutions to our common problems.

Community-based museums and cultural centers are well-positioned to cultivate dialogue around immigration and the questions of what exactly American culture is and who it belongs to. The National Dialogues on Immigration²⁴ project exemplifies how museums and historic sites across the country are learning best practices from one another to link community histories and heritages to contemporary immigration and engage visitors in dialogue. However, much training needs to occur for the successful facilitation of dialogues on this controversial and emotional topic.



It has been almost a decade since the 2006 immigrant rights demonstrations, and Congress has yet to pass comprehensive immigration reform that could address the 11 million undocumented immigrants living in the United States. In the meantime, undocumented immigrants continue to go about their daily lives as best they can, taking risks and being denied their personhood without the legal right to live as full citizens. Despite the temporary respite provided by DACA,²⁵ DREAMers continue to live suspended lives.

Arts and culture organizations have demonstrated their role as hubs of civic activity that provide safe spaces for youth amidst violent urban realities. Here, youth build relationships, learn to understand differences among peers, acquire leadership and intercultural skills, and are encouraged to form and express their identities. Likewise, the arts have a recognized history of providing marginalized youth with spaces, mediums, and processes for self-expression, reflection, and inquiry about the world.²⁶ Jointly, arts and culture are a catalyst for radical liberation and imagination that stimulate youth to act for social change. Global youth social movements are on the rise as youth experience structural inequalities and limitations to social and economic mobility. Like the DREAMers, young activists are giving greater substance to the meaning of democracy through their engaged political actions. Through their lived experiences and social activism, they are reshaping American culture, the meaning of citizenship, and what it means to be American.

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12. Gonzales and Chavez, "Awakening to a Nightmare: Abjectivity and Illegality in the Lives of Undocumented 1.5 Generation Latino Immigrants in the United States."
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25. Deferred Action for Childhood Arrivals (DACA) is an immigration policy created by President Obama on June 15, 2012 that allows young undocumented immigrants who meet specified criteria and do not present a risk to national security or public safety to receive deferred action for two years. See “Deferred Action for Childhood Arrivals,” *Immigration Policy Center*, accessed February 9, 2015, <http://www.immigrationpolicy.org/litigation/deferred-action-childhood-arrivals-daca>.
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Arts in Healthy Communities: Additional Discussion and Resources

The Transforming America’s Communities Through the Arts initiative, of which New Community Visions is a part, is an effort by Americans for the Arts and our partners to explore more deeply the important, symbiotic structure of America’s modern communities and to better understand the role that the arts can play in amplifying the positive impacts of the many sectors that exist inside every community.

This book has focused on 10 sectors, but Americans for the Arts generally has identified 30 sectors that we believe need to be considered when talking about creating and maintaining a healthy community, many of which can be aided by arts and culture.

In the efforts encompassed by Transforming America’s Communities Through the Arts, as well as in the day-to-day work of Americans for the Arts going back nearly 60 years, we continue to pursue an expanded, better appreciated, and better understood role for the arts in healthy community development and maintenance.

For more resources related to the varied role of arts in community development, we recommend exploring the following Americans for the Arts resources—as well as the Americans for the Arts website in general—and the many great resources outlined in the endnotes of each essay.

New Community Visions

Keep track of the progress of New Community Visions by visiting www.AmericansForTheArts.org/CommunityVisions

Arts and the Military

Americans for the Arts is a founding partner of the National Initiative for Arts & Health in the Military, and hosts the partnership’s website, www.ArtsAcrossTheMilitary.org, where you can

review full text of reports related to the role of arts in the lives of active military, veterans, and their families along with a list of upcoming events, a national network directory, and more.

Arts and the Economy

For more than 20 years, Americans for the Arts has been at the forefront of measuring the economic impact of the arts on American communities and the United States, most visibly through the Arts and Economic Prosperity reports (www.AmericansForTheArts.org/AEP). Americans for the Arts also generates bi-annual Creative Industries reports on all U.S. counties, and is working to launch a new program called the Institute for the Creative Economy as part of the Transforming America's Communities Through the Arts initiative. Find out more about both at www.AmericansForTheArts.org.

Arts and Business

Americans for the Arts has a robust set of programs and trainings around the role of the arts in the private sector, most notably the pARTnership Movement, which showcases the role that the arts can play in bettering businesses and other private sector organizations (www.pARTnershipmovement.org).

Arts and Civic Engagement

For more than a decade, the Animating Democracy Initiative of Americans for the Arts has been exploring and developing the academic literature, case studies, and general knowledge and vocabulary around arts and civic engagement, social justice, and community health (www.AnimatingDemocracy.org).

Arts and Education

Americans for the Arts' arts education programming is a cornerstone of our belief in the role of arts in developing the communities of the future (www.AmericansForTheArts.org/ArtsEd). We work with more than 30 other arts education organizations across the country on advocacy, research, policy, and capacity-building. We also implement large-scale programs and partnerships like the Arts Education State Public Policy Pilot Initiative (www.AmericansForTheArts.org/SPPP), which seeks to encourage innovation around the adoption or adaptation of core arts standards in education at a state level, and the Arts Education Navigator series (www.AmericansForTheArts.org/ArtsEdNavigator), which creates easy-to-use advocacy plans and tools for parents, students, and teachers, as well.

In addition to these specific areas of work, Americans for the Arts also houses a trove of research, policy, and practice documents for arts organizations, local arts agencies, and others in the arts sector through our website, www.AmericansForTheArts.org

Arts and America: Arts, Culture, and the Future of America's Communities

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and Nora Halpern

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ABOUT THE NEW COMMUNITY VISIONS INITIATIVE,
PART OF TRANSFORMING AMERICA'S COMMUNITIES
THROUGH THE ARTS

The essays in *Arts and America* collectively form the first phase of an initiative called New Community Visions—a national visioning exercise for local arts agencies, arts organizations, artists, and those interested in better understanding the future role of arts and culture in helping American communities thrive.

New Community Visions is part of a sustained, three-year suite of large-scale initiatives from Americans for the Arts that are together called *Transforming America's Communities Through the Arts*. Through those initiatives, we hope to:

- generate dialogue on a national, state, and local level around the creation and sustainability of healthy communities;
- activate a diverse set of programming and partnerships spanning public, private, and nonprofit sectors;
- lay the groundwork for a collective movement forward over the next decade and beyond;
- and help leaders and the public better understand and celebrate arts and culture as mechanisms for creating and sustaining healthier, more vibrant, and more equitable communities in the United States.

www.AmericansForTheArts.org/CommunityVisions

This project is made possible through an ever-growing list of funders, partners, and advisors.

FORUMS CURATOR AND DOCUMENTARIAN

Michael Rohd and the Center for
Performance and Civic Practice
Margy Waller and the Topos Partnership

FUNDING PARTNERS

Americans for the Arts would like to thank the following
funding partners for their significant support of the
New Community Visions Initiative.

 **Knight Foundation**



We would also like to thank The California Wellness Foundation,
The Saint Paul Foundation, and the Vermont Community Foundation
for their generous support of the New Community Visions Initiative.

Support as of April 30, 2015

NEW COMMUNITY VISIONS ADVISORY COMMITTEE

The New Community Visions Advisory Committee, which has informed the nature and trajectory of the project, includes:

- Jennifer Cole, Metro Nashville Arts Commission
- Deborah Cullinan, Yerba Buena Center for the Arts
- Carla Dirlikov, opera singer
- Randy Engstrom, Seattle Office of Arts & Culture
- Tatiana Hernandez, Hemera Foundation
- Maria Rosario Jackson, The Kresge Foundation
- Michael Killoren, National Endowment for the Arts
- Ron Ragin, composer and artist
- Holly Sidford, Helicon Collaborative
- Nick Slie, performing artist, Mondo Bizzaro
- Regina R. Smith, The Kresge Foundation
- Katie Steger, The Andrew W. Mellon Foundation
- Carlton Turner, Alternate ROOTS
- Nella Vera, Serino/Coyne
- Laura Zabel, Springboard for the Arts

REGIONAL, STATE, AND LOCAL PARTNERS

The regional gatherings associated with New Community Visions would not have been possible without the participation of this growing list of regional, state, and local partners who have contributed thought leadership, proposed the names of participants, and assisted in crafting the regional events.

Special thanks to our national funding partners, the John S. and James L. Knight Foundation and the National Endowment for the Arts, for their significant support.

Regional

- Arts Midwest
- Mid Atlantic Arts Foundation
- Mid-America Arts Alliance
- New England Foundation for the Arts
- SouthArts
- WESTAF

State

- California Arts Council
- Georgia Council for the Arts
- Minnesota State Arts Board
- New Mexico Arts
- Oklahoma Arts Council
- Oklahomans for the Arts
- Pennsylvania Council on the Arts
- Vermont Arts Council
- West Virginia Division of Culture and History

Local

- Allied Arts
- Arts & Business Council of Greater Philadelphia
- Arts Council of Oklahoma City
- Burlington City Arts
- Philadelphia Office of Arts, Culture and the Creative Economy
- City of San Jose Office of Cultural Affairs
- City of Santa Fe Arts Commission
- Clay Center for the Arts & Sciences of West Virginia
- Creative Santa Fe
- Cultural Development Corporation
- Flynn Center for the Performing Arts
- Greater Philadelphia Cultural Alliance
- Macon Arts Alliance
- Metropolitan Regional Arts Council
- Minneapolis Office of Arts, Culture, and the Creative Economy
- Norman Arts Council
- Oklahoma City Office of Arts & Cultural Affairs