

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

**ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600**

UMI[®]

**SOCIAL APPLICATION OF THE ARTS:
Making a Difference Through Art**

James Green Boggs

**A dissertation submitted in partial fulfillment of the
requirements for the degree of**

Doctor of Philosophy

University of Washington

2001

Program Authorized to Offer Degree: School of Communications

UMI Number: 3036445

**Copyright 2001 by
Boggs, James Green**

All rights reserved.

UMI[®]

UMI Microform 3036445

**Copyright 2002 by ProQuest Information and Learning Company.
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.**

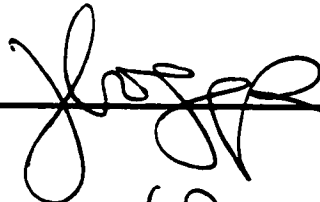
**ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346**

**© Copyright 2001
James Green Boggs**

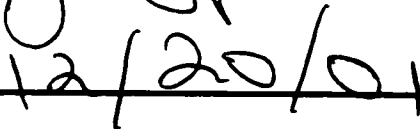
Doctoral Dissertation

In presenting this dissertation in partial fulfillment of the requirements for the Doctoral degree at the University of Washington, I agree that the Library shall make its copies freely available for inspection. I further agree that extensive copying of the dissertation is allowable only for scholarly purposes, consistent with "fair use" as prescribed in the U.S. Copyright Law. Requests for copying or reproduction of this dissertation may be referred to Bell and Howell Information and Learning, 300 North Zeeb Road, P.O. Box 1346, Ann Arbor, MI 48106-1346, to whom the author has granted "the right to reproduce and sell (a) copies of the manuscript in microform and/or (b) printed copies of the manuscript made from microform."

Signature _____

A handwritten signature in black ink, appearing to be "J. J. J.", written over a horizontal line.

Date _____

A handwritten date "12/20/01" in black ink, written over a horizontal line.

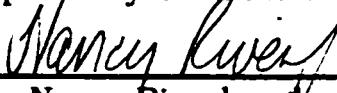
University of Washington
Graduate School

This is to certify that I have examined this copy of a doctoral dissertation
by

James Green Boggs

and have found that it is complete and satisfactory in all respects,
and that any and all revisions required by the final
examining committee have been made.

Chair of Supervisory Committee:



Nancy Rivenburgh

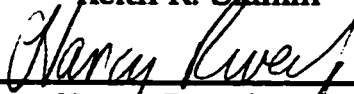
Reading Committee:



Richard F. Carter



Keith R. Stamm



Nancy Rivenburgh

Date: 12/18/01

University of Washington

Abstract

**SOCIAL APPLICATION OF THE ARTS:
Making a Difference Through Art**

by James Green Boggs

**Chair of the Supervisory Committee:
Associate Professor Nancy Rivenburgh
School of Communications**

The arts have been used in the service of individuals, communities and societies for years. While many applications of the arts have been attempted, research into the effectiveness of the arts is limited and what research exists is fragmented and has not been gathered into a cohesive whole. To contribute to the establishment of a newly-created field (Social Application of the Arts), this current research gathers published socially-applied art research and organizes it in a way useful for art-makers and researchers. From the landscape this produces comes direction on where productive areas for further research might be. Findings from the 231 cases of difference-making arts projects examined in this study show that: 1) the arts were used across a broad variety of social needs such as health, education and human rights, 2) the arts were used at all beneficiary levels (individual, community and society), 3) all four arts media under consideration (dance, drama, music and visual arts) were used for intentional difference-making, 4) the “arts elements” found in the literature review, such as emotion, perception, representation and experience, were used in the difference-making arts projects as their “active ingredients,” 5) the cases used a wide variety of research methods (primarily the experiment) and 6) a vast majority of the cases were claimed by their authors to have achieved their desired outcome. These outcomes ranged to pain management through music to social protest with drama.

This current study also serves to initiate the “body” of the body of knowledge for Social Application of the Arts research.

TABLE OF CONTENTS

| | |
|--|-----|
| List of Figures | iii |
| List of Tables | iv |
| | |
| Chapter 1: Introduction | 1 |
| Art as a Powerful Tool | 2 |
| | |
| Chapter 2: A Conceptual Framework for Difference-making Art | 15 |
| "Difference-making Art" | 18 |
| Problem / Opportunity Addressed | 23 |
| Beneficiary Level | 26 |
| Arts Medium | 27 |
| Arts Element | 30 |
| Research | 34 |
| Research Questions | 41 |
| | |
| Chapter 3: Arts Elements | 43 |
| Beauty | 45 |
| Celebration | 46 |
| Communication | 46 |
| Connection / Oneness | 47 |
| Creativity | 47 |
| Critical Examination of Reality | 48 |
| Emotion | 49 |
| Empathy | 50 |
| Engagement | 50 |
| Entertainment | 51 |
| Escape | 52 |
| Experience | 52 |
| Expression | 53 |
| Humor | 54 |
| Identification | 55 |
| Imagination | 55 |

| | |
|--|---------|
| Information / Education / Instruction | 56 |
| Inquiry | 56 |
| Narrative / Remembrance / Tradition | 57 |
| New Ideas | 59 |
| Parody | 60 |
| Perception / Make Strange / Make Special / Illuminate | 60 |
| Representation / Symbols / Metaphor / Saying What Cannot Be Said In Words | 61 |
| Transcendence | 63 |
| Transgression | 63 |
| Chapter 4: Method | 65 |
| Case Survey Method | 65 |
| Data Search and Sample | 68 |
| Coding | 76 |
| Coverage Matrix | 78 |
| Relationship Analysis Methods | 80 |
| Chapter 5: Results and Discussion | 82 |
| Application | 82 |
| Arts Media | 87 |
| Arts Elements | 103 |
| Research Methods | 124 |
| Outcome | 130 |
| Chapter 6: Conclusion | 140 |
| Findings | 141 |
| Gap Profiles | 149 |
| Future Research Agenda | 151 |
| Establishment of the Field | 154 |
| Bibliography | 158 |
| Appendix A. United Nations Organizational Chart | 170 |
| Appendix B. Keyword "Cluster" for Electronic Library Database Search | 171 |
| Appendix C. Coder Instructions for Articles ("codebook") ... | 173 |
| Appendix D. Citation List of Cases Used in This Study | 177 |

LIST OF FIGURES

| Figure Number | Page |
|---|-------------|
| 1. Universe of Social Needs and Difference-making Art | 70 |
| 2. Example of Coverage Matrix | 79 |
| 3. Beneficiary Level Frequencies | 85 |
| 4. Social Need by Arts Medium Coverage Matrix | 98 |

LIST OF TABLES

| Table Number | Page |
|--|-------------|
| 1. United Nations Agencies and Their Abbreviated Foci | 25 |
| 2. Research Methods with Operationalization | 39, 40 |
| 3. Arts Elements Found in the Literature | 44 |
| 4. Database Hits for Keyword Cluster by Arts Medium (April-October, 2001) | 71 |
| 5. Database Search Results by Arts Medium | 74 |
| 6. Social Need Projects Employing the Arts | 83 |
| 7. Examples of Difference-making Arts Projects Addressing Social Needs | 84 |
| 8. Example Cases for Each Beneficiary Level | 86 |
| 9. Difference-making Arts Media Sample Sizes Listed by Arts Medium | 87 |
| 10. Social Need by Arts Medium | 89 |
| 11. Beneficiary Level by Arts Medium | 101 |
| 12. Frequency of Arts Elements Used in Difference- making Arts Projects | 104 |
| 13a. Percentage Distribution of Social Need by Arts Element | 106 |
| 13b. Percentage Distribution of Social Need by Arts Element (cont.)..... | 107 |
| 14a. Beneficiary Level by Arts Element | 113 |
| 14b. Beneficiary Level by Arts Element (cont.) | 114 |
| 15a. Arts Medium by Arts Element | 118 |
| 15b. Arts Medium by Arts Element (cont.) | 119 |
| 16. Arts Elements Factor Loadings | 123 |
| 17. Research Methods Employed in Difference- Making Arts Projects | 125 |
| 18. Arts Medium by Research Method | 128 |
| 19. Arts Media Gap Profile | 149 |
| 20. Arts Elements Gap Profile | 150 |

ACKNOWLEDGEMENTS

Dissertating is a team sport.

Many thanks to the wonderful people who supported me in having this (hopefully useful) work happen: My committee (Professors Nancy Rivenburgh, Dick Carter, Keith Stamm, Dennis Ryan, and early on: Diane Gromala) for their sharp eyes and even sharper intellect, Shelly Roberts for being an extraordinary coach, the *UWOnCue* staff and members who carried on with excellent difference-making interactive drama during my times of distraction, Professor Roger Simpson and the late Pat Dinning, who were the first to welcome me with my odd ideas into the program, Barbara in the Graduate School office who pointed me in the direction of Communications as I arrived from Zanzibar, Jay Mclean-Riggs for her uncanny knack of making even the most daunting of endeavors seem like no big deal, and Rita Conley for her last minute Thai food.

Finally, my deepest love and gratitude goes to my beloved wife Fiona for her stunning level of support in all areas, without whom any number of degrees would be meaningless. It's your turn next!

Ninakupenda sana sana.

DEDICATION

This work is dedicated to the many many difference-making art-makers (whether they call themselves artists or not) who care deeply and are doing the very best they can to have the world be a better place.

This work is also dedicated to my father, who has always provided an enormous space for new ideas and new directions.

CHAPTER 1: INTRODUCTION

At this time in our history we are faced with many challenges and opportunities. The extent to which we successfully address these will determine the quality of life (or continuation of life) for ourselves and other species on our planet. Currently there are extraordinarily high levels of crime, substance abuse, teen pregnancy, HIV/AIDS incidence, disenfranchised youth, dysfunctional families, child abuse and domestic violence. In the arena of the environment, forests are being cut down at an unprecedented rate, global climate change is widely accepted as scientific fact and is predicted to have devastating consequences, human population growth is proceeding unchecked, and numerous species of plants and animals are either already extinct or endangered. As Dale Jamieson (1992), in "Ethics, Public Policy and Global Warming," states, "While our species dances with the devil, the rest of nature is held hostage" (p.147). Sadly, during the writing of this work, on September 11, 2001, four commercial airliners were hijacked and used as unwitting and unwilling weapons against US citizens in New York and Washington, DC. How we humans are treating ourselves, each other, and this planet is clearly not working, and we need all of the tools we can get to help us solve these

challenges. We also need to invent new “ways of being” such that we choose to use these new tools for the common good, and we need the creative capacities to invent new ones as needed.

ART AS A POWERFUL TOOL

Numerous authors have argued that art is a powerful tool and we should be applying it to help us address social issues and opportunities. Milenko Matanović, an artist who runs the Issaquah, Washington-based Pomegranate Center¹, sees a great contribution that the arts can make to society. He suggests that the earth can be considered the “ultimate art project” and that art should be integrated into our everyday lives:

There’s a gift that artists can give to our time that is much more than making pretty objects. It’s the gift of understanding the process of creation, the end result of which is the world of forms, of the things that we make and build—economic structures, social structures, and cities. So I ask, “How are we ordinary citizens aware of that image of ourselves? Are we exercising artistry in our lives? Are we good artists? These questions are especially pertinent in current times: the wake of destruction that often follows our actions indicates that we are *not* good artists in our daily lives. (Matanović, 1985, p.196-7)

¹ From the Pomegranate Center Mission Statement: “Pomegranate Center is a non-profit organization helping low-income and high-density communities create community-built gathering places that contribute to social vitality, public health and a sense of place” (Matanovic, 2001).

Matanović seems to be referring to art as a link between creation and invention, where invention is a form of applied creation. He also speaks to the art's relationship to composition, the "capability to make differences that when brought together make a difference, a capability suited to innovation: in brief, what unsolved problems demand" (Carter, 2002, p.1). Matanović is calling for artistic composition from us all.

Daloz, et al. (1996), in *Common Fire: Leading lives of Commitment in a Complex World*, assert that increasing participation in the arts can cultivate "habits of mind that are now needed" (p.230). They studied people who had maintained long-term commitment to their vision while working towards the common good, and they suggest that the arts increase people's ability to deal with ambiguity as well as their patience with practice. One person they interviewed stated, "Painting has been for me a mind-blowing experience because not only do you not get it right the first time, but you aren't supposed to" (p.230). Daloz, et al. also assert that the arts have been used historically to create images for society that inspire hope and possibility, and that such images are also used to determine the moral life of the

community. They say these new images (whether presented in words, symbols or rituals) are needed to form a more powerful language to communicate the realities of our times.

John Dewey (1934) also makes a strong argument for the power of the arts in his book, *Art as Experience*. He stresses that emotional fulfillment for an individual can come from artistic expression. He also asserts that art is the most effective form of communication.

According to Dewey, "In the end, works of art are the only media of complete and unhindered communication between [person] and [person] that can occur in a world of gulfs and walls that limit community of experience" (p.105) and, "Art breaks through barriers that divide human beings, which are impermeable in ordinary association" (p.244). Dewey says that this level of communication is possible because art, through its ability to create an experience for another, has the capacity to bypass reasoning. Finally, through this impact on the connectedness of individuals, he claims that art is powerful for a community:

Works of art that are not remote from common life, that are widely enjoyed by a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life. The remaking of the material of

experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity. (Dewey, 1934, p.81)

Other authors have suggested that the power of the arts can be applied to specific areas. For example, Eisner (1992), Hanna (1992) and Kaelin (1991), assert that art can be used in education. Feder & Feder (1981), Ritter & Low (1996), Marwick (2000) and Goodrich & Goodrich (1986) propose the use of art in therapy. Breitingner (1992), Frank (1996) and Morrison (1993) suggest that art is valuable for health promotion, and Boal (1985), Kershaw (1992) and van Erven (1988) propose and chronicle art's role in social protest. The use of art in education and therapy is covered in detail below.

EDUCATION

Elliot Eisner (1992), a leading researcher in the area of education, maintains that art should play a central role in teaching and learning. He suggests that art can provide valuable lessons for dealing with the ambiguous nature of a partially-ordered world. These include:

“Not all problems have single, correct answers” (p.75).

Eisner states that art can work in the area of imagination, multiple perspectives, and personal interpretation.

Enhanced capabilities in these areas can open up new solutions and new opportunities for action.

“The form of a thing is part of its content” (p.75).

Art allows form to not be rigid. Eisner says that the ability to play with the form of an object (e.g., vary its color to something other than “normal”) allows us to see it in a new way. Lavender instead of green grass alters our perception of grass and facilitates an exploration of the uniqueness of grass.

“Having fixed objectives and pursuing clear-cut methods for achieving them are not always the most rational ways of dealing with the world” (p.76).

Eisner asserts that through the study of the arts, students can learn to be flexible and to value surprise. These qualities allow them to be open to “unanticipated

opportunities” and cope with “the vicissitudes of the unpredictable” (p.76).

“The arts can help students find their individual capacity to feel and imagine” (p.76).

Life can be a rich and deep experience. Eisner states that through interaction with art and its aspects of expression and discovery, students can “discover their potential to respond” (p.76).

In addition to Eisner, Hanna (1992) asserts that study in the arts can enhance cognition (stimulate mental awareness, increase concentration), promote social relations (e.g., through creative collaborations) and promote productive citizenship. Similarly, Kaelin (1991) states that art can help create “...a wider range of citizens capable of whatever kind of behavior is permitted by heightened sensitivity, imagination, and the depths of feeling experienced under conditions of perceptual control” (p.169).

THERAPY

The use of art for therapy (physical therapy and psychotherapy) is perhaps the most common social application of art that currently exists. Art's use for healing (especially music) can be traced back thousands of years (Feder & Feder, 1981) (Ritter & Low, 1996). There are numerous professional organizations, conferences and journals devoted to art therapy, dance/movement therapy, drama therapy and music therapy.

The expressive arts therapies (a collective term used for all media of art therapies) have been used in a wide variety of settings, including nursing homes, hospitals, rehabilitation facilities and juvenile detention centers. Expressive arts therapies can be used for the treatment of communication disorders, cognitive impairments, dementia, stress, substance abuse, obstructive pulmonary disease, and rheumatoid arthritis and childbirth labor pain (Marwick, 2000). These and other applications are claimed to rest on art's abilities in the areas of creativity, expression of emotions, self-/other-/body-awareness (Ritter & Low, 1996) and "trying out new roles," (from work

by Goodrich and Goodrich (1986) with a learning disabled, personality disordered, adolescent).

While the above authors and many others have stated that the arts are powerful, there are those who say that there is as of yet little research to support these claims. Karen Hamblen (1993), referring to arts' application to education, wrote that those who push for an instrumental use of the arts, suggest that

...the study of art promotes creative behaviors, critical thinking, self-awareness, social relations, lower absenteeism, and increased test scores in other subject areas. The theoretical foundations and research findings for these outcomes are, however, lacking from art education practice and literature. (p.191)

Laura Burleigh and Larry Beutler (1996) speak of this same lack of research support in the area of arts' therapeutic use, and assert that without a solid foundation of empirical research, the potential of the arts will not be achieved. Bernard and Elaine Feder (1998) support this idea and call for more individuals who are trained in both art therapy and research methods.

Louise Stevens (1993) also speaks of the need to rigorously question the impact of arts projects that have “long been implemented as conventional wisdom” (p.7). Heather Wainwright (1997) also calls for those who say that their art will make a difference to be held accountable for that difference being made:

And indeed, when someone—be they law enforcement officers, politicians, medical professionals, or artists—walks into our neighborhood and says, ‘I’m going to make things better,’ we should expect nothing less.
(Wainwright, 1997, p.20)

Of the research on difference-making art that exists, often times the results are overstated, stated in terms of simple causality, or misinterpreted by the press or public. According to Weinberger (2000), in “‘The Mozart Effect’: A Small Part of the Big Picture,” there is also the danger of a “quick-fix” mentality by the public that tends to blow arts’ effectiveness claims out of proportion. In the case of the “Mozart Effect,” researchers (Rauscher, Shaw, & Ky, 1993) found a significant positive short-term relationship between listening to a piano sonata by Mozart and spatial/temporal reasoning. The popular press quickly

sensationalized the very limited effect and claimed a link between listening to Mozart and intelligence.²

Given the frequency of unsubstantiated claims about art's powers and the amount of less-than-rigorous research concerning art's effectiveness, it is entirely reasonable that there are those who assume that the arts are not effective at difference-making. However, even from the initial search of the scholarly literatures, it became apparent that there are clear indications—albeit ones scattered across many disciplines from therapy to political protest—that art can be and is being used to make real differences.

The purpose of this study is therefore to look at the (currently) far-flung arts project research as a coherent group in order to organize and articulate what we know (but don't know that we know) about the social application of the arts. This will be done by: 1) gathering and organizing difference-making arts research in a way that has not been done before (by looking at arts projects across disciplines and areas),

² Misinterpretation of results is also covered in *Social Experimentation: A Method for Planning and Evaluating Social Intervention*, Rieken & Boruch, Eds. (1974).

2) suggesting some preliminary findings about this body of work as a whole, and 3) from this suggesting ways in which to design and evaluate arts projects in the future. In so doing, this study intends to be one small step towards establishing a field for difference-making art. With this in mind, careful attention will be paid to possible items for a future research agenda, as well as what the current state of research suggests for what might be improved.

Along the way, a separate literature search will be performed to gather those aspects of art that are commonly thought to be at the root of art's power. For example (as stated previously) Matanović (1985) links art with creativity and Daloz, et al. (1996) associate it with images and communication. Dewey (1934) links art with expression, communication, experience and connectedness. In this study, these items/concepts will be termed "arts elements" and a literature review will be performed to gather other such elements. Once collected, the arts elements will be used as a dimension along which the difference-making arts projects under consideration will be categorized. Looking at these elements begins to get at the question of effectiveness, as distinguished from effects – the *how* versus the outcome. In this way,

the current study can contribute to our understanding the process, instead of merely reporting on the product.

The primary questions asked in this study are:

What have the arts been used for?

Are there any differences in the application of different arts media?

Are there any differences in the application of different “arts elements”?

What is the state of research around difference-making arts projects?

What differences have been made (i.e., outcomes achieved) with socially-applied art?

The remainder of this work is organized as follows: Chapter 2 is a literature review that provides the theoretical basis for this study. It includes the rationale for looking at disparate studies as a whole, the dimensions used to categorize the studies under consideration, the arts elements that may explain why art works, and a review of research methods used for difference-making arts projects.

Chapter 3, a literature review itself, lists the results of a search for what various authors have said are the elements of art. These arts

elements are used in a later chapter for the analysis of the difference-making arts projects under consideration.

Chapter 4 outlines the research method used in this study (the case survey method). The data gathering, sampling techniques, and analysis methods are also described, as is the arts project categorization/coding scheme.

The results of the data analysis are presented and discussed in Chapter 5. Some conclusions, an initial framework for the establishment of the field, and a future research agenda are offered in the last chapter, Chapter 6.

CHAPTER 2: A CONCEPTUAL FRAMEWORK FOR "DIFFERENCE-MAKING ART"

If art can make a difference, in a world where difference-making is needed, the question then becomes that of harnessing our knowledge about art in a way that may enhance its effectiveness. Currently, the research literature is scattered and therefore only allows researchers to operate as individual particles with little support from others' work. The phenomenon of *resonance* is only available to systems operating as waves, i.e., systems with some form of collective behavior. Thomas Kuhn (1996) speaks of the need for science to operate as a "community." He states that this community is a group of specialists who are "bound together by common elements in their education and apprenticeship, *aware of each other's work*, and characterized by the relative fullness of their professional communication and the relative unanimity of their professional judgment" (p.253, italics mine). He says that the solutions a scientist finds to a problem must not only satisfy the scientist herself, but must also satisfy the many, and that "there are no other professional communities in which individual creative work is so exclusively addressed to and evaluated by other members of the profession" (p.164). This peer-review system that

makes up science, especially when it is able to encompass “paradigm shifts” (the primary topic of Kuhn’s work), has produced extraordinary results over the years.

Walter Willett (2001), in his work on the nascent field of nutrition, compares this scientific process to that of various researchers gathering pebbles and placing them on a scale. Some pebbles are larger than others (i.e., more conclusive research), and sooner or later, “the weight of evidence gradually tips the balance in favor of one idea over another” (p.29). Science is necessarily a team sport.

Fienberg, et al. (1985) suggest that the benefits of data³ sharing include:

- Reinforcement of open scientific inquiry,**
- Verification, refutation, or refinement of original results,**
- Promotion of existing research through existing data,**
- Encouraging more appropriate use of empirical data in policy formulation and evaluation,**
- Improvements of measurement and data collection methods,**

³ Fienberg, et al. are speaking primarily of sharing primary data, but this can easily be extended to results as well.

Development of theoretical knowledge and knowledge of analytic technique,

Encouragement of multiple perspectives,

Provision of resources for training in research,

Protection against faulty data, and

[A] climate in which scientific research confronts decision making.

(Fienberg et al., 1985 p.9-15)

All of the accounts above stress the necessity of sharing research. In the case of difference-making arts, adequate sharing seems to be discouraged by a lack of access. The current study's gathering and categorization of research articles is intended as a first step⁴ in the direction of creating easier access for the as-of-yet unformed "community" of difference-making art makers and researchers.

First, then, a distinction for "difference-making art" is needed for the selection process of research articles.

⁴ Even for a field with an existing "body of knowledge" (social science) Glass, et al. (1981) lament, "The house of social science research is sadly dilapidated. It is strewn among the scree of a hundred journals and lies about in the unsightly rubble of a million dissertations. Even if it cannot be built into a science, the rubble ought to be sifted and culled for whatever consistency there is in it" (p.11). They call for careful and thoughtful use of previous research.

“DIFFERENCE-MAKING ART”

Another way of stating “art is powerful” is to say “art makes a difference.” Power, difference-making, and effectiveness are all closely related. Some, however, claim that *all* art (if it is truly art) makes a difference.^{5,6} With this in mind, a further distinction will therefore be needed for this study. I propose that there be a special category of art wherein its difference-making is *specifically addressed and attended to by the maker(s) or researcher(s)*.⁷

One of the intentions behind the current research is to foster the practice of difference-making art-makers *specifically* stating that their art is being made with the intention of difference-making, and that their work is implemented in a rigorous social science research framework so as to both increase the possibility of effectiveness and to

⁵ For instance, the act of creation itself is difference-making in the sense that something was brought into existence that didn't exist before.

⁶ Others, on the other hand, say that any art that sets out to make a difference isn't art at all (hence the derisive label “utilitarian” art). Carol Becker addresses this nicely by distinguishing “heavy handed” art from difference-making art (Becker, 1994a, p.127), based on Herbert Marcuse's assertion that the more politically overt an artwork is, the less effective it ultimately is (Marcuse, 1978). Dewey (1934) describes the results of the “message placement” in heavy-handed art as being “painful because it is foisted upon us by something that we feel comes from outside the movement of the subject matter” (p.68).

⁷ Carter (2002) distinguishes “invention” from “creation” by asserting, “Invention is self-consciously applicable. With invention, applicability comes first. There are problems to be solved” (p.1).

evaluate the effectiveness. This question of effectiveness is best asked as, "How [by what means] might art make the needed difference?" or, "How is this art making the intended difference?" or, "How did this art make the intended difference?"⁸ Heather Wainwright (1997) states in her article "In the Neighborhood: A Critique of Social Activist Art," "If an artist explicitly intends that the project do social work, then it is reasonable to judge the success of that project by whether or not it achieves this goal" (p.16). She goes on to say that the "... goals should be clearly articulated within the project" (p.16). In addition to "clearly articulated" arts projects, however, the current study also considered projects created with the intention of, but not the clear articulation of, difference-making (for example community ritual dances⁹).

In the research world, exception could be taken to a researcher¹⁰ going out with an intentional difference to make. It is normally considered that science is "neutral," unbiased and objective (Slife & Williams,

⁸ Or more accurately, using Carter's (2002) (2000) *All That It Takes*, "How did this art contribute to the difference that was made?"

⁹ For these types of artworks, the researcher is the one articulating and looking into the difference-making.

¹⁰ This person (or team) could be an art-maker researching his/her own difference-making, a researcher studying the difference-making of an art-maker, or an art-maker/researcher commissioned to make difference-making art for another party, community or organization.

1995). It is sometimes thought that in order for science to remain “pure,” the researcher should be detached and “agenda-less” and have no intention to make a difference with the population or issue under study. In *Designing Social Research*, Norman Blaikie (2000) states, “In some research traditions, detachment is considered to be necessary to achieve objectivity. In other traditions, it is claimed that detachment and, hence, objectivity, is impossible” (p.50). Lewin (1997), Dewey (1910; 1929), Carter (1998), Argyris, et al. (1985) and Morgan (1983) address this issue and assert that it is not only possible to carry out proper research in this manner, but desirable since the world is in need of assistance with its problems and opportunities. Argyris, et al. (1985) suggest that some science is merely satisfied with explaining “what is,” but what’s really needed are solutions to real problems (as well as development of theoretical bases for the solutions). Carter (2000) charges scientists with taking on the tough questions of “what might be” and “what ought to be” instead of only “what is.” These two additional questions imply a moral imperative for scientists.¹¹ These authors, like Blaikie, assert that: 1) all research is “biased” anyway

¹¹ Sayer (1984) and Wolfe (1989) also discuss the moral obligations of social science research.

(e.g., in the original choice of topics, often set by funding opportunities), and 2) as long as scientific integrity (verifiability, falsifiability¹², etc.) is maintained, setting out to contribute to society is desirable. As long as there is scientific integrity, they do not see a scientist's motivation to contribute to society as a hindrance. Kaplan (1964) suggests, "Everything depends on the conduct of the inquiry, on the way in which we arrive at our conclusions. Freedom from bias means having an open mind, not an empty one" (p.375). This type of social science research has been termed by some as "action research," and has been described as "...a general mode of inquiry that seeks to contribute to the practical concerns of people in a problematic situation *and* to the goals of social science within a mutually acceptable ethical framework" (Suchman, 1983, p.95, italics in original).¹³

A brief aside: "difference-making art" is also distinct from a "difference-making artist." For instance, Bono, the lead singer of the rock band U2, is very politically active and has been instrumental in

¹² From Popper (1963, p.15).

¹³ Referring to Rapport (1970).

having the United States government reduce the debt owed it by developing nations (Corn, 1999). He also recently organized the recording and release of a CD "What's Going On," a collaboration with top musicians as a benefit for AIDS relief in Africa and for the victims of the September 11th bombing. Bono's use of his celebrity status for difference-making is distinct from his use of music for difference-making.

Now that "difference-making art" has been distinguished and will be used for the gathering of the research articles, further distinctions will be needed to look at the projects' effectiveness. Difference-making considerations are:

- a) "For what reason was the difference-making done/attempted?" (i.e., to address what type of whose need)
- b) "How was the difference-making done/attempted?" (termed "process" by Carter (2000) and Suchman (1967, p.61))
- c) "Was the intended difference made?" (termed "product" by Carter (2000), "performance" by Suchman (1967), p.61)
- d) "How was the research performed?"

Or in short: Why? How? Did it work? How do we know?

These questions translate into the following dimensions. The conceptualizations of the dimensions follow.

- a) Problem/opportunity (social need) addressed,
- b) Beneficiaries,¹⁴
- c) Art medium used,
- d) Arts element(s) used,
- f) Outcome, and
- e) Research method used.

PROBLEM / OPPORTUNITY ADDRESSED

As mentioned in Chapter 1, an initial cross-discipline review of the literature revealed that art is being used to address a wide range of social problems and opportunities (hereafter referred to as “social needs”). To begin to map the social areas in which difference-making art has been applied and where it has not, each project’s “social need” was coded. This dimension is uncommon for many forms of synthesis research since often the focal interest is the same for all studies under consideration (especially with meta-analysis, since the results are

¹⁴ That is, those intended to receive benefit from the difference-making art.

synthesized and therefore must be produced from equivalent research questions).

To encompass such a broad span of social needs, the categories of social issues used in this study were derived from the organizational structure of the United Nations, since the UN is constituted as the ultimate social service organization.¹⁵ The UN structure also provides a less US-centric view of social services than other structures or lists of social issues that were examined (for instance, a US-based list would not normally include refugee issues whereas the UN structure does). Additionally, each of the difference-making art projects considered in this study concerns the practical application of art, so to sort them with the question akin to “What social service agency would be most likely to do this project?” is logical.¹⁶ Table 1 provides a list of relevant UN agencies and their primary missions and foci. The foci were found on the agencies websites. A chart of the organizational structure of the UN can be found in Appendix A.

¹⁵ See the Preamble to the Charter of the United Nations (United Nations, 2000).

¹⁶ The final list of categories is not an exact reflection of the UN structure, but is derived from the UN structure. Therefore the “social service agency” is abstracted somewhat.

Table 1. United Nations Agencies and Their Abbreviated Foci

| UNITED NATIONS AGENCY | FOCUS |
|---|--|
| FAO (Food and Agriculture Organization) | Agriculture |
| ILO (International Labour Organization) | Labor |
| ITC (International Trade Centre) | Business |
| OHCHR (Office of the High Commissioner for Human Rights) | Human Rights (Political/Civic, Social/Cultural) |
| UNDCP (United Nations Drug Control Programme) | Narcotic Drugs |
| UNDP (United Nations Development Programme) | Development and Poverty |
| UNEP (United Nations Environment Programme) | Environment |
| UNESCO (United Nations Educational, Scientific and Cultural Organization) | Education, Science & Culture |
| UNFPA (United Nations Population Fund) | Population and Reproduction |
| UNHCR (United Nations High Commissioner for Refugees) | Refugees |
| UNHCS (United Nations Centre for Human Settlements (Habitat)) | Human Settlements / Housing |
| UNICEF (United Nations Children's Fund) | Children (Nutrition, Navigate Adolescence, Children's Rights) |
| UNIFEM (United Nations Development Fund for Women) | Women (Women's Human Rights, Violence Against Women, Empowerment, Gender Equality) |
| WFP (World Food Programme) | Food |
| WHO (World Health Organization) | Health (Physical and Mental Health, Ageing and Substance Dependency) |
| World Bank / IMF (International Monetary Fund) | Economics |

Pre-tests of this categorization of arenas of social concern suggested that this structure was generally adequate, except in one area. Initial readings showed that the arts have been used in attempts to understand and improve various mental processes. These range from enhancing self esteem and self image to improving spatial reasoning. Consequently, a subcategory of (non-pathology-based) "mental functioning" was added to the general area of Mental Health (under

WHO). Thus, the WHO-derived category is more properly thought of as “physical and mental health / functioning.” Clearly this is outside of the WHO mission, but was necessary in order to create a comprehensive categorization.

For the final list of social need categories, the UNESCO main areas (Education, Science and Culture) were split into three separate categories (main-, not sub-) since they were so dissimilar. UNESCO’s “culture” mission includes issues related to cultural identity, the cultural dimension of development, and the preservation of cultural heritage (UNESCO, 1982).

BENEFICIARY

Difference-making implies beneficiaries. Solving problems is done with benefit to someone in mind, so the concept of beneficiary is inherent to the process. Each of the above social needs can be addressed at different levels of social organization of the beneficiary. For instance, the issue of poverty can be tackled at the individual level, the community level or the societal level. Each level requires different processes of difference-making, so a distinction needs to be

made for level. The categories for level of beneficiary used in this study are derived from the work of Mankowski and Rappaport (2000). In their article, "Narrative Concepts and Analysis in Spiritually-based Communities," they distinguish these as individual, community, and cultural / societal levels of analysis.¹⁷ The community level is defined here to include families, groups and organizations (everything between individual and societal). Rubinstein, et al. (2000) use these same levels in their work on health systems.

ARTS MEDIUM

The question, "How was the difference-making done/attempted?" addresses the *process* component of difference making. Relating art to communications for a moment,¹⁸ from the earliest work on communications, the medium was considered important. Shannon and Weaver's (1948) famous (but outdated) model of communication includes the channel as a basic component of the system. In Shannon's (1948) original article, he describes the channel as "...

¹⁷ This micro/middle/macro delineation carefully sidesteps the problem with defining "group," as described in van Nieuwenhuijze's (1967) *Intelligible Fields in the Social Sciences*.

¹⁸ As does Denis McQuail (1994), Dewey, (1934), and Carey (1989a).

merely the medium used to transmit the signal from the transmitter to receiver. It may be a pair of wires, a coaxial cable, a band of radio frequencies, a beam of light, etc.” (p.340). The channel has a *channel capacity* (which relates to fidelity), and the possibility of *noise* (entropy). Error correction and redundancy can be used to somewhat offset noise. Their model, later called the *transmission model* of communications, is useful for digital data transmission over wires, but is limited with respect to communication as a social process since it does not account for context. It does, however, acknowledge that the medium has some impact on the process, although the word “merely” in the description of channel implies that the impact is presumably small and regular (and can therefore be filtered out, or inverse-filtered, as the case may be). Lasswell’s (1948) verbal version of this theory “Who / Says What / In Which Channel / To Whom / With What Effect?” (p.37) also acknowledges the importance of the channel in communication.

Other models of communication more suited to the complexities and vagaries of the social process (and that deal with *meaning*, which Shannon expressly did not) also highlight the importance of the

medium itself. The most extreme could be McLuhan's (1964) oft-quoted, "The medium is the message" (p.7). He adds that one dimension along which to distinguish media is their use of different senses (for instance television use more senses than newspaper).

With all of the attention given the medium itself in the study of communication, it is reasonable to assume that the arts medium in difference-making art projects might be significant to the difference-making process. Therefore, the medium was coded for each research project under consideration. To eliminate boundary considerations, only mainstream arts media were used as categories for this initial study. These media include dance, drama¹⁹, visual arts and music. For this study, visual arts include: "visual art," drawing, painting, sculpting and mural-making. It is acknowledged that there are many other arts media that are commonly used for making a difference, but they were not addressed here.

¹⁹ Pro-social television and radio "soap operas" will be included in this category if they appear in the sample from the "drama" keyword search.

ARTS ELEMENT

An initial search of the literature for difference-making arts research showed that in the conceptualization section of many projects, specific aspects of art were listed as the “active ingredient” that would be used for the difference-making. For instance, Lewis and Scannell (1995) hypothesized that expressive dance movement could impact body image, a common disturbance among (mostly) women. Based on the work of Leventhal (1989), they propose that “creative dance provides an opportunity for expressive release and can elicit the emotional engagement necessary to produce change in body image” (Lewis & Scannell, 1995, p.156). The aspects of art key to that study were those of expression, creativity, emotion and engagement.

Another study, “National Integration Through Value-Oriented Activities” (Taj & Rekha, 1995), proposed the use of cultural dance with children for nation-building. The authors stated,

All that these children need is freedom of expression to their creativity and talent which almost all children possess. Therefore, banking on this raw material it would be possible to inculcate basic day to day values and when these values are properly nurtured and strengthened it would build up higher values essential for building a strong nation. (p.74)

These authors are suggesting that expression and creativity are difference-making elements of art.

From these examples it can be seen that art has been intentionally used to try to make a difference, and that certain aspects of art were highlighted as the primary source of effectiveness. As previously mentioned, paying attention to these aspects will allow for art to be treated as a *process* (i.e., a concern for effectiveness – “How is art working here?”), in addition to the attention on outcome (i.e., effects, addressed later in this work).

Therefore, a separate literature review was performed to search for what has been proposed as the essential difference-making elements of art, or the “active ingredients.” For this study, these aspects are hereafter termed *arts elements*, and are defined as “concepts that have been associated with art in theoretical writings about art.”²⁰ Much has been postulated about art and its make-up. It is not the goal of

²⁰ This style of definition could be classified as Hempel’s (1952) *nominal* definition.

this study to explain *why* art has these elements, *how* these elements function, in what ways these elements are distinct from one another (indeed they all may be interconnected), or if these elements even exist. However, it could be said that this is an attempt to define art in the limited sense of defining something in terms of its elements and relational items, which is one of the forms of definition set out by Hempel (1952).

Still, the primary intention of this research is to determine what elements have been associated with art through the years. Later in this study it will be determined if the found elements have been intentionally applied to difference-making. Some of the elements will be process “properties” and some will hint at process aspects by the response to them. Each of the elements is clearly a multi-faceted concept of its own and was not conceptualized or explored deeply in this study. Once found through the literature review, each arts element was operationalized and entered into the codebook for coding of the difference-making arts cases.

A brief note on the word “element”: The word “element” in the English language implies an object-part pair of items (a leaf, an element of a tree, is a part of a tree). The word element therefore also implies the type of relation between the two. Carter (2000; 1994), in his work on ideational mechanics, would call this object-part relation an “inside-outside” relation.²¹ Other types of item-item pairs exist, however, as do other relations (Carter states that in addition to inside-outside relations there are: sequence (before-after), contributor, sufficient, necessary, and same/not-same relations). With this in mind, the word “element” (or basically any other word in the English language) is an insufficient choice for this study, since it brings with it the limitations of object-part / inside-outside. A limitation-less word is needed for the processual component which has been associated with art. Given the deficiencies of the English language, however, the word “element” will continue to be used. The reader is asked to temporarily expand the capacity of the word to include the possibility of other item-item pairs and relationship types. This broadened capacity of “element” will allow, for example, the arts element pair “art - emotion” (emotion is

²¹ Also see Hempel (1952) on the limitations of what he calls object- class or -property terms (or the “genus-differentia,” p.5 rule).

very often associated with art but is more of a before-after relation than inside-outside, which the original definition of “element” might imply).

For the coding of the difference-making arts cases, if an arts element was cited in the research conceptualization section of the article as a possible contributor to the difference to be made it was recorded as data. Therefore manifest, not latent, content was coded.

RESEARCH

The final large concept that needs to be conceptualized for this study is that of “research.” Effective difference-making is needed in the social domain to address the pressing issues facing us. The scientific practice of research supports this need by: a) stipulating that projects be set up in a way to maximize their probability of success, b) requiring that measurement is in place such that we know if a difference was or is being made, and c) calling for the results to be shared with the scientific community so that others can evaluate and learn from the work. It is indeed the case that many difference-making arts projects have been done without regard to research.

Unfortunately, those projects have little to offer the wider community and therefore much of their value is lost. With this in mind, the research component of the cases under consideration was examined as way to judge the state of research used in difference-making art.

For this work, “research” shall be conceptualized as the gathering of knowledge. This broad viewpoint provides room for much-debated aspects of research such as:

- a) The possible (or not) “objectivity” of the observer as mentioned above,
- b) That there may be “multiple knowledges” to be gained (Morgan, 1983) depending on the researcher’s standpoint,
- c) Whether or not the research is meant to change the object under study²², and
- d) The varying types of methods for gathering data (Blaikie, 2000).

Since the current research is designed to deal with a wide range of research projects, this broad conceptualization of research is needed.

The fourth item above, the gathering of data, is one dimension of the

²² Termed “action research” (Argyris et al., 1985).

research projects under consideration that has been recorded for analysis. Common methods, listed in Blaikie's (2000) *Designing Social Research*, include:

Experiment
 Survey
 Ethnography / Fieldwork
 Case study
 Content analysis
 Secondary analysis
 Observation
 Historical
 Simulation and gaming
 Evaluation research
 Social impact assessment (Blaikie, 2000, p.40)

Additional methods, listed by Wimmer and Dominick (1997) in *Mass Media Research: An Introduction*, include:

Focus group
 Intensive interview (Wimmer & Dominick, 1997)

Pre-tests of this categorization of research methods showed that one more category needed to be added to this list, that of "Descriptive / Cultural Studies / Critical Analysis." The articles in this category were non-theory-based descriptions (but passed the initial inclusion criterion of being in a refereed academic journal) or those using Cultural Studies or Critical Theory approaches.

Clearly, the above research methods categories can overlap. Blaikie pointed out the difficulties in trying to rationalize the list, and suggested several other distinctions with which to categorize research. One is that of “data collection” from “data sources” (Blaikie, 2000, p.43). For instance, it is common to have an experiment be the source of data, but the data collection is done through a survey. In another instance, a survey itself can be used as both the data source and the data collection²³ (hence the overlap of the methods in the list above). Adding to the confusion, these methods are used in different fields of scholarly activity, each with its own methodological preferences and terminology.

Since a full untangling of the complexities of research methods is beyond the scope of this study, a decision was made to code purely on the basis of manifest content. In other words, primacy was given to whatever the researchers thought they were doing (with the data source / data collection hierarchy honored if needed). If no method

²³ For example Klein, et al.'s (1993) national in-home survey regarding adolescents' risky behavior and media use.

was specified (which was often the case in the Descriptive category), coder judgment was employed. In all cases, the first “method” used was coded. Table 2 shows the full Research Methods list with their explicit operationalizations.

Table 2. Research Methods with Operationalization

| RESEARCH METHOD | OPERATIONALIZATION |
|-------------------------------------|--|
| Case study | A case study "focuses primarily on the qualitative, multiaspect, in-depth study of one or a few cases" (Larsson, 1993. p.1515). |
| Content analysis | Content analysis is "a research technique for making inferences by systematically and objectively identifying specified characteristics within a text" (Frey, Botan, Friedman, & Kreps, 1991, p.5) |
| Descriptive | Descriptive is defined here as either: 1) no formal method and little if any theoretical underpinning, or 2) critical theory style analysis, description or conjecture. |
| Ethnography / fieldwork | "[E]thnography involves examining the patterned interactions and significant symbols of specific cultural groups to identify the cultural norms (rules) that direct their behaviors and the meanings people ascribe to each other's behaviors" (Frey et al., 1991. p.229) |
| Evaluation research | Evaluation research is assessing the performance of a social program based on its stated objectives (Wholey, 1984). |
| Experiment | Experiments "test causal relationships by randomly assigning individuals or entities to experimental and control groups and then applying different procedures or treatments to these groups" (Blaikie, 2000, p.41). |
| Focus group | A focus group is "an interview conducted with 6-12 subjects simultaneously and a moderator who leads a discussion about a specific topic" (Wimmer & Dominick, 1997, p.480). |
| Historical | Historical research use data from the past to explain single events or classes of events (Nord, 1981). |
| Interview (in-depth) | In-depth (or "intensive") interviews are one-on-one interviews where a respondent is asked extensive questions. Intensive interviews are usually very long, and can provide details as to why a respondent give specific answers. (Wimmer & Dominick, 1997) |
| Meta-analysis or review of research | Meta-analysis is "the resolution of the basic facts from a set of studies that all bear on the same relationship" (Hunter, Schmidt, & Jackson, 1982, p.10). "Review of research" here is used for more of a listing of research (similar to a literature review) with no attempt at synthesizing the findings. |
| Observation | Observation is watching and recording "what people say and do" (Frankfort-Nachmias & Nachmias, 1996). For this study, observation as a data source is distinguished as observation in a natural (non-experimental) setting, and distinguished from ethnography as not concerning a specific cultural group. |

Table 2. Research Methods with Operationalization (cont.)

| RESEARCH METHOD | OPERATIONALIZATION |
|--------------------------|---|
| Secondary analysis | Secondary analysis is the "reuse of social science data after they have been put aside by the researcher who gathered them" (Becker, 1981, p.240). |
| Simulation and gaming | Simulations and games "induce...in a restricted and well-defined context, the same kind of motivations and behaviors that occur in the broader contexts of life where we play for keeps" (Coleman, 1968, p.29) |
| Social impact assessment | A SIA measures the impact of a program or development project has on a community's social systems. "The key issues to be addressed in SIA include a number of potential effects that developments may have on populations, infrastructure, services, housing, social relationships within the community etc." (Chadwick, 2001). |
| Survey | In surveys, "...respondents are asked questions concerning their beliefs, attitudes and behaviors" (Frey et al., 1991, p. 179). |

As further dimensions of research methods, the distinction between qualitative and quantitative was noted for each research project under consideration, as well as the level of statistics involved (none, descriptive only, or more advanced than descriptive²⁴) (Riffe & Frietag, 1997).

²⁴ Where appropriate (i.e., where sampled data, not census data, was involved).

RESEARCH QUESTIONS

Based on the above conceptualization, the questions addressed in this study restated in detail are:

Application: What have difference-making arts been used for?

- RQ1.1. Which social needs have been addressed by difference-making art projects, and which ones were addressed most frequently?
- RQ1.2. What beneficiary levels were addressed, and which ones were addressed most frequently?

Arts Media: Are there any differences in the application of different arts media?

- RQ2.1. Which arts media were used in difference-making arts projects?
- RQ2.2. For a given arts medium, was it applied more often to some social needs than to others?
- RQ2.3. For a given arts medium, was it applied more often at some beneficiary levels than others?

Arts Elements: Are there any differences in the application of different arts elements?

- RQ3.1. Have the elements associated with art been used in difference-making arts projects?

If so,

- RQ3.2. Which arts elements were used most frequently?

RQ3.3. For a given arts element, was it applied more often to some social needs than to others?

RQ3.4. For a given arts element, was it applied more often at some beneficiary levels than at others?

RQ3.5. Are certain arts elements associated with certain arts media?

RQ3.6. Does the use of the arts elements “cluster” (i.e., are certain elements commonly used in conjunction with other elements)?

Research Methods: What is the state of research around difference-making arts projects?

RQ4.1. Which research methods have been used most frequently?

RQ4.2. For a given research method, was it used more often with some arts media than with others?

RQ4.3. What proportion of cases used empirical methods, and of those, what was their level of statistics?

Outcome: What differences have been made (i.e., outcomes achieved) with socially-applied art?

RQ5. Did the projects achieve their intended outcomes?

CHAPTER 3. ARTS ELEMENTS

Countless authors since the time of Plato and before have asserted that the arts have special properties or elements that may be responsible for art's purported power. This chapter presents the results of a detailed review of the literature on such elements. The elements found from the literature review are listed in Table 3. Following the table are brief descriptions of the elements and what several (of the many) authors have said about each. As was mentioned previously, it was not the goal of this current study to critically examine these elements, it was merely to seek them out.

Table 3. Arts Elements Found in the Literature

Beauty
 Celebration
 Communication
 Connection with others / oneness / connection with self
 Creativity
 Critical examination of "reality" / critical thinking /
 conscientization²⁵ / consciousness raising
 Emotion / affect / mood / catharsis
 Empathy
 Engagement / excitement / "wake up" / arousal / motivation
 Entertainment / pleasure / enjoyment / fun
 Escape / distraction / fantasy / attention diversion / disruption
 Experiential / sensory experience / practice / play the role of
 Expression / give voice / project identity
 Humor
 Identification with / model / personal relevance
 Imagination / visualization / problem solving
 Information / learning / education / instruction
 Inquiry / exploration / analysis
 Narrative, passing down and remembering events / tradition /
 commemoration / memorial / memory and recall
 New idea / promote an idea / normalize & validate / speak
 possibility" even while presenting "miserable reality"
 Parody / satire / irony
 Perception / awareness / make special or strange / bring to
 attention / bring to focus / illumination / articulation /
 social critique / keep on the agenda
 Representation / symbols / icons / metaphors / saying that which
 cannot be said in words / allegory / "hidden transcript"
 Transcendent experience
 Transgressing / controversy
 Other (Spatial reasoning, neural effects, physiological effects, exhibit
 competency, feel accomplishment, provide space for public
 debate / "get people talking")

²⁵ Coined by Paulo Freire (Freire, 1970) in *Pedagogy of the Oppressed* as a form of critical awareness.

BEAUTY

Beauty is an element long associated with art. Tolstoy (1989), referring to the philosopher Schelling's²⁶ view on art's capacity to bring forth beauty, wrote:

Beauty is the perception of the infinite in the finite, and the chief characteristic of works of art is unconscious infinity... [B]eauty is the fundamental idea of everything. In the world we see only distortions of the fundamental idea, but art, by imagination, may lift itself to the height of this idea. (Tolstoy, 1989. p.99)

Beauty, however, can be itself a contradiction. Steven Ross (1982) suggests that in art, it is common to have a tension between beauty and ugliness. For example, beauty can be expressed in a painting of a stark burned-out landscape of a decaying industrial town. Art is claimed to be the only medium that can hold that contradiction.

Carol Becker (1994b), writing on Herbert Marcuse's views on the subversive power of beauty, states that beauty can "require people to consider what no longer exists, what resides in dreams, memories of a time (whether real or imagined) when life was fulfilling and people's relationship to it seemed less estranged" (p.124). She suggests that

²⁶ Schelling (1775-1845)

the emotion of longing can propel people forward to build a better existence.

CELEBRATION

Peter Mudford (1979) begins his book *The Art of Celebration* with the bold statement, "The purpose of art is to celebrate the human world we all share" (p.13). He suggests that celebration is a fundamental need for humans, given the challenges that life throws at us, and that it is up to the artist's imagination to "construct in an unassailable way something upon which to rejoice" (p.17). Victor Turner (1982) also writes on art and celebration and suggests that celebrations bring our pasts and present together.

COMMUNICATION

Another highly complex concept that is attributed or linked to art is the notion of "communication." Dewey (1934) strongly asserts the power of art as a communication medium: "For it is by activities that are shared and by language and other means of intercourse that qualities and values become common to the experience of a group of mankind. Now art is the most effective mode of communication that

exists" (p.286). Later on he makes it clear that the type of communication to which he is referring is not that of announcing, but of a sharing.

CONNECTION / ONENESS

Many authors speak of art's ability to connect individuals. "Art breaks barriers that divide human beings, which are impermeable in ordinary association," Dewey (1934, p.244) writes. He also states that art can create a sense of being a part of the "larger, all-inclusive, whole which is the universe in which we live" ²⁷ (p.195). Tolstoy (1989) suggests the same idea, that "...art destroys the opposition between the one and the many... by uniting them" (p.109).

CREATIVITY

Creativity is said to be the essence of the artistic process. To create is to bring something into existence that did not exist before. Daloz, et al. (1996), who studied one hundred individuals living lives of commitment to the common good, suggest that participation in the

²⁷ A "sense of oneness" is reported to be one manifestation of the transcendent element of art.

arts is useful for cultivating the “habits of the mind” that are now needed. These habits include elements of creativity such as “engagement with mystery and tolerance for ambiguity” (p.230).

Vincent Tomas (1964) speaks of the artistic creative process as not initially knowing what the outcome will be, only the direction to go, until arrival (which distinguishes a creative work from a “paint-by-numbers” work).

CRITICAL EXAMINATION OF REALITY

Closely related to art’s “perception” element is its ability to call in question the solidity of so-called reality. For example, Augusto Boal’s (1985) theater work, based on the critical pedagogy of the late Paulo Freire (1970), facilitates audiences’ (termed “spec-actors” due to the participatory nature of his work) examination of current situations of their oppression. In the drama structure “Forum Theatre,” the audience see their own situations played out for them, and they get to try new solutions to the problem. The result of the process seems not to be specific new solutions, but a sense that there *are* solutions (i.e., “reality” is not quite as solid as it was before the performance).

EMOTION²⁸

Art is often associated with emotions, both in its capacity as a medium of expression for the art-maker, and as an agent of provoking an emotional response from the viewer. John Dewey (1934) situates emotion at the heart (so to speak) of art, since he asserts that art is expression and expression is sourced by emotion. Referring to a possible effect of the expressing of emotion, Aristotle suggested that “art releases unconscious tensions and purges the soul”²⁹ (Kris, 1952, p.45).

Concerning art’s emotional impact on those who experience it, Albert Barnes (1933) suggests that our minds contain:

...a vast number of emotional attitudes, feelings ready to be reëxcited when the proper stimulus arrives, and more than anything else it is these forms, this residue of experience, which, fuller and richer than in the mind of the ordinary man, constitute the artist’s capital. What is called the magic of the artist resides in his ability to transfer these values from one field of experience to another, to attach them to the objects of our common life,

²⁸ While in some works there is a distinction between emotion and affect, such as Carter (1994), in the current research this distinction was not made since, in the cases considered, the terms were used interchangeably.

²⁹ Termed *kathartic*.

and by his imaginative insight make these objects poignant and momentous. (Barnes & Mazia, 1933, p.31)

Similarly, Tolstoy (1989) refers to art's capacity to "infect" its audience with emotion (p.53).

EMPATHY

Art is said to be able to create empathy between the audience and the performers or the subjects of the art. An accomplished actor can provide the experience to audience members of being in the actors' shoes. Ellen Burstyn, an actor interviewed in Milenko Matanović's *Lightworks: Explorations in Art, Culture, and Creativity* (1985), states that an actor needs to have empathy with the character she or he is playing. Wilhelm Worringer (1953) extends the notion of empathy to include the process of actively engaging with an artwork (either through "self-activation" or being "demanded" by the work).

ENGAGEMENT

The arts have the capacity to grab our attention and to engage us. Worringer (1953) speaks of art's capacity through its sensory nature to

draws us into the world of the work. Ultimately, he suggests, we can “lose ourselves” in the contemplation of an artwork.

ENTERTAINMENT

According to Singhal and Rogers (1999), art has the ability to entertain. They define entertainment as “a performance of spectacle that captures the interest or attention of individuals, giving them pleasure and/or amusement” (p.10). Victor Turner (1982) suggests that entertainment forms reverse the normal order of things. He says that in entertainment, our deepest held values and beliefs are expressed.

The relationship between art and entertainment is a rocky one, however. “Serious” art can’t be entertaining (which may be why the word “serious” is used?). Peter Mudford (1979), in *The Art of Celebration*, handles this conflict well. He states:

There is a place—and a very important place—for the art that is just entertainment, which makes us laugh, feel more lively, turns our minds from less endurable problems, and sends us back to them more able to cope... But the great artist does something of a different kind. He sees all that is dark in reality; but by the power and creativeness of his imagination he enables us to see

through the reality to an order in which there is an affirmation, a kind of rejoicing. (Mudford, 1979, p.187)

ESCAPE

Art can “transport” us out of this time and place, into a whole new world where new freedoms are experienced (Becker, 1994a). Mudford (1979) speaks of art’s ability to provide escape as it relates to celebration. He asserts that artists who provide relief and escape should be honored for their contribution. Like entertainment, however, there is a stigma around the notion of escape with its embedded Protestant Ethic accusation of frivolity. This stigma is addressed in Robert Wilson’s (1986) aptly titled chapter “The Courage to be Leisured”.³⁰

EXPERIENCE

John Dewey (1934) speaks of art’s capacity to create an experience. He states:

Through art, meanings of objects that are otherwise dumb, inchoate, restricted, and resisted are clarified and concentrated, and not by thought working laboriously upon them, nor by escape in to a world of mere sense, but by creation of a new experience. (Dewey, 1934, p.132-3)

³⁰ In this chapter Wilson connects creativity with the freedom derived from leisure.

He also asserts that, "The poem, or painting, does not operate in the dimension of corrective descriptive statement but in that of experience itself" (p.85). There seems to be something about art that can draw us into itself and into the world of the subject of the work. Suzanne Lacy (1995) suggests that an artist "becomes a conduit for the experience of others" by entering deeply into the subject's world and then "reporting" on it in a way that the audience receives it as an experience, not a description (p.174).

EXPRESSION

Expression can be of information, ideas, emotions, or the "self." Dewey (1934) distinguishes expression from "discharge." He speaks of the need for a process of clarification to create art: "The primitive and raw material of experience needs to be reworked in order to secure artistic expression" (p.74). A related concept is that of *being witnessed*, i.e., "the sense of being heard and understood" (Meekums, 1999, p.254). Guy Sircello (1972), in *Mind and Art*, comes to the conclusion that self-expression must be "a fundamental aspect of a person in order for its expression to count as self-expression of that person" (p.307). Other

emotions or ideas can be expressed, but he asserts that for something to be a self-expression it must represent something other than “temporarily or occasionally had feelings or attitudes” (p.307).

HUMOR

Jeanne B. Thomas (1997), in her synthesizing work on humor, asserts that for a story to be humorous, it has the following:

1. The story must create perceptions of incongruity, ambivalence, superiority, or the recognition of a taboo topic,
2. The story must be based in or linked to a challenge to convention or expectation, and
3. The participants must have some emotional distance from the story (it must not be too painful or too boring).
(Thomas, 1997)

Patricia Harris (1975) studied humorous cartoons and found that the experimental subjects were most likely to rate a cartoon humorous when a drawing was paired with a caption with an unexpected meaning, and when the discrepancy between the two meanings is the greatest.

IDENTIFICATION

Similar to art's element for empathy is identification. Art can provide an experience of being able to place oneself in the story, or having one's truth spoken. Alex Grey (1998) suggests that at the collective level, "Art provides a mirror for its culture. What becomes popular art [that which a population can identify with] and what lurks in the shadows of a culture reveal much about the collect psyche of its people" (p.26).

IMAGINATION

Andrew Ortony (1981), in *Psychology and the Arts*, states that artists have more freedom than scientists, since they are not constrained by the need to follow "the truth." He says "The artist is free to explore and experiments with his of her chosen medium of expression for its own sake" (p.148). Daloz, et al. (1996) call for artists to be leaders in the area of imagination and to "create images of hope and possibility that can awaken and help us to see and understand" (p.230). Dewey (1934) speaks of the need for imagination and art to deal with "life and

experience in all its uncertainty, mystery, doubt and half-knowledge” (p.34).

INFORMATION / EDUCATION / INSTRUCTION

While art may be considered by some to be more suited for the emotional domain, it still has the capacity to convey information. This capacity of art makes it ideally suited for development work, especially for countries in which the literacy rate is low. “Theater for development” has been used for decades on such issues as health and family planning, and most recently, AIDS. The idea seems to be to use other elements of art such as emotion, entertainment and empathy to foster audience engagement and identification, and then “embed” the content in the story. Most recently educational art used for development has been termed Entertainment-Education (Singhal & Rogers, 1999).

INQUIRY

Art, especially the process of *making* art, is thought to be a useful means to facilitate an inquiry into a topic. An inquiry implies looking deeply into of the dimensions of a topic. Massialas et al.’s (1975) work

Social Issues Through Inquiry, speaks of inquiry as an *active* process of learning, where a person or group “considers all possible alternatives and obtains sufficient evidence on which to make [a] decision” (p.24). This closely parallel’s Alex Grey’s (1998) description of the “saturation” phase of the artistic creative process. He describes that part of the creative process as “looking over everything [one] can find about a subject” (p.76) while still not really knowing the final direction the work will take. Thus, making art about a topic can be an effective way to facilitate an inquiry into a topic.

NARRATIVE / REMEMBRANCE / TRADITION

Art is said to serve the purpose of preserving and “passing forward” teachings and traditions. Given art’s ability to carry and represent extra-verbal concepts (e.g., values), it is an unparalleled vehicle for their storage and transmission over time. Dewey (1934) speaks strongly on art’s vital role in preserving civilization:

There are transient and there are enduring elements in a civilization. The enduring forces are not separate; they are a function of a multitude of passing incidents as the latter are organized into the meanings that form minds. Art is the great force in effecting this consolidation. The individuals who have minds pass away one by one. The

works in which meanings have received objective expression endure. (Dewey, 1934, p.327)

David McMillan (1996), in his work on “psychological sense of community,” asserts that art is integral to the strength of a community for this very reason. He found that art is used for the representation of a community’s “shared dramatic moments” (events a community has gone through that have contained risk to the community or some of its members). McMillan indicates that the shared dramatic moments that demonstrate the “transcendent values” of a community (such as courage) are chosen by the community to be represented by art and are inserted into the corpus of the community and spoken and passed on by the art³¹.

Another slightly different form of “passing forward” could be called “remembrance.” Some events or situations are of the magnitude that a community or society feels that the events themselves should not be forgotten. These events or situations are then stored over time through art. A striking example of this is Maya Lin’s US Vietnam war

³¹ One manifestation of this form of community art is “community narrative” as described by Julian Rappaport’s (1998) “The Art of Social Change: Community Narratives as Resources for Individual and Collective Identity.”

memorial. It is a simple yet incredibly moving work, consisting of a 492-foot black polished granite wall with the names of US soldiers who died in the Vietnam War engraved in chronological order of the dates of their deaths (Gans, 1987). Ongoing art such as Lin's, as well as other works about the Nazi Holocaust, the AIDS pandemic³², and South African apartheid³³, serve as greater-than-historical reminders of these situations.

NEW IDEAS

Herbert Marcuse (1978), in *The Aesthetic Dimension*, speaks of art's capacity to present new (and potentially extremely subversive) new ideas. He states:

... a work can be called revolutionary if, by virtue of the aesthetic transformation, it represents, in the exemplary date of individuals, the prevailing unfreedom and the rebelling forces, thus breaking through the mystified (and petrified) social reality, and opening the horizon of change (liberation). (Marcuse, 1978, p.xi)

³² See Jeff Weinstein's (1989) essay "Names Carried into the Future: An AIDS Quilt Unfolds."

³³ For an account of the influence of Peter Gabriel's song about the slain anti-apartheid leader Steven Biko, see Tomaselli (1993).

PARODY

Parody, a unique form of humor, is, like humor, “carried” by the art medium. Since parody deals with multiple levels of meaning, art is especially suited for it.

PERCEPTION / MAKE STRANGE / MAKE SPECIAL / ILLUMINATE

James Carey (1989a), in his essay “A Cultural Approach to Communication,” states that the arts can “make the phenomenon strange” (p.24). What he means is that commonplace things and events can become so familiar that we no longer notice them. Art, he suggests, “can take the sound of the sea, the intonation of a voice, the texture of a fabric, the design of a face, the play of light upon a landscape, and wrench these ordinary phenomena out of the backdrop of existence and force them into the foreground of consideration” (p.24). Ellen Dissanayake (1988) refers to this effect as “making special.” She addresses the conscious act of embellishing objects or using stylized movements in rituals, and suggests that “making special” may have originated in a desire to convince others (or oneself) of the desirability or efficacy of the object or activity (p.104). This same mechanism can be used to draw attention to something that

should be noticed, such as unexamined social issues. Art can provide an articulation of a condition, and in so doing, art distinguishes it from the background.

At the societal level, art can function as a “mirror” and present the image of a culture to itself. Alex Grey (1998) suggests that the collective psyche of a culture is reflected in its popular art. Henri Matisse (1953) said “To see itself is a creative operation... The effort needed to see things without distortion takes something very much like courage” (p.21). The arts can facilitate this seeing by providing a new perception on our own perception.

REPRESENTATION / SYMBOLS / METAPHOR / SAYING WHAT CANNOT BE SAID IN WORDS

Of all of the arts elements in this list, one of the most fundamental may be art’s capacity to represent some thing or idea, greater than, or at least distinct from, the original object or idea. In the gestalt of a work, something larger comes present. Steven Ross (1982) explores representation at length in his book *A Theory of Art*, and suggests that the value of representational art is that the subject and the art “are not the same; but they are either similar in some respects or are

intimately related" (p.19). He asserts that accuracy of a representation of a work is not the point, since, "The value of a work does not depend on faithfulness to its object, but on heightened possibilities" (p.20). Taking the idea of "heightened possibilities" one step further, Herbert Read (1945) says that the symbols that artists use can even be the symbols of the unknown (which allows for the "Speaking Possibility" art element listed below).

A concept related to symbolism is "metaphor." Goodman (1976), in *Languages of Art*, suggests that some metaphors "...involve the transfer of a schema between [two] realms" (p. 81). Art seems especially suited to make such a transfer. Metaphor can also be used to hide the "real" meaning of a work from the scrutinizing eyes of an oppressor or censor.

Finally, a number of authors suggest that art, through its means of representation, can say some things better than words. Dewey (1934) asserts "each art speaks an idiom that conveys what cannot be said in another language and yet remains the same" (p.106). Charles Morris (1946), in his work *Signs, Symbols and Behavior* says the same: "I see

no compelling reason for not regarding the arts as languages... less adequate than spoken language for some purposes of communication but more adequate for others" (p.193).

TRANSCENDENCE

One of the least understood but most commonly referred to elements of art is its ability to have us "transcend" everyday existence. Ken Wilber (1998), in *Eye of Spirit*, suggests that "Great art suspends the reverted eye, the lamented past, the anticipated future: we enter with it into the timeless present; we are with God today, perfect in our manner and mode, open to the riches and the glories of a realm that time forgot..." (p.136). Art has the capacity to bring us to a state of ecstasy.

TRANSGRESSION

Art can be used as a way to transgress social norms as a protest against them. B. Ruby Rich (1994), describing works intentionally designed to create a reaction, states "...these were inherently transgressive works dedicated to shattering taboo, works valued precisely for that thrill of shock, work fully conscious of the outrage

likely to attend any migration outside their intended subcultural audience...” (p.235). In parallel with the “bring to attention” element of art mentioned above, Carol Becker (1994a) asserts, “The function of art is not to be politely absorbed but rather to challenge and disrupt” (p.127). Instead of being a quiet violation to a norm, art’s public nature makes it a *flagrant* violation, which serves the purpose of transgression even better.

CHAPTER 4: METHOD

This current research is an attempt to understand the power of the arts through examining a substantial number of difference-making arts projects that span a diverse range of disciplines. In order to deal with a collection of such radically different works (and to prevent the research method from inappropriately excluding relevant examples), the “case survey” method was used. The data sample was obtained by searching a computer database of academic journals, then each article was coded along the dimensions described in Chapters 2 and 3. The “coverage matrix” method of data presentation was used to show what is and isn’t being done regarding difference-making art’s application to social needs, and additional analysis was performed using descriptive and statistical tools. Each of these steps is described in detail below.

CASE SURVEY METHOD

The case survey method was first described by William Lucas (1974) in *The Case Survey Method: Aggregating Case Experience*. This method has been previously applied by Yin and Heald (1975) to urban decentralization, Larsson (1993) to mergers and acquisitions, and Beierle (2000) to participatory environmental planning.

Yin and Heald (1975) state that the case survey method “allows an analyst to aggregate the case study experiences and to assess the quality of each case study in a reliable and replicable manner” (p.372). In the current research, individual difference-making arts research projects are used as the cases. The case survey method entails the reader-analysts “asking” close-ended questions³⁴ of the cases like a researcher would ask people in a survey or interview (Beierle & Konisky, 2000). In this way, data can be derived from the cases that are different from the data produced by the original research questions in those studies (GAO (General Accounting Office), 1991). While the original case survey method was proposed as a way to aggregate case studies, there is nothing in the case survey method that mandates that the cases under consideration be limited to case studies. In this current research, works that use a variety of research methods were included and their research method was a dimension of analysis.

The case survey method is related to, but distinct from, meta-analysis

³⁴ The “questions” were derived from the coding sheets listed in the Appendices. For example, one question is: Which arts medium was used?

and content analysis. According to Robert Rosenthal (1991), the meta-analysis method is “quantitative procedures for comparing and combining the results of a series of studies” (p.13). In contrast, the case survey method is designed to “aggregate the characteristics, but not necessarily the conclusions, of [the] cases” (Yin & Heald, 1975, p.371). Additionally, the meta-analysis method is primarily designed to work with similar studies, whereas the case survey method allows for vastly dissimilar studies to be included in the sample.

From a data-gathering standpoint, the case survey method appears to be fairly close to the content analysis research method. In both methods, the articles in the sample are “asked questions” about their content. Content analyses, however, were originally concerned with the content of “messages,” whereas case surveys are concerned with the characteristics of a study. In this way, the two methods differ in their intention (although it would be entirely appropriate to content analyze other types of content besides messages, as was done in Riffe and Freitag’s (1997) “A Content Analysis of Content Analyses: Twenty-Five Years of Journalism Quarterly”).

DATA SEARCH AND SAMPLE

Since there is no cohesive body of knowledge to draw from, a search across many disciplines for difference-making arts research was required. Glass, et al. (1981) in their article on meta-analysis speak of the difficulties of this process:

No matter how ambitious and sophisticated are one's efforts to find *all* ... research on a topic, the aspiration to find everything must be inevitably frustrated. There is simply too much literature in too many strange places to find it all. (Glass et al., 1981, p.63)

This is no excuse, however, and Glass, et al., end with a call for thorough searches.

The scope of the search, while still large, was limited by the criterion that each project must have been published in a peer-reviewed academic journal. There are literally thousands of current and past efforts at making a difference through art³⁵, but far fewer have been performed (and documented) in a rigorous enough manner to pass the

³⁵ For instance, an Internet search on the keywords "elders and dance" using the www.google.com search engine produced 55,900 hits, and the keywords "community and art" produced 1,400,000 hits (access date: 06 December, 2000). While all hits are not difference-making arts projects, this still implies that there is much activity in these areas.

test of academic referees. The computer database Expanded Academic Index (EA), a general social science database that includes approximately 1,500 academic journals, was searched for research articles.³⁶ To help limit the number of database hits produced by the search, the date range of 1990-present was used.³⁷

Graphically, the multiple sets and subsets of the universe of difference-making arts projects are shown in Figure 1 (not drawn to scale). The outer-most level represents all possible social issues. Of those social issues, some of them have been or are being addressed with difference-making art. Of the difference-making arts projects, only some of them have been documented. Of those that have been documented, only a few of them have been documented in a way accepted by peer-reviewed academic journals. The study's cases are drawn from this last group.

³⁶ The warnings of Susan Willey (2000) about the pitfalls of database and online research are noted (i.e., that the sample is pre-selected by the corporations that design the databases and search engines). Database searches are inherently secondary searches since the primary coding was done by those who assigned the keywords.

³⁷ One 1989 article "Aesthetic responses to a series of paintings by Paul Klee" (Parrott) was included due to its direct addressing of the arts elements. Also, the 1988 article "Using Actors as 'Clients' for an Interviewing Simulation in an Undergraduate Clinical Psychology Course" (Lane, 1988) was included so that the reasonably common "simulated patient" application of drama would be represented.

All social needs at all levels of beneficiary

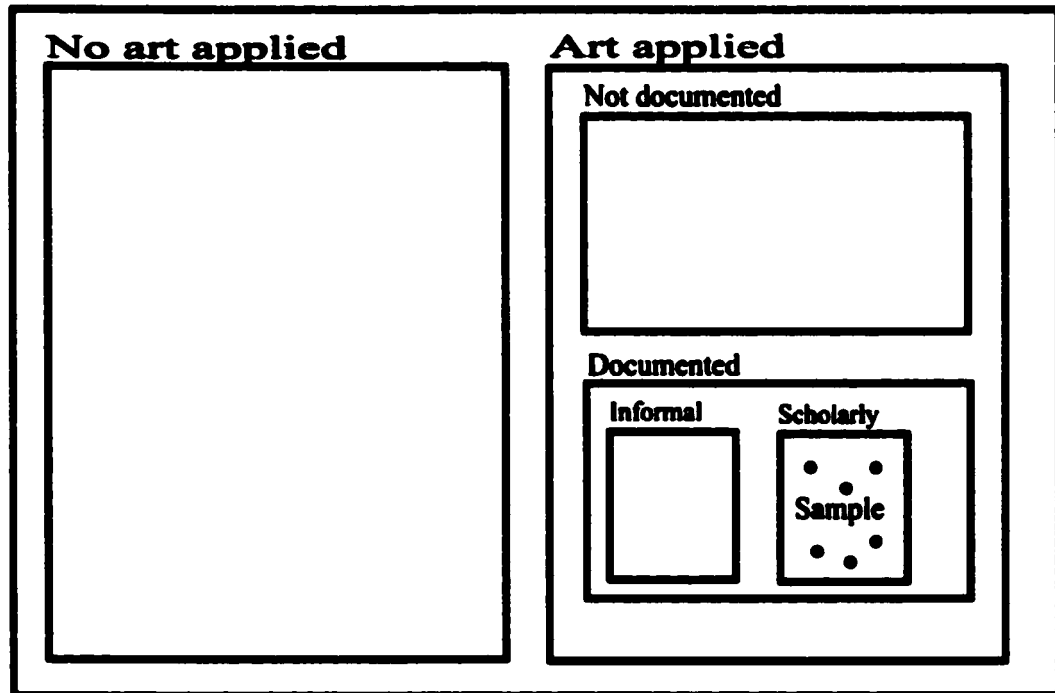


Figure 1. Universe of Social Issues and Difference-making Art

Appendix B shows the list of keywords that was used for the search. Each arts media keyword (or keyword set) was AND'ed with words from the Research Method Terms keyword set, the Research-related Terms keyword set, and the "Difference-making" Terms keyword set. These keyword sets form what could be called a "cluster." This keyword cluster was designed to be inclusive yet as efficient as

possible³⁸. It was tested against the author's personal database of difference-making arts research articles (50 total) and produced an inclusion rate of 84%.

The number of hits that the keyword cluster produced for each medium is shown in Table 4.

Table 4. Database Hits for Keyword Cluster by Arts Medium (April-October, 2001)

| Arts Medium | Number of EA database hits |
|--------------------|-----------------------------------|
| Dance | 980 |
| Drama | 4,948 |
| Music | 4,937 |
| Visual Arts | 6,630 |
| TOTAL: | 17,945 |

The inclusion criteria for articles found in peer-reviewed journals was as follows:

An article to be considered for this study must include:

1. Art production or art-observing in an arts medium of dance, drama, music or visual arts (drawing, painting, sculpting or mural-making),

³⁸ Even with the "best laid plans," the efficiency (i.e., number of usable articles to number of database hits) was extremely low due to search tool limitations. For example, the Expanded Academic Index search engine could not exclude "draw on" while including "draw," which resulted in a huge number of irrelevant database hits.

2. The art work was intended to produce some specific social outcome, and
3. The impact of the art work was addressed in some way.

As shown in Table 4, the number of hits for each of the arts media was too large to allow for an examination of every hit, so a random sampling technique was designed. The original number of articles desired for each art medium was 100. Each search-keyword or keyword sub-cluster was assigned a percentage of the 100 based on its number of database hits. For instance, the method keyword "experiment" produced 78 hits (out of the total 4,937) for the arts medium "music." Since $(78 / 4937) * 100 = 2$, two "music AND experiment" articles were sought.

The random selection process was implemented as follows:

1. The maximum number of articles to be selected for a keyword or keyword sub-cluster was calculated (like the example above).
2. The "skip interval" was calculated based on the number of hits divided by the number of articles desired. Using a skip instead

of randomly selecting every article effectively ensured a time-stratification in the sample.

3. The starting number was randomly chosen as a place in the database to start examining articles' titles and abstracts.
4. The search direction was randomly chosen (forward or backward) for the situation whereby the first article examined wasn't appropriate for the study and was excluded. For instance, if the first article to examine was article number 600 and it was not appropriate for selection, if the random direction chosen was "backward," the next article to examine would be article number 599. If the random direction chosen was "forward," the next article examined would be 601.

The next article (in whatever direction had been chosen) would be examined until an appropriate article was found. Once a usable article was found, the last starting number plus the skip interval would be the start for the next sequential search.

As an attempt to provide at least some representation for all research methods and other keywords or keyword sub-clusters, if no articles were found after an exhaustive search of Expanded Academic Index database for a keyword set, PsychInfo was searched as well. Table 5 shows the search results.

Table 5. Database Search Results by Arts Medium

| Arts Medium | Number of EA database hits | Number of EA articles selected | Number of usable EA articles | Number added from PsychInfo | Total n |
|--------------------|-----------------------------------|---------------------------------------|-------------------------------------|------------------------------------|----------------|
| Dance | 980 | 48 | 40 | 8 | 48 |
| Drama | 4,948 | 84 | 56 | 5 | 61 |
| Music | 4,937 | 82 | 65 | 4 | 69 |
| Visual Arts | 6,630 | 63 | 44 | 9 | 53 |
| TOTAL: | 17,945 | 277 | 205 | 26 | 231 |

In all, 231 articles were gathered for this study. As stated, the originally intended sample size was 100 articles per arts medium (400 total). The final sample was considerably lower than that since a number of keyword sub-clusters did not produce their quota of usable articles after even an exhaustive (not sampled) search of their database hits. The random selection process was designed to appropriately minimize the effort required to collect articles, but in

fact, most of the almost 18,000 titles were examined since the usable-article rate was so low. Since a few keyword sub-clusters did not need exhaustive searches of their hits, the final selection cannot precisely be termed a census (hence the use of statistical analyses in the next chapter), but in actuality the selection was very close to a census.

It should be mentioned that an inherent problem with computer database searches lies in the fact that the searches are limited by: 1) the database's keywords have been already "coded," thus making the current search actually a secondary search, 2) keyword searches are dependent on what the author decided to put in the title and abstract (and often the abstract is not written by the author), and 3) often the article entries have no abstracts. This situation is compounded by the lack of an established keyword or subject-title for "difference-making art." These difficulties "come with the territory" for meta-analysis - type studies, however, especially cross-discipline ones.³⁹

Finally, as reported by Greenwald (1975) in his article "Consequences

³⁹ This difficulty does, however, point to the need for a cohesive body of literature, with established keywords.

of Prejudices Against the Null Hypothesis,” it must be acknowledged that there is a much higher likelihood that cases with “positive” results have been published than those with “negative” results (although both are valuable for the scholarly community). This phenomenon, termed the “file drawer problem” by Rosenthal (1991, p.103), is a possible source of sample bias for studies such as this one.

CODING

Based on the discussion in Chapters 2 and 3, the 231 articles were analyzed and coded along the dimensions of:

The social need,

The beneficiary level,

The arts medium used,

The arts element(s) referenced, and

The method of research used (which includes whether the study was empirical and the level of statistics employed).

The codebook for these dimensions is included in Appendix C.

The majority of the coding was carried out by the author. A randomly selected subset of 10% of the articles (24) was also coded by a second

coder,⁴⁰ who received training from the author. The intercoder reliability was calculated using Holsti's formula, and ranged from 0.88 to 1.0.⁴¹ As might be expected, the highest values (1.0) were obtained for variables such as arts medium, beneficiary level, whether research was empirical, and the level of statistics. Values of 0.96 or higher were obtained for social need, research method and several of the arts elements. For the majority of the arts elements, however, the reliability figure was in the range of 0.88-0.91. The lower range points to the difficulties of coding for concepts that are not well articulated in the literature.

In addition to the coded dimensions, qualitative information was recorded for each study regarding:

The specific beneficiary involved,⁴²

The specific intention(s) of the study,

The operationalized indicators, and

⁴⁰ A doctoral candidate in Communications at the University of Washington.

⁴¹ Additionally, a modified version of Scott's Pi was calculated (Potter & Levine-Donnerstein, 1999), and the intercoder reliability values ranged from 0.76 to 1.0.

⁴² The specific beneficiary involved (e.g., children, "at-risk" youth) is distinct from the beneficiary level, in that for instance a group of special needs children can be the specific beneficiaries of a project, but the difference-making is intended at the individual level.

The (purported) results or outcome.

Of these four extra types of data, only the outcome data was used for the current study.

COVERAGE MATRIX

A special form of data presentation, called a “coverage matrix,” was brought into service for the current study. This method was developed by Carter, Ruggels and Simpson (1975) and is intended as a way to visually represent which cells in a two dimensional matrix are “covered” by the intersection of the two dimensions (i.e., there are cases in the study’s sample that fill the matrix’s cells). Carter, et al. originally used it as a visual matrix display of mass media coverage as it related to the governing of a society (issues by news sources). Their visual representation of the coverage made it easy to see where the coverage was inadequate. This method has also been used by Clark & Mauldin (2000) and Haveri (1991).

For example, to display dimension 1 (with possible values c, d and e) by dimension 2 (with possible values f, g and h), the matrix would appear as:

| Dim 1: | Dim 2: | | |
|---------------|---------------|----------|----------|
| | f | g | h |
| c | | | |
| d | | | |
| e | | | |

Figure 2. Example of Coverage Matrix

In the example above, the shaded cells could show an occurrence of projects with dimension 1 = d and dimension 2 = f, and with dimension 1 = e and dimension 2 = h.

The other aspect of the above map is that of the empty cells. If the shaded areas of the map are showing, for instance, what's being done, then the empty cells are showing what's *not* being done. A coverage map can point to areas of need. While a coverage map is only descriptive and cannot explain *why* the cells are empty, in an exploratory study such as this one, knowing what's not being addressed is a preliminary, but large, step. From this step can come a call for a) a more focused search to see if really nothing is being done,

b) if nothing is being done, an investigation into why not, and c) work in that area given that there is a need. The empty cells put us into Carter's (2000) domains of "what might be" and "what ought to be" instead of only "what is." These areas, by the way, also call for what art-makers are good at: creativity⁴³ since creativity must be used to bring something into existence that hasn't already been thought of.

RELATIONSHIP ANALYSIS METHODS

Relationships between variables were analyzed in two very different ways using (mostly) the same tables for each dimension-pair under examination. First, the coverage matrix method was used. Chi-squares were calculated to show (only) that the coverage in each table is non-chance. As stated, the primary value of examining the tables from the coverage matrix approach is to see in which cells there is activity and in which there is not.

Then, column percentages were shown to act as a predictive "locator."

These percentages serve to show the "most likely" cells in which there

⁴³ Creativity is related to Carter's (2000) *composition* component of "All That It Takes" and *invention* since invention is creativity applied for a specific end.

is activity of the column variable. These percentages only show association and in no way are intended to show causality. More activity may occur in one cell than another in the same column, but here there is no implication that the row variable is responsible. Said another way, there is no assertion that the column variable (often, but not here, called the “independent variable”) makes a difference in the row variable (often, but not here, called the “dependent” variable). I acknowledge that data-presentation tables such as the ones in the next section will pull the reader toward thinking in causal terms (since that is the convention), but none is implied.

CHAPTER 5: RESULTS AND DISCUSSION

APPLICATION (What have the arts been used for?)

RO1.1. Which social needs have been addressed by difference-making art projects, and which ones were addressed most frequently?

Difference-making art has been applied to a range of social needs. As shown in Table 6, the most frequent needs addressed in the studies reviewed fall under the areas of health, education, culture, and human rights. Six categories were not addressed by cases in the current sample (refugees, narcotic drugs, human settlements, labor, agriculture, and economics).

Sub-missions of the UN agencies from which the social needs were derived were also coded. The distribution of these sub-categories (their percentages within their main categories) is shown in the third column (labeled **). The sub-categories most frequently addressed were: mental health, physical health, substance dependence, and women's human rights. The last column of Table 6 (labeled ***) shows the distribution of main categories and subcategories combined, to present the complete picture. The titles of several cases for the most frequent of the social needs are listed in Table 7 as examples.

Table 6. Social Need Projects Employing the Arts

| SOCIAL NEED | % (n)* | % (n)** | % (n)*** |
|--------------------------------|------------------|----------------|------------------|
| Health | 28.1 (65) | | |
| Mental Health / Functioning | | 61.5 (40) | 17.3 (40) |
| Physical Health | | 20.0 (13) | 5.6 (13) |
| Substance Dependence | | 9.2 (6) | 2.6 (6) |
| Ageing | | 6.2 (4) | 1.7 (4) |
| AIDS | | 1.5 (1) | 0.4 (1) |
| Oral Health | | 1.5 (1) | 0.4 (1) |
| Education | 22.9 (53) | | 22.9 (53) |
| Culture | 18.6 (43) | | 18.6 (43) |
| Human Rights | 15.6 (36) | | 15.6 (36) |
| Women | 4.3 (10) | | |
| Women's Rights | | 60.0 (6) | 2.6 (6) |
| Violence Against Women | | 20.0 (2) | 0.9 (2) |
| Empowerment | | 10.0 (1) | 0.4 (1) |
| Gender Equality | | 10.0 (1) | 0.4 (1) |
| Business | 3.9 (9) | | 3.5 (8) |
| Children | 3.5 (8) | | |
| Nutrition | | 37.5 (3) | 1.3 (3) |
| Navigate Adolescence | | 25.0 (2) | 0.9 (2) |
| Children's Rights | | 25.0 (2) | 0.9 (2) |
| Other / General | | 12.5 (1) | 0.4 (1) |
| Environment | 0.9 (2) | | 0.9 (2) |
| Population | 0.9 (2) | | 0.9 (2) |
| Development and Poverty | 0.4 (1) | | 0.4 (1) |
| Food | 0.4 (1) | | 0.4 (1) |
| Natural Sciences | 0.4 (1) | | 0.4 (1) |
| Refugees | 0.0 (0) | | 0.0 (0) |
| Narcotic Drugs | 0.0 (0) | | 0.0 (0) |
| Human Settlements | 0.0 (0) | | 0.0 (0) |
| Labor | 0.0 (0) | | 0.0 (0) |
| Agriculture | 0.0 (0) | | 0.0 (0) |
| Economics | 0.0 (0) | | 0.0 (0) |
| TOTAL: | 100 (231) | | 100 (231) |

* Top-level social need categories (with no sub-categories)

** Sub-category frequencies and percentages (of the sub-categories' main category)

*** Top-level and sub-category combined frequencies and percentages

Table 7. Examples of Difference-making Arts Projects Addressing Social Needs

| SOCIAL NEED / TITLE | AUTHOR | YR |
|--|--------------------|-----------|
| EDUCATION (22.9% of sample, n = 53) | | |
| The use of selected theatre rehearsal technique activities with African-American adolescents labeled "behavior disordered." | Anderson | 1992 |
| Reading with a beat: developing literacy through music and song | Kolb | 1996 |
| Drawing to learn morphology in a fish taxonomy laboratory | Matern & Feliciano | 2000 |
| CULTURE (18.6%, n = 43) | | |
| Cultural chameleons: Portuguese Eurasian strategies for survival in post-colonial Malaysia [using traditional dance for cultural identity] | Sarkissian | 1997 |
| Finding a voice: the community dramas of Monticchiello | Andrews | 1991 |
| Murals in Latino communities: social indicators of community strengths | Delgado & Barton | 1998 |
| MENTAL HEALTH AND FUNCTIONING (17.3%,n=40) | | |
| An analysis and comparison of research investigating the effects of dance on the self-concept and self-esteem of the participants | Minton | 2000 |
| Effects of melody and lyrics on mood and memory | Sousou | 1997 |
| Differences in reactions to paintings by male and female college students | Polzella | 2000 |
| Terror, silencing and children: international, multidisciplinary collaboration with Guatemalan Maya communities [therapy for trauma] | Lykes | 1994 |
| HUMAN RIGHTS (15.6%, n = 36) | | |
| Theatre and the Eritrean struggle for freedom: the cultural troupes of the People's Liberation Front | Warwick | 1997 |
| Popular culture as oppositional culture: rap as resistance | Martinez | 1997 |
| Counterrevolution in concert: music and political dissent in revolutionary France | McClellan | 1996 |
| PHYSICAL HEALTH (5.6%, n = 13) | | |
| Effects of movement sequences and creative dance on balance of children with mental retardation | Boswell | 1993 |
| Popular urban theater in Uganda: between self-help and self-enrichment [AIDS prevention] | Breitinger | 1992 |
| Effects of music on cardiovascular reactivity among surgeons | Allen & Blascovich | 1994 |

RO1.2. What beneficiary levels were addressed, and which ones were addressed most frequently?

The beneficiary level frequencies are shown Figure 3. By far the most common beneficiary level is Individual (64.1% of the cases, n=148), followed by Society (25.1%, n=58) then Community (10.4%, n=24)⁴⁴.

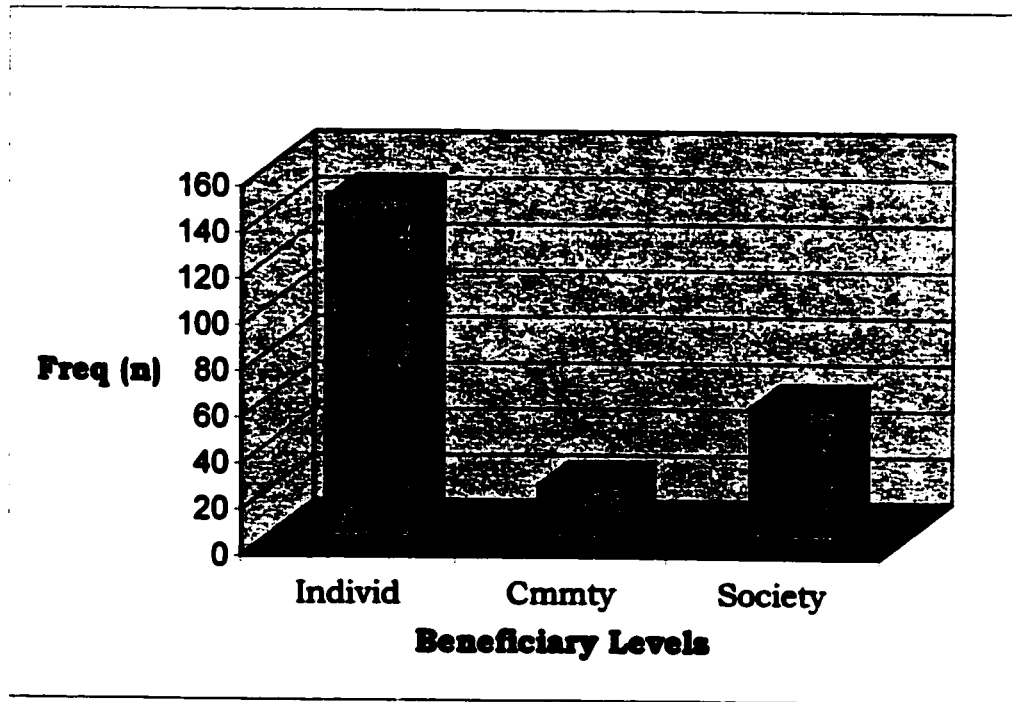


Figure 3. Article Frequency by Beneficiary Level

⁴⁴ The single case of Beneficiary Level = International was excluded for all calculations involving Beneficiary Level. The case involved the 1985 international famine relief concert Live Aid (Westley, 1991).

Titles of example cases that address each of the beneficiary levels are shown in Table 8.

Table 8. Example Cases for Each Beneficiary Level

| BENEFICIARY LEVEL / TITLE | AUTHOR | YR |
|--|--------------------|-----------|
| INDIVIDUAL | | |
| A preliminary study of dance/movement therapy with field-dependent alcoholic women | Reiland | 1990 |
| Can music move people? The effects of musical complexity and silence on waiting time | North & Hargreaves | 1999 |
| Educational drama and radical theatre practice (fostering critical thinking by students) | Lacey & Woolland | 1992 |
| COMMUNITY | | |
| A democratic art: community murals as educator | Conrad | 1995 |
| The changing nature of gospel music: a Southern case study | Kotarba | 1998 |
| A stake in utopia. (California rural theater companies) | Siegal | 1995 |
| SOCIETY | | |
| Communism with a theatrical face: STS and the Polish October of 1956 | Cioffi | 1994 |
| Constructing racial rhetoric: media depictions of harm in heavy metal and rap music | Binder | 1993 |
| Culture, imperialism, and nationalist resistance: performance in colonial India | Solomon | 1994 |

ARTS MEDIA (Are there any differences in the use of different arts media?)

RO2.1. Which arts media were used in difference-making arts projects?

After a near-census search was performed in the chosen library computer database, cases of difference-making art were found for all four media under consideration. The frequencies of the sample are shown in Table 9.

Table 9. Difference-making Arts Articles Sample Sizes Listed by Arts Medium

| ARTS MEDIUM | n |
|--------------------|------------|
| Dance | 48 |
| Drama | 61 |
| Music | 69 |
| Visual arts | 53 |
| TOTAL: | 231 |

RO2.2. For a given arts medium, was it applied more often to some social needs than to others?

While limiting what “could be” by “what is” is not the intention of this study, it is still useful to know the current state of the practice of difference-making art. At this point it is not known if some arts media

are more suited to some social needs than others, but it is still worth looking at what difference-making art-makers think is most appropriate (as judged by what has been done⁴⁵) for each social need.

To address this question, a crosstab was run using the dimensions of social need and arts medium. The near-census nature of the “sample” lessens the need for statistical analysis of this data, but Chi-square analysis was performed for completeness. The results are shown in Table 10. Statistically significance was found, which suggests that the coverage is non-chance ($\chi^2 = 71.3$, $p > .001$, $df=33$, Cramer’s $V = 0.291$ ⁴⁶) and that it differs from the expected⁴⁷ pattern by a substantial amount.

⁴⁵ Leaving aside the consideration that, for example, a dancer will most likely apply dance to any topic over any other arts medium because that is the tool with which he is most familiar.

⁴⁶ Cramer’s V , also used for dichotomous data is more appropriate than the Phi coefficient for tables larger than 2×2 , so it will be used throughout.

⁴⁷ The “expected” values come from the crosstab calculation of cell frequencies based on the assumption that there is no association between the column and row variables.

Table 10. Social Need by Arts Medium

| SOCIAL NEED | MEDIUM: | | | |
|------------------------------------|----------------------------|----------------------------|----------------------------|------------------------------|
| | Dance % (n) | Drama % (n) | Music % (n) | Vis-art % (n) |
| Business | | | 7.2 (5) | 7.5 (4) |
| Children | | 4.9 (3) | 5.9 (4) | 1.9 (1) |
| Culture | 31.3 (15) | 16.4 (10) | 11.8 (8) | 18.9 (10) |
| Development and Poverty | | 1.6 (1) | | |
| Education | 16.7 (8) | 21.3 (13) | 20.6 (14) | 34.0 (18) |
| Environment | | 1.6 (1) | | 1.9 (1) |
| Food | | | 1.5 (1) | |
| Health | 33.3 (16) | 11.5 (7) | 38.2 (26) | 30.2 (16) |
| Human Rights | 12.5 (6) | 36.1 (22) | 11.8 (8) | |
| Population | | | 1.4 (1) | |
| Science | | | | 1.9 (1) |
| Women | 6.3 (3) | 6.6 (4) | 1.5 (1) | 3.8 (2) |
| Medium n: | 48 | 61 | 68 | 53 |

Note:

1. Only "yes" values (i.e., presence of the Art Medium) are shown in the table. The frequency of the "yes" response is reported in ().
2. The social needs for which there were no cases in the study were omitted from this analysis.
3. The bolded cells denote frequencies that are either higher or lower than would be expected based on the distribution.

As shown in the table, the arts media are applied differently to different social needs. For instance, given the frequency distribution

of social needs addressed in this sample, dance was applied more frequently to culture than expected (and less frequently than expected to business, children and education). Drama was applied more frequently than expected to human rights and less frequently than expected to health and business. Music was applied more frequently than expected to business, children and health, and less frequently than expected to culture and women. Visual art was applied more frequently than expected to business and education, and less frequently than expected to the social needs of children and human rights.

Table 10 also shows that the application of each medium across social needs differs from the other media. Considering for a moment only those social needs with the largest frequencies (culture, education, health and human rights):

Dance was applied more frequently to **culture** than the other three arts media.

Visual art was applied more frequently to **education** than the other three media.

Drama was applied less frequently to **health** than the other three media.

Drama was applied more frequently to **human rights** than the other three media, and **visual art** was applied less frequently (n=0) than the other three media.

When the cases in the current sample were reviewed, dance's frequent application to the social need "culture" reflects the frequent use of traditional dances, visual art's use in education reflects its use as another modality to look at a topic,⁴⁸ and drama's frequent use to further human rights reflects its common application to social and governmental protest.⁴⁹

Drama, music and visual art seem to have been applied to the greatest number of social need areas (8, 9 and 8 areas respectively, although for some areas the number of cases is very low), whereas dance was applied to fewer areas (5).

A brief summary of each of the arts media as they are applied to different social needs is given below:

⁴⁸ For example "Drawing to Learn Morphology in a Fish Taxonomy Laboratory," (Matern & Feliciano, 2000).

⁴⁹ While these frequencies seem to make sense, there was never a justification in the cases' conceptualization sections as to why the authors chose one arts medium over another, there was merely a justification of the medium already chosen.

Dance: Of the 48 cases for dance, the highest frequency (33%) was found to be in the area of health. Of these, one half of them were in the area of Mental Health & Functioning and the rest were distributed across the other health areas. In several studies, dance was used to enhance body image, such as (Adame, 1991) and (Lewis, 1995). One particularly fascinating study addressed the use of creative movement with mothers of young children at risk of abuse (Meekums, 1999). This study worked with four mother-child dyads, and by the end, mothers from two of the dyads reported more cuddles, an increased ability to control their child's behavior, closer feelings towards their child, improved communication, and more positive behavior of the two children towards their mothers.

Almost one-third (31%) of the dance cases were in the area of culture, and another 17% addressed the social need of education. An example of dance applied to culture can be found in the article, "Cultural Identity, Authenticity, and Community Survival: The Politics of Recognition in the Study of Native American Religions" (Grim, 1996), where the Apsaalooke/Crow

ritual called *Ashkisshe* (Sun Dance) was analyzed in terms of its cultural importance for the Crow people and the creation and maintenance of their cultural identity. Of the cases where dance was used in an educational setting, one example is Karen Bond's (1999) article, "How 'Wild Things' Tamed Gender Distinctions." In a school in Melbourne, Australia, dance was used to expand children's creative movement range to include movement styles that were not gender-stereotypical.

Drama: Of the 61 drama cases, over one third (36%) were applied in the area of human rights, 21% were applied to education, and 16% of the cases were applied to culture.

An example of drama's application to human rights is discussed by I. Peter Ukpokodu (1998). His article, "Theatre and Political Discord: Theatre Rebels of Zimbabwe and Kenya," outlines theater's role in both of those countries. He states, "Art and artists can draw pictures of the universe of our struggle that instill strength, clarity and hope, to our struggle to realize visions of a new tomorrow as embodied in the struggle and

survival of our children” (p.38). In one Kenyan play, the main character, Matigari, goes around asking questions about truth and justice. According to Ukpokodu, when Kenyans who had been reading the play began talking about Matigari, the president of Kenya (Moi) ordered the arrest of Matigari, not knowing that he was a character in a play. When Moi found out that Matigari was only a character, he issued orders for the arrest of the book.

Drama appears to be particularly suited for use in education. Studies in the sample covered using drama to teach Political Science (Freie, 1997), Chemistry (Budzinsky, 1995), and historical social issues (Chilcoat, 1996). Drama was also used to enhance reading comprehension (Rose, 2000) and writing skills (Schneider, 2000). In one study, a teacher used drama as an entry-point to discuss the sensitive topic of pornography (Wolf, 1994). Mary Anderson (1992), in “The Use of Selected Theatre Rehearsal Technique Activities with African-American Adolescents Labeled ‘Behavior Disordered,’ ” applied drama to teach young boys appropriate social behavior. Anderson used

exercises such as “Just Words” (a drama activity designed to teach the students to ask others directly what they mean by their statement and actions instead of making up their own interpretations) and “Do It: I Won’t,” where the boys learned that they were responsible for their own reactions instead of “being made to do it.”

In the current sample, one of the only two cases of the arts’ application to the environment was in the medium of drama. This case was the protest theater of the radical environmental organization Earth First! (Lange, 1990). The only case that used art as an attempt to reduce AIDS-transmitting behavior used drama as well (Breitinger, 1992).

Music: There were 68 cases of music’s social application. Of these, over one third (38%) were in the area of health (and 57% of these concerned mental health) and one fifth (21%) were educational.

In the current sample there were several studies looking at the effects of music on mood, including Sousou (1997) and Brentar (1994). Two of the studies looked into the possible association between music preference and suicidal tendencies. Stack and Gundlach (1992), in "The Effect of Country Music on Suicide," performed a multiple regression analysis on 49 metropolitan areas and found that, controlling for divorce, southernness, poverty and gun availability rate, the greater the country music radio airtime, the greater the Caucasian-American suicide rate.

There were a number of studies concerning music's purported ill effects on youth. However, Martin, et al. (1993) reported:

The influence of rock/ heavy metal music is not a simple cause-and-effect relationship. Although it is tempting to suggest that such music played loudly might lead to parental discord and possible separation, in reality this is unlikely. Rather, it appears to us that a group of young people with preexisting personal and family psychopathology may seek out rock/metal because either the style or the themes and lyrics resonate with their own feelings of frustration, rage and despair. A larger percentage of these young people feel happier having listened to the music. (Martin, et al., 1993)

The single food-related (i.e., hunger relief) music case in the current sample addressed the 1985 Live Aid rock concert that raised £67 million for famine relief in Ethiopia (Westley, 1991). Five of the music cases (7%) addressed the topic of business and explored music's application to consumer behavior.

Visual arts: One third of the visual arts cases (34%) were applied to the social need of education, and one third (30%) were health-related.

In the current sample, visual arts were applied several times to enhance children's memory and item recall. For example, Butler, et al. (1995), conducted an experiment whereby children were taken to visit a fire station. The next day, each child was individually interviewed about the visit. One half of the children were asked to draw the fire station visit before the interview started, and the other half were not. The researchers found that children who drew their visit before the interview reported more information during the interview than those who did not. They

also found that drawing did not increase the number of errors made by the children.

The previous table, Table 10 (Social Needs by Arts Media), has been redrawn in Figure 4 to become a coverage map (with the zero-frequency topics re-introduced from Table 6). In the context of the coverage map method, the "gaps" become of interest.

| SOCIAL NEED | MEDIUM: Dance | Drama | Music | Vis- art |
|-------------------------|--------------------------|--------------|--------------|---------------------|
| Agriculture | | | | |
| Business | | | | |
| Children | | | | |
| Culture | | | | |
| Development and Poverty | | | | |
| Economics | | | | |
| Education | | | | |
| Environment | | | | |
| Food | | | | |
| Health | | | | |
| Human Rights | | | | |
| Human Settlements | | | | |
| Labor | | | | |
| Narcotic Drugs | | | | |
| Population | | | | |
| Refugees | | | | |
| Science | | | | |
| Women | | | | |

Figure 4. Social Need by Arts Medium Coverage Matrix

Note: The shaded cells denote topics that have cases (≥ 1) in the current sample of applications of difference-making art.

As can be seen in Figure 4, there are many gaps. Of the seventy-two cells, less than one half (42%, n=30) show activity. Of the eighteen social need areas, six areas (33%) show no activity in any arts medium (and four more areas show activity in only one medium).

RQ2.3. For a given arts medium, was it applied more often at some beneficiary levels than others?

A cross-tab was performed using the dimensions of arts medium and social need. The results are shown in Table 11. Statistically significant differences were found among the beneficiary levels for the different arts media ($\chi^2 = 21.2$, $p > .01$, $df=6$, Cramer's $V = 0.215$), which implies that the coverage is non-chance and that it differs from the expected pattern by a substantial amount.

Dance was used as frequently as would be expected for this sample across all beneficiary levels. Drama was used less than would be expected at the individual level, and more than expected at the societal level. Music was used slightly more than would be expected at the individual level and slightly less than would be expected at the societal level. Visual art was used more than would be expected for this

sample at the individual level, more than would be expected at the community level, and less than would be expected at the societal level.

These results also suggest that each arts medium was applied differently than the others across the beneficiary levels. All four of the media were applied least frequently at the community level, although visual art was applied almost twice as frequently as the other three at that level (in this sample visual art often occurred at the community level as murals and "public art"). Drama occurred less frequently than the other three media at the individual level. Drama was applied more frequently than the other three media at the societal level, where this sample showed it was used for political protest.

Table 11. Beneficiary Level by Arts Medium

| BENEFICIARY LEVEL | MEDIUM: | | | |
|------------------------------|----------------------------|----------------------------|----------------------------|------------------------------|
| | Dance % (n) | Drama % (n) | Music % (n) | Vis-art % (n) |
| Individual | 66.7% (32) | 45.9 (28) | 72.1 (49) | 71.7 (38) |
| Community | 6.3 (3) | 9.8 (6) | 8.8 (6) | 17.0 (9) |
| Society | 27.1 (13) | 44.3 (27) | 19.1 (13) | 11.3 (6) |
| Medium n: | 48 | 61 | 69 | 53 |

Note:

1. Only "yes" values (i.e., presence of the Art Medium) are shown in the table. The frequency of the "yes" response is reported in ().
2. The single case of Beneficiary Level = International was omitted from this analysis.
3. The bolded cells denote frequencies that are either higher or lower than would be expected based on the distribution.

Examples of different arts media being applied to different levels of beneficiary level are given below:

Dance / Individual: "Concept Modification Approach to Pedestrian Safety: A Strategy for Modifying Young Children's Existing Conceptual Framework of Speed" (Cross & Pitkethly, 1991)

Researchers used dance and drama to challenge inaccurate concepts of speed held by 6-7 year old children. The researchers found a change in the children's concepts and related behavior.

Visual Arts / Community:

"A Democratic Art: Community Murals as Educator" (Conrad, 1995)

David Conrad traces the use of murals in Los Angeles, New York, San Francisco, and Hampton College Virginia. Conrad claims that through mural-making, community is built and democracy is strengthened.

Drama / Society:

"Culture, Imperialism, and Nationalist Resistance: Performance in Colonial India" (Soloman, 1994)

In his article on Indian theater, Raskesh Soloman suggests that Indian theater was important during colonial time in that it was able to provide "surreptitious communication" (p.327) that spoke the new idea of the possibility of the end of the British empire.

There were no "gaps" in the coverage of beneficiary levels by arts media.

ARTS ELEMENTS (Are there any differences in the application of different arts elements?)**RO3.2. Have the arts elements been used in difference-making arts projects?**

All of the arts elements gathered from the literature review of theoretical writing on art were found to be used in the difference-making arts cases considered in this study. The list of the arts elements with their frequencies of application is shown in Table 12 (ordered by frequency). The most commonly applied arts elements were emotion, perception, representation, and expression. More than one arts element could be coded per case, so the total percentage is greater than 100 and the total N is greater than 231. The percentage shown is the percentage of the 231 cases in which the arts element was reported as being used.

Table 12. Frequency of Arts Elements Used in Difference-making Arts Projects

| ARTS ELEMENT | % | n |
|---|----------|----------|
| Emotion / affect / mood | 34.2 | 79 |
| Perception / awareness / make special or strange / bring to attention / bring to focus / illumination / articulation / social critique / keep on the agenda | 29.9 | 69 |
| Representation / symbols / icons / metaphors / saying that which cannot be said in words / allegory / "hidden transcript" | 26.8 | 62 |
| Expression / give voice / project identity | 24.2 | 56 |
| Narrative, passing down & remembering events / tradition / commemoration / memorial / memory&recall | 15.6 | 36 |
| Experiential / sensory experience / practice / play the role of | 14.7 | 34 |
| Creativity | 13.0 | 30 |
| Entertainment / pleasure / enjoyment / fun | 11.7 | 27 |
| Connection with others / oneness / connection with self | 10.8 | 25 |
| Speak new idea / promote an idea / normalize & validate / speak possibility" even while presenting "miserable reality" | 10.8 | 25 |
| Information / learning / educate / instruct | 10.0 | 23 |
| Communication | 9.1 | 21 |
| Critical examination of "reality" / critical thinking / conscientization / consciousness raising | 9.1 | 21 |
| Inquiry / exploration / analyze | 7.8 | 18 |
| Engagement / excitement / "wake up" / arousal / motivation | 7.4 | 17 |
| Parody / satire / irony | 7.4 | 17 |
| Imagination / visualization / problem solving | 6.9 | 16 |
| Empathy | 6.5 | 15 |
| Humor | 5.2 | 12 |
| Transcendent experience | 4.3 | 10 |
| Beauty | 3.9 | 9 |
| Escape / distraction / fantasy / attention diversion / disruption | 3.0 | 7 |
| Identification with / model / personal relevance | 3.0 | 7 |
| Transgressing / controversy | 2.6 | 6 |
| Celebration | 2.2 | 5 |
| Other (spatial reasoning, neural effects, physiological effects, exhibit competency, feel accomplishment, provide space for public debate, catharsis, appreciation) | 8.7 | 20 |

RO3.4. For a given arts element, was it applied more often to some social needs than to others?

To determine if some arts elements were more frequently applied to some social needs than others (which might imply that the project designers thought that some arts elements would be more effective than others for a given need⁵⁰), cross-tabs were calculated for each arts element across the social needs. Tables 13a and 13b display the results. Significant differences in the application of arts elements across social needs were found for the elements of beauty, connection, empathy, expression, humor, narrative, new idea, parody, perception, representation and transgression. The other elements' application showed no significant difference (although some n's were small, so this finding might not be reliable).

⁵⁰ Since the arts element list was not available before this study, the authors also might not have known that there was the full palette from which to choose and therefore only chose the arts element(s) they knew.

Table 13a. Percentage Distribution of Social Need by Arts Element (n)

| SOCIAL NEED | Beauty | Celebration | Com | Con- | Creativ | Critical | Emot | Engage | Enter- | Escape | Exper | Express |
|---------------------|---------------|--------------------|-------------|----------------|----------------|-----------------|--------------|---------------|-----------------|---------------|--------------|----------------|
| | | | | nection | ity | think | | | tainment | | ience | ion |
| Business | | | 4.8 (1) | | | | 8.9 (7) | 5.9 (1) | 7.4 (2) | 28.6 (2) | | |
| Children | | | | | 3.4 (1) | 4.8 (1) | 2.5 (2) | | | | | 3.6 (2) |
| Culture | 22.2 (2) | 20.0 (1) | 14.3 (3) | 64.0 (16) | 24.1 (7) | 14.3 (3) | 12.7 (10) | 11.8 (2) | 14.8 (4) | 28.6 (2) | 32.4 (11) | 38.7 (20) |
| Devel and | | | | | | | 1.3 (1) | | | | | |
| Poverty | | | | | | | | | | | | |
| Education | 11.1 (1) | 20.0 (1) | 23.8 (5) | 12.0 (3) | 31.0 (9) | 33.3 (7) | 19.0 (15) | 41.2 (7) | 25.9 (7) | 14.3 (1) | 29.4 (10) | 12.5 (7) |
| Environmt | | | 4.8 (1) | | | | 1.3 (1) | | | | | |
| Food | | | | | | | 1.3 (1) | | | | | |
| Health | 33.3 (3) | | 28.6 (6) | 16.0 (4) | 24.1 (7) | 9.5 (2) | 31.6 (25) | 17.6 (3) | 33.3 (9) | 28.6 (2) | 20.6 (7) | 21.4 (12) |
| Human | 11.1% (1) | 40.0 (2) | 14.3 (3) | 4.0 (1) | 13.8 (4) | 28.6 (6) | 15.2 (12) | 23.5 (4) | 11.1 (3) | | 11.8 (4) | 21.4 (12) |
| Populata | | | | | | | | | | | | |
| Science | 11.1 (1) | | 4.8 (1) | | | | | | | | | |
| Women | 11.1 (1) | 20.0 (1) | 4.8 (1) | 4.0 (1) | 3.4 (1) | 9.5 (2) | 6.3 (5) | 18.8 (3) | 7.4 (2) | | 5.9 (2) | 8.4 (3) |
| Art Prp n: | 9 | 5 | 21 | 28 | 29 | 21 | 79 | 17 | 27 | 7 | 34 | 56 |
| Chi-sq: | 27.3 | 6.8 | 15.4 | 39.0 | 3.94 | 9.7 | 17.7 | 6.6 | 4.5 | 13.7 | 10.1 | 22.8 |
| Sig (p<): | .01 | n.s. | n.s. | .001 | n.s. | n.s. | ns | n.s. | n.s. | n.s. | n.s. | .08 |
| Cramer V: | .344 | .172 | .259 | .412 | .131 | .205 | .278 | .170 | .140 | .244 | .210 | .315 |
| D.F. | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 9 | 9 |

Note: The above table was derived from multiple 2 X 12 crosstabs (Arts Element = y, n X Social Need). Only "yes" values (i.e., presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

Table 13b. Percentage Distribution of Social Need by Arts Element (n) (cont.)

| SOCIAL NEED | Humor | Identify | Imagination | Info | Inquiry | Narr | New Idea | Parody | Percept | Repre | Transc | Tragr | Other |
|--------------------------|--------------|-----------------|--------------------|-------------|----------------|--------------|-----------------|---------------|----------------|--------------|---------------|--------------|--------------|
| Business | | | 6.3 (1) | 4.3 (1) | | | | | 2.9 (2) | 3.2 (2) | | | |
| Children | | 14.3 (1) | 6.3 (1) | 4.3 (1) | | | 8.0 (2) | | 4.3 (3) | 3.2 (2) | | | 4.3 (1) |
| Culture | 41.7 (6) | | 18.8 (3) | 30.4 (7) | 22.2 (4) | 44.4 (16) | 28.0 (7) | 29.4 (6) | 15.7 (11) | 29.0 (18) | 70.0 (7) | 50.0 (3) | 4.3 (1) |
| Devel and Poverty | | | | | | | | | | 1.6 (1) | | | |
| Education | | 14.3 (1) | 50.0 (8) | 26.1 (6) | 50.0 (9) | 16.7 (6) | 4.0 (1) | | 18.6 (13) | 17.7 (11) | 10.0 (1) | | 26.1 (6) |
| Environmt | | | | | | | 4.0 (1) | 8.9 (1) | 1.4 (1) | | | 16.7 (1) | |
| Food | | | | | | | | | | 1.6 (1) | | | |
| Health | | 57.1 (4) | 6.3 (1) | 13.0 (3) | 16.7 (3) | 11.1 (4) | 16.0 (4) | 11.8 (2) | 18.6 (13) | 9.7 (6) | 20.0 (2) | | 52.2 (12) |
| Human Rights | 59.3 (7) | | 12.5 (2) | 13.0 (3) | 5.6 (1) | 25.0 (9) | 28.0 (7) | 52.9 (9) | 28.6 (20) | 30.6 (19) | | 33.3 (2) | 4.3 (1) |
| Population | | | | | | | 4.0 (1) | | | | | | |
| Science | | | | | | | | | 1.4 (1) | | | | |
| Women | | 14.3 (1) | | 8.7 (2) | 5.6 (1) | 2.8 (1) | 8.0 (2) | | 8.6 (6) | 3.2 (2) | | | 8.7 (2) |
| Art Prop n: | 12 | 7 | 16 | 23 | 18 | 36 | 28 | 17 | 70 | 62 | 10 | 6 | 23 |
| Chi-square: | 26.6 | 9.4 | 10.3 | 6.0 | 10.5 | 27.3 | 25.3 | 31.2 | 24.0 | 35.7 | 18.9 | 21.6 | 13.0 |
| Sig (p<): | .01 | n.s. | n.s. | n.s. | n.s. | .01 | .01 | .01 | .06 | .001 | n.s. | .01 | n.s. |
| Cramer's V: | .340 | .202 | .212 | .162 | .214 | .344 | .391 | .368 | .323 | .394 | .287 | .337 | .238 |
| D.F. | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |

Note: The above table was derived from multiple 2 X 12 crosstabs (Arts Element = y,n X Social Need). Only "yes" values (i.e., presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

To explore deeper into the arts elements' differences across social needs, it would be useful to look at those elements in Tables 13a and 13b that have the highest frequencies since their statistical behavior would tend to be more stable. These are emotion (n=79), expression (n=56), perception (n=70), and representation (n=62). Of these, emotion is applied equally across the social needs (i.e., there is no difference by social need in emotion's application) and the other three vary by social need. This implies that some elements are thought of as more useful for certain situations than other situations, while other elements may be considered more broad-based.

Of the elements with statistically significant differences across social needs, the following shows how they vary from the expected frequencies. While it is not within the scope of this study to provide explanations for these differences, some comments are attached below to give the reader examples of plausible interpretations for several of the items (referenced in braces "{}" and presented in detail below the list).

Beauty: More frequently used than expected for science and women
Less frequent than expected for business, children, and education

Connection: More frequently used than expected for culture
Less frequent than expected for business, children, education, health, and human rights

Empathy: More frequent than expected for development & poverty and women
Less frequent than expected for business, children, culture, and human rights

Expression: More frequent than expected for culture and human rights
Less frequent than expected for business, education, and health

Humor: More frequent than expected for culture and human rights {1}
Less frequent than expected for business, children, education, health, and women

Narrative: More frequent than expected for culture and human rights
Less frequent than expected for business, children, education, health, and women

New ideas: More frequent than expected for children, culture, education, environment, human rights, population and women
Less frequent than expected for business, education, and health

Parody: More frequent than expected for culture, environment, and human rights {1}
Less frequent than expected for business, children, education, health {2}, and women

Perception: More frequent than expected for human rights and women

Less frequent than expected for health

Representation: More frequent than expected for human rights

Less frequent than expected for health

Transgression: More frequent than expected for culture {3}, environment, and human rights {3}

Less frequent than expected for business, children, education, health and women {3}

{1} Humor and parody were commonly used for political protest.

{2} This makes sense since parody is generally considered negative, and negativity would not be expected to be commonly used with issues around children (n=0) and women (n=0). Parody was used, however, with health (although infrequently). For instance, risky sexual behavior was parodied in the case authored by Breitenger (1992).

{3} Transgression is also considered a negative act and would therefore not commonly be used in issues around children

and women⁵¹ (as well as business and health). In the cases in this study, it was used for political protest, social and cultural commentary (such as the case of Tuareg smiths' role of parodying the elite during wedding rituals (Rasmussen, 1997) and environmental protest.

An additional finding from Tables 13a and 13b is that there are several arts elements that were applied to more social need areas than others. These are: communication (8), emotion (10 areas), information (7), new idea (8), perception (9), and representation (9).

Re-examining Tables 113a and 13b in the light of a coverage matrix, many gaps can be seen. Every single gap can generate a question of the form:

⁵¹ Although, upon further consideration, if transgression is going against the social norm, and the social norm (as judged by frequency of occurrence) is domestic violence, perhaps the first act of bringing the problem to light is transgressive in nature. This "upon further consideration," by the way, is a demonstration of the point of this research – when I questioned where an arts element was not being applied (aka, a gap in the coverage map), a new (at least for me) application possibility emerged.

How can arts element X be applied to social need Y to make a difference?

For example:

How can the arts element celebration be used to make a difference with poverty?

How can the arts element critical thinking be used to make a difference with overpopulation?

How can the arts element narrative be used to make a difference with children's rights?

RQ3.5. For a given arts element, was it applied more often at some levels of beneficiary level than at others?

Continuing to explore the possible differences in the application of the arts elements, cross-tabs were calculated for beneficiary level by arts element. Significant differences were found for the elements: beauty, connection, expression, humor, narrative, parody, perception, representation, new ideas, transgression and other. The results are shown in Table 14a and 14b.

Table 14a. Beneficiary Level by Arts Element

| BENEF- ICIARY LEVEL | Beauty % (n) | Celebr- ation % (n) | Comm- unism % (n) | Consa- cientia % (n) | Creativ- ity % (n) | Crit think % (n) | Emot % (n) | Empthy % (n) | Engage % (n) | Enter- tainmt % (n) | Escape % (n) | Exper- ience % (n) | Express- ion % (n) |
|---------------------------|--------------------|------------------------------|----------------------------|-------------------------------|-----------------------------|---------------------------|------------------|--------------------|--------------------|------------------------------|--------------------|-----------------------------|-----------------------------|
| Individ | 55.6 (6) | 40.0 (2) | 57.1 (12) | 32.0 (8) | 70.0 (21) | 52.4 (11) | 69.2 (54) | 75.0 (12) | 64.7 (11) | 81.5 (22) | 85.7 (6) | 64.7 (22) | 48.2 (27) |
| Commy | 44.4 (4) | 20.0 (1) | 14.3 (3) | 44.0 (11) | 6.7 (2) | 9.5 (2) | 7.7 (6) | 6.3 (1) | 5.9 (1) | 3.7 (1) | 14.3 (1) | 8.8 (3) | 17.9 (10) |
| Society | | 40.0 (2) | 28.6 (6) | 24.0 (6) | 23.3 (7) | 38.1 (6) | 23.1 (18) | 18.8 (3) | 29.4 (5) | 14.8 (4) | | 26.5 (9) | 33.9 (19) |
| Art Pr n: | 9 | 5 | 21 | 28 | 30 | 21 | 78 | 16 | 17 | 27 | 7 | 34 | 86 |
| Chi-sq: | 12.9 | 1.4 | .618 | 34.9 | .7 | 2.1 | 1.5 | .9 | .5 | 4.0 | 2.4 | .1 | 9.1 |
| Sig (p<): | .01 | n.s. | n.s. | .001 | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | n.s. | .08 |
| CramerV: | .236 | .077 | .052 | .389 | .055 | .094 | .081 | .064 | .046 | .132 | .103 | .023 | .199 |
| D.F. | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

Note: The above table was derived from multiple 2 X 3 crosstabs (Beneficiary Level X Arts Element = y,n). Only "yes" values (i.e., presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

Table 14b. Beneficiary Level by Arts Element (cont.)

| BENEFICIARY LEVEL | Humor % (n) | Identify % (n) | Imagination % (n) | Info % (n) | Inquiry % (n) | Marx % (n) | Parody % (n) | Prep % (n) | Repro % (n) | New Idea % (n) | Trnsc % (n) | Trngr % (n) | Oth % (n) |
|---------------------|--------------------|--------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|--------------------|--------------------|---------------------|
| Individual | 8.3 (1) | 85.7 (6) | 68.8 (11) | 73.9 (17) | 77.8 (14) | 30.6 (11) | 11.8 (2) | 60.0 (25) | 36.1 (22) | 36.0 (9) | 60.0 (6) | | 90.0 (18) |
| Community | 28.0 (3) | | 18.8 (3) | 13.0 (3) | 16.7 (3) | 28.0 (9) | 11.8 (2) | 7.1 (5) | 16.4 (10) | 16.0 (4) | 30.0 (3) | 33.3 (2) | 5.0 (1) |
| Society | 66.7 (8) | 14.3 (1) | 12.5 (2) | 13.0 (3) | 5.6 (1) | 44.4 (16) | 76.5 (13) | 42.9 (30) | 47.5 (29) | 48.0 (12) | 10.0 (1) | 66.7 (4) | 5.0 (1) |
| Art Prop n: | 12 | 7 | 16 | 23 | 18 | 36 | 17 | 70 | 61 | 28 | 10 | 6 | 20 |
| Chi-square: | 17.4 | 1.6 | 2.3 | 2.0 | 4.3 | 22.5 | 27.0 | 16.7 | 29.6 | 10.1 | 4.8 | 11.3 | 6.4 |
| Sig (p<): | .001 | n.s. | n.s. | n.s. | n.s. | .001 | .001 | .001 | .001 | .001 | n.s. | .01 | .06 |
| Cramer's V: | .278 | .084 | .1 | .094 | .136 | .313 | .343 | .269 | .358 | .210 | .145 | .221 | .167 |
| D.F. | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

Note: The above table was derived from multiple 2 X 3 crosstabs (Arts Element = y, n X Beneficiary Level). Only "yes" values (i.e., presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

Referring to the above tables for the arts elements' application across beneficiary levels, the arts elements divide into three groups:

- 1. No difference across beneficiary levels:**
Celebration, communication, creativity, critical thinking, emotion, empathy, engagement, entertainment, escape, experience, identification, imagination, information, inquiry, and transcendence
- 2. Applied less than would be expected at the individual level, and more than expected at the community and societal levels:**
Expression, humor, narrative, representation, new ideas, and transgression
- 3. Applied less than would be expected at the individual level, the same as expected at the community level, and more than expected at the societal level:**
Parody and perception

Two additional elements, both with statistically significant differences in their application across beneficiary levels, but not fitting into the groups above, are:

Beauty: Applied less than expected at the individual and societal levels, and more than expected at the community level

Connection: Applied less than expected at the individual level, more than expected at the community level, and the same as expected at the societal level

It makes sense that the application of many of the arts elements in #2 and #3 above are skewed towards the greater-than-individual levels since they seem to be collective phenomena (such as narrative – a collective remembering). An arts element in these groups that I find surprising is *expression*. At first thought, expression seems to be an individual action. However, there are many cases in the sample of community and societal expression, such as Richard Andrews' (1991) "Finding a Voice: The Community Dramas of Monticchiello," where he described a community itself having and asserting its voice instead of the individuals within it.

Considering Tables 14a and 14b from the coverage matrix standpoint, it can be seen that the vast majority of the cells are filled (95%). This implies that, as a whole, the arts elements are in common use at all levels of beneficiary. Several gaps also become apparent, however.

Namely:

Beauty's absence at the societal level of beneficiary,

Escape's absence at the societal level,

Identification's absence at the community level, and

Transgression's absence at the individual level.

Exploring each of these possibilities may open up new areas of productive use of difference-making art.

RQ3.6. Are certain arts elements associated with certain arts media?

The literature reviewed in the search for arts elements rarely if ever mentioned a specific arts medium in conjunction with an arts element. However, it still may be useful to explore whether the application of the elements varies by arts medium. Cross-tabs were therefore calculated for each of the arts elements as they varied across arts media and the results are compiled in Tables 15a and 15b.⁵² Many (50%) of the arts elements varied significantly across the arts media.

⁵² An equally fascinating direction would be to reverse the sense of Tables 15a and 15b to build up and "element profile" for each arts medium.

Table 15a. Arts Medium by Arts Element

| ARTS MEDIUM | Beauty % (n) | Celebra- tion % (n) | Comm % (n) | Conn- ection % (n) | Creat- ivity % (n) | Crit think % (n) | Emoti on % (n) | Empthy % (n) | Engage % (n) | Entert- ainment % (n) | Escape % (n) | Exper- ience % (n) | Express- ion % (n) |
|-------------|--------------|------------------------|------------|-----------------------|-----------------------|---------------------|-------------------|--------------|--------------|--------------------------|--------------|-----------------------|-----------------------|
| Dance | | 20.0 (1) | 28.6 (6) | 20.0 (5) | 46.7 (14) | | 15.2 (12) | 28.0 (4) | 23.5 (4) | 29.6 (8) | 14.3 (1) | 38.3 (12) | 37.5 (21) |
| Drama | 11.1 (1) | 40.0 (2) | 33.3 (7) | 16.0 (4) | 33.3 (10) | 66.7 (14) | 22.8 (18) | 78.0 (12) | 23.5 (4) | 22.2 (6) | 14.3 (1) | 44.1 (18) | 19.6 (11) |
| Music | | 40.0 (2) | 9.5 (2) | 36.0 (9) | 6.7 (2) | 9.5 (2) | 38.0 (30) | | 41.2 (7) | 29.6 (8) | 71.4 (5) | 8.8 (3) | 19.6 (11) |
| Vis arts | 88.9 (8) | | 28.6 (6) | 28.0 (7) | 13.3 (4) | 23.8 (5) | 24.1 (19) | | 11.8 (2) | 18.5 (5) | | 11.8 (4) | 23.2 (13) |
| Art Prp n: | 9 | 5 | 21 | 25 | 30 | 21 | 79 | 16 | 17 | 27 | 7 | 34 | 56 |
| Chi-sq: | 23.3 | 1.7 | 4.6 | 1.8 | 19.4 | 22.2 | 5.1 | 24.6 | 1.9 | 1.6 | 6.4 | 16.9 | 13.8 |
| Sig (p<): | .001 | n.s. | n.s. | n.s. | .001 | .001 | n.s. | .001 | n.s. | n.s. | n.s. | .01 | .05 |
| CramerV: | .318 | .086 | .141 | .089 | .289 | .310 | .149 | .326 | .091 | .084 | .166 | .270 | .245 |
| D.F. | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Note: The above table was derived from multiple 2 X 4 crosstabs (Arts Element = y, n X Arts Medium). Only "yes" values (i.e., presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

Table 15b. Arts Medium by Arts Element (cont.)

| ARTS MEDIUM | Humor % (n) | Identify % (n) | Imagination % (n) | Info % (n) | Inquiry % (n) | Marr % (n) | Parody % (n) | Percept % (n) | Repre % (n) | New Idea % (n) | Transcend % (n) | Transgress % (n) | Othr % (n) |
|-------------|-------------|----------------|-------------------|------------|---------------|------------|--------------|---------------|-------------|----------------|-----------------|------------------|------------|
| Dance | 16.7 (2) | | 6.3 (1) | 26.1 (6) | 16.7 (3) | 25.0 (9) | 11.8 (2) | 21.4 (15) | 16.1 (10) | 8.0 (2) | 70.0 (7) | 16.7 (1) | 23.5 (4) |
| Drama | 33.3 (10) | 28.6 (2) | 50.0 (8) | 43.5 (10) | 50.0 (9) | 30.6 (11) | 70.6 (12) | 41.4 (29) | 28.6 (16) | 32.0 (8) | 10.0 (1) | | 17.6 (3) |
| Music | | 42.9 (3) | | 8.7 (2) | 11.1 (2) | 8.3 (3) | 11.8 (2) | 12.9 (9) | 17.7 (11) | 44.0 (11) | 10.0 (1) | 50.0 (3) | 47.1 (8) |
| Visual arts | | 28.6 (2) | 43.8 (7) | 21.7 (5) | 22.2 (4) | 36.1 (13) | 8.9 (1) | 24.3 (17) | 40.3 (25) | 16.0 (4) | 10.0 (1) | 33.3 (2) | 11.8 (2) |
| Art Prop n: | 12 | 7 | 16 | 23 | 18 | 36 | 17 | 70 | 62 | 25 | 10 | 6 | 17 |
| Chi-square: | 22.3 | 2.0 | 13.8 | 7.0 | 6.6 | 10.6 | 18.6 | 18.4 | 16.2 | 5.0 | 15.4 | 2.8 | 3.4 |
| Sig (p<): | .001 | n.s. | .06 | n.s. | n.s. | .06 | .001 | .001 | .01 | n.s. | .01 | n.s. | n.s. |
| Cramer's V: | .311 | .094 | .244 | .174 | .169 | .213 | .284 | .282 | .266 | .147 | .288 | .110 | .122 |
| D.F. | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Note: The above table was derived from multiple 2 X 4 crosstabs (Arts Element = y,n X Arts Medium). Only "yes" values (presence of the Arts Element) are shown in the table. The bolded columns denote statistically significant differences.

The above tables suggest that the following arts elements are applied equally across all arts media:

Celebration
Communication
Connection
Emotion
Engagement
Entertainment
Escape
Identification
Information
Inquiry
New Ideas
Transgression

Again referring to the Tables 15a and 15b, the arts elements with statistically significant differences in their application across arts media are listed with the arts medium with which they have higher than expected application:

Dance: Creativity, experience, expression, transcendence

Drama: Creativity, critical thinking, empathy, experience, humor, imagination, parody, perception

Music: None

Visual arts: Beauty, imagination, narrative, representation

The arts elements that have a lower than expected application frequency are:

Dance: Beauty, Critical thinking, imagination, parody

Drama: Beauty, expression, transcendence

Music: Beauty, Creativity, critical thinking, empathy, experience, expression, humor, imagination, narrative, parody, perception, representation, transcendence

Visual arts: Creativity, empathy, experience, humor, parody, transcendence

From the data presented above, a fascinating result comes forward: It seems that some of the arts elements are considered to be single-medium specific in their application. These are:

Beauty – visual arts

Critical thinking – drama

Empathy – drama

Experience – dance

Humor – drama

Parody – drama

Transcendence – dance

Exploring Tables 15a and 15b from the coverage matrix standpoint shows that 88% of the cells are filled, suggesting that most of the arts

elements are used with each of the arts media. There are several gaps, however:

Beauty was not used with dance or music,
Celebration was not used with visual art,
Critical thinking was not used with dance,
Empathy was not used with music or visual art,
Escape was not used with visual art,
Humor was not used with music or visual art,
Identification was not used with dance, and
Imagination was not used with music.

Each of these combinations seem like they could be productive in the realm of difference-making and should be pursued.

RO3.7. Does the use of the arts elements “cluster” (i.e., are certain elements commonly used in conjunction with other elements)?

To determine if the arts elements are applied in conjunction with each other, a factor analysis was performed. SPSS 7.5 factor analysis was used, which defaults to using the Phi coefficient (a non-parametric

correlation) for dichotomous data. The loadings are shown in Table 16.

Table 16. Arts Elements Factor Loadings

| ITEMS | FACTOR: | 1 | 2 | 3 | 4 | 5 | 6 |
|--|---------|------|------|------|------|------|------|
| <u>Factor 1: Laugh at this</u> | | | | | | | |
| Humor | | .812 | | | | | |
| Parody | | .839 | | | | | |
| <u>Factor 2: Think about this</u> | | | | | | | |
| Critical thinking | | | .598 | | | | |
| Imagination | | | .627 | | | | |
| Inquiry | | | .716 | | | | |
| <u>Factor 3: Notice this</u> | | | | | | | |
| Narrative | | | | .748 | | | |
| Representation | | | | .646 | | | |
| <u>Factor 4: Expression through creativity</u> | | | | | | | |
| Creativity | | | | | .781 | | |
| Expression | | | | | .712 | | |
| <u>Factor 5: Education-entertainment & celebration</u> | | | | | | | |
| Celebration | | | | | | .543 | |
| Entertainment | | | | | | .557 | |
| Information | | | | | | .671 | |
| <u>Factor 6: Communication of emotion</u> | | | | | | | |
| Communication | | | | | | | .683 |
| Emotion | | | | | | | .709 |
| Eigenvalues* | | 1.75 | 1.63 | 1.44 | 1.38 | 1.34 | 1.20 |
| % variance* | | 10.9 | 10.2 | 9.03 | 8.64 | 8.40 | 7.49 |

* Eigenvalue and variance is for all loadings for each factor: only those loadings which are $\geq .4$ are included in this table

* Principle Component extraction with Varimax rotation with Kaiser normalization.

* KMO = 0.532

The clusters, after culling the single-loading factors (beauty, connection, empathy, engagement, escape, experience, identification,

new idea, other, transcendence, and transgression), load heavily onto six factors. Three of the factors are made up of dimensions that relate conceptually: “Laugh at this” (humor and parody), “Think about this” (critical thinking, imagination, and inquiry) and “Notice this” (narrative and representation). The other three factors relate practically—a review of the cases show that the elements are not conceptually related, but they are commonly are used together. These factors are: “Expression through creativity,” “Education-entertainment & celebration,” and “Communication of emotion.”

RESEARCH METHODS (What is the state of research around difference-making arts cases?)

RO4.1. Which research methods have been used most frequently?

The frequencies of the research methods used in the cases are shown in Table 17. The most common method is the experiment.

Table 17. Research Methods Employed in Difference-making Arts Projects

| RESEARCH METHOD | % | n |
|-------------------------------------|------------|------------|
| Experiment | 28.6 | 66 |
| Descriptive (informal) | 21.2 | 49 |
| Ethnography / fieldwork | 12.1 | 28 |
| Historical | 7.4 | 17 |
| Observation | 6.5 | 15 |
| Survey | 6.5 | 15 |
| Evaluation research | 5.6 | 13 |
| Case study | 3.9 | 9 |
| Content analysis / framing analysis | 3.0 | 7 |
| Meta-analysis or review of research | 1.7 | 4 |
| Interview (in-depth) | 1.3 | 3 |
| Focus group | 0.4 | 1 |
| Comparative | 0.0 | 0 |
| Secondary analysis | 0.0 | 0 |
| Simulation and gaming | 0.0 | 0 |
| Social impact assessment | 0.0 | 0 |
| Other | 0.4 | 1 |
| None reported | 1.3 | 3 |
| TOTAL: | 100 | 231 |

As mentioned, a special category of method was created for this study called "Descriptive." Some of the cases included in the sample did not have a rigorous enough method to classify them as having any common research method, but since research method was a

dimension of analysis of the cases instead of an inclusion criterion,⁵³ these cases (quite a few, 21.2%, n=49) were not excluded. This form of evaluation might also be described as subjective instead of objective. Also placed in this category were critical theory -style descriptions, which do have theoretical underpinnings but are of limited value in explaining differences made. William Lucas (1974), credited with developing the case survey method used in the present study, recommended against excluding cases based on methodological grounds. He asserts that if such cases are disallowed, the danger of excluding valid cases due to a methodological bias is high and to do so could compromise the validity and acceptance of the conclusions of the study.

RO4.2. For a given research method, was it used more often with some arts media than with others?

To determine if some methods were used more frequently with some arts media than others, a crosstab was run and the Chi-square was

⁵³ Quality of research was actually the original inclusion criterion (i.e., articles for consideration had to be published in refereed academic journals), but the inclusion criteria for some journals was apparently not rigor of method. Once an article passed that original criterion, it was thereafter not rejected on methodological grounds.

calculated. The results are shown in Table 18. Statistically significant differences were found among the methods for the different arts media ($\chi^2 = 114.6$, $p > .001$, $df = 39$, Cramer's $V = 0.704$).

Table 18. Arts Medium by Research Method

| ARTS MEDIUM | Case study % (n) | Content analysis % (n) | Descr % (n) | Ethnog % (n) | Eval % (n) | Experiment % (n) | Focus group % (n) | Historical % (n) | Inter-view % (n) | Meta-analysis % (n) | Observation % (n) | Surv % (n) | Oth % (n) | None % (n) |
|--------------------|------------------|------------------------|------------------|------------------|------------------|------------------|-------------------|------------------|------------------|---------------------|-------------------|-----------------|-----------|------------|
| Dance | 11.1 (1) | | 10.2 (5) | 50.0 (14) | 7.7 (1) | 15.2 (10) | | 23.5 (4) | | 50.0 (2) | 40.0 (6) | 26.7 (4) | | 33.3 (1) |
| Drama | | 28.6 (2) | 53.1 (26) | 17.9 (5) | 76.9 (10) | 6.1 (4) | 100.0 (1) | 36.3 (6) | 66.7 (2) | | 20.0 (3) | 13.3 (2) | | 33.3 (1) |
| Music | 33.3 (3) | 42.9 (3) | 6.1 (3) | 17.9 (5) | 7.7 (1) | 56.1 (37) | | 23.5 (4) | 33.3 (1) | 50.0 (2) | 13.3 (2) | 40.0 (6) | | 33.3 (1) |
| Visual arts | 55.6 (6) | 28.6 (2) | 30.6 (15) | 14.3 (4) | 7.7 (1) | 22.7 (15) | | 17.6 (3) | | | 26.7 (4) | 20.0 (3) | 100 (1) | |
| n: | 9 | 7 | 49 | 28 | 13 | 66 | 1 | 17 | 3 | 4 | 15 | 15 | 1 | 3 |

Note:

1. Only "yes" values (i.e., presence of the research method) are shown in the table. The frequency of the "yes" response is reported in ().
2. The bolded cells denote frequencies that are either higher or lower than would be expected based on the distribution.

The most frequent methods for each of the media are:

| | |
|---------------------|---|
| Dance: | Ethnography, observation |
| Drama: | Descriptive, evaluation research, focus groups, historical, in-depth interviews |
| Music: | Content analysis, experiment, survey |
| Visual arts: | Case study |

Given that the research method is primarily driven by the difference to be measured, the differences found above may also have interactions with either social need or beneficiary level.⁵⁴

RQ4.3. What proportion of cases used empirical methods, and of those, what was their level of statistics?

41.6% (n=59.7) of the cases used empirical methods. Of the empirical studies, 84% (n=81) used statistical methods more advanced than descriptives, 13% (n=12) used descriptives only, and 3% (n=3) used no statistics.

⁵⁴ An initial look shows that there is also a statistically significant relationship between research method and beneficiary level ($\chi^2 = 123.0$, $p > .001$, $df=39$, Cramer's $V = 0.517$). For example, 98.5% (n=67) of the experiments in this sample were done on difference-making arts applied at the individual level of beneficiary.

OUTCOME (Was a difference made?)**RQ5. Did the projects achieve their intended outcomes?**

An entirely reasonable question to ask of the current study is:

“According to the authors, did these cases make a difference?” or more generally “Does art really work—is it as powerful as some authors (in Chapter 4) claim it is?”

Any attempt to answer this question needs quite a bit of qualification before beginning:

First, a large percentage of the cases (21%) did not employ rigorous social science research methods. The lack of proper social science showed up in two ways: 1) Many of the projects were not set up at the outset (conceptualized and operationalized) in a way that would give them a chance of being win-able, and 2) The lack of proper measurement meant that any reported results appeared to be conjectures (although only rarely was this acknowledged). This charge may seem unfair in that many of those who did the projects were not

trained social scientists and they were not claiming to be doing social science. However, as mentioned earlier in this study, if someone says that s/he has come to make a difference, s/he can and should be held accountable for that difference.

A further difficulty lies in the question of contingencies. Even if a study reported a difference made, it is possible that factors other than art or the arts element(s) were responsible for the result. The decision to select only articles appearing in peer reviewed academic journals was an attempt – however imperfect – to minimize this concern. The breadth of the article search forced me to rely upon the judgments of the reviewers in each specific field from which the articles came.

Another concern about answering the question “Does art make a difference?” is that even if research methods were used, current social science tools may not be up to the task. Carter (2002) asserts that physical science tools have been imported wholesale into social science, including the idea of simple causality. While simple causality might work in the physical world, rarely if ever does it work in the

social realm.⁵⁵ Carter's "All That It Takes" (ATIT, the notion of multiple contributions to a difference being made instead of a single cause) is one step in the right direction. Often art will be just one of many contributions to a successful outcome (necessary but not sufficient).

A final point is that several of the authors of the cases in this study seemed to have an anti-science stance. While the differences to make are indeed complex and often "cannot be reduced to a number," this is no excuse for less than careful and rigorous work. This anti-number bias is saddeningly common in the world of the arts, which results in a culture of the arts that resists accountability (and therefore effectiveness). Returning to ATIT, however, many of the "numbers" that are called for in a willy-nilly quest for accountability (i.e., simple causality) are indeed meaningless and *should* be resisted.

With these (numerous) points made, the cases' outcomes can be addressed. Since the cases concern difference-making in specific

⁵⁵ I can reliably make a difference in the location of the coffee cup on my desk by moving it with my hand. This difference-making is easy and reliable since I don't have to worry about what the cup had for breakfast (or if it went hungry) or if it had a fight with its parents the night before.

areas of concern, they will be grouped by social need.

RO5. Did the projects achieve their intended outcomes?

Of the 231 articles analyzed for this study, approximately 85% of them reported some sort of results. Of those, 91% (n=179) reported a positive result (i.e., that art made a difference), 7% (n=14) reported that the outcome was not achieved, and 2% (n=4) reported that the art had a negative impact.⁵⁶

From my qualitative analysis of the research, the studies that had “experiment” as their research method seemed to be more objective. For these studies, 74.2% (n=62)⁵⁷ reported significant positive results, 19.4% (n=12) found no significant impact, and 6.2% (n=4) reported a negative impact. It is not surprising that the studies that were more rigorous reported less positive results – 10 out of the 12 studies that

⁵⁶ For example, Ransdell and Gilroy (2001) found that background music significantly slowed word processed writing. Becker, et al. (1995), in their study on physical exercise and elders, found that mellow music significantly reduced the walking distance (frenetic music produced no change).

⁵⁷ Four experimental studies were not included in this count since they were about contingencies instead of art’s impact (e.g., Brentar (1994) who looked at the relationship between amount of exposure to a song and affect).

found no significant impact from the art were experimental (one was a survey) and 4 out of the 4 the studies that found a negative impact were experimental.

Overall, however, art was reported to make a difference in the vast majority of cases. To give a better sense of the differences made, a number of cases are mentioned below (organized by social need).

BUSINESS

In the area of business, several of the studies found that music has an ability to alter mood for marketing purposes (Bruner, 1990) (North & Hargreaves, 1998). Others found that music did influence people's sense of time while shopping or waiting on hold (Yalch & Spangenberg, 2000) (Hui, et al., 1997). Two studies found that drawing smiley faces (Rind & Bordia, 1996) or suns (Kimle & Fiore, 1992) on checks in a restaurant and bar increased customers' tips for the wait-staff.

HUMAN RIGHTS

Drama was used frequently in the area of human rights. Most of the cases reported only that the theater productions were popular with the

public (for example, Greenwald, 1995), as opposed to other possible indicators of a difference being made. One study (Nellis, 1996) on the playwright John Galsworthy reported that a play by Galsworthy on solitary confinement conditions in English prisons was seen by Winston Churchill. Churchill later attributed the play in his decision to reduce the standard time for solitary confinement.⁵⁸ Another example (Warwick, 1997) regarding the Eritrean independence struggle rated success by the claim that “after most shows, at least some audience members volunteered to join up [and fight]” (p.226).

CULTURE

Melvin Delgado and Keva Barton (1998) described a mural project that was claimed to make a difference at the community level. In “Murals in Latino Communities: Social Indicators of Community Strengths,” they present a case study of a mural effort in Holyoke, Massachusetts. Twenty Puerto Rican youths (9-17 years old) got together and painted a mural of a nature scene on an abandoned building (with the permission of the owner). The original mural included the paintings of

⁵⁸ This example introduces the contingency variable of “audience” for difference-making artworks. Is the audience seeing a given work the most able to make the needed difference? If not, who might be?

two flags (the Puerto Rican flag and the US flag). The US flag was drawn under the Puerto Rican flag, upside-down. According to the authors, the flags were intended to show unity between the Puerto Rico and the US, but some veterans in the community protested the placement of the US flag. Ultimately, the Puerto Rican flag was enlarged to cover the US flag. Delgado and Barton claim that a positive experience came from this incident and that it “galvanized the Puerto Rican community” (p.354). They assert that the community “...came together as adults and youths to fight for their beliefs and to strengthen their voice within the community” (p.354).

EDUCATION

In one of the best-designed studies in the sample, Rose, et al. (2000) used drama to impact reading comprehension (“Imagery-Based Learning: Improving Elementary Students’ Reading Comprehension with Drama Techniques”). They chose the arts elements of imagery (coded as representation), memory, and elaboration (coded as inquiry). With a reasonably large sample (95 experimental, 85 control), the researchers implemented an experiment in four schools whereby the experimental groups received 20 hours (1 hour twice per week over ten

weeks) of drama-enhanced reading instruction and the control groups received traditional reading instruction. The students in the experimental groups showed a statistically significant pre-test/post-test increase in their reading comprehension scores over the control group.

HEALTH - Physical Health

Caf, et al. (1997), in their article "Activation of Hypoactive Children With Creative Movement and Dance in Primary School," describe the use of creative movement in an experimental design. Through 1-hour creative movement sessions over four months, the researchers obtained statistically significant positive results in the children's creative thinking scores and two dimensions of body image, and a decrease in hypoactive behavior. The sample size was small, however (n=16: eight in the experimental group, eight in the control group).

The arts elements they chose were physiologic / kinesthetic, creativity and expression. The study, however, did not distinguish artistic (i.e., creative and expressive) movement from non-artistic movement (the control group did nothing outside of normal classroom work during

the treatment time each week). Thus, movement itself could be the difference-maker, not the art.

Hayakawa, et al. (2000) explored the emotional impact of music in their article "Effects of Music on Mood During Bench Stepping Exercise." In their experimental design, the researchers provided three conditions for 16 middle-aged women who were performing sixty-minute bench-stepping exercise. The conditions were a Japanese traditional folk song, aerobic dance music, or no music. Hayakawa, et al. reported significantly higher scores for Vigor for the experimental condition of aerobic music, and significantly higher scores of Fatigue for the condition of no music. The researchers explained the findings using the escape (distract) arts element.

POPULATION

In one of the two cases in the sample of difference-making art applied to the population issue, Kane, et al. (1998) report that the stated intention to use contraceptives in a population in Bamako, Mali increased as a result of the use of traditional theater in a family planning campaign. Additionally, Kane, et al. report that the

proportion of men and women who believe that Islam opposes family planning went down as a result of the intervention.

WOMEN

In her article "Identity, Difference, and Dance: Female Initiation in Zanzibar, 1890 to 1930," Laura Fair (1996) describe the vital role that traditional dance plays in the education of young. She states "Older women provided young girls with information regarding female sexuality and morality through the performance of unyago ritual and dances" (p.146). Dance can function as a sanctioned space for the discussion of otherwise taboo topics.

Through the examples above it can be seen that the arts have the ability to make a difference when applied to social issues. While a number of studies in the sample did not report results or the reporting was merely speculative, there were many that did measure and report results, and from those it is clear that art can make a difference across a wide variety of social need areas.

CHAPTER 6: CONCLUSION

This study was implemented to begin a broad-scope consideration of the power of the arts in addressing social needs. The intention was to bring together a coherent body of knowledge, made up of studies addressing difference-making arts, in a way that might be helpful to art-makers and researchers. This work was designed as a first step in articulating what we know (but don't know that we know) about the effectiveness of art in addressing social needs and about the breadth of its application.

The first part of this research entailed the gathering together of "arts elements," which are those aspects of art that authors writing on the theory of art have claimed lie at the source of art's power. Twenty-six such elements were found.

The primary questions asked in this study were:

What have the arts been used for?

Are there any differences in the application of different arts media?

Are there any differences in the application of different arts elements?

What is the state of research around difference-making arts projects?

What differences have been made (i.e., outcomes achieved) with socially-applied art?

To answer these questions, 231 “difference-making arts” research articles published in peer-reviewed academic journals were collected and categorized along the dimensions of: social need addressed, beneficiary level, arts medium, arts element, and research method. The outcome of each case was also recorded.

This chapter presents some conclusions based on the findings of this study, suggests a future research agenda, and presents an initial framework for the establishment of the field of Social Application of the Arts.

FINDINGS

The findings of this study showed that:

1. **The arts were used to address a range of social needs.** This shows a wide applicability of the arts for difference-making. The most

common social need areas addressed were health, education, culture, and human rights.

At the same time, however, there were significant gaps in the use of art to address areas of social needs (see Figure 4, page 98). These include: refugees, narcotic drugs, human settlements, labor, agriculture and economics. The existence of these gaps suggests questions such as:

Why has dance not been used to make a difference in agriculture?

Why has the social need labor not been addressed by difference making art at all?

Could art make a difference in these areas?

These questions, and others like them, may help us understand some of the barriers to art's usage. It may be that the social needs to which art has already been applied were easily accessible -- lack of coverage may therefore point to accessibility issues. Another factor is that projects require funding, and arts projects may not be of sufficiently high standing with funding agencies in some social need areas to receive financial support.

As Figure 1, "Universe of Social Needs and Difference-making Art," suggests, since the sample was taken from the very small area of scholarly articles documenting difference-making art, it is possible that art is already being applied in some fashion to the gaps in coverage of social needs. It is also possible that high quality research is being done by project field staff, but there is insufficient incentive for them to publish their work in academic journals. Unpublished projects should therefore be sought out and added to this new body of literature.

If no high quality research exists on these projects, it should be undertaken. Finally, given the scale of social need in these areas, if difference-making art has not been applied at all, we should get busy.

2. The arts were used at all beneficiary levels. This demonstrates art's potential applicability across all levels of social organization from the individual level to the societal level. The most frequently addressed beneficiary was the individual. I would suggest that the preponderance of cases at the individual level reflects our fascination with the individual as well as our relative inability to think, compose

and work at a collective level (as well our lack of tools to measure collective phenomena).

3. All four arts media under consideration (dance, drama, music and visual arts) were used for intentional difference-making. Cases were found of each arts medium's application to social needs. However, it was also found that each medium was applied differently across social needs and beneficiary levels. For instance, drama was applied frequently to human rights but infrequently to health, and not at all to the areas of business, food and science. All four media were applied frequently at the individual level of beneficiary, and all four were applied less frequently at the community level. Drama alone was frequently used at the societal level. Further study is required to determine what factors might be involved in these differences. Are some arts media really better than others for some social needs and at some beneficiary levels or are they just more convenient, more familiar, or closer to hand?

4. The arts elements found in the literature review were used in the difference-making arts projects. These elements were proposed by art-

theory authors as the being essential elements of art. In this study they all were found to be listed in the conceptualization section of the cases as the “active ingredients” of art used to produce the desired outcome of the project. The most commonly used arts elements were emotion, perception, representation, and expression.

It was also found that the some of the arts elements were applied more frequently to certain social needs than others. For example, the arts element expression was used much more frequently for the social need “culture” than any other need, while the arts element perception was used much more frequently in the social need area of human rights than in any other area. This may imply that difference-making art-makers think that some elements are more useful in some situations than others. However, given that this current study’s palette of arts elements have not been readily available until now, the art-makers may have only chosen arts elements with which they were already familiar.

Some of the arts elements were applied to a greater variety of social needs than other elements, possibly implying a more general nature of

some of the arts elements. These elements were: emotion (applied to 10 of the 12 social needs), representation (9 of the 12), perception (9 of the 12), and information (7 of the 12).

Some of the arts elements were applied differently across beneficiary levels. Several of the elements were applied more frequently to beneficiary levels greater than the individual (i.e., community and society), such as expression, humor, narrative, representation, new ideas, transgression, parody and perception. The arts element transgression was not used at all at the individual level, identification was not used at the community level, and beauty and escape were not used at the societal level.

One half of the elements, including creativity and empathy, were applied differently across the four arts media. Other elements seemed to be considered as single-medium elements (at least in the eyes of the authors). These include: beauty – visual arts, critical thinking – drama, empathy – drama, experience – dance, humor – drama, parody – drama, transcendence – dance. While it is clear that each of the elements have the potential to be used with other arts media, the pairs

listed here make sense with respect to the cases in this study and in common experience.

A number of the arts elements were found to “cluster” in their usage. They clustered both on conceptual grounds (such as parody and humor) and practical grounds (such as creativity and expression, which were often linked in the cases in this study as “creative expression”). The arts element clusters found were termed: “laugh at this” (humor and parody), “think about this” (critical thinking, imagination and inquiry), “notice this” (narrative and representation), “expression through creativity” (expression and creativity), “education-entertainment” (celebration, entertainment and information) and “communication of emotion” (communication and emotion).

5. The difference-making arts projects used a wide variety of research methods. The most common method was the experiment. The level of formality of the research methods in the cases under study varied a great deal.

The research method was found to vary across the arts medium used. The natures of the art media themselves may account for the use of different research methods. For instance, observation is more appropriate for a performance than a static artwork (unless the static artwork is being made or viewed by the person(s) under study).

Over forty percent of the research projects were empirical. Of those, a vast majority used statistical analysis more advanced than descriptives.

6. Many of the arts projects were found to have achieved their desired outcome. In many cases, it was difficult to determine whether a project really made the intended difference due to the lack of rigor in the research methods used. However, the vast majority of the authors clearly considered that art had made some sort of difference in their study. Effectiveness claims were made in every social need area addressed in the sample. For example, music was found to alter mood, drama proved to be useful in the area of human rights, and visual art (murals) were used to strengthen community.

GAP PROFILES

Another way to look at the results of this study is through building “profiles” of the gaps in the use of arts media and arts elements. Table 19 shows a gap profile of the arts media considered in this study.

Table 19. Arts Media Gap Profile

| MEDIUM | % of social needs not covered | Social needs not covered | Beneficiary Level infrequently covered | Arts elements not used |
|----------------|--------------------------------------|--|---|---|
| Dance | 42% | Business, children, environment, food, population, science | Community | Beauty, critical thinking, identification |
| Drama | 33% | Business, food, population, science | Community | Transgression |
| Music | 25% | Development, environment, science | Community, society | Beauty, empathy, humor, imagination |
| Vis-art | 33% | Development, food, science | Community, society | Celebration, empathy, escape, humor |

This gap profile gives us a “missed opportunity quotient” for the arts media, and points to where work might be done. For example, the high percentage of social needs not covered by dance suggests that a wider applicability of dance could be pursued.

Table 20 shows the gap profile or the “missed opportunity quotient” for the top four most frequently used arts elements. Expression is used with the least number of social need areas, and has room for diversification of its application. None of these top four arts elements were applied at the community level of beneficiary. This suggests questions such as: How might emotion be used to make a difference at the community level? How about perception?

Table 20. Arts Elements Gap Profile

| MEDIUM | % of social needs not covered | Social needs not covered | Beneficiary Level infrequently covered | Arts medium not associated |
|-----------------------|--------------------------------------|---|---|-----------------------------------|
| Emotion | 17% | Population, science | Community | none |
| Perception | 25% | Development, food, population | Community | none |
| Representation | 25% | Environment, population, science | Community | none |
| Expression | 50% | Business, development, environment, food, population, science | Community | none |

FUTURE RESEARCH AGENDA

This study has contributed a small step toward art's effective application to social needs by providing a descriptive account of the current state of art's use and its research. It was limited to describing a very small portion of "what is" (i.e., only the projects with research published in academic journals) as a stepping stone to "what might be." There is very much good work needed to get us to the level of capability that is needed. A possible path is set out in the following research agenda:

1. Explore the difference-making abilities of the arts elements

Very little is actually known about the arts elements. Emotion was the only arts element in the current sample that was directly researched (i.e., art's relationship with emotion itself was explored). Each element should be isolated and investigated. Synergistic interactions among arts elements should also be determined. New elements should be added to the list – both those already listed in additional art theory literature and new ones – such as composition. Hierarchies should be explored (i.e., are there some elements more fundamental/foundational than others?).

This exploration of arts elements will help further difference-making art's effectiveness, since the arts elements are involved with the *process* aspect of art.

2. Explore the difference-making abilities of the arts media

Little is know about the difference-making potential of each arts medium as well. How do the media differ? Are some media more effectively related to some arts elements in their difference-making potential? How are each of the arts media used at different beneficiary levels? How could they be used?

3. Address the social need areas that this study has shown are not currently being addressed. In this world of great social need, all gaps in the coverage matrix speak of work to be done. The gaps can be filled by expanding the search for existing difference-making arts projects using a similar scheme as employed here. In addition, we can encourage the creation of projects that offer scholars and art-makers measurable and helpful results.

4. Explore additional dimensions of arts media that may be useful.

Several new distinctions are proposed that may also have a bearing on an art medium's application:

a. **Mediation:** Is the artwork observed live or filtered through a mass communications channel such as TV? How might a mediating channel affect the art? Is mass communications mediation required as the beneficiary level increases?

b. **Participation:** In its simplest form, participation could be classified as art-making vs. art-viewing. Are all arts media equally participatory? What does art-making look like at beneficiary levels greater than the individual? What are barriers to participation / art-making?

c. **Each art medium's own features such as verbal / non-verbal,⁵⁹ performance vs. static, etc.**

⁵⁹ Each of the non-verbal media can employ words as well. One study in the current sample explored the influence of sexually violent rap music on attitudes of men with little prior exposure (Wester, et al., 1997). In this experimental study the authors isolated the music from the lyrics and treated them as separate contributors.

5. New Measurement Instruments

The arts provide unique and oft-times subtle processes of change.

New instruments need to be invented to measure arts' effectiveness and effects in addressing social needs.

ESTABLISHMENT OF THE FIELD

This current study produced a cross-discipline view of difference-making arts research. The intent was to classify this research in such a way that it could support future efforts of applying art to areas of social need. As such, the current study serves as one support for difference-making art's classification as a field—a field being a line drawn around the already existing difference-making art research to give it cohesion. William Cleveland (1992), in *Art in Other Places: Artists at Work in America's Community and Social Institutions*, outlines the work of a number of artists who are working in "other places" such as with the elderly, people in prisons, those with disabilities or mental illnesses, people in hospitals, youth at risk, and in communities. In the book section titled "In Search of the Field," he states,

It is important for the reader to recognize that prior to the Art in Other Places conference [held in 1986], artists working in social institutions and communities did not

necessarily see themselves as part of an identifiable group of arts professionals. They simply did not know and in many cases are still unaware of the scope of the work being done.

(Cleveland, 1992, p.4)

The delineation of a field provides for cohesion and allows difference-making-art makers and researchers to benefit from each other's work. According to Carter (1990), research should "add up, not pile up" (p.284), and the creation of a field is one step in that direction. This field was recently given the name "Social Application of the Arts" (Boggs, 1999), and is the wedding of the arts and social science methodologies. Carter (2002), in his article "Social Application of the Arts as an Academic Field," begins to lay out the path for the development of the academic components of the field, and Cleveland (2002) suggests infrastructure that will be needed in the area of community-based difference-making art.

Components that would further the formation of the field include: ongoing research, an ever-growing body of knowledge, research journals, and graduate-level academic programs. As called for above, high quality, rigorous research is vital. Incentives for research will be

needed to ensure that it happens. Once research is produced, having a body of knowledge – an easily accessible repository – will allow others to use the results. This study's classification of difference-making arts research provides the skeleton of the body, and its gathering of research articles begins to provide the flesh. Even in its obvious infancy and incomplete state, this study's sample should be made widely available. Other research works should be found and added. Other dimensions for classification should be explored.

Another useful component of a field is its journals. Journals act as a medium for sharing research. Journals also act to encourage more thinking on difference-making art as well as "raising the bar" on the acceptable level of quality of research.

Finally, we need formalized study of difference-making art at the graduate level to begin to provide research that will constitute the foundations of the field of Social Application of the Arts. Academic programs will also provide trained researchers to carry out the much needed work. Carter (2002) writes:

Social needs, formulated as problems, invite solutions. Solutions found useful are repeated and become practices. Practices become copied and breed a community of acceptance. They also invite institutionalization: formal training in what has become normative practice; centers and procedures for marketing and distribution of services and products; and, formal study... We look to the educational institution as the appropriate structure for productive formality in training and study. Higher education suggests a training more professional, and a study more sophisticated in scholarly method, more searching in its examination of applicability.

(Carter, 2002, p.1)

Finally, one additional suggestion is offered, in the form of a question:

***How can difference-making art be used to
make a difference in difference-making art?***

In other words, since art is a difference-maker, how can it be applied to itself to increase its own effectiveness and further its own socially relevant application?

It is clear that the world needs what art has to offer. It is our job to get that power to where it's most needed.

BIBLIOGRAPHY

- Argyris, C., Putnam, R., & Smith, D. M. (1985). *Action Science*. San Francisco: Jossey-Bass Publishers.
- Barnes, A. C., & Mazia, V. D. (1933). *The Art of Henri Matisse*. New York: C. Scribner's Sons.
- Becker, C. (1994a). Herbert Marcuse and the Subversive Potential of Art. In C. Becker (Ed.), *The Subversive Imagination: Artists, Society and Social Responsibility*. New York: Routledge.
- Becker, C. (Ed.). (1994b). *The Subversive Imagination: Artists, Society, and Social Responsibility*. New York: Routledge.
- Becker, L. B. (1981). Secondary Analysis. In G. H. Stempel & B. H. Westley (Eds.), *Research Methods in Mass Communications*. Englewood Cliffs, NJ: Prentice-Hall.
- Beierle, T. C., & Konisky, D. M. (2000). Values, Conflict, and Trust in Participatory Environmental Planning. *Journal of Policy Analysis & Management*, 19(4), 587-602.
- Blaikie, N. (2000). *Designing Social Research*. Cambridge, UK: Polity Press.
- Boal, A. (1985). *Theatre of the Oppressed* (C. A. M.-O. L. McBride, Trans.). New York: Theatre Communications Group.
- Boggs, J. G. (1999). *Making a Difference Through Art: A Framework for Effectiveness*. Paper presented at the Second International Conference of Art Culture Nature, Seattle, Washington, July 10, 1999.
- Breitinger, E. (1992). Popular Urban Theatre in Uganda: Between Self-Help and Self-Enrichment. *New Theatre Quarterly*, 8(31), 270-291.

- Burleigh, L. R., & Beutler, L. E. (1996). A Critical Analysis of Two Creative Arts Therapies. *Arts in Psychotherapy, 23*(5), 375-381.
- Carey, J. (1989a). *Communication as Culture: Essays on Media and Society*. New York: Routledge.
- Carey, J. (1989b). A Cultural Approach to Communication, *Communication as Culture: Essays on Media and Society* (pp. 13-36). New York: Routledge.
- Carter, R. (1998). Difference Making: Unpublished manuscript.
- Carter, R. F. (1990). Our Future Research Agenda: Confronting Challenges... Or Our Dying Grasp? *Journalism Quarterly, 67*(2), 282-285.
- Carter, R. F. (2000). *The Behavioral Foundations of Communication*: Unpublished manuscript.
- Carter, R. F. (2002). Social Application of the Arts as an Academic Field. *Social Application of the Arts (in press), 1*(1).
- Carter, R. F., Ruggels, W. L., & Simpson, R. A. (1975). *Minding Society*. Paper presented at the Association for Education in Journalism, Mass Communication and Society Division, Ottawa, Canada.
- Carter, R. F., & Stamm, K. R. (1994). The 1992 Presidential Campaign and Debates. *Communication Research, 21*(3), 380-395.
- Chadwick, S. (2001). *Overview of SIA (Social Impact Assessment)*. Retrieved October 20, 2001, from the World Wide Web: http://www.ahs.cqu.edu.au/humanities/geography/52207/overview_of_sia.htm
- Clark, F., & Mauldin, M. (2000). *Coverage of Global Climate Change and the 1997 Kyoto Conference: A Content Analysis*. Paper presented at the International Communication Association, Acapulco, June 2000.

- Cleveland, W. (1992). *Art in Other Places: Artists at Work in America's Community and Social Institutions*. Westport, CT: Greenwood Publishing Group.
- Cleveland, W. (2002). Some Thoughts on Community Arts Training and Network Building. *Social Application of the Arts (in press)*, 1(1).
- Coleman, J. S. (1968). Social Processes and Social Simulation Games. In S. S. Boocock & E. O. Schild (Eds.), *Simulation Games in Learning*. Beverly Hills, CA: Sage Publications.
- Corn, D. (1999). Pro Bono (Rock singer champions debt relief for developing countries). *The Nation*, 269, 5.
- Daloz, L. A. P., Keen, C. H., Keen, J. P., & Parks, S. D. (1996). *Common Fire: Leading Lives of Commitment in a Complex World*. Boston: Beacon Press.
- Delgado, M., & Barton, K. (1998). Murals in Latino Communities: Social Indicators of Community Strengths. *Social Work*, 43(4), 346-356.
- Dewey, J. (1910). *How We Think*. Boston: Heath & Co.
- Dewey, J. (1929). *The Quest for Certainty: A Study of the Relation of Knowledge and Action*. New York: Minton, Balch.
- Dewey, J. (1934). *Art as Experience*. New York: Capricorn Books.
- Dissanayake, E. (1988). *What Is Art For?* Seattle, Washington: University of Washington Press.
- Eisner, E. W. (1992). The Misunderstood Role of the Arts in Human Development. *Phi Delta Kappan*, 73(8), 591-595.
- Feder, B. (1998). *The Art and Science of Evaluation in the Arts Therapies: How Do You Know What's Working?* Springfield, Ill: C.C. Thomas.

- Feder, E., & Feder, B. (1981). *The Expressive Arts Therapies*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Fienberg, S. E., Martin, M. E., & Straf, M. (Eds.). (1985). *Sharing Research Data*. Washington, D.C.: National Academy Press.
- Frank, M. (1996). Theater in the Service of Health Education: Case Studies from Uganda. *New Theatre Quarterly*, 12(46), 108-115.
- Frankfort-Nachmias, C., & Nachmias, D. (1996). *Research Methods in the Social Sciences* (Fifth ed.). New York: St. Martin's Press.
- Freire, P. (1970). *Pedagogy of the Oppressed* (M. B. Ramos, Trans. 20th Anniversary ed.). New York: Continuum.
- Frey, L. R., Botan, C. H., Friedman, P. G., & Kreps, G. L. (1991). *Investigating Communication: An Introduction to Research Methods*. Englewood Cliffs, New Jersey: Prentice Hall.
- Gans, A. (1987). The War and Peace of the Vietnam Memorials. *American Imago*, 44(3-4), 315-329.
- GAO (General Accounting Office). (1991). *Designing Evaluations*. Washington, D.C.: General Accounting Office.
- Glass, G. V., McGaw, B., & Smith, M. L. (1981). *Meta-analysis in Social Research*. Beverly Hills: Sage Publications.
- Goodman, N. (1976). *Languages of Art: An Approach to a Theory of Symbols*. Indianapolis: Hackett Publishing Company.
- Goodrich, J., & Goodrich, W. (1986). Drama Therapy with a Learning Disabled, Personality Disordered, Adolescent. *The Arts in Psychotherapy*, 13, 285-291.
- Greenwald, A. (1975). Consequences of Prejudices Against the Null Hypothesis. *Psychological Bulletin*, 82, 1-20.
- Grey, A. (1998). *The Mission of Art*. Boston: Shambhala.

- Hamblen, K. (1993). Theories and Research that Support Art Instruction for Instrumental Outcomes. *Theory Into Practice*, 32(4), 191-198.
- Hanna, J. L. (1992). Connections: Arts, Academics, and Productive Citizens. *Phi Delta Kappan*, 73(8), 601-607.
- Harris, P. D. (1975). *Communication as a Mediating Variable in Humor*. Unpublished Master's Thesis, University of Washington, Seattle.
- Haveri, J. (1991). *Comprehensiveness of Coverage of the 1988 Yellowstone Area Fires by Local and Regional Newspapers*. Unpublished Master's Thesis, University of Washington, Seattle.
- Hayakawa, Y., Miki, H., Takada, K., & Tanaka, K. (2000). Effects of Music on Mood During Bench Stepping Exercise. *Perceptual and Motor Skills*, 90(1), 307-314.
- Hempel, C. G. (1952). *Fundamentals of Concept Formation in Empirical Science* (Vol. II). Chicago: University of Chicago Press.
- Hunter, J., Schmidt, F., & Jackson, G. (1982). *Meta-analysis: Cumulating Research Findings Across Studies*. Newbury Park, CA: Sage Publications.
- Jamieson, D. (1992). Ethics, Public Policy and Global Warming. *Science, Technology, & Human Values*, 17(2), 139-150.
- Kaelin, E. F. (1991). Why Teach Art in the Public Schools? In R. A. Smith & A. Simpson (Eds.), *Aesthetics and Arts Education*. Chicago: University of Illinois Press.
- Kaplan, A. (1964). *The Conduct of Inquiry: Methodology for Behavioral Science*. San Francisco: Chandler Publishing Company.
- Kershaw, B. (1992). *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge.
- Kris, E. (1952). *Psychoanalytic Explorations in Art*. New York: International Universities Press.

- Kuhn, T. S. (1996). *The Structure of Scientific Revolutions* (Third ed.). Chicago: The University of Chicago Press.
- Lacy, S. (1995). Debated Territory: Toward a Critical Language for Public Art. In S. Lacy (Ed.), *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press.
- Larsson, R. (1993). Case Survey Methodology: A Quantitative Analysis of Patterns. *Academy of Management Journal*, 36(6), 15151-15182.
- Lasswell, H. D. (1948). The Structure and Function of Communication in Society. In L. Bryson (Ed.), *The Communication of Ideas*. New York: Harper & Brothers.
- Leventhal, M. B. (1989). The Ancient Healing Art of Dance. *Kinesis*, 1, 4-5.
- Lewin, K. (1997). *Resolving Social Conflicts and Field Theory in Social Science* (1st APA ed.). Washington, DC: American Psychological Association.
- Lewis, R. N., & Scannell, E. D. (1995). Relationship of Body Image and Creative Dance Movement. *Perceptual and Motor Skills*, 81, 155-160.
- Lucas, W. (1974). *The Case Study Method: Aggregating Case Experience* (Vol. R-1515-RC). Santa Monica: Rand.
- Mankowski, E. S., & Rappaport, J. (2000). Narrative Concepts and Analysis in Spiritually-Based Communities. *Journal of Community Psychology*, 28(5), 479-493.
- Marcuse, H. (1978). *The Aesthetic Dimension*. Boston: Beacon Press.
- Marwick, C. (2000). Music Therapists Chime In With Data on Medical Results. *JAMA, The Journal of the American Medical Association*, 283(6), 731-733.

- Massialas, B. G., Sprague, N. F., & Hurst, J. B. (1975). *Social Issues Through Inquiry: Coping in an Age of Crisis*. Englewood Cliffs, New Jersey: Prentice-Hall.
- Matanovic, M. (1985). *Lightworks: Explorations in Art, Culture, and Creativity*. Issaquah, WA: Lorian Press.
- Matanovic, M. (2001). *Pomegranate Center Mission Statement*. Retrieved November 8, 2001, from the World Wide Web: <http://www.pomegranate.org/index.html>
- Matisse, H. (1953). The Nature of Creative Activity. In E. Ziegfield (Ed.), *Education and Art*. New York: UNESCO.
- McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. New York: McGraw-Hill.
- McMillan, D. W. (1996). Sense of Community. *Journal of Community Psychology*, 24(4), 315-323.
- McQuail, D. (1994). *Mass Communication Theory: An Introduction* (2nd ed.). Thousand Oaks: Sage Publications.
- Meekums, B. (1999). A Creative Model for Recovery from Child Sexual Abuse Trauma. *The Arts in Psychotherapy*, 26(4), 247-259.
- Morgan, G. (Ed.). (1983). *Beyond Method: Strategies for Social Research*. Beverly Hills: Sage Publications.
- Morris, C. (1946). *Signs, Language and Behavior*. New York: Prentice-Hall.
- Morrison, J. F. (1993). Communicating Health Care Through Forum Theater: Egalitarian Information Exchange in Burkina Faso. (Special Issue: Communication for Development). *Gazette*, 52(2), 109-121.
- Mudford, P. (1979). *The Art of Celebration*. London: Faber & Faber.

- Nord, D. P. (1981). The Nature of Historical Research. In G. H. Stempel & B. H. Westley (Eds.), *Research Methods in Mass Communications*. Englewood Cliffs, NJ: Prentice-Hall.
- Ortony, A. (1981). Understanding Metaphors. In D. O'Hare (Ed.), *Psychology and the Arts*. Sussex: The Harvester Press.
- Popper, K. (1963). *Conjectures and Refutations*. New York: Harper & Row.
- Potter, W. J., & Levine-Donnerstein, D. (1999). Rethinking Validity and Reliability in Content Analysis. *Journal of Applied Communication Research*, 27, 258-284.
- Rapoport, R. N. (1970). Three Dilemmas of Action Research. *Human Relations*, 23, 499-513.
- Rappaport, J. (1998). The Art of Social Change: Community Narratives as Resources for Individual and Collective Identity. In X. B. Arriaga & S. Oskamp (Eds.), *Addressing Community Problems: Psychological Research and Interventions. The Claremont Symposium on Applied Social Psychology*. (pp. 225-246). Thousand Oaks, CA: Sage Publications.
- Read, H. (1945). *Art and Society* (Second ed.). London: Faber and Faber.
- Rich, B. R. (1994). Dissed and Disconnected: Notes on Present Ills and Future Dreams. In C. Becker (Ed.), *The Subversive Imagination: Artists, Society and Social Responsibility* (pp. 223-248). New York: Routledge.
- Riecken, H. W., & Boruch, R. (Eds.). (1974). *Social Experimentation: A Method for Planning and Evaluating Social Intervention*. New York: Academic Press.
- Riffe, D., & Freitag, A. (1997). A Content Analysis of Content Analyses: Twenty-Five Years of Journalism Quarterly. *Journalism and Mass Communication Quarterly*, 74(4), 873-882.

- Ritter, M., & Low, K. G. (1996). Effects of Dance/Movement Therapy: A Meta-analysis. *Arts in Psychotherapy, 23*(3), 249-260.
- Rosenthal, R. (1991). *Meta-Analytic Procedures for Social Research* (Revised ed.). Newbury Park, California: Sage.
- Ross, S. D. (1982). *A Theory of Art*. Albany, New York: State University of New York Press.
- Rubinstein, R. A., Scrimshaw, S. C., & Morrissey, S. E. (2000). Classification and Process in Sociomedical Understanding: Towards a Multilevel View of Sociomedical Methodology. In G. L. Albrecht & R. Fitzpatrick (Eds.), *The Handbook of Social Studies in Health and Medicine*. London: Sage Publications Ltd.
- Sayer, A. (1984). *Method in Social Science: A Realist Approach*. London: Hutchinson & Co.
- Shannon, C. E. (1948). A Mathematical Theory of Communication. *The Bell System Technical Journal, 27*, 379-423, 623-656.
- Shannon, C. E., & Weaver, W. (1948). *The Mathematical Theory of Communication*. Urbana: University of Illinois Press.
- Singhal, A., & Rogers, E. M. (1999). *Entertainment-Education: A Communication Strategy for Social Change*. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Sircello, G. (1972). *Mind and Art*. Princeton, New Jersey: Princeton University Press.
- Slife, B. D., & Williams, R. N. (1995). *What's Behind the Research? Discovering Hidden Assumptions in the Behavioral Sciences*. Thousand Oaks: Sage Publications.
- Stevens, L. K. (1993). *Through a Mirror: A Guide to Evaluating Programs*. Marion, MA: National Endowment for the Arts.

- Suchman, E. A. (1967). *Evaluative Research: Principles and Practice in Public Service and Social Action Programs*. New York: Russell Sage Foundation.
- Suchman, G. I. (1983). Action Research: A Sociotechnical Systems Perspective. In G. Morgan (Ed.), *Beyond Method: Strategies for Social Research* (pp. 95-113). Beverly Hills: Sage Publications.
- Taj, H., & Rekha, S. (1995). National Integration Through Value-Oriented Activities. *Psycho-Lingua*, 25(1 & 2), 73-78.
- Thomas, J. B. (1997). *Featherless Chickens, Laughing Women, and Serious Stories*. Charlottesville, Virginia: University Press of Virginia.
- Tolstoy, L. (1989). *What is Art?* (A. Maude, Trans.). London: Oxford University Press.
- Tomas, V. (1964). Creativity in Art. In V. Tomas (Ed.), *Creativity in the Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Tomaselli, K. G., & Boster, B. (1993). Mandela, MTV, Television and Apartheid. *Popular Music and Society*, 17(2), 1-18.
- Turner, V. (1982). *Celebration: Studies in Festivities and Ritual*. Washington, D.C: Smithsonian Institution.
- UNESCO. (1982). *Mexico City Declaration on Cultural Policies*. UNESCO. Retrieved November 5, 2001, from the World Wide Web: http://www.unesco.org/culture/laws/mexico/html_eng/page1.shtml
- United Nations. (2000). *Preamble to the Charter of the United Nations*. Retrieved September 27, 2000, from the World Wide Web: <http://www.un.org/aboutun/charter/>
- van Erven, E. (1988). *Radical People's Theatre*. Bloomington: Indiana University Press.

- van Nieuwenhuijze, C. A. O. (1967). *Intelligible Fields in the Social Sciences*. The Hague: Mouton & Co.
- Wainwright, H. (1997). In the Neighborhood: A Critique of Social Activist Art. *Public Art Review*, 9(Fall/Winter), 16-20.
- Weinstein, J. (1989). Names Carried into the Future: An AIDS Quilt Unfolds. In A. Raven (Ed.), *Art in the Public Interest* (pp. 43-54). Ann Arbor, Michigan: UMI Research Press.
- Westley, F. (1991). Bob Geldof and Live Aid: The Affective Side of Global Social Innovation. *Human Relations*, 44(10), 1011-1036.
- Wholey, J. S. (1984). Evaluability Assessment. In L. Rutman (Ed.), *Evaluation Research Methods: A Basic Guide*. Beverly Hills, CA: Sage Publications.
- Wilber, K. (1998). *The Eye of Spirit: An Integral Vision for a World Gone Slightly Mad*. Boston: Shambhala.
- Willett, W. C. (2001). *Eat, Drink and Be Healthy: The Harvard Medical School Guide to Healthy Eating*. New York: Simon & Schuster Source.
- Wiley, S. (2000). The Pitfalls of Cyberspace and Electronic Database Research. *Journalism and Mass Communication Educator*, 55(2), 78-85.
- Wilson, R. N. (1986). *Experiencing Creativity: On the Social Psychology of Art*. New Brunswick: Transaction Books.
- Wimmer, R. D., & Dominick, J. R. (1997). *Mass Media Research: An Introduction*. Belmont, CA: Wadsworth Publishing Company.
- Wolfe, A. (1989). *Whose Keeper? Social Science and Moral Obligation*. Berkeley: University of California Press.
- Worringer, W. (1953). *Abstraction and Empathy* (M. Bullock, Trans.). New York: International Universities Press.

Yin, R. K., & Heald, K. A. (1975). Using the Case Survey Method to Analyze Policy Studies. *Administrative Science Quarterly*, 20.

**APPENDIX B. KEYWORD "CLUSTER" FOR LIBRARY
COMPUTER DATABASE SEARCH**

ARTS MEDIA TERMS

dance

drama / theater / theatre

music

visual art / painting / drawing / sculpture / mural

RESEARCH METHOD TERMS

Action research

Case study

Comparative

Content analysis

Ethnography

Evaluation research

Experiment

Fieldwork OR Field work

Focus group

Gaming

Historical

Intensive interview OR indepth interview OR in-depth interview

Longitudinal

Metaanalysis or meta-analysis

Observation

Participant observer OR participant observation

Secondary analysis

Simulation

Social impact assessment

Survey, Poll

APPENDIX B. KEYWORDS FOR LIBRARY COMPUTER DATABASE SEARCH (cont.)

RESEARCH-RELATED TERMS

analyze, analyzed, analyse, analysed, analysis
(control group) OR (treatment group) OR (experimental group)
data
empirical
evaluation
indicator, indicators
measurement or measurements
phenomenon
pre-test OR pretest OR post-test OR posttest
qualitative
quantitative
significant, significantly
statistics, statistical, statistically, variable, variables

"DIFFERENCE-MAKING" TERMS

effectiveness OR efficacy OR effects OR effectively OR effect
contribution, contribute, influence, influences
change, difference, impact, outcome, result
increase, decrease, build, building, reduce, reduction, development
political
protest
shift
transformation
therapy, therapies, therapeutic

APPENDIX C. CODER INSTRUCTIONS FOR ARTICLES ("CODEBOOK")

A. MEDIUM

(Code based on the keyword through which the article was selected if multiple media were used.)

- 1 - Dance
- 2 - Drama (drama, theater)
- 3 - Music
- 4 - Visual arts (visual art, painting, drawing, sculpture, murals)

B. SOCIAL NEEDS

Social Need 1 (UN-0x)

Social Need 2 (UN-1x)

- 1 ITC (International Trade Centre)
- 2 OHCHR (Office of the High Commissioner for Human Rights)
 - 1 Human Rights
- 3 UNDP (United Nations Development Programme)
 - 2 Poverty Reduction
- 4 UNEP (United Nations Environment Programme)
 - 3 Communication and Public Information
- 5 UNESCO (United Nations Educational, Scientific and Cultural Organization) – Culture
- 6 UNESCO – Education
- 7 UNESCO – Natural Science
- 8 UNFPA (United Nations Population Fund)
- 9 UNICEF (United Nations Children’s Fund)
 - 10 Navigate adolescence
 - 11 Nutrition
 - 12 Women’s and children’s rights

**APPENDIX C. CODER INSTRUCTIONS FOR ARTICLES
(cont.)**

- 10 UNIFEM (United Nations Development Fund for Women)
 - 13 Empowerment
 - 14 Gender Equality
 - 15 Violence Against Women
 - 16 Women's Human Rights
- 11 WFP (World Food Programme)
- 12 WHO (World Health Organization)
 - 17 Ageing
 - 18 AIDS
 - 19 Mental Health
 - 20 Oral Health
 - 21 Physical Health
 - 22 Substance Dependence
- 13 UNHCR (United Nations High Commissioner for Refugees)
- 14 UNDCP (United Nations Drug Control Programme)
- 15 UNHCS (United Nations Centre for Human Settlements (Habitat))
- 16 ILO (International Labour Organization)
- 17 FAO (Food and Agriculture Organization)
- 18 World Bank / IMF (International Monetary Fund)
- 19 IFAD (International Fund for Agricultural Development)
- 20 Other

BENEFICIARY LEVEL

- 1 Individual
- 2 Community
- 3 Society
- 4 International

**APPENDIX C. CODER INSTRUCTIONS FOR ARTICLES
(cont.)**

METHODS (in the case of multiple methods listed, check the first method mentioned or the senior-most hierarchically)

- 1 Case study
- 2 Comparative
- 3 Content analysis / framing analysis
- 4 Descriptive (informal)
- 5 Ethnography / fieldwork
- 6 Evaluation research (evaluation of company or program)
- 7 Experiment
- 8 Focus group
- 9 Historical
- 10 Interview (in-depth or intensive)
- 11 Meta-analysis / review of research
- 12 Observation
- 13 Secondary analysis
- 14 Simulation and gaming
- 15 Social impact assessment
- 16 Survey
- 19 Other
- 20 None reported

EMPIRICAL

- 1 Yes
- 2 No

STATS

- 1 No stats
- 2 Descriptive
- 3 > Descriptive

**APPENDIX C. CODER INSTRUCTIONS FOR ARTICLES
(cont.)**

ARTS ELEMENTS (check all that apply)

| | |
|----|---|
| 1 | Beauty |
| 2 | Celebration |
| 3 | Communication |
| 4 | Connection with others / oneness / connection with self |
| 5 | Creativity |
| 6 | Critical examination of "reality" / critical thinking / conscientization / consciousness raising |
| 7 | Emotion / affect / mood / catharsis |
| 8 | Empathy |
| 9 | Engagement / excitement / "wake up" / arousal / motivation |
| 10 | Entertainment / pleasure / enjoyment / fun |
| 11 | Escape / distraction / fantasy / attention diversion / disruption |
| 12 | Experiential / sensory experience / practice / play the role of |
| 13 | Expression / give voice / project identity |
| 14 | Humor |
| 15 | Identification with / model / personal relevance |
| 16 | Imagination / visualization / problem solving |
| 17 | Information / learning / educate / instruct |
| 18 | Inquiry / exploration / analyze |
| 19 | Narrative, passing down & remembering events / tradition / commemoration / memorial / memory & recall |
| 20 | New idea / promote an idea / normalize & validate / speak possibility" even while presenting "miserable reality" |
| 21 | Other (spatial reasoning, neural effects, physiological effects, exhibit competency, feel accomplishment, provide space for public debate, appreciation) |
| 22 | Parody / satire / irony |
| 23 | Perception / awareness / make special or strange / bring to attention / bring to focus / illumination / articulation / social critique / keep on the agenda |
| 24 | Representation / symbols / icons / metaphors / saying that which cannot be said in words / allegory / "hidden transcript" |
| 25 | Transcendent experience |
| 26 | Transgressing / controversy |

APPENDIX D. CITATION LIST OF CASES USED IN THIS STUDY

DANCE

Adame, D. D., Radell, S. A., & Johnson, T. C. (1991). Physical Fitness, Body Image, and Locus of Control in College Women Dancers and Nondancers. *Perceptual and Motor Skills*, 72(1), 91-95.

Anonymous (1999). Innovative Dance Video for Children to Explain Sickle Cell Anaemia. *The Lancet*, 354(9195), 2090.

Apol, L., & Kambour, T. (1999). Telling Stories Through Writing and Dance: An Intergenerational Project. *Language Arts*, 77(2), 106-117.

Argenti, N. (1998). Air Youth: Performance, Violence and the State in Cameroon. *Journal of the Royal Anthropological Institute*, 4(4), 753-754.

Bond, K. E. (1994). How 'Wild Things' Tamed Gender Distinctions (Dance Education Program) (Dance Dynamics: Gender Issues in Dance Education). *JOPERD: The Journal of Physical Education, Recreation & Dance*, 65(2), 28-33.

Boswell, B. (1991). Comparison of Two Methods of Improving Dynamic Balance of Mentally Retarded Children. *Perceptual and Motor Skills*, 73(3), 759-764.

Boswell, B. (1993). Effects of Movement Sequences and Creative Dance on Balance of Children with Mental Retardation. *Perceptual and Motor Skills*, 77(3), 1290.

Caf, B., Kroflic, B., & Tancig, S. (1997). Activation of Hypoactive Children with Creative Movement and Dance in Primary School. *Arts in Psychotherapy*, 24(4), 355-365.

Cooper, E. (1997). Tamiris and the Federal Dance Theatre 1936-1939: Socially Relevant Dance Amidst the Policies and Politics of the New Deal Era. *Dance Research Journal*, 29(2), 23-48.

- Cross, R. T., & Pitkethly, A. (1991). Concept Modification Approach to Pedestrian Safety: A Strategy for Modifying Young Children's Existing Conceptual Framework of Speed. *Research in Science and Technological-Education*, 9(1), 93-106.
- Fair, L. (1996). Identity, Difference, and Dance: Female Initiation in Zanzibar, 1890 to 1930. *Frontiers*, 17(3), 146-172.
- Friedlander, J. L. (1992). Creating Dances and Dance Instruction—An Integrated-Arts Approach. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 63(9), 49-53.
- Glendola R. M. (1994). Umfundalai: One Technique, Three Applications. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 65(5), 36-38.
- Graham, L. R. (1994). Dialogic Dreams: Creative Selves Coming into Life in the Flow of Time. *American Ethnologist*, 21(4), 723-745.
- Grim, J. A. (1996). Cultural Identity, Authenticity, and Community Survival: The Politics of Recognition in the Study of Native American Religions. *The American Indian Quarterly*, 20(3-4), 353-376.
- Hast, D. E. (1993). Performance, Transformation and Community: Contra Dance in New England. *Dance Research Journal*, 25(1), 21-32.
- Hill, C. V. (1994). Katherine Dunham's 'Southland': Protest in the Face of Repression. *Dance Research Journal*, 26(2), 1-9.
- Hutson, S. R. (2000). The Rave: Spiritual Healing in Modern Western Subcultures. *Anthropological Quarterly*, 73(1), 35-49.
- Kamahele, M. (2000). 'Iio'ulaokalani: Defending Native Hawaiian Culture. *Amerasia Journal*, 26(2), 38-65.
- Lee, M. A. (1993). Learning Through the Arts. (Incorporating Dance with Other Disciplines.) (Dance Dynamics: Dance Education K-12 - Theory into Practice, Part 2.) *JOPERD: The Journal of Physical Education, Recreation & Dance*, 64(5), 42-46.
- Leigh, D. L. (1994). Dance for Social Change: Full House Children's Dance Company. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 65(5), 39-43.

Lewis, R. N., & Scannell, E. D. (1995). Relationship of Body Image and Creative Dance Movement. *Perceptual and Motor Skills*, 81(1), 155-160.

Marsh, H. W., & Roche, L. A. (1996). Structure of Artistic Self-Concepts for Performing Arts and Non-Performing Arts Students in a Performing Arts High School: "Setting the Stage" with Multigroup Confirmatory Factor Analysis. *Journal of Educational Psychology*, 88(3), 461-477.

May, B. (2000). Participatory Theatre: The Experiential Construct of House and Techno Music Events. *Canadian Theatre Review*, 103, 8-13.

Meekums, B. (1991). Dance/Movement Therapy with Mothers and Young Children at Risk of Abuse. *Arts-in-Psychotherapy*, 18(3), 223-230.

Merrill, C., & Andersen, S. (1993). A Content Analysis of Person-Centered Expressive Therapy Outcomes. *Humanistic-Psychologist*, 21(3), 354-363.

Minton, S. (2000). An Analysis and Comparison of Research Investigating the Effects of Dance on the Self-Concept and Self-Esteem of the Participants. *Research Quarterly for Exercise and Sport*, 71(1), A21.

Moss, S. (2000). Learning from Latina Students: Modern Dance Meets Salsa and Merengue. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 71(3), 39.

Neal, N. D., & Dineur, J. M. (1991). The Effects of Participation in Dance on the Attitudes of French Children as Measured by Domain Discrimination. *Dance Research Journal*, 23(2), 11-16.

Ness, S. A. (1995). When Seeing is Believing: The Changing Role of Visuality in a Philippine Dance (Sinulog). *Anthropological Quarterly*, 68(1), 1-12.

Ostiguy, L., & Hopp, R. (1995). Partners in Inner-City Youth Programming. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 66(4), 32-33.

Palo-Bengtsson, L. & Ekman, S. L. (1997). Social Dancing in the Care of Persons with Dementia in a Nursing Home Setting: A Phenomenological Study. *Scholarly Inquiry for Nursing Practice: An International Journal*, 11(2), 101-118.

Radell, S. A., Adame, D. D., & Johnson, T. C., (1993). Dance Experiences Associated with Body-Image and Personality among College Students: A Comparison of Dancers and Nondancers. *Perceptual and Motor Skills*, 77(2), 507-513.

Rasmussen, S. (1995). Zarraf, a Tuareg Women's Wedding Dance. *Ethnology*, 34(1), 1-15.

Rasmussen, S. J. (1997). Between Ritual, Theater, and Play: Blacksmith Praise at Tuareg Marriage. *Journal of American Folklore*, 110(435), 3-27.

Reiland, J. D. (1990). A Preliminary Study of Dance/Movement Therapy with Field-Dependent Alcoholic Women. *Arts in Psychotherapy*, 17(4), 349-354.

Ritter, M., & Low, K. G. (1996). Effects of Dance/Movement Therapy: A Meta-Analysis. *Arts in Psychotherapy*, 23(3), 249-260.

Sarkissian, M. (1997). Cultural Chameleons: Portuguese Eurasian Strategies for Survival in Post-Colonial Malaysia. *Journal of Southeast Asian Studies*, 28(2), 249-262.

Sellers-Young, B. (1992). Raks El Sharki: Transculturation of a Folk Form. *Journal of Popular Culture*, 26(2), 141-152.

Sherman, A. (1997). A Case Study of Intergenerational Relations Through Dance with Profoundly Deaf Individuals. (Intergenerational Approaches in Aging: Implications for Education, Policy and Practice, Part 1.) *Journal of Gerontological Social Work*, 28(1), 113-123.

Siegel, M. B. (1993). The People Spoke (The New Dance Group). *The Hudson Review*, 46(3), 551-555.

Sklar, D. (1999). 'All the Dances Have a Meaning to that Apparition': Felt Knowledge and the Danzantes of Tortugas, New Mexico. *Dance Research Journal*, 31(2), 14-33.

Stinson, S. W. (1993). Voices from Schools: The Significance of Relationship to Public School Dance Students. (Dance Dynamics: Dance Education K-12 - Theory into Practice, Part 2.) *JOPERD: The Journal of Physical Education, Recreation & Dance*, 64(5), 52-56.

Stinson, S. W., (1997). A Question of Fun: Adolescent Engagement in Dance Education. *Dance Research Journal*, 29(2), 49-69.

Taj, H., & Rekha, S. (1995). National Integration Through Value-Oriented Activities. *Psycho-Lingua*, 25(1-2), 73-77.

Trigo, A. (1993). Candombe and the Reterritorialization of Culture. *Callaloo*, 16(3), 716-728.

Van Zile, J. (1996). Non-Polynesian Dance in Hawai'i: Issues of Identity in a Multicultural Community. *Dance Research Journal*, 28(1), 28-50.

Waxer, L. (2001). Record Grooves and Salsa Dance Moves: The "Viejoteca" Phenomenon in Cali, Columbia: (Music of the 1940s Through the 1970s.) *Popular Music*, 20(1), 61-80.

DRAMA

Allen, C. J., & Garner, N. (1995). Condor Qatay: Anthropology in Performance (Plays as Ethnographies) (Transcript). *American Anthropologist*, 97(1), 69-82.

Anderson, M. G. (1992). The Use of Selected Theatre Rehearsal Technique Activities with African-American Adolescents Labeled "Behavior Disordered." *Exceptional Children*, 59(2), 132-140.

Andrews, R. (1991). Finding a Voice: The Community Dramas of Monticchiello. *New Theatre Quarterly*, 7(25), 77-96.

Anonymous, (1993). "We're Reaching for the Stars While Holding Hands": Center Stage Theatre. *The Western Journal of Black Studies*, 17(1), 52-53.

Black, B., Weisz, A., Coats, S., & Patterson, D. (2000). Evaluating a Psychoeducational Sexual Assault Prevention Program Incorporating Theatrical Presentation, Peer Education and Social Work. *Research on Social Work Practice*, 10(5), 589-607.

Bodden, M. H. (1996). Class, Gender, and the Contours of Nationalism in the Culture of Philippine Radical Theater. *Frontiers*, 16(2-3), 24-50.

Bouvier, H. (1994). An Ethnographic Approach to Role-Playing in a Performance of Madurese 'Loddrok.' *Theatre Research International*, 19(1), 47-66.

Breitinger, E. (1992). Popular Urban Theater in Uganda: Between Self-Help and Self-Enrichment. *New Theatre Quarterly*, 8(31), 270-290.

Brunk, T., Gould, J., Sivak, H., Spencer, D., & Walsh-Bowers, R. (1999). Fostering Relationality When Implementing and Evaluating a Collective-Drama Approach to Preventing Violence Against Women. *Psychology of Women Quarterly*, 23(1), 95-109.

Budzinsky, F. K. (1995). "Chemistry on Stage" - a Strategy for Integrating Science and Dramatic Arts. *School Science and Mathematics*, 95(8), 406-410.

Carlson, S. (1993). Collaboration, Identity, and Cultural Difference: Karim Alrawi's Theatre of Engagement. *Theatre Journal*, 45(3), 155-174.

Chilcoat, George W., (1996). Living Newspaper Puppet Theater: An Inquiry Process for Exploring Historical Social Issues in High School Social Studies. *The Social Studies*, 87(6), 254-261.

Choi, C. (1995). Transnational Capitalism, National Imaginary, and the Protest Theater in South Korea. *boundary 2*, 22(1), 235-261.

Cioffi, K. (1994). Communism with a Theatrical Face: STS and the Polish October of 1956. *Theatre Survey*, 35(2), 19-29.

Cogan, K. B., & Paulson, B. L. (1998). Picking up the Pieces: Brief Report on Inmates' Experiences of a Family Violence Drama Project. *Arts in Psychotherapy*, 25(1), 37-43.

Feola, M. S. (1996). Using Drama to Develop College Students' Transaction with Text. *Journal of Adolescent & Adult Literacy*, 39(8), 624-628.

Forth, L. J. (2001). On the Streets with Cobblestone Youth Troupe: A Dossier. *Canadian Theatre Review*, 106, 39-45.

Frank, M. (1996). Theatre in the Service of Health Education: Case Studies from Uganda. *New Theatre Quarterly*, 12(46), 108-115.

Freie, J. F. (1997). A Dramaturgical Approach to Teaching Political Science. *PS: Political Science & Politics*, 30(4), 728-732.

Gibbons, R. (1995). Theatre and Caribbean Self-Definition. *Modern Drama*, 38(1), 52-61.

Greenwald, M. L. (1995). Actors as Activists: The Theatre Arts Committee Cabaret, 1938-1941. *Theatre Research International*, 20(1), 19-29.

Hatley, B. (1994). Contemporary Indonesian Theatre in the Regions: Stage Idiom and Social Referentiality. *Theatre Research International*, 19(1), 17-28.

Hoyt, L. (1992). Many Ways of Knowing: Using Drama, Oral Interactions, and the Visual Arts to Enhance Reading Comprehension. *The Reading Teacher*, 45(8), 580-584.

Jestrovic, S. (2000). Theatricalizing Politics: Politicizing Theatre. *Canadian Theatre Review*, 103, 42-46.

Johnson, O. (1996). Pope-Burning Pageants: Performing the Exclusion Crisis. *Theatre Survey*, 37(1), 34-57.

Kane, T. T., Gueye, M., Speizer, I., Pacque-Margolis, S., & Baron, D. (1998). The Impact of a Family Planning Multimedia Campaign in Bamako, Mali. *Studies in Family Planning*, 29(3), 309-324.

Knezevic, D. (1996). Marked with Red Ink (Political Theater in the Former Yugoslavia). *Theatre Journal*, 48(4), 407-418.

Kohtes, M. M. (1993). Invisible Theatre: Reflections on an Overlooked Form. *New Theatre Quarterly*, 9(33), 85-89.

Konijn, E. (1995). Actors and Emotions: A Psychological Perspective. *Theatre Research International*, 20(2), 132-140.

Kwang-Ok, K. (1997). The Role of Madangguk in Contemporary Korea's Popular Culture Movement. *Korea Journal*, 37(3), 5-21.

Lacey, S., & Wolland, B. (1992). Educational Drama and Radical Theatre Practice. *New Theatre Quarterly*, 8(29), 81-91.

Lane, K. (1988). Using Actors as "Clients" for an Interviewing Simulation in an Undergraduate Clinical Psychology Course. *Teaching of Psychology*, 15(3), 162-164.

Lange, J. I. (1990). Refusal to Compromise: The Case of Earth First! *Western Journal of Speech Communication*, 54(4), 473-494.

Mally, L. (1992). The Rise and Fall of the Soviet Youth Theater TRAM (Theater of Working Class Youth). *Slavic Review*, 51(3), 411-430.

Martin, R. B., & Labott, S. M. (1991). Monitoring the Psychodrama Process. *Journal of Group Psychotherapy, Psychodrama-and Sociometry*, 44(3), 99-114.

Mbowa, R. (1996). Theater and Political Repression in Uganda. *Research in African Literatures*, 27(3), 87-97.

McQueen, M. E. (1996). Situational Drama: An Alternative to Worksheets. *Journal of Adolescent & Adult Literacy*, 39(8), 656-657.

Mee, E. B. (1997). Tripurari Sharma: Out in the Open. *Performing Arts Journal*, 55, 12-19.

Misztal, B. (1992). Between the State and Solidarity: One Movement, Two Interpretations -- the Orange Alternative Movement in Poland. *The British Journal of Sociology*, 43(1), 55-78.

Moeller, S. D. (1995). The Cultural Construction of Urban Poverty: Images of Poverty in New York City, 1890-1917. *Journal of American Culture*, 18(4), 1-15.

Murray, D. A. B. (1999). Cultural Scripts of Language and Sexuality in Martinican Theater: The Improvisational Impasse. *Cultural Anthropology*, 14(1), 88-110.

Nellis, M. (1996). John Galsworthy's "Justice." *British Journal of Criminology*, 36(1), 61-84.

- Nemiro, J. (1997). Interpretive Artists: A Qualitative Exploration of the Creative Process of Actors. *Creativity Research Journal*, 10(2-3), 229-239.
- Parvanta, C. F., Gottert, P., Anthony, R., & Parlato, M. (1997). Nutrition Promotion in Mali: Highlights of a Rural Integrated Nutrition Communication Program (1989-1995). *Journal of Nutrition Education*, 29(5), 274-280.
- Rosa, M. C. (1998). Animation, Affirmation, Anarchy: Folk Performance in Brazil. *New Theatre Quarterly*, 14(54), 159-181.
- Rose, D. S., Parks, M., Androes, K., & McMahon, S. D., (2000). Imagery-Based Learning: Improving Elementary Students' Reading Comprehension with Drama Techniques. *The Journal of Educational Research*, 94(1), 55-63.
- Rovit, R. (1994). An Artistic Mission in Nazi Berlin: The Jewish Kulturbund Theatre as Sanctuary. *Theatre Survey*, 35(2), 5-17.
- Schneider, J. J., & Jacksom, S. A. W. (2000). Process Drama: A Special Space and Place for Writing. *The Reading Teacher*, 54(1), 38-51.
- Schrauf, R. W. (1998). 'La Comparsa y el Concurso': Andalusian Carnival On-stage. *Anthropological Quarterly*, 71(2), 74-78.
- Seymour, A. (1996). Culture and Political Change: British Radical Theatre in Recent History. *Theatre Research International*, 21(1), 8-16.
- Siegal, N. (1995). A Stake in Utopia (California Rural Theater Companies). *American Theatre*, 12(3), 18-23.
- Simonton, D. K. (1997). Foreign Influence and National Achievement: The Impact of Open Milieus on Japanese Civilization. *Journal of Personality and Social Psychology*, 72(1), 86-94.
- Smeliansky, A. (1995). The New Narcotic (Moscow Art Theatre's Documentary Dramas). *American Theatre*, 12(3), 80.

- Solomon, R. H. (1994). Culture, Imperialism, and Nationalist Resistance: Performance in Colonial India. *Theatre Journal*, 46(3), 323-347.
- Thrush, D., Fife-Schaw, C., & Breakwell, G. M. (1999). Evaluation of Interventions to Reduce Smoking: An Evaluation of Two School-Based Interventions to Reduce Smoking Prevalence Among 8-13 Year Olds, *Swiss Journal of Psychology*, 58(2), 85-100.
- Ukpokodu, I. P. (1998). Theatre and Political Discord: Theatre Rebels of Zimbabwe and Kenya. *Theatre Research International*, 23(1), 38-43.
- Vachon, W. (2001). The Political Spaces of Open City. *Canadian Theatre Review*, 106, 21-23.
- Wallis, M. (1995). The Popular Front Pageant: Its Emergence and Decline. *New Theatre Quarterly*, 11(41), 17-32.
- Warwick, P. (1997). Theatre and the Eritrean Struggle for Freedom: The Cultural Troupes of the People's Liberation Front. *New Theatre Quarterly*, 13(51), 221-230.
- Wilmer, S.E. (1999). Partisan Theatre in the Early Years of the United States. *Theatre Survey*, 40(2), 1-2.
- Wolf, S. (1994). Talking About Pornography, Talking About Theatre: Ethnography, Critical Pedagogy, and the Production of 'Educated' Audiences of 'Etta Jenks' in Madison. *Theatre Research International*, 19(1), 29-36.

MUSIC

- Allen, B. A. & Butler, L. (1996). The Effects of Music and Movement Opportunity on the Analogical Reasoning Performance of African American and White School Children: A Preliminary Study. *Journal of Black Psychology*, 22(3), 316-328.
- Allen, K. & Blascovich, J. (1994). Effects of Music on Cardiovascular Reactivity Among Surgeons. *JAMA, The Journal of the American Medical Association*, 272(11), 882-884.

Anderson, R. A., Baron, R. S., Logan, H. (1991). Distraction, Control, and Dental Stress. *Journal of Applied Social Psychology*, 21(2), 156-171.

Bastien, D. T. & Hostager, T. J. (1992). Cooperation as Communicative Accomplishment: A Symbolic Interaction Analysis of an Improvised Jazz Concert. *Communication Studies*, 43(2), 94-106.

Becker, N., Brett, S., Chambliss, C., Crowsers, K., Haring, P., Marsh, C., & Montemayor, R. (1994). Mellow and Frenetic Antecedent Music During Athletic Performance of Children, Adults, and Seniors. *Perceptual and Motor Skills*, 79(2), 1043-1047.

Becker, N., Chambliss, C., Marsh, C., & Montemayor, R. (1995). Effects of Mellow and Frenetic Music and Stimulating and Relaxing Scents on Walking by Seniors. *Perceptual and Motor Skills*, 80(2), 411-415.

Benoit, S. C. & Thomas, R. L. (1993). The Influence of Expectancy in Subliminal Perception Experiments. *The Journal of General Psychology*, 119(4), 335-342.

Binder, A. (1993). Constructing Racial Rhetoric: Media Depictions of Harm in Heavy Metal and Rap Music. *American Sociological Review*, 58(6), 753-767.

Bjornberg, A., & Stockfelt, O. (1996). Kristen Klatvask fra Vejle: Danish Pub Music, Mythscapes and 'Local Camp.' *Popular Music*, 15(2), 131-146.

Bleich, S., Zillmann, D., & Weaver, J. B. III (1991). Enjoyment and Consumption of Defiant Rock Music as a Function of Adolescent Rebelliousness. *Journal of Broadcasting & Electronic Media*, 35(3), 351-366.

Boltz, M. G. (2001). Musical Soundtracks as a Schematic Influence on the Cognitive Processing of Filmed Events. *Music Perception*, 18(4), 427-454.

Brentar, J. E., Neuendorf, K. A., & Armstrong, G. B. (1994). Exposure Effects and Affective Responses to Music. *Communication Monographs*, 61(2), 161-181.

Bridgett, D. J., & Cuevas, J. (2000). Effects of Listening to Mozart and Bach on the Performance of a Mathematical Test. *Perceptual and Motor Skills*, 90(3), 1171-1175.

Bruner, G. C. II (1990). Music, Mood, and Marketing. *Journal of Marketing*, 54(4), 94-104.

Byerly, I. B. (1998). Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa. *Ethnomusicology*, 42(1), 1-43.

Cash, A. H., El Mallakh, R. S., Chamberlain, K., Bratton, J. Z. & Li, R. (1997). Structure of Music May Influence Cognition. *Perceptual and Motor Skills*, 84(1), 66.

Cella, D. F., Tulskey, D. S., Sarafian, B., Thomas, C. R., Jr., & Thomas, C. R., Sr. (1992). Culturally Relevant Smoking Prevention for Minority Youth. *Journal of School Health*, 62(8), 377-380.

Chye, P. S., & Kong, L. (1996). Ideology, Social Commentary and Resistance in Popular Music: A Case Study of Singapore. *Journal of Popular Culture*, 30(1), 215-231.

Cockerton, T., Moore, S., & Norman, D. (1997). Cognitive Test Performance and Background Music. *Perceptual and Motor Skills*, 85(3), 1435-1438.

Colt, H. G., Powers, A. & Shanks, T. G. (1999). Effect of Music on State Anxiety Scores in Patients Undergoing Fiberoptic Bronchoscopy. *Chest*, 116(3), 819-824.

Cox, W. M., Blount, J. P., Rozak, A. (1998). Alexithymia and Induced Moods in Alcohol-Dependent Males. *Personality and Individual Differences*, 24(1), 81-88.

Darsie, J. (1995). Catalysts of Peace (El Salvador). *Americas*, 47(3), 42-45.

Doubleday, V. (1999). The Frame Drum in the Middle East: Women, Musical Instruments and Power. *Ethnomusicology*, 43(1), 101-103.

Eide, A. H. & Acuda S. W. (1997). Cultural Orientation and Use of Cannabis and Inhalants Among Secondary School Children in Zimbabwe. *Social Science & Medicine*, 45(8), 1241-1249.

- Einerson, M J. (1998). Fame, Fortune, and Failure (Moral View of Popular Music by Young Girls). *Youth & Society*, 30(2), 241-259.
- Hayakawa, Y., Miki, H., Takada, K., & Tanaka, K. (2000). Effects of Music on Mood During Bench Stepping Exercise, *Perceptual and Motor Skills*, 90(1), 307-314.
- Hui, M. K., Dube, L., & Chebat, J. C. (1997). The Impact of Music on Consumers' Reactions to Waiting for Services. *Journal of Retailing*, 73(1), 87-104.
- Klein, J. D., Brown, J. D., Childers, K. W., Oliveri, J., Porter, C., & Dykers, C. (1993). Adolescents' Risky Behavior and Mass Media Use. *Pediatrics*, 92(1), 24-31.
- Kolb, G. R. (1996). Reading with a Beat: Developing Literacy Through Music and Song. *The Reading Teacher*, 50(1), 76-77.
- Kotarba, J. A. (1998). Black Men, Black Voices: The Role of the Producer in Synthetic Performance Ethnography. *Qualitative Inquiry*, 4(3), 389-404.
- Lackey, J. F. & Moberg, D. P. (1998). Understanding the Onset of Intercourse Among Urban American Adolescents: A Cultural Process Framework Using Qualitative and Quantitative Data. *Human Organization*, 57(4), 491-501.
- Lau, F. (2001). Performing Identity: Musical Expression of Thai-Chinese in Contemporary Bangkok, *SOJOURN: Journal of Social Issues in Southeast Asia*, 16(1), 37.
- Lenton, S. R., & Martin, P. R. (1991). The Contribution of Music Vs Instructions in the Musical Mood Induction Procedure. *Behaviour Research and Therapy*, 29(6), 623-625.
- Lord, T. R. & Garner, J. E. (1993). Effects of Music on Alzheimer Patients. *Perceptual and Motor Skills*, 76(2), 451-455.
- Macey, P. (1992). The Lauda and the Cult of Savonarola. *Renaissance Quarterly*, 45(3), 439-483.

- Martin, G., Clarke, M., & Pearce, C. (1993). Adolescent Suicide: Music Preference as an Indicator of Vulnerability. *Journal of the American Academy of Child and Adolescent Psychiatry*, 32(3), 530-535.
- Martinez, T. A. (1997). Popular Culture as Oppositional Culture: Rap as Resistance. *Sociological Perspectives*, 40(2), 265-286.
- Marwick, C. (2000). Music Therapists Chime in with Data on Medical Results. *JAMA, The Journal of the American Medical Association*, 283(6), 731-733.
- McClellan, M. E. (1996). Counterrevolution in Concert: Music and Political Dissent in Revolutionary France. *Musical Quarterly*, 80(1), 31-57.
- Mills, B. D. (1996). Effects of Music on Assertive Behavior During Exercise by Middle-School-Age Students. *Perceptual and Motor Skills*, 83(2), 423-426.
- Mitchell, T. (1995). Questions of Style: Notes on Italian Hip Hop. *Popular Music*, 14(3), 333-348.
- Moreno, R. & Mayer, R. E. (2000). A Coherence Effect in Multimedia Learning: The Case for Minimizing Irrelevant Sounds in the Design of Multimedia Instructional Messages. *Journal of Educational Psychology*, 92(1), 117-125.
- Newman, J., Rosenbach, J. H., Burns, K. L., Latimer, B. C.; Matocha, H. R., & Vogt, E. R. (1995). An Experimental Test of "The Mozart Effect": Does Listening to His Music Improve Spatial Ability? *Perceptual and Motor Skills*, 81(3), 1379-1387.
- North, A. C., & Hargreaves, D. J. (1996). Responses to Music in Aerobic Exercise and Yogic Relaxation Classes. *British Journal of Psychology*, 87(4), 535-547.
- North, A. C., & Hargreaves, D. J. (1998). The Effect of Music on Atmosphere and Purchase Intentions in a Cafeteria. *Journal of Applied Social Psychology*, 28(24), 2254-2273.
- North, A. C., & Hargreaves, D. J. (1999). Can Music Move People? The Effects of Musical Complexity and Silence on Waiting Time. *Environment and Behavior*, 31(1), 136-149.

Ogata, S. (1995). Human EEG Responses to Classical Music and Simulated White Noise: Effects of a Musical Loudness Component on Consciousness. *Perceptual and Motor Skills*, 80(3), 779-790.

Pinn, A. B. (1999). How Ya Livin'?: Notes on Rap Music and Social Transformation. *The Western Journal of Black Studies*, 23(1), 10-21.

Pryse, M. (1994). Affective Teaching for our Lives: Singing in the Feminist Theory Classroom. *Women's Studies Quarterly*, 22(1-2), 26-34.

Ragneskog, H., Kihlgren, M., Karlsson, I., & Norberg, A (1996). Dinner Music for Demented Patients: Analysis of Video-Recorded Observations. *Clinical Nursing Research*, 5(3), 262-282.

Ransdell, S.E. & Gilroy, L. (2001). The Effects of Background Music on Word Processed Writing. *Computers in Human Behavior*, 17(2), 141-148.

Rideout, B. E. & Laubach, C. M. (1996). EEG Correlates of Enhanced Spatial Performance Following Exposure to Music. *Perceptual and Motor Skills*, 82(2), 427-433.

Robinson, T. O., Weaver, J. B. & Zillmann, D. (1996). Exploring the Relation Between Personality and the Appreciation of Rock Music. *Psychological Reports*, 78(1), 259-269.

Rogers-Wallgren, J. L.; French, R., & Ben-Erza, V. (1992). Use of Reinforcement to Increase Independence in Physical Fitness Performance of Profoundly Mentally Retarded Youth, *Perceptual and Motor Skills*, 75(3), 975-982.

Serna, J. T. (1995). Mass-Mediated Popular Music and Cultural Change: The Cuban New Song Movement. *Journal of Communication Inquiry*, 19(1), 111-125.

Sousou, S. D. (1997). Effects of Melody and Lyrics on Mood and Memory. *Perceptual and Motor Skills*, 85(1), 31-40.

Stack, S. & Gundlach, J. (1992). The Effect of Country Music on Suicide. *Social Forces*, 71(1), 211-218.

Standley, J. M., (1998). The Effect of Music and Multimodal Stimulation on Responses of Premature Infants In Neonatal Intensive Care. *Pediatric Nursing*, 24(6), 532-538.

Standley, J. M. (2000). The Effect of Contingent Music to Increase Non-Nutritive Sucking of Premature Infants, *Pediatric Nursing*, 26(5), 493-499.

Steele, K. M., Brown, J. D. & Stoecker, J. A. (1999). Failure to Confirm the Rauscher and Shaw Description of Recovery of the Mozart Effect. *Perceptual and Motor Skills*, 88(3), 843-848.

Knox, R., & Jutal, J. (1996). Music-Based Rehabilitation of Attention Following Brain Injury. *Canadian Journal of Rehabilitation*, 9(2), 169-181.

Tuohy, S. (2001). The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation. *Ethnomusicology*, 45(1), 107-131.

Vanderark, S. D., & Ely, D. (1993). Cortisol, Biochemical, and Galvanic Skin Responses to Music Stimuli of Different Preference Values by College Students in Biology and Music. *Perceptual and Motor Skills*, 77(1), 227-234.

Wallace, C. & Alt, R. (2001). Youth Cultures under Authoritarian Regimes. *Youth & Society*, 32(3), 275-302.

Wester, S. R., Crown, C. L., Quatman, G. L., & Heesacker, M. (1997). The Influence of Sexually Violent Rap Music on Attitudes of Men with Little Prior Exposure. *Psychology of Women Quarterly*, 21(4), 497-508.

Westley, F. (1991). Bob Geldof and Live Aid: The Affective Side of Global Social Innovation. *Human Relations*, 44(10), 1011-1036.

Wong, S. M. (2000). The Effects of Music on the Functional Walking Assessment Test: A Single-Subject Study. *Physical Therapy*, 80(5), S66.

Wright, R. (2000). 'I'd Sell You Suicide': Pop Music and Moral Panic in the Age of Marilyn Manson. *Popular Music*, 19(3), 365-385.

Yalch, R. F. & Spangenberg, E. R. (2000). The Effects of Music in a Retail Setting on Real and Perceived Shopping Times. *Journal of Business Research*, 49(2), 139-147.

VISUAL ARTS

Abell, S. C., Horkheimer, R., & Nguyen, S. E. (1998). Intellectual Evaluations of Adolescents Via Human Figure Drawings: An Empirical Comparison of Two Methods. *Journal of Clinical Psychology*, 54(6), 811-815.

Adams, K. M. (1998). More Than an Ethnic Marker: Toraja Art as Identity Negotiator. *American Ethnologist*, 25(3), 327-328.

Adams, M. (1993). Women's Art as Gender Strategy among the We of Canton Boo. *African Arts*, 26(4), 32-43.

Aday, R. H., Rice, C., & Evans, E. (1991). Intergenerational Partners Project: A Model Linking Elementary Students with Senior Center Volunteers. *The Gerontologist*, 31(2), 263-266.

Anonymous, (1996). It Takes a Village ... Sculpting Community Pride (Sculpting Residency Program at an Elementary School). *School Arts*, 95(6), 38.

Barry, A. L. (1997). Visual Art Enhances the Learning of Shakespeare. *Education*, 117(4), 632-639.

Bengtsson, P., Johansson, C. R., & Akselsson, K. R. (1997). Planning Working Environment and Production by Using Paper Drawings and Computer Animation. *Ergonomics*, 40(3), 334-347.

Blair, J. M., Pijawka, D., & Steiner, F. (1998). Public Art in Mitigation Planning: The Experience of the Squaw Peak Parkway in Phoenix. *Journal of the American Planning Association*, 64(2), 221-234.

Bruck, M., Melnyk, L., & Ceci, S. J. (2000). Draw it Again Sam: The Effect of Drawing on Children's Suggestibility and Source Monitoring Ability. *Journal of Experimental Child Psychology*, 77(3), 169-196.

- Butler, S., Gross, J. & Hayne, H. (1995). The Effect of Drawing on Memory Performance in Young Children. *Developmental Psychology*, 31(4), 597-608.
- Clyde, J. A. (1994). Lessons from Douglas: Expanding our Visions of What It Means to "Know." *Language Arts*, 71(1), 22-31.
- Comber, B., Thomson, P. & Wells, M. (2001). Critical Literacy Finds a "Place": Writing and Social Action in a Low-Income Australian Grade 2/3 Classroom. *The Elementary School Journal*, 101(4), 451-464.
- Conrad, D. R. (1995). A Democratic Art: Community Murals as Educator. *Teachers College Record*, 97(1), 116-131.
- Davison, L. E. & Thomas, G V. (2001). Effects of Drawing on Children's Item Recall. *Journal of Experimental Child Psychology*, 78(2), 155-156.
- Deacon, S. A. & Piercy, F. P. (2000). Qualitative Evaluation of Family Therapy Programs: A Participatory Approach. *Journal of Marital and Family Therapy*, 26(1), 39-45.
- Diaz de Chumaciero, C. L. (1996). A Transfer of Technique: From Induced Song Recall to the Induced Recall of Paintings. *The American Journal of Psychoanalysis*, 56(3), 331-336.
- Diaz, Joseph O. Prewitt, (1999). Stressors in Puerto Rican Children as a Result of Hurricane Georges. *Education*, 119(4), 658-662.
- Ernst, K. (1994). Writing Pictures, Painting Words: Writing in an Artist's Workshop. *Language Arts*, 71(1), 44-53.
- Fairhall, J. H., & Punch, K. F. (1991). The Relationship Between Aesthetic Judgment and Dogmatism. *Empirical Studies of the Arts*, 9(1), 97-103.
- Feiereisen, B (1992). Children Making a Difference. *School Arts*, 91(6), 26-27.
- Fell, D. W., (2000). Student-Produced Neuroanatomy Models Used to Enhance Understanding and Learning, *Physical Therapy*, 80(5), S40

- Fury, G., Carlson, E. A. & Sroufe, L. A. (1997). Children's Representations of Attachment Relationships in Family Drawings. *Child Development*, 68(6), 1154-1163.
- Garber, E., & Pearson, R. (1998). Building Community (Public Mural Project at Tucson High Magnet School in Tucson, Arizona). *School Arts*, 97(5), 22.
- Giannini, A. J., Giannini, J. N., Bowman, R. K. & Giannini, J. D. (2001). Teaching with Symbols Tangentially Related to Topic: Using a Linked Multimedia Approach to Enhance Learning. *Psychological Reports*, 88(2), 403-409.
- Gobert, J. D., & Clement, J. J. (1999). Effects of Student-Generated Diagrams Versus Student-Generated Summaries on Conceptual Understanding of Causal and Dynamic Knowledge in Plate Tectonics. *Journal of Research in Science Teaching*, 36(1), 39-53.
- Gow, P. (1999). Piro Designs: Painting as Meaningful Action in an Amazonian Lived World. *Journal of the Royal Anthropological Institute*, 5(2), 229-246.
- Gustafson, B. J. & Rowell, P. M. (1998). Elementary Children's Technological Problem Solving: Selecting an Initial Course of Action. *Research in Science and Technological Education*, 16(2), 151-163.
- Hartley, B. (1996). The Living Academies of Nature: Scientific Experiment in Learning and Communicating the New Skills of Early Nineteenth-Century Landscape Painting. *Studies in History and Philosophy of Science*, 27(2), 149-180.
- Holliday, P. J. (1997). Roman Triumphal Painting: Its Function, Development, and Reception. *The Art Bulletin*, 79(1), 130-147.
- Ishii, T., Ishii, A., Ishii, T., & Sugiyama, T. (1996). Drawings by an Autistic Adult Chronicling a Day in His Childhood. *Visual Arts Research*, 22(2), 47-55.
- Joray, R. (1995). Pariscraft Installations: They are So Real! *School Arts*, 94(9), 36-37.
- Kimle, P. A., & Fiore, A. M. (1992). Fashion Advertisements: A Comparison of Viewers' Perceptual and Affective Responses to

Illustrated and Photographed Stimuli. *Perceptual and Motor Skills*, 75(n3), 1083-1091.

Kirsh, S J. (1996). Attachment Style and Recognition of Emotionally-Laden Drawings. *Perceptual and Motor Skills*, 83(2), 607-610.

Lichtenstein, M. J., Pruski, L. A., Marshall, C. E., Blalock, C. L., Murphy, D. L., Plaetke, R., & Lee, S. (2001). The Positively Aging® Teaching Materials Improve Middle School Students' Images of Older People. *The Gerontologist*, 41(3), 322-332.

Lindblom, L. & Carlsson, I. (2001). On the Interpretation of Pictures with and without a Content of Child Sexual Abuse, *Child Abuse and Neglect*, 25(5), 683-702.

Lowe, S. S. (2000). Creating Community: Art for Community Development. *Journal of Contemporary Ethnography*, 29(3), 357-386.

Lykes, M. B. (1994). Terror, Silencing and Children: International, Multidisciplinary Collaboration with Guatemalan Maya Communities. *Social Science & Medicine*, 38(4), 543-552.

Marchal, Anne & Nicolas, Serge, (2000). Is the Picture Bizarreness Effect a Generation Effect? *Psychological Reports*, 87(1), 331-340.

Matern, S. A. & Feliciano, J. B. (2000). Drawing to Learn Morphology in a Fish Taxonomy Laboratory. *Journal of College Science Teaching*, 29(5), 315-319.

Delgado, M., & Barton, K. (1998). Murals in Latino Communities: Social Indicators of Community Strengths. *Social Work*, 43(4), 346-356.

Muff, J. (1996). Images of Life on the Verge of Death: Dreams and Drawings of People with AIDS. *Perspectives in Psychiatric Care*, 32(3), 10-22.

Gueguen, N., & Legoharel, P. (2000). Effect on Tipping of Barman Drawing a Sun on the Bottom of Customers' Checks. *Psychological Reports*, 87(1), 223-226.

Parrott, A.C. (1989). Aesthetic Responses to a Series of Paintings by Paul Klee. *Perceptual and Motor Skills*, 69(2), 339-348.

- Polzella, D. J. (2000). Differences in Reactions to Paintings by Male and Female College Students. *Perceptual and Motor Skills*, 91(1), 251-258.
- Predeger, E. (1996). Womanspirit: A Journey into Healing Through Art in Breast Cancer (Living With Chronic Illness). *Advances in Nursing Science*, 18(3), 48-58.
- Rind, B. & Bordia, P. (1996). Effect on Restaurant Tipping of Male and Female Servers Drawing a Happy, Smiling Face on the Backs of Customers' Checks. *Journal of Applied Social Psychology*, 26(3), 218-225.
- Russell, M. A. (2000). The Building of Hamburg's Bismarck Memorial, 1898-1906. *The Historical Journal*, 43(1), 133-156.
- Ryan, A. (1992). Postmodern Parody: A Political Strategy in Contemporary Canadian Native Art. *Art Journal*, 51(3), 59-65.
- Stewig, J. W. (1994). First Graders Talk About Paintings. *Journal of Educational Research*, 87(5), 309-316.
- Szabo, J. M. (1994). Shields and Lodges, Warriors and Chiefs: Kiowa Drawings as Historical Records. *Ethnohistory*, 41(1), 1-23.
- Vispoel, W. P. (1995). Self-Concept in Artistic Domains: An Extension of the Shavelson, Hubner, and Stanton (1976) Model. *Journal of Educational Psychology*, 87(1), 134-153.
- Walker, W. J. (1990). Development of Creative Talent: Portrait of an Artist as a Middle-aged Man. *Psychological Reports*, 66(2), 483-493.
- Werkman, J L. (1998). Project eARTh: Protest Against Pollution. *School Arts*, 97(8), 28-29.

Vita

James Boggs founded and directs UWOnCue (<http://depts.washington.edu.uwoncue>), an educational performing arts company at the University of Washington that uses interactive drama to provide experiential learning in classrooms, social service organizations, and communities. **Founded and directs the Center for the Social Application of the Arts** (www.SAArts.org), an organization dedicated to the effective use of the arts for social contribution at the individual, community, organizational and societal levels. **Taught arts-based courses for all age levels. Trained as a modern dance choreographer. Eighteen years' dance experience. Created professional dance/theater works, including collaborations with a traditional African dance troupe while living in Zanzibar. Founded the Zanzibari performing arts company *Zanzibar Dance!* Created performing-arts based communications using the media of video, live performance and radio for international development agencies including the Zanzibar Integrated Lands and Environment Project. Previously, designed computer hardware and software. Provided computer technical support for international development agencies in East Africa (13 years of computer industry experience, with 5 years overseas).**

EDUCATION: Ph.D. (2001) and MA (1997) Communications, University of Washington. BSc, Electrical Engineering (Computer Hardware Design) cum laude 1982 University of Texas at Austin.

PUBLICATIONS:

"Community Arts Research and Development Groups," presented to the Participatory Communication Division at the 2000 meeting of the International Association for Media and Communication Research (IAMCR) in Singapore.

"Making a Difference Through Art: A Framework for Effectiveness" presented at the 1999 Art Culture Nature conference in Seattle, WA.

"An Exploratory Study of Traumatic Stress Among Newspaper Journalists," with Roger Simpson, in *Journalism & Communication Monographs* (Vol.1 No.1, Spring 1999).