

CASE-MAKING & SYSTEMS CHANGE IN ARTS & CULTURAL EDUCATION:

Annotated Bibliography





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ElevateArtsEd illuminates effective practices in arts education advocacy. Its focus is to build community around the issues that are central to the provision of arts education, including coalition building, strategic communications, knowledge sharing, and giving voice to advocates. Laurie T. Schell is founding principal of Laurie Schell Associates | ElevateArtsEd, providing consulting services and issue expertise in arts education. Laurie Schell has worked for over four decades to foster arts education through strategic alliances and partnerships, policy and advocacy campaigns, innovative programs, directed research, and mobilizing constituencies for action.

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case-making & SYSTEMS CHANGE

In 2021, a collaborative project between Creative Generation and ElevateArtsEd emerged to better understand how practitioners - such as artists, educators, community leaders, and more - can make the case for and also advocate through arts and cultural education to drive systemic change and address the complex challenges faced by communities.

Learn more: www.Creative-Generation.org/CaseMaking

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Understanding an Annotated Bibliography

Conducting an Annotated Bibliography is a research and documentation process, which generously shares the process and learning of researchers and documentarians with the aim of supporting readers to concisely understand the key formal and informal literature on a subject.

Creative Generation is committed to publishing annotated bibliographies to elevate, summarize, and amplify key works on a specific topic. As we honor diverse ways of knowing and reject the reliance on the written word; so, too, we promote the myriad media of 'documentation' and 'knowledge' within the fields of practice within which we work. This bibliography both credits the contributors of knowledge and explains their significance to the topic at hand.

This annotated bibliography is organized into the following sections:

- **Introduction:** This introductory section provides details and context around the specific question or observation being explored. It also highlights the primary fields or sectors of focus and places boundaries on the scope of the exploration.
- **Framing:** This context-setting section provides a high-level overview of the findings from the process and identifies any existing gaps or limitations.
- **Bibliography:** This section provides the title, summary, and relevant links to key formal and informal literature on a subject.

Introduction

Arts and cultural education holds a distinctive place in homes, schools, and communities. In K-12 public education, arts education – defined in American public policy as the study of dance, media arts, music, theatre, and visual arts – thrives in communities that value the arts and culture as essential parts of youth and human development, and moreover, as a well-rounded education. That said, the arts are not universally offered in all schools. Advocates for arts and cultural education have worked for more than 40 years to increase understanding and influence public will with the goal of embedding the arts in education policy and practice for all youth. The field has deepened its knowledge of how students learn in and through the arts with brain research, data analysis, and value added and correlational studies that demonstrate the enduring value of teaching the arts. Yet the universal provision of arts and cultural education is elusive. Advocacy continues to be important and ongoing.

This project seeks to learn from the arts as well as other sectors about the characteristics of effective advocacy and how to utilize these lessons to inform ongoing efforts. The foundation of this work represents both the science of advocacy – building blocks for understanding what effective advocacy looks like – and the art of advocacy with calls for improvisation, adaptability, and generative thinking, all characteristics of art making.

This resource serves as an annotated bibliography on advocacy, case-making, and systems change: it incorporates overarching concepts from the distinct sectors of culture, education, philanthropy, and social movements; and includes references from the arts, health, housing, public policy, governance, social justice, and the environment.

Framing

Case-Making and Systems Change for Arts and Cultural Education is presented as a multi-faceted guide that begins with the SELF (individual responsibility), incorporates the FIELD (those around us), and challenges us to influence the SECTOR (the larger context). The *Annotated Bibliography* highlights the theory and practices that enable effective advocacy.

The project is represented visually by an oculus lens graphic that describes concepts meant to enhance our experience and effectiveness as advocates. The eye-like lens is circular in shape, with the ability to expand or narrow in focus. It is continuous, with no defined beginning or end, with flexible and overlapping facets, conveying a message that opportunities for engagement exist at every stage. The broad themes include:

- See the larger system and work within a local context
- Balance organizational structure and flexibility
- Link communications strategies to goals
- Build adaptive processes that encourage engagement
- Understand the dynamics of systems change
- Acknowledge progress at all levels

The eight articles in the series address different facets of the whole:

[Introduction to Case-Making and Systems Change in Arts and Cultural Education](#) investigates both the theory and the practice of case-making, drawing on research from three distinct sectors: cultural, education, and social justice. The article describes six key learning themes and an expanded model for advocacy focused on self, field, and sector through an overarching lens of social justice.

[The Power of the Individual in Advocacy](#) describes the individual responsibility aspect of advocacy. A central component to case-making and systems change is personal advocacy, driven by the individual. How we translate our personal beliefs and biases into tactics for advocacy is an essential skill for all practitioners. This article shares four tactics to guide practitioners through this process,

[The Value of Multiple Perspectives in Advocacy](#) underscores the importance of advocacy that sees the larger system while working within a local context. Three perspectives are described which are most often represented in arts, culture, and arts education advocacy: “practitioner advocate,” “field-builder advocate,” and “policy advocate.”

[The Art of Strategic Communications](#) places strategic communications in the context of arts and cultural education. It describes a framework for creating communications plans, guiding questions for engaging in different types of communications, a glossary of terms, and provides examples of effective strategic communications tactics used in campaigns to advance arts and cultural education.

[Systems Change in Arts Education](#) proposes new vocabulary to establish Creative Learning at the core of the model, with three sectors (policy, leadership, and philanthropy) that compose the Centers of Influence. The Centers of Influence work to support Creative Learning through various Areas of Impact and Drivers of Change.

[Collective Impact and Coalition-Building: A Dynamic Relationship](#) describes some shared characteristics of collective impact projects and coalition building as well as how they differ. It describes the strategic and structural elements that enable effective coalitions.

[Taking Action: Stakeholder Participation and Engagement](#) describes the engagement and participation of stakeholders. The article examines what it means to take action in advocacy for arts and cultural education.

[Making the Case for Social Justice](#) describes four areas of potential impact– access and participation, board development, teacher recruitment, and curriculum development– that address the principles of social justice in and through arts and cultural education.

References

Arroyo, Kiley. "The Soil-Keeping Approach to Regenerative Justice: 7 Principles." *Non Profit News | Nonprofit Quarterly*, February 26, 2021. <https://nonprofitquarterly.org/the-soil-keeping-approach-to-regenerative-justice-7-principles/>

The author describes the principles and practice of "soil-keeping" as a metaphor for the dynamic process of achieving social justice. "Soil fertility, like justice, is a dynamic condition that enables life to thrive over time. ... The practice of soil keeping provides individuals committed to realizing a just society with a compelling basis for imagining their work. More specifically, the principles used to restore fertility to soil can be extended to heal communities harmed by the same underlying forces—supporting restorative justice, personal development, and collective self-determination." The principles of soil-keeping include: 1) End harmful disturbances; 2) rest; 3) protect; 4) reforest; 5) foster diverse relationships; 6) grow and nourish; and 7) impermanence. This article is an artistic, metaphorical take on achieving regenerative justice that has great appeal for arts advocates.

Coffman, Julia and Tanya Beer. "The Advocacy Strategy Framework: A tool for articulating an advocacy theory of change" in Center for Evaluation Innovation. Retrieved from <https://www.evaluationinnovation.org/wp-content/uploads/2015/03/Adocacy-Strategy-Framework.pdf>

Theories of change are illustrations of how change will be achieved and the role that organizations and individuals will play. "This brief offers a simple one-page tool for thinking about the theories of change that underlie public policy advocacy strategies. It first presents the tool and then offers six questions that advocates, and funders working with advocates, can work through to better articulate their theories of change." The tool is useful to arts advocates in that it recognizes that advocacy is not linear or predictable, it addresses the need to think about specific audiences, with a very useful framework based on the two dimensions of audiences targeted and changes desired.

Den Hond, Frank, Frank GA De Bakker, and Nikolai Smith. "Social movements and organizational analysis." *The Oxford handbook of social movements* (2015): 291-305. Retrieved from <https://books.google.com/books?hl=en&lr=&id=BZK1CgAAQBAJ&oi=fnd&pg=PA291&dq=frank+den+hond&ots=GNb-ubaqMk&sig=srYrYGfBORprjaURca0T7orDrRA#v=onepage&q=frank%20den%20hond&f=true>

In this analysis of organizational approaches in the context of social movements, the authors describe organizational elements that are present in most efforts, including membership, hierarchy, rules, monitoring and sanctions, and mutual aid. Per the authors, "organization is not inherently good or bad, nor is it necessarily and of itself beneficial or detrimental to social movements." In a functional way, collective action depends on communication and collaboration. Organizational elements may be considered on a continuum that may morph over time depending on conditions. The lesson here for arts advocates is another affirmation that organizational structures should be assessed often for relevance and efficacy rather than aspire to a specific ideal.

Duncombe, Stephen & Silas Harrebye (2021) The Copenhagen Experiment: testing the effectiveness of creative vs. conventional forms of activism, *Social Movement Studies*, DOI: [10.1080/14742837.2021.1967125](https://doi.org/10.1080/14742837.2021.1967125)

This study is an evidence-based, empirical study of the variable impact of creative vs. conventional forms of activism on a public audience. The authors designed and staged a public experiment on the comparative effect and affect of creative vs. more conventional forms of activism over three days on a busy bridge in Copenhagen, Denmark. Findings suggest a creative approach was more effective at delivering upon traditional advocacy objectives like awareness, engagement, and receptiveness than conventional means. The downside to creative activism, however, was also observed. The novelty, humor, and surprise of creative forms of activism that generated interest and mobilized affect could also result in 'non-productive confusion,' undermining the seriousness of the activists and their cause. The data gathered from the "Copenhagen Experiment" suggest that creative activism is more effective, in part because it is more affective (emotional), than conventional forms of activism.

Eaton, Brenda. "Public Policy Advocacy-A Teachable Art?" *The Philanthropist* 25, no. 4 (2014).

The author describes a process of teaching public policy advocacy through the Max Bell Public Policy Training Institute (PPTI) program. The objectives of the institute are to 1) enhance participants' understanding of how federal, provincial, and municipal governments make policy decisions, so that they can participate more effectively in the public policy process; 2) provide participants with training in how to develop practical and workable policy alternatives through both formal and informal learning formats, which include lectures, case studies, readings, panel discussions, group work, and one-on-one discussions with the faculty; and 3) have each participant make significant progress on a public policy issue that would improve his or her organization's ability to accomplish its mission. The article is significant for arts advocacy in that it focuses on the pedagogy of advocacy.

Hawkins, Julie. "Leveraging the power of individuals for arts advocacy." *The Journal of Arts Management, Law, and Society* 42, no. 3 (2012): 128-140.

Written in the context of the 2008 recession, this article describes a "changed battlefield, where individuals have an increasing ability to organize and leverage community networks to effect policy change. This new context requires different structures of advocacy support, as well as different advocacy strategies. [This article] suggests an adjusted framework for arts advocacy strategy, chronicling changes in political and other contexts and their subsequent implications for the arts." The article posits the reasons for the shift are the rise of social media advocacy, the prevalence of Boomers and Millennials who are numerous and cause driven, and increased capacity of individuals to advocate and organize. Advice to arts organizations includes the "adoption of five practices: empowering everyday champions; creating tools for individual advocates; working as both a supporting player and a central organizer; developing broad, visionary goals for arts advocacy; and streamlining programs and activities among professional arts advocacy organizations.

Heifetz, Ronald and Marty Linsky. *Leadership on the line: staying alive through the dangers of leading*. Harvard Business Press, 2002.

Heifetz, Ronald, Alexander Grashow, and Martin Linsky. *The practice of adaptive leadership: Tools and tactics for changing your organization and the world*. Harvard Business Press, 2009.

In these books, the authors present ideas, practices and examples focused on the iterative practice of adaptive leadership. Adaptive leadership is the practice of mobilizing people to tackle tough challenges and thrive. Drawing from evolutionary biology and the successful survival of species, the concept offers analogies for leadership for change: Successful adaptive changes build on the past rather than jettison it. Organizational adaptation occurs through experimentation. Adaptation relies on diversity. New adaptations often generate loss. Adaptation takes time. Each chapter ends with reflections based on different perspectives, offering thought questions and insights from "on the balcony" and "on the practice field." The book is significant for the arts field with its focus on adaptations as key to organizational progress.

Juris, Jeffrey S., Erica G. Bushell, Meghan Doran, J. Matthew Judge, Amy Lubitow, Bryan Maccormack, and Christopher Prener. "Movement building and the United States social forum." *Social Movement Studies* 13, no. 3 (2014): 328-348.

The article presents an analytic framework for assessing the impact of the World Social Forum process through an analysis of the United States Social Forum (USSF) and the Boston-based delegation called the Boston Freedom Riders. A key takeaway is that the impact of these activities should be viewed in light of their "generativity as 'movement-building machines.'" The article states, "..... movement building makes explicit what are generally considered the unintended outcomes of movement activity, including spillover effects such as the creation of social capital that links individuals, organizations, and movements across issue, sector, and scale, and the generation of cultural meanings, identities, and emotions that make movement building sustainable." For arts advocates, it is important to note that the connections made in coalition- or movement-building are, in themselves, worthy outcomes.

Kania, John, Fay Hanleybrown, and J. Splansky Juster. "Essential mindset shifts for collective impact." *Collective Insights on Collective Impact, Stanford Social Innovation Review* (2014): 2-5.

Collective impact is defined as a disciplined, cross-sector approach to solving social and environmental problems on a large scale. The five conditions of collective impact are: common agenda, shared measurement, mutually reinforcing activities, continuous communication, and backbone support. This article is a refinement of those conditions. "In addition, several mindset shifts are necessary for collective impact partners, and these are fundamentally at odds with traditional approaches to social change. These mindset shifts concern who is engaged, how they work together, and how progress happens." For arts advocates, the mindset shifts are a reminder that successful advocacy requires many critical partners, a focus on relationships as important as the rationale, and adaptations as an essential part of the work.

Kearns, Martin. "Network-centric advocacy." *Green Media Toolshed*, <https://netcentriccampaigns.org> (2007).

With the age of information overload comes a desire to stay off the radar of internet trolls and a resulting disinclination to participate in civic affairs that brings challenges to grassroots organizations and campaign strategists. "Network-centric advocacy is the adaptation of advocacy and traditional grassroots organizing to the age of connectivity... Network-centric advocacy focuses resources on enabling a network of individuals and resources to connect on a temporary, as-needed basis to execute advocacy campaigns. The network-centric advocacy approach fosters the creation of self-organizing teams to compete for aid from other network elements (manpower, talent, funding, tools, connections to the public, and experts). Leadership of campaigns is decentralized. Basic services are supported by a variety of generic issue-neutral and flexible service providers." This approach reflects the current reality of local decision making in the use of education resources and with it, the need to be hyper-local in advocacy outreach.

McCannon, Holly J., and Minyoung Moon. "Social movement coalitions." *The Oxford handbook of social movements* (2015).

This chapter focuses on two questions: What circumstances foster (or impede) coalition work? What consequences result when movement groups pursue their goals in collaboration with one another? In response to the first question, the article states that "...shared beliefs and identities, prior social ties among activists, opportunities and threats in the broader context, and organizational resources all play a role in coalition formation." This work is useful in understanding the forces at play in bringing together a broad cross-section of people under a coalition umbrella.

McCannon, Joe, Becky Margiotta, and Abigail Zier Ayles. "Unleashing Large-Scale Change (SSIR)." *Stanford Social Innovation Review: Informing and Inspiring Leaders of Social Change*. July 16, 2017. Accessed July 22, 2021. https://ssir.org/articles/entry/unleashing_large_scale_change.

In a review of almost 50 examples of social change, the authors note eight characteristics that are usually present when large numbers of people gather together to create change. "Done together, these actions create a phenomenon we call "unleashing"—in this context, thousands, even millions, of people working with growing energy and creativity to carry forward a shared cause." The characteristics include: 1) be convicted and clear; 2) be immersed in the work; 3) have quantifiable aims; 4) embrace a range of possible methods; 5) acknowledge fear and toxicity; 6) see the whole through efficient systems of data collection; 7) be willing to improvise and adapt; and 8) trust the leaders in the field.

McCarthy, Sharon. Stakeholder engagement in the context of conflict analysis and intervention. Slidedeck retrieved <https://www.slideshare.net/SharonMcCarthy3/stakeholder-engagement-in-the-context-of-conflict-analysis-and-intervention-70960290>

The author defines a stakeholder as “a person, group or organization that has interest in or concern about a proposed action and anyone who may impact or be impacted by an organization’s actions, objectives or policies.” Stakeholder engagement is described as the process of understanding stakeholders’ views, being accountable to them, and using the information in decisions. A spectrum of engagement flows from inform, to consult, involve, engage/collaborate, and empower. Steps in stakeholder engagement include rationale, desired outcomes, stakeholder identification, stakeholder analysis, interest/issues identification, and stakeholder engagement strategy. This is useful to the arts and arts education field in that stakeholder engagement analysis is not typically studied in the context of the arts.

Manuel, Tiffany. Strategic CaseMaking: The Field Guide for Building Public and Political Will. N.p.: Dr. Tiffany Manuel, LLC, (n.d.).

Manuel, Tiffany. Alignment of: Framing and Communications, Storytelling, and Call to Action. Accessed <https://www.youtube.com/watch?v=Qk8d44cCF6Y>

The CaseMade is a consulting organization that helps leaders build the public will to intentionally tackle the issues of systems change, equity and inclusion. In this book, website and YouTube video, the author has distilled principles for how to make a compelling case that will “energize and ignite people behind a common cause.” The three components of Strategic CaseMaking™ are: Framing and communications, the power of storytelling, and call to action based on a value proposition.

Marsh, Julie A., Michelle Hall, Taylor Allbright, Laura Tobben, Laura Mulfinger, Kate Kennedy, & Eupha Jeanne Daramola. “Taking stock of stakeholder engagement in California’s Local Control Funding Formula: What can we learn from the past four years to guide next steps?” *Getting Down to Facts II*. 2018. Accessed July 22, 2021.

Researchers find strong support for the idea of shifting school resource decisions to local communities with mixed evidence of implementation. Districts that are successful in engaging community stakeholders have mutually reinforcing processes of engagement, equity and resource allocations. Conditions that constrain engagement are: 1) Community members have limited awareness or fatigue related to engagement activities; 2) lack of trust between the community and district officials; 3) lack a prior history of community engagement, and 4) district leaders’ ways of operating are in conflict with the idea of community engagement. The research is relevant to the arts education field with the current climate of local control funding coupled with the required community input processes in order to access federal funds (e.g., ESSER 3.0).

Milling, Stephanie. "Considering the Pedagogy of Advocacy." *Dance Education in Practice* 2, no. 3 (2016): 7-13.

The author presents a framework for teaching advocacy that is customizable to meet students' needs and align with curricula and available resources. While it is focused on postsecondary teacher preparation programs in dance, this investigation into advocacy could contribute to the development of meaningful and productive educational experiences in a variety of environments. The framework for teaching advocacy is organized in three parts: 1) Fundamental principles and practices of advocacy; 2) development of advocacy skills; and 3) linking advocacy practice to career development. The article is useful in that it describes the pedagogy of advocacy in an arts discipline that can be easily translated to the broader arts field.

Perry, Mary, Geordee Mae Corpuz, Beth Higbee, Celia Jaffe, and Danny Kanga. "Promising Practices in Local Stakeholder Engagement in School Governance." *Policy Analysis for California Education, PACE* (2019).

This article shines a light on the promising practices and lessons learned in the implementation of California's Local Control Funding Formula (LCFF) with its accompanying Local Control Community Plan (LCAP). Community engagement remains one of the most challenging expectations of California's Local Control Funding Formula, so much so that state leaders have funded an initiative to support regional networks focused on engagement. This brief shares insights from a session where a lead administrator from the San Bernardino County Office provided an update on that initiative. Other speakers shared their on-the-ground experiences working with educators, parents, and students to create the relationships needed for community stakeholder engagement to be consistent, meaningful, and productive.

Raynor, Jared, and TCC Group. "Coalitions as a Tool for Advocacy: Evidence and Lessons Learned." Philadelphia: TCC Group. Available online at <https://www.tccgrp.com/resource/coalitions-as-a-tool-for-advocacy/> pdf (n.d.).

Intended primarily for funders, the article is also useful for advocates as it describes a framework for effective coalitions. "These are: coalition capacity and structure, coalition context, coalition support, and coalition strategy. Appropriate engagement of all four areas should lead to effective positioning of the coalition."

Sawtell, Greg, and Srdja Popovic. "How Protests Become Successful Social Movements." *Harvard Business Review*, January 27, 2017. <https://hbr.org/2017/01/how-protests-become-successful-social-movements>.

In this article, the authors describe five critical steps to achieving impact for social movements. "Throughout history, social movements — [small groups that are loosely connected but united by a shared purpose](#) — have created transformational change. [Women's suffrage](#) and [civil rights](#) in the U.S., [Indian independence](#), the [color revolutions](#) in Eastern Europe, and the [Arab Spring](#) all hinged on the powerless banding together against the powerful. In these movements, protest has played an important role, highlighting the ability for ordinary citizens to make their

disapproval heard. This type of activism is crucial for creating the groundwork for change." The five steps to achieving impact are: 1) define the change you want to see; 2) shift the spectrum of allies; 3) identify the pillars of power; 4) seek to attract, not to overpower; and 5) build a plan to survive victory. Arts advocates can learn from this historical perspective on successful social movements.

Scott, J.T., Maryman, J. (2016). Using Social Media as a Tool to Complement Advocacy Efforts. *Global Journal of Community Psychology Practice*, 7(1S), pages 1-22. Accessed July 22, 2021, from <https://www.gjcpp.org/en/article.php?issue=21&article=121>

"Social media are relatively innovative tools for informing and mobilizing communities in an advocacy effort. As part of a coordinated effort, social media align well with the principles of community psychology by enabling individuals to contribute to participatory dialogue about social issues, collaborate on change efforts, and establish a sense of community. These tools can enhance supporters' advocacy engagement and can help sustain efforts in the midst of inevitable challenges. However, social media alone are not sufficient for promoting social change but should be used to enhance traditional organizing strategies." The article posits a social media theory of change, moving from a quality social media presence to critical awareness, relationship building, action, and finally, policy priorities shift. This article reinforces the use of social media as a tool in service to a larger goal, not as an end in itself.

Senge, Peter, Hal Hamilton, and John Kania. "The dawn of system leadership." *Stanford Social Innovation Review* 13, no. 1 (2015): 27-33.

The article highlights the system leadership demonstrated by Nelson Mandela through the Truth and Reconciliation Commission. The effort was a radical innovation in leadership and healing, brought about by bringing together people who had suffered profound losses with the people who perpetuated those losses. Per the authors, "There are three core capabilities that system leaders develop in order to foster collective leadership. The first is the ability to see the larger system. The second capability involves fostering reflection and more generative conversations. The third capability centers on shifting the collective focus from reactive problem solving to co-creating the future." The article has relevance for the arts, culture and arts education fields in that it explores the nature of systems change through broad engagement.

The Seven Elements of an Effective Advocacy Network. Retrieved from <https://www.seroproject.com/wp-content/uploads/2017/04/5-things-media-makers-statement-expertise.pdf>

Netcentric Campaigns, a nonprofit based in Washington, D.C., is "dedicated to transforming the work of foundations and nonprofits through building networks of people to move change forward." The white paper describes "... seven elements that must be present in order for an advocacy network to function at its highest capacity: Social ties, a communications grid, a common language, a clear vision, shared resources, actors and feedback mechanisms." An effective network is achieved through the intersection of these elements in the arenas of leadership, tools and connections. The article is useful for arts advocates in that it provides a graphic representation of an effective network and describes elements that are essential to advocacy.

Van Dyke, Nella, and Bryan Amos. "Social movement coalitions: Formation, longevity, and success." *Sociology Compass* 11.7 (2017): e12489.

In this article, the authors review the literature on social movement coalition, formation, longevity, and success. "Social movements rely on coalitions to help mobilize the mass numbers of people necessary for success." The article describes five factors critical to coalition formation: (a) social ties; (b) conducive organizational structures; (c) ideology, culture, and identity; (d) the institutional environment; and (e) resources. The kinds of threats that inspire collaboration include political antagonists at various levels (local, state, national, and international), economic threats, as well as violence and other mortal threats. Organizational structures that facilitate coalitions include those with broad multi-issue focus and those with a clear division of labor and professional leadership. Ideological, cultural and identity alignment are also important. Commitment and trust emerge as two key factors that influence coalition success. "Interaction, communication technology, and the availability of physical and virtual spaces that facilitate communication are themes that run throughout our discussion, as they undergird many of the elements that shape coalition formation and survival." This article is relevant to arts advocates as a useful overview of what works in building and sustaining coalitions.

Weiner, Bryan J. "A theory of organizational readiness for change." *Implementation science* 4.1 (2009): 1-9.

In this article, the author examines organizational readiness for change. Findings suggest that readiness "...varies as a function of how much organizational members value the and how favorably they appraise three key determinants of implementation capability: task demands, resource availability, and situational factors. When organizational readiness for change is high, organizational members are more likely to initiate change, exert greater effort, exhibit greater persistence, and display more cooperative behavior. The result is more effective implementation. ... The theory suggests the possibility that the strategies that change management experts recommend are equifinal. That is, there is no 'one best way' to increase organizational readiness for change." This article is useful to arts advocates as a reminder that organizations, in addition to individuals, are central to advocacy. It is reassuring to note that there is no one right answer or singular approach to advancing organizational change.

Yang, Guobin. 2016. "Narrative Agency in Hashtag Activism: The Case of #BlackLivesMatter." *Media and Communication* 4 (4): 13–17.

"Hashtag activism happens when large numbers of postings appear on social media under a common hashtagged word, phrase or sentence with a social or political claim. The temporal unfolding of these mutually connected postings in networked spaces gives them a narrative form and agency. ... [In] the case of #BlackLivesMatter, this essay shows that narrative agency in hashtag activism derives from its narrative form as well as from its contents and social context. Narrative agency is communal, invented, skillful, and protean [versatile]." This article is significant in that it affirms that hashtags, used in conjunction with personal narratives (storytelling) on social media, have the potential to amplify the narrative and create a strong bond between diverse yet like-minded activists.



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