

# Progressing Issues of Social Importance Through the Work of Indigenous Artists:

*A Social Impact Evaluation of the Native Arts and Cultures  
Foundation's Pilot Community Inspiration Program*



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**NATIVE  
ARTS &  
CULTURES  
FOUNDATION**

*The Community Inspiration Program Pilot Projects*



*Left: Kealoha in rehearsal for The Story of Everything  
Courtesy of the artist*

*Right: Repellent Fence  
Courtesy of Postcommodity*



*Left: SHORE  
Courtesy of Emily Johnson and Catalyst Dance*

*Right: New Frontier Lab + Native Forum  
Courtesy of Sundance Institute*



## **Foreword May 2017**

On behalf of the Native Arts and Cultures Foundation board and staff, we are pleased to provide you with a social impact evaluation of our Community Inspiration Program (CIP). We commend the CIP artists and communities for their creative vision, energy, and commitment in carrying out these outstanding projects. We are grateful for the time, research and expertise of Miriam Jorgensen, and Miskodagaaginkwe Beaudrie of the Native Nations Institute at the University of Arizona.

While listening and learning from artists, community members, and other stakeholders the CIP was piloted from 2014 – 2016. The work is intended to be thought provoking and educational, and to encourage indigenous perspectives, intercultural appreciation, and diverse approaches. It is meant to address cultural equity in our society by supporting artists and communities to bring their collective wisdom and knowledge to bear on some challenging concerns of this century.

When we started down this path, we made the decision to let the artists decide on project criteria rather than proscribe limitations or demand specific evaluative approaches. We introduced certain evaluative strategies like the “aesthetic qualities framework” later. There is also a need to include in this foreword, a little more context on indigenous research and methodologies brought forth by Postcommodity. It was a learning process for everyone involved and we have documented what we hope will be valuable and educational information for those interested in arts and social change work, especially as it pertains to Native artists and communities.

It is important to note that the history and experience of indigenous peoples in the Americas and even elsewhere foretells a deep attachment to place and “homeland”. There is knowledge conveyed in oral tradition through songs, chants, and stories that documents this living connection with the sanctity of “place”. Essays and books by scholars have described the impacts of removing Native peoples from their homelands, and delegitimizing their culture and knowledge as primitive. The colonizing of the Americas was linked to the practice of imperialism and the quest for power, land, and control over resources. This worldview was tied to the belief that western Eurocentric knowledge and ways of knowing and seeing the world was the ultimate truth. All other knowledge, cultures, and value systems were considered inferior and ignored or destroyed.

This is why in contemporary Native society today, especially in political and academic institutions, the English word used to describe what happened to indigenous peoples is “colonization”. The definition of colonization includes the taking of land and resources by a dominant power and if the people of that “taken” place do not assimilate into the culture and worldview of the dominant power, the peoples and cultures that threaten the “colonizer” are destroyed. When we speak of destruction, it includes the decimation of intellectual life and indigenous truths that form the very basis of a worldview upon which indigenous civilizations have relied.

In the 20th century, indigenous scholars and researchers began writing about the need for indigenous communities to reclaim their knowledge and thought worlds; to decolonize and claim their sovereignty; to become self-determined and enable practices that are based on indigenous beliefs, actions and experiences. What’s encouraging is that arts and culture practices continue to have resurgence in many Native communities across this nation.

While overt emphasis on an Indigenous worldview was not correlated with effectiveness in the CIP projects, decolonization and self-determination indirectly motivates some of the processes that the CIP projects employed and the approaches in which they were evaluated. In particular, *Reclaiming Scholarship: Critical Indigenous Research Methodologies*, (CIRM), provided Postcommodity with the guiding principles for Repellent Fence and engaging with the

transborder community of Douglas, Arizona, and Agua Prieta, Mexico. These principles are referred to as the 4Rs: Relationality, Responsibility, Respect, and Reciprocity / Accountability. The research posits that the “community-driven nature of CIRM should not be taken as an argument that this kind of research is in any way anti-intellectual or non-empirical; rather, there is a sense in making a case for CIRM that it can both serve the needs of the people – *as defined by the people* – and push intellectual inquiries further in ways consistent with Indigenous understandings of empiricism, multi-sensory learning, service, and responsibility.”<sup>1</sup> This CIRM perspective and its principles share similar aspects with the *aesthetic qualities* framework described in this report.

There are many people and organizations we would like to thank for the help and advice they have provided over the past four years of the CIP effort that have brought us to this point:

- Darren Walker and the Ford Foundation for their unflagging support of our mission;
- Kalliopeia Foundation for their belief that we could make our vision a reality;
- Dawn Webster and Alan Tang for the genesis of our *Big Idea*;
- Arlene Goldbard, Joe Lambert, and Paul Harder for their early input;
- Diane Espaldon for her early research;
- Kealoha, Kade Twist, Raven Chacon, Cristobal Martinez, Emily Johnson, and Bird Running Water for their passion, cooperation, and willingness to grow;
- Reuben Tomas Roqueni, our former Program Director, for his perseverance in getting the early pilots off the ground (no pun intended);
- Miriam Jorgensen and Miskodagaaginkwe Beaudrie as primary authors and researchers of the report;
- Pam Korza and Barbara Schaffer Bacon of Animating Democracy / Americans for the Arts and the participants of the Evaluation Learning Lab for devising the aesthetics evaluation methodology;
- All of our friends and colleagues who have listened to us, supported us, and provided constructive feedback.

With warm wishes and aloha,

T. Lulani Arquette  
President / CEO

Susan Jenkins  
Chairwoman

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<sup>1</sup> Brayboy, Bryan McK. J., Gough, Heather R., Leonard, Beth, Roehl, Roy F., and Jessica A. Solyom. “Reclaiming Scholarship: Critical Indigenous Research Methodologies.” *Qualitative Research: An Introduction to Methods and Design*. Ed. Stephen D. Lapan, MaryLynn T. Quartaroli, and Frances J. Reimer. San Francisco: Jossey-Bass, 2012, pp. 423-450.

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# PROGRESSING ISSUES OF SOCIAL IMPORTANCE THROUGH THE WORK OF INDIGENOUS ARTISTS:

## *A Social Impact Evaluation of the Native Arts & Cultures Foundation's Pilot Community Inspiration Program*

### **Executive Summary**

In 2014, the Native Arts and Cultures Foundation (NACF) launched a new initiative, the Community Inspiration Program (CIP), which is rooted in the understanding that arts and cultures projects have an important role to play in motivating community engagement and supporting social change.

This report considers the social impacts of the 2014 CIP projects—what effects did they have on communities and on the issues, conversations, and connections that are critical in those communities? Its secondary purpose is to provide the NACF with ideas for how to improve its grant making in support of arts for community change.

In our usage, for a CIP project to have “social impact,” it should *make a difference in communities*. “Social change” is the idea of *moving in a desired direction on an issue of community importance and social relevance*. Thus, a project has social impact if it progresses social change.

#### ***I. Background on the Community Inspiration Program***

The NACF's goal for the CIP is to fund artist-driven projects that connect diverse people in discussing and addressing pressing social, cultural, and environmental concerns. The basic program strategy is to identify and fund unique projects that are led or co-led by Native artists, speak to issues of contemporary relevance and social importance, and engage a community or communities in the process of social change.

In 2014-2015, the CIP's pilot year, NACF funded four projects:

- ***The Story of Everything*** (TSOE), an epic spoken word poem at the heart of a larger performance embracing dance, music, and visual imagery that focuses on climate change; explores big bang theory and evolution; and reminds listeners of the veracity of Indigenous knowledges.
- ***Repellent Fence***, an ephemeral installation of 26 super-sized, helium-filled scare-eye balloons tethered in a line perpendicular to the international border dividing the city of Douglas, Arizona, USA/Agua Prieta, Sonora, Mexico that queries border policy and its byproducts.
- ***SHORE***, a performance installation combining story, volunteerism, performance, and feasting that challenges audience members/participants to be “in community” with one another.
- ***Sundance Native Forum***, a workshop event built onto its New Frontier Lab program, that engaged Native artists, activists, and innovative media makers in conversations and working sessions focused on transmedia storytelling for social and environmental justice.

## **II. Evaluation Frameworks**

Impact evaluation of the NACF CIP combines three research approaches. It considers and collects both usual and nontraditional “measures” of social change, queries and observes aesthetic quality impacts (as defined by the Evaluation Learning Lab, a collaborative effort of Americans for the Arts’ *Animating Democracy* initiative, the Arts x Culture x Social Justice Network, and the Nathan Cummings Foundation), and relies on the guidance of Indigenous research strategies. The result is a textured but similarly structured set of findings that simultaneously emphasize the diversity of the projects and allow comparisons and contrasts among them.

## **III. Individual CIP Project Impacts**

### ***The Story of Everything***

Kealoha’s intentions with *TSOE* are to help audiences wrestle with the question of whether it is productive to polarize western science and Indigenous knowledge; to widen conversations about the intersections of culture and science, especially around climate change; and to motivate youth, and especially Native Hawaiian youth, to see science as something doable.

To work toward these outcomes, Kealoha workshopped his performance in February 2015 and performed portions of it for school audiences over the summer. The entire performance premiered in September in Honolulu, and a modified version debuted on the mainland in October. Each performance concluded with an opportunity for audience engagement, at which interaction ranged from praise, to questions of about science, to socio-political discussions concerning Native Hawaiian rights.

At least a thousand people experienced all or parts of *TSOE* between February and October 2015. Discussions about the performance have appeared in diverse media outlets including *Hawaii Public Radio*, the *Honolulu Star-Advertiser*, the *Huffington Post*, and *Idyllwild Town Crier*.

Audience responses to *TSOE* suggest that Kealoha succeeded in connecting with audiences/participants at an emotional level and in disrupting audiences’ thinking in every way he had hoped. More specifically:

- *TSOE* encouraged viewers/participants to see equivalences and parallels in Indigenous and western knowledges. In Hawaii, the pride that emanated from this experience led to calls for *TSOE* to be included in school curricula.
- *TSOE* caused numerous viewers/participants to rethink their responsibilities for climate change and their own roles in slowing or stopping it. In answer to the question, “After seeing *TSOE*, do you have the same, lesser, or greater hope that people can come together to solve climate change?” (posed in an online, post-premiere survey) 43 of 69 respondents (62%) said “greater.”
- *TSOE* intervened in a highly contentious conversation about placing another large telescope atop Mauna Kea by providing the community with new ways to discuss the subject. Kealoha also had the opportunity to model these conversations at the Hawaii premiere.
- *TSOE*’s multi-phase execution, Kealoha’s invitation to participate in *TSOE*’s evolution through feedback, and his responsiveness to that advice challenged artists and other community members to see that arts and cultures projects can be done “differently.”

### ***Repellent Fence / Valla Repelente***

Postcommodity's aim with *Repellent Fence* was to inspire binational dialogue and replace reductive understandings of the border with an understanding of the border as a place of interconnectivity.

The *Repellent Fence* is not only a land art installation. It is also a social collaboration, involving individuals, communities, businesses, institutional organizations, publics, and sovereigns. To mount the installation, Postcommodity worked with multiple landowners and various governing authorities for permissions and land access. To co-develop the project locally, Postcommodity engaged artists, merchants, community organizations, and governments on both sides of the border. To seed key discussions about art and politics, Postcommodity networked with Indigenous and non-Indigenous social practice artists and cultural practitioners and participated with them in installation weekend events. To broaden the project's impact, Postcommodity engaged the regional and national arts sectors (galleries, museums, arts service organizations, commentators, and funders) in experiencing the *Repellent Fence*.

It is impossible to count the number of visitors who came to Douglas/Agua Prieta to view the *Repellent Fence* from October 10-12, 2015. But all events and activities were well attended, and every hotel in Douglas save the Motel 6 was booked full for the weekend. The project was covered by mainstream and niche press (from the *Los Angeles Times* to *Afterall: A Journal of Art, Context and Enquiry*) and was the subject of a four-part feature in the activist publication *Beacon Broadside*.

No matter who one talked to during the land art installation, no matter the venue in which something was discussed, and no matter the medium in which something was published/posted, people were talking about *Repellent Fence* as a challenge—a disruption—to how they thought. More than that, participants in these conversations were using similar ideas and phrases to make their points about the challenges to their thinking (including “suturing the border,” “erasing the border,” “binational cooperation and collaboration” and “I crossed the line for art”), showing the stickiness of ideas the *Repellent Fence* inspired. Numerous conversations have begun, changed, or moved forward faster as a result of *Repellent Fence*'s disruptiveness. For example:

- There are new ripples outward from the conversation among artist-advocates engaged in challenging current border political-economics.
- *Repellent Fence* added significantly to a conversation about binational collaboration as a way to increase Douglas and Agua Prieta artists' opportunities to make, show, and sell their art.
- The installation revitalized a conversation between Agua Prieta and Douglas municipal authorities about their MOU for binational cooperation.
- The events spurred a related realization conversation among local Mexican officials, who noted that they could finally do positive things from their offices.
- The events created space for conversations among and between residents and visitors about the realities of binationalism—what it means to live in one city but two worlds.



- The installation and surrounding events progressed a conversation among Indigenous peoples about international borders and the ruptures they cause in the practice of Indigenous culture and the exercise of collective rights.

The riskiness of the entire project amplified these results. The sheer audacity of a two-mile-long land art installation across the US-Mexico border drew people in, made them look, and made them think. As Cristóbal Martínez, a member of Postcommodity, explains: “As artists we are supposed to go to the places people cannot go and bring it to them to create an ethical consciousness.”

### **SHORE**

Artist Emily Johnson’s intention with *SHORE*—a four-part installation featuring volunteerism (a community service project), story (a curated public reading), performance (a dance concert), and feast (a shared potluck meal)—is to restore a sense of community among audience members. As Johnson explains, “To make a good future is not easy. So we have to be active in that process always.”

With the NACF’s assistance, Johnson recreated her 2014 original Minneapolis-based production in four more cities in 2015: New York (April); Homer, AK (June); San Francisco (August); and Seattle (October). Johnson spent time in each performance location learning what it meant to be a member of that community. She held forums to learn about community strengths and needs and structured volunteerism at each site around this feedback. She met with children, teens, and local artists, both Indigenous and non-Indigenous, and invited their contributions at the public reading. And she considered ways to produce and reproduce the awareness and practice of living in a particular community, so that she could bring that learning to bear in each local presentation of *SHORE*.

The New York event received significant media coverage, including articles in the *New York Times*, *This Week in New York*, and *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Cultures*. The extent of this coverage is remarkable given the many competitors for attention from the arts and cultures press in New York. Coverage in other markets was more modest, but included a radio feature on *KQED*, San Francisco’s public radio station, and active blog coverage from *SHORE*’s Seattle presentation partner, *OnTheBoards*.

*SHORE* aligns with a larger effort across the arts and cultures sector that employs arts to foster democratic citizen engagement. What distinguishes Johnson’s work, however, is the scale of her vision. Emily does not seek to inspire her audience to work on a single project or become involved in a particular cause. Instead, she challenges the idea that a collection of atomistic individuals can be “a community.” She calls on her audience to be *in* community—in relationship—with one another, caring for one another, serving one another, appreciating one another, and becoming powerful together. Her work attempts to remind participants that there is no “I” in community, only “we.”

On the one hand, this is hard work; it requires intentionality and strategy; and it can take a long time. Long enough, in fact, that within the timeline of the NACF evaluation, little change—at the community or individual level—may be visible. On the other hand, the process has to start somewhere and with someone. Emily Johnson effectively asks, “Why not now, and why not among the participants in *SHORE*?”

Feedback suggests that *SHORE* did give rise to communal understanding and community meaning for many viewers/participants. Repetition across events and through different sensory experiences helped solidify this response. As one attendee summarized, “More than anything, what I take away is the sense of community, of shared space.”

Of course, not everyone who attended *SHORE* was affected by it. There were negative reviews, and there were people that didn’t “get it.” But such responses can only be expected in a project as ambitious and as challenging as *SHORE*. It is unrealistic to imagine that everyone who experienced the installation was prepared to hear its quietly insistent message, “gather here.”

### ***Sundance Native Forum***

Seeking to push the field of Native filmmaking into a new creative space, Sundance Institute presented a free *New Frontier Day Lab and Native Forum* on June 18-19, 2015 at Wayne State University in Detroit, Michigan, in affiliation with the Allied Media Conference. The Forum’s goal was to inspire current and prospective Native filmmakers to become transmedia artists working on behalf of social and environmental justice—particularly social and environmental justice issues arising in their own communities. Participants had an opportunity to learn from the examples of others, to access technical information that could help them create in the transmedia space, and to participate in conversations with colleagues, both known and newly met.

Nearly 70 artists, youth, activists, innovative media makers, and field supporters participated in working sessions across the two days.

While the *Forum’s* success in inspiring more Native people to become transmedia artists is as-yet unknown, feedback on the event suggests that it will occur. For example, when asked about the effect of the *Forum* on participants’ practice, one attendee said, “I knew I wanted to do a piece with sign language before Native Lab, but my work here helped me understand and figure out how to actually do that, [how to] structure a screen play without a solidified concept. ...I went home to my reservation to talk to our last speaker who is living in a home and he doesn’t always have lucid moments, so for me it’s about preserving our language in a more modern context versus just looking at books, or YouTube, or archival footage that is often out of touch to our youth or [helpful for] actual language revitalization.”

### ***IV. Comparisons and Contrasts***

All of the CIP pilot projects produced significant social progress outcomes. The projects spoke to important social issues and increased the likelihood of future activism. They changed minds and inspired new thinking. They motivated new conversations and new activity. They offered tools and ideas for progressing Indigenous community self-determination. Most were highly visible to their relevant publics, including the broader “art world.” All have ongoing potential to produce such outcomes.

Comparisons and contrasts across the projects point to additional conclusions about project impact:

- **The articulation of a clear social impact goal was correlated with observable social impact.** When artists were able to clearly identify the concerns their projects addressed,

and the ways they hoped to interrupt the status quo, changes in viewers'/participants' thinking and actions were more apparent.

- **The phase of project development at the time of the NACF's investment was correlated with impact.** Projects that were still formative or in the process of development gave the artists and the NACF something to work on together—and may have given the NACF more ways to augment impact through funding and staff engagement.
- **Community engagement skills were correlated with project success.** The evidence from this four-project sample is that artists with strong community engagement capacities are able to broaden and deepen effects on communities.
- **Youth engagement may have been correlated with impact effectiveness.** The proposition that youth provide a natural means of promoting engagement and sustainability seemed to be borne out among the pilot CIP projects.
- **Overt emphasis on an Indigenous worldview was not correlated with effectiveness** in these CIP projects (although the evidence is mixed).

# PROGRESSING ISSUES OF SOCIAL IMPORTANCE THROUGH THE WORK OF INDIGENOUS ARTISTS:

## ***A Social Impact Evaluation of the Native Arts & Cultures Foundation's Pilot Community Inspiration Program***

### **Full Report**

Arts and cultures...[can] be a nexus of connectivity in a world that is deeply diverse. They provide inspiration and a means to contemplate pressing issues and contribute toward making healthier communities.

—Lulani Arquette<sup>2</sup>

The Native Arts and Cultures Foundation (NACF) is a national, Native-led organization dedicated to promoting the revitalization, appreciation, and perpetuation of American Indian, Alaska Native and Native Hawaiian arts and cultures by partnering with individual artists and organizations, by convening artists and communities, and by supporting the voices and work of Indigenous peoples to address issues of contemporary social importance.

In 2014, the NACF launched a new initiative, the Community Inspiration Program (CIP), which is rooted in the understanding that arts and cultures work has an important role to play in motivating community engagement and supporting social change. The NACF's goal for the CIP is to fund Native artist-driven projects that connect diverse people in discussing and addressing pressing social, cultural, and environmental concerns.

This report considers the social impacts of the 2014 CIP projects—what effects did they have on communities and on the issues, conversations, and connections that are critical in those communities? Its secondary purpose is to provide the NACF with ideas for how to improve its grant making in support of arts for community change.

We acknowledge that the terms “social impact” and “social change” are imprecise and somewhat unsatisfactory. In our usage, CIP projects have “social impact,” *if they make a difference in communities*. We use the phrase “social change” to express *movement in a desired direction on an issue of community importance and social relevance*. Americans for the Arts have used this definition:

Social change is both the process and effect of efforts to positively alter societal conditions. It encompasses a range of outcomes—healing, increased awareness, attitudinal change, more diverse and increased civic participation, movement building, and policy change to name just a few.<sup>3</sup>

For the purposes of this report, we understand a project to have social impact if it progresses social change. (Of note, this discussion reflects a wider conversation in the philanthropic and

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<sup>2</sup> Our First Five Years, Native Arts and Cultures Foundation, 2013, p. 2.

<sup>3</sup> “What is Social Change?” Americans for the Arts, <http://www.americansforthearts.org/by-topic/social-change>.

arts and cultures sectors about what it means for art to have social impact and to affect social progress and change.<sup>4)</sup>

## **I. Background on the Community Inspiration Program**

### **CIP's Origins**

In 2011, the NACF convened stakeholders in the Native arts and cultures field to identify broad sector goals and to strategize ways to strengthen the work of American Indian, Alaska Native, and Native Hawaiian artists and cultural organizations in relation to those goals. While there was no explicit discussion about art for social change at the convening, community engagement and social transformation activities always have been a part of Native arts and cultural life. These priorities for the sector were evident both in participants' discussions and in their summative advice (see *textbox*).

#### **Sector strategies & goals, 2011, excerpts**

*"There is a need to engage community and build trust at the grassroots level for arts and cultural activity to have long-term impact and contribute to community well being."*

*"There is a need to stimulate dialogue at the local, regional, national and international level, 'applying the medicine of the arts' to Native communities and the world."*

*"Experiencing other Native cultures, practices, and ceremonies is important for learning about one another and gaining a deeper appreciation for the value of Native arts and cultures."*

—from *Strengthening the Bones*,  
the NACF report on its 2011 convening, p. 19

Two years later, in the reflective report *Our First Five Years, 2009-2013*, the NACF clearly articulated its aspiration to "provoke thought, spark discussions, explore solutions, and add a vital contribution to our communities and world."<sup>5</sup> The foundation also emphasized its going-forward desire to "prioritize and focus" on activities that "will generate the greatest and most sustainable impact over the long term."<sup>6</sup> Taken together, these statements point squarely toward investment in programs that address community progress, cultural equity, and social change.

The case for the CIP also originates from the NACF's conviction that it is an important time to be investing in Native artist-led projects that support social change. Its experience in and study of the field has underscored these points:

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<sup>4</sup> The conversation about art and social impact has been active for at least 15 years, but it has evolved in important ways in the last few. Directly or indirectly, older discussions often describe the social impact of arts and cultures projects as an on-ramp to economic impact or focus on arts as a means to improve individual wellbeing. The shift has been toward a discussion of arts and cultures projects as a means of intervening in and even addressing pressing social issues. Selected examples of the earlier discussion include: Joshua Guetzkow, "How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies," presented at the conference Taking Measure of Culture, Princeton University, 7-8 June 2002; Michelle Reeves, *Measuring the Social and Economic Impact of the Arts: A Review* (London: Arts Council England, 2002); and Brian Schleiter, "Measuring the Social and Economic Benefits of Art and Culture," *Penn Current*, 13 October 2011. Selected examples of the later discussion include: Nato Thompson, "Socially Engaged Contemporary Art: Tactical and Strategic Manifestations," in *Animating Democracy, A Working Guide to the Landscape of Arts for Change* (Washington, DC: Americans for the Arts, 2010); Michelle Coffey, "Weighing the Imagination," *Alliance Magazine*, 2 March 2015, pp. 1-5; and Mission, Models, Money and Common Cause, *The Art of Life: Understanding How Participation in Arts and Culture Can Affect Our Values* (United Kingdom: Authors, 2013).

<sup>5</sup> *Our First Five Years*, inside front.

<sup>6</sup> *Our First Five Years*, p. 4.

- **Native** artists are engaging “big issues” and “big ideas” that are important not only in Native communities but in communities across the United States—and around the world.
- **Native** artists’ work with and in communities contributes to social change.
- Community engagement can contribute to—even fuel—the ultimate “success,” reach, effect, and influence of **Native** artists’ work.
- Diverse representation on social change initiatives—including representation from the community of **Native** artists—can be important to achieving social change.

Certainly, work at “the intersection of art and social change...has been going on in many forms for a long time.”<sup>7</sup> But intentionally tying “artistic and cultural works to specific social movements and social causes, in some cases even conceiving them as part of a larger ‘cultural strategy’ component of a social change movement”<sup>8</sup> is a relatively new phenomenon. The NACF’s observations suggest that Native artists are on the front edge of these changes, that their efforts have been effective, and that boosting these efforts could help mobilize communities, and enhance the visibility and influence of Native artists and cultural practitioners.

### ***The Pilot CIP Program***

The basic program strategy is to identify and support unique projects that are led or co-led by Native artists, address issues of contemporary relevance and social importance, and engage a community or communities in the process of social change. In the pilot year, the NACF did not use an open-call or RFP process to solicit potential program participants. Instead, the identification process started with an active discussion among NACF staff and board members about potentially qualified artists/art collaboratives, from which a pool of approximately nine eligible candidates emerged. In making final selections from this pool, the NACF staff considered the candidates’ artistic abilities, leadership skills, community engagement capacities, and track records with complex projects. In some cases, NACF staff conducted site visits and interviews to make these determinations. The NACF’s selection process also addressed these three aspects of diversity:

- **Diversity in artistic practice** (installation art, dance, spoken word/poetry, film, etc.);
- **Diversity in artists’ Indigenous nation affiliations** (reaching across the populations of American Indians, Alaska Natives, and Native Hawaiians); and
- **Diversity in the stage of project development** at which support is provided and thus, diversity in the particular role that funding plays in the project and in NACF’s capacity to support it.

With regard to the final point, the NACF’s efforts span these project phases: pre-formative (supporting training that might lead to projects), formative (helping produce a work based on a nascent idea), in process (joining a project already under development), and complete but under-exposed (introducing a broader public to the work through touring or other means of dissemination).

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<sup>7</sup> Diane Espaldon, “Native Arts and Cultures Foundation: Case Studies to Inform 10,000 Acts of Art Program Design,” Diane V. Espaldon Strategic Consulting, July 2013, p. 2.

<sup>7</sup> Diane Espaldon, p. 2.

In 2014-2015, the CIP's pilot year, NACF funded four projects:

- ***The Story of Everything*** (TSOE), an epic spoken word poem at the heart of a larger performance embracing dance, music, and visual imagery that focuses on climate change; explores big bang theory and evolution; and reminds listeners of the veracity of Indigenous knowledges.
- ***Repellent Fence***, an ephemeral installation of 26 super-sized, helium-filled scare-eye balloons tethered in a line perpendicular to the international border dividing the city of Douglas, Arizona, USA/Agua Prieta, Sonora, Mexico that queries border policy and its byproducts.
- ***SHORE***, a performance installation combining story, volunteerism, performance, and feasting that challenges audience members to be “in community” with one another—and which is called *SHORE* because it has long been important to meet and gather at the water's edge.
- ***Sundance Native Lab***, a workshop event for artists, activists, and innovative media makers featuring conversations and working sessions on leveraging transmedia storytelling for social and environmental justice.

NACF also funded an evaluation of the CIP in the pilot year; this report is its culmination.

## **II. Evaluation Frameworks**

As Diane Espaldon noted in 2013, “It is only very recently that evaluation in the arts has emerged as a practice, let alone evaluation of art with social change goals.”<sup>9</sup>

On the one hand, the emergent nature of appropriate theory and practice in this arena poses challenges that make the work fresh and exciting. On the other hand, underdevelopment of the same can result in a reversion to form and a focus only on things that can be counted or calibrated: How many tickets were sold? How many attended an installation or participated in activities associated with an opening? How many re-Tweets or Likes on Facebook/Instagram/YouTube did postings about a performance, opening, or installation receive?

This evaluation is undertaken from the standpoint that all of these observations matter for understanding social impacts—and so do many other kinds of data. They emerge from looking at the CIP projects through both “traditional” and aesthetic-appreciative evaluation lenses, and with the guidance of Indigenous methodologies principles. This evaluation further assumes that these measures are valid in only their multiplicity. No single data series can tell the complex story or stories of how individuals, communities, and issues are affected by an artistic intervention in people's experience of the world.

As noted, the “traditional” approach to impact evaluation of an arts and cultures project considers quantitative measures of social impact outcomes that can be reasonably connected to that project. Of course, many aspects of social impact cannot be counted in the usual sense (attendance, survey response rates, number of signatures on a petition, etc.), although they can

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<sup>9</sup> Diane Espaldon, p. 2. Also see Eleonora Belfiore and Oliver Bennett, “Beyond the ‘Toolkit Approach’: Arts Impact Evaluation Research and the Realities of Cultural Policy-Making,” *Journal for Cultural Research* 14(2)(April 2010), pp. 121-142.

be assessed in other ways. Thus, the CIP evaluation casts the net broadly and considers a broad range of quantitative and qualitative data that demonstrate social impact-related changes in response to the creation, installation, production, or performance of a project.

For example, the scoping study conducted by Espaldon points to the importance of youth (under-18) involvement as a driver of social change. She notes that engaging youth supports “the preservation and continued evolution of cultural values, art, and practices;” helps ensure “stewardship for future generations;” and leverages young people’s ability “to be simultaneously citizens of their own communities and citizens of the world.”<sup>10</sup> The broader literature also points to young adults (those ages 18 to 25 or even 35) as important drivers of social change.<sup>11</sup> In other words, youth and young adult involvement in a project may be a marker of impact because of its high correlation with project “success.” For evaluation purposes, youth and young adult involvement can be measured as a yes/no (are they engaged in this project?), with a tally (how many attended or participated?), with a record of activities (what were youth and young adults doing and when?), through self-reports of engagement (youth and young adults record or journal their reactions and thinking), and so on.

While this version of the traditional approach to social impact evaluation is quite flexible, it provides no specific guidance concerning arts and cultures projects, in which determining how to “see” social impact can be challenging. In testament to how new evaluation practices that address this specialized question are, major steps forward were being undertaken concurrent with work on the CIP evaluation. In October 2015, as most of the pilot CIP projects were drawing to a close, the Evaluation Learning Lab<sup>12</sup> produced an insightful working draft document addressing the kinds of qualitative data that might be captured in an aesthetic-appreciative evaluation of an art project’s social justice outcomes.

In particular, the Evaluation Learning Lab identifies a comprehensive but non-exhaustive list of “aesthetic qualities” that might be associated with social justice outcomes and the kinds of data that would provide evidence of these outcomes.<sup>13</sup> The qualities and sample data-collection questions are:<sup>14</sup>

- **Disruption**—to call attention to a need for change, or to bring about change, an artwork needs to challenge the status quo. Does the work cause its audience or participants to reconsider ideas they might previously have accepted without question?
- **Stickiness**—to effect meaningful social and community change, an artwork needs to inspire individuals over time and repeatedly. When audience members or participants speak about the work to others, what do they remember and what do they say?

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<sup>10</sup> Diane Espaldon, p. 2.

<sup>11</sup> See, for example, Erin Lamb, “The New Generation of Social Change,” *Nonprofit Quarterly*, 19 November 2014 and Elaine Ho, Amelia Clarke, and Ilona Dougherty, “Youth-led Social Change: Topics, Engagement Types, Organizational Types, Strategies, and Impacts,” *Futures* 67(2015): 52-62.

<sup>12</sup> The Evaluation Learning Lab is a collaborative effort of Americans for the Arts’ *Animating Democracy* initiative, the Arts x Culture x Social Justice Network, and the Nathan Cummings Foundation.

<sup>13</sup> Evaluation Learning Lab, *Aesthetic Framework for Social Justice-Oriented Art, An Introduction* (New York and Washington: Americans for the Arts, Arts x Culture x Social Justice Network & the Nathan Cummings Foundation, 2015).

<sup>14</sup> See Evaluation Learning Lab, pp. 3-8.



- **Communal meaning**—to promote a collective understanding among individuals. Does the creative work move the audience toward a shared understanding of an issue or concern?
- **Authenticity**—in social justice, notions of legitimacy and truth are inherently important. Does the work reflect the values, norms, and culture of the people and place? Are the people affected by the work intervening and acting on their own? Does the work aid them in doing so?
- **Porosity**—to afford multiple entry points and contrasting viewpoints and to have art act as a convener. How does the work or process communicate openness to other viewpoints or to the possibility of change?
- **Risk-taking**—high stakes issues involve high risks. Does the project take risks? If so, how? How and why does risk-taking advance something meaningful for the broader concern or cause?
- **Commitment**—cause-oriented work requires a commitment to the cause. Does the work convince its audience of a truth about a cause or concern that then motivates commitment?
- **Emotional response**—to inspire action toward social justice ends, an artwork must connect deeply with participants/viewers. How does the artwork motivate an emotional response? Does (and how does) it give viewers space to reflect on or communicate their responses?
- **Sensory experience**—strong sensory experiences have the potential to create greater impact for the message or intention of the work. How does the sensory experience function in relation to the social justice focus of the work?

Each aesthetic quality points to a line of investigation concerning project impacts. Affirmingly, data collection for the CIP evaluation matched many of the suggestions, so it was possible to retrospectively view this information through the lens proposed by the Evaluation Learning Lab. In doing so, the CIP evaluation takes seriously the lab's admonitions to avoid using the aesthetic qualities list as yet another countable metric, to appreciate that different projects call for different emphases, and to recognize that a single project with multiple emphases may contain seemingly oppositional elements.

Several CIP artists advocated for the use of Indigenous methodologies, which we have adopted as a third framework for evaluation. These strategies orient evaluation research toward:<sup>15</sup>

- **Project-driven meaning-making** as opposed to “objective” non-Indigenous criteria and standards
- **Respect for Indigenous knowledges** in theorizing and in research design

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<sup>15</sup> See, for example, Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 1999); Lester-Irabinna Rigney, “Internationalization of an Indigenous Anticolonial Cultural Critique of Research Methodologies: A Guide to Indigenist Research Methodology and Its Principles,” *Wicazo Sa Review* 14(2)(Autumn 1999), pp. 109-121; Linda Tuhiwai Smith, “On Tricky Ground. Researching the Native in the Age of Uncertainty,” in Norman Denzin and Yvonna Lincoln, *The Landscape of Qualitative Research*, 3<sup>rd</sup> edition (Thousand Oaks, CA: Sage, 2008), pp. 113-143; and Steve Hemming, Daryle Rigney, and Shaun Berg, “Researching on Ngarrindjeri Ruwe/Ruwar: Methodologies for Positive Transformation,” *Australian Aboriginal Studies* 92(2)(2010), pp. 92-106.

- **Activism on behalf of Indigenous social justice and other Indigenous community goals** including, among others, Indigenous nation/community self-determination and the reclamation of Indigenous knowledges, language, and culture<sup>16</sup>

The remarkable thing about this list is how similar—at least with regard to the CIP—an Indigenous methodologies research approach is to the investigational frame necessary for an aesthetic qualities-driven evaluation. The primary difference is that Indigenous methodologies research orientation holds out Indigenous nation self-determination as an essential goal (even if it is not the primary goal) of any project or intervention and assesses projects based on their capacity to advance self-determination.<sup>17</sup>

In sum, this evaluation combines three research approaches. It collects both usual and nontraditional “measures” of social change, queries and observes aesthetic quality impacts (as defined by the Evaluation Learning Lab), and relies on the guidance of Indigenous research strategies. Data gathering techniques include interviews with the artists, artists’ collaborators, community partners, and program attendees; print, web, and social media tracking; surveys; and participant observation. The result is a unique mass of data describing each project. They are presented as similarly structured sets of findings, which simultaneously emphasize project diversity and allow comparisons and contrasts among them.

Nonetheless, the evaluation is limited in at least four ways. First, CIP artists were not always convinced of the value, usefulness, and logic of evaluation as a tool for advancing their goals.<sup>18</sup> As a result, data gathered reflect the degree of involvement with the evaluation that was within each artist’s comfort range. Second, we note that even a multiplicity of evaluation measures may not “truly” tell the story of social impact if, for evaluators, effects are unobservable (for example, they occur at a point in the future that is beyond the evaluation’s timeframe), unpredictable (so that evaluators don’t know where to look for impact), or illegible (evaluators cannot understand that they are seeing the effects of a project).<sup>19</sup> Third, we note that using a variety of measures to understand the impact of each project not only makes it difficult to

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<sup>16</sup> In the arts and cultures space, these two ideas—support for Indigenous community self-determination and the reclamation of Indigenous knowledges—may actually manifest themselves in similar ways, e.g., as support for Indigenous communities’ rights to access, reference, and use Indigenous knowledge systems and worldviews.

<sup>17</sup> Since the developers of the aesthetic qualities approach to social impacts evaluation were largely people of color but not Indigenous people, the embedded complementarities and omissions are perhaps predictable. Native peoples in the United States share certain civil rights and social justice concerns with other people of color. But because of their recognized status as First Peoples, they also possess pre-existing and continuing collective rights that other people of color do not.

<sup>18</sup> They are not alone. Michelle Coffey writes: “I rebel against the idea of designing metrics to validate the impact of arts and social justice work. Standardized measurements fall drastically short in allocating value to artistic practice, failing to notice and account for the transformative power of art. Along with other artists, organizers, and funders, I am struggling with this imposed mandate of measurement: How can meaningful acts of creativity and beauty and alternative ways of seeing and knowing be measured—measured against what? Can we really ‘weigh the imagination?’” In Michelle Coffey, “Weighing the Imagination,” *Alliance Magazine* (2 March 2015), pp. 1-5.

<sup>19</sup> In summarizing conversations at the Ford Foundation, Larissa Macfarquhar echoes these thoughts: “[The] Ford [Foundation] believed in supporting art as a means of disrupting dominant narratives, but art didn’t always do what you wanted it to. ... And how soon would success have to happen in order to count—five years? Ten? Was it better to be patient or impatient? On the one hand, social justice wasn’t the sort of thing that happened overnight; on the other hand, there had to be some point at which a program could be declared a failure and cut off.” In Larissa MacFarquhar, “What Money Can Buy: Darren Walker and the Ford Foundation Set Out to Conquer Inequality,” *The New Yorker* (91)(42)(4 January 2016), pp. 40-41.

express a measure of “aggregate CIP impact” but also makes it difficult to compare across the projects (although this evaluation does attempt a limited version of the latter). Fourth, because practices concerning investment in and evaluation of Indigenous art for social change are quite new—and still developing—this report is in some ways a report on what the NACF and the evaluation team are learning about those processes as well as a social impact evaluation of the CIP.

### **III. Individual CIP Project Impacts**

Below, each project is considered in turn, and three types of data are presented—a description of the project, including its purpose and roll out; a summary table of project effects in terms of outputs and outcomes; and observations using the aesthetic qualities framework for impact evaluation.

#### ***The Story of Everything***

*The Story of Everything (TSOE)* is an epic spoken word performance that examines “the many possible explanations for our existence, ...[and] the parallels and differences posited from people and disciplines around the world.”<sup>20</sup> Kealoha’s intentions with *TSOE* are to help audiences wrestle with the question of whether it is productive to polarize western science and Indigenous knowledge; to widen conversations about the intersections of culture and science, especially around climate change; to motivate youth, and perhaps especially Native Hawaiian youth, to see science as something doable.

#### **Kealoha on TSOE**

*“[I want the audience] to not be scared of science and go deeper into how we truly got here.”*

—Kealoha, quoted by Sally Hedberg, *Idyllwild Town Crier*, 29 June 2016.

*“Each section has its own metaphors and music that explain what’s going on with the science, and there’s also a message that’s specific to that story. Section six talks about the future, and that goes heavily into global climate change, which is the imperative issue, scientifically, that we need to address. [It also asks] Where do we go from here? What’s next?”*

*“I want to draw parallels and play with the way that culture—not only pop culture but Indigenous culture — also dances with science, and the lessons we can learn from all of this.”*

—Kealoha, quoted by Krystle Marcellus, *Star Advertiser*, 23 September 2015

*“The person who I really want to reach is the person intimidated by science or doesn’t feel like it’s a tangible, approachable thing. I wanna break it down for those folks and show them that science is fun.”*

*“I hope it exposes [upcoming poets] to a new way to approach their work,” Kealoha said. “It’s not just about the three-minute slam pieces, and it’s not just about the one or two or three pages to get published in a book—that poetry can be an hour and a half.”*

—Kealoha, quoted by Ben Decastro, *Kaleo: The Voice*, 16 September 2015

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<sup>20</sup> Diane V. Espaldon Strategic Consulting & Native Arts and Cultures Foundation, “Pilot Grantee Profile: Kealoha Wong,” 2013, p. 2.

*Progressing Issues of Social Importance through the Work of Indigenous Artists*

To work toward these outcomes, Kealoha workshopped his performance in February 2015 and performed portions of it for several school audiences in Spring 2015. The entire performance premiered in September 2015, and a modified version of the show debuted on the mainland in October 2015 in San Francisco. The performance includes song, dance, visual imagery, and most evocative—because of its juxtaposition with the words of *TSOE*—the Kumulipo, a chant recounting both the origin of the world and the genealogy of Hawaii's chiefly lines. Each performance included opportunities for audience engagement at the end of the show, at which interaction ranged from praise, to questions of clarification, to socio-political discussions concerning Native Hawaiians' rights to control their lands, intervene in their children's educations, and inject their worldviews into the public discourse.

As shown in the table below, a thousand people experienced all or parts of *TSOE* between February and October 2015. Discussions about the performance appeared in diverse media outlets, including *Hawaii Public Radio*, the *Honolulu Star-Advertiser*, *Huffington Post*, and *Idyllwild Town Crier*.

<b>Project Details: <i>The Story of Everything</i></b>	
<p>What events or performances occurred? How many people attended? What other productivity ensued?</p>	<p><i>Feb 2015:</i> Workshop event, Kumu Kahua Theatre, Honolulu, approx. 80 attendees, 52 provided feedback to an onsite survey</p> <p>Excerpts presented in educational venues</p> <ul style="list-style-type: none"> <li>• <i>June 2015:</i> Punahou PUEO program, 120 students in 8<sup>th</sup>, 11<sup>th</sup>, &amp; 12<sup>th</sup> grades</li> <li>• <i>July 2015:</i> University of Hawai'i Manoa, Native Hawaiian Student Services program, 30 incoming freshmen</li> <li>• <i>Aug 2015:</i> Lanai Public School &amp; Library, 50 attendees, ranging from 5<sup>th</sup> graders to adults (most were 7<sup>th</sup> &amp; 8<sup>th</sup> grade)</li> </ul> <p><i>Sept 2015:</i> Premiere at Mamiya Theatre, Honolulu, over 500 attendees (the house was standing room only, and tickets sold out weeks before the premiere)</p> <p><i>Oct 2015:</i> Mainland premiere in the San Francisco Litquake Festival, nearly 250 attendees, including 35 youth</p> <p>Subsequent performances occurred outside the evaluation period in Anchorage; Lake Tahoe, CA/NV; and elsewhere in California</p>
<p>Press/Media mentions (during and after the NACF funding period)</p>	<p><i>Mother Earth Journal</i>, 10/30/14; <i>Hitting the Stage</i>, 2/6/15; <i>HNL Metro</i>, 09/14/15; <i>University of Hawaii Kaleo</i>, 09/16/15; <i>Hawaii Public Radio</i>, 9/21/15; <i>Star Advertiser</i>, 09/23/15; <i>Star Advertiser</i> (video), 09/24/15; <i>Pasifika Artists Network</i>, 09/26/15; <i>Frolic Hawaii</i>, 09/28/15; <i>Huffington Post</i>, 10/12/15; <i>Litquake</i>, 10/12/15; <i>Huffington Post</i>, 12/18/15; <i>Idyllwild Town Crier</i>, 06/22/16; <i>Idyllwild Town Crier</i>, 06/29/16</p>
<p>What communities were engaged? How did engagement occur?</p>	<p><i>Communities:</i> Native Hawaiians; students from diverse ethnic groups; science and arts teachers; spoken word poets and other artists, both Indigenous and non-Indigenous; staff of arts and environmental organizations; culture bearers of all ages; people looking for a way to better understand, value, and use Indigenous knowledge vis-a-vis climate change and other science concerns</p> <p><i>Method:</i> Kealoha hosted discussion-answer sessions after the workshop and each subsequent performance; worked intensively in collaboration with the twelve other artists who performed in the premiere; post-premiere surveys invited reflections in a way that pointed respondents toward further engagement, especially on the issue of climate change</p>
<p>Does the project promote Indigenous nation/collective self-determination?</p>	<p>Perhaps; e.g., by affording Native Hawaiian knowledge the same respect as western science, the community's right to reference and use its Indigenous worldviews may be strengthened.</p>

With respect to the aesthetic qualities framework, *TSOE* particularly evidenced two kinds of impact results: **disruption** (viewers are challenged to reconsider their acceptance of the status quo) and **emotional response** (viewers/participants connect deeply—at an emotional level—with an artwork).

Kealoha disrupted many people’s accepted ideas about what counts as science (western ideas, Indigenous ideas, both?) and about the costs of climate change. Audience responses suggest that Kealoha also disrupted conversations concerning the planned “Thirty Meter Telescope” on Mauna Kea and challenged beliefs about the ways art can be made (is art produced by the artist alone or can it be made in collaboration with an “audience”?). That he connected with audiences/participants at an emotional level, helping these realizations live on, is evident in some audience members’ strong affective responses and in their enthusiasm for the transformation of *TSOE* into broadly distributable formats. Specific evidence of disruption and emotional response is provided below.

- ***TSOE* encouraged viewers/participants to see equivalences and parallels in Indigenous and western knowledges** and, in particular, to see the Kanaka Maoli creation story as having the same validity as western science knowledge. At the premiere of *TSOE* in Honolulu, some of the audience was visibly affected by this open acceptance of Hawaiian ways of knowing. The pride that emanated from their experience led to calls for *TSOE* to be included in school curricula and for the spoken word poem to be recorded, so its ideas could be broadly shared. The elementary school students, high school students, and incoming college freshmen who heard excerpts from *TSOE* at Kealoha’s school engagements also gained pride from learning that science is not just molecules and test tubes—that their stories are science too. (Although one teacher also suggested that Kealoha’s educational work could have even greater impact if youth were able to interact with the ideas of the poem for more than a day.) Even on the continent, in a non-Native Hawaiian setting, Kealoha’s art gave voice to the contradictions people experience when they see the truth in both Indigenous ways of knowing and in western science ways. Approximately 250 people attended the San Francisco show, many of whom were young people and students. Kealoha was “mobbed” after the show, with audience members wanting to speak with him—about his craft and his ideas—and to thank him, expressing appreciation for the “sense-making” his work achieved for them. Selected comments include:<sup>21</sup>

*TSOE made me think about the similarities between science and culture.*

*TSOE made me see that Indigenous culture is science without the complicated vocab.*

*I think this production will help inspire or create a will in the community to be open to a coexisting relationship between culture/religion/science.*

*Presenting TSOE to schools in my community will have an impact.*

*Every school should have TSOE [as] a science/cultural component in curriculum.*

*I am a tutor and love the creative approach to chemistry. New lesson plans coming!*

*Will this be performed elsewhere? It should be widely available!*

*Bring this to every man, woman, and child, everywhere. Let there be debates. Record them. And make such recordings accessible.*

- ***TSOE* caused audience members to rethink their responsibilities for climate change.** Post-performance surveys in both February (after the workshop) and September (after the

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<sup>21</sup> Quotes are responses to the September 2015 online post-premiere survey.

premiere) asked the question, “Does the piece inspire you? If so, how?” Twenty-five of 97 respondents (26%) provided answers which indicated that they felt challenged to behave differently with regard to climate change—whether to live more sustainably, to speak up to family and friends, or to become involved in environmental activism. In answer to the question, “After seeing *TSOE*, do you have the same, lesser, or greater hope that people can come together to solve climate change?” asked on an online survey following the September premiere, 43 of 69 respondents (62%) said “greater.” Selected comments include:<sup>22</sup>

*I am inspired to live and be better.*

*I am inspired to help, to heal, to create, and to do more, more, more with less.*

*It reminded me to think about the future and the future of the planet.*

*It inspired me to encourage people to take responsibility and change their actions.*

*It inspired me to speak my truth about my understanding of what is happening to our planet on an environmental, social, and personal level.*

*It reinforces my commitment to work towards divestment from fossil fuels.*

*I think having a scientist use art to underscore the urgency of the challenge facing us re climate change enlarges the size of the circle of those who care about and can and will become engaged in using traditional knowledge and modern sciences to tackle climate change.*

- **The *TSOE* premiere intervened in a contentious conversation about placing another large telescope atop Mauna Kea** by providing the community with new ways to discuss this difficult subject matter.<sup>23</sup> Kealoha also had the opportunity to model these conversations in the question and answer period at the premier. Selected comments include:<sup>24</sup>

*TSOE made me think about the conflict around Mauna Kea, [and] the needless confrontation between science and Indigenous culture.*

*Often in conflict, but [culture and science] must dance in order to move forward—if not together, at least in parallel. The most obvious example right now, of course, is on Mauna Kea.*

*I thought Kealoha handled the questioner who tried to involve political activism regarding the TMT [Thirty Meter Telescope] as well as could be expected.*

- ***TSOE* exposed viewers/participants to an artistic method in which they became co-creators.** *TSOE*'s multi-phase execution, Kealoha's invitation to participate in *TSOE*'s

<sup>22</sup> The first four quotes are responses to the February 2015 post-workshop onsite survey; the last three quotes are responses to the September 2015 online post-premiere survey.

<sup>23</sup> For a discussion of the controversy and the apropos nature of *TSOE*, see Lawrence Downes, “The Fight Over Mauna Kea,” on “Taking Note, the Editorial Page Editor’s Blog,” *The New York Times*, 25 June 2015; Doug Herman, “The Heart of the Hawaiian Peoples’ Arguments Against the Telescope on Mauna Kea,” *Smithsonian.com*, 23 April 2015; Philip Ross, “Mauna Kea, Hawaiians’ Origin Story, and Why Thirty Meter Telescope Has Outraged Island Residents,” *International Business Times*, 25 June 2015.

<sup>24</sup> Quotes are responses to the September 2015 online post-premiere survey.

creation and evolution through feedback, and his responsiveness to that advice challenged artists and other community members to see that arts and cultures projects can be done “differently.” That engagement may increase project impact was also not lost on viewers/participants. Selected comments include:<sup>25</sup>

*I especially liked how Kealoha gave the “audience” a chance to help create and fine-tune the show (paraphrased).*

*People can co-create. Performances don’t have to be done at the usual places with the same old formats. Kealoha’s work pushed boundaries and that got people excited (paraphrased).*

*TSOE allowed me to reconsider the way I look at the execution of performances. They don’t necessarily have to stick with a certain format.*

*TSOE inspired me to consider how a symposium might be staged to discuss the true impacts that theatre may or may not have on audiences.*

Significantly, Kealoha has expressed the view that the CIP award not only made *TSOE* possible but also challenged him to enlarge his own artistic practice, taking it to the next level.

*NACF has been the catalyst for something that, if I was going on my own time it would’ve taken seven years, 10 years, 20 years, they really lit the fire under me.*<sup>26</sup>

*When I first talked to Lulani, [TSOE] was just a seed not even a trunk. ... All along the way NACF did a great job of checking in regularly and shepherding while also being patient with road bumps. It was easy because NACF approached [the delay of the premiere] from an artistic perspective, in that I needed time to make this good.*<sup>27</sup>

*The structure of the CIP is a really good framework and way to help an artist to structure their work to make a broader impact. My goal was to just rock the show, but from the perspective of being a [CIP] recipient [the goal] was larger than to rock, it was to affect community—and different pockets of the community—in a lasting way, to engage them, to have real conversations, to put something out there to get them thinking, and to create their own art.*<sup>28</sup>

### ***Repellent Fence / Valla Repelente***

Conceived by the artist collaborative Postcommodity, *Repellent Fence* (or *Valla Repelente* in Spanish) is a two-mile-long impermanent land art installation that bisected the Mexico-U.S. border at Agua Prieta, Sonora/Douglas, Arizona from October 10-12, 2015. Composed of 10-foot-in-diameter, individually tethered balloons decorated with the “scare-eye” or Indigenous “open eye” symbol, the entire fence was visible from high points outside each city during the day and into the night for all three days of the exhibition. To leverage the ephemeral nature of the installation, the artists also worked to document—with still and moving images—all aspects of the *Repellent Fence* while it was in situ.

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<sup>25</sup> The first two comments derive from evaluation interviews with educators involved with Kealoha’s student engagement efforts. The second two quotes are responses to the September 2015 online post-premiere survey.

<sup>26</sup> Ben Decastro, “*The Story of Everything*, Kealoha: A Poet Laureate’s Lifelong Culmination of Art and Science,” *University of Hawaii Kaleo: The Voice*, 16 September 2015.

<sup>27</sup> Evaluation interview with Kealoha Wong, 29 October 2015.

<sup>28</sup> Evaluation interview with Kealoha Wong, 29 October 2015.



Postcommodity's aim with *Repellent Fence* was to create "a generative metaphor that would facilitate binational dialogue" and to replace reductive understandings of the border with an understanding of the border as a place of "diverse interconnectivity."<sup>29</sup> These themes of binationalism, dialog, inter-connection, and relationship are reiterated throughout Postcommodity's statements about their intents (see textbox), although the artists also are intentionally agnostic about the specific meanings viewers or participants will take away. Speaking generally of their art practice, Postcommodity member Cristóbal Martínez explains, "[We] really try to address the legibility of the work, [and] at the same time build some mystery into it so that people can come to their own conclusions on their own terms."<sup>30</sup> In discussing *Repellent Fence* per se, the artists' have said, "[It] can be viewed by a large number of people, and from there let others explore what the piece might mean."<sup>31</sup> In other words, *Repellent Fence* should help people to think differently, but exactly what they think and how they respond are up to them.

### **Postcommodity on the *Repellent Fence***

*"The purpose of this monument is to bi-directionally reach across the U.S./Mexico border as a suture that stitches the peoples of the Americas together—symbolically demonstrating the interconnectedness of the Western Hemisphere by recognizing the land, Indigenous peoples, history, relationships, movement and communication."*

—Postcommodity website, *Repellent Fence* page (English)

*"Through community action and public engagement, we seek to demonstrate the interconnectedness of the hemisphere, acknowledging and reaffirming the Indigeneity of immigrant peoples as well as the original inhabitants of this region. We want to give voice to the land and peoples that exist within an increasingly hostile environment of competing worldviews, economic and political wills, and ever-intensifying surveillance and militarization."*

—Postcommodity, quoted by Creative Capital, "Postcommodity Stages Installation and Public Engagement on U.S./Mexico Border," *e-flux*, 18 August, 2015

*It's about the relationship to the sky and the mountains and the metal fence. We're almost dwarfing the metal fence. ... We wanted to reframe the discourse around immigration to acknowledge the Indigeneity of the people that are immigrating. We wanted to connect it to a long history of immigration in the landscape—we have migrated back and forth on this land since time immemorial. ... And we're trying to create something intentional between the communities of Douglas and Agua Prieta, something that reminds them what they were before the border wall."*

—Postcommodity, quoted by Carolina Miranda, "A Border Fence Made of Air: Native Artists to Create Two-Mile Balloon Installation." *Los Angeles Times*, 18 September 2015

*"There was a meaningful opportunity [in Douglas and Agua Prieta] for co-intentionality, and to position *Repellent Fence* as a living metaphor, which exemplifies a living ceremony of binational cooperation and discourse."*

—Postcommodity, quoted by Perla Trevizo, "Border Art Installation to Feature Giant Balloons," *Tucson Daily Star*, 7 October 2015

*"[Repellent Fence] is part of a broader project to reawaken the people's public memory: 'We are a single people, living in a single town that so happens to be separated by a wall.'"*

—Postcommodity, quoted by Mark Trecka, "The Implication of a Fence: Part One—An Early Form of Surveillance," *Beacon Broadside*, 14 June 2016

<sup>29</sup> Evaluation interview with Postcommodity, 17 February 2015.

<sup>30</sup> Evaluation interview with Cristóbal Martínez, 25 August 2015.

<sup>31</sup> Diane V. Espaldon Strategic Consulting & Native Arts and Cultures Foundation, "Pilot Grantee Profile: Postcommodity," 2013, p. 2.

Critically, *Repellent Fence* is not “only” a land art installation. It “is a social collaborative project among individuals, communities, institutional organizations, publics, and sovereigns.”<sup>32</sup> Literally raised through community action (each balloon involved an installation team of 5-10 people), *Repellent Fence* is also part of a larger set of community engagement efforts.

- Simply to mount the installation, **Postcommodity engaged with multiple landowners and various governing authorities for permissions and land access.** These included the mayors and councils of Douglas, Arizona, USA and Agua Prieta, Sonora, Mexico; the Mexican consulate in Douglas; the United States Border Patrol; and individual landowners.
- To co-develop the project locally, **Postcommodity engaged artists, merchants, and community organizations, and governments on both sides of the border.** Ultimately, *Repellent Fence* became embedded in the Douglas/Agua Prieta arts and cultures scene, and local partners were able to use the installation weekend to highlight their own activities. Community-sponsored events included an art walk featuring local artists’ wares, a cultural tour of Agua Prieta, music and dance performances on both sides of the border, and a celebratory party in Agua Prieta for all visitors. (Among others, local collaborators included ArtWalkonG, a Douglas community organization; AZ ArtWorker, a project of the Arizona Commission on the Arts; and Casa de la Cultura, an institutional hub for traditional culture in Agua Prieta.)
- To seed key discussions about art and politics, **Postcommodity collaborated with Indigenous and non-Indigenous social practice artists and cultural practitioners.** Panels and presentations—sponsored by the partners but in which Postcommodity participated—addressed public art at the border, the border’s disruption of Indigenous arts and cultural practices, and community action, art, and fair trade. (Among others, collaborators included the Mexican Consulate; AZ ArtWorker, a project of the Arizona Commission on the Arts; Galiano’s Coffee, a local Douglas fair-trade focused business; Design for the Living World, a graduate class at Hochschule für bildende Künste/the University of Fine Arts in Hamburg, Germany; and Candice Hopkins and the Institute of American Indian Arts.)
- To further broaden the project’s impact, **Postcommodity engaged the regional and national arts sectors** (galleries, museums, arts service organizations, commentators, and funders) in experiencing the *Repellent Fence*. A rotating mix of curators, museum directors, regional arts organization staff, arts and cultures journalists, and others were present at—and participants in—all aspects of installation weekend activities.

*When Postcommodity documents the installation, the materials list will read the Earth, cinderblock, parachute cord, PVC spheres, helium. But that list will be incomplete. The Mexican Consulate was a material. The local cafe owners in Douglas who spearheaded a corresponding art walk, the teenagers of Agua Prieta who danced in celebration of the launch, they were materials. The hands that held the hoses that filled the balloons with helium—the hands of the Executive Director of the Pima Arts Council of Tucson, the hands of recovering drug addicts sponsored by the Centro de Rehabilitación y Recuperación para Enfermos de Drogadicción y Alcoholismo in Agua Prieta, the artists’ parents’ hands, the*

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<sup>32</sup> Postcommodity website, *Repellent Fence* page (English); see [http://postcommodity.com/Repellent\\_Fence\\_English.html](http://postcommodity.com/Repellent_Fence_English.html)

*hands of this article's author—those hands were materials. The diplomacy between the artists and various governmental agencies and stakeholders were all materials.*<sup>33</sup>

It is impossible to count the number of visitors who came to Douglas/Agua Prieta to view the *Repellent Fence* from October 10-12, 2015. But all events and activities were well attended, and every hotel in Douglas save the Motel 6 was booked full for the weekend. The project was covered by mainstream and niche press (from the *Los Angeles Times* to *Afterall: A Journal of Art, Context and Enquiry*) and was the subject of a four-part feature in the activist publication *Beacon Broadside*. The table below provides more detail.

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<sup>33</sup> Mark Trecka, "The Implication of a Fence: Part One—An Early Form of Surveillance," *Beacon Broadside*, 14 June 2016.

<b>Project Details: <i>Repellent Fence / Valla Repelente</i></b>	
<p>What events or performances occurred? How many people attended? What other productivity ensued?</p>	<p>Oct 2015 (most numbers are gross estimates from participant observation): Installation event (approx. 80 participants); up to a dozen walking tours of installation (approx. 120 participants total), including a walking tour exclusively for the press; 3 panel discussions (approx. 125 participants across all 3 panels); 1 coffeehouse “world café” (approx. 20 participants); binational art walk (approx. 300 visitors, according to the art walk organizers<sup>34</sup>); cultural performances in Agua Prieta (approx. 60 visitors); 2 cultural tours in Agua Prieta (approx. 60 visitors, perhaps some 30 artists, vendors, tour guides and hosts in Agua Prieta); dance and feast for guests. (See appendix B for schedules of events for the <i>Repellent Fence</i> and binational art walk.)</p> <p>After Oct. 2015: Active website with film, stills, posts, and discussion (<a href="http://postcommodity.com/Repellent_Fence_English.html">http://postcommodity.com/Repellent_Fence_English.html</a>, there also is a Spanish version); feature documentary <i>Moving Mountains</i>, screened at 2016 Santa Fe Indian Market &amp; excerpted at the Museum of Contemporary Native Art</p>
<p>Press/Media mentions (during and after the NACF funding period)</p>	<p>Afterall, summer 2015 (2 feature articles); <i>Artnet News</i>, 8/18/15; <i>e-flux</i>, 8/18/15; <i>Big Think</i>, 8/31/15; <i>ArtSlant San Francisco</i>, 9/18/15; <i>LA Times</i>, 9/18/15; <i>Douglas Dispatch</i>, 9/28/15; <i>Arizona State University Herberger Institute News</i>, 10/1/15; <i>Creative Capital, The Lab</i>, 10/1/15; <i>Phoenix Sun Times</i>, 10/5/15; <i>Phoenix New Times</i>, 10/6/15; <i>Arizona State University Now</i>, 10/7/15; <i>Tucson Daily Star</i>, 10/7/15; <i>Phoenix New Times</i>, 10/13/15; <i>Phoenix New Times</i>, 10/14/15; <i>Hyperallergic</i>, 10/16/15; <i>LA Times</i>, 11/3/15; <i>Arizona State University Now</i>, 4/14/16; <i>Beacon Broadside</i>, 6/14/16, 6/23/16, 7/6/16, and 7/13/16. plus <i>Phoenix New Times</i> “Best Of 2015” Edition, no date.</p>
<p>What communities were engaged? How did engagement occur?</p>	<p><i>Communities</i>: Border activists, community artists and culture bearers in both Agua Prieta and Douglas, merchants in Agua Prieta and Douglas, government officials working in the Agua Prieta-Douglas region, and the contemporary art community (especially Southwestern contemporary art community)</p> <p><i>Methods</i>: Many, many meetings with community officials and community members (over several years, and after engaging all along the border to find the “right” community); conducting training in community organizing, particularly among the art walk organizers; bringing publicity and resources to the communities and their issues.</p>
<p>Does the project promote Indigenous nation/ collective self-determination?</p>	<p>Perhaps; e.g., as Native nation representatives and affinity partners view the installation (or later, as they read about it, see stills, or watch documentaries) they may feel more empowered to challenge or negotiate border policy.</p>

<sup>34</sup> Robert Uribe quoted in Bruce Whetton, “Candidates Answer Questions for Dispatch,” *Douglas Dispatch*, 19 February 2016.

With respect to the aesthetic qualities framework, *Repellent Fence* particularly evidenced three kinds of impact results: **disruption** (viewers/participants are challenged to reconsider their acceptance of the status quo), **stickiness** (the project embeds key ideas with viewers and participants, which they are able to repeatedly recall and use), and **risk taking** (the project takes risks and, in so doing, advances something meaningful for a cause).

Considering disruption and stickiness first, no matter who one talked to during the land art installation, no matter the venue in which something was discussed, and no matter the medium in which something was published/posted, people were talking about *Repellent Fence* as a challenge—a disruption—to how they thought. More than that, participants in these conversations were using similar ideas and phrases to make their points about the challenges to their thinking (including “suturing the border,” “erasing the border,” “binational cooperation and collaboration” and “I crossed the line for art”), showing the stickiness of ideas the *Repellent Fence* inspired. At least six conversations have begun, changed, or moved forward faster as a result of *Repellent Fence*’s disruptiveness.

- There are new ripples outward from **the conversation among artist-advocates engaged in challenging current border political-economics**. During installation weekend, “erasing the border,” the title of one of Ana Teresa Fernández’ artworks, became a by-word for this kind of work. As evidence of the ongoing and expanded conversation in Douglas/Agua Prieta, AZ ArtsWorker supported Fernández in bringing *Erasing the Border* itself to the community on April 9, 2016. The opportunity arose, as least in part, via connections she made through participation in events surrounding the *Repellent Fence* installation in October 2015.<sup>35</sup>
- *Repellent Fence* added significantly to **a conversation about binational collaboration as a way to increase Douglas and Agua Prieta artists’ opportunities to make, show, and sell their art**. For example, the success of the October 2015 binational arts walk, on top of the success of two previous Douglas-only arts walks (in May and August 2015), led event organizers to dream of making the binational art walk an annual event. In fact, they succeeded in hosting a second binational art walk on April 16, 2016, again connecting it to a border-spanning arts and cultures event. (This time, the walk was linked to Concert Without Borders/Concerta Sin Fronteras, which features players



<sup>35</sup> “Fernandez will be painting a portion of the fence along the border in Ciudad Juarez, in the Mexican state of Chihuahua. Artist Maria Teresa Fernandez, her mother, will be painting in Mexicali in Baja California. And artist Jenea Sanchez will be painting in Agua Prieta, Sonora. The latter is one of two cities where the artist collective Postcommodity created a temporary land art installation titled *Repellent Fence* in October 2015. Local artists, advocates, and community members will be participating with these lead artists at each of the three sites. ‘Doing a triptych felt right,’ Fernandez says of her decision to involve three communities. ‘Each time the project grows, almost like guerrilla warfare,’ she says. ‘By working in different places, we show more unity across these communities and have a bigger impact.’” From Lynn Trimble, “Why Ana Teresa Fernandez Tackles the Immigration Debate with Art Instead of Words,” *Phoenix New Times*, 7 April 2016.

physically located on each side of the border.)<sup>56</sup> Ultimately, “I crossed the line for art,” was not only the art walk T-shirt slogan during installation weekend but also a statement of broader artistic and human purpose.

- The installation revitalized a **conversation between Agua Prieta and Douglas municipal authorities about their MOU for binational cooperation**. *Repellent Fence* was the first project implemented through a long-standing but dormant MOU between the sister cities. It was in a forum with Douglas municipal authorities that the phrase “suturing the border” was first used. With the May 2016 election of Robert Uribe, owner of Galiano’s Coffee (a leader of Arts Walk on G and a key player in *Repellent Fence* community collaborations), as mayor of Douglas, it is likely that the door to such cooperation, nudged open by *Repellent Fence*, will continue. In Mayor Uribe’s own words:

*I love Agua Prieta and the fact that we are finally official Sister Cities. During our October binational art walk, we developed an even stronger cultural relationship with them. I will keep the relationship and momentum going and continue to work closely with the Casa de la Cultura to develop binational cultural events. I would make it easy for Douglas and Agua Prieta to know what is happening on both sides of the border with a common calendar that is present on our city website and social media pages. As I mentioned, I would work closely with Agua Prieta city officials to develop strategies to increase shopping local. I will work with social rights groups on both sides of the border in order to communicate the public’s views and ideas that will intentionally make our border more safe and just.<sup>37</sup>*

- The events spurred a related **realization conversation among local Mexican officials, who noted that they could finally do positive things** from their offices. *Repellent Fence* and the ramped up activity it helped spawn are giving officials the Mexican Consul and the mayor of Agua Prieta the opportunity to seize new opportunities rather than deal only with the complaints and fears that arise from border policy.
- The events created space for **conversations among and between residents and visitors about the realities of binationalism**. During the art walk, tours, and community events, residents and visitors had a chance to talk about what it means to live in one city but two worlds. The idea of “suturing the border,” inspired by the *Repellent Fence*, was particularly helpful in this regard. For residents, it spurred conversations about how they could suture the parts of their own lives. Being involved in the arts weekend also gave them tools for taking action. As one tour guide in Agua Prieta put it, “Postcommodity didn’t come here and tell us what to do or help us put together this one event. They taught us how to organize, how to be community organizers.”<sup>38</sup> By living an afternoon, a day, or a weekend in the border microcosm of Douglas/Agua Prieta—crossing back and forth to walk the Fence, to attend festivities at Casa de la Cultura, to listen to presentations at the Mexican Consulate, or to follow the art walk through downtown Agua Prieta—visitors also were able

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<sup>56</sup> Nancy Montoya, “Music Will Transcend Border at Douglas-Agua Prieta Concert,” Arizona Public Media & NPR (azpm.org), 15 April 2016.

<sup>37</sup> Robert Uribe quoted in Bruce Whetton, “Candidates Answer Questions for Dispatch,” *Douglas Dispatch*, 19 February 2016.

<sup>38</sup> Paraphrased comment made by a tour guide in Agua Prieta to an NNI/evaluation team staff member, 10 October 2015.

to better appreciate the need for suturing. In this place, the border is an interruption, or tear, in the fabric of peoples' lives.

*What permeated both pieces of the project [the Repellent Fence installation and the binational art walk] was a sense of flinty resilience, an ethos of not just DIY but community-sourced self-determination. Residents of both Douglas and Agua Prieta were eager to present an additional narrative to the dominant stories of cartel violence and undocumented immigrant deportations. While those are facts of life on the border, they exist alongside girlfriends crossing into Mexico to hang out with their boyfriends on Saturday nights, mothers and fathers going to work in the US during the day and returning home to Agua Prieta in the evening.<sup>39</sup>*

- *Repellent Fence* and the installation weekend's events progressed a **conversation among Indigenous peoples about international borders and the ruptures they cause** in the practice of Indigenous culture and the exercise of Indigenous rights. To restore them as peoples, the border should be erased. One Indigenous presenter also asked why there wasn't more engagement among all Indigenous border people in what is now the US, Canada, and Mexico; the issues are similar, but there has been a divide among these nations on how they progress them.

In conversations and presentations about the installation, Postcommodity admitted that they sometimes felt vulnerable or apprehensive about the riskiness of their work. At one point, for example, when they were surveying the land, they looked up to see a military-style border patrol vehicle approaching, with its mounted automatic weapon trained on them.<sup>40</sup> And yet, these instances of vulnerability and surrealism strengthened the impact of the project for its creators, viewers, and participants. The sheer audacity of a two-mile-long land art installation across the US-Mexico border drew people in, made them look, and made them think: the riskiness of the project ultimately amplified its results. As Cristóbal Martínez articulated on Postcommodity's behalf, that was the point of taking the risk: "As artists, we are supposed to go to the places people cannot go, and bring it to them to create an ethical consciousness."<sup>41</sup>

Significantly, the risk-taking involved in the creation of *Repellent Fence* included not only personal physical safety but also artistic, cultural, social, and intellectual risk. The act of taking these other risks had an additional impact on the collaborative itself—it widened the emphases and scope of Postcommodity's work. Summarizing this shift, Kade Twist observes,

*I think I learned more about what it means to be an Indigenous person in this hemisphere in the 21st century working on ['Repellent Fence'] than on any other work I've ever worked on before. ... Over the last few years, we've realized that our mission isn't just to connect Indigenous narratives of self-determination with the public sphere. The emphasis is shifting*

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<sup>39</sup> Adele Oliviera, "Artists Bisect the US-Mexico Border Fence with Balloons," *Hyperallergic*, 16 October 2015.

<sup>40</sup> Postcommodity shared these impressions at "Land Art," a presentation in the Museum of Contemporary Native Arts "Film + Panel: Contemporary Indigenous Discourse Series," at the Southwestern Association for Indian Arts (SWAIA) Sante Fe Indian Market, 20 August 2016. The presentation featured a preview and discussion of *Moving Mountains*, a documentary movie that features *Repellent Fence*.

<sup>41</sup> Evaluation interview with Cristóbal Martínez, 25 August 2015.

*from Indigenous self-determination to self-determination for all people. It's about the power of a community to realize itself...<sup>42</sup>*

### **SHORE**

*SHORE*, the third in a trilogy of productions (which began with *The Thank You Bar* and *Niicugni*) is a performance/installation designed by artist Emily Johnson that seeks to restore feelings of community among audience members. *SHORE* is composed of four parts—volunteerism (a community service project), story (a curated public reading), performance (a dance performance), and feast (a shared potluck meal)—each of which occurs on a different night of the week. Johnson intends for these events to inspire stewardship of place, recognition of shared storylines, and new relationships among participants.

While Johnson views all parts of *SHORE* as equally important, the performance segment may communicate her message most directly, by making audience members hyperaware of where they live and how and with whom they are interwoven into community. Signs outside the venue instruct people to “gather here.” The performance begins inconspicuously, slowly building in momentum as the “performers” and “audience” silently walk together around a city block, eyes wide open. They then progress inside the performance hall, and for at least some participants, the realization dawns: the world around them is a stage and on which they all perform for, and on behalf of, one another.

#### **From a *SHORE* visioning session advertisement:**

- *What do you want for your well-being?*
- *Your family and friends?*
- *Your neighborhood?*
- *Your community?*
- *For Seattle?*

*What can we do together? SHORE Community Visioning Session led by artist Emily Johnson, inspires collective responsibility in imagining and creating the future, individual and community agency, and the ability for imagination to become action, thus manifesting true change.*

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<sup>42</sup> Susser, Deborah Sussman, “ASU Alum Kade Twist Combines Art, Public Policy in Exploring Indigenous Issues,” *ASU Now*, 14 April 2015, paras. 19 & 26.



**Emily Johnson's purposes with SHORE:**

*"I remember looking around the room during one of our fish-skin sewing workshops during the making of Niicugni. I was overwhelmed with gratitude—for all of the energy and work people were donating to Niicugni through their preparations and sewing of the fish-skins. I decided I needed to continue to research this—why people come together and how the energy and actions of a group of people can have an effect on a project, on the world. I also started thinking about how volunteerism and art making are intertwined. I mean, it's really how life and art making are intertwined. We all give our time and attention and energy to things and places we value. But can this scope broaden? Can we care more? About each other? About the world? About art? To me it seemed a direct connection—to continue looking at gathering—to create moments of gathering..."*

*—Northrup News, 11 June 2014*

*"I care for my audience and the people who participate and work with me very, very much. And I also want to provide situations where we care for each other and work things out together. To do actual work in the world is not easy. To make a good future is not easy. So we have to be active in that process always. It's absolutely an effort to be part of each element of SHORE. That's conscious on our part."*

*Garnet Henderson, Dance Enthusiast, 20 April 2015*

With the NACF's assistance, Johnson was able to recreate her original Minneapolis-based production in four more cities: New York, San Francisco, Seattle, and Homer, AK. To prepare for *SHORE*'s tour, Johnson spent a substantial amount of time in each location learning what it meant to be a member of that community. She held forums to learn about community strengths and needs and structured each site's volunteerism activity around this feedback. She met with children, teens, and local artists, both Indigenous and non-Indigenous, and invited their contributions at the public reading. She considered ways to produce and reproduce the awareness and practice of living in a particular community and brought this thinking to bear in aspects of her own performance during each installation.

The table below provides a variety of data about the four *SHORE* productions in 2015. Among these, media coverage and community engagement are noteworthy. The New York event received significant media attention, including articles in the *New York Times*, *This Week in New York*, and *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Cultures*. The extent of this coverage is remarkable given the many competitors for attention from the arts and cultures press in New York. Coverage in other markets was more modest, but included a radio feature on *KQED*, San Francisco's public radio station, and active blog coverage from *SHORE*'s Seattle presentation partner, OnTheBoards.

Numerous community partners were involved in each incarnation of the production. These are noted on the Emily Johnson/Catalyst<sup>43</sup> website, and partners also were mentioned in some of the advertising and outreach for *SHORE* events. According to these sources, community engagement resulted in 21 community partners for *SHORE* in New York, 2 for *SHORE* in Homer, 5 for *SHORE* in San Francisco, and 6 for *SHORE* in Seattle. (These totals do not include the dozen or so foundations and other organizations that provided funding and development support for *SHORE*, among which the NACF is identified as a leading sponsor.)

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<sup>43</sup> Catalyst is the name of Johnson's dance company.

Project Details: <i>SHORE</i>	
What events or performances occurred? How many people attended? What other productivity ensued?	<p><i>April 2015:</i> The cycle of four events in New York City (The <i>New York Times</i> reported that 100 people attended <i>SHORE: Performance</i> at its starting point some distance outside the theatre.<sup>44</sup>)</p> <p><i>June 2015:</i> A cycle of events in Homer, Alaska</p> <p><i>August 2015:</i> The cycle of four events in San Francisco</p> <p><i>October 2015:</i> The cycle of four events in Seattle</p> <p><i>After October 2015:</i> website, which also feature some written material/responses/feedback in the form of essays and ‘zines’ (collections of drawings and poems from the events); <a href="http://www.catalystdance.com/shore/">http://www.catalystdance.com/shore/</a></p>
Press/Media mentions (during and after the NACF funding period)	<p><i>Broadway World</i>, 3/19/15; <i>Catalyst Dance</i>, 4/16/15; <i>Huffington Post</i>, 4/17/15; <i>Dance Enthusiast</i>, 4/6/15; <i>Creative Capital: The Lab</i>, 4/13/15; <i>Culturebot</i>, 4/17/15; <i>Gibney Dance Company Community Action News</i>, 4/17/15; <i>Huffington Post</i>, 4/17/15; <i>Broadway World</i>, 4/19/15; <i>Dance Enthusiast</i>, 4/20/15, <i>InfiniteBody</i>, 4/24/15; <i>New York Live Arts</i>, 4/24/15; <i>This Week in New York</i>, 4/25/15; <i>New York Times</i>, 4/28/15; <i>Arts Journal</i>, 5/2/15; <i>The Brooklyn Rail</i>, 6/3/15; <i>Broadway World</i>, 6/19/15; <i>Canadian Theatre Review</i>, Summer 2015; <i>KQED</i>, 8/5/15; <i>Triple Dog Dare</i>, 8/21/15; <i>Art Writing MFA</i>, 9/4/15; <i>OnTheBoards, The Blog</i>, 10/14/15; <i>The Stranger</i>, Seattle, 10/15/15; <i>OnTheBoards, The Blog</i>, 10/16/15; <i>OnTheBoards, The Blog</i>, 10/17/15; <i>OnTheBoards, The Blog</i>, 10/19/15 (2 posts); <i>Seattle Dances</i>, 10/27/15</p>
What communities were engaged? How did engagement occur?	<p><i>Communities:</i> Minneapolis (pre-NACF); New York City; Homer, AK; San Francisco; Seattle</p> <p><i>Methods:</i> In each site where <i>SHORE</i> was produced Emily Johnson interacted with a variety of partners who helped organize the community service project, public reading, and feast. They are listed at the bottom of her website: <a href="http://www.catalystdance.com/shore/">http://www.catalystdance.com/shore/</a></p>
Does the project promote Indigenous nation/collective self-determination?	<p>Yes, although it is not an overt aspect of her work; instead, Indigenous people can use the practices she promotes to advance their collective self-determination.</p>

Because Emily Johnson’s work is research-based, it is perhaps not surprising that her plan for community building through *SHORE* aligns with the latest thinking on “animating democracies.” Based on the observation that democracy in its current form in the United States does not inspire citizen participation, the Americans for the Arts’ initiative of the same name is a multi-year effort that points to the opportunities for—and results of—using arts to foster democratic citizen engagement.<sup>45</sup> What distinguishes Johnson’s efforts, however, is the scale of her vision. Emily Johnson does not seek to inspire her audience to work on a single project or become involved in a particular cause. Instead, she challenges the idea that a collection of atomistic individuals can be “a community.” She calls on her audience to be *in* community—in

<sup>44</sup> Siobhan Burke, “Review: ‘SHORE,’ A Dance and More Over Space and Time,” *New York Times*, 28 April 2015.

<sup>45</sup> See <http://www.animatingdemocracy.org/>

relationship—with one another, caring for one another, serving one another, appreciating one another, and becoming powerful together. Her work attempts to remind participants that there is no “I” in community, only “we.”

Alternatively or additionally, Emily Johnson may be articulating a specifically Indigenous view of society’s needs and, through *SHORE*, responding to that view with a solution based in Indigenous knowledge and ideas (see textbox).

But whatever the basis of the ideas in *SHORE*, a parallel conversation is actively occurring in Indigenous communities and Native nations. Based on the desire to counter, and even reverse, the effects of colonization on tribalism and Native nationhood, Indigenous peoples are seeking ways to reunite as communities. In the Indigenous context, Stephen Cornell calls the development a holistic sense of belonging to a community, and of having responsibilities to a community, the process of “identifying as a nation.” He further explains:

This is a cognitive process; it involves either strengthening or constructing a frame for interpreting the world and the people’s place within it that group members not only will accept but will come to view (if they do not already) as central to their own self-concepts. While heritage and circumstance can do much of this work, they are not all powerful, and *much of this construction process involves intentionality and entrepreneurship: an intentional effort, whether driven by elites or by the grassroots, to give prominence to the nation as a central, personal, and consequential entity in the minds of its putative citizens...* (italics added).<sup>46</sup>

Increasingly, Indigenous scholars, activists, and makers are pointing to community engagement with arts (of all types) as a key method in the process of Native nation citizen-making. It is a way to bring a Native nation’s people together and consciously or subconsciously renew collective identity. As Kelly Church, an Anishnabe traditional artist-activist explains, baskets “*bring us together* to harvest and process, they teach us patience, and commitment. They give us beauty and a pride in our tradition and cultures that doesn’t belong to my family, but to all...”<sup>47</sup> Wiradjuri elder Lorraine Tye organized a “Sovereign Weaving”

### **Indigenous knowledge, community, and citizenship**

*For the 2015 edition of the PuSh International Performing Arts Festival, we hosted Emily Johnson... What she envisions about the world is how I would like to see our future in theatre, and as Canadians... The work [SHORE] reflects history by examining the land that we are standing on right now. She herself is of Yupik descent, originally from Alaska and based in Minnesota. That these places are not “Canadian” just reminds us that borders are arbitrary, mere political construction. Theatre will be as expansive as the geography of Canada, the land as stage—a means of transcending borders, embodying place, a call to action in a post-post-post-colonial future where Indigenous knowledge is crucial to how we identify ourselves together as citizens.*

—Joyce Rosario quoted in the  
*Canadian Theatre Review*, Summer 2015

<sup>46</sup> Stephen Cornell, “Processes of Indigenous Nationhood: The Indigenous Politics of Self-Government,” *International Indigenous Policy Journal* 6(4), article 4, p. 9.

<sup>47</sup> Kelly Church, 2015 NACF Artist Fellowship, <http://www.nativeartsandcultures.org/kelly-church>. Also see Lori Pourier, “The Spirit of Sovereignty Woven into the Fabric of Tribal Communities: Culture Bearers as Agents of Change,” in *A Working Guide to the Landscape of Arts for Change*, Animating Democracy, Americans for the Arts, 2012; Pourier notes that that arts and cultural practices are the vehicle through which Native nations can revitalize the “lifeways that literally define tribal identity” (p. 6).

engagement in March 2016 as a way to show Aboriginal art, teach Wiradjuri cultural skills, and discuss Wiradjuri community building. The description of the event echoes certain aspects of *SHORE*:

Over the Easter Weekend there will be people discussing their artistic and cultural practices located in the E3 art space at Wagga Wagga Art Gallery and the surrounding banks of Wollundry Lagoon adjacent to this area. Along with structured and open workshops on basketry weaving, bush dyeing, and other fibre based art practices there will also be walks and discussions about Wagga-specific Wiradjuri stories and cultural[ly] significant sites. There will also be Wiradjuri leadership and nation building sessions through the lens of artistic practices, in particular how art is a vehicle for healing of individuals and communities, [for] change and [for] brave views and ideas. There are key communal dinners to provide space for the building of relationships and unpacking of ideas that have arisen from the sessions and workshops throughout the day.<sup>48</sup>

These comparable ideas offer more than an interesting aside to the topics of this report. Experience with collective identity formation in the process of Indigenous nation building sheds light on the possible impact of Emily Johnson's work through *SHORE*. As Cornell emphasizes, "time, focused work, and a strategic imagination are elements in many cases of identifying as a nation."<sup>49</sup> On the one hand, his words warn that this work is hard; it helps to be intentional, creative, and strategic; and it can take a very long time. Long enough, in fact, that within the timeline of the NACF evaluation, little change—community or individual—may be visible.<sup>50</sup> Hard enough that the Northrop at the University of Minnesota (one of *SHORE*'s institutional supporters) identified the difficulty of sustained community engagement as a potential barrier to the production of *SHORE*.<sup>51</sup>

On the other hand, both Indigenous nations' experiences with community building and Cornell's words invite this response: the process has to start somewhere and with someone. Emily Johnson effectively asks, "Why not now, and why not among the participants in *SHORE*?" This view, combined with the aesthetic qualities framework, focuses our attention on individuals and on the personal changes that might build toward increased community strength.

*SHORE*'s outcomes can be understood as the creation of the aesthetic quality **communal meaning** (viewers/participants connect in a collective experience that generates a sense of shared concern) and the production of new **sensory experience** (viewers/participants have

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<sup>48</sup> See *Dabaamalang Waybarra Miya: Mob of People Weaving Together, Acting in Concert*, <http://sovereignweaving.com/2016/02/22/mob-of-people-weaving-together-acting-in-concert-5/>

<sup>49</sup> Cornell, p. 9.

<sup>50</sup> The longer-term evaluation work undertaken by David Sheingold, in collaboration with Catalyst, has somewhat more promise for marking evidence of social change. See Appendix C for a full description of this effort. (*Nb*: Data from this evaluation effort were not available to the CIP evaluation team).

<sup>51</sup> In its May 2015 interim report to the Doris Duke Foundation, Northrop observes that capacity constraints make sustained community engagement difficult. They note, "While this is a valuable lesson to learn, it is also a challenge to plan for and find enough time and the opportunity for continued exchange [with community partners]. This way of working is not a presenter model. This long form way of engaging with communities does take an incredible amount of time and resources." Thus, without substantial back-end support, the promise of *SHORE* as a community-building tool may be attenuated.

strong sensory experiences that drive home the intention and message of the work). Aspects of the *SHORE* experience that likely contributed to these outcomes include:

- The installation used local spaces and relied on local partners to host and produce the event.
- Participants together addressed a community need in the production's service project.
- Youth were given community respect as spoken-word artists and public speakers and, thus, gained greater appreciation and contributing community members.
- Participants "performed for"/served one another and, in so doing, became better neighbors.
- The installation involved multiple senses from touch and smell during community service project- including sight and sound during the dance performances and taste and smell during the feasts- binding the community more closely together in shared experience.

That these experiences were powerful and perception-altering for at least some participants is evident in their post-*SHORE* testimonials, which point to the hoped-for changes in their personal awareness of, and commitment to, community:

*SHORE reminds us that when seeking change from a traumatized state, whether it's a person healing from a stroke, an animal recovering from abuse, or a nation trying to find balance after war, the first thing that often is suggested is this: first, one must remember what it was like to walk, to come together as family, and then to help carry others.<sup>52</sup>*

*I embrace SHORE's humble directives—take action; listen to one another's stories; open your heart to dreams, dance, and song; feed one another, come together and celebrate—practice being in community.<sup>53</sup>*

*Perhaps what I am most struck by with SHORE is the feeling of being invited into an active group contemplation. ... It was as though Emily said: '...I can't make this easy for you, but I can invite you in, and challenge you, within this community of thinkers, to go deeper when you leave this room. We are all in this together, and we all have the potential to be tricksters. To embrace who we are and where we've come from. To actively and joyfully shake up the norm. Shall we?'"<sup>54</sup>*

*Here's something I'm thinking about: SHORE is not a work (object) of art but the work (action) of art. And it turns out that the work of art can look very much like the work of pulling invasive mustard weed off the slopes of Candlestick Point and planting native yarrow and hollyleaf cherry in its place. The work of art can be slicing cucumbers for a salad that will feed fifty people gathered on those slopes or holding on to the small hand of a toddler whose grandfather, rehearsing a Pomo healing song, hadn't seen him wander off towards the rocks that led down to the ocean. The work of art can be the work of going back for seconds. The work of art can be the work of listening to someone else tell a story that serves no purpose but to open up the plurality of experience. Indeed the good work of art can be work that is quietly, unreservedly, entirely not about you.*

*More than anything, what I take away is the sense of community, of shared space.*

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<sup>52</sup> Miskodagaaginkwe Beaudrie, "SHORE: Seattle Scribe Notes," 15 November 2015.

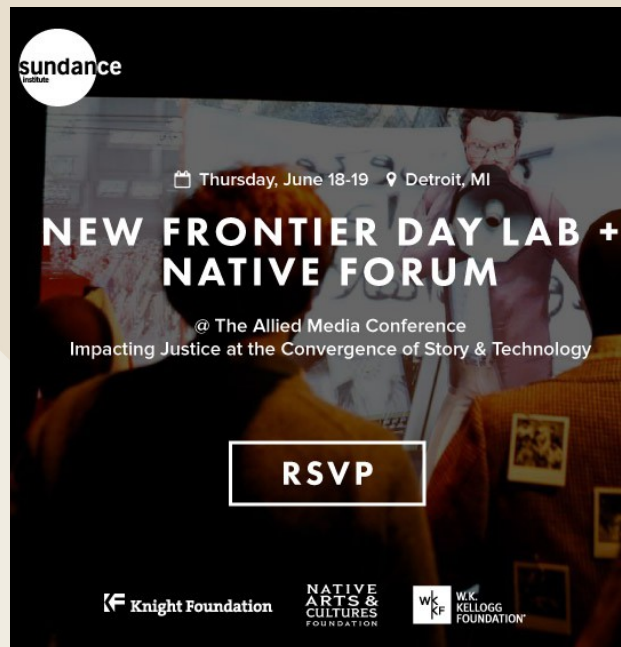
<sup>53</sup> Eleanor Savage, "SHORE in Minneapolis Essay," Shore Writings, Emily Johnson|Catalyst website, 1 July 2014.

<sup>54</sup> Lisa Damour, "SHORE in Lenapehoking Essay," Shore Writings, Emily Johnson|Catalyst website, 24 June 2015.

Not everyone who attended *SHORE* was affected by it. There were negative reviews (“Overall it felt empty and unfulfilling to me”<sup>55</sup>). There were people that didn’t get it (“Some of the elements of the presentation left me wondering about the author’s original meaning”<sup>56</sup>). But such responses can only be expected in a project as ambitious and as challenging as *SHORE*. It is unrealistic to expect that everyone who “saw” the performance was prepared to hear its quietly insistent message, “gather here.”

### ***Sundance Native Forum***

Seeking to push the field of Native filmmaking into a new creative space, Sundance Institute presented a free *New Frontier Day Lab + Native Forum* on June 18-19, 2015 at Wayne State University in Detroit, Michigan, in affiliation with the Allied Media Conference. The *Forum*’s goal was to inspire current and prospective Native filmmakers to become transmedia artists working on behalf of social and environmental justice—particularly social and environmental justice issues arising in their own communities.



The event was intended both as a means of instruction and as an idea-sharing workshop. Participants had an opportunity to learn from the examples of others, to access technical information that could help them create in the transmedia space, and to participate in conversations with colleagues, known and newly met, interested in this emerging production form. As Sundance Institute summarized, the *Native Forum* offered an “overview of the concepts, forms, methods, tools/technologies, design considerations, spaces and key communities that have emerged through the work of pioneer projects.”<sup>57</sup>

<sup>55</sup> Jack, “Shore Post-Performance Reflection,” Northrop Blog Share, 22 June 2014.

<sup>56</sup> Jean, “Shore Post-Performance Reflection,” Northrop Blog Share, 22 June 2014.

<sup>57</sup> Sundance Institute, “2015 Final Report, Sundance Institute New Frontier Native Forum,” 31 July 2015, p. 1.

Project Details: <i>Sundance Native Forum</i>	
What events or performances occurred? How many people attended?	June 18: the <i>New Frontier Day Lab</i> (to which the <i>Native Forum</i> participants were invited) June 19: <i>Native Forum</i> Nearly 70 attendees, across the two days
Press/Media mentions (during and after the NACF funding period)	<i>Allied Media Project</i> , 5/28/15; <i>National Native News</i> , 5/28/15; <i>American Indian Health and Family Services Community Announcements</i> , 6/2/15; <i>Culture Source</i> , 6/15/15; <i>Detroit Free Press</i> , 11/5/15
What communities were engaged? How did engagement occur?	Current and potential Native transmedia practitioners; engagement occurred through the lab itself
Does the project promote Indigenous nation/collective self-determination?	Maybe. Without defined projects, it is difficult to see any impact on Indigenous nation/collective self-determination.

Nearly 70 artists, youth, activists, innovative media makers, and field supporters participated in working sessions on leveraging transmedia storytelling for social and environmental justice.

Using the aesthetic qualities framework, indicators of *Sundance Native Forum*'s success include **authenticity** (where a performance/installation/event reflects the values, norms, and culture of a people and place and aids viewers/participants to act on their own on behalf of this truth) and **commitment** (where a performance/installation/event engenders a greater commitment to a cause)<sup>58</sup>:

*For me, it's really important to find opportunities to learn about interactive media. That is out there and making an impact in communities and how are other filmmakers working with interactive media. What other projects are out there? Let's figure this out together and experiment.*

*I am more interested in venturing to put my work out there and [to] reach out/meet with/create more community with other Native artists.*

*I knew I wanted to do a piece with sign language before Native Lab, but my work here helped me understand and figure out how to actually do that, [how to] structure a screen play without a solidified concept. ...I went home to my reservation to talk to our last speaker who is living in a home and he doesn't always have lucid moments, so for me it's about preserving our language in a more modern context versus just looking at books, or YouTube, or archival footage that is often out of touch to our youth or [helpful for] actual language revitalization.*

<sup>58</sup> All quotes from Sundance Institute, "2015 Final Report, Sundance Institute New Frontier Native Forum," 31 July 2015, various pp.

#### **IV. Comparisons and Contrasts**

The impact information presented above suggests that all the projects chosen as CIP pilots produced significant social progress outcomes. The projects spoke to important social issues and increased the likelihood of future activism. They changed minds and inspired new thinking. They motivated new conversations and new activity. They offered tools and ideas for progressing Indigenous community self-determination. Most were highly visible to their relevant publics, including the broader art world. All have ongoing potential to produce such outcomes.

Comparisons and contrasts across the projects point to additional conclusions about project impacts:

- When artists were able to clearly identify the concerns their projects addressed, and the ways they hoped to interrupt the status quo, changes in viewers’/participants’ thinking and actions were more apparent.
- Projects that were still formative or in the process of development at the time of the NACF’s investment gave the artists and the NACF something to work on together—and may have provided more opportunities for the NACF’s funding and partnership activities to augment impact.
- Artists with strong community engagement capacities are able to broaden and deepen effects on communities.
- The CIP pilot projects appear to reinforce the observation that youth and young adult engagement provides a natural means of sparking and sustaining the impact of art for social change.
- Explicit emphasis on an Indigenous worldview did not seem to be correlated with effective social change. Taking a broader view, principles foregrounded in many Indigenous values systems—inclusion, collaboration, and community building—*did* appear to be important to progress on social change goals.



## Appendix A: Media Mentions

This appendix lists media mentions of CIP grantees during the period in which they received NACF funding. The list includes reviews, discussion, interviews, and event announcements. Some post-funding mentions are included to show additional impact. The list is comprehensive but not complete.

**NACF** Indicates that the article or posting mentions the Native Arts and Cultures Foundation as a supporter of the artist's/artists' work.

### *The Story of Everything*

Chan, Tracy. 2015. "World Premiere of Kealoha's 'The Story of Everything.'" *Frolic Hawaii*. 28 September. **NACF**

<http://www.frolichawaii.com/stories/world-premiere-of-kealohas-the-story-of-everything/>

Decastro, Ben. 2015. "'The Story of Everything,' Kealoha: A Poet Laureate's Lifelong Culmination of Art and Science." *University of Hawaii Kaleo: The Voice*. 16 September. **NACF**

[http://www.kaleo.org/features/the-story-of-everything-kealoha/article\\_b3eb0fcc-5bf1-11e5-85ed-efdf7e400a46.html](http://www.kaleo.org/features/the-story-of-everything-kealoha/article_b3eb0fcc-5bf1-11e5-85ed-efdf7e400a46.html)

Hansen, Terri. 2014. "Native Foundation Funds Kealoha and *The Story Of Everything*." *Mother Earth Journal*. 10 October. **NACF**

<http://www.motherearthjournal.org/2014/10/>

Hedberg, Sally. 2016. "Hawaii's Poet Laureate Opens Idyllwild Arts Native American Festival." *Idyllwild Town Crier*. 29 June.

<http://idyllwildtowncrier.com/2016/06/29/hawaiis-poet-laureate-opens-idyllwild-arts-native-american-festival/>

Kozlovich, Beth-Ann and Chris Vandercook. 2015. "The Conversation, The Story of Everything: Kealoha" (radio broadcast). *Hawaii Public Radio*. 21 September.

<http://hpr2.org/post/conversation-monday-september-21st-2015#stream/0>

Marcellus, Krystale. 2015a. "Poetry and Science Blend in Opus." *Star Advertiser*. 23 September. **NACF**

<http://www.staradvertiser.com/tgif/poetry-and-science-blend-in-opus-2/>

\_\_\_\_\_. 2015b. "Kealoha on His Upcoming Production 'The Story of Everything'" (video). *Honolulu Star Advertiser*. 24 September.

<https://www.youtube.com/watch?v=3VHK-GICBT0>

Morais, Dawn. 2014. "Unleashing the Full Potential of Native Hawaiian Artists." *Huffington Post*. 18 December (updated 16 February 2015). **NACF**

[http://www.huffingtonpost.com/dawn-morais/unleashing-the-full-poten\\_1\\_b\\_6345922.html](http://www.huffingtonpost.com/dawn-morais/unleashing-the-full-poten_1_b_6345922.html)

\_\_\_\_\_. 2015. "At Poetry Premiere and HANOCON2015: Calls to Address Climate Change." 12 October. **NACF**

[http://www.huffingtonpost.com/dawn-morais/at-poetry-premiere-and-ha\\_b\\_8271782.html](http://www.huffingtonpost.com/dawn-morais/at-poetry-premiere-and-ha_b_8271782.html)

News, Hitting the Stage. 2015. "Kumu Kahua Theatre Presents: A Dark Night Performance and Info Session." *Hitting the Stage*. 6 February.

<http://www.hittingthestage.com/kumu-kahua-theatre-presents-a-dark-night-performance-and-info-session/>

News, *Litquake*. 2015. "The Story of Everything: A Performance by Hawaiian Poet Laureate Kealoha." *Litquake*. 12 October. **NACF**

<http://www.litquake.org/events/story-everything-performance-hawaiian-poet-laureate-kealoha>

News, *Pasifika Artists Network*. 2015. "The Story of Everything." *Pasifika Artists Network*. 26 September. **NACF**

<http://pasifika-artists.com/index.php?page=the-story-of-everything>

Smith, Marshall. 2016. "Idyllwild Arts Summer Program Blends Media Stars with Tradition." *Idyllwild Town Crier*. 22 June. <http://idyllwildtowncrier.com/2016/06/22/idyllwild-arts-summer-program-blends-media-stars-tradition/>

Takeya, Paige. 2015. "Kealoha Tells 'Everything.'" *HNL Metro*. 14 September.

<http://www.metrohnl.com/kealoha-tells-everything/>

### ***Repellent Fence***

Creative Capital. 2015. "Postcommodity Stages Installation and Public Engagement on U.S./Mexico Border" (event announcement), *e-flux*. 18 August. **NACF**

<http://www.e-flux.com/announcements/postcommodity-stages-installation-and-public-engagement-on-u-s-mexico-border/>

Duggan, Bob. 2015. "Borderline: How 'Repellent Fence' Clears Up the Immigration Debate." *Big Think*. 31 August. <http://bigthink.com/Picture-This/borderline-how-repellent-fence-clears-up-the-immigration-debate>

Dykeman, Gillian. 2015. "Working It Out With Gillian Dykeman: Postcommodity" (radio broadcast & podcast). *ArtSlant San Francisco*. 18 September.

<http://www.artslant.com/sf/articles/show/43976>

Editors, *Phoenix New Times*. 2015. "Best Work in Progress on the Arizona Border, La Vida category: Repellent Fence by Postcommodity." *Phoenix New Times*, "best of" edition.

<http://www.phoenixnewtimes.com/best-of/2015/la-vida/best-work-in-progress-on-the-arizona-border-7677926>

Gill, Jenny. 2015. "The Repellent Fence Story, As Told By Postcommodity." *Creative Capital, The Lab*. 1 October. <http://blog.creative-capital.org/2015/10/repellent-fence/>

Kelley, Bill Jr. 2015. "Reimagining Ceremonies: A Conversation with Postcommodity." *Afterall: A Journal of Art, Context and Enquiry* 39(Summer): 26-35.

[http://www.afterall.org/journal/issue.39/reimagining-ceremonies\\_a-conversation-with-postcommodity](http://www.afterall.org/journal/issue.39/reimagining-ceremonies_a-conversation-with-postcommodity)

Lippard, Lucy. 2015. "Postmodern Ambush." *Afterall: A Journal of Art, Context and Enquiry* 39(Summer): 14-25.

<http://www.afterall.org/journal/issue.39/postmodern-ambush>

Miranda, Carolina. 2015a. "A Border Fence Made of Air: Native Artists to Create Two-Mile Balloon Installation." *Los Angeles Times*. 18 September. **NACF**

<http://www.latimes.com/entertainment/arts/miranda/la-et-cam-american-indian-artists-creating-two-mile-installation-on-mexico-border-20150916-column.html>

\_\_\_\_\_. 2015b. "Follow-Up: A 'Repellent Fence' Made of Air Rises at the Border." *Los Angeles Times*. 3 November.

<http://www.latimes.com/entertainment/arts/miranda/la-et-cam-follow-up-a-border-fence-made-of-air-photos-20151102-column.html>

(Same article posted same day to *Daily Press*: <http://www.dailypress.com/la-et-cam-follow-up-a-border-fence-made-of-air-photos-20151102-column.html>)

Monro, Cait. 2015. "Artist Collective Postcommodity to Fly Giant Eyes Over US/Mexican Border." *Artnet News*. 18 August.

<https://news.artnet.com/exhibitions/postcommodity-to-fly-balloons-over-us-border-325913>

Montoya, Aaliyah. 2015. "Douglas, Agua Prieta to Host Binational Artwalk." *Douglas Dispatch*. 28 September 2015.

[http://www.douglasdispatch.com/news/douglas-agua-prieta-to-host-binational-artwalk/article\\_47c7ebd8-662a-11e5-af7e-5bdf502420c8.html](http://www.douglasdispatch.com/news/douglas-agua-prieta-to-host-binational-artwalk/article_47c7ebd8-662a-11e5-af7e-5bdf502420c8.html)

Oliveira, Adele. 2015. "Artists Bisect the US-Mexico Border Fence with Balloons." *Hyperallergic*. 16 October.

<http://hyperallergic.com/245676/artists-bisect-the-us-mexico-border-fence-with-balloons/>

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[http://herbergerinstitute.asu.edu/news/press\\_release.php?id=1150](http://herbergerinstitute.asu.edu/news/press_release.php?id=1150)

(Same article posted same day to *ASU Now*.)

\_\_\_\_\_. 2015b. "Artist Collective Creates Ambitious Installation on US-Mexico Border." *ASU Now*. 7 October. **NACF**

<https://asunow.asu.edu/20151007-postcommodity-us-mexico-border-art>

Susser, Deborah Sussman. 2016. "ASU Alum Kade Twist Combines Art, Public Policy in Exploring Indigenous Issues." *ASU Now*. 14 April.

<https://asunow.asu.edu/20160414-creativity-art-public-policy-kade-twist>

Trecka, Mark. 2016a. "The Implication of a Fence: Part One—An Early Form of Surveillance." *Beacon Broadside*. 14 June.

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<http://www.beaconbroadside.com/broadside/2016/06/the-implication-of-a-fence-part-two-eye-to-eye.html>

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<http://www.beaconbroadside.com/broadside/2016/07/the-implication-of-a-fence-part-three-the-sovereignty-of-context.html>

\_\_\_\_\_. 2016d. “The Implication of a Fence: Part One—We Just Don’t Live in That World.” *Beacon Broadside*. 13 July.

<http://www.beaconbroadside.com/broadside/2016/07/the-implication-of-a-fence-part-four-we-just-dont-live-in-that-world.html>

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[http://tucson.com/news/local/border/border-art-installation-to-feature-giant-eyeball-balloons/article\\_2f5ca3ea-0154-543b-8324-6f34f3804a8a.html](http://tucson.com/news/local/border/border-art-installation-to-feature-giant-eyeball-balloons/article_2f5ca3ea-0154-543b-8324-6f34f3804a8a.html)

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<http://www.phoenixnewtimes.com/arts/postcommodity-artist-collective-creates-repellent-fence-at-arizona-mexico-border-7690234>

(Same article posted in *Phoenix Sun Times* on 5 October 2015.)

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<http://www.phoenixnewtimes.com/arts/postcommodity-stitched-together-the-us-mexico-border-with-repellent-fence-7737716>

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<http://www.phoenixnewtimes.com/slideshow/a-behind-the-scenes-look-at-the-making-of-postcommoditys-repellent-fence-7742628>

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## **SHORE**

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<http://cfa.fsu.edu/mancc-releases-emily-johnson-shore-research-in-2014/>

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Palmer, Caroline. 2014a. "For Emily Johnson, 'Shore' Embodies Dance, and a Whole Lot More." *Minneapolis Star Tribune*. 19 June.

<http://www.startribune.com/for-emily-johnson-shore-embodies-dance-and-a-whole-lot-more/263861921/>

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<http://www.startribune.com/emily-johnson-dance-trilogy-ends-with-shore/264264171/>

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## Appendix B: Schedules of Events, Repellent Fence and the Binational Art Walk

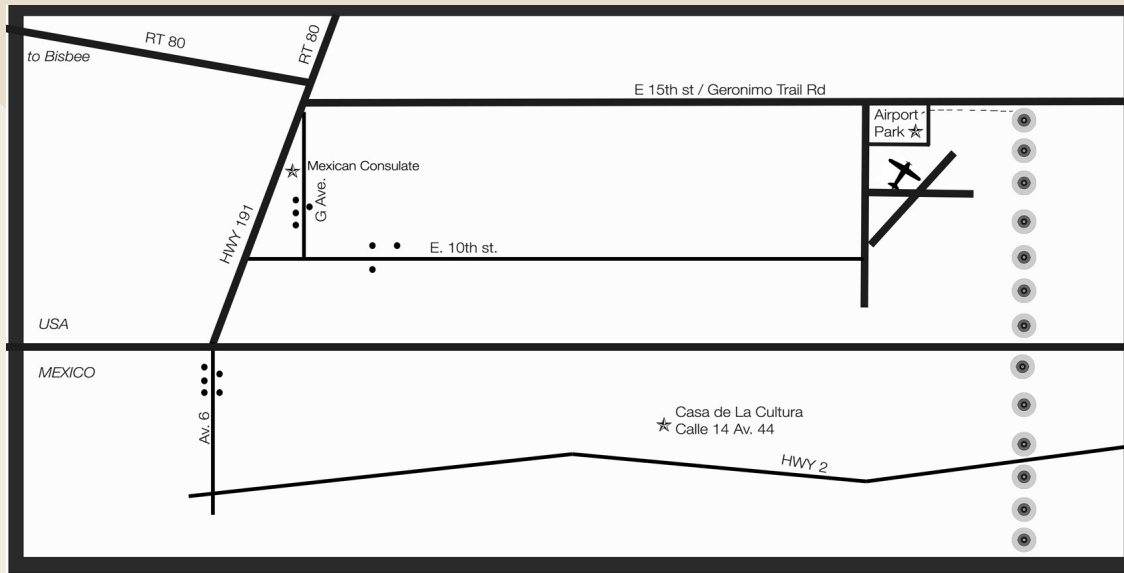
### Repellent Fence: Schedule of Events

Two-mile-long ephemeral land art installation and social engagement

Located at US/Mexico Border: Douglas, Arizona and

Agua Prieta, Sonora

Installation and public events on October 9 - 12, 2015



### Friday, October 9, 2015

**Sunrise** – Community Installation of Repellent Fence – Postcommodity will be preparing the balloons for installation throughout the day.

**(Delayed due to high winds!!!)**

**4:00 PM - 6:00 PM** @ Highway 2 and Installation – Repellent Fence walking tour in Agua Prieta

**(Cancelled due to high winds!!!)**

**4:00 PM - 6:00 PM** @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas

**(Cancelled due to high winds!!!)**

**7:00 PM** @ Gadsden Hotel, 1046 G. Ave., Douglas, AZ – Repellent Fence opening reception

### Saturday, October 10, 2015

**Sunrise** – Community Installation of Repellent Fence in Douglas and Agua Prieta

*Progressing Issues of Social Importance through the Work of Indigenous Artists*

**10:00 AM - 12:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Agua Prieta**

**10:00 AM - 12:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

**11:00 AM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence press tour in Douglas**

**1:00 PM - 8:00 PM – Art Walk in Douglas, Art Walk and Tour in Agua Prieta**

AGUA PRIETA – The Agua Prieta cultural art tour will begin on Pan American Avenue and will feature presentations of art and history through downtown Agua Prieta. This tour will feature historical exhibitions of paintings, photography, and music by local artists. The art tour will continue with exhibitions of children’s art and a culinary exhibition of Sonoran dishes from the region. Toward the end of the tour, visitors will take a pleasant walk through the Plaza Azueta. Lastly, the tour will culminate with a visit to Agua Prieta’s House of Culture where visitors will experience an exhibition of painting and various artistic performances in dance, singing, and music. Tour buses will pick up people from Douglas at the Gadsden Hotel parking lot every 30 minutes.

DOUGLAS – The Douglas art walk will take place on through the historic downtown on Avenue G. The festivities will include exhibits of paintings and performances of music by local artists.

**4:00 PM - 6:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Agua Prieta**

**4:00 PM - 6:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

**7:00 PM - 8:00 PM @ La Placita, across the street from the Gadsden Hotel – 2015 Symposium on Indigenous Public Art: Experiential Practices of Re-Indigenizing the Borderlands Panel Discussion featuring Postcommodity, Ana Teresa Fernández, and Jenea Sanchez**

**8:30 PM - 10:30 PM @ La Casa de la Cultura, Calle 14 Av. 44, Agua Prieta, Sonora – The day’s binational festivities culminate at La Casa de la Cultura in Agua Prieta with dances, singing, and music.**

**Sunday, October 11, 2015**

**10:00 AM - 12:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Agua Prieta**

**10:00 AM - 12:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

**10:00 AM - 4:00 PM @ The Mexican Consulate, 1324 G. Ave., Douglas, AZ – Symposium on Indigenous Public Art: Experiential Practices and Indigenous Borderlands**

**10:00 AM - 12:00 PM – Symposium Workshop by Ana Teresa Fernández**

**12:00 PM - 1:00 PM – Lunch**

**1 - 2:30 PM** – Panel 1 Presentation, "Getting" Indian Country: Inviting Tactical Approaches to Transborder Knowledge Building (**2:30 PM - 3:00 PM** Panel 1 Q & A / Discussion @ The Mexican Consulate, 1324 G. Ave., Douglas, AZ)

This panel will feature Pat Riggs, former director of economic development at Yselta del Sur Pueblo, whose work centers on protecting and promoting culture and rebuilding sovereignty and assets through community engagement and capacity building. As a tribal leader committed to working collaboratively with internal and external agencies to seek the betterment of the Pueblo and all Native American people, Pat will discuss partnering with Harvard and the University of Arizona to build capacity and resources for the Pueblo while honoring core values, culture, and traditional practices of Tigua ancestors. Jennifer Clifton, professor at The University of Texas at El Paso, and Elenore Long, professor at Arizona State University, will respond to Riggs' invitation for tactical approaches and culturally sustaining relationships capable of building transborder knowledges and will interpret the significance of Repellent Fence in light of the possibilities and implicit challenges that Riggs' invitation carries with it. Specifically, Clifton, who is forging an emergent partnership with the Tigua, will offer grounded narratives that illustrate the need for universities to partner with Indian Country to construct more expansive transborder knowledges capable of interrogating and re-imagining borders and infrastructure based on the logics and self-other relations of imperialism and capitalism. Finally, in light of Riggs' invitation, Long will consider the ways Repellent Fence re-writes polity as a key concept of public life inviting us to re-imagine who we are stuck with and how.

**3 PM - 4:30 PM** – Panel 2 Presentation, De-socializing Social Art Practices, Views from Borderzones (4:30 PM - 5:00 PM Panel 2 Q & A / Discussion @ The Mexican Consulate, 1324 G. Ave., Douglas, AZ)

This panel discussion will focus on refining ideas around de-socializing and intersections between social practice and border politics from Indigenous perspectives. Our question is how practices consciously looking at strategies of "de-socialization" might be sites of temporary sovereignty, a place from which the increasing militarization and politicization of the border can be addressed. Aligned with de-colonial discourses, de-socialization implies an awareness of social structures and expected behaviors and practices imposed and embodied by Indigenous people by dominant society. This panel asks how social space is created as well as how living in borderzones socializes us. For many Indigenous peoples, the border was not a fixed, clearly demarcated site, but a place of continual movement and flux, influenced by negotiation, consensus, and also conflict. During the formation of nation-states like Canada, United States, and Mexico, Indigenous territories were delineated (and radically reduced) in order to gain legitimacy relative to this new political context. Indigenous "borders" between territories are often sharply contested and overlapping, while those traversing reserves, reservations, and territorial boundaries daily may not realize that they are crossing borders at all. With this in mind, what potential do these other conceptions of borders, as well as the conscious and active creation of social spaces as practices of resistance to oppression offer in the context of the U.S./Mexico border? Panel participants include artists and scholars Cheryl L'Hirondelle (Metis), David Garneau (Metis), Jordan Wilson (Musqueam Nation), and Elle-Maija Tailfeathers (Blackfoot/Sámi), with responses and introduction by Dylan Robinson (Stó:l?), Julio Morales, and Candice Hopkins (Tlingit).

**5:00 - 6:00 PM – Keynote by Roberto Bedoya: *The Sovereignty of Context* @ The Mexican Consulate, 1324 G. Ave., Douglas, AZ**

**6:00 PM - 8:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Aqua Prieta**

**6:00 PM - 8:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

**Monday, October 12, 2015**

**10:00 AM - 12:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Aqua Prieta**

**10:00 AM - 12:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

**4:00 PM - 6:00 PM @ Highway 2 and Installation – Repellent Fence walking tour in Aqua Prieta**

**4:00 PM - 6:00 PM @ E. Geronimo Trail and Apache Bird Rd./N. Bohmfalk Rd. – Repellent Fence walking tour in Douglas**

### AP TOUR

**Group 1**  
 1pm- Load Shuttle Vans at Gadsden Hotel  
 1:05pm- Cross Border at Agua Prieta Port of Entry  
 Visitors will walk slightly over .5 mile & will have 2 hours to visit the following locations before loading a tour bus:  
 -Migrant Resource Center  
 -AP Artwalk on Pan Americana (Calle 1 - Calle 4)  
 -El Recinto Telemex, Calle 8, Ave 1 & 2

**3pm- Shuttle Bus Departs from Recinto Telemex**  
 3:15- Arrive at Café Justo- Visitors will view the work of local artists, learn about the co-op and tour of the coffee roasting facilities.  
 3:50- Depart from Café Justo  
 4pm- Arrive at Casa de la Cultura  
 4:15- Depart from Casa de la Cultura  
 5:00pm- Arrive at Douglas Port of Entry to cross border and be picked up at Gaytran Store.  
 5:15- Arrive at Gadsden Hotel

### CROSSING the Border

Walking is the recommended way to cross the border.  
 Warning: it's illegal to carry Firearms or Ammo into Mexico.  
 ● Be careful when walking or crossing the sidewalks & streets.  
 ● Be aware of traffic direction.  
 ● If crossing with children, never leave them unattended.  
 ● Wear sun block.  
 ● Wear comfortable and layered clothes. Daytime can be warm but it gets chilly at sundown.  
 ● Wear comfortable shoes.  
 ● Carry bottle of water or any other source of liquid to stay hydrated.  
 ● Try to stay close to the group participating on the same tour.  
 ● Feel free to ask questions! People are friendly and helpful.  
 ● Money exchange services are available close-by, ask your guide for information  
 ● Feel free to shop around, but ask about prohibited items/goods/illegal to cross into the U.S.  
 ● U.S. citizen returning to the United States from Mexico through a land port of entry must present a U.S. passport, U.S. birth certificate, or a valid government issued identification such as a driver's license.  
 ● You can bring back to the States \$400 worth of goods per person, plus one liter of liquor per month. Hand-crafted, artistic works are allowed in duty-free as long as you are not shipping commercial quantities. Uncooked meats and many fruits are not permitted.

### Group 2

3pm- Load Shuttle Vans at Gadsden Hotel  
 3:05pm- Cross Border at Agua Prieta Port of Entry  
 Visitors will walk slightly over .5 mile & will have 2 hours to visit the following locations before loading a tour bus:  
 -Migrant Resource Center  
 -AP Artwalk on Pan Americana (Calle 1 - Calle 4)  
 -El Recinto Telemex, Calle 8, Ave 1 & 2

**5pm- Shuttle Bus Departs from Recinto Telemex**  
 5:15- Arrive at Café Justo- Visitors will view the work of local artists, learn about the co-op and tour of the coffee roasting facilities.  
 5:50- Depart from Café Justo  
 6pm- Arrive at Casa de la Cultura  
 7pm- Depart from Casa de la Cultura  
 7:10pm- Arrive at Douglas Port of Entry to cross border and be picked up at Gaytran Store.  
 7:15- Arrive at Gadsden Hotel  
 Visitors may choose to stay at Casa de la Cultura after the border. Night time Departure Times from Casa de la Cultura to US Port of Entry are **9:30pm and 10:30pm only.**  
**WALK 5 MILE TO WESTERN HOTEL OR GAYTRAN STORE TO THE GADSDEN HOTEL AFTER 7PM. VISITORS MAY TAKE VISITORS FROM THE BORDER TO DESTINATIONS IN DOUGLAS.**

### the Venues

1. Chickendish- 433 E. Ave. Douglas
2. Mexican Consulate- 1324 G. Ave. Douglas
3. Grand Theatre- 1139 N G. Ave. Douglas
4. Grand Cafe- 1119 G. Ave. Douglas
5. Gallano's cafe- 1113 N G. Ave. Douglas
6. Gadsden Hotel- 1046 G. Ave. Douglas
7. Cochise County Government Building- 667 N G. Ave. Douglas
8. Douglas Art Association- 625 E 10th St. Douglas
9. Douglas County Courthouse- 640 E 10th St. Douglas
10. Douglas County Jail- 640 E 10th St. Douglas
11. Migrant Resource Center- Sits immediately after the Immigration and Customs building, Agua Prieta
- 12-17. AP Artwalk (Calle 1- Calle 4)
18. Recinto Telemex- Calle 8, Ave. 2 & 3
19. Café Justo- Calle 11, Ave 19, Agua Prieta
20. Casa de Cultura- Calle 18, Ave. 41 & 42, Agua Prieta

### DOUGLAS/AGUA PRIETA'S BINACTIONAL ARTWALK

**SPECIAL EVENTS**

**3pm:** Live Music Set by Douglas Art Association  
**3pm:** Depart of the "World Cafe" discussion addresses the artists' support of the movement of commodities behind of people and their economic life.  
**5pm- 6:30pm:** Live Performances by Logan Phillips, DHS Performance by Mollie Williams (Writing Performance)  
**7pm:** Public conversation with Fernando Gallego Murazó and Ana Sanchez.  
**Place:** La Piqueta Music, 10th St.

### TOUR VAN PICK-UP

**10:10 Pan American Ave. 5:10 pm & 7:10 pm**

**TOUR BUS PICK-UP**  
**3pm & 5pm**

## Appendix C: Summary of SHORE's Internal Evaluation Process

This document describes what another research team is doing to gather information concerning *SHORE*'s impact. Data from this study was not available to the University of Arizona Native Nations Institute team. The NACF should consider remaining in contact with the study principal if it wishes to learn more about this project's ultimate outcomes. In what follows, "we" refers to Emily Johnson, David Sheingold, and their research collaborators.

### Longitudinal Study

David Sheingold is facilitating a study that looks at the *SHORE*'s impact over time with key stakeholders. The primary aim of the research is to evaluate if and in what ways *SHORE* is having its desired impact. *SHORE*'s meta structure includes multiple opportunities for gathering (performance, storytelling, volunteerism, and feast). The initial core questions around *SHORE*'s impact include:

- Is *SHORE* making the world a better place?
- Is *SHORE* making communities stronger?
- Is *SHORE* generating an increased urgency for performance?

With this impact in mind, we are identifying three key stakeholders in each locale in which *SHORE* is being produced that, in total, represent the various participant types in *SHORE* (creator, performer, community partner, audience member, presenter, etc.). Each of those individuals will participate for one year and be asked to:

- Keep a living diary of the ways *SHORE* is impacting their perspective, experience, and intentions. This can be captured in a variety of forms – writing, image, video, song, etc. Creativity is encouraged. Participants commit to updating their diary at least once a month.
- Contribute to a shared dialogue with the other participants once every six months where they will reflect with each other about *SHORE*'s impact.
- Participate in a one-on-one dialogue with Sheingold every six months to further reflect on *SHORE*'s impact.

Sheingold will produce a report that culls and evaluates the feedback from participants to evolve an understanding of *SHORE*'s impact. Following the creation of the final report, we will consider ways to share the outcome of this research.

### Survey

The survey is a series of questions devised by Emily Johnson, David Sheingold, Julia Bither, and Research Assistant Oana Capatina to encompass the core questions around *SHORE* (listed above). The survey questions are the same for each city to which we bring *SHORE*, the only changes being the titles of the separate events. The questions are as follows:

1. How did you find out about *SHORE* and what drew you to it?
2. What aspects of *SHORE* did you participate in? (check all that apply)

*SHORE*: Community Action

*SHORE*: Performance

*SHORE*: Story

*SHORE*: Feast

3. What do you remember?

4. What did you notice during *SHORE*? What have you noticed since *SHORE*?
5. Are there things you did while participating in *SHORE* that you want to continue doing? If so, what were they and why?
6. What are the reverberations or impact that *SHORE* could have in Homer?
7. Did you have any unexpected conversations/interactions? If so, please describe.
8. Were there connections you made with people during *SHORE* that you want to maintain? If so, what were they and why?
9. Are there particular moments you witnessed other people have during *SHORE* that were meaningful to you? If so, describe.
10. Did *SHORE* (performance, reading, volunteerism, feast) influence your perception of what performance is and what it could be? If so, please describe.
11. Is there anything else you would like to share?

The surveys are delivered to *SHORE* audience members/participants in an envelope with the handwritten words “Please Open in Four Days” on the front of the envelope and “From Emily Johnson/Catalyst” on the back of the envelope. Inside of the envelope are instructions for the survey, as well as a survey monkey link for participants who prefer to answer online.

### **Scribes**

There are (at least) two volunteer scribes for each iteration of *SHORE*. The scribes attend each *SHORE* event, which entails at least one Story event (in San Francisco there were two), at least one Community Action event (in NYC there were two), at least one Performance and the Feast.

We ask the scribes to simply witness, be present, and consistently ask themselves the question: “what do I notice?” For the *SHORE* research on how performance interacts with everyday life, we have people who are slightly outside the work, there at all the events, taking notes, drawing, gathering quotes and stories (although trying to stay away from the “audience interview” format).

Scribes collect their findings in whatever way makes sense to them, the format is very open on our end. Our Minneapolis scribes made their own tiny zine together with alternating pages filled with notes and drawings. Our New York scribes wrote their responses in letters back and forth to one another. The finished product can be created together or individually, and can truly take any form.

### **Essays**

For each city where *SHORE* takes place, we commission one writer to document one element of *SHORE* in the form of a creative essay. It is partly to create a written context for *SHORE* that resides inside and very far outside of the theater. It is partly to acknowledge and give voice to each of the equal elements: Story, Volunteerism, Performance, Feast. It is partly to broaden the written work about this performance and to include writers from many geographic areas and disciplines.

We commission reflective pieces on each part of the project—short essay responses that exist outside of the world of critique and/or preview. Each essay is printed in our *SHORE* zine and on our website. Essays can be anywhere from 450 - 900 words -the response can take any form the writer wishes or finds to be exciting and fitting to the project.



### **Zine**

After the week of *SHORE* events are completed in any given place, all the materials, including photos, recipes from the feast, written works from the curated authors at *SHORE: Story*, essays from our commissioned writers and other materials gathered throughout *SHORE*, are compiled into Zine, handmade by Julia Bither. A physical copy of the zine is mailed to each participant of *SHORE: Feast* who has left their address for us. The zine is scanned into a pdf format which is made available on the Catalyst website once the physical copies have been distributed.

Note: The pdf version is a new element of the zine, that is currently still in process. There are no zines currently available online at this time.

### **Video/Photo**

The video and photo documentation is an important element of *SHORE*. Each *SHORE* event requires a videographer and photographer, to capture the interactions, experiences and flow of the event. The photos from each place are edited into a Flickr album shared with Emily Johnson/Catalyst's Facebook, Twitter and website. The video from each event in each city is edited and weaved together to make a short documentary to portray the scope and depth of *SHORE* in each city. The video is shared via Vimeo on Emily Johnson/Catalyst's Facebook, Twitter and website.

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*Front cover, left to right: Israel Shotridge (Tlingit), Carver, Washington; Christopher Kauai Morgan (Native Hawaiian), Choreographer, Maryland; Delina White (Ojibwe), Woodland Floral Textile Artist, Minnesota; Micah Kamohoali'i (Native Hawaiian), Kumu Hula, Hawaii*

*Back cover, left to right: G. Umi Kai (Native Hawaiian), Kumu Traditional Implements, Hawaii; Da-ka-ween Mehner (Tlingit/N'ishga), Visual Artist, Alaska; Shan Goshorn (Eastern Band Cherokee), Basketmaker, Oklahoma; Keola Beamer (Native Hawaiian), Singer/Songwriter, Hawaii*


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