Plenary Panelist Discussion: Art, Culture, and Citizenship

Moderator:
Dr. Ian Marshall, Dean of the School of Arts & Humanities, Professor of Literature, Stockton
University
Panelists:
Adam Perle, President & CEO, Art Pride NJ
George Goldhoff, President, Hard Rock Hotel & Casino
Susan Wallner, Producer, PCK Media, State of the Arts
Wendel White, Distinguished Professor of Art & American Studies, Stockton University

Poets are the unacknowledged legislators of the world.
–Percy Bysshe Shelley

Q: What is the contemporary role of the artist, given this mandate?

White:
It is important to continue to find a way to make space for artists to create work *without a purpose*: "Art for art's sake." At the same time, to support making space to integrate meaning.

Wallner:
The artist embodies the spirit of the age. Often, we don't know we are "embodying" anything—art making isn't an ad campaign.
Artists see things other people don't see and express it.

Q: What role does accessibility play in amplifying the impact of artistic expression on society?

Perle:

Accessibility can mean many things: speaking across boundaries, speaking on behalf of your population to representatives elsewhere.

Artists and arts administrators have a responsibility to be accessible, to connect regionally, locally, and hyperlocally.

Q: How do corporations benefit from supporting the arts, both financially and in terms of reputation? Can you provide examples of corporations that have successfully integrated arts support into their corporate social responsibility initiatives?

Golfhoff:
"There are a couple things I know in my life I'll never be able to do: art is one of them."
Instead, he has dedicated his life to supporting the arts.

He believes corporations can be modern day patrons of the arts—hard rock has built its brand on supporting music.

As a corporate representative, as a "patron," he believes in integrating into the hyperlocal: mentioned Chicken Bone Beach, the Boys and Girls Club, and Mudgirls; provides funding support to other organizations that maintain the city's community infrastructure.

Perle:
Local businesses small, medium, and large understand the role of arts as it intersects with health, mental health, development, tourism.

White:
Multiple vital aspects of the way in which the arts, business, and commerce are interlinked: Patronage, community support, partnership, investment.

There must be an alignment of missions between artists and corporations.

Q: How can artists/orgs collaborate with individuals/orgs from different disciplines to create a more comprehensive response to cultural and political challenges?

Wallner:
An example of a successful cross-disciplinary collaboration:
Princeton and slavery project: history department reached out to the art department, developed a multipronged approach looking at the project from the vantage of theater, plays, commissioning artists, assisting with historical context.

Goldhoff:
There must be an artistic commitment to the brand.
A corporation can act as a patron *and* a museum.
Supporting the artist as the artist supports them: an "ecosystem of collaboration."

Audience questions:

1) As we notice that humanities in education is shrinking: do you find that disturbing?
　　History/english/etc. informs arts-based education
Is there a way to revitalize humanities education?

White:
Believes that Endowments of humanities and arts create an artificial split.
History and historical narrative is critical to representation.
　　As Wallner could attest, interviewing and production *is* art!

Our thinking can be narrow about the divide between art and humanities thinking: collaboration is a solution.

Wallner:
Regarding AI: the integration of arts and humanities is a solution to anti-AI. "AI is based on what's been," an aggregate. Artists are finding new connections, creating humanities thinking.

Perle:
It is our responsibility to make sure that proposed budgets for the state include art and humanities support at the correct level: we must be that voice.
That means support of museums, libraries, schools, and endowments.

Get involved: people are willing to listen to your opinion and thoughts

Goldhoff:
Humanities support is crucial from an economic standpoint:
He stated that 40% of executives of fortune 500 companies have liberal arts education, and that that helps them to think differently.

2) Understanding that artists/educators are not fairly compensated: how can we change that?

Perle:
"Arts pay NJ"—first ever compensation survey for arts workers
　　Public dashboard to see what arts workers are getting paid throughout the state.
　　A tool to start conversations about pay equity.

3) How does Hard Rock interface with contemporary indigenous music?

Goldhoff:
Hard Rock is owned by the Seminole tribe.
On the reservation: Hard Rock hosts large art exhibits from indigenous artists.

In every one of the casinos, there is a council (maternal, led by teams from hospitality departments) to represent tribal culture.
"Culture is woven throughout the hard rock brand"
"The tribe calls it their family business"

Breakout #1: Funding Support in the Arts

Moderator:
Michael Cagno, Executive Director of the Noyes Museum, Stockton University
Panelists:
Jeremy Grunin, President, Grunin Foundation
Kimberly Brown, Administrator, Atlantic County Cultural and Heritage
Diane Felcyn, Program Officer, New Jersey State Council on the Arts

Prompts

Q: How has your agency adapted its funding practices post Covid?

Felcyn:

- Look at general grant awards, found them in 3 year cycles, then expanded them out to 5 years. This grants long-term security.
    - Created partnership commission for arts and create connections throughout art sector.
    - Created own covid response opportunities, one for artists and one more art organizations.
    - Practical things funded, like masks and hand sanitizer.
    - Created one-time need-based covid funds.
    - Used lottery system to distribute funds in numeric order, which created anonymity and allowed everyone who applied to get funded.

Brown:

- Funds must be for staffing or supplies, etc.
    - 4 different orgs funded.
    - Some orgs had to shut down.
    - Additional funds from closed orgs sent back, so they were divided up to still afloat orgs.

Grunin:

- Moved to trust-based philanthropy.
    - Trusting groups to do good work, rather than bogging them down with lengthy application process.
    - Grant makers across sector worked to unify process for grant applications.
    - Funders have since "slipped back into bad habits."

■ Understanding that people applying for grants don't have all the time in the world to learn new processes for applications.

Q: What current trends and challenges do you see artists and art organizations face from a funders perspective?

Brown:
- ○ Many orgs have problems diversifying their funds.
  - ■ Artists/Orgs have to start advertising themselves as much as possible.

Felcyn:
- ○ Needs far outweigh funders.
  - ■ There are opportunities that artists need to be considering.
    - ● Capacity, connection.
    - ● Smaller orgs have a much harder time getting funding.
  - ■ It's important for funders to advocate for larger orgs to find partnerships in smaller, grassroots orgs.
    - ● They may want to and just don't know how to find them.

Grunin:
- ○ Many groups are back to pre-covid audiences, but doing business at this same number is much more expensive now.
  - ■ Identifying ways to diversify business model.
  - ■ Mental overload is still pressuring everyone, especially arts organizations.
  - ■ Budget forecasting models are not working.
  - ■ Many art administrators have left post-covid for higher paying positions, leaving a large gap in the arts sector.
    - ● The art sector has become a bit dependent on passionate individuals who now have had to move to other roles.
  - ■ Stability in workforce is waning, and must be presented to higher ups to create consistency.
    - ● Not only talking to funders, but talking to your board. Boards must understand the basic premise
    - ● A.L.I.C.E. shows 30-40% of non-profit workers under the poverty line.

Q: During the grant review process, how do you evaluate the impact of artistic projects that you support?

Felcyn:

- State funding differs from most others by presenting everything required at the beginning of application process.
    - A thorough guide for the application process.
    - Created a rubric on how a grant panelist will assess your application.
    - The state appreciates specificity and accuracy to guidelines.

Brown:
- For returning grant appliers; create a feedback letter outlining the funding process.
    - Those that follow feedback, tend to get better ranking the following year.

Grunin:
- Philanthropy Grants: If you've seen one foundation, you've seen one foundation.
    - No funders are exactly the same.
    - Government dollars are not in place for risks, whereas private philanthropy is often concerned with community impact.
        - This creates a disconnect, because private philanthropy is exact opposite.
        - Community based, co-creator projects.
            - More concerned with projects working properly in their specific community, not EVERY community.
        - Move private funders have private checklist that is directly affected by their higher ups.
- -All answered back and forth
- Know who you're talking to when applying for grants, and know your audience.
    - Tailor your authentic story to receive the best possible assessment.

Q: To what extent does audience engagement play a role in securing funding for artistic projects?

Brown:
- 20% of funding is decided by audience appeal and impact.
    - Need to have a board that shares information of what different diverse audiences want/need

Grunin:
- Equity
    - Rising tides don't lift all boats equally.
    - Focus on historically marginalized groups.
        - Not just race, but LGBT, Neurodiverse, etc.
        - Not concerned with supporting those who don't need the support.

<u>Felcyn:</u>
- State funding is focused on spreading funding evenly across all 21 counties.
    - Assessing application based on relevance to community.
        - These include numbers and data to prove you are serving who you say you are.

Q: Can you provide practical tips or actionable advice for artists seeking funding in the current landscape? What are common pitfalls that artists and organizations fall into when pursuing funding?
- -All back and forth
- Differing sizes of organizations have less capacity to approach finding funding.
    - Smaller groups don't have resources to reallocate specifically to finding funding.
        - Larger organizations often don't see the value in growing smaller organizations.
            - Philanthropy must support smaller orgs in this endeavor.

Audience Questions:
All answered back and forth between panelists

Q: What do funders look for in applications? What's lacking?
- Arts need to have purpose.
    - I.e. building creativity in kids, or culture, etc.
    - Audience and who is supported are important.
    - Primarily works with orgs, then checks with orgs to make sure they are searching for and working with local artists.
        - Additionally, making sure what you're applying with falls under certain umbrellas.

Q: Do you extend funding to college clubs?
- State funding is for independent 501c3 organizations, for program support specifically.
    - Check who gets funding and partner with them, and present alongside them rather than applying independently.
        - AC has mandate to work with small, local artists.

Q: In creating events for communities, everything is too expensive to cater to younger audiences. How do we get private funders to reach out for university projects?
- Work with institutional advancement folks, and advocate about how your venue is part of a larger org. Wider audience.

- Create learning opportunities for kids
- Growing stigma against meds and eds in the funding world that says they are furthest away from grassroots. Have their own huge fundraiser projects. You need to show that you have your own community, but we have our own different approach to arts.
- If an org/leadership values what you do, then it should be no problem.
  - Roadblocks occur when they do not find value.
    - This can be solved with facetime and connections.
    - Funders can influence boards, and larger orgs.
      - Mini advocacy.
    - Higher ed. Institution pressures cultural institutions to look outward for sponsorship.
      - Funding won't come directly from state since universities technically already get state funding.
      - Understanding and showing chain of funding.
  - Possibly create a "pay what you want" program for events.
    - This caters to all groups, and opens doors wider.

Q: How do you deal with changing leadership in government?
- Change often comes from leadership rather than policy. Must wait until July with renewal of budget.
- Unfortunately, can't guarantee funding year to year.
- Arts in NJ doesn't have a political action group.

Q: Where do you see success in risk in arts and culture?
- Non-profit doesn't take risks, because funding will be cut off. Instead, it takes the approach of creating stability in what would otherwise be considered a risky situation.
  - Understand that there is inherent risk of being burned, but that shouldn't stop you from working towards those grants.
  - Hard work creates consistency against risks, but cannot totally mitigate it.

Q: For younger generations that are interested in holding funders positions, what advice would you give? Personal challenges overcome?
- Free internships aren't recommended. Know your worth, don't feel guilty for being paid for your work. Ask for compensation. Ok to have boundaries for a higher quality of life.
  - Explore all avenues for career growth.
  - Look for opportunities, and be authentic to yourself.

Breakout #2: The Arts and Healing

Moderator:
<u>Emari DiGiorgio</u>, Professor of Writing & First-Year Studies, Stockton University
Panelists:
<u>Cheryl Broschard</u>, Foundation Project Manager, AtlantiCare
<u>Wendy Ryden</u>, Professor of English & Coordinator, Writing Across the Curriculum, Long Island University
<u>Dorrie Papademetriou</u>, Designer, Mud Girls Studios

Q: Can you share some success stories and anecdotes and how your org had affected the community?

<u>Ryden:</u>
Narrative and storytelling
Writing and healing

Rationales in doing this kind of work:
When you tell your story, it can be very empowering for YOU to be known, to name what you are; equally important for audience to bear witness, to learn about the storyteller and about ourselves

Anecdote 1:
In a workshop, a female white student was writing a creative piece about being in a coffee shop. Essay of place. Comfort in the cafe, turning back to the entranceway.

During the course of the workshop, a young black man felt he was struck by how the essay writer could turn her back to the door—embedded middle class privilege.
"Our worlds are really embedded in the small details of our day to day lives"

Anecdote 2:
In her twenties, Ryden's mother unexpectedly passed away and she found herself writing feverishly to capture the feelings. This led to her facilitating essay workshop for survivors and families of survivors with Gilda's club and then to creating college curricula of writing and healing, based on personal experiences.

Papademetriou:
Working with women of all backgrounds. All come together to work in the same studio.
Women come to find peace, to find community, to find meaning, to find "something to do."
First step to be a part of something, get experience, build a little confidence.

Anecdote 1:
A woman came to the studio, a survivor of trafficking. She was 23, and had been on the streets since she was 15. Quiet, reserved, little by little became a part of the team.

Solidarity and resiliency are built through a common goal, common mission, relying on each other, and counting on each other.

Goal of this woman was to get her GED, which she did successfully. Now, living in sober living. Plans to return to higher education. Made friendships and community and networking.

Anecdote 2:
A woman was living under the boardwalk, painting shells to sell on the beach.
Police told her she couldn't sell without a license, but helped guide her to mudgirls.
She needed a full time job apart from solely the 10am–3pm schedule of mudgirls.

She got a job at Borgata in housekeeping, until they had a background check done (because of outstanding warrants). Serendipitously, a member of the Hard Rock team was visiting the Mudgirls studio one day and offered her a job.

Mudgirls is "just one step on the road to giving them confidence to do something positive."

Broschard:
In 2005, the director of the Atlanticare Foundation saw research that hospitals were beginning to incorporate arts into their healing. Their collection began with 200 pieces of art, and now has over 3000 pieces of art in over 100 locations.

Broschard took over the program—had never been in the arts but always wanted to be. She was excited to take over, shifting position from overseeing the cancer center in EHT.

Community art-making can be an outlet to express [disparate] traumas to heal and grow together.

Anecdote 1:
Toward the end of her tenure in the cancer center, she overheard a cancer survivor tell a friend that the art on the walls of the halls in the art spaces inspired them to carry on.
She stated that ~98% of the arts are from NJ artists.

Anecdote 2:
Working on a cancer ward, she learned that "it's going to be okay" closes people off, makes them feel unheard, unacknowledged; instead she's found that listening, sitting with patients, and offering patients the ability to practice art-making as a way to reclaim their identity and grounding.

Papademetriou:

This sort of work is collaboration in production, it's multidisciplinary.

When the workers feel the joy of being seen, they feel success: when someone who is not used to being congratulated or being praised experiences that, it's a huge honor—they feel very normalized.

"The power of stories" is the connective tissue for this sort of art-healing.

Q: What is the significance of inclusivity and cultural sensitivity in art-based healing?

Broschard:
The vast majority of the art the foundation collects does not have people in it. It is difficult to have representation of "all" community members.

Rather, they have an overarching theme of purchases: healing through nature. For instance, farmland in Hammonton, beaches and boardwalks and businesses in AC.

Ryden:
Inclusivity in the classroom is such an important way to work together.
It breaks the insular nature of communities.

We must create experiences that the community members might not otherwise get the chance to have.

She objects to the concept of "cultural sensitivity," feeling there's something euphemistic about it, like how we are asked to "tolerate" one another. Rather, suggests communal safety: creating a space.

In relation to Broschard's remarks on saying "it's going to be okay": agency gets taken away. People speak in that way because they are looking to self-soothe.

"Rather than to critique what's being said, reflect back what you've heard somebody say"
We always think we have to *do something* to somebody's work to create a valuable contribution, but to reflect back values all our stories.

"I'm listening" builds community.

Place-based creativity draws attention to how to *be* with one another.

Papademetriou:
Being here in Atlantic City, no one is excluded.

"Everyone has something to give. Everyone has a creative spirit. It just needs to be tapped into. It just needs a medium."

"To make, to see": to appreciate beauty—we take it for granted.

Seeing yourself outside of yourself: art-making proves that *you exist.*

Tactile creativity connects us to self and the world around us.

Q: Please share methodologies, challenges, and successes in utilizing art for therapeutic purposes?

Broschard:
The art is the cherry on the top. AtlantiCare makes beautiful spaces, but they are devoid of essence/community/engagement until the art adorns the walls.

The art is good for staff morale. It can divert someone's attention for just a moment, who might otherwise be nervous because of the space they're in.

The challenge is a small team.

To artists: "represent your art the best way that you can." Some beautiful art cannot find a home because the artist doesn't know how to reach out.

Creating spaces that are comfortable in stressful situations
Creating positive relationships with artists of the area
Supporting the economy: in times of hardship, when no one else was purchasing art, they were able to support creators

Ryden:
She romanticizes the tactile connection of writing by hand.

Digitalization means a greater reluctance in students to write by hand.

Balancing the good of digitalization (easy distribution) and the bad (distraction, disconnection)

The level of anxiety in the age she is working with is off the charts.
They want to participate but seem to be unable to do that.
Presents a challenge to traditional pedagogy—big impediment to community-building.

Papademetriou:
Working as a collaborative team. "Lots of hands touch the same piece"

Some people who join the team would rather have one job or another. It is Papademetriou's job to pull out the members' individual strengths.

Design based on who the team is, to find community empowerment, stressing the quality of the work.

The need is great. Needs are great. They have support, but more support is always needed.
The challenge is not stretching yourself thin and knowing the speed of the medium you work with.

Audience Questions:

1) Mudgirls working with public schools?
Resonating with community members at an early age: as an art therapy

Papademetriou:
The team is developing as teachers in their own way. Some women who have gone through the program have now become educators and facilitators.

2) Can patients in the cancer center find ways to develop art reflecting on their own experiences? Do you work with them?

Broschard:
Behavioral and Psychiatric Health teams have art therapists. The foundation does not interact with the art therapists.

Breakout #3: The Arts and Education

Moderator:
Dr. Katherine Panagakos, Assistant Professor of Classics, Stockton University
Panelists:
Ryann Casey, Adjunct Faculty & Art Gallery Exhibition Coordinator, Stockton University
Wendy Liscow, Executive Director, Arts Ed NJ
Jennifer Tsukayama, Vice President of Arts Education, New Jersey Performing Arts Center
(NJPAC)

Engaging students with arts and civics
- Give opportunities to showcase work and creativity for more investment, fosters a sense of belonging and connection to a space
  - "Having that personal touch. Having students feel that they work has an impact." -Dr. Katherine Panagakos
  - Promote workshops, network with fellow artists, develop skills – intrinsically connects students to the community
- Reach students in new, engaging and impactful ways
  - "Don't do anything for me, without me." -Wendy Liscow
  - Every step should be led and decided by students (panels, committees, etc.) and remaining hands-on in interactions.

Conventional and innovative ways to share local and global art integration
- Intersection between emotional wellness and art
  - Using art in education to explore emotional and mental health.
- Helping students grow and keep their art form personal with their own agency
  - "Give them the space to do what they need to do." -Jennifer Tsukayama
  - Utilize the "collective" rather than encouraging isolation, and explore what words/themes/phrases means to them.
- Appropriation of cultures in art
  - "You can play in that lane, but you'll eventually have to get out of it." - Ryann Casey
  - Provide additional connections and examples of diversity (cultures, experiences, etc) - expose them to different art works and forms.

Long term benefits of arts education that can be quantified
- Most benefit indicators are connected to emotional and mental wellbeing, and tools are developing to gather concrete data.

- - "If, collectively, we can get the 'end' big enough and use the same tool, we can have a pre and post connector." -Wendy Liscow
  - Other disciplines are already connecting art's impact and benefits
    - "There are so many other disciplines that are adding creativity to their curriculum." -Jennifer Tsukayama
  - Quantified data can minimize experience
    - "Because they aren't quantified, we don't value them." -Ryann Casey
    - Data confirms results, but experiences start conversations.

Keeping the adults engaged with the arts and humanities
- Offer accessible and affordable resources to adults to help keep them engaged with their creative and artistic passions.
  - Adults need affordable and accessible spaces to explore their creativity and engage with their artistry.
- De-stigmatize spaces
  - "Have some grace." -Ryann Casey
  - Help and understand adults learn how to interact with arts & culture for their first time (museums, theaters, concerts, etc).

Breakout #4: Artists as Civically Engaged Citizens

Moderator:
Sarah Lacy, Liaison for Event Planning and Promotion, Noyes Museum at Stockton University
Panelists:
Julie Hain, Executive Director, South Jersey Cultural Alliance
Ralph Hunter, Founder, African American Heritage Museum of Southern New Jersey
Kate O'Malley, Executive Director, Atlantic City Arts Foundation
Mariana Smith, Associate Professor of Art (Printmaking), Stockton University

Q: How can artistic expression be a powerful force for positive change, connecting local roots to global challenges?

O'Malley:
- Art is a great connector of people, regardless of language, status, culture
- Artists have the chance to put a voice to things that most people don't understand or disregard.

Smith:
- There are a lot of preconceptions about what artists need
- From Smith's experience, she has done zine workshops that included people from Germany and refugees from Syria
- This allowed people to step outside of their comfort level and no one was an expert
- Everyone worked together to problem solve and work together across communities
- The power stratification became erased, and this is what art does

Hain:
- Art is a great equalizer and a communication tool that brings people together
- A call from Tuckerton Seaport came in recently, and her colleague Brook was able to connect urban youth and the Bay men of Ocean County – make do with what you have, find art in the mundane, reusing materials, having resources extracted from communities and taken to other parts of the state

Hunter:
- The power of subliminal messages in art and hanging them in places of meaning
- Norman Rockwell's image of Ruby Bridges is a powerful example

Q: How can artistic expression be a powerful tool for social change and community building?

O'Malley:

- ○ Everything that the AC Arts Foundation does is about building up the arts connection in Atlantic City, both for the people that live here and the people who visit
- ○ Not everyone defines themselves as artists, but still create art
- ○ There are more and more people getting involved and paying attention – it is also an economic development driver as well

Audience Question: What is the connection between community and who defines themselves as an artist?

Hain:

- ○ There are so many people who learn to create because their grandmother showed them a craft or a technique
- ○ Everyone likes to create, and can work in different mediums
- ○ People don't have to define themselves as an "artist," but still love to create things that are functional or have meaning

Hunter:

- ○ Hydrangea trail in Atlantic City
- ○ He is also looking for people who have painted hydrangeas – including a person who passed recently who never sold a piece of art in her life, but painted so many pieces of art
- ○ The Masonic Temple – can it be rebuilt, reborn, can you see the potential in that building?
- ○ Everything is art – someone created everything we engage with
- ○ Joyce Hagen: it is less scary to use the title "creative" rather than artist – people have a different feeling around that

Smith:

- ○ There are currently turbulent times going on, and how can we strategize and come together – it has the potential to create a space of "joy"
- ○ How do we bring the civic participation back into an art "joyful" space – you can no longer pretend that you didn't know about something when you are in that space

Q: How can artists and community leaders collaborate to address pressing social issues and inspire positive change?

Smith:

- As someone who came to the US from the Soviet Union, she has learned about the responsibilities that each artist has
- The old systems of how art has emerged has changed
- The "rules" to be successful are different

Hunter:

- Systems within the community are important, and provide a structure for how to make change in the community
- Look at the relationships between Stockton University and the community
- The exposure and experience is so important for young people, through environments like Atlantic City Boys and Girls
- People continue to give back to the community – the larger systems like Stockton, the majority of the people don't live in the area

Smith:

- The university has the responsibility to meta manage, and then it can step back and let people create

Hain:

- Holding the space is important
- Creating a pipeline so that can done
- Current population: not just white folks, but a universal tool

Hunter:

- Art can be so broad – the beauty of nail sculpture or art – art is art

Audience Question: How can we come together to work together? – the civic engagement means that people have to understand each other – Merging Tides – the Ebbing Tides – insular, homogeneous community

Hunter:

- We are real problem solvers and we are learning from each other everytime – this is the beauty of the people of Atlantic City
- We work together – Joyce Hagen wrote the grant for the AAHMSJ for the first $300

Smith:

- Sometimes it is about being proactive and proximate – getting together and putting something else to make it happen
- It can start even small – duct table and bootstrapping different things, and those bonds last throughout the years

Audience Question: what can be done to reach the community of AC?

Hain:

- It has been the hardest to access students, even with all the specific barrier
- Youth are the hardest segment to get to
- It's important to take the art to them, and not always having the chance to come to where the artists are

Q: What are some actionable strategies and resources to empower your role as a catalyst for positive change?

Hain:
- South Jersey Cultural Alliance is an arts organization that supports the ecosystem of arts – they pay the artists in a community to be a field representative of the SJCA in say, Salem County – focused on "community catalysts"
- Anyone can have an artist membership – along with an artist map for assets, and also a place for people to find events and spaces

O'Malley:
- Focused on artists in Atlantic City, but also people who visit Atlantic City and might be interested in accessing arts spaces
- Public arts advocacy
- Going forward to the community members living in the area and working to create public art
- Working to integrate youth and community members such as local artists to grow those skills

Smith:
- Her work in the institution is different because her primary job is teach and work with Stockton students

- Having said that, she considers the art as a catalyst for conversation for public art or community engagement – the university holds the space for students who come from other parts of the state
- Its not just a diploma factory – there is a way of teaching people to make meaning and a way to think

Hunter:
- The museum has a traveling exhibit that they take to the schools and has photographs of famous Atlantic City people of color and talks about who they were
- There are different exhibits – including a time for change – which is about Fannie Lou Hamer
- Photographs are the way that students connect through the information and content
- Social media is one way that they take artifacts of history and life

Q: How can artistic expression be a powerful force for positive change, connecting local roots to global challenges?

Hunter:
- Work with young people – say this all time – Art is Art
- I don't care what you want to do in the arts, lets just create
- It is all art, from the lights in the room to the

O'Malley:
- In ground mosaics made of permeable materials at The Lighthouse
- Mariana's Smith's students will go there

Hain:
- Connecting content for artists from around South Jersey
- Able to tell people that we all have to see ourselves in these art works
- Also trying to connect artists together to other arts who might be working on similar topics and possibly materials

Smith
- The Columbia students project
- Contrasting these students
- The plan was for students to go Columbia from Stockton (but this didn't happen because of Covid)
- The parents were worried about sending to youth to NJ because they thought the students would get

<u>Hain:</u>
- Displacement as a concept in art
- Story sharing tools – interactive ArcGIS map that helps to connect people to different story spaces
- Everyone gets to own their own information

<u>Hunter:</u>
- Boys and Girls Club – how can people partner to provide exposure to youth people in the community
- This is a civic responsibility that we all have
- How can we get into the community and build relationships that make this possible
- His request: How do we give back to the community and provide a service as a citizen

Audience Question: How does the Mural Project work?

<u>O'Malley:</u>
- Walls are offered
- Connect with artists and stakeholders
- Stakeholders are the funding sometimes
- Some times work with the community development corporation
- Sometimes it is completely up to the artist, and doesn't have an Atlantic City specific space
- AR is one of the things that are being integrated into art and not just murals as well

<u>Hain:</u>
- We have to be okay with things that don't work or that are messy – we have to go through the process to be able to get to that space