



Grantmakers in the Arts

GIAreader

Vol. 24 No. 1, Winter 2013

Ideas and Information on Arts and Culture

“Only Connect the Prose and the Passion” A Manifesto

Marian Godfrey

Reprinted from the *Grantmakers in the Arts Reader*, Vol. 24, No. 1 Winter 2013
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Grantmakers in the Arts

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“Only Connect the Prose and the Passion”

A Manifesto

Marian Godfrey

In May 2012 I was invited to speak at the Haystack Mountain School of Crafts’ Cultural Summit 2012, which took place at the school in September. The school is on Deer Isle, part of the coastal archipelago that stitches Maine to the Atlantic Ocean, and that also includes Vinalhaven Island, my family’s home. This article is adapted from my speech.

My theme is E. M. Forster’s fervent plea in his great novel *Howards End*: “Only connect! . . . Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height.”

Over the years I have struggled with the contradiction between my work as an arts administrator, which is mostly deeply prosaic, and my experiences of passionate encounters with art — of being literally exalted — in the theater, in music, in museums, even in the presence of great buildings.

The Salk Institute for Biological Studies (below), designed by the great architect Louis Kahn, perches over the Pacific Ocean, and from the vantage point shown in this image you can imagine the water in the fountain flowing directly into that great source. When I stood there the hair stood up on my neck and I was swept away.



I have always wanted to be part of making such exaltations happen for other people — both those who are makers and those who interact with makers and their work. There’s more than one path to passionate engagement: there is the way of the artist; there is the way of the maker, who may be a student or may be an avocational artist, an amateur in the original meaning of that word; and there is the way of

the audience member who is deeply drawn in by a performance or an exhibition or a poem, and becomes a joyful cocreator of his or her experience. I believe it is the responsibility of administrators, advocates, and the organizations they manage to support each of these three ways, and to nurture them as parts of a whole.

But First, Meet My Parents

As a way of talking about my struggle to integrate prose and passion, I introduce my parents.



Dad is an architect, a sculptor, and a former chair of the graduate department of fine arts at the University of Pennsylvania. He instilled in me a great curiosity about what it is like to be able to make things with artistry, and a desire to live in the realm of the imagination and ideas.

He designed my house on Vinalhaven (above), which looks across East Penobscot Bay to Stonington.

Mother, who is no longer with us, had wanted to be a physician, but became instead the mother of five and ultimately the chairman of the board of the Penobscot Bay Medical Center. Medicine and science appealed to her analytic mind. She had a great love of birds, which she pursued through studies in ornithology, and came to know intimately all the birds who lived on or visited Vinalhaven.

She also immersed herself in botany, and was a student as well as a practitioner of gardening and beekeeping. From Mother I learned to cultivate an analytic vision, and to understand that love can be expressed through precision and exactitude. It has taken me a long time to realize that Mother’s gifts, which I have used to make a living in the business of supporting artists, are just as valuable as the yearning toward artists and artistry that came from my father.

The Prose and the Passion

I have been an intermediary between the prose of the arts — that is, the daily operational and financial requirements of making an artist's, or a nonprofit arts organization's, work possible — and the passion: the passion of the maker and the making, and the passion any of us may feel when we experience a great encounter with art.

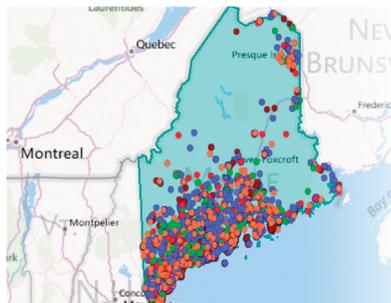
We managers, fund-raisers, and grantmakers, in our work on behalf of artists, institutions, and audiences — sometimes in concert, sometimes with dissonant goals — have colluded over the years on one thing at least: the development and then requirement of one another that we adopt some pretty soul-sucking language with which to conduct and describe our efforts. Our institutional syntax, our claims for accountability and results, and our bland generalizations

about “the arts” and their benefits to society leech pleasure from our work. It is coded professional language, and it is incapable of expressing our feelings about the mystery and excitement of actual encounters with art. Also, like any professional jargon, it puts up barriers and makes people who are unfamiliar with our dialect feel like outsiders, including the very people we are trying to support — artists and engaged people in our communities. I believe we need more humane language to describe ourselves and our visions: words and meanings that are shared by artists, administrators, and the public.

Here are two kinds of images that offer an example of my point.

This view of Isle au Haut (above) from the Barred Island Preserve on Deer Isle was painted by my niece Sarah Faragher, for whom I offer a shameless commercial. Sarah's painting seeks to capture the enduring grandeur of the coastal landscape, so let it serve, for my purposes, as a proxy for all the artists and works that bring passion to our lives.

Also here is a map of Maine from the *Creative Industries* report by Americans for the Arts (lower left), showing the number of culturally related businesses in Maine that were registered with Dun and Bradstreet as of January 2012. This is the image that will have the most impact on a Maine policymaker who is considering whether voters desire the arts. It makes an economic argument



for the arts in a visually compelling way. But it raises the hackles of many artists who do not recognize themselves in data. And this is just the problem: data, the stand-in for prose in my example, are “correct” in describing what the arts are, and what they do, only to the same degree that a painting's image, or any artwork's content, is “correct.” Both provide partial information. And yet the worlds of discourse these images inhabit are so radically disconnected from one another that they are unable to reinforce one another to create a whole larger than the sum of its parts, which is what we need when the chips are down, artists and arts organizations are under siege, and true advocacy is required.

So I Came Up with a Manifesto

The apparent breach between the prosaic world of administration and advocacy, and the passionate experience of making or engaging with art, is only one

symptom of a deeper separation. I mean also to address other divisions that shape our life in the arts, and to speak with hope, if not always optimism, about how we might think and act in terms of wholes rather than divisions.

This is what I believe:



- Artists speak truth to power. They ground their work in the truth of the imagination. Their work calls forth passion and imaginative understanding. Because of these things, artists are indispensable to our society, to our democracy, to our humanity.
- Every person has a right to cultivate and make the most of his or her own artistic capacities. Because to learn how to shape our days with imagination and with empathy can guide us toward living better as well as more pleasing lives.
- Arts organizations have a distinct and necessary part to play in building connections among artists and the people and places and communities in which they are

grounded. To build those connections organizations must both speak and act with clarity and authenticity.

- What we need most from arts organizations now and in the future is that through their commitment to artists and to the arts, they find ways to participate in the broader work of building healthy communities and addressing social ills.

I believe it is specifically the responsibility of organizations and advocates to make these connections. The traditional job of arts organizations has been to act as hinges connecting artists and audiences, or as translators back and forth from one to the other. The bridging and translating function is absolutely fundamental to the rationale of arts organizations, especially nonprofits, but the picture is more nuanced now than it used to be. Artists may work in solitude or in collectives. Some engage in political provocations. More artists than before are forging their own social, as well as creative, connections with the communities in which they work. And “audiences” are no longer just audiences. Many individuals are just as likely to be makers of do-it-yourself or communal creative work and experiences as they are to participate as audiences for professional arts activities — and thanks to digital technologies, they now can disseminate their work both locally and globally. When they participate as audience members, they still expect to be interactive.

So why do we need a manifesto? A manifesto is a claim that something in the world needs changing, and that particular beliefs and actions are required to make the world better. The institutional structures that underpin the arts community have deep problems today. But the arts themselves are thriving, or at the very least as well off as they ever have been.

Artistic Creativity Is a Life Force

Brilliant work emerges from the soup of experimentation and play, the primordial ooze of tentative or unrealized

or meretricious efforts, as it always has, and probably at about the same rate.

Art offers itself up to commodification, as seen here in a Campbell’s Soup marketing campaign that uses Andy Warhol’s iconic image to sell its product. (Warhol would certainly have enjoyed the ironic upending of his own campaign to use soup cans to sell his art.) But some artists also stand on the front lines of social justice, as they always have, with sometimes perilous consequences to themselves.

Meanwhile, the general populace has access to an insanely diverse array of artistic and cultural experiences, both live and mediated. According to the National Arts Index of Americans for the Arts, there are 113,000 nonprofit cultural organizations in the United States today, along with nearly 800,000 arts businesses ranging from art galleries to producers of Broadway musicals to musical instrument vendors to storefront dance studios. Waves of innovation in the delivery, through analog and digital media, of music, radio, film and television, and now computer and Internet games, have upped the ante even more dramatically when it comes to access both to professional arts activities and self-created experiences.

The explosion of video and Internet gaming, as well as of social media, has provided new opportunities for creative interaction online, which loyalists and fans have avidly pursued. This recent screenshot of World of Warcraft’s Facebook page shows one day of a campaign leading up to the release of Blizzard Entertainment’s newest game, *Mists of Pandaria*. New artwork created by players of other World of Warcraft games was posted every day of the campaign.

Gaming also offers to artists, for the first time in at least a century, the opportunity to create, or at least to colonize, a truly new cultural form, with new aesthetic as well as technical rules and territory. There are already forty years of an art history of game design — particularly for visual effects — and also more recently of the use of games in the creation of art. But I am talking about the creation by artists of interactive games using game logic and game rules and protocols, not just art world rules and protocols. That is just beginning to happen, and it will open up a whole new connection among artists and the millions of other people around the world who are dedicated gamers.

So, What’s the Problem?

The problem does not have to do with the state of artmaking, though individual makers and performers may struggle





to both realize their work and support themselves and their families — and, these days, may also struggle against the corporate juggernaut to retain

their own rights in their work. The poet

Robert Hass said at the fabled 1995 Grantmakers in the Arts conference in Eureka, California, that artists as a

species are like cockroaches: they will survive anything short of nuclear apocalypse.

Here is a picture I snatched of *Infinity Room* (above), an installation by Japanese artist Yayoi Kusama at the Tate Modern last spring.

Being in this room was amazing. Since Kusama is a survivor of madness and fear of the infiniteness of death, among other things, let this image stand for the endurance and visionary gift of the artist.

Meanwhile, there *is* a problem with the future for nonprofit arts organizations, specifically. In my work as a grantmaker I have seen that, recently, a dismaying number of organizations are becoming irrelevant precisely because they neither provide supportive homes for artists and the development of new work, nor effectively engage the loyalty and commitment of their audiences, nor play a civic leadership role in their communities.

It is a proclivity of arts organizations that have been around for a long time, like long-standing institutions of any kind, to be tempted to shift their motivations and behaviors from the pursuit of their missions to the pursuit of their own continued existence. But the very behaviors institutions mobilize toward the goal of self-preservation end up weakening them and in some cases leading to their downfall. Organizations in this state hoard financial and human resources to support physical and staff infrastructure rather than to advance the artistic or cultural goals that the infrastructure was created to support. Program innovation is seen as too risky or costly, and so the institutions, by avoiding risk, lose the allegiance of both artists and audiences, and stop serving the art forms that used to be at the core of their being.

A Litany of the Challenges of Change

Cultural institutions are hurting, especially now when we are in the middle of a combination of really terrible and prolonged bad economic weather, and a dramatic change in the social context for the arts. The weather will become more temperate, eventually, but the social *climate* will not change back: normal is in the past.

Readers of and writers for this publication, as well as many intelligent bloggers in the past several years, have anatomized the maladaptive behavior of arts organizations that have been unable or unwilling to respond to social climate change. We know well that permanent change in society is being driven by many factors, but that two of the most salient are the accelerating shift in the mechanisms for arts production and consumption to digital media and the swiftly changing demographics of our country. Consequently, organizations will have to change or die, as a consultant recently said bluntly to Pew's board and staff. They will have to change their programming content, as well as their marketing, if they are to engage those audiences who currently stay away because the programming is not germane to them, and they will have to adopt digital platforms for both programming and technical uses. On the other hand, new organizations keep being created at a jaw-dropping rate. According to Americans for the Arts' National Arts Index, the number of nonprofit arts organizations grew 49 percent, from 76,000 to 113,000, in just the past decade. These organizations are natives of the ethnically and racially complex digital world we live in today. Many of them are both artistically inventive and socially engaged, and as such they are filling the gaps in cultural production being left by older and failing organizations.



The threat to existing nonprofits arises, in part, precisely from their nonprofit status. Concerns for community building and social change provide a critically important *raison d'être* for nonprofit cultural organizations. The commitment and ability to deliver work of significant artistry are essential for their long-term success, but it is not the artistry of the work that distinguishes them from commercial producers. They are different because they are expected to place a higher value on social responsibility than on commercial success.

By making this argument, I do not mean to say that community commitment or even the basic devotion to

the advancement of an art form is uniquely the realm of nonprofit organizations. There have always been mission-driven for-profits, as Bill Ivey calls them: they include instrument makers and jazz clubs as well as small commercial art galleries devoted to nurturing the work of local artists. But unless loyal patrons underwrite them, for-profit arts concerns live and die by the market, to which they are fundamentally answerable.

Nonprofit cultural organizations have a higher bar to get over, in this regard, because they have a legal, as well as an ethical, responsibility to provide educational and/or charitable services to the public. They are mandated to do so by the Internal Revenue Service, in return for their privileged tax status.

The IRS language governing nonprofit corporations says nothing about the arts, and most arts organizations claim status as educational organizations when applying for their 501(c)(3) classification. But if organizations are not able to document both the educational or charitable nature of their services, *and* the value of those services to the community, they are not meeting either their ethical responsibility or their legal obligation.

INTERNAL REVENUE SERVICE sec. 501(c)(3)

Corporations, and any community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, testing for public safety, literary, or educational purposes, or to foster national or international amateur sports competition (but only if no part of its activities involve the provision of athletic facilities or equipment), or for the prevention of cruelty to children or animals . . .

The US Congress has been stewing for years about whether it should try to take the privilege of nonprofit status away from arts organizations, because of a perception that they are not delivering on their promise of creating public value. Many in Congress find it easy to see arts organizations as serving only the wealthy and elite. This challenge is political in its origins, but too many organizations have left themselves open to it either by not, in fact, doing a very good job of serving a broad public constituency or, at the least, by not making a compelling case for their value and relevance to citizens and taxpayers.

Here's Another Part of the Problem

For most of the twentieth century, and until recently, the general assumption of both arts institutions and funders has been that public participation in the arts is primarily a matter of passive consumption: success has been measured in

the performing arts by butts in seats, to dredge up that loathsome expression, or, in exhibiting organizations,

bodies through the door, and into the museum shop as well as into the galleries.

This problematic behavior, on the part of both arts organizations and funders,

has been talked and written about endlessly of late, but

I am not sure we have adequately understood or

expressed the visceral negative

feelings it has engendered in the people

organizations and funders mean to serve — both artists and engaged audiences. Passive consumption of the arts is really only a twentieth-century idea — not all that old — but it grew in lockstep with, and has become deeply entrenched in, the nonprofit arts system.

I still see a lot of arrogance driving both the programming and the marketing of too many organizations, particularly major mainstream institutions that have been around for more than a generation and that view their primary responsibility as one of stewardship of an existing canon of work. They may intend to convey to their audiences that “this wonderful art is what we offer up, and we think it is really, really important and valuable to you,” but the subtext I often hear is “we know better than you do what cultural experiences will be good for you.” Sometimes I feel as if I am being admonished to eat my spinach, instead of invited to partake of a joyful experience.

This approach, if it ever worked all that well, is now yielding diminishing returns for cultural organizations. The findings of the National Endowment for the Arts’ 2008 Survey of Public Participation in the Arts, which showed a significant across-the-board decline in public participation in those art forms supported by the agency, have gone viral in the nonprofit arts administration and arts policy world. This report, which came out more than two years ago, is still raising alarm bells in the sector, and other recent data support its findings.



What Is to Be Done?

In response to all these considerations, should there be philanthropic or policy interventions to help or induce current organizations to rethink their mission and programs, or should we assume that the invention of a nonprofit arts infrastructure for the twenty-first century can only be achieved through the creation of all those new organizations that have sprung up and are responding to both the changing economic market and the marketplace of ideas? How should, or how can, existing organizations evolve in the face of the profound demographic shifts taking place in our country, or respond to the dramatic shifts in people's preferred means of creative engagement? What does the future hold?

It has become a cultural cliché that digital technologies and the creative innovations they have engendered are propelling our society into some kind of revolution, the results of which we still cannot fully see because change continues to accelerate. My colleagues and I have often used this idea as a framework for challenging arts organizations to let go of old assumptions and become alert to new opportunities that may not yet be clearly in focus. Clay Shirky, in his 2010 book, *Cognitive Surplus*, talks about a revolution, engendered by the rise of digital media, that is “centered on the shock of the inclusion of amateurs as producers, where we no longer need to ask for help or permission from professionals to say things in public” (52). He talks about intrinsic personal motivations driving the much-discussed return to a do-it-yourself ethos, citing research that talks about “the [individual’s] desire to be *autonomous* (to determine [for ourselves] what we do and how we do it) and the desire to be *competent* (to be good at what we do)” (75). “The feeling of competence is often best engaged by working right at the edge of one’s abilities. The feeling that I did this myself and it’s good, often beats the feeling that Professionals did this for me and it’s perfect” (77). (Harking back to that spinach.)

I believe Shirky exaggerates the degree to which the world is turning away from experts, and specifically from artistic mastery and virtuosity. Anyone pursuing a creative practice needs and wants to test his or her work against the work of masters, and to feel a part of a continuum of practice. Just think about the often-used analogy of the continuum between Little League and professional baseball. But the DIY and “good enough” trends are undeniable, and many arts organizations are having a terrible time letting go of the idea that their guardianship of artistic greatness gives them

a free pass to ignore what the public is up to. They do so at their peril. The late, great Stephen Weil, who was a wise man and a gadfly in the museum world, annoyed museum professionals for years by framing this question: Should museums be *about* things or *for* people? The answer is both, of course, but Weil argued that if museums only revere and protect their objects, at the expense of what he saw as their equal obligation to serve the people, then they and their objects ultimately lose relevance and value. Museums are still struggling to get the balance right.

Weil’s question could just as easily be framed in the performing arts: Are orchestras about music or for people? Are dance organizations about dance or for people? To answer these questions, about any art form, we must

come to grips with the reasons why great artistic creations have become so alienated from people. We cannot help but stipulate the questions’ legitimacy.

Arts Funders Have Been Complicit in Maintaining the Status Quo

The corner of the arts community in which I have worked for the

past thirty-five years has continued to value — that is, to invest its resources in — mostly traditional programming of professional artists and nonprofit cultural organizations — especially those major institutions that preserve, sustain, and occasionally expand the canon of great artworks. Recently, arts funders have been catching up with the booming contemporary art market, and are more likely to support artists and organizations committed to pushing forward the edges of contemporary aesthetics and practice. But avocational artists, community-based artists, artists working toward social justice — even, to a large extent, arts education programs — need not apply for high cultural status.

How poorly this position serves both the arts and the public. It creates artificial distinctions between nonprofit excellence and commercial success, even though both artists and audiences move fluidly between nonprofit and commercial contexts, and even though great artistic achievements can emerge anywhere along the continuum of delivery systems. And it also severs the idea of artistic excellence from that of community-based programs, even though artists of great stature pursue practices that are deeply embedded in community — and even though community-based organizations produce measurable public value for their constituencies.

I sometimes think funders are like the proverbial drunk looking for his keys under the lamppost on a dark night because that is where he can see: by and large, we look



to fund “excellence” and “innovation” only in particular kinds of arts organizations with which we are already familiar. These are organizations that our charters permit us to fund — usually restricted to 501(c)(3) nonprofits — and that our governing boards know and sometimes love. Major institutions such as symphonies and museums fit the bill, as do some smaller museums and performing arts, visual arts, and/or heritage organizations. But these kinds of organizations are not necessarily — certainly not always — where the action really is, whether you are talking about truly adventurous new work that excites audiences, or artists and organizations that work closely and in a sustained way with their communities and address the deep-seated cultural and social inequities that are too often ignored by the “mainstream” institutions. Funders generally don’t have the capacity either to seek out or to judge really new and different work, and besides, the unfamiliar is often just too scary.

Even more problematic, community cultural development, which may be the only type of arts practice that consistently addresses the appalling results of racial and economic injustice, tends to confound donors in several ways. Community programs tend to cross over among arts disciplines and more generally to combine arts and social services practices, and so fall outside the neat boundaries of many program guidelines. They are idiosyncratic and process oriented, making it difficult to evaluate their effectiveness; they cannot be “taken to scale.” And they are political in their stance, raising uncomfortable issues for funders who often are reluctant to engage directly with political issues. I view as one of my greatest failures as an arts program officer that I was unable to develop an approach to supporting community-based arts or community cultural development that was compelling enough for my foundation’s board to buy, in any kind of sustained way.

Hope for the Future

Rene Yung, a visual artist and writer who lives and works in San Francisco, wrote about the twenty-first-century evolution of this work from its mid-twentieth-century roots in a 2007 issue of the *Grantmakers in the Arts Reader*:

Next-generation CCD [community cultural development] is often layered and addresses complex social relationships, rather than a single thesis. It looks to sustainable community development, rather than a short-term project. I think a key difference of this work is its adaptive rather than resistant attitude. It is entrepreneurial, asset-based, and strategic, to match the moving target of changing social conditions.



In Maine many practitioners can be found of the kind of sustainable cultural development — collaborative, entrepreneurial, service oriented, driven to improve the well-being and quality of life of residents through a commitment to aesthetic and program excellence — that our society needs. I know of two such organizations on Deer Isle, for example: Opera House Arts, in Stonington, and the Haystack School itself. I believe Maine’s communities will welcome such activity with increasing understanding and enthusiasm in the future.

Both in Maine and nationally, a reason for hope is that artists and arts organizations have been coming into focus, recently, as having something desirable to offer to others who are trying to figure out how to navigate the twenty-first century. Clay Shirky’s books were relatively early calls to action for arts advocates to appropriate the language of “creativity and innovation.” Amazingly, twenty-first-century business

management theory has finally come around to the idea that creativity and innovation in the workplace are essential to business success, and that companies need to learn the secrets of recruiting and retaining a creative workforce.

Shirky, along with writers who include Daniel Pink and the now discredited Jonah Lehrer, have given fodder to arts advocates’ arguments for the importance of the arts in fostering creativity and innovation. The goal is to use these arguments to move the arts and arts education more toward the center of social and economic policy and development. The work of such writers needs to be used with caution: their books often read more like corporate self-help manuals than real acknowledgments of the centrality of the arts to a humane, healthy, and economically sound society. But cherry-picking their ideas is irresistible because of the kernels of truth they contain.

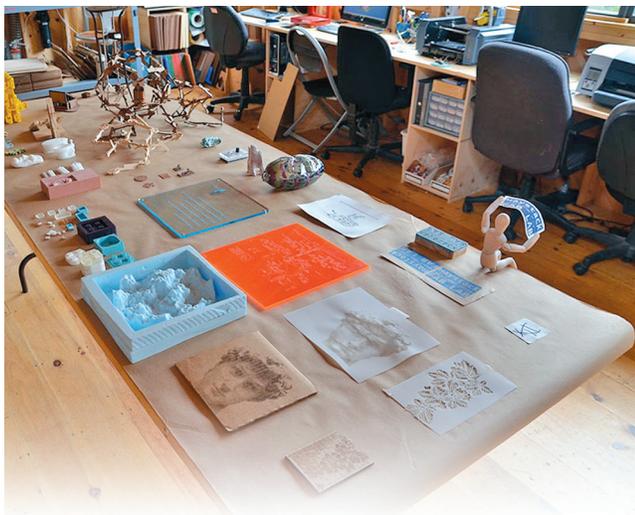
These writers join Richard Florida, who, in his books starting with *The Rise of the Creative Class*, has been making the case over the past decade for the importance of the presence of artists and other creative people in economically successful cities. Florida’s positions on what makes a vibrant city, which have a certain journalistic élat, have proved very popular with mayors and other local public officials, despite widespread skepticism about his research methodology. His ideas have also been picked up by arts advocates and arts funders in arguing for the central role and importance of artists in “placemaking,” a phrase and concept that we have been watching evolve into yet another cultural meme.

Building Community Locally and Internationally

Placemaking as a concept worthy of policy investments has also already generated its share of skeptics, with some good reason. But as a set of practices through which artists live in and engage with communities, it is pretty robust. We have all observed these activities on the ground and know intuitively that their impact is real — artists do change the places in which they live and work and participate in civic life, usually for the better.

Placemaking was originally conceived of as an urban phenomenon (at least in Richard Florida's work), somewhat parochially in my view. Maine artists and organizations have proved that it can be a powerful idea in rural communities. Here are just a few of many examples of community cultural development — placemaking in the best sense — in Maine.

The Tides Institute and Museum of Art in Eastport recently received a major grant from the National Endowment for the Arts' ArtPlace program for its Artsipelago project. As the NEA describes it on its website, "Betting on art as the centerpiece of an economic comeback, Artsipelago will rebrand and connect a number of established efforts as well as develop artist live/work space and studio space to drive arts participation and ultimately talent retention in this rural, multicultural, coastal archipelago." Notwithstanding the eruption of



professional jargon — rebrand? talent retention? — which seems so unavoidable in public communications of this sort, the ideas of integrating existing programs and attracting artists to live and work in the community are compelling.

Organizations that deserve far more recognition and financial resources than they get are those that, like the Maine Indian Basketmakers Alliance, preserve and sustain the cultural heritages of their communities and support artists to develop viable careers while sustaining, evolving, and transmitting traditional cultural practices. They, too, are placemakers in the ways that they strengthen and revitalize their communities.

The Beehive Collective's mission is "to cross-pollinate the grassroots, by creating collaborative, anti-copyright images that can be used as educational and organizing tools." A graphic design collective based in Machias, the collective works as a decentralized organism to bring its message of environmental activism to many communities throughout the United States and globally.

At the Haystack School, the Fab Lab, established two years ago, gives faculty and students at Haystack hands-on access to new, digitally driven fabrication processes that can help them reimagine their practices. Fab Labs, a program of the Massachusetts Institute of Technology's Center for Bits and Atoms, are an international network providing new tools for artists in countries around the world.

Maine is in fact a laboratory for twenty-first-century arts practices. Maine organizations link the local to the global; they link artistic innovation and mastery to social change efforts in rural communities; and they nurture and help retain homegrown artists and attract those "from away" to this state of extraordinary physical beauty and cultural richness. Maine, in sum, is a place that is made by the collective creative imaginations of all its citizens. It is a place that, at its best, fully embodies my manifesto.

Marian A. Godfrey has worked as an arts advocate, producer, administrator, and funder for thirty-five years. She recently retired from the Pew Charitable Trusts in Philadelphia, having directed its Culture initiatives from 1989 through 2011. She now divides her time between western Massachusetts, where she serves as cultural advisor to the Berkshire Taconic Community Foundation, and Vinalhaven, Maine.

