



story arts

Landscape Analysis

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**Just as our lungs need oxygen to breathe and thrive,
so the brain needs Story to survive.**

Frank Patterson

Executive Summary

Our region—Fayette County and its surrounding areas—is uniquely positioned to champion Story Arts, and to create a K-MFA pipeline that will add great value to the lives of our student population and that will support local industries, thereby rendering Fayette and its surroundings a beacon for Story Arts education. Through expert interviews and desktop research, we developed a landscape analysis that: defines “Story Arts” and the “Story Artist;” outlines local resources, major players, and Story Arts education opportunities; begins to identify where there are gaps locally for learners of all ages; and that looks out to Story Arts across the world.

Key findings from the analysis

Bright spots

1. Our region is rich in Story Arts experts, both in industry and in graduate and undergraduate level education settings. See a table of organizations and leaders [here](#).
2. Teachers and education leaders share a great enthusiasm for Story Arts and are eager to learn more about connecting authentic, industry practices to their current work.
3. The argument for sharing Story Arts education with learners of all ages, is multifold and it includes the strong history of Story Arts and its power to educate, build culture, persuade, heal, connect, communicate, foster empathy, inspire, entertain, and drive business.
4. There are frameworks and learning goals for the Arts in our region as well as many learning objectives for written composition, oral language, and story creation through English Language Arts in K-12. These frameworks and goals are useful for alignment, understanding a progression of learning and developing age-appropriate learning experiences that meet a standardized learning objective. The state standards can be found here: [Local K-12 Resources](#).

Red flags

1. There is a weak connection between industry knowledge and the K-12 education landscape.
2. Our interviewees share that there is a lack of impact studies that show the outcomes of Story Arts educational experiences, and also a lack of funding for said studies. Some studies that

have been completed can be found here: [Why Story Arts?](#) There is also an opportunity to perform a systematic review of outcome research related to Story Arts to develop a more comprehensive understanding of the gaps in current research.

3. There is no K-12 Story Arts curriculum with shared language, learning goals, and curricular resources. The aforementioned learning goals surrounding the Fine Arts and English Language arts are taught as separate subjects, which unfortunately results in a disjointed learning process; whereby the Arts and Story are taught in silhoues rather than in a cross-curricular manner.
4. K12 teachers may feel “burnout” and might be reluctant to take on a new set of learning standards and pedagogical approaches if they are held to and tested on another set of standards. They are also content experts on the current standards and may feel reluctant to take on unfamiliar content without appropriate support and training.
5. Several interviewees who are embedded in the Story Arts industry noted a reluctance to collaborate across key players within the same industry due to competition.
6. There is a lack of funding for Story Arts – for events, for artists to teach in education settings or in workshops, for impact studies, for aspiring artists (wishing to become professional), and for Story Arts spaces.

Implications and potential next steps

Given the bright spots and red flags outlined above, there are a number of concrete ways to advance Story Arts education locally. Though the following lists need to be discussed and prioritized, nevertheless they reveal workstreams that the landscape reveals as promising next steps.

Regarding the ongoing collection of data to describe the impact of Story Arts locally and to identify gaps in the range of services needed throughout the K-MFA pipeline, the following action items are relevant:

- Continue to identify and connect local experts to this work.
- Further assess conditions for implementing a Story Arts framework within our K-12 settings; with an eye to our front-line organizations including school leaders, teachers, and teacher training programs. In particular, there is a need to discern the following additional context about the landscape:
 - Mindsets regarding taking on the work of Story Arts; leaders, teachers, and students’ mindsets.
 - Interest and ability to teach Story Arts in a cross-curricular manner; not as a silhoed subject.
 - Professional development opportunities and consensus around best practices for

Story Arts instruction.

- Inventory space, materials, and personnel required for a successful implementation of Story Arts curriculum.
- Create a database of local, national, and international Story Arts resources.
- Perform a systematic review of outcomes research or impact studies related to Story Arts; with a focus on our key [competencies of a graduate](#) as the outcomes measured.

Regarding capacity building and how we might advance the quality of the local K-MFA Story Arts field, the following action items are relevant:

- Create or connect with intermediary organizations that may:
 - Serve as a liaison between industry and education
 - Create professional learning opportunities
 - House a database of resources
 - Connect teachers with artists to co-create curricular units
 - Acquire funds for research, teacher training, and curriculum development

Regarding stakeholder engagement and how we might increase public and private stakeholders engaged in this work, the following action items are relevant:

- Connect with additional, local industry leaders and education leaders to understand their perspective and gain support for the work of Story Arts education.
- Ensure our pool of stakeholders is diverse – in every metric.
- Develop a collaborative spirit in raising Story Artists

Lastly, regarding advocacy and how we might expand public and private support and investment in Story Arts education, the following action items are relevant:

- Create events that showcase Story Arts and create a collaborative spirit in raising Story Artists
- Create a website
- Identify potential funders

How we will use this landscape analysis moving forward

The landscape analysis below reveals the research undertaken to arrive at the key findings and implications above. This will be a live document, where we can continue to share our growing understanding of the landscape. It can be thought of as “source code” that can be used for at least the following purposes as we seek to advance Story Arts education:

- Fodder for the design of an intermediary
- Website text

- Recruitment (of champions, students, families, teachers, school leaders, businesses) to the cause of Story Arts
- Demonstrating to funders the need and rationale for a greater investment in Story Arts
- Resources and opportunities to share with others
- Receiving feedback on our strategy and understanding of Story Arts
- Education and/or consensus building of teams that are working to integrate Story Arts
- Guide rails for our efforts and deciding next steps
- Molding consensus among stakeholders and participants

Story Arts Landscape Analysis

September, 2020

Introduction

Story is the fundamental mode in which we communicate and connect on a human level, as such it is one of the most powerful forces on earth to shape our minds and build culture. Therefore, the art of story or Story Arts should be taught in an interdisciplinary fashion beginning with the youngest of learners through graduate level studies. Our goal through this landscape analysis is to develop a greater understanding of Story Arts in our region (Fayette, GA, and surrounding counties) and across the world so that we may develop a Theory of Change to have a greater impact in Story Arts education; rendering our region a leading force in Story Arts, both in education and in industry. The landscape analysis sits within a greater context of the following work that is being done to promote Story Arts and will aid in aligning those efforts:

- Story Arts Events
- Defining Story Arts
- Understanding the Story Arts Landscape
- Identifying and Recruiting Champions
- Designing an Intermediary Organization
- Developing of Resources

Our collaborators in promoting Story Arts include teachers, industry experts, school and education leaders, Story Arts organizations, and champions for the work. Our collaborating K-12 schools include charter, public and private schools: Fayette County Public Schools, The Forest School, Landmark Christian Academy, and Utopian Academy for the Arts. Several teachers from the aforementioned schools contributed to the development of our curriculum prototypes: *Ebonne Craft, Mike Morris, Juan Ponder, Jaqueline Miller, April DeGenarro, Julie Murphy, Nancy Boyle, Teri McGraw, Cheryl Busby, Donna Buffington, Kim Broome, Laurie Gividen-Kufchak, Deanna McArthur, Melissa Raymer, Caleb Collier, Amber Bryant, Brittney Toles, Shelly Brown, Denis Ostrowski, Mela Geipel, Shamira Carr, and Rebecca Ferguson.*

Original key players in our research include: **Frank Patterson** *President of Trilith Studios*, **Jeffrey Stepakoff** *Executive Director of GFA*, **Diego Pernia** *Film Maker, Director, Live Show Creative Director*, **Booker T Mattison** *Film Maker, Author, and UGA Professor*, **Christopher Moses** *Alliance Theatre's*

*Director of Education and Associate Artistic Director, **Christina Villaseñor Perry**, 826 Valencia Site Director, **Tricia Stearns** President of Southern Order of Storytellers, **Billy Dickson** ASC, Film Director, Producer, Teacher, and Cinematographe, **Bill Myers** Author, Director and Producer, **Jacquaye Banks and Yule Brenner** local storytellers and screenwriters, **Janine Licare** Wedding Photographer, **Pablo Rochat** Creative Director at Pablo Rochat Studio, social media influencer, **Leonard Presberg** Chief Bard at Red Clay Festival.*

Together, we offer a glimpse of the Story Arts landscape in an attempt to offer more clarity, conviction and direction for change; specifically within K-MFA Story Arts education. Within this document you will find our research methods and definition of Story Arts, The history and purpose of Story Arts, The major players within the field, Story Arts' role within the larger educational landscape, evaluation strategies and impact data, a growing list of resources and database, and finally our theory for change. Below you can find the table of contents to navigate the sections of our report.

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Methods

To develop our landscape analysis, we performed interviews with experts in the field, including but not limited to film producers, photographers, social media entrepreneurs, and education leaders. Our interviewees represent a diversity of perspectives, including racial, cultural, and gender diversity as well as leaders that represent both private and public organizations. It should be noted that through conducting the interviews, we received great encouragement and enthusiasm from the field experts for the project that we are undertaking to promote Story Arts. Roughly 85% of our data is gleaned from these expert interviews, the remaining 15% is from research included in academic journals and published by organizations in the field of Story Arts.

Defining Story Arts

When we say the term “Story Arts” we define it as:

The many ways in which we communicate with each other about the shared human experience. The result of Story? A deeper connection with others and a product of culture that reveals more of what it means to be human. Our minds are built on the stories we tell each and every day; as such, Story Arts renders Story—an essential component of the human experience—an art form.

The Story Arts are performed by the “Story Artist,” and we have found that our student population requires the development of key knowledge, craft, and skills to become a Story Arts graduate. In order to codify the education of the Story Artist, we must collaborate to agree upon the key competencies of the Story Arts graduate and build a framework to support the development of said abilities for application in at least the following mediums through which stories are told: film, television, marketing and commercials, podcasts, music, radio, visual arts, dance, theatre, spoken word, graphic novels, cartoons, novels, poetry, journalism, social media and virtual reality. *Note that within each vehicle, there are a variety of mediums where story can be told (lighting design, script, acting, music, set design, camera, etc.).

Our working definition of Story Arts encompasses three main tenets: Story Arts is a form of communication that probes the essence of humanity; Story Arts is a product of culture and a vehicle for cultural exploration; Story Arts connects humans and builds empathy. There are many methods or modes in which Story Arts accomplishes communication, cultural exploration and empathy building.

Defining the Story Artist

Through our research, we have also determined what it means to be a Story Artist, which includes an understanding of the knowledge, craft, and skills to create in the realm of Story Arts. The Story Artist is also generous in spirit, empowers others, is human, vulnerable, truthful, and trustworthy. They love words, people, connections, journey, and destination. The Story Artist connects with the human consciousness and the reality of the population; they are students of culture that create purpose and intention through exploration of life and inter cultural exchanges. The following table highlights the knowledge, craft, and skills of a Story Artist.

The Portrait of a Story Artist

Knowledge	Craft	Skills
<ul style="list-style-type: none">• ...of various cannons across genres• ...of storytelling industries; roles, and key players• ...of the business of storytelling• ...of common situations and themes• ... of cultural competencies and empathy	<ul style="list-style-type: none">• Connect with an audience• Create original content with creativity and artistic impulse• Iterate and revise• Attend to universal story forms including structure, tempo, and point of view• Develop relatable characters of depth	<ul style="list-style-type: none">• Effective written, oral, and visual communication• Observation and active listening• Research, analyze and evaluate story• Collaboration• Critical and independent thinking• Industry-related process, equipment, and technology use

Our definition and profile of a Story Arts graduate requires further research, and through additional interviews with field experts, we hope to distill the essential knowledge, craft and skills of a Story Artist and specific resources, pedagogies and preparation necessary to raise the next generation of Story Artists.

The History and Purpose of Story Arts

Connecting through story makes us uniquely human, for it engenders cooperation and shared belief systems as well as empathy. Story Arts have wielded the power to shape culture, heal, and inspire since before ancient times; though some of our earliest analysis of dramatic storytelling originate in Aristotle’s Poetics. Story Arts mediums can be as traditional as those cited by Aristotle, and can expand to include mediums as current as film, podcasts, social media and virtual reality. Technolog-

ical advancements have opened many pathways for the Story Artist to engage with their audience, and the shifting technology and communications landscape will continue to provide opportunity for innovation within Story Arts.

"In Fayette County we have an opportunity to bring people together. Story is a primordial tool for this. Light in the darkness."

Jacquaye and Brenner Banks

Although Story Arts has evolved with the available technology, certain powers and purposes of storytelling have remained constant throughout time – the power to communicate, connect and educate; and the desire to shape culture, persuade, inspire, entertain and heal. However, our shifting technological landscape and cultural values shape the outcomes of storytelling and will continue to evolve, which drives us to create the next generation of Story Artists, equipped with the knowledge, skills and craft of storytelling that can be used across an ever-changing availability of mediums.

Abbreviated Western Storytelling Timeline

Storytelling has been considered a human adaptation that fosters cooperation (Smith, Daniel et al, 2017), and as such it is not surprising that we have found visual records of Story Arts from 37,000 to 33,500 years ago (Daley, 2016). In iconic cave paintings found in the Chaucat Cave in Southern France, we get a glimpse of the early Story Artist, and the mere existence of this artwork demonstrates the importance of Story Arts on human level.

From the caves of France, we transport across time and space to Greece, 1,000 BC. In this time, we find the Greek myths and legends that permeate Western culture and Story Arts. We also find Aristotle (350 BCE), who in *Poetics* defines the linear story structure that many Story Artists use as springboard for plot writing, and most argue is necessary to understand in order to break from that structure to create other plot lines. Aristotle's dramatic theories are cited across modes of storytelling from novels to 60 second television commercials.

Since Ancient Greek times, technological advancements and globalization have dramatically trans-

Story "runs like a backbone – or may I say tape-worm, for its beginning and end are arbitrary. It is immensely old – goes back to neolithic times, perhaps to palaeolithic. Neanderthal man listened to stories, if one may judge by the shape of his skull. The primitive audience was an audience of shock-heads, gaping around the camp-fire, fatigued with contending against the mammoth or woolly rhinoceros, and only kept awake by suspense. What would happen next? The novelist droned on, and as soon as the audience guessed what happened next, they either fell asleep or killed him."

E.M. Forster, *The Aspects of Novel* (2010)

formed our methods of storytelling, our audiences, and our Story Artists. Through all of this change, it seems the power of Story Arts retains its influence not only over our evolutionary ability to cooperate, but also the very structure of how we understand and relate to each other as humans.

The Purposes of Storytelling

Scientific research studies have found a fundamental truth about storytelling – that it is an evolutionary adaptation, codified in our behavior and part of what makes us uniquely human (Auburt, 2019), (Smith, 2017). Story Arts benefits society through increased collaboration and education, and it also benefits the Story Artist, who is more likely to be a preferred social partner and even reap the benefits of higher reproductive success. Several experts in the field have shared numerous reasons with us for the existence or purpose of Story Arts, namely to: understand, learn and educate; to build culture; to connect with other humans and foster empathy; to inspire; to express yourself and heal; to communicate and persuade; and to entertain. In what follows, we glimpse into each of the purposes of storytelling.

Understand, learn, and educate

Story Arts are used to understand the happenings of the world. Storytelling enhances learning and is a mode of knowledge transfer. From the beginning of time, we have learned through stories the dangers and joys that we may encounter in our human experience. We have learned our shared histories, religious, cultural, and political values through story.

It is not surprising then, that when the arts and story are woven through learning pathways, children have greater academic gains. The Alliance Theatre conducted two multi-year, randomized control trials to test that hypothesis, particularly in connection to their elementary arts program and found that kindergarteners who participated in their programs had greater academic gains than the control group, which amounted to the equivalent of 26 additional instruction days in the first year of the study and 34 additional instruction days in the second year of the study . These academic gains cross curricular lines – the benefits of which are felt in mathematics, oral language, and written language skills and the results can be seen here:

1. Kindergarten students whose teachers participated in a multi-year program of Wolf Trap would show greater improvements in **language development** and in **academic achievement** than children in control schools.
2. **Enhanced communication** and significantly greater improvement in **grammar development** and in quantitative and qualitative measures of **writing** during their Kindergarten year.
3. Significant and positive effect on students' English oral language development, their

English story writing skills (**increasing the use of words, sentences, emotion, and dialogue**), as well as academic measures of **language arts and mathematics**.

4. Students who received Wolf Trap used more words, more sentences and had a more evident grasp on **theme, structure and resolution** when compared with the control group.
5. Students in classrooms where teachers had been exposed to all three years of the intervention used **more sentences, more words and more emotion words** in their writing when compared with the control group of students.

Build culture and persuade

Storytelling, when rendered an artform, has the ability to not only reflect culture, but takes on additional powers to shape and guide the creation of new cultural practices, beliefs and norms.

When a Story Artist is able to connect with a wide audience, they have the capacity to shift mindsets – political, religious and otherwise. One such example is Vaclav Havel, a playwright who, through the power of his words was able to “shed light, not spark heat”, he ultimately became the president of Czechoslovakia, leading it away from the prior Communist regime (NPR, 2007).

The Story Artist “Connects with the human consciousness and the reality of the population. The population’s politics, movements, fashion, music, ideas, thinkers, philosophies etc. They must be students of culture.”

Diego Pernia

The story artist works to “change the world to their perspective – to whatever the believe is ‘good’ and ‘just’”

Billy Myers

Story Arts are used across the world to communicate, persuade, and educate. We are all familiar with Michael Angelo’s frescoes on the sistine chapel; the creation of this masterpiece serves an important purpose – to instruct the viewer, and to persuade them to follow the teachings of the Catholic Church. These depictions of Bible scenes are able to communicate to the masses, through visuals alone, thereby including the illiterate viewers that the church wishes to instruct in the educational process.

However, it is not just the story on display here, it is also the artfulness – the mastery with which it is told through the medium, that has helped it withstand the test of time.



Diego Rivera also understood the power of Story Arts for communication, persuasion and education. He used the same medium as Michelangelo – the mural as a didactic form of art to instruct the masses on both the history of Mexico and his own political views, including promoting communism and socialism. The mural below was contracted by the Rockefellers, who removed the mural because of its political message.



Story Arts are also used outside the realm of religion and politics to communicate, teach, and persuade. Geneticists are using storyboarding to teach the story of the genome (Korb, 2017) and other scientists are promoting using lessons from Hollywood to gain interest, give importance to, and educate others about their work and findings (Ettinger, 2020). Doctors are called to better understand and use the power of narrative to connect with patients and provide better care (Charon, 2005).

Connect and build empathy

Through human connection, observation and increased curiosity, the Story Arts builds empathy in both the Story Artist and the audience. Story Arts allows us both to share our own perspective and

take on the lens of a fellow human whose values, beliefs and life experiences may be very different from our own.

“Curiosity can unlock many other things in the classroom and is a great baseline with long-lasting impact. Curiosity is on the front end of developing empathy and interest in any subject area.”

Chris Moses

In a small, peer reviewed, cross-sectional study of functional MRI, researchers found that multiple viewers of the same movie scenes share emotional states; that their networks of brain areas “tick together,” suggesting a shared emotional state. This was found through MRI data in conjunction with the subject continuously rating their emotional experience while viewing a set of movie scenes. The authors of this study purport that “Sharing others’ emotional states may facilitate understanding their intentions and actions” (Nummenmaa, 2012).

Two studies out of the University of Arkansas, one focused on museums and another on theatre performance, found that “Exposure to the arts affects the values of young people, making them more tolerant and empathetic” (Greene, 2014).

In early 2020, the Alliance Theatre completed a study on this very phenomenon and found that participation in theatre and arts programming increases student empathy.

“I used to have judgments of people without even knowing them. The Moth has helped me to realize you can’t just judge a person on the spot, you don’t really know someone until you know their story.”

Moth Storytelling Participant Testimony

Inspire

The Story Arts have the capability of inspiring others – to action, emulation or to share their own story. One such example is the film *Black Panther*, whose protagonist is “cosmopolitan, but steeped in tradition; powerful, but incomplete without a partner; and finally, a Black symbol so full of merit that one inevitably chooses to emulate him” (Yates, 2020). Whether through relatable characters, governing themes or sheer beauty, Story Arts across genres and modes are a vehicle for inspiration.

Throughout the inhabited world, in all times and under every circumstance, myths of man have flourished; and they have been living inspiration of whatever else may have appeared out of the activities of the human body and mind.

Joseph Campbell, *The Hero of A Thousand Faces* (1949)

Express oneself and heal

Story Arts tap into the individual’s creativity and self-expression, and Christianne Strange, a neuro-scientist and former president of [American Art Therapy Association](#), suggests that “Creativity in and of itself is important for remaining healthy, remaining connected to yourself and connected to the world” (NPR, 2020). Through art, therapists have found positive health and behavior outcomes for

“Without exception everyone was born with creativity ability. It is essential that people be given the opportunity to express them-selves. If Balzac, De Maupassant, O.Henry, hadn’t learned to write, they might have become inveterate liars instead of great writers.

Every human being needs an outlet for his inborn creative talent.”

Lajos Egri *The art of Dramatic Writing* pg. xv 1972

individuals with diverse life experiences, the results of a sampling of peer-reviewed studies have been summarized in the table below. Talk therapy, or psychological therapy with children “can include talking, playing, or other activities to help the child express feelings and thoughts” (CDC, 2020). Sharing story and tapping creativity go hand-in-hand in The Story Arts, and therefore have potential for healing in many settings, including K-12 education.

Ways Arts and Story can heal	
ADD and ADHD	Increasing attentional abilities and decreasing impulsive behaviors over time, allowing for better decision making, completion of task, general growth in developmental level, and an interest in personal aesthetics
Eating Disorders	Participating in an art therapy workshop gives patients access to their own inner resources, promotes self-awareness and improves self-esteem.
Children with Leukemia during painful procedures	Art Therapy was shown to be a useful intervention that can prevent permanent trauma and support children and parents during intrusive interventions.
Children with Cerebral Palsy	Art therapy improves the intelligibility of speech in [these] children with cerebral palsy, even when language functions are not as such the object of therapeutic intervention.
Adolescent Females	Significant improvements in rated body image and self-esteem were noted after participation in the art therapy group. The present findings suggest that participation in the art therapy group may significantly contribute to improved body image and self esteem and hence the academic and psychological adjustment of adolescent girls.

Ninth Grade Students in English Language Arts

The three goals of the study were to reduce drop-out rates, to decrease school failure, and to improve students' attitudes about school, family, and self. The data from three measures indicated that the pilot project was successful in reaching its goals.

Sexually Abused Children and Adolescents

The three goals of the study were to reduce drop-out rates, to decrease school failure, and to improve students' attitudes about school, family, and self. The data from three measures indicated that the pilot project was successful in reaching its goals.

Adapted from Art Therapy Outcomes Research: https://arttherapy.org/upload/Research/OutcomesBib_2017.pdf

Entertainment and economic gains

Story Arts are used to entertain, and the entertainment industry is one of the highest grossing industries in the world, the film industry alone made a record-breaking \$100 Billion in 2019 (Escandon, 2020).

Beyond the traditional entertainment industry including film, television, gaming and radio among other modes, Story Arts are also used across professional boundaries and business scenarios.

Story Arts are used to pitch new ideas, market products or services, self-promote, recruit talent, secure funding, and plan events. One of our interviewees, Jeffrey Stepakoff emphasized that "The new great commodity in our country is Story - in the way that tech, land, oil used to be. As educators what are we doing to train Americans in this great future?"

The US Bureau of Economic Analysis reports that arts and cultural production accounts for \$877,809,406,086 and 4.5% of the U.S. economy, contributing 5,107,899 jobs.

National Assembly of State Art Agencies

Mediums

An integral part of the history of Story Arts is the history of technology, and how technological advancements have opened new opportunities in the realm of Story Arts. The invention of the written word, the printing press, advanced methods in engineering, sculpture, painting and architecture, audio recordings, photography, film and television, gaming, social media and virtual reality have all shaped the trajectory of Story Arts. Story Arts is not limited to one form, rather it flows in all mediums. Below find an abbreviated list of notable technological advancements that have shaped the course of Story Arts and continue to influence the field today.

- **Oral Storytelling;** oral histories, music, recited poems, legends and folktales, podcasts and

radio

- **Visual Storytelling;** paintings, sculpture, drawings, theatre and other visual arts
- **Written story;** religious documents, novels, poetry, and other narratives
- **Print; books,** newspapers, magazines, graphic novels, advertisements
- **Photography;** journalism, documentary
- **Film;** television, movies, commercials, music videos
- **Gaming;** certain board and card games, computer games
- **Social Media;** Twitter, tik tok, Instagram, Facebook
- **Virtual and Augmented Reality;** apps, smart glasses, immersive experiences

Anticipated Outcomes

As we cultivate conditions in our K-12 education system that celebrate the Story Artist and guide students through developing key knowledge, craft, and skills of the Story Artist, we can assume we will graduate a more connected, empathetic, and critically thinking student body. These graduates will not only have the power of Story Arts to influence, inspire and build culture, but they will also be able to express themselves and expertly tap into their own imagination and creativity; which will lead to a fulfilling life regardless of professional or academic outcomes.

Our ambition is that this community of graduates will generate new business, attract established businesses to our region, as well as attract families to our schools for our world-class Story Arts education. The impact of which will be felt beyond our region as we will serve as an exemplar of Story Arts education and will showcase the impact of our efforts. Moreover, our Story Arts graduates will contribute their knowledge, craft and skills to a wider community and will foster a greater sense of understanding and well-being.

Story Arts is “Essentially the practice of creating narrative-based cultural products that have the potential to provide influence and meaning to humanity. This is built on the fundamental premise that our minds are built on stories that we tell each and every day. If you put this in the concept of an art, we are proposing a program that will challenge learners to create cultural products that will benefit humans moving forward.”

Frank Patterson

By rallying behind Story Arts, we anticipate many great outcomes for our region as well as acknowledge the understanding that it is impossible to fully anticipate the outcomes of such an undertaking. One of our interviewees, Booker T. Mattison, shared, “No matter how technology disrupts all industries, storytelling will always remain a constant.” Therefore, we are not only addressing the needs for Story Arts today, but also projecting a brighter future with skilled audiences and Story

Artists in our region. We will serve as an example to others of the opportunities that arise from a region steeped in Story Arts.

Outcomes for our region

We envision our region as a center for Story Arts and the Story Artist; thereby attracting new businesses interested in pulling from our talent pool and network. Likewise, our region will attract families to our education system who believe in the power of Story Arts and wish for their children to graduate as Story Artists. A spirit of entrepreneurship and excellence in the arts will pervade our region's ethos.

Outcomes for our graduates

We will equip our graduates with the knowledge, craft, and skills of the Story Artist. They may bring these competencies directly into the Story Arts industry, such as television, theatre or film, or they may use their knowledge, craft, and skills of a Story Artist across industries and in everyday life.

Apart from a professional trajectory, we anticipate greater empathy and cross-cultural awareness of our Story Arts graduates. They will understand the power of story and will use the arts to understand and learn; build culture; communicate persuade and educate; connect and build empathy; express themselves and heal-themselves and others; and participate in a global economy of story.

"From the moment they begin their educational journey they can think 'I want to be a teacher, a firefighter, or a FILM MAKER' There is no way of anticipating the power of this and who this will produce."

Booker T Mattison

Outcomes for the world

Our efforts in Story Arts, if successful, will have impacts beyond our region and beyond our generation.

"You have a chance to make changes that need to happen, such as equity. Students' creative thinking may give us tools to forge a new path forward to solve problems. By leaning on story and arts, we can further literacy in our country. If we move the needle on early childhood literacy, they can choose the future they want rather than what circumstances are imposed on them, like zip code. And the change is to create the next generation of creative thinkers, whether as an artist or a great civic thinkers."

Chris Moses

Many of the experts interviewed cited prominent Story Artists, organizations or works of Story Art as examples of catalysts for change, to better humanity. For example, wedding photographer KT Marie uses her talents as a Story Artist and photographer to help make a difference by educating people about protecting big game in Africa through her organization “Render Loyalty”. Other story Artists that we interviewed, such as social media artist Pablo Rochat expressed a desire to “Inspire people to express their own creativity, in their own art and their own voices – express themselves through making stories.”

With the lens of story as a change agent, Story Artists create future Story Artists and as a community, the power of their work can shift mindsets, cultures, beliefs and inspire. There is no telling exactly what great movements or achievements our Story Arts community will have on the world, but the power in this movement is palpable.

Story Arts Major Players

Our region is already rich in industry resources as well as graduate level studies. We are home to Trilith Studios, the Georgia Film Academy, Tyler Perry Studios, and The Alliance Theatre, and an emerging collaboration with The University of Georgia. The Atlanta area is increasingly referred to as the Hollywood of the South.

Our K-12 Story Arts resources are either housed in specific schools—e.g., Utopian Academy for the Arts, The Forest School, Fayette County Public Schools, and Landmark Christian Academy all have some components of the arts at work within their education model—or are linked to outreach programs from the aforementioned industry leaders. These resources are most prevalent in high school and middle school, with a considerable area for growth in the K-8 program (however, The Alliance Theatre has placed special emphasis on supporting this age group). Though there are components of Story Arts education in many of our schools, we are eager to consolidate these efforts, creating a true movement for Story Arts that includes the building blocks of other successful education models, including staples like a K-12 progression with common language, learning goals, and professional learning opportunities, along with other curricular tools, resources and databases.

Through interviews and desktop research, we have developed the following snapshot of the major players in the local field of Story Arts. We have organized this section by regional organizations, individuals, or communities that support Story, Arts, or Story Arts education and national or international players in the same domains. While our regional section is quite comprehensive, our national and international landscape is a sampling of exemplars in the field.

K-12 Schools

An important resource to note are our local elementary, middle, and high school arts programs, which have developed some components of their own Story Arts curricula. Georgia Learning Standards for the Arts influences the learning goals of some of these programs and can support our understanding of age-appropriate learning goals and tasks as they relate to the arts and also integrate our work with already-established efforts in the arts. The Georgia standards for Fine Arts includes dance, dramatic arts/theatre, media arts, music and visual art. You can find these standards here: [Georgia Standards for Fine Arts](#).

While currently taught as a separate subject, our local schools also have many standards related to storytelling in their English Language Arts department. For example, standards related to oral language, reading, writing process and conventions, word choice and grammar are included in these standards; all of which are important components of developing a well-crafted story. [You can find these standards here: Georgia Standards for Excellence English Language Arts](#).

Regional

Organizations	
Name	Quotations from “About us”
Trilith Studios	Trilith Studios opened in February 2014 as the US extension of the Pinewood brand. Since opening, the Studio has grown to a full-service film and entertainment studio complex with 18 sound stages on 700 acres in Fayetteville, GA, just south of Atlanta. Conveniently located within 20 minutes of the world’s most traveled airport and within 30 minutes of downtown Atlanta, Trilith is a world class studio purpose-built for the production of film, television, music and video games.
Georgia Film Academy	The Georgia Film Academy is a collaboration of the University System of Georgia and the Technical College System of Georgia created by state leadership to meet education and workforce needs for high demand careers in Georgia’s film and creative industries.
Alliance Theatre	The Alliance Theatre is Atlanta’s national theater, expanding hearts and minds onstage and off. Founded in 1968, the Alliance Theatre is the leading producing theater in the Southeast, reaching more than 165,000 patrons annually. The Alliance delivers powerful programming that challenges adult and youth audiences to think critically and care deeply. Under the leadership of Susan V. Booth, the Jennings Hertz Artistic Director, the Alliance Theatre received the Regional Theatre Tony Award® in recognition of sustained excellence in programming, education and community engagement.

Name	Quotations from “About us”
The Forest School	<p>The Forest School is a K-12 self-directed learning environment. A key competency of a Forest School graduate is storytelling. In fact, The Forest School’s entire K12 English Language Arts program has been built around the Story Arts so that 100% of graduates are agile storytellers.</p>
Fayette County Public Schools	<p>Fayette County Public Schools (FCPS) support the growth of Story Arts, as it aligns with their vision to be a school system “where excellence and creativity merge.” In addition to the long history of creativity in their K-12 fine arts, ELA, and CTE programs, FCPS has also developed new programs connecting students to Georgia’s Creative Industries. This includes the launch of their Community for Creativity initiative at middle and elementary levels, and development of a county-wide film program including a new state-of-the-art film classroom at Sandy Creek HS, located just down the road from Trilith Studios.</p> <p>FCPS played an instrumental role in writing the standards for the GaDOE Dramatic Writing course as well as the digital animation course that is now used in Georgia’s K12 public schools. A strong history of support for the fine arts, including sustaining funding for these programs during fiscal downturns, has resulted in high quality outcomes for students, demonstrated through competitive successes and students choosing to pursue post-secondary education in creative fields.</p>
Utopian Academy for the Arts	<p>Utopian Academy for the Arts places great emphasis on learning through the arts, and has shared a 6th-8th grade film and media course with writers of this landscape. Their mission states: Through a structured and supportive environment, Utopian Academy for the Arts (UAFA) will develop the academic and artistic talents of students, and prepare them to enter and succeed in the global society with proficiency to enroll in the college, university, or specialty school of their choice.</p> <p>UAFA shall be a community school; nurturing academic excellence for all students and demonstrating leadership in character development.</p>
Landmark Christian School	<p>Landmark Christian School is a supporter of Story Arts; Landmark has a dynamic theatre program with opportunities preparing future professional actors, as well as those who might have a little stage fright! We have an intern program with scholarship opportunities for technical directors, stage managers, and more for grades 3rd-12; a film program for grades 6th-12th, with students making weekly productions for our community; and a songwriting and music production program with publishing, which is another form of the StoryArt authentically at work in the community.</p>

Name	Quotations from "About us"
<u>Erwin Brothers</u>	<p>Storytelling and film making started for us when we were kids. Our father, who was in media, bought us our first camera....</p> <p>We believe in the message of the Gospel. Using film and media, we believe that we can help advance the Gospel to reach religious and non-religious audiences by creating bigger, blockbuster films. With each film, we are earning the right to be heard by audiences as we push for excellence and quality in everything we do. And we believe this is our time.</p>
<u>Impact Georgia</u>	<p>We dedicate ourselves to empowering individuals in the film and television industry by nurturing community leaders, advocating for the underrepresented and inspiring change both locally and throughout the state. We leverage our leadership, commitment and influence towards reducing the imbalances that exist today in an industry that is capable of altering the human condition.</p>
<u>GPP</u>	<p>Helping protect tax incentive for the state of Georgia...</p> <p>If you are a member of the Georgia entertainment industry or you are interested in supporting the job growth that this industry is bringing to our state, you should become a GPP Member.</p>
<u>Atlanta Film Festival</u>	<p>Now in its fourth decade, the Atlanta Film Festival—one of only two-dozen Academy Award® qualifying festivals in the U.S.—is the area's preeminent celebration of cinema. The Atlanta Film Festival is one of the largest and longest-running festival in the country, welcoming an audience of over 28,000 to discover hundreds of new independent, international, animated, documentary, and short films, selected from 8000+ submissions from all over the world.</p>
<u>Youth Ensemble of Atlanta</u>	<p>Founded in 1990 by Freddie Hendricks, YEA is the south's premiere African-American youth theatre company. The company is comprised of more than seventy (70) young people ranging from ages 8 to 24. Through many work sessions and rehearsals, the members of this dedicated ensemble are inspired, through the performing arts, to explore and express their feelings and concerns about the world within and around them.</p>
<u>Legacy Theatre</u>	<p>Things didn't turn out so well for Romeo and Juliet, but a Coweta couple are determined to prove that at least one theatre-inspired love story can have a happy ending.</p> <p>Right now, though, after a two- year sprint to open The Legacy Theatre in Tyrone, Mark and Bethany Smith are just hoping for a day off.</p>
<u>Fox Theatre</u>	<p>There is no place like the Fox Theatre</p> <p>With magic, glamour, tradition and grit, our walls represent our city and reflect the people who live here. Take a look behind the curtain to get to know the Fox Theatre. Find your own story through ours, brought to life by the people that make up our great city.</p>

Name	Quotations from “About us”
<u>Woodruff Arts Center</u>	<p>A Home for World-Class Artistic Experiences</p> <p>The Woodruff Arts Center is one of the largest arts centers in the world, home to the Tony Award-winning Alliance Theatre, the Grammy Award-winning Atlanta Symphony Orchestra (ASO) and the High Museum of Art, the leading art museum in the Southeast. Over 800,000 patrons travel to The Woodruff for outstanding theatre, music and exhibitions each year.</p> <p>Leading the Way for Arts Education</p> <p>Did you know that The Woodruff Arts Center is the largest arts educator in Georgia? The Woodruff offers remarkable educational programming through the combined efforts of the Alliance, the ASO and the High. Close to 200,000 students take part annually. Learn more about arts education at The Woodruff Arts Center by clicking the button below.</p>
<u>Center for Puppetry Arts</u>	<p>The Center for Puppetry Arts is a unique cultural treasure — a magical place where children and adults are educated, enlightened and entertained. Since 1978, the Center has introduced millions of visitors to the wonder and art of puppetry and has touched the lives of many through enchanting performances, curriculum-based workshops, and the hands-on Museum, as well as Digital Learning and Outreach Programs.</p>
<u>Callanwolde</u>	<p>The Callanwolde Fine Arts Center is a community arts conservatory and renowned venue located on a historic 12-acre campus in the heart of Atlanta. It is owned and operated by the Callanwolde Foundation, Inc., a 501(c)(3) non-profit organization with the mission of preserving, restoring, and developing the Callanwolde Estate to be the premiere public arts and cultural center.</p>
<u>Red Clay Festival</u>	<p>Red Clay Storytelling Festival is a non-profit organization dedicated to facilitating the growth and the appreciation of storytelling as an oral tradition, a performing art, and an educational tool.</p>
<u>Southern Order of Storytellers</u>	<p>We are a group of storytellers and listeners whose goal is to bring storytelling to wider audiences and help make storytelling once again an integral part of culture and entertainment.</p>
<u>Story Corps Atlanta</u>	<p>StoryCorps is pleased to be in partnership with the Atlanta History Center and WABE 90.1 FM to record, preserve, and share the stories of Atlanta.</p>
<u>SCAD</u>	<p>SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment.</p>
<u>UGA</u>	<p>We offer both undergraduate and graduate studies in Theatre and Film. We are proud of the work done by our 21 faculty members, four distinguished adjunct faculty members, three full-time staff members, and 36 graduate assistants.</p> <p>The Department of Theatre & Film Studies is accredited by the National Association of Schools of Theatre (NAST).</p>

Name	Quotations from "About us"
<u>GSU</u>	The School of Film, Media & Theatre is dedicated to educating the next generation of critically aware media makers, scholars, theatre practitioners and citizens. The school is the largest film and media program in Atlanta, the third largest media capital in America. It is also in the heart of a booming film and television industry, giving students access and experience to navigate the demands of a fast-changing and competitive film, media and theatre world.
<u>Emory Department of Film and Media Studies</u>	Emory offers courses in film production and media making. There are two paths available to students who would like to undergo a full film production experience.
<u>Cartoon Network</u>	Cartoon Network is home to your favorite cartoons, full episodes, video clips and free games. Play with your favorite Cartoon Network characters in Teen Titans GO! games, Adventure Time games, Regular Show games, Gumball games and more. Watch episodes and video clips of your favorite TV shows like Adventure Time, The Amazing World of Gumball, Regular Show, Ninjago, Teen Titans GO!, Steven Universe, We Bare Bears, Clarence and more.
<u>Tyler Perry Studios</u>	Acquired by Tyler Perry in 2015, the 330-acre lot is located in the heart of Atlanta on the historic grounds of the former Fort McPherson army base. The major motion picture studio, one of the largest production facilities in the country, showcases forty buildings on the National Register of Historic Places, twelve purpose-built sound stages, 200 acres of greenspace and a diverse backlot. Tyler Perry Studios Fort McPherson is the fourth expansion in the lineage of the writer, actor, producer, director, and philanthropist's creative empire.
<u>CNN</u>	The CNN Story We are the now and the next. The power behind the people building the future. We are born from the spirit of innovation. We are created from the idea that people around the world want more, need more, deserve more. We are the home of the global digital revolution. We are CNN.
<u>Atlanta Speech School</u>	The Atlanta Speech School effects transformative change in the lives of children and adults through research-based practices, innovation, advocacy, and partnerships with other organizations so that each child at the Atlanta Speech School and every child beyond the campus can acquire the language and literacy foundation essential for deciding their own future.
<u>Sketch Works</u>	Founded in 2001, Sketchworks is Atlanta's premier live sketch comedy company and troupe featuring some of Atlanta's top working pros.

Name	Quotations from "About us"
<u>Atlanta Children's Theatre Company</u>	Dramatic play is not only fun, it's good for you too! Acting classes not only grow a child artistically, but often develop life skills that can transfer to other areas of their lives as well. We love working with our kids and work hard at creating environments where each child feels safe to create and explore. In addition to teaching acting skills through fun theatre games, improvisations and plays, we often coordinate extra-curricular field trips and perform for family and friends.
<u>Chastain Arts Center</u>	Chastain Arts Center is an educational facility that offers classes, workshops, and exhibits in a variety of creative mediums. Established in 1968 as an arts center, Chastain Arts Center is the oldest Arts Center in Atlanta. Chastain encourages traditional fundamentals while stimulating individual expressionism for artists of all ages and skill levels. In addition to programs and classes, we have a gift shop of rotating handmade items, we offer an annual Summer Camp, Children's Birthday Parties, and facility rentals. Fulton County constructed the buildings now known as Chastain Arts Center and the Galloway School between 1901 and 1911. The buildings were originally almshouses (or poorhouses) for the elderly, disabled, and unemployable. Thomas Henry Morgan, known as the 'Dean of Atlanta's architects', designed the two Neo-Classical buildings. The Chastain Arts Center Gallery was established in 1978 under the auspices of the City of Atlanta's Office of Cultural Affairs to exhibit contemporary art by local and nationally recognized artists. The gallery exposes the community of Atlanta to progressive exhibitions and programs that relate to contemporary life, visual arts, and culture.

People	
Name	Quotation
<u>Frank Patterson</u>	President and CEO: Trilith Studios, Recent productions at Trilith Studios include Avengers: End Game, Moon and Me, Avengers: Infinity War, Ant-Man and the Wasp.
<u>Jeffrey Stepakoff</u>	With a sweeping thirty-year career in the development and production of Film, Television, Publishing, Animation, and Digital Media, Jeffrey Stepakoff is an accomplished Producer, Screenwriter, Novelist, and Entertainment Industry Expert.
<u>Dan Cathy</u>	Dan Cathy is a major contributor to the growth of Story Arts. His leadership of Trilith Studios has rendered it the country's largest purpose-built complex for filming outside of Los Angeles.

Name	Quotation
<u>Tyler Perry</u>	The mastermind behind 17 feature films, 20 stage plays, seven television shows, a New York Times bestselling book, Tyler has built an empire that has attracted audiences and built communities, from the Tyler Perry Studios home base in Atlanta, Georgia, throughout the world. Celebrated “among the pantheon of today’s greatest cinematic innovators,” his unique blend of spiritual hope and down-home humor continues to shape his inspiring life story, connecting with fans across the globe and always leaving space to dream.
<u>Booker T Mattison</u>	Booker T. Mattison is filmmaker, author and UGA prfoessor who wrote the screenplay for and directed the film adaptation of Zora Neale Hurston’s classic story “The Gilded Six Bits,” which aired on Showtime. It starred Chad L. Coleman (“The Walking Dead,” “The Wire”) in his first leading role. The film also starred T’keyah Crystal Keymah (“That’s So Raven,” “In Living Color”), and Wendell Pierce (“The Wire” “Treme”). The Hollywood Reporter said, “Mat-tison’s direction and feel for her characters match up to Hurston’s sterling piece of fiction...full of atmosphere and strongly developed characters.”
<u>Diego Pernia</u>	Diego is an award-winning director and photographer based in Atlanta, Georgia, USA. Developing its extensive knowledge-experience around the world, emphasizing on merging live action and photo-realistic CGI elements with a cinematic storytelling style.
<u>Steve Harvey</u>	Today Mr. Harvey remains known as the busiest man in Hollywood. But in addition to his work on TV, radio, stage and screen, Harvey is a dedicated mentor and an inspiring motivator to his fans. “My gift is comedy, but my purpose is to inspire people.” The desire to help others led to the establishment of the Steve and Marjorie Harvey Foundation, which helps thousands of underprivileged children receive the tools for success. In addition to their own foundation, Mr. and Mrs. Harvey dedicate time and resources to like-minded charities that further their cause.
<u>Marshall Duke</u>	A beloved and renowned professor at Emory University who is interested in personality theory, family relationships and storytelling, among many other things, Duke did not always know he wanted to be a psychologist.
<u>Carmen Agra Deedy</u>	Carmen Agra Deedy is the author of twelve books for children, including The Library Dragon, The Cheshire Cheese Cat, Martina the Beautiful Cockroach, and 14 Cows for America, a New York Times Bestseller.
<u>Raymond Christian</u>	Raymond Christian is a retired paratrooper. He lives in Boone, NC with his wife, children, dogs and chickens. He produces the podcast What’s Ray Saying which features stories born out of his own life experiences: inner city poverty, race relations, military, family, travel, and adventure.
<u>Dr. Jody Barrow</u>	Retired Superintendent at Fayette County Public Schools

Name	Quotation
<u>Roy Rabold</u>	Roy Rabold's passion for students' success is clear. As a former Principal of two highly ranked, successful Fayette County Schools, he is finely attuned to the needs of our students and will use his expertise to affect positive change.
<u>Artesius Miller</u>	As a product of the urban, local public school system in Atlanta, GA, Artesius Miller has seen hands-on the academic disparities and challenges that affect our youth. As a recipient of the prestigious Gates Millennium Scholarship Program, Artesius attended and graduated from Morehouse College in 2009 (Bachelor of Arts in Economics); Teachers College, Columbia University in 2011 (Master of Arts in Education Leadership); and the University of Georgia in 2016 (Ph.D. in Educational Administration and Policy). Professional experiences in financial services and education management organizations, combined with deeply rooted family ties in education, impacted Artesius' vision to create Utopian Academy for the Arts.
<u>Tyler Thigpen</u>	Tyler is co-founder and head of The Forest School: An Acton Academy in south metro Atlanta, founder and executive director of the Institute for Self-Directed Learning, and Instructor and Academic Director at the University of Pennsylvania Graduate School of Education. The Forest School's entire K12 English Language Arts program has been built around the Story Arts so that 100% of graduates are agile storytellers.
<u>Jason McMaster</u>	Head of Landmark Christian School

National and International Organizations

- Here you will find a sampling of notable national and international players in the field of Story Arts.
- Pixar
- Global Oneness Project
- Cornerstone Theatre in LA
- Yerba Buena Arts in Bay Area
- 826 Valencia
- Honolulu Children's Theatre
- New Victory Theatre in NY
- The International Association of Film and Television Schools
- The Moth
- Cry Havoc
- University of Southern California

- NYU
- CANNE
- American Film Institute
- Florida State
- Columbia University
- NC School of the Arts
- Gerasimov Institute of Cinematography, CILECT
- Moscow Film Academy
- Beijing Film Academy
- TLC Women's Writers Workshop.
- James Michener Center-University of TX
- Writing Center at The University of Iowa
- Young Performer's Theatre in San Francisco
- The Juilliard School
- American Conservatory Theatre
- California Institute of the Arts
- Tisch School of the Arts
- The Actor's Studio Drama School
- National Endowment for the Arts
- American Repertory Theatre
- Steppenwolf
- Berkeley repertory Theatre
- Cleveland Playhouse
- Broadway Bridges
- Theatre Goodman in Chicago
- Khan Academy
- Columbus Museum
- Star Catchers
- Assitej Intl
- Full Sail University

People

- Bill Myer
- Ron Howard
- Raja Gosnell
- Scott Derrickson

- Randall Wallace
- Billy Dickson ASC
- Mark Burnett
- Victoria Myer
- Jose Villa
- KT Merry
- Alejandro González Iñárritu
- Julianna Baggott, Adult Novelist
- Annie Finch
- Amy Pasal
- The Paper Boats
- Dave Brown

Story Arts Communities

Story arts communities are found in both grand and commonplace spaces, both in international acclaimed arts centers and local community centers or public parks; both in person and in virtual gathering and work spaces. According to one of our interviewees, many organizations in Atlanta are a grassroots collection of colleagues and students, with a goal of creating opportunities for exposure and collaboration.

Common spaces for learning and sharing include professional learning workshops, university settings, museum and arts center partnerships, writing groups, facebook groups, Twitter, Youtube, conferences, Instagram, and—with the development of Trilith in Fayetteville, GA—entire neighborhood developments purpose-built for creators, makers, and storytellers. These spaces vary in terms of mode of participation and expense to join. The depth of relationship fostered by each varies as much as the mode of participation. All offer ways to learn from others and grow a Story Artist's network.

Story Artists find tension in what the community provides for them: inspiration, collaboration opportunities, and also competition. Among Story Artists, there is found to be a genuine desire to improve craft, a knowledge that collaboration is key in that effort, and yet a strong reflex in the name of competition to only work within the artists' established group rather than branch out. One interviewee states that, "fear of competition is a driving factor here."

There are barriers to entry for some Story Artists into certain arts spaces. There is a call from one of our interviewees to make these learning and working spaces "radically hospitable," so all voices and

backgrounds are engaged in Story Arts spaces. This includes traditionally underrepresented people and minority groups as well as an acceptance of youth and new ideas. The norms around inclusion are set through cultures and leadership.

These Story Arts spaces and communities are supported by constant participation by many different members. The draw to these spaces are also the quality of the fruit of labor within those spaces. Continued interest is also only achieved through remaining relevant and timely, as well as one very important puzzle piece, funding.

Multiple of our interviewees cited funding as a major challenge in arts education. Arts funding is complex, derived from government, private, and philanthropic sources. When funding for education in general is lowered, arts programs are often an early line-item cut from school expenditures, especially in rural and low-income schools; which exacerbates the existing inequities between certain schools (Wender, 2019). The National Assembly of State Arts Agencies, a non-profit in support of the arts, surveys state art agencies twice a year, since 1960, and a key finding of their 2019 report was that - "When accounting for inflation, appropriations [for the arts] are 43.4% lower than they were in FY2001" (State Arts Agency Revenues, 2019).

Funding is required to sustain learning spaces, provide grants to aspiring and established artists, and retain top talent. It is also critical to legitimizing Story Arts as an essential component of the learning experience, rather than an add-on. With appropriate funding, studies could be conducted that demonstrate the impact of Story Arts on a learner's trajectory, both within academics, and importantly, beyond.

Story Arts in the Larger Educational Landscape

Story needs to be a point of emphasis in the educational process. Typically, education has been more technical. This year I saw 6th graders with a fearlessness attack their storytelling. Their creativity hasn't been squeezed out of them; they wanted to tell stories! We need to connect there and help them put down a foundation for the craft. It needs to be integrated with the ELA curriculum. [They need] a sense of beginning, middle, end, the story structure. [There is also a need to] engage with the great and enduring stories of our culture.

Billy Dickson ASC

Traditionally, “Arts” and “Story” have lived in separate camps within the K-12 pipeline, like other disciplines covered within the traditional Western education program – math, science, history, world language, social studies, physical education, and arts. Many schools have well established arts programs, which are taught as enrichment classes. Some schools have taken this a step further, creating integrated arts programs.

Within our region, there are several industry champions connected with the Story Arts, both at an industry level and university level. There are some high school programs dedicated to the Story Arts, and fewer middle school programs. There is a great opportunity to bring Story Arts, with a focus on industry standards, to K-8 education. Few schools, if any, wed Story and Arts, creating a universal thread through all curricular areas. A true Story Arts program would be at least interdisciplinary in that it would draw simultaneously upon multiple academic disciplines in service of deep learning; a Story Arts program also could be transdisciplinary in that it could draw upon multiple academic disciplines in service of using the knowledge and skills from those disciplines to address a real world, contemporary issue, likely through the producing, sharing, and impact of some new story. Though further research is required, we have yet to find a framework for K-12 education, whose unifying theme is Story Arts.

Our region has courageous educational leaders and teachers who are ready to dive into the work of promoting Story Arts, beginning with our youngest learners. They are hungry for the resources and tools for professional learning and instruction to weave the thread of Story Arts throughout their students’ learning pathway. Chris Moses, an educator and Story Artist based at the Alliance Theater stated, “The opportunity we have to develop creative, artistically related critical thinkers is more critical now than ever.” Educators are also eager to connect their students to the larger Story Arts community, including gaining an understanding of industry and also apprenticeship opportunities.

Industry leaders are tuned into the need for more comprehensive Story Arts instruction, beginning with the youngest learners. They are eager for the next generation to learn to share their own story, work from their imagination, and hone their critical thinking skills through Story Arts education. Booker T. Mattison shared, “Story is also a pathway into a discovery of imagination. Starting in pre-school, discovery and development of imagination is one of the foundational tools we need to break off into different disciplines. This translates through the adult learning space.”

The Story Arts Pedagogy and Norms

Demonstration—Story Arts is taught through demonstration of industry-specific techniques, tools, templates, and examples. In this model, the artist is the teacher, demonstrating their craft, skills and knowledge.

Self-directed—The learner experiences a Story Arts form, is intrigued by it, and through instruction manuals, youtube videos, and trial and error, they approximate the skills required to copy the art form until they have mastered it.

Workshop—Many industry experts cited conferences and professional learning workshops within those conferences as key learning opportunities for the Story Artist.

Collaboration—Through working with a fellow Story Artist on a shared project, the learner gleans information about an area of Story Arts that they are less familiar with – which could be a particular skill or even a business practice.

Apprenticeship—The learner in this situation works for an established Story Artist, receiving feedback on their work and improving it to the standard acceptable to the established artist.

Sequential Units of Study—In MFA programs, and in some highschool – fewer elementary school settings, Story Arts are taught through sequential units of study. This includes teaching the history, philosophy and underpinnings of an industry or art, as well as the skills and craft to create a product of that industry.

Events, Competitions and Festivals—These opportunities are commonly used as authentic audiences to showcase a Story Arts product; they are also used to motivate the Story Artist to hone and practice their craft.

Processes and Tools

The Story Artists requires three basic competencies: knowledge, skill, and craft. There are currently various processes to teach each three through an industry-specific lens, but the progression of Story Arts learning across mediums and curricula has yet to be mapped and codified. The following tools may exist in some form or other in MFA programs and in industry practice, but require development alignment and increased access in grades K-12.

Story Arts History—To be relevant to the teaching of Story Arts, the history would cover history, culture, politics, technology and varied perspectives. Students need a strong knowledge fund to draw from to contextualize their stories and understand the importance of their own work and the work of other Story Artists.

Industry- specific templates—Across industries, Story Artists use templates to flesh out their stories. Some examples that should be included in a Story Arts education are the story arc, beat sheets, bone structure of a character, and storyboarding.

Story Structure and components of story—It is imperative that Story Arts students have a shared understanding of the components of a story – they may work within these frameworks or venture beyond current forms of storytelling. Some components critical to Story Arts are structure, dialogue, character development, theme, tone, word choice, tempo, conflict, setting, color and so on...

Cannons of “exemplars”—Experts in the field of Story Arts cited using exemplars to teach the art-form of their industry. Age-appropriate exemplars that are clear, concise and depict a specific teachable skill or understanding are important for a world-class Story Arts curriculum. It is also critical that these cannons represent a diversity of authors, characters and settings.

Feedback Cycles—Story Artists are experts at iterating. They create, reflect or receive feedback, and create again. Feedback cycles are an integral part of the Story Artists’ educational journey.

Databases—There is a need for a central database of Story Arts curricular tools and lessons. Many organizations have educational tools, but easily accessing these resources is a problem.

Conclusion

Story Arts are essential to the human experience, and as such should be an integral part of our region’s learning communities. Story has been around since the beginning of human time, and once transformed into an art, has the power to shape culture and minds. Furthermore, Story Arts provides the promise of a more morally inclined and empathetic generation of critical thinkers.

Georgia’s Fayette County and surrounding region is rich in industry resources, and those organizations are eager to develop greater Story Artists in our K-MFA pipeline. By leveraging those resources—including people, businesses, and schools—we have an opportunity to bring industry standards into a K-MFA learning progression. With the appropriate tools and resources, our region will graduate

world-class Story Artists.

To achieve these goals, we recommend the following shifts and creation of resources within our region. These recommended action steps have been animated by the Regional Pathways to Prosperity framework set forth by Harvard’s Ron Ferguson and can be understood in the following four categories: postsecondary outcomes, leadership, intermediary organizations, and frontline organizations.



Fig 9.1 Key elements of a regional pathways system.
Chart from *Conceiving Regional Pathways to Prosperity Systems*; Ferguson, 2015

Ferguson’s theory states that these are the essential ingredients for building a regional pathway; namely, if you are going to have a region that truly and perpetually supports youth around agreed upon outcomes, then the following elements—clear postsecondary outcomes, powerful leadership,

supportive intermediary organizations, and high quality frontline organizations—need to be in place and operating at a high level. The present research reveals it will take some “shifting” in our region to get there.

We will be able to make these shifts through identifying champions for our work, continuously assessing the conditions for innovation in Story Arts Education, and catalyzing an intermediary organization that will serve as a fundraising engine and the connecting point between education, industry, event planning, and professional Story Arts education learning and resources. This intermediary will conduct and publish ongoing impact evaluations of the Story Arts program. Some of these changes are already in process, and others are in prototype form.

To make headway on the goal strengthening the Fayette County and surrounding area in Story Arts—and in conclusion—our research reveals a number of relevant work streams and high potential strategies for change, including:

Theory of Change	
Workstream	Strategies and next steps
Leadership	<p>Continue to connect local industry, education, civic, philanthropic, government and business leaders to the Story Arts movement. By doing so, we will help generate support, build enthusiasm, raise funding, mold consensus, and raise awareness for the Story Arts. Some specific action items may include:</p> <ul style="list-style-type: none">• Continue to expand our network and connect with local and regional champions of Story Arts• Support fundraising efforts• Host events to support Story Arts, this could include:<ul style="list-style-type: none">• Expositions• Networking events• Webinars led by industry experts, a few that could be created include:<ul style="list-style-type: none">• <i>How to use Bone Structure to flesh out a character</i> By: Booker T Mattison• <i>The art of creativity and process</i> By: Pablo Rochat

Workstream

Strategies and next steps

Leadership

- *Oral story structure* By: Raymond Christian
- *We all have stories to tell* By: Chris Moses
- *The use of light in story* By: Jeffrey Stepakoff
- *Story Beats* with Frank Patterson
- *Fine art photography narratives* By: Jose Villa
- *Transfer story schema across media* with Billy Dickson ASC
- *Interview to elicit a story* By: Story Corps
- *Storyboarding* By: Bill Myers
- *Story through costume design:*
- *Speak Up: The creators at Cartoon Network*
- *Creating tension in story:* with CNN's senior writer
- *Story Arts for Good* By: KT Marie
- *Observing* By: Diego Pernia
- *Resilience through Storytelling:* Marshall Duke
- *Documentary How-to:* Erin Bernhardt
- *The ingredients for a podcast:*
- *Healing with Story Arts:* American Art Therapy Association
- *Humor Writing:*
- *Setting the scene:*
- *Top 5 most influential movie clips* Matthew Bernstein
- *The use of color in story:* Experts from The High Museum of Art
- *Where to begin? Brainstorming with:*
- *Visual composition with:*
- *Story Arts for marketing with:*
- Provide a connection to local artists and apprenticeship opportunities
- Advise and provide feedback on alignment
- Spread the word of Story Arts beyond our region

Intermediary Organizations

Create an intermediary organization; which acts as a connecting agent between all the components of our Story Arts web. Some of their tasks may include:

- Perform a systematic review of impact studies in the Story Arts
- Write grants for continued research that may fill in the gaps outlined in the systematic review.
- Monitor the performance of implemented programs
- Conduct empathy interviews with various stakeholders
- Support artist-teacher, co-created curricular units

Workstream	Strategies and next steps
Intermediary Organizations	<ul style="list-style-type: none"> • House a website which includes: <ul style="list-style-type: none"> • Agreed upon competencies of Story Artist • K-12 progression with common language • Curricular toolset • Professional development opportunities – in house or in other intermediary organizations. • Apprenticeship opportunities • Story Arts database
Frontline Organizations	<p>Organizations such as K-12 schools, events and workshops that work directly with the Story Arts students.</p> <ul style="list-style-type: none"> • Help support culture of innovation within Story Arts • Provide opportunities for professional development • Participate in events and culture-building practices • Participate in data collection • Share perspectives, collaborate and provide feedback on the Story Arts program • Generate an attentive and critically thinking audience for the work of Story Artists • Use the common language language of Story Arts
Postsecondary Outcomes	<p>The work of defining Story Arts and the Story Artist.</p> <ul style="list-style-type: none"> • Further refining our definition of Story Arts and the Story Artist • Feedback and buy-in from stakeholders and champions around these terms • Elective action to rally educators and leaders around these post-secondary outcomes • Indicators to track student progress over time • Continue to align existing K-12 educational standards with our emerging definitions of Story Arts and Story Artist • Establishing ongoing-listening arm for our work that stays closely in-tune with and responsive to an evolving storytelling industry • Make changes, additions and subtractions to these standards, where appropriate

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