

“DOWNSIDE UP” LISTENING TOUR

FINAL REPORT

PRESENTED TO THE FORD FOUNDATION

ASSET BUILDING AND COMMUNITY DEVELOPMENT PROGRAM

April 21, 2003





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EXECUTIVE SUMMARY

The “Downside UP” Listening Tour

AN EXPLORATION OF ART & CULTURE AS A COMMUNITY ASSET

In March 2002, the Center for Independent Documentary launched the “Downside UP” Listening Tour. This nationwide effort explored what was happening at the convergence of art, culture, public space and community development. The Tour used Nancy Kelly’s PBS documentary “Downside UP” to stimulate discussion about how arts and culture organizations create change for the better in distressed urban and rural communities. “Downside UP” tells the story of how America’s largest museum of contemporary art, MASS MoCA, revitalized North Adams – Massachusetts’ smallest and poorest city.

Nancy Kelly, Principal, Mother Lode Productions, led the Listening Tour Team. The Team included: media and community outreach specialist, Susan Walsh of the Center for Independent Documentary; community development specialist, Benjamin Butler of Community Development Associates; and field specialist, Robert McNulty, Executive Director, Partners for Livable Communities.

The Tour was conceived in four phases. A fifth phase was added in October 2002.

- Phase I: Research and Site Selection
- Phase II: Site Visits and Screenings
- Phase III: North Adams/MASS MoCA visit and Ford Foundation convening
- Phase IV: Final Report
- Phase V: Next Steps

During Phase I, the Team considered 19 sites and selected six:

- Asociación de Músicos Latino Americanos, Philadelphia, PA
- Guadalupe Cultural Arts Center, San Antonio, TX
- HandMade in America, Asheville, NC
- Little Black Pearl Workshop, Chicago, IL
- The Point, The Bronx, NY
- Wing Luke Asian Museum, Seattle, WA

Evidence gathered from the six Listening Tour sites. Four case studies supplemented:

- Manchester Craftsmen’s Guild, Pittsburgh, PA
- Mexican Fine Arts Center Museum, Chicago, IL
- Project Row Houses, Houston, TX
- Swamp Gravy, Colquitt, GA

Descriptions of these ten organizations are in Appendices A and B. A list of organizations considered is in Appendix F.



From the activities in Phases 1 through 3, the Team observed that the work of art and culture organizations lends itself to community development by:

- Supporting community involvement and participation, especially among youth.
- Increasing the potential for people to understand themselves and change how they see the world.
- Bolstering community pride and strengthening community identity.
- Improving derelict buildings.
- Preserving cultural heritage.
- Transmitting cultural values and history.
- Bridging cultural, ethnic, and racial boundaries.
- Stimulating economic development.

The Team made the following overarching observations:

- The work at this intersection of art, culture, and community development is an emerging field.
- The leaders in this field are searching for appropriate models of support and sustainability.
- Successful efforts at this convergence of disciplines engage both the public and private sectors, although engaging public sector support is sometimes challenging.
- Like many non-profit organizations in low-income neighborhoods or regions, Listening Tour organizations had recently or were currently addressing issues of inadequate space with large-scale facility development.
- Gentrification and/or displacement is an immediate concern for two of the six Listening Tour sites (Little Black Pearl Workshop and Wing Luke Asian Museum). However, all the sites are aware of the possibility of that kind of change on their horizons and expressed a sense of “inevitability” of such changes. Some individuals at each of the post-screening discussions noted that the “gentrifying” changes brought with them improved services and amenities.
- Most of these organizations are, in small but powerful ways, connecting to cultural tourism and other aspects of the creative economy.

The Listening Tour Team recommends that the work at this convergence of disciplines be supported in research, policy, and practice. An investment should be made to develop a conceptual framework and strategic approaches (a paradigm) to this work. Linkages for these organizations to the creative economy should be researched. The development of the field should be supported through formation of a working group, regular convenings, and aiding practitioners in the field. The ongoing and new work of organizations that fit within the aforementioned paradigm should be supported in the near future with planning grants and in the not-too-distant future with a portfolio of intermediate operational support. Through advocacy and practice, the development of new facilities should be supported.

In March 2003, practitioners in this emerging field convened at the Ford Foundation. The purpose of the convening was to vet the observations of the draft final report and discuss a paradigm about the role of arts and culture organizations in strengthening and clarifying community identity, especially in communities experiencing rapid change. On April 21, the Ford Foundation will issue a Request for Proposals for planning grants to further develop this paradigm. Letters of intent are due May 5. Proposals are due May 16.

SECTION I: CONCEPT AND METHODOLOGY

Background

"Art stimulates the part of the brain where imagination lies. Poor kids can't imagine themselves in anything better than where they are. If you stimulate their imaginations, over time it becomes possible to imagine a better life." —William E. Strickland, Jr., CEO and President, Manchester Craftsmen's Guild, Pittsburgh, PA

In the midst of the prosperity the United States enjoyed over the past decade, countless urban neighborhoods and rural communities and millions of workers, children, and families were left behind. The old industries, historically expected to help "lift all boats," are long gone and their absence has contributed to the gradual weakening of the economic, social, and cultural infrastructure that supports healthy vibrant community life. Communities are searching for and exploring new activities to replace the old.

A variety of "rebuilding" strategies and approaches — often disparate and isolated from one another — are at play in most urban and rural communities. Driven by local public planning and spending, many communities have tried to stimulate new economic growth by devoting considerable resources to activities like industrial parks, shopping malls, convention centers, airports, sports facilities, and, for some, jails. For several decades, at the neighborhood level, community development practitioners have successfully engaged in revitalization of housing and physical infrastructure, supported the development of small businesses, and attempted to rekindle a sense of community "connectedness." In most of the same communities, a cadre of organizations and individuals who also view themselves as "community builders" are engaged in activities such as the visual and performing arts, cultural events, historic preservation, and museums of all kinds. Many of these organizations have created public spaces for people to gather, engage, reconnect, and build.

The work of practitioners in the areas of economic development, community development, arts and culture, and public space has made significant contributions to these redevelopment efforts. However, the intersection of these strategies and the proactive collaboration of organizations across them have not received adequate attention or value. There is considerable evidence that practitioners in distressed communities across the country have used arts and culture as community development approaches to revitalize downtowns, attract jobs, grow small businesses, educate young people, re-invent themselves, and change the spirit of their places.

The Ford Foundation's Asset Building and Community Development program provides support for people and organizations engaged with analyzing contemporary social and economic needs. In this work, the Foundation has seen ample evidence of the valuable role that arts and culture programs and organizations can play in community development. The Foundation's work with organizations like the Manchester Craftsmen's Guild, the Watts Labor Community Action Committee, and the New



Communities Corporation, to name a few, has demonstrated that an important “synergistic relationship” can exist between what are often regarded as different worlds.

The “Downside UP” Listening Tour was conceived by the Ford Foundation to deepen its knowledge of this work and that of community builders nationally. The Tour attempted to gain a better understanding of the factors and forces at work in communities where experienced community change practitioners are using non-traditional tools – arts, cultural programming and public space – in conjunction with community revitalization strategies.

The Tour was brought together in March 2002 as a project of the Center for Independent Documentary with Nancy Kelly, Producer and Director of the PBS documentary “Downside UP,” as Project Director. Kelly’s film is a case study of one community, North Adams, Massachusetts, where America’s largest museum of contemporary art – the Massachusetts Museum of Contemporary Art (MASS MoCA) – opened in an abandoned factory. Told primarily through the eyes of the filmmaker and her family, most of whom worked in the factory before it closed, “Downside UP” is a case study of one community working at the intersection of art, culture and community revitalization. While not intended as a “model” for economic revitalization, “Downside UP” portrays how North Adams – the smallest and poorest city in Massachusetts – embraced an arts and cultural institution as its primary “engine” for its economic revival and, in doing so, uplifted its people and their place.

The Listening Tour involved five phases centered around a series of screenings of the documentary film “Downside UP,” screenings that engaged six communities in reflection on their work integrating arts and culture activities with community revitalization strategies and objectives. Focused on learning and knowledge building, the Tour Team selected a small number of relatively mature organizations with clear records of accomplishment and leadership to participate in the Listening Tour. These organizations had the ability to articulate vision for their work and their community’s future.

The Team used this non-traditional tool – the documentary “Downside UP” – to stimulate discussion in the selected communities about the ways in which they are using art and culture to change the spirit of their place. The documentary’s themes include art as an economic engine, changing community liabilities to assets, links between sense of self and sense of place, how art communicates to ordinary people, and the return of hope to a community. Watching “Downside UP” helped community members draw parallels and articulate differences between their communities and North Adams.

In addition to the screenings, the Listening Tour Team researched case studies of four organizations combining art, culture, and public space with community development. The exploration of the work at the intersection of these disciplines included bringing Listening Tour participants and others to visit North Adams and MASS MoCA. The Team also organized a meeting of the Advisory Board and two convenings at the Ford Foundation of practitioners, artists, community development specialists, academics, and public sector representatives.

Highlights

The highlights of the screenings and case studies included:

- The work of youth in the South Bronx that combines artistry and entrepreneurship.
- Small towns in western North Carolina (southern Appalachia) that use local handmade crafts talent to build communities, increase tourism, and create a regional economy in an area decimated by loss of manufacturing and family farms.
- The use of great Latin music to educate a generation of youth and revitalize an economically marginalized Philadelphia neighborhood.
- Teaching entrepreneurial skills and community values to youth living in a rapidly gentrifying Southside Chicago neighborhood.
- The use of Chicano culture and art as an anchor for the economic rebirth of a neighborhood in the shadows of downtown San Antonio;
- The work of a Pan Asian museum in Seattle focused on preserving a rich cultural history while playing a leadership role in bringing about the community's future.
- The use of an annual community performance to address issues of poverty and racism in a small Georgia town.
- Projects that integrate art and culture into the neighborhood context in Houston and Chicago.
- The insights into this work offered by an organization with 30 years' experience in Pittsburgh.

The Team created an extensive web site (<http://www.listeningtour.org>) which allows the public to access information about the Tour, the film, and the intersection of community development and the arts. The web site has informational and interactive elements, including a "listserv" for the Team, Advisory Board, and site organizations.

This report illustrates who the institutions working at this convergence of disciplines *are* and what they *do*. It documents the exploration of the ways in which these organizations are using arts and culture to change the spirit of their places and create hope and opportunity for the people who live there. It captures the excitement of practitioners – who have been working in isolation – convening with a group of their peers. And finally, it begins to explore a new paradigm involving the use of art and culture in defining the identity of communities that are in the midst of rapid transitions.

The “Downside UP” Listening Tour was managed and implemented by the Assignment Team. These people were brought together because they are either artists with some experience in community development or community development specialists with some experience in arts and culture. The Team was assembled in March 2002 and supported by an Advisory Board, which met shortly thereafter. The Assignment Team included:

Project Director

Nancy Kelly, Partner and Co-Founder, Mother Lode Productions (MLP)

Since 1984, Mother Lode Productions has produced independent films and specialized its distribution efforts to niche markets. Ms. Kelly’s roles and responsibilities included: developing the Listening Tour concept; working with the Listening Tour Team; overseeing the selection of the Advisory Board; developing the Tour objectives; coordinating and supervising the site selection process; coordinating the organization of the screenings; visiting the case study organizations; writing the case studies; overseeing the development of the web site, Post-Screening Discussion Guide, and Leader’s Tool Kit (see www.listeningtour.org); attending screenings; supervising the organization of the Phase III activities; and writing the final report.

Media and Community Outreach Specialist

Susan Walsh, Executive Director, The Center for Independent Documentary (The Center)

The Center is the specialist in using media in community outreach and is the project fiscal sponsor. Ms. Walsh’s roles and responsibilities included: developing project objectives; participating in site selection process; collaborating in the creation of the web site, discussion guide, and leader’s tool kit; attending site visits and screenings; visiting case study organizations; writing the final report; acting as the fiscal manager for the Listening Tour; and reporting on the grant.

Community Development Specialist

Benjamin Butler, Founder and Managing Principal, Community Development Associates (CDA, Inc)

Over its seven-year history, CDA has provided a range of consulting services to national and local foundations as well as to numerous urban and rural community-based organizations. Mr. Butler’s roles and responsibilities included: developing objectives and site selection questions, interviewing site candidates, designing and facilitating the post-screening discussions, facilitating the two Ford Foundation convenings, and writing the final report.

Field Specialist

Robert McNulty, Executive Director, Partners for Livable Communities (Partners)

Founded 27 years ago, Partners is a nonprofit organization working to improve the livability of communities by promoting quality of life, economic development, and social equity. Mr. McNulty’s roles and responsibilities included: attending Team meetings, participating in the selection of the Advisory Board, participating in development of project objectives and site selection questions, participating in site selection, advising on the design of the post-screening discussions, attending screenings, attending Advisory Board meetings, attending the MASS MoCA visit and the first Ford Foundation convening, leading the second Ford Foundation convening and writing the final report.



The Team was supported by Special Projects Coordinator, Suzanne Stenson O'Brien, who created the Listening Tour's visual identity, print materials, and web site. Jun Egawa worked with Community Development Associates and traveled to most of the sites. Galienne Eriksen coordinated the events.

The Advisory Board of nine practitioners and analysts in the field helped guide the Listening Tour process and acted as a sounding board for the Assignment Team. The Advisory Board members included:

Ron Chew, Director, Wing Luke Asian Museum, Seattle, Washington.

Juana Guzman, Vice President, Mexican Fine Arts Center Museum, Chicago, Illinois.

LaDonna Harris, President, Americans for Indian Opportunity, Albuquerque, New Mexico.

Karen Kimbrel, Executive Director, Colquitt-Miller County Arts Council, Colquitt, Georgia.

Rick Lowe, Founding Director, Project Row Houses, Houston, Texas.

Bill Rausch, Artistic Director, Cornerstone Theater Company, Los Angeles, California.

Dr. Rowena Stewart, Executive Director, American Jazz Museum, Kansas City, Missouri.

William E. Strickland, Jr., President and CEO, Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania.

Joseph Thompson, Founding Director, Massachusetts Museum of Contemporary Art, North Adams, Massachusetts.

The Listening Tour process involved five phases:

Phase I: Research & Site Selection

The Listening Tour Assignment Team, led by Community Development Associates, gathered information about projects, organizations, and communities around the country where collaborative efforts were underway or seriously contemplated. The team conducted telephone conversations with 19 organizations (see Appendix F) to determine which groups met most or all of the following criteria:


- Organizations whose work combines art, culture and community development strategies and approaches. Special attention was also given to projects that included expanding public space and/or increasing public access.
- Organizations whose work is focused in communities with a significant population of low-income and/or working-class residents.
- Organizations with projects conceived and implemented with a high emphasis on collaboration and partnerships that “cross” sectors (i.e. arts, culture, community development) and/or include a diverse group of local stakeholders.
- Organizations whose own work might benefit from participating in the various Listening Tour activities.
- Organizations with the enthusiasm and capacity to work with the Tour Team to sponsor a local screening and discussion, and participate in the fall MASS MoCA visit and Ford Foundation convening.

The goal was to select up to six organizations/communities that collectively represented the following:

- Geographic diversity – At least one location from each of the following regions of the country: East, Midwest, South, Southwest, West, and Northwest.
- Various project types – Arts and culture organizations doing community development, or a community development corporation incorporating an arts and culture approach.
- Community diversity – Locations (collectively) that include significant concentrations of people of color and/or economically marginalized populations.

The Team then had formal discussions with eight selected organizations. They learned more about specific work going on in the site and gained a better sense of the organization’s interest and capacity to “host” the Listening Tour. Questions asked regarding the sites’ interest and capacity included:

- How is the Listening Tour Team going to learn from your work?
- How can you help the Team to develop a national focus?
- Who would you envision inviting to such a screening and discussion? What might the possible issues/topics be? How many people do you predict might attend the screening and discussion?
- What type of support and assistance do you think you would need?
- How might your work benefit from a screening of “Downside UP” and a facilitated discussion with local partners? What would you like the results to be?

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- How interested would you be in visiting MASS MoCA and participating in a conference hosted by the Ford Foundation bringing together local practitioners like yourself from around the country?

After the second set of interviews, the Team identified six organizations to participate in the Listening Tour. The Team presented the six organizations to the Advisory Board for feedback and suggestions.

Phase I activities also included assembling the national Advisory Board, outlining the Listening Tour web site (www.listeningtour.org), and creating a Leaders' Guide, take-away brochure, press kits, posters, and postcards to support the Listening Tour screenings.

Phase II: Local Screenings

Once the six sites agreed to be part of the Listening Tour, the Team conducted pre-screening site visits. These site visits generally occurred one month prior to the screening. During the site visits, members of the Tour Team met the local host organization's key staff and its community partners, toured their target neighborhood, and discussed logistical details of the screening and facilitated discussion.

The site visits were an important opportunity for the Team to experience first-hand the nature of the work of these organizations. For example, during site visits, the Team met an impressive array of AMLA's collaborators, in Philadelphia; saw the young artist-driven business incubators in action at The Point in the South Bronx; and witnessed first-hand Wing Luke's "living museum" in Seattle's International District.

After the site visits, the Listening Tour Team collaborated with the local host to prepare for and hold each screening. Each selected community organized a screening that resembled the movie-going experience and was attended by 20 to 30 people. A facilitated discussion followed each screening. "Downside UP" was used to stimulate the thinking of community members and local practitioners regarding the general topic of innovative approaches to community renewal and, more specifically, the work they are engaged in locally. These sessions were designed not only to explore broad conceptual questions but also to reflect on issues of practical concern to the specific local context. The audience for these sessions included local practitioners, residents, merchants, elected officials, and government agency representatives.

Phase III: North Adams/MASS MoCA Tour & Ford Foundation Convening

Representatives from around the country, specifically those from sites where screenings were held (see Appendix A), were invited to tour MASS MoCA, engage with North Adams practitioners, and then participate in a convening hosted by the Ford Foundation in New York City. Twenty-eight people attended the North Adams/MASS MoCA visit and thirty-seven attended the Ford Foundation convening.

Those touring North Adams/MASS MoCA participated in a "philanthropy exercise" in which attendees were broken down into "philanthropy teams." Each team was given an imaginary budget between \$100,000 and \$1 million to invest in strategies to



incorporate art, culture, housing, real estate, social services, government, education, and youth. At the end of the visit, each team presented philanthropic investment strategies structured to be within their assigned budget constraints, which included the collaboration of multiple sectors. The exercise was intended to prepare participants for the convening at the Ford Foundation by offering them the opportunity to take the funder's perspective on how investment in the intersection of art and culture, community development, and public space can affect community change.

After spending two days in North Adams, the group traveled to New York for the Ford Foundation convening. Participants were asked:

What is the nature of the work being done at the intersection of art, culture, public space, and community development? Is it a field? If it is a field, what does it look like?

What are the special characteristics of culturally based community development efforts that differentiate them from other development efforts, such as theme parks, malls, and stadiums?

What are the appropriate models of support for this field?

The facilitated discussion at the convening was wide-ranging and substantive. Participants offered detailed observations from the six screenings and articulated a vision of how this work can be an economic impetus in distressed communities nationwide. The discussion also included the sometimes difficult nature of collaboration between arts and culture-driven community organizations and more traditional community development corporations (CDC's). Participants talked about the need to combat gentrification and/or displacement and the role of arts and culture in economic development. And finally, they articulated the need for the public and private sectors to connect art, culture, and community development in their grant portfolios. Participants expressed a need to interact with others in the field, the possible need for a trade association, and the need for organizations to receive support for operating expenses. They also discussed what future support of this collaborative work might look like.

A fifth phase of the "Downside UP" Listening Tour was announced in October 2002. A convening led by Partners for Livable Communities was held at the Ford Foundation in New York City in March 2003. The purpose of this convening was to present the findings of the Listening Tour and to amplify them into "next steps." Those attending the convening participated in a series of discussions in which they envisioned ways in which arts and cultural organizations can be community assets in poor urban and rural communities. They also articulated an emerging paradigm for arts, culture, and community development in rapidly changing neighborhoods.

SECTION II: OVERARCHING OBSERVATIONS

The following observations are referred to as “overarching” because they generally represent factors and issues that were present across all Listening Tour sites. These are the valued opinions of the Listening Tour participants. The Tour Team conducted no validation of their comments. These observations and key issues should be considered by funders who are interested in supporting this work.

Observation 1

THE NATURE OF THE FIELD OR MOVEMENT

Participants in the first Ford Foundation convening in October 2002 were asked “What is the nature of the work at the intersection of art, culture, public space, and community development? Is it a field?” Participants emphatically agreed that the work at this intersection is a field. They emphasized that although some organizations have been doing this work for 10, 15, or 30 years, the field is just emerging and gaining momentum. As indicative of this momentum, two participants, Rebecca Anderson from HandMade in America and Meri Jenkins from the Massachusetts Cultural Council described recent conferences of 300 to 500 people who are working in arts and culture community development. Another participant, The Point Executive Director Paul Lipson, mentioned that in the past 18 months, three foundations interested in supporting this work have approached his organization.

However, these organizations have been working largely in isolation and have not actually been in contact with one another about their common issues. After previewing “Downside UP,” Little Black Pearl Workshop Director Monica Haslip noted, “This is the first time I realized I was not alone.” Presently, these organizations have no way to learn from each other. Even the language used to describe the work of this field is developing.

While arts and culture community development organizations view their work as an emerging field, more traditional community development corporations (CDC’s) view arts and culture as an emerging tool in the community development toolkit. Some practitioners said that CDC’s might give this work a higher priority, if they – along with the rest of society – valued arts and culture more highly. A wide-ranging study by the Culture, Creativity & Communities Program of the Urban Institute found that only 27% of adults surveyed say artists contribute “a lot” to the general good of society. This is far fewer than those that recognized the contributions of teachers (82%), doctors (76%), scientists (66%), construction workers (63%) and clergy (52%).¹ These two observations may be related. Perhaps those who work in arts and culture need to change society’s perception of their role. This is particularly relevant for community organizations trying to manage rapid change in mixed income, mixed race communities where artists can act as cultivators of community identity. It also illuminates the need to compel the field of community development to re-examine its interaction with arts and culture practitioners.

¹ Maria-Rosario Jackson, “U. S. Artists Report.” www.usartistreport.org/stdandardpage.sap?SectionID=4&SubsectionID=62.html (April 2003).



Artists are the creators and carriers of cultural values – the makers of things and shapers of meaning, tradition-bearers, change agents, and social entrepreneurs. They play multiple and significant roles in American life and are essential to the health and well-being of a tolerant, diverse society. Through the process and products of their art making, artists provide avenues of creative expression for people of all ages, affirming, challenging, and stirring both profound questions and powerful insights. They contribute in dynamic ways to our creative potential, our intellectual and social capital, and our economic vitality. Artists embody the freedom and independence that we treasure as a nation, and they stimulate creativity that is fundamental to American democracy. Especially in times of tremendous change – such as our times – we need the work of artists to illuminate our condition, open issues for debate, and help us imagine possibilities for the future.²

Arts and culture organizations lend themselves to community development in the process of practicing their art by engaging community participation and improving derelict spaces. This is the case with The Point in the South Bronx, the Colquitt-Miller Arts Council in Georgia, and the Wing Luke Asian Museum in Seattle. During the Ford Foundation convening in October, the following characteristics of arts and culture community organizations were identified:

- The organizations spring naturally from their communities, often through the leadership of artists.
- Art and culture are central to their mission.
- Quality and success in the arts are at the heart of who these organizations are, and they are using art to improve the community. They use creativity to generate a level of hope and inspiration into people's lives. These values are the essence of the difference between developing human capital and developing affordable housing.
- The work of these organizations is place-based and community-specific.
- The organizations understand the importance of the voice children have in the community. Art and culture make a qualitative difference in the impact these programs have on youth.

Participants said the challenges to support this work include:

- Persuading organizations and foundations that support community development to embrace art and culture as a community asset.
- Persuading the major funders of youth to support arts and culture, based on the strength of their impact on youth.
- Persuading the major funders of leadership to include those using the arts and culture as tools for community change.
- The need for these organizations to secure significant levels of funding for operating costs, programs, and capital campaigns.

Culturally based community development is differentiated from theme parks, stadiums, shopping malls, and other quality-of-life enhancements by the way it redefines

² Holly Sidford, "Leveraging Investments in Creativity: Valuing, Supporting and Employing Artists in the Public Interest" (draft), (LINC, March 2003, p. 1).



community identity and hope. Participants in the two Ford Foundation convenings struggled to articulate and define those values. How and why the work of organizations in this emerging field functions is somewhat mysterious because some things having to do with this work are intangible. For example, creativity is a part of the human experience; it makes people feel good. A piece of music or theater can have profound effects on the individual: it can make people feel, change them inside, increase the potential for them to understand themselves, and change how they see the world. These are the reasons that art and culture can be used to bolster community pride, to explore various social concerns, and to illuminate community identity.

The work of this field involves feeding a community's soul, changing the spirit of a place. Quantifying this effect is difficult, but not impossible. Within this emerging field, the creative economy approach, which looks at creative work as a sector like any other sector, can be measured. Direct and indirect effects of an arts and culture community organization can be measured in a variety of ways. These include: numbers of square feet of residential, commercial, public and art/culture space improved; impact on the business sector; local and state revenues generated; jobs created; and changes in average income in the neighborhood or the region.

On a macro level, work on the creative economy is emerging in studies of the sector by the New England Council, Americans for the Arts, the National Governors Association Center for Best Practices, State of Montana Creative Clusters Study, and the Urban Institute U.S. Artists Report. But this work rarely reaches the community level because the funds for conducting economic impact studies are not easy to find. None of the six Listening Tour sites or any of the four case study organizations have conducted economic impact studies. Only MASS MoCA, the subject of the documentary "Downside UP" and the site of the Listening Tour's October visit, has conducted and published an economic impact study.

History of the Intersection of Two Fields

Since 1990, most national foundations (MacArthur, Rockefeller, Ford, Packard, Irvine, McKnight) have had an arts and cultural program and a community development program. Each program was headed by an individual of professional standing in his or her field, i.e. within the arts or community development field.

Generally speaking, a program officer in community development would be trained in housing or community development. Culture did not enjoy a strong emphasis within the community development field. It was not taught to program officers by any of the intermediaries such as Local Initiative Support Corporation (LISC), the Enterprise Foundation (Enterprise), the Neighborhood Reinvestment Corporation (NRC), or the Development Training Institute (DTI) in community leadership training or tool kit agendas. The annual meetings and networking forums did not feature speakers or resources of culture as a community development resource or strategy.

On the cultural side of philanthropy, the program officers of arts and culture came from positions in the performing arts or arts management. They generally had worked for organizations dedicated to the arts and/or individual artists. Program officers on



the cultural side primarily defined agendas that would not debase the art, art form, or role of the artist in the equation. They rarely defined the agenda as culture being used to achieve equal opportunity, community organizing, or as a community development tool. Very few cultural divisions of a foundation found common cause to work with their corresponding community development colleagues. It was rare for them to agree about how artistic excellence relates to being applied to achieving social, housing, educational, and quality-of-life goals for low-income citizens. This lack of coordination characterized the field until the late 1980s.


However, the decade of the 1990s saw major changes. One of the first was the work of John McKnight and John Kretzmann, who developed their asset-based community development strategy (ABCD). Their ABCD work taught a new philosophy on the pathologies of dealing with neighborhoods in need. It was based upon the idea that all people have skills and that the first step toward helping people was to inventory their gifts and put them to work to alleviate poverty. John McKnight specifically included the role of the arts, artisan skills, and community-based cultural institutions as part of the asset base to be valued and cultivated.

McKnight's work energized the whole field of community development. It led many foundations, including the Ford Foundation, to change their program emphasis from urban poverty to asset-based community development. It also led many intermediaries such as DTI and the United Way to adopt a community asset-based development approach to assist communities in alleviating poverty. However, the deployment of asset-based strategies frequently excluded the role and contribution of artists and their supporting organizations.

In the mid-1990s, a second major initiative was undertaken by many foundation presidents, led by Peter Goldmark at Rockefeller. These presidents began challenging their program officers in culture and community to find venues of common association to relate culture to the disparate needs, both domestically and internationally, of community improvement and community development. Suddenly, cultural officers at major foundations were perplexed as to how to incorporate ABCD to entice their artist grantees into collaborations with community development organizations. In many instances, these cultural officers had no history of prior association with community development organizations.

Citibank in New York City initiated a program in 1994 requiring all of their community housing/community development corporations to be exposed to, be briefed on, and attend a workshop on how culture could be used as a community-building resource. They were then offered special demonstration grants to explore how to form a partnership to apply a cultural development strategy in achieving community improvement goals. This Citibank initiative was a landmark program emanating from the the bank's community reinvestment side, as opposed to their corporate foundation's efforts to support the arts.

The results from this program were mixed. Half of the community development grantees got the message and discovered cultural strategies that could involve their community development goals. The other half formed temporary collaborations with



cultural groups for one-time events, but when the money ran out, ceased to talk with their former colleagues. Citigroup Foundation, however, realized this was a breakthrough, and over the last ten years have funded training and leadership development for community development staff based on the idea that culture builds communities.

The walls were beginning to break down between these two disparate portfolios within foundations and corporations. A further major step was the solicitation by the cultural unit of the Ford Foundation for a joint venture with its community development side to work with William E. Strickland of the Manchester Craftsmen's Guild and Bidwell Training Center. This program was initiated to develop a training curriculum and substantial core funding for mature community development corporations to add culture to their portfolio as an integral part of their community development mission. Occurring in the mid- to late 1990s, this program involved some eight major established CDC's that applied for mentoring and training to help them to see the role of culture as an integral component of their community service agendas. This program was run from the media and culture side of the Ford Foundation through Mr. Strickland, who, as an artist and a community development leader, is a true bridge builder.

This program, successful in the majority of community development recipients, did create among the leadership of the CDC movement a recognition that cultural strategies could and should assist in achieving their core goals. A major distinction, however, is that the CDC's hired arts managers to pursue cultural strategies as opposed to entering into collaborations with existing community-based cultural groups to achieve their agenda. Thus this program resulted in expanded staff for the CDC, not expanded collaborations for the betterment of the community.

Another major element to change the face of the arts and culture and community development fields was the increasing number of researchers, led by Shirley Brice Heath of the Carnegie Foundation of the Advancement of Teaching, involved in undertaking a 10-year longitudinal research study of youth development.³ Judy Wietz, formerly of the Children's Defense Fund, worked with the President's Committee on the Arts and Humanities in creating the "Coming Up Taller" awards to honor cultural youth mentoring programs.⁴ Such work dramatically moved forward the validity and believability of cultural mentoring as an effective youth development strategy on local and national levels.

In 2000, a number of foundations made efforts to try to combine culture and community. First, the cultural unit of the Rockefeller Foundation established a special grants program for artists and cultural groups to engage community issues. Second, the Department of Justice's division of Juvenile Justice supported arts development programs for youth offenders as a mentoring strategy. Citigroup, Bank of America, and other corporate funders came to see culture as a component of the overall community reinvestment agenda.

³ Shirley Brice Heath and Adelma Roach, *The Arts in the Nonschool Hours: Strategic Opportunities for Meeting the Education, Civic Learning, and Job-Training Goals of America's Youth* (Briefing Materials for President's Committee on the Arts and the Humanities, 1998).

⁴ Judith Humphreys Weitz, *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk*, (Washington, DC: President's Committee on the Arts and Humanities, 1996).



By 2001, research and policy centers developed an increasing number of institutes to try to reposition artists and artistic institutions as assets to the economy and to the community. In particular, the Ford Foundation created, within the Urban Institute, support for a program (similar to one that had been initiated by the Rockefeller Foundation in 1996) known as the “arts and culture indicators community building project.” Ford’s current division, known as the Knowledge, Creativity, and Freedom program, explores the role of the individual artist as a resource in the creativity agenda as advanced by the popular writing of Richard Florida of Carnegie Mellon University. Ford has also funded Americans for the Arts, the national trade association for local arts agencies, with some \$2 million to explore and document national trends and economics as related to arts in America. Likewise, the Pew Endowment provided some \$15 million in the last five years on arts policy and advocacy at the national level. Similar funds have gone toward creating the Center for Arts and Cultural Policy in Washington, DC, which is supported by a consortium of foundations through their cultural programs. Funding support has also gone to the Center for Culture at Harvard University within the Kennedy School of Government.

A common aspect of all of these cultural funding policy institutes is to explore the issue of culture and community primarily through the eyes of the artist and the arts organization rather than through the lens of the community development field. The views have tended to focus upon government support for the arts, censorship, and intellectual property. All of these are salient issues but not bridges to effectively interface with the field of community development.

Foundations have tended to support institutes of research and public policy that examine the inherent role of the artist or the economic value of the arts. Major community development intermediaries such as Enterprise, LISC, and NRC are now attempting to develop curricula to expose the community development field to the use of arts and culture. Foundations and corporations are increasingly trying to nurture and nudge disparate program officers of culture and community to work together, with varying results.

Additionally, the Pew Charitable Trust and Deutsche Bank Foundation are currently supporting efforts to promote creative economy initiatives. The National Endowment for the Arts (NEA) and the National Trust for Historic Preservation have recently adopted funding strategies to elevate the arts to cultivate heritage, development, and historic preservation.

In summary, cultural strategies of the last fifteen years have grown from a luxury within the community development field to a possible asset. The advent of asset-based community development has brought forward some unique leaders. Though there has been no field or discipline behind them, these individuals have paved the way for other entrepreneurs.

RESOURCE DEVELOPMENT & SUSTAINABILITY

As a group, the Listening Tour organizations generally represent a collection of mature, well established (in terms of experience and capacity), effectively managed and operated non-profit corporations. These organizations are supported by a combination of earned income, public investment, private donations, and foundation support. As is the case with most non-profits, the issue of maintaining an appropriate level of desired funding is a persistent and challenging topic. One practitioner in this field said, “There is never enough money. But the ideal balance is equal parts of earned income, private donations, and foundation support.” She concluded, “It is unrealistic to expect 100% self-sufficiency.”

For groups undertaking projects that include multiple objectives and disciplines – such as youth and entrepreneurial development, or performing arts and education – the resource development challenges are made more complicated. With much of the funding world operating from fairly well defined “boxes” that need to fit grantees into neat categories, practitioners talked about the difficulties they have with finding or persuading funders to break out of their boxes. Much of the work being advanced by Listening Tour site organizations does not easily fit into traditional models, creating real communications, marketing, and ultimately resource development issues. One group struggling with this issue described how a local funder had a favorable response to a program combining art and business, but needed to categorize the work as “art education.” Placing the program in this category brought the organization into competition for scarce resources with institutions like schools, museums, and other organizations whose goals are often very different from those of community-based organizations (CBO’s).

Practitioners in this emerging field told the Team they are looking for appropriate models of support. They said this work is neither pure culture nor pure community development and needs to be funded as a convergence of these disciplines. The Team observed that “boxing in” is typical of the experience of organizations working in this emerging field. Another study of the creative economy in New England made a similar observation and recommended that a shift is needed in philanthropic thinking about arts and culture, from conventional philanthropy to one of creative investment.⁵

Among the Listening Tour sites, the sense of “being neither fish nor fowl” was acute in small towns and rural areas that have lost out to urban areas in policy attention, public funding, and philanthropic support. These places have seen major employers leave in search of employees who will work for lower wages. These same places have also experienced an increase in the number of family farms that go out of business. Practitioners at rural sites pointed out that geographic isolation leads to psychological isolation, which leads to hopelessness, even though over half of U.S. children grow up in rural areas and small towns.⁶ Both HandMade in America and the Colquitt Miller Arts Council stated that in seeking philanthropic support, they often “fell through the

⁵ The New England Council, “The Creative Economy Initiative: A Blueprint for Investment in New England’s Creative Economy.” (Boston: The New England Council, 2001), p. 42.

⁶ Shirley Brice Heath and Laura Smyth, *Art Show: Youth and Community Development*. (Partners for Livable Communities, 1999), p. 17.



cracks” since they were not urban and many of their small towns were too small for the National Trust for Historic Preservation’s Main Street program.

Because the identity of this hybrid field is different from other established fields, practitioners felt that time horizons, support, and evaluation criteria should be different. Several participants raised the need for funders to make longer-term investments in neighborhoods where significant collaborations are being undertaken. The consensus across all Listening Tour sites, and generally acknowledged in the field, was the need for multi-year funding. Most practitioners felt that as investors, funders should hold groups accountable for delivering tangible products and outcomes. While eager to be held accountable, practitioners also felt strongly that foundations and other investors must be willing to make a sincere effort to understand the work. This was especially felt to be true related to work that is situated at the intersection of multiple fields.

What kind of relationship do these organizations want with funders? For the proposal review process, practitioners envision a more personal, in-depth relationship with the funder. They want to be funded on an ongoing basis for programs they have developed. They want the cross-disciplinary nature of their work to be supported and recognized as a discipline in and of itself. These organizations are not purely arts or cultural organizations; they are addressing deeper issues in their communities and want to qualify for social service, recreation center, and community development funds. Current funding pillars preclude such a relationship.

Participants in the Listening Tour felt that in return for the philanthropic support they received, they contributed to the revitalization of their neighborhoods. Their efforts created jobs, incubated businesses, taught entrepreneurial skills, provided educational opportunities for youth, lowered crime, improved local real estate, created public space, encouraged creative thinking, and increased the number of young constituents who attended college.

All of the Listening Tour sites had significant components to generate earned income. For example: The Point in the South Bronx rents space to a variety of neighborhood non-profits; the Mexican Fine Arts Center Museum store in Chicago generates \$750,000 annually; Wing Luke Museum in Seattle has a fee-based outreach program with local schools; Little Black Pearl Workshop in Chicago offers school arts programs and sells children’s mosaic artwork. However, like all non-profits, they are looking for ways in which they can be successful in increasing their earned income.

Key questions about this emerging field:

How can these organizations strike a balance between philanthropic support and self-sufficiency?

How can the differences between the effect of cultural community development and that of other community development (stadiums, malls, etc.) be measured?

THE ROLE OF THE PUBLIC & PRIVATE SECTORS

The Listening Tour screenings, case studies, and post-tour convenings included people and organizations that have been involved with community change work for three decades. With regard to the role of the public and private sectors in community revitalization, many of the “veteran” practitioners were able to describe previous periods where the dominant view of government and/or the private sector were that of “enemy” or “savior.” Tour discussions in all sites spent considerable time focused on the role of elected officials (primarily state and city), public agencies, small business owners, large retailers, and developers. Despite the clear mistrust of some private sector interests and considerable frustration with the role of government, there was general acknowledgement that non-profits and community-based organizations alone cannot bring about the community change envisioned by funders. For communities to be successful in advancing their change agenda, they must (as most have) work closely with a range of public and private sector actors. Tangible evidence of this view could be seen as the hosts for each Listening Tour screening made a special effort to invite private sector partners (or prospective partners) and elected officials.

With regard to the private sector, the work of most Listening Tour host organizations was closely aligned with the private sector actors and/or activities. Examples include:

- Little Black Pearl Workshop’s producing and marketing high-quality, commercial ceramic tile work.
- HandMade in America’s efforts to promote the regional crafts industry as well as other indigenous economic activities such as bed and breakfasts and specialty farming.
- Asociación de Músicos Latino Americanos’s record and Latin entertainment marketing and booking operation.
- The Point’s small business incubators like the Market Place and youth entrepreneurial programs.
- Guadalupe Cultural Arts Center’s work to attract San Antonio’s largely downtown tourist market into the local neighborhood.
- Wing Luke Asian Museum’s efforts to attract the area’s newly developed day office worker population to businesses in the traditional Chinatown/International District neighborhood.

While many of the post-screening discussions involving business people and non-profit practitioners often revealed tensions, there was clearly an acknowledgement and appreciation for the contributions of the other.

The situation with government was not the same. There was acknowledgement of the central role played by the public sector with regard to community development. Despite this acknowledgment – and while not the case for everyone – many of the experiences expressed by practitioners were about elected officials not “getting it” or frustrations in interacting with unresponsive city or state agencies. One notable exception was a Texas state representative from San Antonio, Michael Villarreal, who participated in GCAC’s screening, the North Adams/MASS MoCA visit, and Ford Foundation convening.

For almost ten years, the Massachusetts Cultural Council Cultural Economic Development Program (CED) has funded projects that use culture to produce new economic activity, cultivate enduring partnerships with cultural and non-cultural organizations, and create innovative, sustainable development models. In 1999, the state's not-for-profit cultural organizations had a combined annual economic impact of \$26 billion. The cultural industry in Massachusetts provides direct employment and income-producing activities to thousands of residents throughout the state.⁷

The Gateway Community Development Corporation (GCDC) of Prince George's County, Maryland, developed an arts and culture strategy for four historically African American communities. The staff at GCDC worked with a cross-section of citizens to create a broad vision of how culture serves community. They asked the citizens to define their highest priorities for housing stability, safety, economic development, and quality of life. It was only after defining the citizens' highest and best priorities that GCDC staff related culture as a tool in helping achieve these broader agendas. As a way of ensuring that these communities could control property values and prevent outside speculation, GCDC then went to its county and state planning partners and proposed the creation of a housing trust in their cultural district.

In Montana, a creative enterprise cluster has been identified. Two factors have propelled this cluster. First, mid-sized cities and university towns in the state have attracted large numbers of creative and innovative people. Secondly, the homegrown skills of people in rural areas and on reservations have spawned knitters, weavers, woodworkers, canners, and potters whose work is now giving rise to commercial endeavors. Supporting documentation reveals a significant opportunity to promote the development of a creative economy.⁸

⁷ Massachusetts Cultural Council, Cultural Economic Development brochure, 2001, p. 1.

⁸ Stuart Rosenfeld, *The Creative Enterprise Cluster*, (Report for the State of Montana sponsored by the National Governors Association, 2003), p. 1.

YOUTH DEVELOPMENT AS A SIGNIFICANT TOOL FOR COLLABORATION & COMMUNITY DEVELOPMENT

The role of youth development in community development has emerged as an important topic in recent years.⁹ Nevertheless, many practitioners believe that traditional housing-focused CDC's still, by and large, don't make effective use of young people as productive community assets. One distinctive characteristic of the programming of the Listening Tour organizations was the strategic importance placed on youth development activities. All but one group viewed youth development and its work with school-age young people as central to their overall mission. Far beyond being simply a source of program funding, these groups are able to articulate how their work with youth is a fundamental component of what they view as their contribution to community building.

The experience, creativity, and accomplishments of these organizations in the area of youth development positions them as valuable community-building partners. This is particularly evident in establishing or maintaining connections with community residents. These organizations reach into communities at a deep level because through the children, the parents begin to participate in organizational activities. Practitioners at Listening Tour sites and case study organizations described tangible community development benefits, such as empowerment, interpersonal bonding, and strengthening of the local economy. The following are a few examples of the type of youth development that Listening Tour organizations are undertaking:

- The Wing Luke Asian Museum (WLAM) in Seattle has an active program with area public schools that brings youth in for tours. Through colorful artifacts, photos, and engaging activities, students of all ages discover the history and culture of Asian Pacific Americans in the Pacific Northwest. Elementary school tours include a short craft session and the use of hands-on objects, stories and games. Middle and high school students experience an interactive tour that includes a creative exploration activity. High school and adult groups receive an overview tour of Asian Pacific American history, but can focus on certain subject areas as requested. Because WLAM views itself as a community building entity, the experience provided to young people, especially Asian youth, is one that promotes thoughts about identity, inclusion, and community. WLAM also exposes youth to contemporary issues and activities, such as immigrant rights, gender, sexual orientation, and ethnicity discrimination. It also serves as a motivator and catalyst for deeper exploration and engagement.

⁹ — Benjamin Butler, Donna Wharton-Fields, Thaddeus Ferber, and Karen Pittman, *Finding Common Agendas: How Young People are Being Engaged in Community Change Efforts*. (Sponsored by the Ford Foundation, Community and Youth Development Series, Volume 4, 1999, The Forum for Youth Investment, International Youth Foundation).

— P. Jefferson Armistead and Matthew B. Wexler, *Community Development and Youth Development: The Potential for Convergence*. (Community and Youth Development Series, Volume 1, 1997, The Forum for Youth Investment, International Youth Foundation).

— Michele Cahill, *Youth Development and Community Development: Promises and Challenges of Convergence*. (Community and Youth Development Series, Volume 2, 1997, The Forum for Youth Investment, International Youth Foundation).



- Building on its roots in Latin music and a strong belief in the value of education, Asociación de Músicos Latino Americanos's (AMLA) Latin Music School in Philadelphia is dedicated to promoting understanding of Latino oral and musical traditions. The AMLA School operates after school, three days per week and all day on Saturdays, and serves 350 youth from ages 5 through 21. Student ensembles give youth the opportunity to perform at community festivals as well as with well-known local and national Latino musicians. The music classes, ensembles, and recitals engender artistic excellence while teaching children the values of delayed gratification, goal setting, and cooperation. Through AMLA's other community music programs, such as the faculty concert series and performances that feature national and local Latino artists, students also are exposed to their Latino heritage and cultural role models. With more than 75% of the school's participants coming from the community, the opportunity to offer bilingual and culturally relevant instruction is vital in teaching and promoting Latino heritage.
- Little Black Pearl Workshop (LBPW) in Chicago operates an after-school program for youth ages 10 to 19 where participants learn to work with ceramic tile while also creating products that are marketed and sold locally. Students learn entrepreneurial skills like purchasing supplies, securing a business license, marketing, and negotiating contracts. They receive 20% of the revenue from earned income. Many of the young people participating in LBPW's program live in public housing and come from families with little or no experience with the world of work. While LBPW's program focuses on youth, the generational character of poverty in its work with young people is also an avenue into families where adults are also in need of skills and connections to employment opportunities.
- The Point CDC in the South Bronx is a recognized leader in the area of youth and entrepreneurial development. The organization is built around the belief that community youth are a critical element in arts and culture and community revitalization. It has established a successful array of programming to empower youth: the Hunts Point Academy of Music, a music instruction program that teaches young people and adults about the history and instrumentation of the African Diaspora in the Americas; WPNT, a low-power AM radio station offering a weekly training program in broadcast and audio engineering for at-risk youth; The Point Youth Economic Development Initiative, which provides space and technical assistance to young people seeking to start and operate businesses; and a neighborhood marketplace that currently houses eight small businesses (many youth-owned).
- Within its diverse array of programming, the Guadalupe Cultural Arts Center (GCAC) in San Antonio has focused considerable attention on youth activities to connect young people to the rich history of Mexican visual and performing arts. Its key programming includes the following: Summer Dance Camp, which offers instruction in Mexican folkloric dance for children ages 5 to 14 and Spanish dance and flamenco for youth ages 15 and up; an Arts for Children program, which offers children ages 7 to 13 an opportunity to learn the basics in various genres; and Theater for Youth, GCAC's resident youth theater company.



Key questions regarding the contribution of arts and cultural groups on youth development activities include:

What are the tangible community development benefits that have been demonstrated from arts and culture organizations on youth achievement?

How can arts and culture groups better position their youth programming as having community development objectives?

Can and should arts and culture community groups make a more deliberate effort to connect their work with community development organizations to engage the children of hard-to-reach constituents?

Evidence in Support of the Success of Arts Programs for Youth

Stanford professor Shirley Brice Heath, in work funded by the Carnegie Foundation for the Advancement of Teaching, sent a team of researchers to study 120 after-school programs for kids. The study evaluated academic, sports, and community service programs over a ten-year period.

After only seven years, Heath discovered the arts programs were more successful in positively impacting children, compared to any other youth-based activities. The study showed that the kids in art programs tended to be the most at risk: more likely to have a parent who is unemployed, have friends who have dropped out of school, or get in fights in school. But after participating in the program, they were the ones most likely to read for pleasure, be in the National Honor Society, receive academic honors, start projects, teach other kids, and be more entrepreneurial. Additionally, the study revealed that arts programs tended to involve kids in more complex collaborations with each other. They engaged kids in making big plans, creating contingency plans, re-evaluating plans, critiquing others, and using more verbal skills.¹⁰

The youth in Heath's study attribute certain special skills – such as accounting, public speaking, and staying calm under stress – to their many hours of practice, rehearsal, and memorization of lines and parts. They speak passionately about what their work in the arts has enabled them to learn: public speaking, budgeting, writing, giving and taking criticism without showing aggression, and knowing “how to get around town.” The latter skill is key because people from economically underserved communities have little or no experience traveling outside their immediate neighborhoods. Most important, according to the youth, are positive relationships forged through sharing common risks and facing failures and successes together.¹¹

The world of the arts gives youth a laboratory in which to practice using the kinds of language vital in the arts world but also critical to academic success and to effective career climbing in the labor market. However, studies reveal that arts programs are the most likely category of after-school programs to lose funding, which leads to premature termination.

¹⁰ Ira Glass, “What Are You Looking At?” (This American Life, Episode 118, WBEZ Chicago, December 18, 1998).

¹¹ Heath and Smyth, p. 66.

THE VALUE AND NEED FOR APPROPRIATE SPACE AND THE CHALLENGE OF NEW FACILITIES DEVELOPMENT

One of the least-discussed “needs” in low-income and marginalized neighborhoods is that of appropriate space. Many, if not most, community-based organizations providing vital services and resources generally accept having to operate in cramped, inappropriate, inefficient, and sometimes unsafe spaces as a “fact of non-profit life.” The Team heard repeatedly during the Listening Tour that space issues can have a profound effect on issues ranging from programming options, the ability to attract clients, participants, and audiences, and to promote staff morale.

One common characteristic of the groups visited was their determination, in most cases against tremendous odds, to address their space needs. Five out of the six Listening Tour organizations¹² were either currently involved with or have significant history with large-scale facilities development projects. At first glance, these projects appear to conform to conventional urban real estate redevelopment principles. As with most development projects, they typically involve some level of feasibility determination, identification and acquisition of land and/or buildings, a financing plan, and construction. A closer analysis of the context to these contractions reveals several unique challenges to development:

- *Balancing Both Organizational and Community Needs*
Listening Tour site leaders were clear that their development objectives were as much about the community needs as about their organizational operating goals. Most groups went through a deliberative process to determine community stakeholder views regarding their new facility and to involve people in some way. While gaining community participation and sense of “ownership” were viewed as critical, most leaders also acknowledged several other challenges. They include balancing the issues of community ownership with realizing construction milestones that are typically required in real estate development.

Key issues:

–Development processes must allow for the time and expense of engaging community stakeholders, especially during the early phases of determining project feasibility.

–Organizations need assistance in developing and maintaining meaningful community engagement processes.

- *Real Estate Development and Organizational Strain*
Community development corporations (CDC’s) generally have some real estate development capacity, while many arts and culture groups have little or no

¹² HandMade in America, being a regional organization, does most of its work in the small towns it serves, therefore minimizing its need for space.



established capacity. The Team heard many accounts of the pressure that typically confronts the entire organization and is especially felt by staff in executive leadership positions. The learning curve is often steep, especially during the early phases of the process, and resources to bring in paid technical assistance support is often limited due to budget and time constraints. Like other CBO's, several tour sites were in collaboration with local CDC-type organizations to assist with the overall development process. While there was recognition of the need to collaborate with groups with pertinent expertise and experience, with such large stakes at play there was considerable anxiety regarding the need to establish and maintain an effective relationship.

Key issues:

–Organizations need early support for and access to development professionals who understand community and non-profit operating constraints. Executive staff and board members need early guidance to formulate effective strategies for managing the development processes. This guidance might include focus on topics such as: financing strategies, selecting contractors, licensing and permitting processes, historic preservation issues, etc.

–When organizations choose to partner with development-oriented CBO's, they need help in assessing the capacity of these groups, determining how to structure partnership agreements and reflecting on their own capacity to be an effective partner.

ADDRESSING THE DOUBLE-EDGED SWORD OF GENTRIFICATION

In the past decade, throughout the country, the effects of a strong economy, increased and more strategic investments from the public sector combined to generate a wave of revitalization in many urban neighborhoods. While the benefits of revitalization are numerous and profound, there is a flip side to this encouraging story. Successful revitalization in cities sometimes provokes gentrification in long-distressed communities whose competitive advantages, such as ease of commute and housing stock, are now apparent and valued. In some, gentrification produces both positive and unintended consequences for residents.¹³

This characterization of gentrification from a recent report published by the Local Initiative Support Corporation was relevant in four of the six Listening Tour sites. The immediate impact of gentrification and displacement were central to the discussions held with stakeholders in Seattle's International District and Chicago's North Kenwood/Oakland neighborhood. These communities have experienced tremendous economic pressures that have raised existing housing prices and generated a flurry of new market-rate commercial and residential development. These trends have also resulted in an influx of whites and higher income residents, as well as displacement of long-time residents of color and small businesses. In The Point's South Bronx neighborhood, AMLA's North Philadelphia community, GCAC's westside of San Antonio, PRH's Third Ward in Houston, HandMade in America's rural region, and the MFACM's Pilsen/Little Village neighborhood, gentrification was viewed as more of a future concern. As expected, most discussions during the site visit and post-screening dialogues focused on stakeholder views about the negative impacts of gentrification, displacement, and the resulting feeling of "inevitability" of such changes.

Despite this focus toward the negative, in each discussion there were a few stakeholder voices (clearly a minority) arguing that the economic forces related to gentrification also result in much-needed community improvements, such as better stores, improved amenities, transportation, and other services. Such voices paint a picture of how complicated these issues are for community organizations attempting to mediate and facilitate the creative life and development trends of communities. Further complicating the terrain is that arts organizations are often viewed as representing the "leading edge" of gentrification. This is due to the perception that they encourage artists and other creative professionals, typically white, to occupy low-cost, living/working space. Who do these organizations "stand" with – the army of the indigenous fighting to preserve traditional community culture and values or the external gentrifiers poised to stimulate economic and social change? While these choices are obviously overdrawn, groups such as LBPW in Chicago and WLAM in Seattle find themselves in difficult dilemmas with very little guidance and few natural allies.

¹³ Maureen Kennedy and Paul Leonard, *Gentrification: Practice and Politics*. (LISC Home Ownership Summit 2000 Research Series, 2001), p. 1.



The role of arts and culture as an investment in community is a double-edged sword. Arts and culture can be an extremely powerful tool for community builders in leadership positions in low-income communities. These leaders can use this tool to mobilize change and advance new housing and economic opportunities. Arts and culture can be an extremely powerful tool for communities who want to use their heritage, culture and architecture as values to create positive change. Arts and culture can help citizens further their identity with their place. However, if that infrastructure of leadership and vision does not exist, then a simple investment in arts and culture can be a signal to speculators that changes are coming to property values and they should quietly buy up properties to anticipate higher economic return.

Participants commented that investment in arts and culture should be shaped to enhance the community's identity. This would insure a sense of stability during the neighborhood transformation process. It would also elevate the political voice of existing and new leaders from the community to advocate for greater resources as the neighborhood experiences dramatic change.

Key questions emerging from this observation include:

–How can arts and culture organizations engaged in gentrifying communities best prepare themselves for mediating, facilitating, and/or advocacy?

–How do these organizations protect against encouraging or supporting the unintended consequences of gentrification?

LEADERSHIP IN THIS EMERGING FIELD

Leaders working at the intersection of arts, culture, and community development are talented, have strong communication skills, strategic sense, and vision. They know how to motivate people, solve problems, and mentor young people. In considering how to best support the maturation of the field, the issues of training, succession, compensation, and benefits for those working in the field need to be considered. Leaders of the Listening Tour sites said they work long hours for low pay, have no retirement plans, and have no health insurance plans.

During the screenings and the Ford Foundation convenings, practitioners mentioned repeatedly how beneficial it was to share ideas with one another. However, members of the Listening Tour Advisory Board have noted that this shared learning should be expanded to include other disciplines, such as business and community planning. Practitioners also talked about the need to deepen and broaden their board leadership by bringing on board individuals with new fields of expertise.

Evidence about Compensation in This Emerging Field

The practitioners' statements are typical of non-profit organizations, where budget size is the primary factor in the compensation structure of the executive director and staff.¹⁴ The Team was unable to identify any studies comparing the salaries of art organization leaders and staff with those of comparable non-profit workers. However, according to the Minnesota Council of Nonprofits, salaries of non-profit employees are 14 percent less than those of their counterparts in industry and government. The unwillingness or inability of these organizations to contribute to employees' retirement funds and health insurance is one of the greatest challenges facing the non-profit sector workforce.¹⁵ Compensation for arts and culture organizations ranks on the low end of an already low scale, below social workers, day care workers, and teachers.¹⁶ It is also known that while many social workers, etc., receive salaries, many artists are "contingent workers" with highly flexible, unpredictable employment that lacks insurance and other benefits."¹⁷

¹⁴ Delaware Association of Nonprofit Agencies, www.delawarenonprofit.org/JobsFAQ4.html, April 5, 2003, p. 1.

¹⁵ Jon Pratt and Sondra Rels, Foundation News & Commentary, Jan./Feb. 1999, intl.cof.foundation-news/JanFeb99/easy.html, p. 1.

¹⁶ U.S. Department of Labor, Bureau of Labor Statistics.

¹⁷ Maria-Rosario Jackson, *Investing in Creativity: A Study of the Support Structure for U.S. Artists*, Urban Institute, Interim Research Findings, April 2003, p. 2.

THE CREATIVE ECONOMY APPROACH

Most of the Listening Tour sites and case studies are, in small but powerful ways, using the tool of cultural tourism to stimulate their local or regional economies. For example:

- The Point CDC in the South Bronx is nurturing local commercial arts ventures and helping to put the neighborhood on the map as a cultural destination.
- GCAC in San Antonio is creating a mosaic of the Lady of Guadalupe and has regular Ballet Folklórico performances that attract tourists to the neighborhood.
- HandMade in America in southern Appalachia publishes Crafts Trails and Farm Trails guidebooks that suggest routes on which tourists can visit artists studios, cultural facilities, and farms.
- AMLA is now included in the City of Philadelphia's list of cultural tourism sites.
- WLAM in Seattle has developed a self-guided walking tour of the International District.
- Swamp Gravy in rural Georgia attracts busloads of tourists.
- The Mexican Fine Arts Center Museum is on the list of Chicago's main museums.

Evidence in Support of the Positive Effect of the Creative Economy

Art and culture are products that can spark an economy. Additionally, the creative economy is a powerful social and economic force that can be integrated into all aspects of publicly supported community development.¹⁸ In a variety of reports, National Governor's Association, Center for an Urban Future, Americans for the Arts, Partners for Livable Communities and the Creative Economy Initiative¹⁹ have provided solid evidence that the arts provide rewarding employment for more than just artists, curators, and musicians. They also directly support builders, plumbers, accountants, educators and caterers – an array of occupations that spans many industries.²⁰ The work of several of the Listening Tour sites and case study organizations (HandMade, The Point, MCG, and CMAC) support these observations.

¹⁸ The New England Council, *The Creative Economy Initiative: A Blueprint for Investment in New England's Creative Economy*, June 2001, p. 39.

¹⁹ See bibliography.

²⁰ *Arts & Economic Prosperity*, Americans for the Arts, 2002, p. 2.

SECTION III: RECOMMENDATIONS

"The visionaries behind the community development industry very much understood the importance of art to the spirit and to the building of people." —Colvin Grannum, Bedford Stuyvesant Restoration Corp. during the Ford Foundation convening, October 2002

The "Downside UP" Listening Tour found many arts and culture-driven organizations positively impacting their communities. Arts and culture activities contribute to community revitalization by stimulating people's imaginations, driving housing and job development, preserving and enhancing culture, and encouraging social interaction between people of different cultures and classes.

In trying to define the nature of this work, the Listening Tour found that the approaches to using art and culture in community development are highly individualistic. The highly skilled practitioners in this emerging field need more and varied ways of sharing their knowledge with each other. Furthermore, practitioners in this field said this work is not widely understood by funders and policy makers, which makes it hard for them to secure appropriate levels of support on a regular basis.

Key issues observed during the Listening Tour include:

- Philanthropic organizations should support this work more effectively.
- Philanthropic organizations should recognize art and culture as a process and a product that can spark a community's economic and social development.
- Philanthropic organizations need to recognize art and culture as an investment in neighborhood change.
- Community leaders need to value the collaboration and role of artists within the community and support the opportunities they bring.

The Listening Tour Team recommends that the Ford Foundation create a funding strategy specifically designed for work in this field. The purpose of this funding strategy should be to empower the practitioners to move the field forward. The objectives of this funding strategy should be:

- To support the ongoing and new work of organizations using art and culture in community development, and
- To help mature the field by bringing practitioners, funders, and policy makers together for dialogue, learning, and research.

DEVELOP CONCEPTUAL FRAMEWORK AND STRATEGIC APPROACHES

Much is known about the successful work of entities like the Manchester Craftsmen’s Guild in Pittsburgh, the Mexican Fine Arts Center in Chicago, the Watts Labor Community Actions Committee in Los Angeles, the Village of Arts and Humanities in Philadelphia, the Center in the Square in Roanoke, Virginia, and the Listening Tour organizations. These groups have deliberately, and often painstakingly, used art and culture as tools for community change. In many cases, this work has been well documented, economic impact models have been created, and tangible community outcomes delivered. While this rich body of experience and capacity exists, the collective work in this area is still largely anecdotal, and a well-articulated conceptual framework for understanding the work or related strategies does not exist.

An investment in some conceptual and strategic work is needed for the future efforts of practitioners, funders, and community stakeholders to progress beyond the “feel good” but somewhat vague sense of coherence to their individual and collective work. Because there will not likely be a “silver bullet” approach that addresses all situations and conditions, it will be important that a broad and diverse set of stakeholders with interest in this work help to inform an emerging conceptual framework.

Retrospectively, evidence should be collected about the history of the work at this convergence of art, culture, public space, and community development. This evidence should be used to create building blocks for the future. This conceptual framework should be the basis for a new paradigm upon which the Ford Foundation can support this work.

Although the National Endowment for the Arts has supported this work in the past, the U.S. Department of Housing and Urban Development has not. The work at the intersection of arts, culture, and community development is a hybrid. To support this work, public agencies should create and support hybrid, cross-sector programs. Government policy should be encouraged to classify art, culture, and community development as relevant to their grant portfolios. The creative economy’s role in community economic development should be incorporated into the programs of departments of planning, economic development, and cultural affairs.²¹

The Ford Foundation should provide financial support and guidance toward developing a conceptual framework outlining the nature, objectives, and rationale for an approach to place-based community change which involves the deliberate use of arts and culture. This work should result in products that are informed by a strategic set of activities grounded in research, policy analysis, and practice. The resulting paradigm should also address the intersection of multiple fields to inform concrete funding interventions.

²¹ *The Creative Engine*, Center for an Urban Future, p 3.

SUPPORT THE DEVELOPMENT OF THE FIELD

The Listening Tour was able to create tremendously rich dialogue and engagement in six local communities and nationally among an experienced group of practitioners. Despite its value, there is a need for continued dialogue and deeper engagement at both the local and national levels. For example, several discussions during the Ford Foundation convening in October revealed that practitioners who work in the hybrid of the disciplines of the arts, culture and community development often have divergent views on a number of topics. These topics include: the history and current role of CDC's in community change activities, and the difference between "art for art's sake" and art and culture as tools for community change. There is also an opportunity to establish mutual respect for the skills and experiences of practitioners across various disciplines.

The team recommends that the Ford Foundation support the development of the emerging intersection of the fields of arts, culture, public space, and community development by:

- Creating a working group to gather a body of information about the field to present to funders, policy makers, and organizations working in community development.
- Creating ways for practitioners and researchers in the field to regularly gather and talk with each other.

Working Group

The Ford Foundation should continue to rely on the expertise of practitioners to mature a portfolio. The body of practitioners should be supplemented by policy makers and researchers who support this work.

The working group should be charged with the following tasks. First, to make practical recommendations for practitioners. Second, to gather information necessary to make a case for the use of art and culture as a tool in community development. Third, to recommend specific research and policy analysis work to advance knowledge and support advocacy efforts.

Objectives of this group might include:

- To inform the overall paradigm that will guide the Ford Foundation's portfolio.
- To disseminate a modified version of this report as a tool for stakeholder discussions in various regions of the country where synergy exists for cross-disciplinary efforts combining arts, culture, and community development.
- To advise decision-makers in the public and private sectors about how to support this field of work.
- To make practical suggestions for practitioners who are dealing with issues of gentrification and displacement.
- To study the feasibility of maturing the working group into a trade association as the work advances.



This working group should be comprised of local practitioners, national experts, interested grant makers, and the Listening Tour Advisory Board. The national experts could be drawn from the Brookings Institution (for gentrification), the American Enterprise Group, the Mayors Institute for Urban Design (for policy), the Urban Institute (for perspective on the hybrid nature of this work), the Creative Economy Institute, Americans for the Arts, and the National Governors Association Best Practices division. The Ford Foundation should solicit prospective members to participate.

Regular Convenings

- Future Ford Foundation grantees in this emerging field should be brought together in regular convenings. The learnings and discussions from those convenings should be presented at national meetings, gatherings of local and regional networks, and conferences by funders who currently support some aspects of the work.
- For the purpose of reaching out to other fields, a group of arts and culture organizations (perhaps members of the working group) should convene with community development groups. These groups could include the National Congress for Community Economic Development (NCCED), the Enterprise Foundation, and Local Initiative Support Council (LISC), to encourage traditional community development organizations to view this work as important and to incorporate it into existing programs.

Developing the work of the organizations working in this emerging field will empower them to have a stronger voice with other foundations and public funders. These might be the first steps in the creation of a trade organization.

Supporting Practitioners in the Field

There is a strong need for supporting the education and resource access of community-based leadership to incorporate culture and quality of life strategies as appropriate resources for community change. John Kretzmann and John McKnight's groundbreaking publication on asset-based community development is one decade old, but their chapter on the skills of artisans, artists, and cultural organizations has yet to be implemented broadly by community-based leaders.²² The horizons of community-based leaders need to be expanded to include arts and culture opportunities. This emerging portfolio should support the development of leaders to understand the work at the intersection of the disciplines of arts, culture, and community development. This can be accomplished through training, leadership development, partnership, and mentoring.

The Ford Foundation should support training with the existing intermediary training organizations such as the Development Training Institute, the Local Initiatives Support Corporation, the Neighborhood Reinvestment Training Institute and the Enterprise Foundation. In addition, with regard to supporting a strategic approach to sustainable non-profit viability, practitioners should have the opportunity to hear from entrepreneurs who have successfully developed a business charitable model. These entrepreneurs should reveal not only their successes but also their failures.

²² John Kretzmann and John McKnight, *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets*. (Chicago: ACTA Publications, 1993).

SUPPORT ONGOING AND NEW WORK OF ORGANIZATIONS

Leaders at the Listening Tour sites and case study organizations told us that it is very hard to raise funding for operating support because in the eyes of funders, they are “neither fish nor fowl.” Particularly now when the economy is down, these organizations are bracing themselves for many years of economic downturn. Although foundations have also been hit by the economic downturn, it is important to preserve such organizations and help them continue to evolve so that they may contribute to the field.

Everyone agrees that project funds are needed to encourage the development of new approaches in this emerging field. However, the Listening Tour Team heard consistently that because their work is a hybrid of disciplines coupled with the segmented nature of foundation funding, these organizations do not enjoy the kind of operating support of more conventional ones. Therefore the Listening Tour Team recommends that the Foundation create two types of funding: short term planning grants and a portfolio of mid-term or intermediate operational support (two to four years).

Planning Grants

Planning grants should support the use of arts and cultural disciplines to cultivate a community identity. This initiative should include some or all of the following components:

- Multiple sites/grantees: As with the Listening Tour, this initiative should attempt to include a diverse set of organizational types, arts and culture disciplines, geographic/neighborhood contexts, strategic approaches, and potential outcomes.
- Collaboration and Partnerships: The grantees should be encouraged to partner with their local CDC's, national or regional intermediaries, and other CBO's, so that arts and culture organizations can begin to benefit from alternative perspectives. These partnerships will aid them in qualifying for community development funding. When needed, the planning grants might foster dialogue by creating an intermediate process to encourage organizations to learn a common language and build relationships and strategies.
- Youth and Community Development: Planning grants should fund strategies to examine how arts and culture programs for youth and entrepreneurial development might interface with the formal field of community development.
- Periodic grantee learning convenings: To foster collective learning and networking, grantees should convene at least twice to share information and experiences and to expose other stakeholders to the work and create new collaborative possibilities. Organizations in addition to the grantees might also be invited to participate in the convenings.



Implementation Grants

The portfolio should support organizations' work within the paradigm developed during the planning phase. Specific recommendations include:

- Multi-year funding: Depending on budgetary constraints and the initiative, a timeline (two to four years) should be established that allows sufficient time for capacity building and strategy implementation.
- Documentation and learning: Grantees should conduct comprehensive economic and social impact studies. These studies should include direct and indirect impacts on individuals, the community, and the region.

New Facilities Development

Many of the Listening Tour sites and case study organizations are addressing their space needs with capital campaigns to build new facilities that provide much-needed space to work and gather. Though capital construction is a major need for many community-based organizations, capital construction seems to be outside the purview of current funding initiatives within the Ford Foundation.

However, it is recommended that through advocacy and practice, capital funders within the field of community development expand their current horizons to include community arts and cultural facilities as strategic investments. These major organizations include the Nonprofit Finance Fund, the Local Initiatives Support Corporation, the Enterprise Foundation (and their housing fund), and such community development leaders as J.P. Morgan, Chase Bank, and Bank of America. These investments should parallel and support their current focus on housing, small business development, and work-force development.

EXPLORE LINKAGES TO CREATIVE ECONOMY INITIATIVES

An area of possible policy and research that could be explored is an analysis of the “creative economy” initiatives that have been developed by a number of governments and non-profit organizations. To avoid the adverse impacts of gentrification, the focus of this effort should be on “growing your own creative economy” rather than “attracting the creative class to move to your community.”

A number of leading economists and policy organizations have seized upon the linkage between economic development, regional cooperation, and labor force preparedness. They point to the role of arts and culture as a magnet for redevelopment, a catalyst for learning for hard-to-reach segments of a community, and a place to re-train older workers to be the infrastructure for the new economy. William E. Strickland Jr.’s Manchester Craftsmen’s Guild and Bidwell Training Center are among the most recognized examples of this approach. Building on the asset approach of McKnight and Kretzmann, the Ford Foundation should explore potential linkages to workforce development strategies to position existing residents to compete for new employment opportunities.



SECTION IV: NEXT STEPS

"What the arts can do very effectively is provide the place where you are not paying attention to the fact that you are an impoverished, marginalized individual. The arts are a place where creating hope and possibility are what you are paying attention to. The issue is around access and relevancy, the question is how to provide release so that your constituents can tap into their creative sides."

—Meri Jenkins, Massachusetts Cultural Council

Twenty-eight people participated in a second “Downside UP” Listening Tour convening, held in March 2003 in New York City. The convening featured:

- Site visits to two organizations in rapidly changing New York City neighborhoods to gain practitioner insight.


Museum of the Chinese in the Americas (MoCA): Located in Chinatown, MoCA showcases exhibits about the history of Chinese Americans in New York City. A large infusion of funds for a post-September 11 rebuilding effort in Lower Manhattan has brought the museum to a crossroads. MoCA is steering the visioning process, engaging stakeholders in the Chinatown community to create an alternative model for economic development. In an energetic, intense discussion, the assembled group made comments and suggestions. In this visit, the leaders of this emerging field were able to share their expertise with another peer.

Bedford Stuyvesant Restoration Corporation (BSRC): Founded in the late 1960s, BSRC is one of America’s first CDC’s. Historically, BSRC has focused on traditional community development activities, although they have a theater and gallery. BSRC is located in central Brooklyn, a neighborhood experiencing socio-economic change as a result of extensive reinvestment in both market-rate and affordable housing. BSRC is exploring ways to complement its traditional community development work with arts and culture activities.

- Formative discussion about developing a paradigm around the use of art and culture around community identity.
- Discussions related to the upcoming release of a Request for Proposals (RFP) to support a limited number of sites during a planning process to formulate new operating strategies. (This RFP is included in the Appendices.)

Developing a Paradigm

A Power Point presentation summarizing the activities and observations of the “Downside UP” Listening Tour was followed by discussions about developing a paradigm. Participants indicated that the paradigm should include the ways in which art and culture can enable a community experiencing rapid demographic change to explore and understand its identity.



Through this emerging paradigm, the Ford Foundation is exploring strategies by which arts and culture organizations:

- Create active public spaces for social integration and upward mobility.
- Use mixed-income development to overcome the social isolation of the poor.
- Transform dormant or underutilized public space from an amenity to an active community asset that promotes individual achievement and social cohesion.

This emerging paradigm is anchored in changing or “shifting sands” communities, namely, those places that are experiencing dramatic shifts in demographics and/or market forces. A series of questions emerged during the rich discussion: In the midst of rapid change, how does the community address issues of race or class? How can public space be more than an amenity? How should these active public spaces be financed? Can real estate developers and community organizations work together to develop these active public spaces? How can these active public spaces achieve integration and upward mobility for the poor? How can these active public spaces serve as assets to help both the individual and the community? How does one measure the impact of such active public spaces?

In response to the questions, participants stressed the importance of positioning the discussion as to the role of arts and culture within to the policy-making arena. Some participants suggested research be supported incorporating arts and culture work into public-sector funding requirements. It was suggested that legislation be changed so that public incentives be directed towards arts and culture organizations much as they are for the business community (i.e., tax increment financing).

The limits and challenges to leadership in arts and culture organizations in the community were discussed. Understanding the depth of the problems in a poor community is one of the tasks of the leader of an arts and culture organization. One participant pointed out that in a poor neighborhood where people are dealing with fundamental issues like homelessness and hunger, the issues of an arts leader are irrelevant.

Defining Identity through Arts and Culture

Several Advisory Board and Team members presented alternative views for utilizing arts and culture to establish community identity. The discussion then framed numerous questions about the role that arts and culture organizations might play in neighborhoods where demographics are shifting due to social engineering or market forces. How are those shifts going to affect the life of a poor person? How can arts and culture organizations deal with the notion of change? How can arts and culture organizations help people in the neighborhood to see where and who they are, where they have been, and where they are going? How can this process of questioning and defining identity create opportunities for poor people? How can arts and culture organizations become a collective conscience of the community in times of change? How can arts and cultural organizations give voice to the community’s soul?



Highlights of the discussion on identity included:

- The success of an arts organization will be determined by the degree to which it can identify an appropriate way to integrate itself into the community and become a part of the building process of that community.
- When arts and cultural institutions truly integrate into a community, the vision and creativity represented in their programming can capture the essence of identity and become a catalyst for creative solutions to complex problems of community development, i.e., gentrification, housing, security, poverty, racism, drug/alcohol abuse, etc.
- Being active and involved with city and community politics becomes key for the cultural institutions in transitional neighborhoods so that their voices are heard. Arts and culture organizations become the bridge connecting new residents with older ones to address common threats or opportunities.

A paper on identity is presented in its entirety in Appendix D.

The convening concluded with a heightened expectations arising from testing the emerging paradigm through a series of planning grants to be announced on April 21, 2003, through an RFP issued by Partners for Livable Communities (see Appendix E).



APPENDICES

Overview of Listening Tour Sites

Asociación de Músicos Latino Americanos (AMLA)
Philadelphia, PA
www.amla.org

"We realize the power of the music. We are going to continue to develop artists and the artistic quality of everything that we do. We are also using that to better our community, to add even better and more vibrant trimmings."

—Jesse Bermudez, Founding Director, AMLA

Brief Overview

In 1982, Jesse Bermudez and 125 musicians from thirteen Philadelphia salsa groups founded AMLA to secure better pay and working conditions for musicians. AMLA has since evolved into the nation's premier Latino presenting organization, an arts organization dedicated to promoting the development, dissemination, and understanding of Latin American music and culture in the Philadelphia/Delaware Valley region, with an emphasis on youth. AMLA believes music is the heartbeat of the Latino community and is a powerful tool for its advancement. Therefore, AMLA uses Latin music to address the community's social and economic concerns.

Program Highlights:

- Developed Pennsylvania's first Latin Music School.
- Operates a program that sends instructors to deliver interactive educational workshops on Latin music to area schools.
- Books Latin music groups throughout the Delaware Valley region.
- Produces concerts, festivals, and convention entertainment.
- Furnishes an economic net for Latino artists by employing and training them.
- Presents performances featuring local, national, and international artists.
- Delivers contractual arts education services to public and charter schools, non-profit youth, and cultural organizations in Philadelphia.
- Commissions new works by recognized and emerging Latin composers.
- Has partnered with the Greater Philadelphia Tourism and Marketing Corporation to bring cultural tourists to the Centro del Oro neighborhood.
- Has partnered with its local CDC on a planned Latino Cultural and Business district.
- Is in the process of constructing a state-of-the art building that will serve as the anchor to a planned Latino Cultural and Business District in the heart of Philadelphia's Latino Barrio.

Today, AMLA's members vary in age from three years old to seniors, and include musicians, students, and lovers of Latin music. AMLA members represent interests in a wide variety of folkloric, classical, and contemporary Latin music styles. AMLA has six full-time and 25 part-time staff, and an operating budget of \$650,000. The board is made up of seven people from the private sector, non-profit organizations, and the city.



Target Neighborhood Description

The Philadelphia Latino Community has established its "center of gold" or El Centro de Oro, in what has become known as the "5th and Lehigh" district of the city. El Centro de Oro, the symbolic heart of Philadelphia's Latino community, is a vibrant shopping and important outreach center for the area's mostly Latino residents. Designated as a low- to moderate-income neighborhood, the neighborhood represents part of the State Enterprise Zone and runs along the northern border of the American Street Empowerment Zone. El Centro de Oro is home to the greatest concentration of Latino owned businesses, and multi-cultural and bilingual health-related and community service organizations in the tri-state region.

The most recent data from the Current Population Survey showed that AMLA's neighborhood is one of the most underserved areas of the city socially, economically, and educationally. The impact of this socio-economic disadvantage upon youth is most evident in the findings that an average of 94% of area students are eligible for the free and reduced cost lunch program.

Guadalupe Cultural Arts Center (GCAC)

San Antonio, TX

www.guadalupeculturalarts.org


"We are interested in erasing that little bridge that separates us from downtown. We want people to come across and find a loving and embracing community."

—Maria Elena Torralva-Alonso, Executive Director, GCAC

Brief Overview

The largest institution of its kind in the United States, the Guadalupe Cultural Arts Center exists to preserve, foster, and cultivate the heritage of the San Antonio region's Chicano, Latino, and Native American people. GCAC focuses on six artistic disciplines: dance, literature, media arts, theater arts, visual arts, and Chicano music. GCAC is an artistic complex, comprising the historic Guadalupe Theater in its Art Deco splendor, the restored Progreso Drugstore, the César Chávez Education Center, and the Visual Arts Annex.

Organized in 1979 by a coalition of artists that wanted a place to honor their heritage, GCAC is culturally rich. GCAC developed from the Performance Artists Nucleus, Inc., (PAN) which formed in 1979 to unite various Hispanic arts groups. In the early 1980s, leaders of PAN determined that the organization needed a permanent facility close to the Hispanic community it wished to serve. The historic Teatro Guadalupe, which operated as the Westside's most opulent movie theater from 1940 until it fell into disrepair and was closed in 1970, presented an ideal site for an arts center. A local councilman persuaded the city to purchase the land where the theater was located and to sublease it to a local developer who raised the \$1 million needed for the theater's reconstruction. In the spring of 1984, the reconstruction of the theater was completed. The 410-seat facility, a hybrid of southwestern mission style and Art Deco



ornamentation, is equipped for stage and screen presentations and includes a small art gallery. The offices, classrooms, and graphics department are located in the Progreso Drugstore. The two buildings provide a total of 20,000 square feet of space.

GCAC has 18 full-time and nine part-time staff and an operating budget of \$1.8 million. The board is made up of 24 people from the private sector, non-profit organizations, artists, and local residents.

Program Highlights

The visual arts program organizes nine exhibitions annually, featuring local, national, and international artists. Each year GCAC sponsors the Juried Women's Art Exhibit and an arts and crafts bazaar called Hecho a Mano. The center has cosponsored two exhibitions with the San Antonio Museum of Art: Art Among Us/Arte Entre Nosotros (1986), an exhibition featuring Mexican folk art from San Antonio, and Influence: An Exhibition of Works by Contemporary Hispanic Artists Living in San Antonio, Texas (1987). The center has also organized exhibitions with San Antonio's Instituto Cultural Mexicano and Appalshop, a center devoted to Appalachian culture located in Whitesburg, Kentucky. The visual-arts program supports local artists by making its facilities available to them and by offering technical assistance, special workshops, and round-table discussions for the exchange of information. GCAC has commissioned artist Jesse Trevino to create a 40 foot high by 20 foot wide ceramic mural of the cultural and religious icon the Lady of Guadalupe.

Target Neighborhood Description

GCAC is situated in the heart of the Mexican American community of San Antonio, on the corner of Brazos and Guadalupe Street. Guadalupe Street is legendary in the annals of Mexican Americans as a hub of Hispanic arts and cultural activity. The neighborhood sprouted toward the end of the 19th century to house workers from the nearby packing plants and ancillary businesses, such as leather, crafts, and candle making. In short order, the strip of Guadalupe Street from what is now Interstate 35 all the way to Zarzamora Street became a bustling commercial and entertainment center boasting at least five movie theaters, numerous nightclubs, stores, and businesses of all kinds. Just prior to World War II, the Alazan-Apache Courts became the first public housing project in the nation. Throughout the 1950s, the area began a gradual decline. The closing in 1970 of the Guadalupe Theater signaled the end of Guadalupe Street as the virtual center of Mexican American culture in San Antonio.

This area, in which GCAC has its central offices, has become one of the poorest neighborhoods in the United States. Statistic after statistic attests to the poverty of the area vis-a-vis the rest of the city: median income for the census districts surrounding the Guadalupe is \$10,455 per household, less than half the median household income for the rest of the city. Housing stock is deteriorating, and the number of people under 18 years old is growing, while the population between the ages of 25 and 54 (traditionally the earners and spenders in an economy) is falling. It is an area with a virtually 100% Hispanic population.



HandMade in America (HandMade)

Asheville, NC

www.handmadeinamerica.org

"HandMade in America's work is about making the connection between ideas, historic preservation, and the regional economy. This work takes time. It is an ongoing effort. This work is about developing the entrepreneurial impulse within communities. If you can act entrepreneurially, you can survive economically."

—Rebecca Anderson, Executive Director, HandMade in America

Brief Overview

HandMade in America is a non-profit organization and CDC focused on maintaining and enhancing western North Carolina's quality of life while broadening its economic opportunity. The seeds of HandMade were sown in 1993 when a handful of western North Carolinians, struggling to find fresh approaches to economic development and renewal in their mountains, realized the futility of recruiting manufacturing to such a mountainous area. They decided an answer could potentially be found in the substantial – but invisible – industry of craftspeople already working steadily and exceptionally in shops, classrooms, studios, and galleries tucked away on small-town main streets and back roads throughout the Blue Ridge Mountains.

In December of 1993, HandMade received a three-year organizational development grant from the Pew Partnership for Civic Change. Over 360 citizens participated in a regional planning process to help determine how HandMade could establish western North Carolina as the center of handmade objects in the nation.

Using existing craft-related resources in the region, HandMade developed a 20-year strategic plan that establishes western North Carolina as the geographic center for handmade objects in America. This plan allows urban and rural areas to benefit equally while bringing together a unique collection of entrepreneurs, small businesses, associations, educators, regional institutions, and corporations around a common theme. These community development strategies have created educational, economic, and cultural projects focused on the region's craft history, craftspeople, and craft educational institutions.

HandMade has five full-time and two part-time staff and an operating budget of \$700,000. The board is made up of 25 people from the western North Carolina region representing a range of interests and knowledge.

Program Highlights

For the past six years, HandMade has been facilitating the revitalization of small towns in Western North Carolina through its Small Towns Project. The program was launched at the request of communities along the Craft Heritage Trails who wanted to improve and restore their main streets and is able to offer more attractive downtowns and communities to residents and visitors alike. Too small to qualify for established revitalization efforts such as the national Main Street Program, leaders of these communities turned to HandMade for assistance.



In 1996, with the help of a grant from the Kathleen Price Bryan Family Fund, HandMade began facilitating renewal and revitalization efforts in four small towns in western North Carolina. The Small Towns Project involves mentoring, technical assistance, self-help, and learning from each other and from neighboring communities. The number of participants soon grew to six, and now twelve small towns are part of the program. Additional requests are still coming in.

The training and strategy-generation process allows for incremental growth depending on each community's situation. By working together, sharing resources, and creating an atmosphere of cooperation, rather than competition between towns, HandMade is helping build communities from within, without relying on outside investors who may not be sensitive to the historical concerns of the local residents. HandMade also partners the communities in the Small Towns Revitalization Program with "sister" cities, usually larger towns that have undergone or are undergoing a successful Main Street transformation.

Target Regional Description

HandMade is located in western North Carolina, in southern Appalachia, a mountainous region composed of 23 counties with a population base of approximately 800,000 people. Many of the towns HandMade works in are low-income communities, with many people in an economic transition. Many residents farmed tobacco or worked in mining or manufacturing, but those forms of work have left the region. The main streets of these mountain communities, once trading centers for local goods and small businesses, have given way to megastores, franchise restaurants, and malls on highway bypasses. Small, family-run businesses failed, properties were put up for sale, and residents, who found their way of life threatened by these changes, looked within to seek ways to preserve their traditional values, culture, and local economy.

Little Black Pearl Workshop (LBPW)

Chicago, IL

www.littleblackpearl.org

"Our program is based on art as a way of making a living. Our goal is to create avenues of self-sufficiency for the children in the neighborhood who are most susceptible to ending up in prison. Foundations need to recognize our role in community development. Housing alone doesn't create a community."

—Monica Haslip, Executive Director, Little Black Pearl Workshop

Brief Overview

Little Black Pearl Workshop is a non-profit organization dedicated to providing educational training opportunities in the arts and business to inner-city youth. LBPW began in 1994 when its founder and current executive director, Monica Haslip, decided to leave her job with Black Entertainment Television to create a program to provide area youth with a safe place to be, learn, and grow. LBPW's main goal is to encourage children to become involved with art, both as a means of personal expression and



as a potential career path. The workshop exposes youth to a wide variety of African American art and history by showcasing the work of local artists and by conducting visual arts workshops taught by working artists. They also work to foster entrepreneurship through the marketing and selling of student artwork. Program participants contribute to the health and well-being of their families and community by exercising a sense of pride and collective teamwork through economic self-sufficiency in the arts.

LBPW has a full-time staff of 12, as well as a number of consultants and artists who work on specific programs. The organization has an operating budget of \$700,000. The board is made up of 10 people from the business community and the local area, and the organization is in the process of adding students to the board.

Program Highlights

The Arts = Smarts Program successfully combines the two concepts of art and business through its unique and creative curriculum. The multi-disciplinary curriculum draws from such diverse topics as retail business, marketing, art history, and the fine arts. Participants develop their skills in these areas through discussions, group critique, and a variety of hands-on activities. While students create one-of-a-kind artworks, they learn basic business concepts that help to prepare them for the KidBiz Expo. At this event, students set up booths for their businesses and act as vendors, selling their products to family members, friends, and guests. To reinforce the connection between business and art that is explored in the Arts = Smarts Program, students receive a commission from the items sold at the KidBiz Expo.

Graduates of the Arts = Smarts Program can join a club where they can learn more skills and work on larger projects. Children in the club create residential and commercial installations. The products they produce generate job opportunities for the children and their parents. The children keep 20% of what the projects make.

Because the neighborhood is so rapidly gentrifying, LBPW is trying to participate in the revitalization of the neighborhood in a way that is positive for the kids who participate in the program. LBPW provides role models of entrepreneurial behavior for many kids whose parents are making the transition from welfare to work.

Target Neighborhood Description

Forty years ago, portions of the Chicago's Southside were predominantly white and affluent. The community went through a significant transformation in the 1960s, with the flight of whites to the suburbs and a large migration of poor and working class African Americans from the rural South. Gangs brought in drug activity and crime. According to the 1990 census, in the Kenwood/Oakland area, 98% of the population was African American, 60% of the residents lived at or below the poverty line, 50% of the households received public assistance, and the average household income was a mere \$13,503.

Starting in 1991 another major community transformation started. Houses that once sold for \$30,000 to \$40,000 now sell for \$275,000. Today the city of Chicago is in



the process of creating mixed-income communities and many new houses are being built in the neighborhood. Motivated by this construction boom, upper- and middle-class families and businesses are returning, creating a mix of socio-economic strata. However, this new revitalization has brought both joys and pains. Property taxes have increased tremendously and many long-term residents of the community have lost their homes. The 2000 Census numbers point to a community still in need – 57.9% of families with children under five are still living in poverty.

The Point

Bronx, NY

www.thepoint.org

"I've seen a lot of positive things in this neighborhood because of The Point. The Point is good for children and adults. They say, in a sense, 'You are poor but you have talent, we will do something for you.'"

–Participant in the screening and discussion at The Point

Brief Overview

The Point is a non-profit organization dedicated to youth development and the cultural and economic revitalization of the Hunts Point section of the South Bronx. In 1994 four settlement-house workers who had diverse interests, including the performing and visual arts, job training, and economic development, formed the organization. The Point works with its neighbors, especially young people, to celebrate the life and culture of its community, an area traditionally defined solely in terms of its poverty, crime rate, poor schools, and sub-standard housing. The Point's mission is to stimulate culture and enterprise in the Hunts Point community and encourage "self-investment" by its residents, especially its youth.

The Point is based in an annex of the historic American Banknote complex (circa 1911) and operates programs under two broad headings – Arts and Enterprise. The centerpiece of The Point's arts programming is Live From the Edge Theater, a 220-seat performance space, neighborhood gathering place, and performing arts training center. In December 1995, Live From the Edge began monthly neighborhood poetry "slams," comedy night, monthly dramatics presentations, and daily instruction in percussion and theater arts.

Another component of The Point's economic revitalization of the Hunts Point community includes rediscovering the community's unique attributes. Part of what makes Hunts Point distinctive is that it is located on a peninsula. Over the years, The Point has created opportunities for community residents to gain access to the vast waterfront. Hunts Point Riverside Park was renovated and restored with the help of the Parks Department. One of the many things The Point's Stewardship Program provides is canoe tours of the Bronx River, as well as studies of the marine life that surrounds its community.



The Point helps to restore a sense of shared purpose and community pride by cultivating and supporting neighborhood artisans and performing artists and the rich artistic traditions of the community. For The Point, “investment” is not just the work of financial institutions. It is also the work of their participants – an ongoing set of actions and attitudes demonstrated by young people. For The Point, at-risk teens are more than bundles of problems – they are in fact wellsprings of solutions. The Point taps the street-corner skills of young entrepreneurs, the homegrown enterprise of neighborhood artisans, the marketing genius of teenage impresarios, and the raw ability of up-and-coming performers.

The Point has a full-time staff of 32 and has an operating budget of \$1.2 million. The board is made up of eight people from the local community.

Program Highlights

The Point’s Youth Economic Development Initiative (YED) provides space and technical assistance to young people seeking to start businesses and offers hands-on-experience by engaging participants in the operation of actual business ventures. Youth-operated businesses include BronxGear, a design workshop and “art factory” which produces hand-made silk scarves, and South Bronx Postcards, a youth-operated business run in conjunction with the International Center of Photography. The connection between arts and economic development is best represented by the business incubator adjoining the theater. The businesses in the incubator include Rice-Gonzalez Public Relations, Pat’s Soul Food Kitchen, Tats Cru, Inc., Hip-hop Business, Inc., BronxGear, Arthur Aviles Typical Theater, Augustine Cruz (woodcarver), and the Oversoul Theater Company.

Target Neighborhood Description

Elaborate mansions, sprawling estates, fertile farmland, acres of untouched wilderness, and stretches of sandy beaches described the Hunts Point peninsula in the late 1800’s. Close to Manhattan, it was an ideal getaway for New Yorkers. The elevated train, built along Southern Boulevard, transformed this pastoral hideaway into an urban, traffic-congested community, where apartment buildings replaced mansions and freshly paved streets left little memory of the meadows that lie beneath. It was then that the city’s elite fled, and a new ethnically diverse population moved in.

In the 1970s, when two-thirds of the residents left what had become a community notorious for arson, abandoned buildings, and vacant lots, business and industry in the area grew and prospered. Hunts Point had become the site of 40% of the meat distribution and 80% of the produce distribution within the New York metropolitan area. More than one million trucks go in and out of the peninsula each year, transporting goods to and from the produce and meat markets.

In 1980, the New York City Public Development Corporation designated Hunts Point an In-Place Industrial Park. In the 1990s, it got poorer, with more than two-thirds of people under 18 living below the poverty line. It also had one of the highest asthma rates in the country. According to 1990 Census data, 75.4% of the total population



of Hunts Point is Latino/Hispanic. Within this Latino community, the poverty rate is 53.7% and the unemployment rate is 20.3%. In 1994, Hunts Point was designated a New York State Economic Development Zone and a Federal Empowerment Zone.

Over the past few years, Hunts Point has begun to blossom as a place to live and grow. Once-boarded-up restaurants, grocery stores, and drugstores now occupy storefronts on Hunts Point Avenue. There's a new park along the Bronx River and a new primary care center, and artists are moving into relatively cheap converted buildings.

The Wing Luke Asian Museum (WLAM)

Seattle, WA

www.wingluke.org

"I have some hope for the possibility that the museum projects will be able to be part of the revitalization of the International District because we have a living, breathing relationship with the residents, businesses, and people in this district. In that sense, Wing Luke is a non-traditional museum."


—Participant in the post-screening discussion at WLAM

Brief Overview

The Wing Luke Asian Museum is devoted to the collection, preservation and display of Pan-Asian Pacific American culture, history and art. WLAM presents arts and heritage exhibitions, public programs, school tours, publications, and films. It also maintains a permanent collection and research center. WLAM has become a national model for community-based exhibition processes and oral history gathering projects. In 1995, WLAM received the Institute for Museum and Library Services (IMLS) National Award for Museum Service on the strength of its cutting edge work in fostering broad-based participation in the development of exhibitions and programs. With each exhibition, WLAM brings many community members into the development process, and integrates oral history gathering and a range of multimedia techniques into its displays. All WLAM produced exhibitions follow one model: community participants develop, conduct research for, design, contribute artifacts to, and construct exhibitions of their own history. This is an extreme contrast to the model of exhibitions planned and implemented by curators with no authentic connection to the communities.

WLAM was founded to honor Wing Luke, the first Asian American to hold elected office in the Pacific Northwest. Knowing first-hand the effects of racial discrimination, Wing was instrumental in Seattle's passing of an Open Housing Ordinance in 1963 with punitive provisions against racial discrimination in the selling or renting of real estate. He fought for civil rights, urban renewal, and historic preservation.

WLAM started in a storefront in 1967. Twenty years later, after raising \$300,000, WLAM expanded into a defunct auto garage. The current space, 3,000 square feet, is far too small. In partnership with neighborhood community economic development organizations, a capital campaign to move the museum to a nearby historic building is planned.



WLAM has a full-time staff of 16 and an operating budget of \$1 million. The board is made up of 19 people from the local community.

Program Highlight

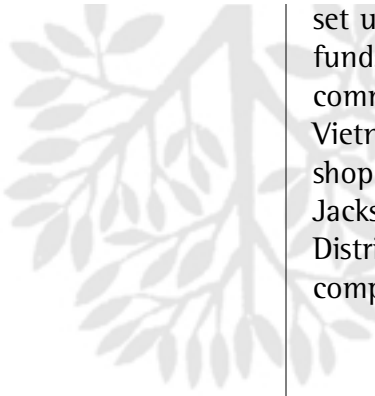
Since 1993, WLAM has partnered with the planning committee for the From Hiroshima to Hope (HH) ceremony held annually. HH is a lantern-floating ceremony promoting peace and memorializing the victims of the atomic bombing of Hiroshima and Nagasaki, and it has been held since the late 1980s. In 1993 WLAM asked why there were so few Asians among the 900 audience members and saw an opportunity to transform the lantern ceremony into a meaningful experience for a more diverse population. WLAM drew on the strengths of its community organizing strategies to increase the diversity of the HH participants, broaden the participation, and deepen the commitment of planning committee members and event volunteers. In August 2002, 1,500 participants gathered to light their lanterns and offer their prayers of remembrance. It was the largest Hiroshima Memorial ceremony outside of Japan. Among the sponsors and endorsers of the ceremony were Japanese American, Native American, Arab American, Central American, and South Asian organizations.

WLAM envisions a living museum in which the whole neighborhood is part of the museum. The relationship between the property owners and the community is important to the living museum. For example, in the partially vacant Panama hotel, a Plexiglas panel has been cut into a hardwood floor revealing a basement full of clothing and suitcases from the 1940s. Japanese Americans from the neighborhood who were interned stored their belongings there and some never returned.

Target Neighborhood Description

Seattle's Chinatown (more recently referred to as the International District), a neighborhood nestled south of downtown, is the cultural hub of the Asian American community. It is perhaps the only area in the continental United States where Chinese, Japanese, Filipinos, African Americans, Vietnamese, Koreans, and Cambodians settled together and built one neighborhood. In the beginning, sojourners from Asia – mostly single men – came when the city was young to work in the canneries, railroads, and mines. Many worked in the businesses that grew up around these enterprises – laundries, hotels, restaurants, stores, and gambling houses. After immigration quotas opened up in 1965, new Chinese arrivals, including families, began to repopulate area hotels. But the city of Seattle's decision to build a sports stadium, the Kingdome, on the western edge of the District, coupled with the construction of the Interstate 5 freeway, created a threat to the area's survival. By the 1970s, over half of the area's deteriorating hotels had shut down, and many longtime businesses had moved out of the area.

During this time, young Chinese, Japanese, and Filipino student activists, rallying under the banner of Asian American unity, led a fight to reclaim the area. They lobbied for low-income housing, set up bilingual social service programs, and formed a public corporation to preserve and renovate historic buildings. College-educated Asian American professionals – accountants, lawyers, doctors, dentists, and social workers –



set up offices in the former haunts of their parents and grandparents. With public funds, hotels and streets were refurbished, new senior apartments were erected, and community-based service centers were established. In the 1980s, refugees from Vietnam opened restaurants, markets, and clothing and jewelry stores. Many set up shop in old buildings and newly constructed malls near 12th Avenue and South Jackson Street. In the 1990s the Kingdome, on the western edge of the International District was demolished and replaced with two new sports stadiums and a large office complex.

Case Study Organizations

Manchester Craftsmen's Guild

Pittsburgh, PA

www.manchesterguild.org

"As a rule, people don't believe in the work in this emerging field. They don't believe art can elevate low-income people, at-risk kids, ex-steelworkers. But it does work, because creation of art employs concepts that are universal to human beings."

—William E. Strickland Jr., CEO and President, Manchester Craftsmen's Guild

For more than 30 years, the Manchester Craftsmen's Guild has served poor public school kids and adults who have never had a job or have lost jobs. One of the longest running, most prominent examples of art and culture, public space and community development, Manchester Craftsmen's Guild offers insight into how and why efforts in this emerging field succeed.

Creation Story

CEO and President William E. Strickland Jr. was raised in the neighborhood adjoining the industrial area in North Pittsburgh where MCG is now located. In 1968, the minister of the Episcopal church in his neighborhood, with whom Bill was a friend, gave him some space to throw pots. Making pottery, playing jazz music in the studio, opened up Bill's imagination. The church was across the street from a school and Bill started dragging neighborhood kids in off the streets to do clay and photography. It was shortly after the riots. He taught pottery and photography to neighborhood kids for 15 years. It was a job program not a poverty program.

In 1972, the board of the Bidwell Program, a local vocational mission in financial trouble, approached Bill to take over its management. Bill bought 100 gallons of paint and a whole lot of beer and told the staff, "Anyone who doesn't show up to paint is fired." He fired a lot of people.

In 1984, he started a capital campaign to build the present MCG building, which opened in 1986. The building has a pleasing aesthetic, featuring brick archways, round windows, and a courtyard with a fountain. Symbolism is designed into the building's two bridges: the faculty tells students, "You are crossing a bridge into a new life."

According to Strickland, all of this is deliberate. "Poor people live in harsh, unforgiving places; their environments are not well-maintained. Manchester/Bidwell makes aesthetically pleasing things part of the vocabulary of poor people."

Manchester/Bidwell has two divisions: the Manchester Craftsmen's Guild (MCG), which does clay, photography, computer imaging, music performance, and recording, and



Bidwell, a vocational school in the food, technology, and service fields. MCG has a digital imaging studio, a music-recording studio, an Avid editing facility, and a large b/w and color darkroom. Bidwell features a full professional kitchen and a café that serves delicious, heavily subsidized meals, so the students can eat well. Bidwell students, who are usually adults, must come to school six hours a day, five days a week.

Manchester/Bidwell has a lot of corporate partnerships. In approaching corporations, Manchester/Bidwell offers corporations something useful. They do not rely on charity. They train people to work for Bayer, work in the travel business, and cook for Heinz. They also train pharmacy technicians, computer data entry people, chemical lab technicians, and medical transcribers. They have a state-of-the-art culinary amphitheater. They also teach basic job-seeking skills like resumé and cover-letter writing, etiquette, and keyboarding. Manchester/Bidwell's philosophy is that they don't teach jobs, they teach careers.

The risk factor for kids in this neighborhood is negative peer pressure. Students at MCG are told from the beginning "You are going to college." Eighty-eight percent of MCG students go on to four-year colleges. Through art, MCG discovers what is in these kids and they discover what's inside themselves.

Strickland says that successful arts and culture community-development projects work because:

- Creation of art employs concepts that are universal to human beings.
- Young people understand art.
- The arts create an opportunity for magic.
- The arts are a collaborative field.

According to Strickland, developing a prescriptive art and culture-based community-development strategy doesn't work. "You can't take the culture pill." This work, when it succeeds, is much more informal, much more celebratory.

Mexican Fine Arts Center Museum

Chicago, IL

www.mfacmchicago.org

"I always see the arts as power. If we educate Mexicans about culture, this is power. If we educate non-Mexicans about Mexican culture, that's power. If we give Mexicans jobs for the first time, that's power. This is not brain surgery."

—Carlos Tortolero, Executive Director, Mexican Fine Arts Center Museum

The Mexican Fine Arts Center Museum (MFACM) is an example of how art and culture can be inserted into a working-class community for the purpose of individual and community empowerment. MFACM's objectives are to offer a great opportunity for people of all backgrounds to appreciate the beauty and splendor of the Mexican culture and encourage them to see Mexican culture as culture without borders — *sin fronteras*.



Located in the heart of the Pilsen/Little Village community, the largest Mexican community in the Midwest, the Museum's primary focus is showcasing and sharing the Mexican culture. It has also become a center for discussing local, national and international issues that affect the Mexican/Latino community, a place to bridge barriers and de-mystify stereotypes.

Creation Story

MFACM was founded in 1982 by Executive Director Carlos Tortolero, who felt the culture of Mexico was ignored in the United States. They found a boathouse in a park in the Pilsen/Little Village neighborhood and, over eighteen months' time, successfully made the argument that because times were changing, the space should be used differently.

MFACM opened its doors in 1987. Since 1989, it has been one of Chicago's nine "museums of the park" (meaning it receives part of the city's property tax). The year 2001 marked the opening of its expanded and remodeled space, which allowed the museum to enhance its visual arts capacity and provide quality hands-on educational art experience to all its visitors year-round.

From investments to programming, MFACM is run like a business. According to Juana Guzman, Associate Director, MFACM, "The Museum is the only place where Mexican Americans can get the management skills as curators or permanent-collection or performing-arts specialists. Most of the museums in this country do not represent communities of color."

The Museum is the largest Latino arts organization in the U.S. It includes the Yollocalli Youth Museum and Radio Arte, a youth radio program. MFACM is the first and only Mexican or Latino museum to be accredited by the American Association of Museums. In 1995, the Museum received the National Service Award from the Institute of Museum Services at a White House ceremony.

The museum is an economic engine in the neighborhood and a job-training center. Eighty percent of its staff is Mexican or Mexican American. The Museum has 37 full-time employees and a budget of \$5 million. Over 150,000 people visited the museum last year.

Project Row Houses


Houston, TX

www.projectrowhouses.org

"My approach about the art is that it's not about art. It's really about the art of life. I am interested in creating art that is a vehicle for people to look deeper into life, have deeper experiences, and explore the meaning of their community."

—Rick Lowe, Founding Director, Project Row Houses

Project Row Houses (PRH) is a public art project involving artists in issues of neighborhood revitalization, historic preservation, community service, and youth education. Located in Houston's Third Ward, a neighborhood with deep historical and cultural



traditions dating back to its formation at the end of the Civil War, the site has 22 renovated shotgun-style houses. Project Row Houses provides a place for the creation of artwork that both engages the community in the creative process and celebrates African American history and culture.

Ten of the 22 row houses are dedicated to art, photography, and literary projects, installed on a rotating six-month basis. When a group of artists is commissioned, each is given a house to transform in ways that speak to the history and cultural issues relevant to the African American community. Located in seven houses adjacent to those dedicated to art, the Young Mothers Residential Program provides transitional housing and services for young mothers and their children.

Creation Story

The idea for Project Row Houses originated in 1993 in a series of discussions among some of Houston's African American artists who wanted to establish a positive creative presence in the black community. The neighborhood around Project Row Houses was, in 1993, one of the worst places in the area – a lot of negative activities took place in the alleys and courtyards behind the row houses. That has changed for the better, something for which PRH takes credit.


But a variety of other changes have taken place for which PRH doesn't take credit. These include: several people have purchased adjacent derelict row houses and fixed them up, the housing area across the street is better maintained, and a neighborhood store has opened on the corner.

Gentrification and displacement are a concern, especially as the area around PRH improves. Land values vary greatly from one side of the freeway to the other in the PRH neighborhood. In the Third Ward (PRH's neighborhood) a 5,000-square-foot lot costs \$10,000 (sometimes less) versus \$150,000 on the other side of the freeway. Recently, land costs in the PRH neighborhood have increased two- and four-fold.

Project Row Houses operates on an annual budget of \$1–1.2 million. The project has grown to include renovation and rental of houses, after-school and summer programs for neighborhood kids between 5 and 18 years of age, and the Young Mothers Residential Program. Project Row Houses also has a gift shop, vegetable garden, sculpture park, and artists' residence space.

Future Projects

Project Row Houses' next project is renovating the defunct Eldorado Ballroom into a cultural center that will include music performances and a restaurant. Project Row Houses is building duplexes and renovating seven row houses in another part of the neighborhood. PRH is working with the city to create a Row House Neighborhood Master Plan, which will carve out a row house district, and a historic district and, they hope, help prevent displacement of neighborhood residents.



Swamp Gravy
Colquitt, GA
www.swampgravy.com

"We cause a mind shift in participants and audience. We make pessimists into optimists, change hopelessness into hopefulness. We ask "what if?" and follow through."

—Karen Kimbrel, Executive Director, Colquitt Miller Arts Council

Everything Swamp Gravy does builds on storytelling. Produced under the umbrella of the Colquitt Miller Arts Council (CMAC), Swamp Gravy creates and performs a new oral history-driven community play every year. Swamp Gravy – whose cast numbers 125, ranging in age from young children to very senior citizens – has performed at the Kennedy Center and was designated a Cultural Olympiad Event during the 1996 Olympics in Atlanta. Georgia's General Assembly designated Swamp Gravy as the Official Folk Life Play of Georgia. "Swamp Gravy" is performed for six weeks, twice each year in Cotton Hall, a 70-year-old cotton warehouse renovated by the Colquitt Miller Arts Council. Since 1991, 100,000 people have seen the play, which has created cultural tourism in a region that had none.

Creation Story

In the late 1970s, participants in a community visioning session talked about performing a historical play in Colquitt. In 1990, Joy Jinks met community performance artist Richard Geer at a conference in New York. Richard told Joy about his theory that if a community collected and retold their stories, people would be empowered and the community would bond. Through a grant from the Georgia Humanities Foundation matched by the local Jinks Foundation, the Colquitt Miller Arts Council raised \$30,000 to train people in gathering oral histories, recording them, and developing a play. The first play, "Swamp Gravy Sketches," was produced with a cast of 100 in October 1992.

Swamp Gravy is primarily heralded as an arts project, but it was intended from the beginning to be an agent of positive community change, with a mission to involve as many people as possible in a theatrical process that empowers individuals, bonds the community, and strengthens the local economy. Since 1991 when the project first started, CMAC has:

- Produced nine murals based on true stories from the Colquitt community.
- Recycled a number of abandoned buildings.
- Started the Swamp Gravy Institute to train other communities in community performance.
- Established a Community Development Corporation to address housing and job-training needs.

In addition, formerly abandoned buildings are now a complex containing a 285-seat theater, a museum, and a commons area used by the community; a hotel (the Tarrer Inn) with a restaurant; a cooperative marketplace for local artisans; a yoga studio; a job-training center; and an art center.



In the beginning of the project, people were afraid to tell their stories because they didn't want to expose "dirty laundry" around racial issues or some of the political messes in the area. But over the 10 years they have produced the play, they have gradually developed a sense of trust, slowly added African American community members to the cast, and told more of "the really hard stories," issues people were ashamed of.

Karen Kimbrel, Executive Director of CMAC, defines success as "creating loving relationships among a diverse group of people, sustaining a dynamic project like Swamp Gravy, creating jobs, selling out tickets, renovating dilapidated buildings, and leaving the world a little better than you found it."

CMAC is the fifth largest employer in Colquitt. Combined, the Tarrer Inn and the Colquitt Miller Arts Council currently employ 40 people on staff. Their budget in 2002 was \$1.6 million; payroll is \$600,000 annually. Swamp Gravy and all its ripple effects are an example of how a community can use art and culture in community revitalization.

Regional Perspective

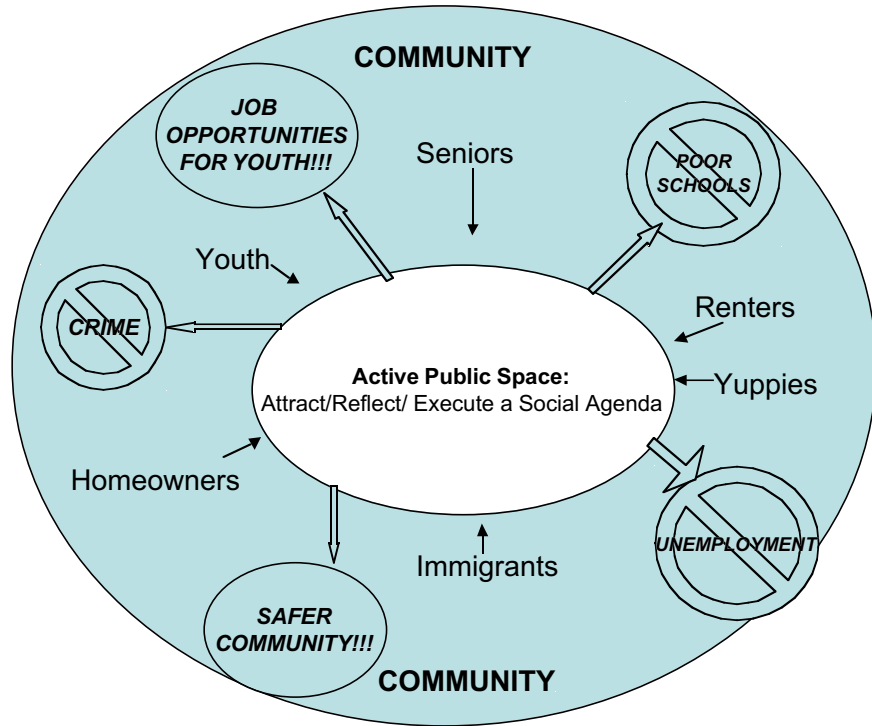
Colquitt is part of the ninth poorest congressional district. The town, population 2,000, is located in southwest Georgia on top of the world's largest aquifer. Agriculture (cotton and peanuts) is the defining economy. Because people in the region struggle to make a living in agriculture, CMAC is trying to create a new economy based on art, culture, and cultural tourism.

Future Projects

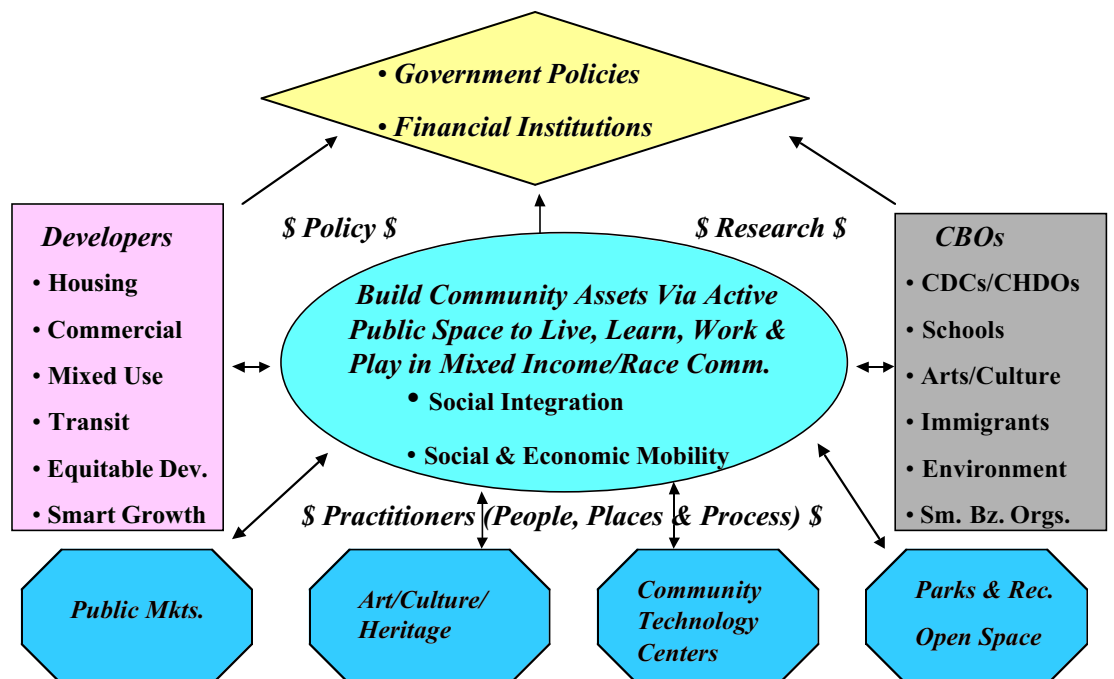
- Swamp Gravy sells 300 tickets per performance at \$22. They've never been able to meet the demand. Each performance sells out three months in advance. With a small grant from the state of Georgia, CMAC is laying the groundwork for a capital campaign to build a 500-seat theater with space for both Swamp Gravy performances and storytelling.
- In order to increase participation from the African American community, Swamp Gravy has entered into a partnership with a local African American non-profit organization that wants to produce an oral history book and play.
- Housing in the area is substandard and scarce. Because no one else in the community was addressing the issue, CMAC formed a CDC and purchased a house and four city lots, which will be their first housing efforts. Their second effort is the conversion of a grain silo into two apartments. They plan to continue this type of development.
- Through a grant from the USDA, CMAC created the New Life Learning Center, where persistently poor women can learn the traditional crafts of the South, which CMAC markets in a retail store and on the Internet. CMAC plans to offer courses on bookkeeping and budgeting.

Public Space Outline

Public Space's Triple Bottom Line: Attract, Stimulate, and Compel to Action



Cultivating Creative, Coherent, and Cohesive Public Space



Identity Concepts

Art Notes by Rick Lowe

Arts and cultural organizations can and do play a vital role in community development. The strongest role these organizations play is helping form and shape identity. They help shape identity in a number of different ways, including calling attention to the existing culture, architecture, social customs, and other unique qualities of communities. They help by capturing the essence of change in a community and become a bridge connecting the historic and the new.

Most arts and cultural organizations are drawn to a particular part of town because of inexpensive real estate. In general the arts are seen as having some quality that reflects the interests of all people and represents a more tolerant sector of the broader community. This allows arts groups to settle in communities that may be deemed "bad" neighborhoods that are usually poised for transformation. When arts organizations are located in transitioning neighborhoods they can become a healthy role model in the community by highlighting and celebrating valued qualities of the community. Many become the catalyst for preserving the community's history, culture, and architecture. Each community has its own unique set of problems, so there is no set approach to addressing them. The degree to which an arts organization can identify an appropriate way to integrate itself into the community and become a part of the building process of that community will determine its success as a community-based arts and culture organization.

When arts and cultural institutions truly integrate into a community, the vision and creativity represented in their programming can capture the essence of a community and become a catalyst for creative solutions to complex problems of community development, i.e., gentrification, housing, security, poverty, racism, drug/alcohol abuse, etc. For instance, some arts organizations have become the vehicle through which community development agencies generate dialogue around housing issues by presenting exhibitions dealing with low-income housing; or some arts institutions may address issues such as drug/alcohol abuse by hosting creative workshops. Some arts and cultural organizations have taken a step further to engage in community development more directly by acquiring property and developing it in accordance with neighborhood needs, as well as their expanding programming needs, which might extend to education and social service. By illuminating the identity of the community and calling attention to it, a cultural organization can empower and strengthen the community's voice in their city. The process of understanding a community's identity is one of education. When the arts participate educationally in the community, through formal and informal ways, they contribute to the development of a more democratic process of community development that acknowledges the community's history while facilitating its future development. As they become part of a community they can become leaders by listening to the community's issues and advocating for its ideals. Being active and involved with city and community politics becomes a key activity for cultural institutions in transitional neighborhoods so that their voice is heard, becoming a bridge connecting new residents with older ones, new architecture with older, etc.

Overview

Partners for Livable Communities and the Ford Foundation are inviting neighborhood-based arts organizations to apply for funding to produce a community development strategy. The purpose of the funding is to determine the role such organizations can take in mixed-income, mixed-race communities, and the role that active public space can play in assisting the transition often associated with dramatic shifts in demographics and market forces. These strategies must recognize the importance of partnerships between diverse stakeholders to strengthen the position of arts organizations as conduits for civic engagement.

Purpose of Funds

Eight to ten planning grants of \$30,000 to \$37,500 each will be made to produce community development strategies that will:

- Engage stakeholders and build partnerships with individuals from other institutions representing education, faith, government, family services, businesses and public health in the effort; and
- Position applicant organization to become an entity for civic engagement—a public place where people take on community issues; and
- Identify strategies that lead to social integration between races and ethnicities and that present opportunities for low-income residents to access upward economic mobility programs; and
- Leverage applicant's position to define a community cultural identity to serve as a barometer for social and moral equity as the neighborhood is transformed by dramatic economic and demographic change.

Use of Funds

Funds may be used for organizational staff support; staff support to partnering organizations; required travel; limited meeting expenses; outside consultant or technical assistance services; other related expenses as appropriate. Funds may not be used to support existing programs or for the purchase of equipment. Supplemental funds of up to \$8,000 might be available for applicants to support participation by religious congregations in establishing common strategies. This would be conditional on supplemental internal Foundation funds to be awarded in early May. Applicants wishing to access these supplemental funds should include a supplementary budget and scope of activities not to exceed \$8,000.

Qualifications

Qualifying organizations must be 501(c)(3) neighborhood-based arts and cultural organizations.

Evaluation Criteria

Partners and the Ford Foundation will evaluate proposals based upon the following:

- How well the demographic and market changes are documented.
- Innovation and creativity of strategies and how well they address the purposes stated above.
- Feasibility of approaches to engaging multiple partners for positive community action.

Product

The product will be a business plan that defines a medium term (2-4 year) community development strategy for subsequent implementation.

Requirements

Partners for Livable Communities and the Ford Foundation believe that a sharing of experiences among the grantees is important. Therefore, grantees must participate in one of four regional workshops that will be held at strategic locations around the country during the grant perform-



ance period, and a final workshop of all grantees that will take place in early October in New York City. The costs associated with attendance at these meetings will come from the grant awards; please keep this in mind when developing a budget.

Letter of Intent

A one-page letter of intent should be sent to Partners for Livable Communities no later than May 5th. The letter of intent will briefly address your organization – what you do and how you do it; the city and neighborhood in which you function; and the kinds of changes you see taking place in your neighborhood.

Proposal

A complete proposal (4-6 pages) to be submitted by May 16 will include:

- An analysis of neighborhood change based upon census data of 1990 and 2000. This should include changes in ethnic composition, changes in poverty status or income, and changes in the composition of renters versus homeowners.
- The potential strategy you intend to explore and what it will accomplish.
- The partnerships you are hoping to establish with at least two of the stated stakeholder institutions (education, faith, government, family services, businesses, public health).
- If one of your partners is faith-based, supplemental income may be available. Describe this relationship in greater detail.
- A budget within the range of \$30,000 – \$37,500 that details the use of funds line itemed by personnel, community partners, consultants or supplemental technical assistance, travel to the two required convenings and other appropriate expenses. Line items can be refined upon award. The Ford Foundation allows overhead of no more than 10%.
- A scope of work that conforms to budget line items.

Additional information should include:

- The name/s and resume/s of project manager/s.
- Proof of non-profit status.

TIMELINE

May 5	Letter of intent due
May 16	Proposals due
May 30	Awards made
June 1 - Sept. 30	Grant performance period
Oct. 1	Draft grant reports due
Oct. 31	Final grant reports due

TO APPLY

Letters of intent and proposals may be faxed, emailed or mailed to:

Penny Cuff
Senior Program Officer
Partners for Livable Communities
1429 21st Street, NW
Washington, DC 20036
pcuff@livable.com
202-887-5990 x 19
202-466-4845 fax

If you have questions, please contact Penny Cuff at the phone number or e-mail address above or Bob McNulty at (202) 887-5990 or via e-mail at bmcnulty@livable.com.

Interviewees

1. ACT Roxbury, Candelaria Silva, Director, Boston, MA
2. Appalshop, Barbara Church, Whitesburg, KY
3. Asociación de Músicos Latino Americanos, Batia Gottman, Deputy Director, Philadelphia, PA
4. Center in the Square, Fran Ferguson, Communications Coordinator, Roanoke, VA
5. Creative Alliance, Megan Hamilton, Director, Baltimore, MD
6. Cultural Resources Council of Syracuse, Mick Mather, Syracuse, NY
7. Dineh Cooperative, Jon Colvin, President and CEO, Chinle, Navaho Nation, AZ
8. Guadalupe Cultural Arts Center, Maria Elena Torralva-Alonso, Executive Director, San Antonio, TX
9. HandMade in America, Rebecca Anderson, Executive Director, Asheville, NC
10. Little Black Pearl Workshop, Monica Haslip, Executive Director, Chicago, IL
11. Lower East Side Tenement Museum, Catherine Snider, Vice President of Public Affairs, New York, NY
12. Nashville Cultural Arts Project, Helen Nage, Nashville, TN
13. New Orleans Music Hall of Fame, Jerome Pappagee Wallace, New Orleans, LA
14. Stax Museum of American Soul Music, Deanie Parker, Executive Director, Memphis, TN
15. The Community Partnership for Arts and Culture, Thomas Schorgl, President, Cleveland, OH
16. The Point, Paul Lipson, Executive Director, Bronx, NY
17. The Village of Arts and Humanities, Lily Yeh, Director, Philadelphia, PA
18. Watts Labor Community Action Committee, Tim Watkins, CEO, Los Angeles, CA
19. Wing Luke Asian Museum, Ron Chew, Executive Director, Seattle, WA

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